

# Olivier Krischer

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## Qualifications

PhD (Art History), University of Tsukuba, Japan, 2010. Thesis: Making "Oriental" Art History: Ōmura Seigai and Sino-Japanese Art Relations in the 1910s-20s.

MA (Merit) (Art History & Theory), University of Sydney, 2006

Bachelor of Design (Visual Communications) / BA International Studies (China Major) (First Class Honours), University of Technology Sydney, 2002

Research Student (6 months), Institut d'Asie Orientale, Université Lyon 2, Lyons, France, 2000-2001

Advanced Diploma (Chinese Language and Culture), Zhejiang University, China, 2000

## Awards/ Scholarships

Certificate of Outstanding Academic Achievement, Graduate School of Comprehensive Human Sciences, University of Tsukuba for the paper 'Early twentieth century art relations between China and Japan: Ōmura Seigai's "Shina Rekiyūdan" – making art history in the 1920s', 2008

Japanese Government Monbukagakusho Scholarship for PhD Study, 2006-2010

Chinese Government One-Year Scholarship for In-Country Study, 1999-2000

## Professional History

2013: onwards, Postdoctoral Research Fellow, Australian Centre on China in the World, College of Asia and the Pacific, ANU

February-November 2013: Conference Convenor, 'Tilting the World: Modern and Contemporary Asian Art History' held by the University of Sydney and the Art Gallery of New South Wales, 29-30 November 2013

May-June 2013: Lecturer (Level A), Department of Art History and Film Studies, University of Sydney

December 2012, March 2013: Project Consultant & Interpreter, for Song Dong's *Waste Not* art installation, Carriageworks, Sydney

2011-2012: Managing Editor, *ArtAsiaPacific* periodical, Hong Kong

2011: Curator, "After Effect" exhibition, 4A Centre for Contemporary Asian Art, Sydney

2010-2011: Lecturer (Level A), Department of Art & Design, University of Tsukuba, Japan

2008-2011: Collaborative Researcher, International Research Centre for Japanese Studies, Kyoto, Japan.

2007-2009: Gallery assistant, Tokyo Gallery + BTAP, Tokyo and Beijing

2004-2005: Sessional Academic, Visual Communications, Department of Design, University of Technology Sydney

### **Other Languages**

Mandarin Chinese, Japanese, French – Fluent  
Korean, Cantonese Chinese – Basic

### **Publications**

#### **Books**

*Asia Through Art and Anthropology: Cultural Translation Across Borders*, with Fuyubi Nakamura and Morgan Perkins eds, London: Bloomsbury, 2013

#### **Chapters**

'Le role de la photographie dans la representation de l'art japonais: le photographe Ogawa Kazumasa (1860-1929) et l'historien de l'art Ômura Seigai (1868-1927)', in Noriko Berlinguez-Kôno and Bernard Thomman, *Japon Pluriel 8 – La modernité japonais en perspective*, Paris: Éditions Phillipe Picquier, 2011

'Ômura Seigai's Conception of Oriental Art History and China', in Inaga Shigemi ed., *Questioning Oriental Aesthetics and Thinking: Conflicting Visions of "Asia" under the Colonial Empires*, Kyoto: International Research Center for Japanese Studies, 2010

'Picturing early twentieth-century Sino-Japanese art relations in Ômura Seigai's "Shina Rekiyū Dan" - an account of making art history in the 1920s', in Jaynie Anderson ed., *Crossing Cultures: Conflict, Migration, Convergence*, Carlton: Miegunyah Press, 2009.

#### **Journal Articles and Essays**

'Wei Leng Tay: Slow Cool Breezes', *Photofile* (March 2014): 25-34

'Wilson Shieh: Political Avatar / '石家豪的政治化身', *Wilson Shieh ... Sumbody*, Osage Gallery Hong Kong (November 2013): 33-48

'The Troubled Surface', *ORIENTing*, Lawrence Wilson Art Gallery & University of Western Australia (August 2013)

'Gulammohammed Sheikh: History Through a Kaleidoscope', *ArtAsiaPacific*, No.84 (July-August 2013). Also online at:  
<http://artasiapacific.com/Magazine/84/HistoryThroughAKaleidoscopeGulammohammedSheikh>

'Mourning and Remembrance; reinforcing the power of simple actions', *Contemporary Visual Art+Culture: Broadsheet*, Volume 42.1 (March 2013): 56-59

'Lost and Found – Pak Sheung Chuen', *Mobile M+: Yau Ma Tei*, West Kowloon Cultural District Authority (2012): 35-43

'Xijing Men: The Capital of Absurdia', *ArtAsiaPacific* No.79 (2012): 84-93

- 'Gordon Bennett: Fields of Disturbance', *ArtAsiaPacific* No.78 (2012): 120-131
- 'Lateral Thinking: Artist Networks in East Asia', *ArtAsiaPacific* No.77 (2012): 96-105
- 'Wong Wai Yin: Hypothetical Objects and Handmade Autonomies', *ArtAsiaPacific* No.77 (2011): 90-99
- 「優しい国家のすがた」, *Na+ Nationalism and Artistic Production*, CAMP and Joshibi University of Art and Design, Tokyo (2011): 9
- 'Hikaru Fujii: The Revolution Will Be Televised, Live', *Last Words*, 4A Centre for Contemporary Asian Art, Sydney (2010): 38-47
- 'Contending Nature: the environment as 'found object' in the practices of Song Dong and Yin Xiuzhen', *The River Project*, Campbelltown Arts Centre, Sydney (2010): 156-163
- 'Sun Yuan & Peng Yu: The Confinement of Freedom', *ArtAsiaPacific* No.68 (2010): 130-137
- 'Feng Mengbo: Multiplayer Online Cultural Revolution', *ArtAsiaPacific* No.64 (2009): 74-81
- 'Pak Sheung Chuen: the Art of Covert Intervention', *ArtAsiaPacific* No.63 (2009): 26-131
- 'Betting on Beijing', *The Japan Times* (21 August 2008). Also online at: <http://www.japantimes.co.jp/culture/2008/08/21/arts/betting-on-beijing/-U0wC262SykQ>

