

**Genuine Risk**  
opening: thur may 16th 2024, 5–9pm  
exhibition: may 16th–jun 21st, 2024

Let's pretend culture creation is like digestion: continuous, irritable, decomposing. The stomach and the eternally writhing intestine try to absorb the inexpressible events of life and, after an unappetizing process of absorption and softening, finally excrete them again in processed form via language or other means of expression. A perpetual, unstoppable carnality of thought. This ruminative process of ongoing cultural formation begins as early as in the finding of the title: The name of this art show is taken from the name of the American thoroughbred racehorse and broodmare Genuine Risk, best known for her victory in the 1980 Kentucky Derby. She was sired by Exclusive Native, a first-class racehorse who was even better as a breeding stallion. Her dam Virtuous is out of the British broodmare Iona, a half-sister to Ocean Swell and the granddam of Tomy Lee.(1) Actually, culture seems to have as much to do with coitus as it does with the production of feces.

**Connie Wilson**  
**Connor Crawford**

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Connor Crawford continues his series of relief paintings in this exhibition. However, he changes the subject from everyday passers-by in the world's metropolises to horses. We always see the depicted animals in motion, sometimes galloping towards us from the side, sometimes directly from the front. Horses, like the city scenes in his earlier works, are well known icons, recurring ghosts as we pass through the stream of images each day. We see them in romance novels as an erotic and majestic beast as well as in luxury products, representing wealth, status and class. Within this wide range from the clichéd symbol of unbridled love to the elitist symbol of the high society, the horse always represents a form of desirable superiority in our visual culture, a thoroughly dubious marker of strength and potency. And yet there remains a certain indifference and randomness in the symbolic use of this animal; something that the artist seems to have a special affinity for.

Connie Wilson shows sculptures whose shapes are based on pork cuts. There is the loin, the ear, the shoulder, the tenderloin, the belly and the snout. The bodies of pigs are weird and extraordinary. Despite obvious differences, pigs are often compared to humans. In Western culture, however, this supposed similarity only seems to apply to the bad in people: The slob, the sick fucker, the policeman, the egotistical rich man, the pervert. On television pig carcasses are sliced in half with katanas and riddled with bullets to illustrate the effects these weapons have on the human body. In Connie Wilson's work, the cuts of the pig are abstracted as geometric shapes and wrapped in colorful fabrics. The sleeves that cover these pig related forms come from a flea market in Athens. It is vinyl artificial leather, which is used to make cheap shoes. Unconvincingly, it is trying to mimic the real tanned skin of a living creature. Through the butcher-like separation of the body parts, we do not approach the pig here in its animated wholeness, but as we actually encounter it in our everyday life: as a heavily processed object wrapped in plastic and thus preserved in an apparent state of permanence.

Animals play a central role in this exhibition. We experience them here as something that is strongly integrated into our existence. Nothing that represents the foreign or the other. Animals are here something that we abstract, portion out, something that we have extracted from the incomprehensibility of nature and inserted into the imagery of our lives. Our culture has devoured, chewed up and digested (had sex with?) their otherness. What remains of them are the traces of their appearance, superimposed by our consumer behavior, by our ideas of appetite, drama and beauty.

Lorenz Liebig

(1)<https://www.bloodhorse.com>

## biographies

### **Connie Wilson**

born 1993 Belfast, Northern Ireland / lives and works between Toronto, Canada and Athens, Greece.

exhibitions include: Pumice Raft, Toronto (group / 2023), Chris Andrews, Montreal (group / 2023); Franz Koka, Toronto (solo/ 2022); The Plumb, Ontario (group / 2021)

### **Connor Crawford**

born 1992, Canada / lives & works in Vienna, Austria

exhibitions include: Shore Gallery, Vienna (2024); Scherben, Berlin (2023)

entrance

**Connor Crawford**  
**Raindrop, 2024**  
XPS foam, aluminium foil, fibreglass, polyester  
resin, acrylic paint, joint filler, wood, artist's  
frame  
70.5 cm x 104.5 cm

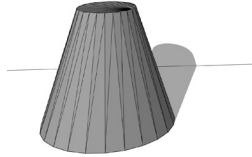


room 1

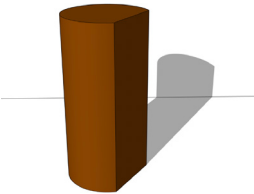
Connor Crawford  
*Casper*, 2024  
XPS foam, latex paint, chrome spray paint, joint  
filler, wood, artist's frame  
71 cm x 104 cm



