

# Patents on Display and Methods of Exhibition Analysis

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**Tuesday, 1 December 2020 13.15-15.00 (CET).**

In this seminar organized by the ERC-funded project "Patents as Scientific Information, 1895-2020" (PASSIM), we present a broad introduction to exhibition analysis methods and then a focused analysis on patents on display. Analysis of exhibitions has been present in disciplines of cultural history for some time; however, in recent scholarship, it seems to have gained renewed theoretical interest. While curatorial studies has emerged within the art field and higher art education since the 1990s, the nascent theoretical field of exhibition analysis is dealing with critical approaches to history. In these contexts, the exhibition is sometimes viewed as a media. While focusing on matters of method, the seminar intends to inspire further reflections on the exhibition as historical document and research object.

In "Methods in Exhibition Analysis," Annika Öhrner presents some theoretical voices in the field before exploring examples of exhibition analysis in recent dissertations in Art History and its neighboring disciplines. The exhibition - the art exhibition and industrial exhibitions, the World Exhibitions, the more or less "permanent" displays at the national and regional history museum, etcetera - offers a rich and dense research object. Instead, as when working with a singular object or artifact, or with the producer and the audience, the scholar studying the exhibition as a spatial unit is offered a more complex and fruitful research object, allowing viewing history from different departure points.

In "Patents on Display," Isabelle Strömstedt introduces her thesis about the exhibition *Idé - Patent - Produkt* (Idea - Patent - Product) by the Swedish Patent Office. She presents a narrative approach to exhibition analysis with a focus on displayed documents. By looking at the patents displayed in the exhibition, it becomes clear how they extended both the exhibition's story-time and story-space.



From the exhibition *Amerikansk popkonst. 106 former av kärlek och förtvivlan*, Moderna Museet, 1964. ©Moderna Museet, ill. from, *Art in transfer in the Era of Pop. Curatorial Practices and Transnational Strategies*, Södertörn University, 2017.

## Introduction by Eva Hemmungs Wirtén, Professor in Mediated Culture and PASSIM PI

### Speakers

**Annika Öhrner** is an Associate Professor in Art History Director of Doctoral Studies in Art History at Södertörn University. Her research is directed towards critical historiography, cultural transfer and museum- and exhibitions studies. She is also an exhibition curator. Among her publications; *Barbro Östlihn och New York. Konstens rum och möjligheter*, [Barbro Östlihn and New York. Art's Space and possibilities], Uppsala University, Raster, 2010; *Att alltid göra och tänka det olika: Siri Derkert och 1900-talet*, Stockholm: Kungliga Biblioteket, Serie: Acta Bibliothecae regiae Stockholmiensis, 2011 (ed. with Mats Rohdin), and *Art in transfer in the Era of Pop. Curatorial Practices and Transnational Strategies*, Södertörn Studies in Art History and Aesthetic, Huddinge: Södertörns University, 2017 (ed.).

**Isabelle Strömstedt** is a PhD Candidate at the Department of Culture and Society, Linköping University. She is currently working on her thesis preliminary titled *The Patent Office on Display: Intellectual Property in the Public Eye*. In the thesis, she analyses an exhibition by the Swedish Patent Office and the Swedish National Museum of Science and Technology, that acknowledged the Swedish Patent and Registration Office's 50-year celebration in 1941. It is a micro-historical study about how the Swedish Patent and Registration office, along with museum representatives, created and recreated a narrative about the Swedish patent system and patent office through the exhibition.