

BPA//  
Berlin program  
for artists

Anne  
Fellner

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Sharmila  
Cohen

# Point No Point

## Sharmila Cohen

In the beginning, there is only color. The canvas painted to become a canvas.<sup>1</sup> Setting the tone. To make visible.<sup>2</sup> The lighthouse as a signifier of land. From afar, it is a point. As you approach, it disappears: no point. A setting erodes through movement. Turn it around. We have a changing backdrop and a backdrop changed.

*The image is automatically refreshed every ten seconds and faces northeast*

Surveillance cameras show what they are observing, but only after the fact—the time it takes for digital technology to transport information. A lag, a delay. Here, we are no longer a boat approaching, but watching the boat approach.<sup>3</sup> Surveillance as journey.

*Point No Point's contradictory name can be blamed on its appearance from the water<sup>4</sup>*

The unchanging view changes. The lighting shifts. Now there are people. Now they are gone. No, something else. The video is blurred, pixelated.<sup>5</sup> Every recording is an abstraction. The painting: a recording of a recording. Observation: a recording outside of a recording. *En plein air*. We are outside of outside. New notions of context arise and disappear upon approach. Two ships in the night.<sup>6</sup> Recording as intervention.

*In a sense, the little sentinel was a harbinger of things to come<sup>a</sup>*

A destination reached. On land, the former vessels are rendered useless. Still, the lighthouse retains its role as signifier; only the signified has changed

places. A story once told may be retold. The memory of a place, of arrival and departure. The boundaries are blurred: time as a vessel. Layers of emotional precipitate.<sup>7</sup>

### *The invention that saved a million ships*

A succession of concentric rings to concentrate the light. A sharp beam to cut through the darkness. Once again, we see a point.<sup>8</sup> Guided focus. Dark and light as color and contour. That which can be seen through contrast. Each element, a unique purpose: to depict by making visible.

The event: a text about an observer observing a painting of a continuous recording of a lighthouse on the shore. The observer: the observer. The intervention: the observer reading a text about an observer observing a painting of a continuous recording of a lighthouse on the shore.

The event: the observer observing a painting of a continuous recording of a lighthouse on the shore. The observer: the protagonist. The intervention: a text about an observer observing a painting of a continuous recording of a lighthouse on the shore.

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The event: a continuous recording of a lighthouse on the shore. The observer: the protagonist. The intervention: a painting of a continuous recording of a lighthouse on the shore.

The event: a lighthouse on the shore. The observer: a stationary camera. The intervention: a continuous recording.

- 1 Underpainting, v.—to visually undermine.
- 2 Blocking in, v.—to enclose; to optically withhold.
- 3 Impressionism, n.—the belief that it's not the destination, but the journey that matters.
- 4 Opacity, n.—the degree to which something no longer exists.
- 5 Scumble, n.—a commonly used and widely accepted misspelling of stumble.
- 6 Expressionism, n.—the belief that the ends justify the means.
- 7 The humanities, n.—the measure of the universe.
- 8 Alla prima, v., to return to the beginning.

# Anne Fellner

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Anne Fellner is a Berlin-based Swiss/U.S. artist. She received her diploma in painting from the Hochschule für Grafik und Buchkunst, Leipzig in 2015. Recent solo shows include *Signs and Portents* at Damien and The Love Guru, Brussels (2020) and *Take My Face* at Liszt, Berlin (2019). Upcoming projects include shows at Kammer / Rieck, Berlin and Kunsthaus Zofingen (CH).

# Sharmila Cohen

Sharmila Cohen is an award-winning writer and translator living between New York and Berlin. Her translation of *The High-Rise Diver* (*Die Hochhauspringerin*) by Julia von Lucadou is forthcoming on World Editions in March 2021.

**BPA // Berlin program for artists** was founded in 2016 by Angela Bulloch, Simon Denny, and Willem de Rooij, facilitating exchange between emerging and established Berlin-based artists. The mentoring program organizes reciprocal studio visits, public lectures, and joint exhibitions.

**BPA at Gropius Studios** is a new collaboration between the Gropius Bau and BPA // Berlin program for artists, which begins in autumn 2020. Running up until the end of that year, eleven participating artists will use rooms at the Gropius Bau as studios and show their work in public presentations.

BPA at Gropius Studios  
1. Oct–31. Dec 2020

Opening hours  
Fri–Wed 10–19,  
Thu 10–21, Tuesday closed

Gropius Bau  
Niederkirchnerstraße 7  
10963 Berlin

1. Oct, 16–20, BPA Talks 3  
with Anne Fellner, Bertrand Flanet,  
Katrin Winkler and BPA mentors  
Calla Henkel & Max Pitegoff

Cinema at Gropius Bau,  
(limited number of seats, please register via  
[contact@berlinprogramforartists.org](mailto:contact@berlinprogramforartists.org))

17.–23. Dec  
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Michelle Volta

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