

The fur has teeth
in collaboration with
Reilly Davidson

21 February – 25 April 2026

Yun Heo
Charlemagne Palestine
Helen Shu
Rafał Skoczek
Tanja Widmann

Damien & The Love Guru

Rue de Tamines 19, 1060 Brussels, Belgium
Aemtlerstrasse 74, 8003 Zurich, Switzerland

damienandtheloveguru.com
info@damienandtheloveguru.com

The fur has teeth. When strung together, these words demonstrate linguistic strangeness. Interlacing soft and hard, severe and benign, the independent clause hovers beyond resolution. If language is taken as malleable, such could also be the case with objects, ideas, and forms. It is apparently the plight of the 21st century to be living after the end of history and within a domain of informational overdrive. Accordingly, collecting and recasting preexisting elements becomes less an act of citation than a method of critical arrangement. Nicolas Bourriaud effectively underscores this quest in *Postproduction*, writing “the end of the modernist telos (the notions of progress and the avant-garde) opens a new space for thought: now what is at stake is to positivize the remake, to articulate uses, to place forms in relation to each other, rather than to embark on the heroic quest for the forbidden and the sublime that characterized modernism.” He points directly to a “deejaying of visual forms” as the new frontier for cultural producers in the twenty-first century. The artists here actively exploit the vault, cataloging and revealing hidden structures that might otherwise go unchecked.

Through painterly iteration, Helen Shu largely obscures the autobiographical roots of her compositions. Referents become sublimated through the abstract process, her distillation methods pushing the resulting work into territories that resist outright derivation. Traceable fragments do surface on occasion, as personal scraps and relics intermittently slip into the paintings. These shapes and images are pulled from a growing library, fodder for constant revival and recombination that Shu approaches with clear dexterity.

Occupying a more pictorial terrain, Tanja Widmann largely repurposes existing cultural ephemera, redirecting it into new networks of images, space, and time. She manipulates portraits from Richard Prince’s already appropriative “Girlfriends” series, subjecting them to further reassignment. These women are once again taken out of context, funnelled into new discursive ecosystems. Widmann’s interventions, however, are not an attack on the primacy of images, but rather function as negotiations within its economies of circulation and systems of meaning.

Rafał Skoczek’s readymade inclinations become the apparatus driving structural inquiry. Across his practice, Skoczek reveals the contours of the everyday through preserving then reorienting disused items as art-objects. He translates structures from the outside to the inside, reconstituting them within the gallery space as a means to evince new territorial possibilities. Plucked from the Wiedikon neighborhood in Zurich, these panels bear the sun-printed shadows of the fence they served to protect. On a previous visit to Brussels, Skoczek stayed in a squat with a troupe of nomadic breakdancers, amongst others. One morning he woke to find a sad clown standing in the center of the room. It became readymade fodder, the artist trailing him through the city to document his meandering rituals and minor performances as they played out.

In a different corner, Charlemagne Palestine’s world is populated with dadaist maneuvers, non-hierarchical object play, ecstatic video pieces, and experimental sonic landscapes. Central to this particular exhibition is his “plushie” menagerie; he retrieves and inherits legions of

stuffed animals, seeing them not as mere playthings, but as carriers of spiritual energy. These beings float, cling, lay, and perform, their arrangements conducted in harmony with the multifarious works on view.

Disposability and circulation are central to Yun Heo's *Aromaboy*. Her pileup of objects demonstrates the dissemination or potential obsolescence of certain consumer goods and cast-off materials. The toilet-as-system becomes an antisocial site of flux, where waste, repetition, maintenance, and movement cooperate. Here, a mix of found and fabricated components are clustered, reiterated, and situationalized in reference to these operations. This configuration rests in a somewhat oppositional territory, as the artist leverages assemblage toward the abject and excessive—the stuff that cannot truly be contained.

In the waning stages of his essay, Bourriaud insists “to rewrite modernity is the historical task of this early twenty-first century: not to start at zero or find oneself encumbered by the storehouse of history, but to inventory and select, to use and download.” He suggests that those practicing within this archive-saturated present are moving beyond sheer appropriation, actively recoding existent semiotic assemblages and flows. This exhibition is thus a testing ground for interference, with artists that take, store, block, reshape, and redefine the archive. Clashes between sleek, dirty, perverse, and cute notions and aesthetics facilitate the evergreen potential of inventories that are ripe for reshuffling.