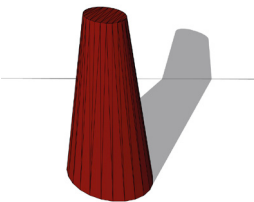
Connie Wilson  
*Snout 1*, 2024  
Vinyl, cardboard, velcro  
25 x 10 x 12 cm



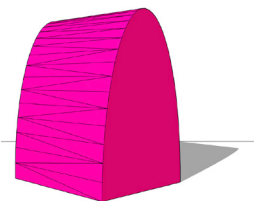
Connie Wilson  
*Belly 1*, 2024  
Vinyl, cardboard, velcro  
30 x 12 x 15 cm



Connie Wilson  
*Shoulder 1*, 2024  
Vinyl, cardboard, velcro  
50 x 10 x 8 cm



Connie Wilson  
*Loin 1*, 2024  
Vinyl, cardboard, velcro  
35 x 30 x 25 cm



room 3

Connor Crawford  
*Shadow*, 2024  
XPS foam, latex paint, chrome spray paint, joint filler, wood, artist's frame  
71 cm x 104.5 cm



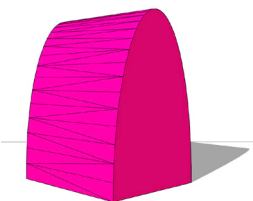
Connor Crawford  
*Patches (Rotated Clockwise)*, 2024  
XPS foam, latex paint, chrome spray paint, joint filler, wood, artist's frame  
71 cm x 104.5 cm



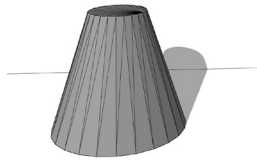
Connor Crawford  
*Two Beautiful Horses Coming Right at You*, 2024  
XPS foam, latex paint, acrylic paint, joint filler, wood, artist's frame  
104.5 cm x 141 cm



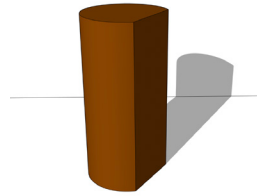
Connie Wilson  
*Loin 2*, 2024  
Vinyl, cardboard, velcro  
35 x 30 x 25 cm



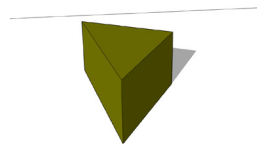
Connie Wilson  
*Snout 2*, 2024  
Vinyl, cardboard, velcro  
25 x 10 x 12 cm



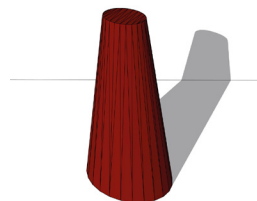
Connie Wilson  
*Belly 2*, 2024  
Vinyl, cardboard, velcro  
30 x 12 x 15 cm



Connie Wilson  
*Ear 1*, 2024  
Vinyl, cardboard, velcro  
12 x 18 x 22 cm



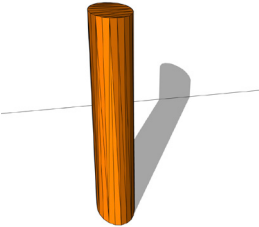
Connie Wilson  
*Shoulder 2*, 2024  
Vinyl, cardboard, velcro  
35 x 30 x 25 cm



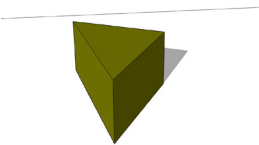
**Connor Crawford**  
**Applejack, 2024**  
XPS foam, latex paint, acrylic paint, joint filler,  
wood, artist's frame  
71 cm x 104.5 cm



**Connie Wilson**  
**Tenderloin 1, 2024**  
Vinyl, cardboard, velcro  
50 x 15 x 10 cm



**Connie Wilson**  
**Ear 2, 2024**  
Vinyl, cardboard, velcro  
12 x 18 x 22 cm



**Connor Crawford**  
**Whiskey (Rotated Counterclockwise), 2024**  
XPS foam, latex paint, chrome spray paint, joint filler, wood, artist's frame  
104 cm x 71 cm



**Connor Crawford**  
**Two Beautiful Horses on an Abstract Style**  
**Painting, 2024**  
XPS foam, latex paint, acrylic paint, joint filler,  
wood, artist's frame  
141cm x 104cm



**Connie Wilson**  
**Tenderloin 2, 2024**  
Vinyl, cardboard, velcro  
50 x 15 x 10 cm

