

intermission museum of art

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10 January 2022

INTERMISSION MUSEUM OF ART PRESENTS:

ALICE WILSON & NEJA TOMŠIČ

GHOSTLY MATTERS

10 JANUARY - 27 FEBRUARY 2022

Intermission Museum of Art (IMA) is proud to launch *Ghostly Matters*, featuring the collaborative work of Alice Wilson and Neja Tomšič. *Ghostly Matters* will be featured from 10 January 2022 to 27 February as the first instalment of IMA's Volume 2 series.

ARTIST STATEMENT

*the place behind your flat the space behind my studio
the space behind your studio the place behind my flat
a conversation between Neja Tomšič and Alice Wilson*

"Beyond my back fence is a communal garden, we have a gate that opens onto it, it is able to be accessed by over 60 flats. I think on average one person a week goes in there, very occasionally on a sunny day a group will sit at the bench. The space is occupied by a gang of stray cats, the extended family of a neighbour's long haired ginger cat, they're hostile and fight a lot. It could be a nice space, it probably is a nice space, when I go in there, I feel all the eyes of the surrounding flats and I worry about treading in cat shit. I would really like to connect with this space, I stare at it beyond my garden fence for at least 20 minutes every morning, watching for squirrels. I don't want to go there. I prefer it as somewhere I look. I've been thinking about the things we see every day but that we never enter, spaces or places that are visually familiar but not physically. The spaces we occupy and then the ones we look at, how do we occupy them, is that the difference between space and place?"

"There is something about what you said that resonates with me: a space valuable as a sight but not as a place to enter. Although I am drawn to enter it, I always enjoyed just looking at it. I walked around the fences

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again today. Signs say that the place is under video surveillance, although I didn't see any cameras and I doubt it's true. I found a new spot to observe it and saw it from a different angle. About a half of it is a lake. I wish I could tell you the colour of water, but I somehow overlooked it. Birds and ducks found it and made it their home. Then a big part of it is a concrete platform on which stand the remains of construction pillars, made of concrete and iron rods, and when I looked at them, I had the fantasy of having a place like that open for walking or sitting around, among huge abandoned concrete sculptures. I wouldn't want to change anything there, just open it, remove the fences and let people walk through."

NEJA TOMŠIČ (1982) is a visual artist, poet, and writer whose interdisciplinary practice merges drawing, photography, poetry and performance. By uncovering overlooked and often hidden stories from history, her passion is to rethink dominant historical narratives, researching into particularities, and creating situations where new understandings of the present can be formed. She approaches histories as maps of starting points and links. Performative elements in her projects explore possible projections of history into the subjective present of individual visitors.

Her project *Tea for Five: Opium Clippers*, a performative essay in the form of a Chinese tea ceremony, has toured 11 countries and was performed more than 55 times. Her artist book *Opium Clippers* was awarded Best Slovenian artist book in 2017/2018 and Best book design in the category Book as Object at the Slovenian Book Fair.

She is a member a Nonument Group, an art collective that maps, archives and intervenes in forgotten, abandoned or demolished 20th century monuments, public spaces and buildings, that have undergone a change in meaning. Neja also works as a curator and producer and is a co-founder of [MoTA \(Museum of Transitory Art\)](#), a Ljubljana-based research and production platform devoted to transitory art. She lives and works in Ljubljana, Slovenia. [ne-ja.com](#)

ALICE WILSON (1982) is a London based artist who works in a variety of mediums, she teaches at University of the Arts London and has a practice that has developed through an engagement with participatory processes and negotiations of site. She uses residencies as a way to gain distance and make space for the unknown in her work, with a significant opportunity being realised through funding from the British Council to make and exhibit work in Aarhus, Denmark during 2018. [alicewilson.org](#)

Intermission Museum of Art (IMA) was founded in 2020 by Rose van Mierlo and John Ros, in response to the cultural, social, environmental, economic and political fissures that make themselves evermore present during times of crisis and put stress on accepted systems of operation. IMA provides a space for critical thinkers to respond to these moments of friction by investigating them as meaningful sites of production, instigating dialogues which will culminate in a public archive. Collaborative responses will be organized around themes, and though they exist on their own (as editions), they co-exist as larger ideas (in volumes).

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Images available on request.