– Reilly Davidson



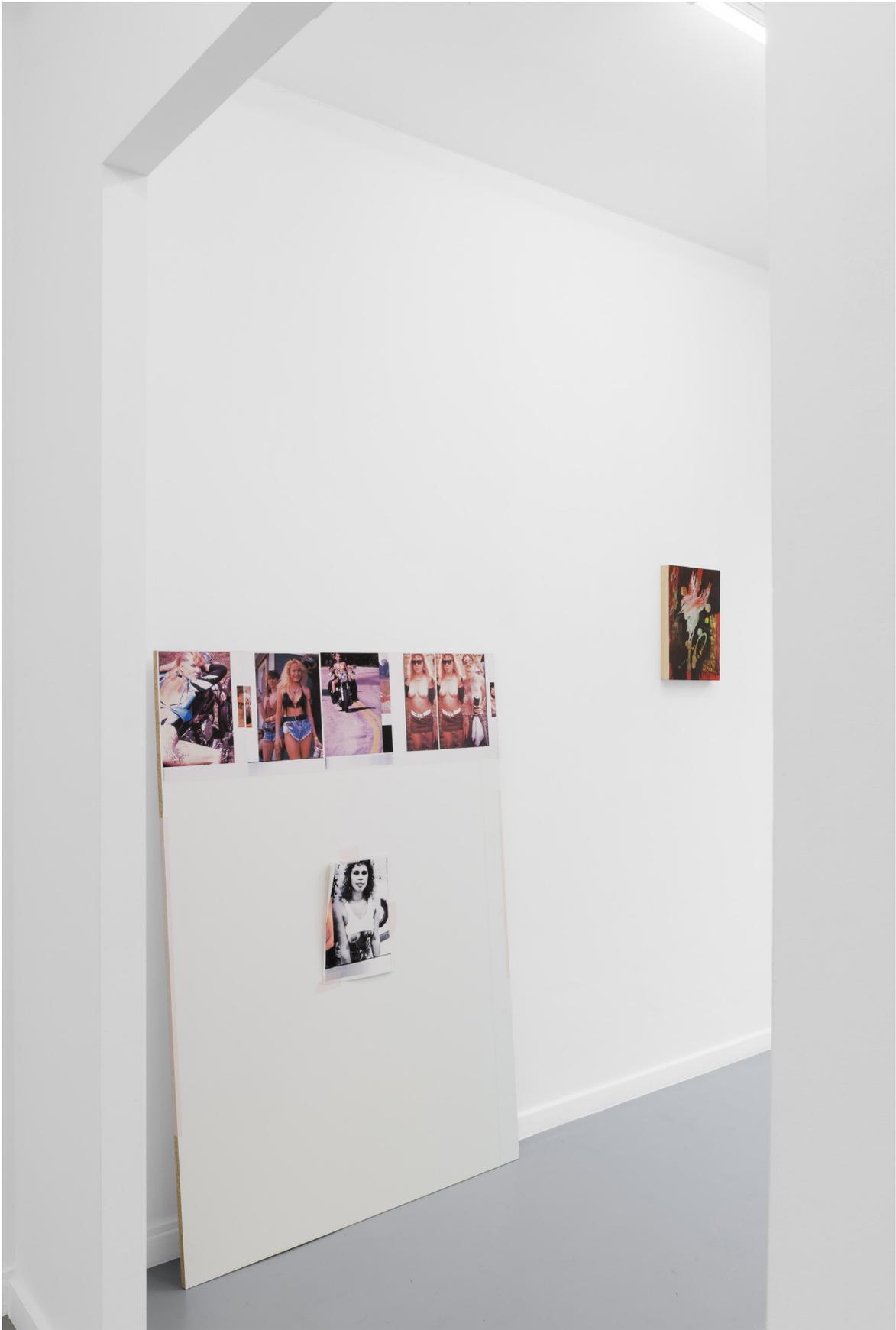
installation view



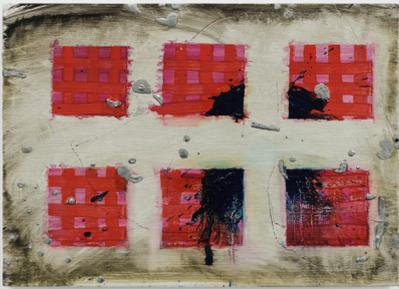
installation view



installation view



installation view



installation view



installation view



installation view



installation view



installation view



installation view



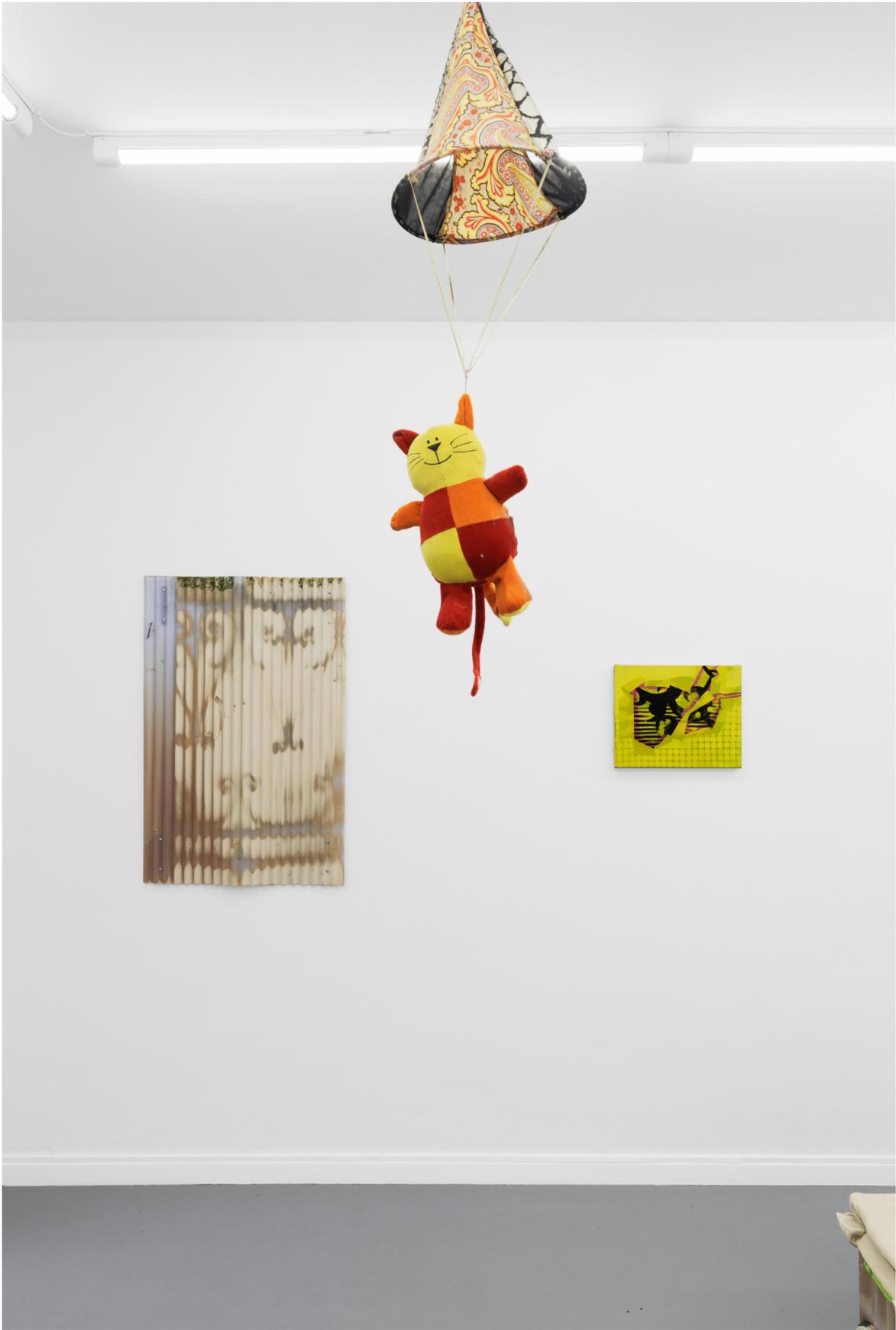
installation view



installation view



installation view



installation view



installation view



installation view



installation view



installation view



installation view



installation view



Yun Heo

Aromaboy 2, 2026

recyclable plastic, magic sculpt, apoxie sculpt, metal rust, cotton powder, rice, seeds, instant coffee powder, sun bleached roof sheets, recup, espresso maker, image of a public toilet and christina's selfie on artificial leather 600g/m² and satin 200g/m², faux fur, collected fabric, cords, wood, recyclable plastic, metal rust, apoxie sculpt, sand cast aluminum, toiletseats, cords, wood
47 × 35 × 140 cm



