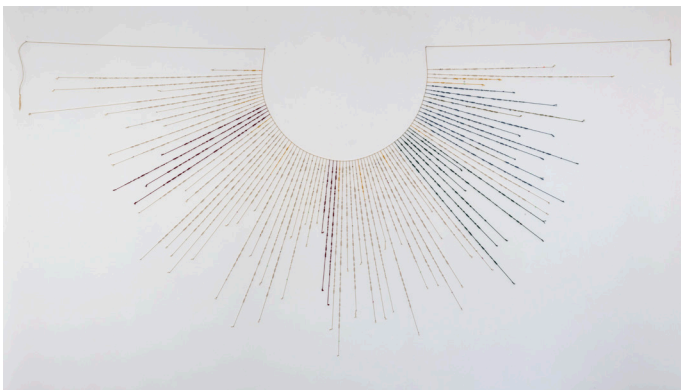


Credits SPRACHE/TEXT/BILD



Alice Bidault,

in *Les pommes sauvages*, p.25-26,
2020–2021

© Clérin/Morin, courtesy of the artist
and Galerie Pietro Spartà



Gabriel Kladek, *Zweites Skulpturen-Symposium für blinde und sehbeeinträchtigte Kinder an der Grundschule für Sehbehinderte/ Second sculpture symposium for blind and visually impaired children at the elementary school for the visually impaired in Levoča, 1983* © Courtesy The Estate of Maria Bartuszová and the Archive of Maria Bartuszová,
Foto/ photo: Gabriel Kladek



Janice Kerbel, *Score (Blast)*, 2015

© Courtesy of the Artist and greengrassi, London. Foto/ photo: SITE
Photography



Gordon Parks, Drinking Fountains, Mobile, Alabama, 1956 © Courtesy of and copyright The Gordon Parks Foundation



Gillian Wearing, Signs that say what you want them to say and not Signs that say what someone else wants you to say I'M DESPERATE, 1992-3
© Gillian Wearing, courtesy Maureen Paley, London, Tanya Bonakdar Gallery, New York and Regen Projects, Los Angeles



Markus Vater, aus der Serie/ from the series Objects of Significance, 2023
© Markus Vater/ VG Bild-Kunst, Bonn 2024, courtesy Galerie Rupert Pfab, Düsseldorf

On a day in early spring I went out to the East Coast of England to conduct an interview with the Atlantic Ocean. My questions were of very general nature. On personal preferences and the state of the world. It always feels a little bit like talking to myself when I interview the ocean. Probably because in truth we, and all the other mammals and plants and insects and birds, are the ocean taking a vacation on land.



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