

032c GALLERY BERLIN

“CONTENT INDUSTRIAL COMPLEX”

**Allen-Golder Carpenter, David Shamie, Azize Ferizi, Shuang Li, Phillip Timischl,
Paul Ferens, Ryan Trecartin**

032c Gallery is pleased to present “CONTENT INDUSTRIAL COMPLEX” with works by Allen- Golder Carpenter, Paul Ferens, Azize Ferizi, Shuang Li, David Shamie, Phillip Timischl, and Ryan Trecartin. The exhibition is on view from January 10 – February 12, 2025 at 032c Gallery, Kurfürstendamm 178, Berlin.

The rise of the object as a central figure in cultural discourse has shifted its role from its simple functionality to that of a mediator within systems of signs. No longer confined to its utility, the object becomes a participant in meaning-making, disrupting traditional notions of subjectivity. As Jean Baudrillard observed, objects function as passwords—codes that grant access to symbolic systems that structure relationships, identities, and cultural hierarchies. These passwords are not merely tools of navigation; they also operate as mechanisms of inclusion where the ability to decode a symbol determines one’s access to meaning.

Passwords operate in a dual capacity: they serve as both gateways and barriers. In a world increasingly defined by simulacra, Baudrillard argues that passwords collapse the distinctions between the real and the simulated. The object no longer simply represents—it produces meaning, becoming a critical node in a network of signs that shapes the social fabric.

The exhibition “CONTENT INDUSTRIAL COMPLEX” explores the potential of objects, their meanings shifting as they move through social, cultural, and digital contexts. This interplay recalls the moment a baby encounters its reflection in a mirror for the first time, discovering itself while simultaneously confronting a fragmented, externalized image of identity. The object of the mirror becomes more than a surface—it is a threshold, a site of recognition, alienation, and self-construction. Similarly, the objects in this exhibition shift between individual and collective narratives, shaping not only how identities are constructed but how they are communicated and understood. From the hyper-curated presentation of a refrigerator as a marker of elite aesthetics, inspired by Kris Jenner’s fridge, to the cryptic codes embedded in Black meme culture, the works in “CONTENT INDUSTRIAL COMPLEX” reveal the significance of objects as either tools of survival and resistance or as markers of luxury and aspiration. These meanings are not static but shift depending on the social, cultural, and historical contexts in which the objects are embedded.

Baudrillard’s idea of objects as thresholds resonates throughout the exhibition. Objects function as shifting references, their meanings contingent upon the observer’s cultural and social framework. They complicate our understanding of identity, inviting interpretation: What do they reveal, and what remains obscured? Who holds the keys to decoding their significance?

Azize Ferizi

Born 1996 in Fribourg, Switzerland
Lives and works between Geneva and Paris.

Azize Ferizi is a Swiss-Kosovan artist. She graduated from HEAD, Geneva. Ferizi has immersed herself into painting, skillfully expressing profound ideas and concepts through vivid imagery, effectively utilizing them as a form of language or discourse. Her artistic focus centers on the meticulous depiction of figurative bodies, often placed within constrained frames or poses, with a predominant emphasis on feminine forms. Continually contemplating questions of size and format as potent physical forces, she adeptly represents bodies that occasionally find themselves awkwardly imposed in the social space, predestining their roles in harmony with the canvas itself.

Recent solo presentations include Ilenia London (2024), Basel Social Club, Cherish (2023), Cherish, Geneva (2020). Recent group shows include 032c, Paris (2023), Karma International, Zurich (2021), Centre d'Art Contemporain Genève, Geneva (2021), Voiture 14, Marseille (2019). Azize Ferizi is the laureate of the Kiefer Hablitzel Göhner Art Prize (2022), The Theodore Stravinsky Prize (2021), Ducastel Prize (2020).

Interview between the artist and Eleonora Milani on [032c.com](https://www.032c.com) [HERE](#)





Azize Ferizi,
Composition back 3, 2024
Oil painting on paper
70 x 50 cm

Shuang Li

Born 1990 in Wuyi Mountains, China

Lives and works between Berlin and Geneva.

Situated in globalized communication systems and inspired by various localities and uneven information flows, Shuang Li's work, which encompasses performance, interactive websites, sculpture, and moving image installations, studies various mediums that compose the contemporary digital landscape. Crucial to this practice is the interaction between the medium and its users as well as amongst the mediums themselves. These diverse forms of intimacy form a motif that runs through the artist's practice, as she explores how various forms of technology bring us into contact, and how they form part of a neoliberal apparatus that regulates the body and desire.