Yun Heo
Aromaboy 2, 2026
additional view



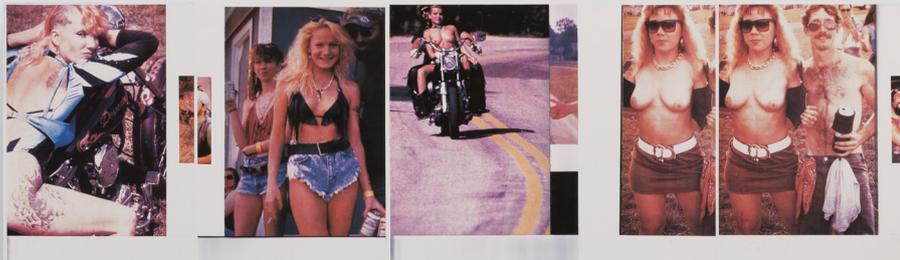
Yun Heo
Aromaboy 2, 2026
additional view



Yun Heo
Aromaboy 2, 2026
detail



Helen Shu
Untitled, 2024
oil on panel
38 × 26 cm



Tanja Widmann

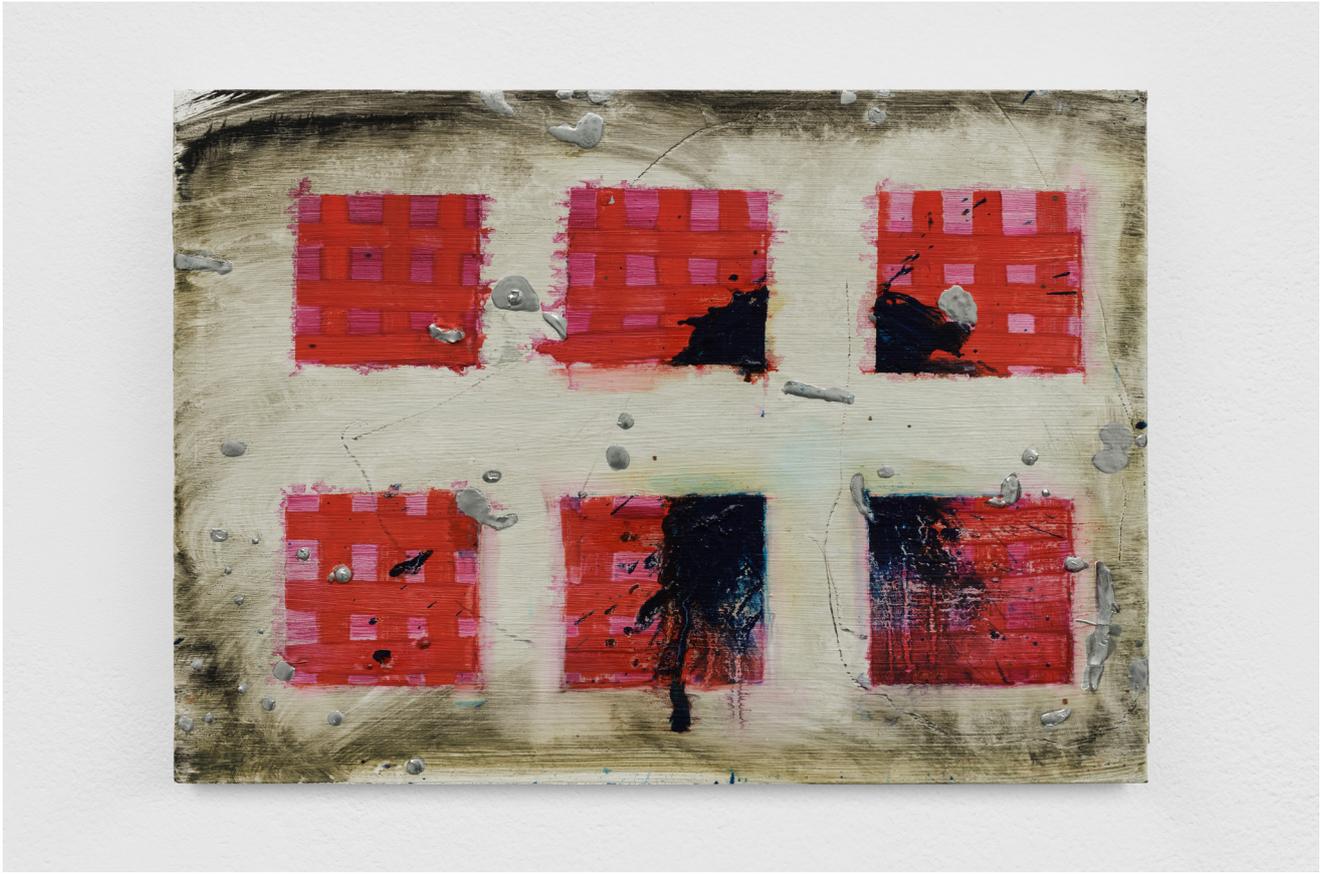
SL (Girlfriends) Plot (2/3), From the series *Lying Daughters*. Produced by Johannes Porsch, 2023
inkjet prints, graphite, pink and beige masking tape on white melamine particle board
140 × 105.5 × 1.9 cm



