JUN 28 - AUG 09, 2026

08 Kurtkubin

Point of exclamation

Alice Ding & Shamadhi

Speak:Speaking

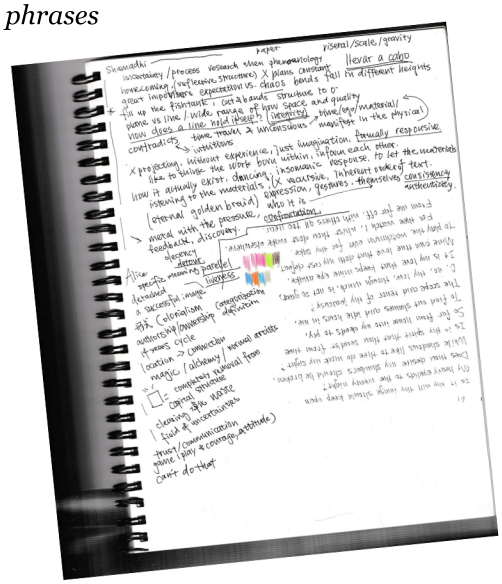
(Train sound) [redacted] of all, I [redacted] like your [redacted]. [redacted]… [redacted], wanted to mention, [redacted] you were [redacted], sometimes with, [redacted], I hope you're [redacted]. We'll be in [redacted]. [redacted] for you to detour.

I'm calling to say [redacted]. [redacted] to reach [redacted] from my [redacted] and my [redacted] of [redacted] of my mind.

Pharmakon, Dynamics, Environment/Setting 场合

Dialogue often serves as both a method of inquiry [Plato] and a thread of existential theory [Mikhail Bakhtin:dialogism] in which language is not a static tool but rather a continuous, interactive dance. [Life is a dance floor. Love is the rhythm. You are the music.] A dance with our bodies that derails the habitual nature when trust and desire are attractive and time is legible. Like Plato, people love to talk. Unlike Plato, they're not asking questions. As anyone who has ever conversed would tell you, speaking is about acknowledgement of the other and the waiting in between sentences. The best dialogue has no end or beginning. The best conversation you've had is forgetting but remembering the feeling.

Avoid: space, proposition, tension, autonomy, prefixes, adverbial phrases



Text: Texting

I was referred to you by [redacted], [redacted] I think you [redacted] be speaking. I'm calling to see [redacted] you'd like to set with me [redacted]… [redacted]. [redacted], My [redacted] is [redacted] take it from [redacted]. I'll leave you my [redacted]. I look [redacted] to talking to you.

I think I know [redacted] you got. I think I know [redacted] this means. [redacted] [redacted]. [redacted]. I miss you.

I felt [redacted]. I followed [redacted] on [redacted]. I hope we talk [redacted] [redacted] I think this [redacted] be you.

The way we speak in the world [rhetoric] is a reflection to our (consistent:everchanging) being. Language is a reflective thing surrounded by other reflective things. It is a repetitive act that constitutes syntax [rules:games]; sometimes rules are unimaginative and become laws [grammar]. This tool of relations induces collaborations. Anyone can play, but it's harder to play together. The history of modernism is about people getting bored and attempting to play with words (Saussure said that). A reader's imagination is not related to history but with [empathy:discarded emotions]. A heap of symbols and signs; a heap of sentences and phrases; a heap of garbage. The [ ] we place between the world and ourselves (2nd avenue, library, social media, classrooms) contain a [ ] that has a self destructive tendency. (I think) it is reaching a state of decay caused by a lack. [Desire is wanting nothing] Hegel was wrong.

Speech:Text

[redacted] You're on my [redacted].… See [redacted] I [redacted] catch you [redacted]. I think it's [redacted]. I'm [redacted] about your [redacted]…… You weren't [redacted] to stay with [redacted]. [redacted]there's [redacted] in your [redacted]. [redacted] you spoke, I [redacted] wanted to check with you.

I'm writing as I'm talking to you. I'm moving the cursor back and forth. Writing is organizing the fragmented speech act in order to reach a certain level of order. Bergson thinks disorder is the order we yet to see. People are willing to set aside concerns about [score of the game] and simply perceive the sound atmospherically when conversing. Everything that is not included contributes to the text. When I'm talking to you, quality becomes the least of my worries; I wander through your words. I find myself in your unconsciousness. The [same:sane] space. I dwell on its recursive, inherent [ ] and the nonsense behind it. I enjoy being absorbed. I'm writing the rules as you play the game.

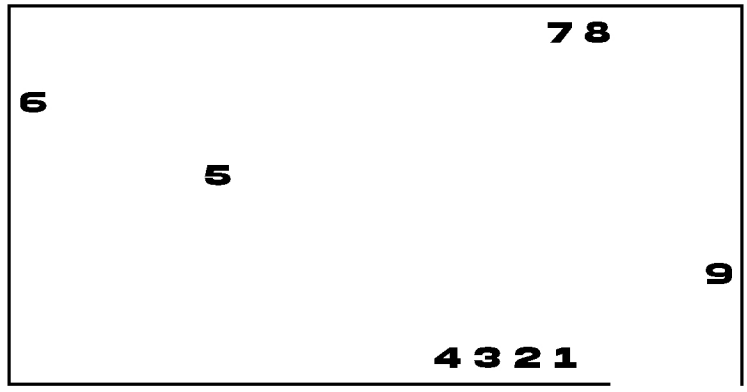
I believe you are walking on [redacted]. I think you're [redacted] on [redacted]. [redacted] give it [redacted]. I want to talk to you, [redacted] I [redacted] get to you. [redacted], [redacted]I'm [redacted] I'll [redacted] pick [redacted].

A text should not be predictable and intentionally anonymous. It's closer to chaos and the same as normalcy. This is an instinct. This is a learning experience.

-Sharon Zhang Xinran

Alice Ding (b. 1997) lives and works in Chicago. She uses art as a way to question art itself. She received a BFA from The Slade School of Fine Art, London, UK and an MFA from the University of Chicago, USA. Upcoming exhibitions include a solo at Hans Goodrich, Chicago, and a two-person at Kurtkubin, Mexico City.

Shamadhi (b. Ciudad de México, México, 1996) is a sculptor. They received their BFA from The Cooper Union for the Advancement of Science and Art (New York, NY). In 2025, they were awarded the Snarkitecture Prize, founded by Daniel Arsham and Alex Mustonen. Their most recent work, Real Objects – the most exciting thing that happened since before I was born! (2026), was featured in the April 2026 issue of The Brooklyn Rail and exhibited at Interrobang 11232 (New York, NY).



1 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm

2 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm

3 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm

4 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm

5 *Shamadhi, Untitled: Paper, rubber bands, tape, 2026*
Newsprint paper, masking tape and rubber bands
300 x 240 x 386 cm

6 *Alice Ding, Untitled, 2025*
Polaroid
8.6 x 10.8 cm

7 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm

8 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm

9 *Alice Ding, Untitled, 2024*
Polaroid
8.6 x 10.8 cm