## **Selected Translations**

### **Japanese to English:**

*Tadasu Takamine – Cool Japan*, Exhibition catalogue, Art Tower Mito (2013)

*Charles Wirgman's Ocean – The Artists Who Connected East and West*, Tsunoda Takurō 角田拓朗, Kanagawa Prefectural Museum of Cultural History (2011)

### **Chinese to English:**

'物尽其用 Waste Not' by Zhao Xiangyuan, in Wu Hung, *Waste Not – Zhao Xiangyuan and Song Dong*, Tokyo Gallery + BTAP, Tokyo (2009): 65-188.

## **Media, Online and Public Policy Articles**

'Chinese Contemporary Art Comes to Tokyo', *Tokyo Art Beat*, 2 June 2008, online at: <http://www.tokyoartbeat.com/tablog/entries.en/2008/06/chinese-contemporary-art-comes-to-tokyo.html>

'To See a World in a Grain of Sand', *Tokyo Art Beat*, 1 April 2008, online at: <http://www.tokyoartbeat.com/tablog/entries.en/2008/04/to-see-a-world-in-a-grain-of-sand.html>

'Exhibiting Modern Traditions', *Tokyo Art Beat*, 27 September 2007, online at: <http://www.tokyoartbeat.com/tablog/entries.en/2007/09/exhibiting-modern-traditions.html>

'Performances by Cang Xin and Zhu Ming', *Tokyo Art Beat*, 28 July 2007, online at: <http://www.tokyoartbeat.com/tablog/entries.en/2007/07/performances-by-cang-xin-and-zhu-ming.html>

'Vivo: Photography from 1960s Japan', *Tokyo Art Beat*, 22 July 2007, online at: <http://www.tokyoartbeat.com/tablog/entries.en/2007/07/vivo-photography-from-1960s-japan.html>

### **Book & Exhibition Reviews**

Review of *Creative Industries in China: Art, Design and Media*, Michael Keane, Cambridge: Poilty, 2013, *The China Journal*, no.72 (forthcoming June 2014)

Review of 'Imperishable Affection: The Art of Feng Zikai', *ArtAsiaPacific* No.80, 2012: 136.

### **Recent Conference Papers and Presentations**

'Lateral Thinking: the networked ecology of creative activism in East Asia', invited paper presented at the "Global Activism" conference, ZKM Center for Art and Media Karlsruhe, Germany, 24-26 January 2014

'Putting 'soft power' in its (historical) place: revisiting Asian art as industry at the World Expositions, then and now' – for the symposium Chinese Soft Power and Culture: Between Complicity and Independence, University of Otago, Dunedin, 20 November 2013

'Being 'Asian' in China: modern Japanese scholar-travellers imaging China at the turn of the 20th century', paper presented on the panel I convened, titled 'I was here: mediated experiences in modern and contemporary Japanese art and visual culture', 8th International Convention of Asia Scholars, Macau, 24-27 June 2013

'Hayasaki Kōkichi: situating modern Japan's aesthetic encounter with China, in the world', 2nd Congress of the Asian Association of World Historians, Ehwa Women's University, Seoul, 27-29 April 2012

'Unpacking a "post-digital" sensibility in recent Japanese art', Joint Conference of the Association for Asian Studies & International Convention of Asia Scholars, Honolulu, 31 March - 3 April 2010

'Ōmura Seigai's conception of Oriental art history and China', 38th International Symposium of the International Research Center for Japanese Studies, Kyoto, 8-10 November, 2010

'Tōyō, beyond China or Japan? An attempt to revive literati painting as a modern 'Oriental' art practice, circa 1920', In the Image of Asia: Moving Across and Between Asia, Australian National University, Canberra, 13-15 April 2010

'Le rôle de la photographie dans la représentation de l'art japonais: le photographe Ogawa Kazumasa et l'historien de l'art Ōmura Seigai', 8th International Congress of the Société Française des Études Japonaises, University of Lille, France, 18-20 December 2008

'Japanese art, made in China?', International Conference of the European Association of Japanese Studies, University of Lecce, Italy, 20-23 September 2008

'Picturing early twentieth-century Sino-Japanese art relations in Ōmura Seigai's "Shina Rekiyū Dan" - an account of making art history in the 1920s', 32nd Congress of the International Committee of the History of Art (CIHA), Melbourne, 13-18 January 2008

'Fashionable Tradition: Literati painting as modern Sino-Japanese (artistic) relations - the case of Ōmura Seigai', 5th International Convention of Asia Scholars, Kuala Lumpur, 2-5 August 2008.

### **Grants**

Research Grant from Asia Art Archive (Hong Kong) and the Museum of Modern Art New York C-Map Project, awarded USD 10,000 for a project titled "Japan in Contemporary Chinese Art of the 1980s-1990s", 2013-2014.

### **Committees and Other**

Australian Consortium on Asian Art member (2014 onwards)

Advisory Committee, 4A Centre for Contemporary Asian Art (2014 onwards)

Contributing Editor, *ArtAsiaPacific* magazine (2010 onwards).