Charlemagne Palestine
BEARR HOLDSS ITT ALLL, 2015
mixed media
dimensions variable



Helen Shu
Untitled, 2025
oil on panel
26.5 × 37 cm



Helen Shu
Nail Salon, 2024
oil and nail lacquer on panel
19 × 26 cm



Yun Heo

Aromaboy 1, 2026

recyclable plastic, magic sculpt, apoxie sculpt, metal rust, cotton powder, rice, seeds, instant coffee powder, sun bleached roof sheets, plastic container, ja! water bottle, 7eleven coffee cup, image of a public toilet and a jogger interrupting my photo while i was peeing in the bush on artificial leather 600g/m² and satin 200g/m², faux fur, collected fabric, cords, wood,

recyclable plastic, metal rust, apoxie sculpt, sand cast aluminum, toiletseats, image from an alley, satin 200g/m², epoxy, cords, wood

84 × 35 × 145 cm



Yun Heo
Aromaboy 1, 2026
detail



Yun Heo
Aromaboy 1, 2026
detail



Yun Heo
Aromaboy 1, 2026
detail



Helen Shu
Sequin, 2025
33.5 × 40 cm



Rafał Skoczek
Untitled, 2025
corrugated PVC sheets
103 × 75 cm



Charlemagne Palestine
COGNAC 2025 / MASCOT FOR ““THE FUR HAS TEETH””
2025
mixed media
dimensions variable



Rafał Skoczek
Untitled, 2025
corrugated PVC sheets
103 × 75 cm



Helen Shu
Untitled, 2026
oil and mixed media on linen
28 × 32.5 cm

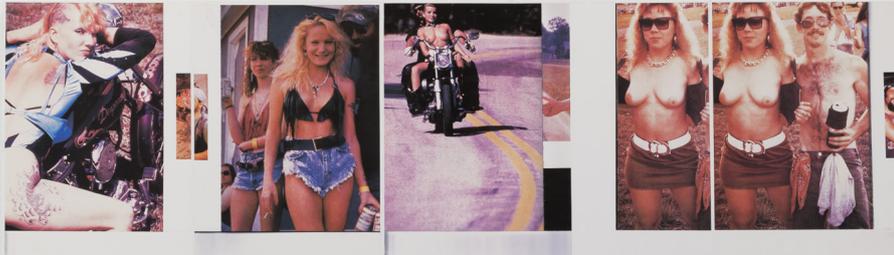


Tanja Widmann

SL (Girlfriends) Pitch, From the series Lying Daughters. Produced by Johannes Porsch, 2023

inkjet prints, graphite, pink and beige masking tape on white melamine particle board

44.9 × 100 × 2.2 cm



Tanja Widmann

SL (Girlfriends) Plot (2/3), From the series *Lying Daughters*. Produced by Johannes Porsch, 2023
inkjet prints, graphite, pink and beige masking tape on white melamine particle board
140 × 105.5 × 1.9 cm



Charlemagne Palestine
KATZYYY PARACHUTE, 2000
mixed media
dimensions variable



Charlemagne Palestine
LITTLE YELLOWW TIGERR, 2000
mixed media
dimensions variable



