

## LISL PONGER

Works with film, photography, installation

### One person exhibition (selection)

2004 Galerie Charim  
2004 Dak'art Off, Dakar  
2001 AK Galerie, Vienna  
1999 Musée d'ethnographie, Genève

### Group exhibitions (selection)

2006 All our Tomorrows, KunstRaum Lüneburg  
2006 Eine Frage (nach) der Geste, Weimar  
2006 Xposeptember, Stockholm  
2006 Krieg der Knöpfe, Ursula Blickle Stiftung, Kunstmuseum Århus,  
Landesgalerie Linz  
2006 Moz Art, Museum Moderner Kunst, Stiftung Wörlen, Passau  
2006 Verborgenen Geschichte/n-remapping Mozart (Es ist kein Traum) Brick 5, Wien  
2006 Not Sheep, New Urban Enclosures and Commons, Artspeak Gallery, Vancouver  
2006 Verborgenen Geschichte/n-remapping Mozart (Frisch zum Kampfe, frisch zum  
Streite) Stuwerviertel, Wien  
2006 Es ist schwer das reale zu berühren, Grazer Kunstverein  
2006 Art Metropole, Toronto  
2006 Palazzo Constantini, Triest  
2006 Museum für angewandte Kunst, Frankfurt  
2005 Kunsthhaus Dresden  
2005 Nijmegen, Holland  
2005 Kölnischer Kunstverein  
2005 Kunsthalle Erfurt  
2004 Haus der Kulturen, Berlin  
2004 Tapies Foundation, Barcelona  
2004 MNAC, Bukarest  
2004 Villa Arson, Nice  
2003 Dunkers Kulturhus, Helsingborg  
2002 Galerie Skuc, Ljubljana  
2002 Dokumenta XI

## FILMOGRAFIE

2006 IMAGO MUNDI  
das gültige, sagbare machbare verändern  
mit Marie Christine Friedrich, Julian Sharp, Araba Evelyn Johnston- Arthur,  
Luisa Ziaja, Nora Sternfeld u.a.,  
Kamera: Caroline Champetier  
work in progress  
2005 If the Lumière Brothers....  
Mozart minute  
HDV, 1 min  
2004 Phantom Fremdes Wien, 35 mm, (blow up von S8), Ton, 27 min.  
1999 déjà-vu, 35mm (blow up von S8, N8 ) found footage, Ton, 23 min  
1998 Panorama / Trailer, 35mm (blow up von S8, N8 ), sound, 1 min 30  
1996 Passagen, 35 mm (blow up S8,N8 ),found footage,colour,sound,12 min  
1990 Semiotic Ghosts, 16 mm ( blow up von S8), Ton, 17 min  
1988 Train of Recollection, 16 mm (blow up von S8), stumm, 5 min  
1988 Lichtblitze, S8, stumm, 5 min  
1987 Substantial Shadows,16 mm (blow up von S8 ), stumm, 17 min  
1986 Sound of Space, S8, Ton, 9 min  
1985 Container-Contained S8, Ton, 5 min  
1984 Tendencies to Exist, S8, stumm, 17 min  
1983 Film -an Exercise in Illusion II, S8, stumm, 5 min  
1981 Souvenirs, 16mm (blow up von S8 ), stumm,12 min  
1981 The Four Corners of the World, S8, stumm, 17 min  
1980 Film - an Exercise in Illusion I, S8, stumm, 3 min  
1979 Space Equals Time - Far Freaking Out, S8, stumm,10 min