Recent solo presentations include Swiss Institute, New York (2024), Peres Projects, Milan (2023), Cherish, Geneva (2022), Callie's, Berlin (2020). Recent group exhibitions include Whitney Biennial (2024), Centre d'Art Contemporain, Geneva (2024), Shanghai Biennale (2023), KUnsthalle Zurich (2023), La Biennale di Venezia (2022),





Shuang Li,
Helena, 2022
Print - Print on mesh between plexiglas
124 x 187 cm



Paul Ferens

**Born 1989 in Paris, France
Lives and works in Berlin.**

Paul Ferens' engages in his paintings and sculptures with moments of transition, embracing the optical clash that occurs if you combine new and old, artificial and natural. Ferens' experiments with different techniques of painting, mark making and spatial interventions, form a dichotomy between the materials and symbols.

Recent solo presentations include Open forum, Berlin (2024), City Salts, Basel (2024).

Recent group exhibitions include StudyForArtPlatform, Stockholm (2024), Grove, Berlin (2024), Coulisse Gallery, Stockholm (2023), Everyday Gallery, Antwerp (2020)





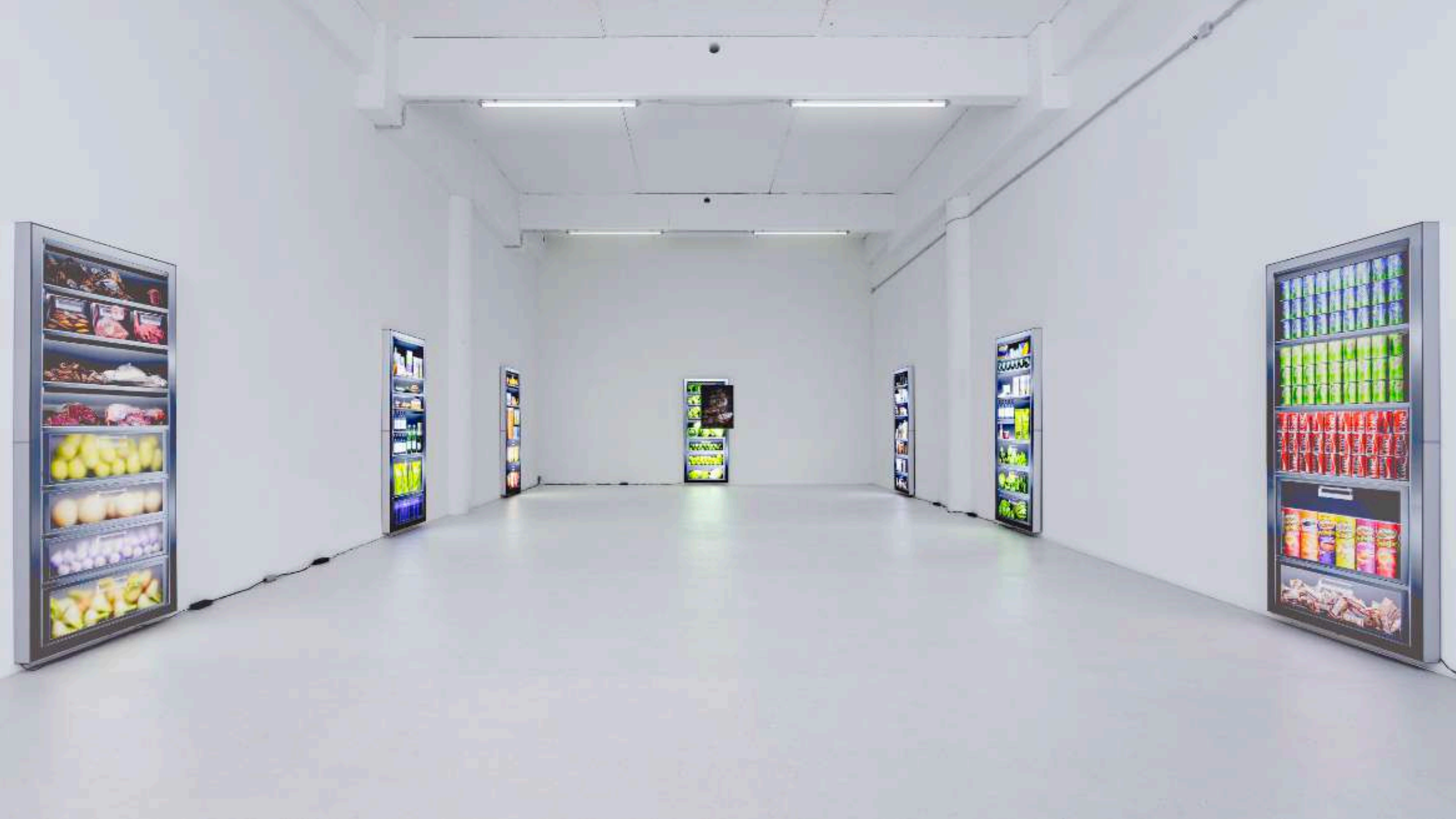
Paul Ferens,
Refrigerator with with green vegetables and
fruits, 2024
Lightbox, aluminum
200x85cm