Charlemagne Palestine
BLACKY WHITEY KOWW, 2000
mixed media
dimensions variable



Helen Shu
Olive, 2024
oil on canvas
20.5 × 25 cm



Charlemagne Palestine
SHMUSHHY TRIOO, 2015
mixed media
dimensions variable



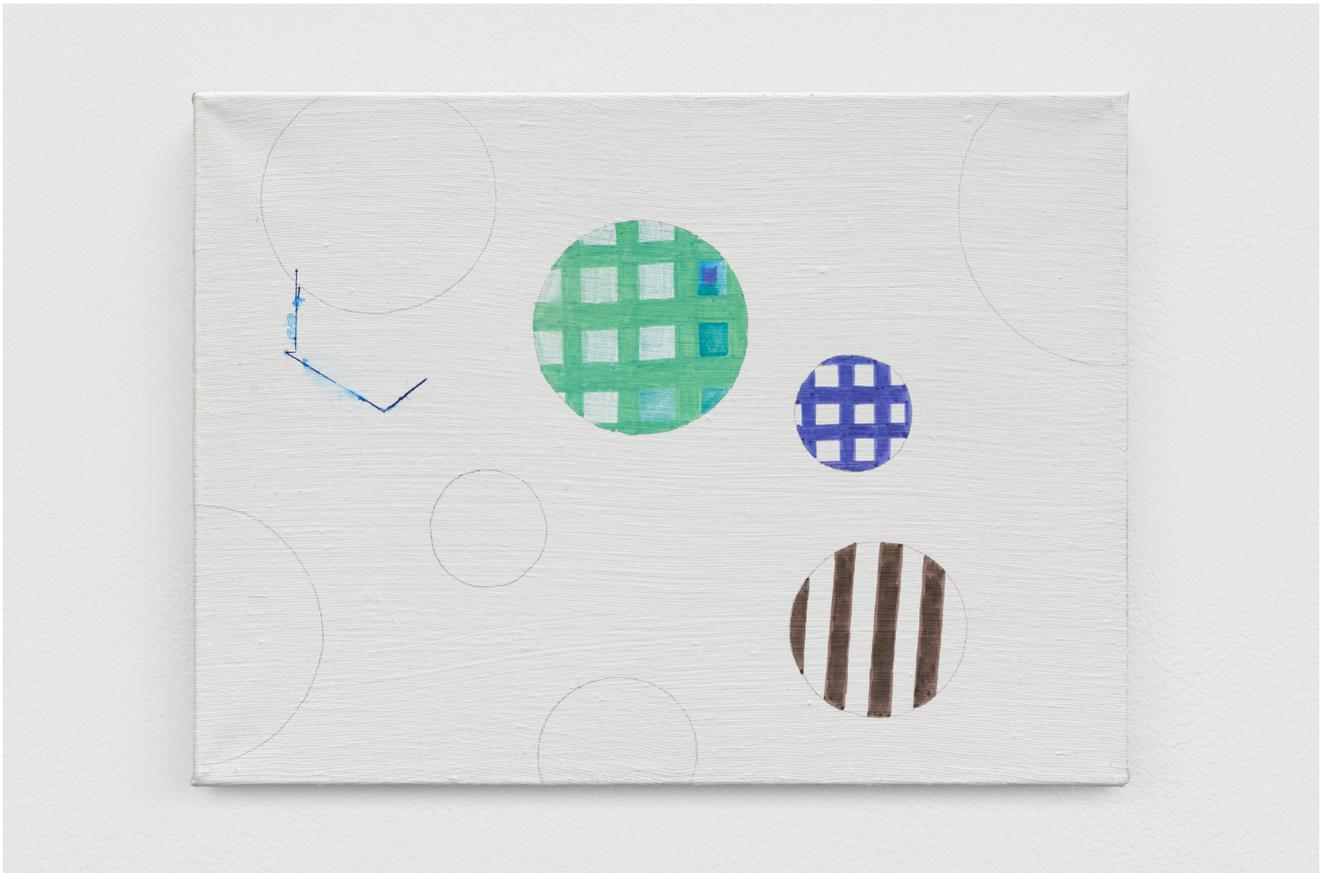
Charlemagne Palestine
SHMUSHHY TRIOO, 2015
additional view



Charlemagne Palestine
DOUBLE BAGGAGE, 2015
mixed media
dimensions variable



Charlemagne Palestine
DOUBLE BAGGAGE, 2015
additional view



Helen Shu
Bubbles, 2025
23 × 30 cm
graphite and pen on linen



Helen Shu
Dolphin Comma, 2025
oil and sticker on linen
20.5 × 25 cm



Rafał Skoczek
Untitled, 2025
corrugated PVC sheets
103 × 75 cm



Rafał Skoczek
Juan, 2025
video (loop)
18:46
edition of 3 +2 AP