## **Filmvorführungen (Auswahl)**

2005 One World Int. Film Festival, Prag  
2005 48th San Francisco International Film Festival  
2005 Cinéma du Réel, Centre Pompidu Paris  
2004 Filmfestival Uppsala  
2004 Filmfestival Montreal  
2004 Impact Festival, Utrecht  
2004 Filmfestival Melbourne  
2004 Filmfestival Marseille  
2004 Internationales Filmfestival Rotterdam  
2004 Diagonale Graz  
2004 Kunstverein München  
2003 Mousonturm, Frankfurt  
2002 Edith-Ruß-Haus für Medienkunst, Oldenburg  
2002 Barcelona - Centre de Cultura Contemporanea  
2002 Es Asalah Festival, El Arish, Ägypten  
2002 Kunsthalle, Wien  
2002 Tugboat film, New York  
2001 MOMA, N.Y. Cineprobe- An evening with Lisl Ponger  
2000 Dokumentarfilmfestival Duisburg  
2000 Dokumentarfilmfestival München  
1999 visions du réel, Nyon  
1995 Anthology Filmarchives, N.Y.  
1988 Exit Art, N.Y.  
1987 USA/ Kanada Tour, New York, San Francisco, Los Angeles  
1986 Kurzfilmtage Oberhausen  
1985 Museum des 20. Jahrhunderts, Wien  
The Kitchen, N.Y.  
1984 Österreichische Filmtage Wels  
1982 Kunstmuseum Luzern  
1981 Forum Stadtpark, Graz  
1980 Stampa, Basel  
Österreichische Filmtage, Kapfenberg  
1979 Filmmuseum, Wien

## Lisl Ponger

CHARIM GALERIE

For the Dak'Art Biennial of Contemporary African Art 2004, Austrian artist Lisl Ponger hoped to photograph selections from the famous ethnographic collection of Dakar's Musée d'Art Africain. As she waited for permission from the museum, she started a series of photographs in her hotel room; when the official okay never came, these works became her biennial contribution. *Si j'avais eu l'autorisation . . .* (If I Had Had Authorization . . .)—thus ran the project's subjunctive title—then she wouldn't have stayed in her room photographing props from her own personal archive of materials relating to the themes of colonialism, globalization, and travel. She grouped these items on the tile mosaic of the hotel floor according to classificatory patterns: ethnologist, painter, photographer, tourist. Although this was not the project that Ponger originally planned, it hews closely to her interests. Her politically motivated work continues to investigate

issues of colonialism, ethnology, ideology, and constructions of identity.

A visual artist, photographer, and filmmaker, Ponger is equally at home at Documenta (she participated in 2002) and at film festivals. Acting (often in the same work) as director, set designer, performer, and archivist, she investigates the interfaces between art and science, between sociology, art history, and political activism, moving obliquely through these disciplines to create compositions of explosive power and precise observation.

Ponger interrogates the resonances of non-Western art within Western

modernism. She asks how Western artists have approached the "exotic" and how these tactics can be read. The central work of her recent exhibition at Charim Galerie was a large-scale color photograph, *Die Beute* (The Booty), 2006. The image brims with Western interpretations of the exotic. In the middle of the photograph stands a young woman, posed like Vermeer's girl with a pearl earring—but dressed in a T-shirt with the image of one of Gauguin's Tahiti paintings and, in place of a turban, a scarf of Klimt's *Portrait of Adele Bloch-Bauer I*, 1907. Her surroundings, modeled after Sigmund Freud's study, are similarly filled with antiquities from Egypt and the Far East and decorated with an Oriental rug. No doubt, however, the sculptures in the photograph are, like her attire, museum knockoffs; indeed, on the table lies a jigsaw puzzle of Picasso's *Demaiselles d'Avignon*, 1907. Clinching Ponger's theme, the woman holds open the catalogue to William S. Rubin's "Primitivism" exhibition, which took place at the Museum of Modern Art in 1984.

The hand-colored photographs comprising Ponger's "Xenographic Views" series from 1995 chronicle a world voyage through the topography of Vienna. In one photo she stages herself as a "xenographer"—Ponger's own word, meaning one who describes strangers—while in another she uses costumes and accessories to transform a Viennese woman into a Bedouin (thus, by association, turning the Tiergarten Schönbrunn into a desert landscape). Masterfully, and with a light touch, Ponger investigates the echoes of the anthropological representations of the nineteenth century within today's cultural constructs. She tells stories of the readymades of life, of the trophies of the everyday that make up the kernel of cultural identity. She also manages, beyond that, to combine her artistic and political concerns, making no distinction between the aesthetic goal of interpreting the world and the political one of changing it.

—Brigitte Huck

Translated from German by Diana Reese.



Lisl Ponger, *Die Beute* (The Booty), 2006, color photograph, 49% x 59".