

Chamberlin

Medjid Sopi
My Empire of Dirt

7 March – 5 April 2026

We inhabit an immersive symbolic matrix that is cumulative culture: the distinctly human capacity to build on what came before, ratcheting gestures, tools, and signs into increasingly complex constellations. Sometime in the Middle Paleolithic, this potent feedback loop between mind and material escalated. Stone tools became technologies, technologies became traditions, traditions became worlds. These worlds rest on our very own symbolic niche. And so, culture began to scaffold the brain that produced it.

That scaffold has now metastasized. The ratchet no longer turns generation by generation, but second by second. Images proliferate and disappear faster than short-term memory. Meaning is layered, compressed, circulated, abandoned. Like cancer, the archive grows without horizon.

When does accumulation cease to be adaptive? At what point does the excess of symbols become sediment—cultural matter without clear function, without clear value? Trash content may be the most honest artifact of late-stage cumulative culture. Low-resolution memes, discarded pages, infrastructural documentation, micro niche celebrities orbiting the edge of visibility. In their persistence, these symbolic byproducts reveal the mindless mechanisms of cultural evolution, accumulating like dust.

My Empire of Dirt unfolds within this sediment. Drawing from his long-running Instagram project @deathhh421, Medjid Sopi assembles an ecology of found footage, unused and indecent memes, provincial landscapes, construction sites, weather systems, and peripheral online characters. Produced entirely on his iPhone, and presented here as his first solo exhibition, the work remains faithful to the device-native conditions of its emergence: vertical framings, compression artifacts, unresolved contexts. Medjid Sopi adopts an almost ethnographic stance—participant and archivist of the same terrain.

What continues to circulate is vast accumulation without permanence. In Medjid Sopi's archive, digital residue becomes evidence of human preference operating at scale—arbitrariness solidifying into structure. Visibility becomes evolutionary pressure within the algorithmic ecosystem. His long-standing fascination with religion quietly permeates the atmosphere of the work. With affection, he positions the banal beside the catastrophic and exaggerates the ordinary. Dirt remains dirt—but in its accumulation, it begins to speak.

—Jovana Maksić, Neuroscientist and Anthropologist

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Chamberlin
Haldenstrasse 87
8045 Zürich
chamberlin.space@gmail.com
@chamberlin.space