Paul Ferens,
Refrigerator with seafood, meat cuts, fruits and
vegetables, 2024
Lightbox, aluminum
200x85cm



Paul Ferens,
Refrigerator with champagne, supplements,
snacks and prime, 2024
Lightbox, aluminum
200x85cm



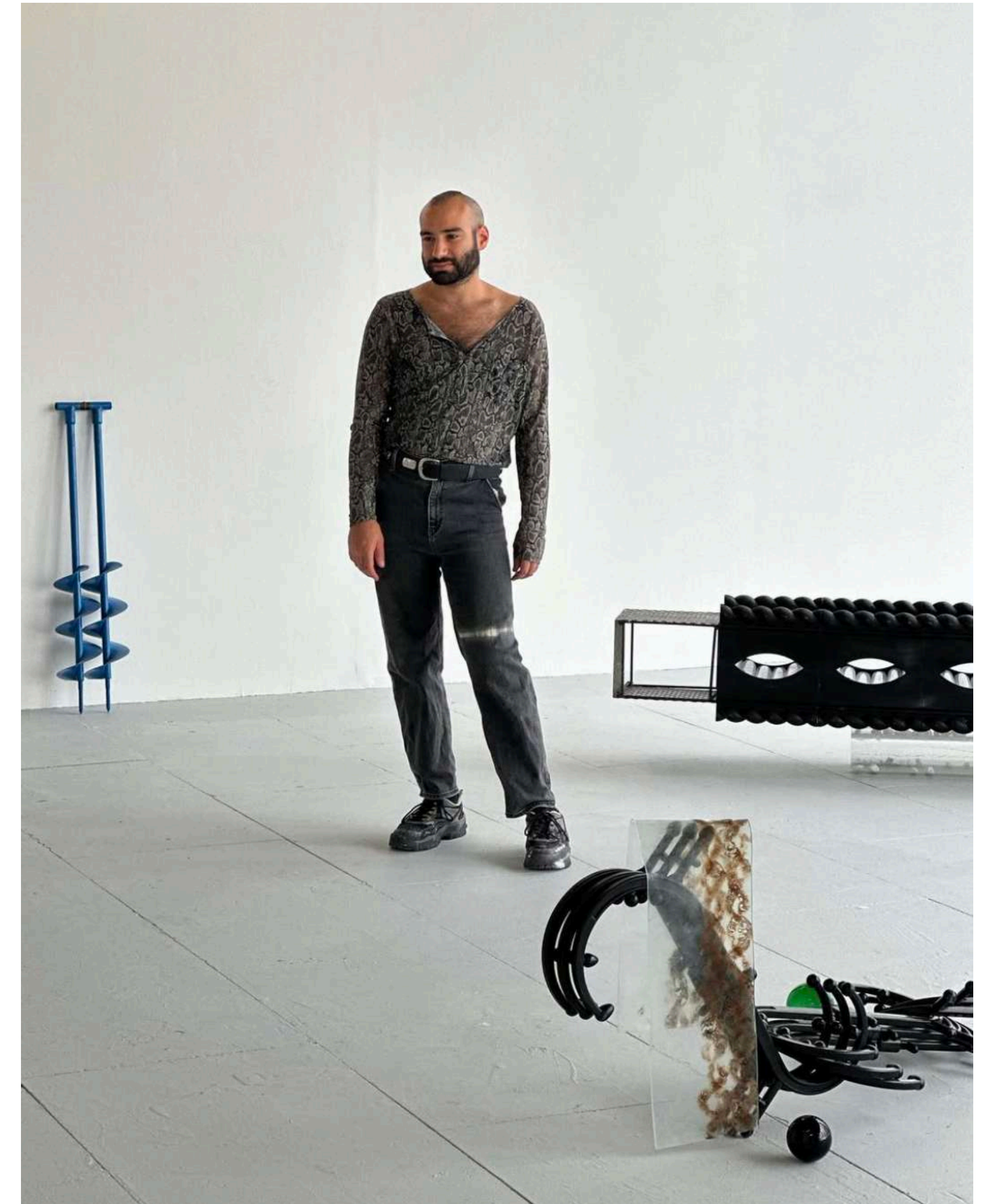


David Shamie

**Born 1994 in New York, USA.
Lives and works in London.**

