

# Beads

Dorje de Burgh, Samuel Laurence Cunnane, Aleana Egan, Louise Hopkins,  
Seda Mimaroglu, Cecilia Szalkowicz

Opening 29 January 2023 3pm  
with a reading by Seda Mimaroglu at 5pm  
29 January – 12 March 2023  
Visits by appointment

“It meant everything to her to sit on the bus and to work out what she wanted to say.” (from *Come Back in September* by Darryl Pinckney)

“Words are not a release, but they are a way of coping, of not being encircled.” (from *Come Back In September* by Darryl Pinckney)

“My sole concern was to borrow forms, no matter from where, by which my own preoccupations could declare themselves.”  
(from *An Experiment in Leisure* by Marion Milner)

A seed for this exhibition was planted through the completion of another one. Melissa Canbaz and Aleana Egan worked together on the exhibition small field which took place in Künstlerhaus Bremen in 2021. Due to the Covid-19 pandemic and the related lockdowns and travel-restrictions the works were installed by Melissa Canbaz and Mihaela Chiriac. The senses of collaboration and blending was accentuated by the circumstances and the experience made meaningful for all concerned.

The title for this project, *Beads*, is borrowed from the educator, artist, writer and psychoanalyst Marion Milner (1900–1998). Milner first uses the term beads and bead memories in her book *Eternity's Sunrise* (1987). In Hugh Haughton's summation of *Eternity's Sunrise*, it is, he says; “a home-made, circling and collage like record of a journey of self-exploration.” The beads or bead memories are used to describe a technique of remembering through objects and places. These meditations on lived experience were closer to a poetic language than to a logical one. They also evoked physicality; a continuum and a modular system. Haughton says: “When something becomes a ‘bead’, in other words, it can be fingered and stroked and reflected upon and moved from one place to another, long after the journey it is encountered on is over.”

Milner's method of activating her bead memories was in the form of answering the feelings evoked from them. The answering activity was a sense of partnership “...of plugging into a presence, an active ‘something’ that is both I and not I and which gives me the feeling I am not alone” (*Eternity's Sunrise*). As is typical with

Milner, she is interested in opening up psychic states rather than pinning them down.

The exchange we had in the past months has grown into a new constellation – what was called a *small field* in Bremen, has gradually become an extended field. The works by Dorje de Burgh, Samuel Laurence Cunnane, Aleana Egan, Louise Hopkins, Seda Mimaroglu, and Cecilia Szalkowicz, brought together here, evoke their own memories and stories into the field of visual and textual associations woven three years ago in Bremen, expanding it, and sometimes, most surprisingly, reflecting it. The spontaneous movements of intuition are here entwined with the exercise of reminiscence, making way for further fortuitous affiliations and possibilities. *Beads* is conceived like a passage, encapsulating new dialogues, hoping to travel, collect, and share new bead memories along the way.

Special thanks to all the contributing artists for *small field* in Bremen: Sofia Duchovny, Hella Gerlach, Manuela Leinhoß, Vera Palme, Kirsten Pieroth, Nora Schultz. We also thank Künstlerhaus Bremen, Konrad Fischer Galerie, Kerlin Gallery, and Foto Kotti.

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**Dorje de Burgh** (b.1984), lives and works between Dublin & Berlin. Recent shows and projects include: *How To Kill Something That Doesn't Exist/The Sting of Love*, PhotoIreland Festival, 2021; *Images Are All We Have: On the History and Practice of Photography in Ireland*, Museum of Contemporary Photography of Ireland, 2022; *In Our Own Image: Photography in Ireland, 1839 to the Present*, Gallery of Photography, Dublin, 2022/23. *What Are The Roots That Clutch*, his first artist's monograph, was published by PhotoIreland in January 2022. Received the Arts Council of Ireland Next Generation award 2020; The Darkroom moving image residency 2020/21. De Burgh is currently engaged in a common project with artist Samuel Laurence Cunnane.

**Samuel Laurence Cunnane** (b. 1989), lives and works between Kerry & Berlin. Cunnane's work is primarily based analogue photography and is often made while on the move, be it in the Balkans, Turkey, Iran, China or the West of Ireland but regardless of where, the work returns to the idea of the outskirts, the periphery or the verge and the detritus of material and meaning that's found there. Recent projects: *one eye looking at you one eye looking for you*, Oktem Aykut Gallery, Istanbul, 2021; an ongoing multi-disciplinary project undertaken with the artist Dorje de Burgh that deals with the means of production of concrete and large infrastructure projects in Europe (2023).

**Aleana Egan** (b.1979), lives and works in Dublin. Recent solo exhibitions include: *Sampler*, Void Gallery, Derry (2022); *small field*, Künstlerhaus Bremen (2021); *New People*, Konrad Fischer Galerie, Duesseldorf (2020); *Spitze*, Farbvision, Berlin (2019). Recent group exhibitions include: *Feeling of Knowing*, The Complex, Dublin (2021), *from narrow provinces*, Cample Line, Dumfriesshire, Scotland (2019).

**Louise Hopkins** (b. 1965 England, UK), lives and works in Glasgow. Solo exhibitions include *Flying Fox*, CAMPLE LINE, Dumfriesshire (2018), Dance Number temporary Artist Wall Commission, outside Mackintosh Building, Glasgow School of Art (2017). Selected group exhibitions include: *Lines of Empathy*, Patrick Heide Contemporary Art, London (forthcoming 2023); *Moderato Cantabile*, S&D Projects, London (2022); *You can have curves and straight lines...* PAULE VÉZELAY/LOUISE HOPKINS, 42 Carlton Place, Glasgow (2021), *Criminal Ornamentation*, Attenborough Arts Centre, University of Leicester (2018/19).

**Seda Mimaroglu** is a poet and artist from Istanbul with an academic background in law, literature, art history, and philosophy. Since 2007, she took part in many exhibitions and events with multimodal works and published in various outlets. In 2019, her collection of poetry, *Loose Leaves*, was released on audiotape by the Berliner Wanda imprint. Her book, *Love Songs*, was published in 2021 by Blue Figure Press. Her practice includes continuing collaborations with poets, artists, musicians, curators, and scholars. Seda Mimaroglu lives and works in Berlin.

**Cecilia Szalkowicz** (b. 1972) lives and works in Buenos Aires. Recent projects include: *Tengo frío por los ojos*, Para vos... Norma mía!, Buenos Aires (2022); *Y ya no sé si es hoy, ayer o mañana*, María Casado Gallery, Buenos Aires (2022); *Soy un disfraz de tigre*, Fotogalería del San Martín, Buenos Aires (2019). Recently her work was part of the exhibitions *Un lento venir viniendo*, Colección Oxenford, Capítulo 1, MAC Niterói, Río de Janeiro (2022); *Crear Mundos*, Fundación Proa, Buenos Aires, (2020); *Assemblage #23 / Perturbations temporelles*, Julio art space, Paris (2020). Her work is part of the permanent public collections of MoMA – Museum of Modern Art; Museo de Arte Moderno de Buenos Aires; Museo Castagnino+macro, Rosario.