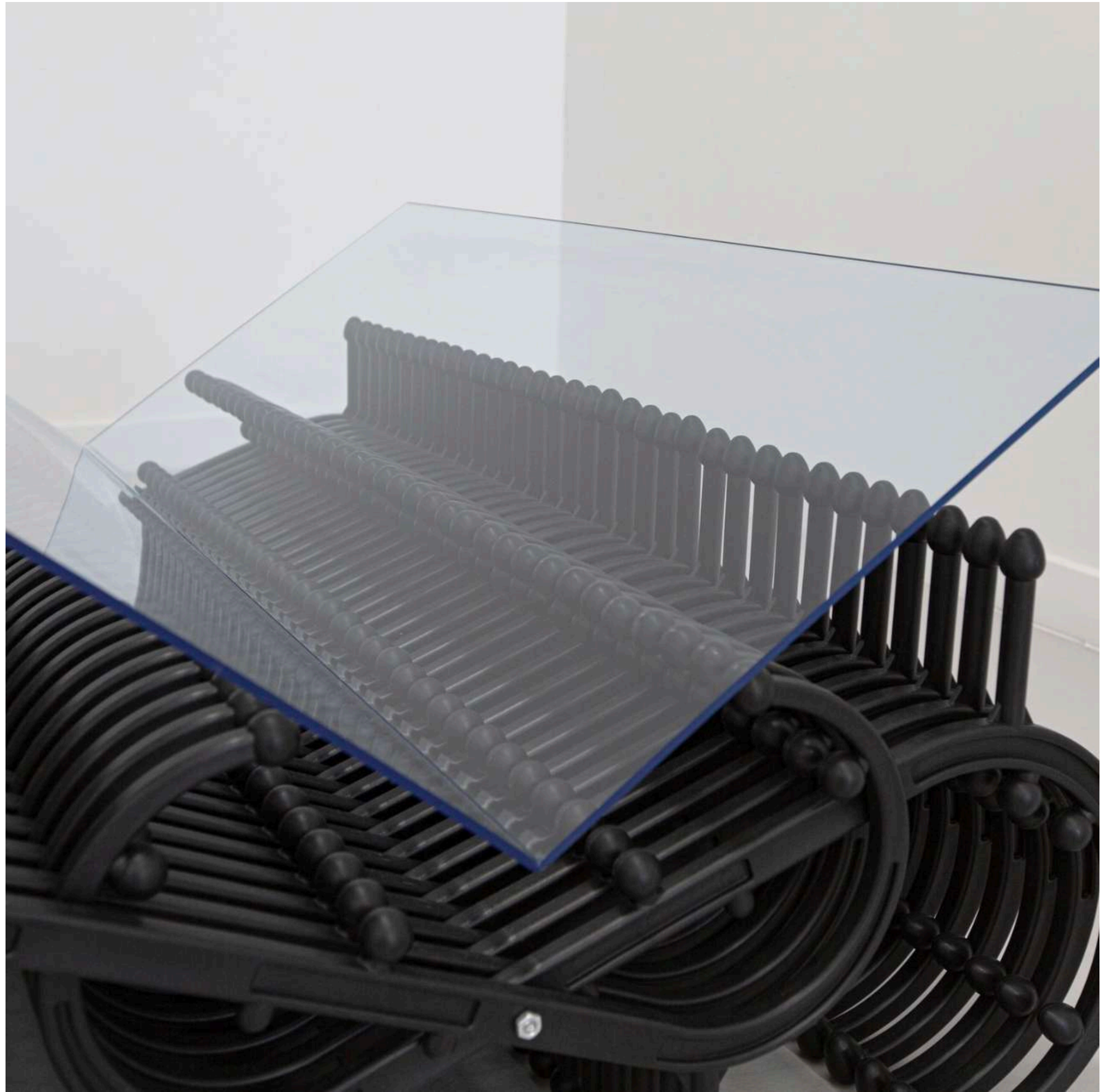
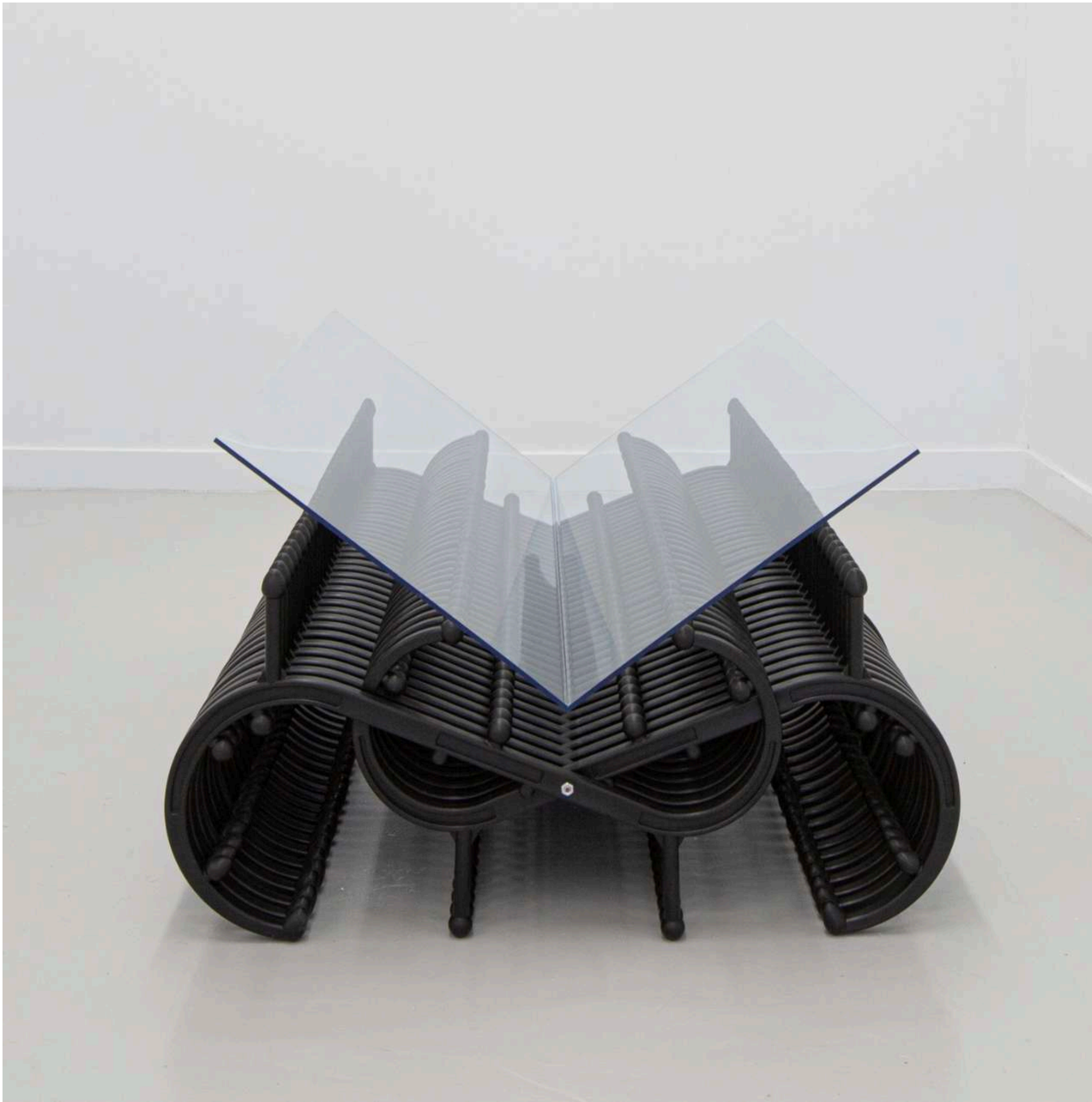
David Shamie's work interrogates the utilitarian ethos of contemporary life by extracting the aesthetic from the useful. Seen through a framework that unites fetishism and death drive, his work draws out the thanatotic elements which lurk and brood around us, concealed within our everyday objects. By recontextualizing consumer products as primary building materials, our sense of their inherent value and coherence is challenged. This play with commodities draws out the darkly alluring, but ultimately useless, qualities that we fill our world with.

Recent solo presentations include *Stowaway*, Los Angeles (2024).





David Shamie,
Shallow Dive (5C18 Blue)
Black trigger massagers, acrylic
122 x 94 x 56 cm

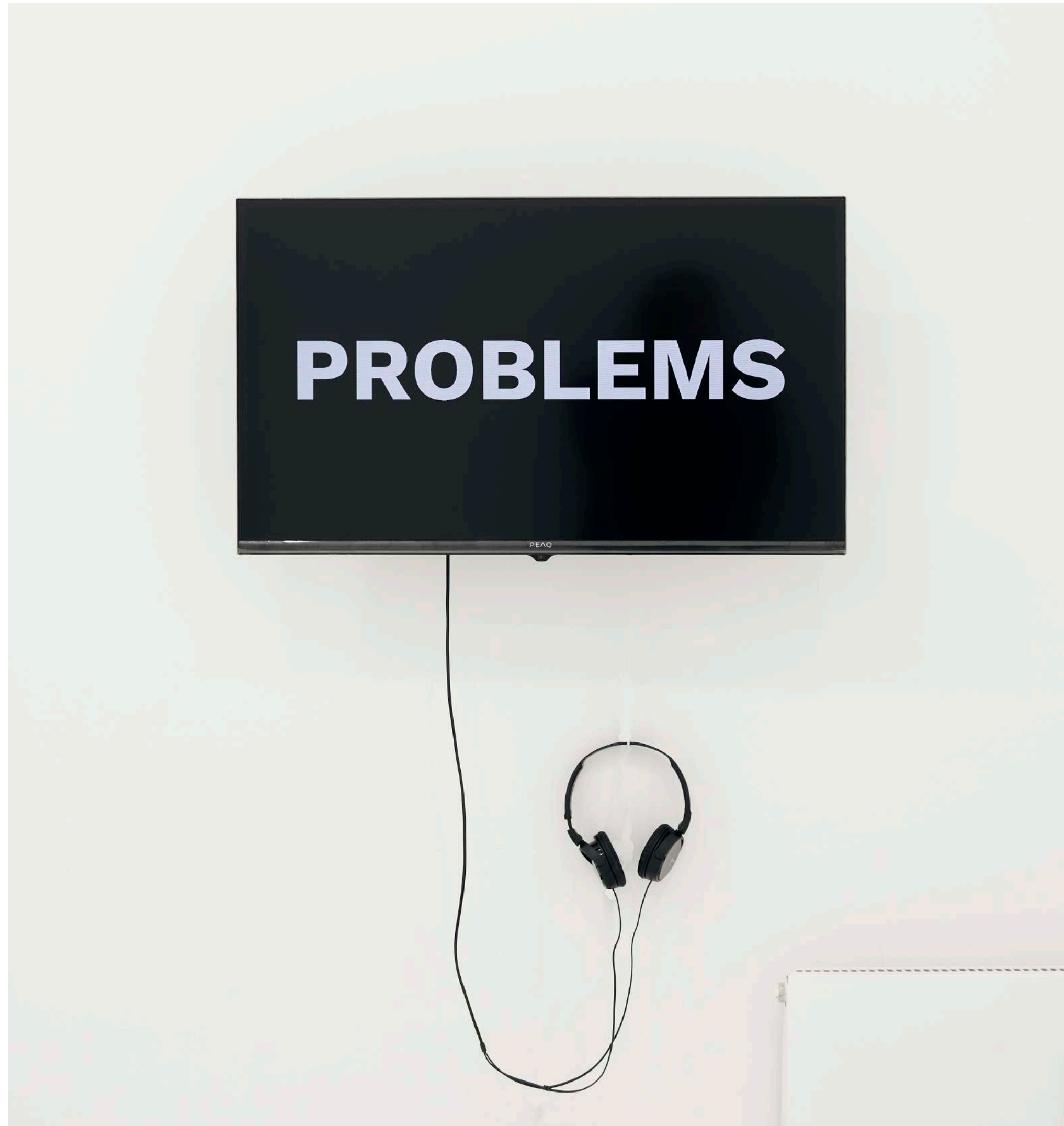




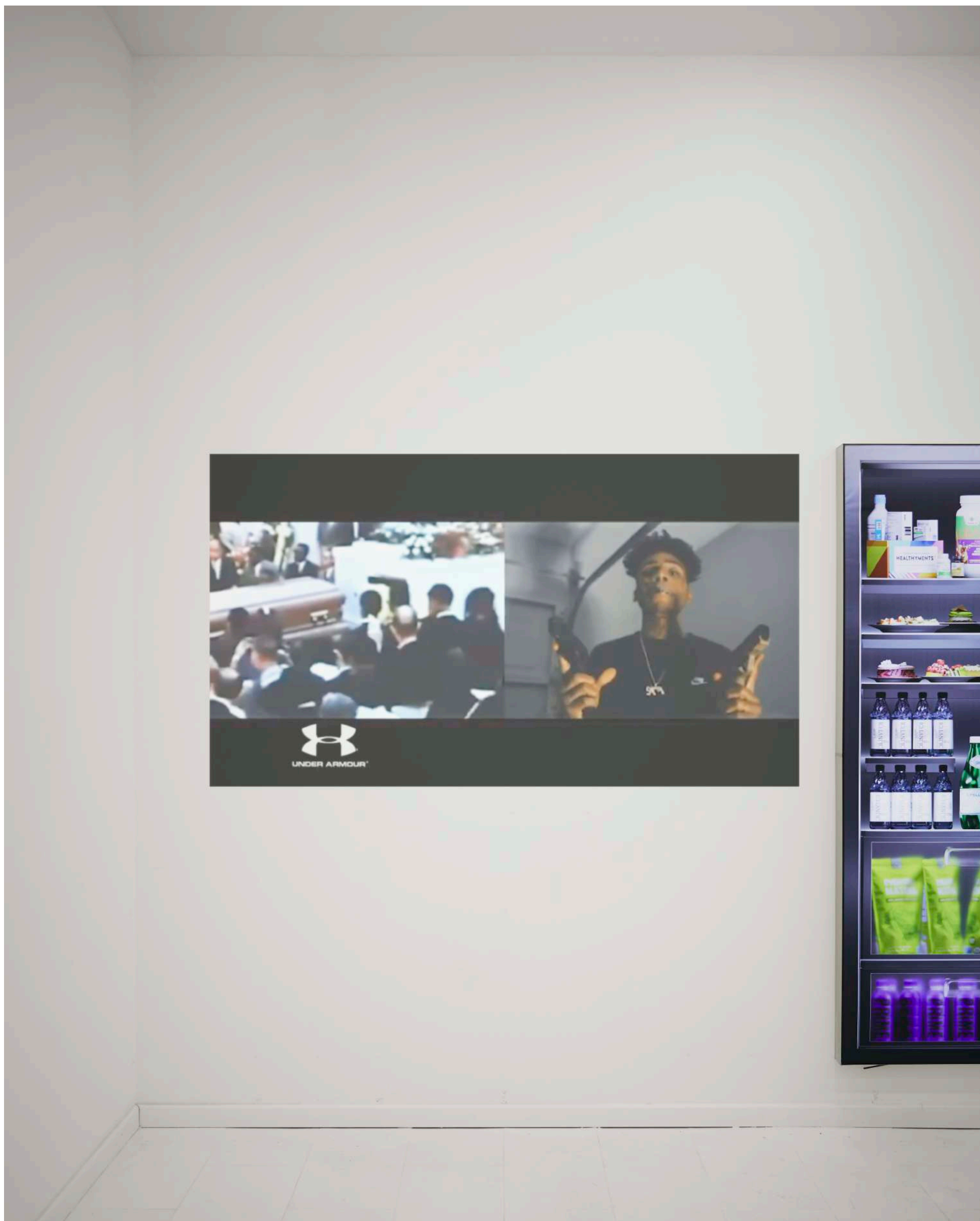


David Shamie,
Annulment, Fixation, 2025
Black trigger massagers, acrylic, plexiglas
183 x 45 x 60 cm





Philipp Timischl,
Problems, 2016
Video
9:55min



Allen-Golder Carpenter,
Black Internet, 2025
Video
6:08min



Ryan Trecartin,
The Re'Search, 2009-2010
Video
40:06min