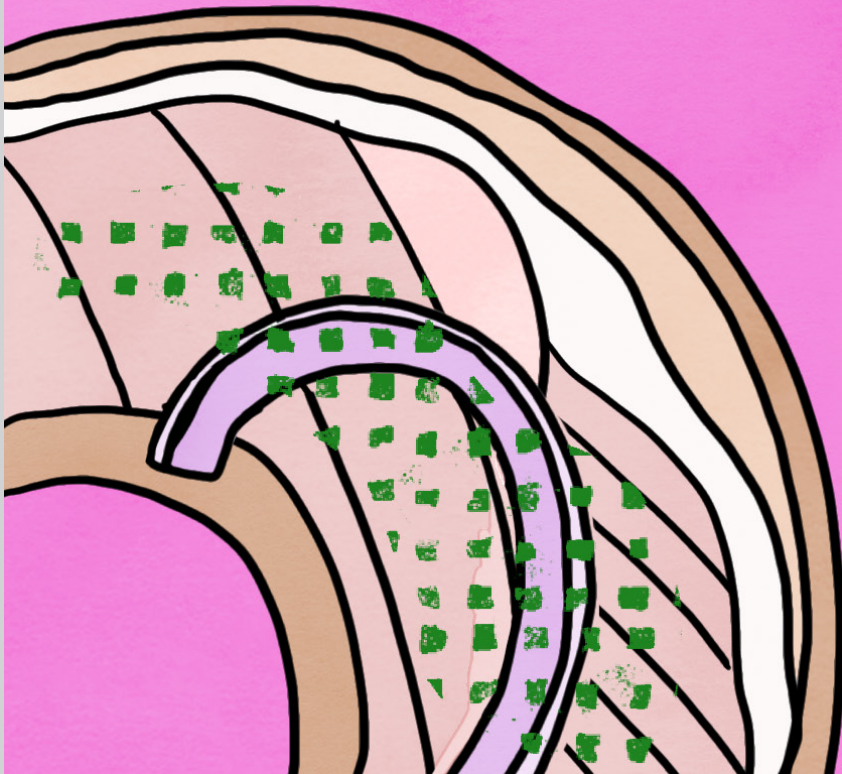


EATING IN MUSEUMS

INCORPORATING EXHIBITION
CONTENT INTO THE
MUSEUM RESTAURANT

LAURA FABENS-LASSEN





A Thesis submitted to The University of the Arts in partial fulfillment of the requirements for the degree of Master of Fine Arts in Exhibition Planning + Design.

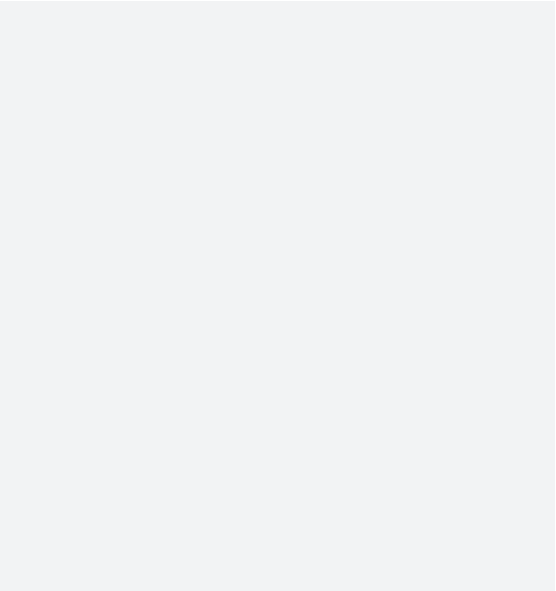
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ABSTRACT

This research study seeks to do an in-depth analysis and synthesis of the relationship between the content used in museum exhibitions and the museum restaurant. This thesis includes the examination of literary studies, the analysis of case studies, and a number of first-person interviews, which discuss how museum restaurants can work to integrate exhibition content into the dining experience.

Case studies focus on museum restaurants that are incorporating museum content into their dining experience through food and space. These case studies include museum restaurants, such as Sweet Home Cafe at the National Museum of African American History and Culture (NMAAHC); M. Wells Dinette at the Museum of Modern Art (MoMA) PS1; and Philadelphia Assembled Kitchen formerly at the Philadelphia Museum of Art.

In addition, a number of first-person interviews with museum restaurant curators and scholars focus on understanding what these institutions are doing to create cohesion between museum food and exhibitions. Lastly, this thesis discusses an independent study about how visitors create connections between cultural and culinary consumption within the museum.



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MASTER OF FINE ARTS IN MUSEUM EXHIBITION DESIGN + PLANNING, THE UNIVERSITY OF THE ARTS, PHILADELPHIA,

PENNSYLVANIA.



There are many I would like to thank, as this thesis would not exist if it were not for their support and advocacy. I would like to thank my committee members Catherine Hoffman, Anita Davidson and Lauren Duguid. I doubt a better team of smart, capable, and thoughtful individuals exists.

Additionally, I would like to thank Karen Pollard, Joe Rapone, Stacey Mann and my brilliant cohort for providing guidance and an optimistic mindset for this thesis. Thank you for believing in my vision when others could not.

Lastly, to my friends and family. I love you more than I love talking about food. Special thanks to my brother and sister, for being my tireless and committed editors, and friends.

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KEY TERMS

Experiential Dining- A curated restaurant experience, where diner’s interact and participate in the food and space to create engagement and foster observation. Experiential dining is active rather than passive food consumption.

Museum- an institution devoted to the procurement, care, study, and display of objects of lasting interest or value.

Museum Experience- The museum (visitor) experience is the result of the overlapping of the physical context, the social context, and the personal context provided by the individual within the museum.¹

Relevance- As described by Nina Simon in the Art of Relevance, relevance gives you new information, if it adds meaning to your life, if it makes a difference to you. It’s not enough for something to be familiar or connected to something you already know. Relevance leads you somewhere. It brings new value to the table.

Engagement - To participate and become involved in establishing a meaningful connection with a topic, idea, individual, or subject matter.

Museum/ Dining Partnership - Reciprocal connections between museum and restaurants.

Food Culture - The practices, attitudes, and beliefs as well as the networks and institutions surrounding the production, distribution, and consumption of food.

¹ John Falk & Lynn Dierking, 2013.





INTRODUCTION

Museums are often analyzed by measuring audience engagement. An exhibit is deemed successful if the visitor retains information, engages with the subject matter, or has an educational or aesthetically enriching experience. Visitor research has shown, however, that the success of a museum exhibition can be enhanced through overlooked entities such as the museum restaurant.¹

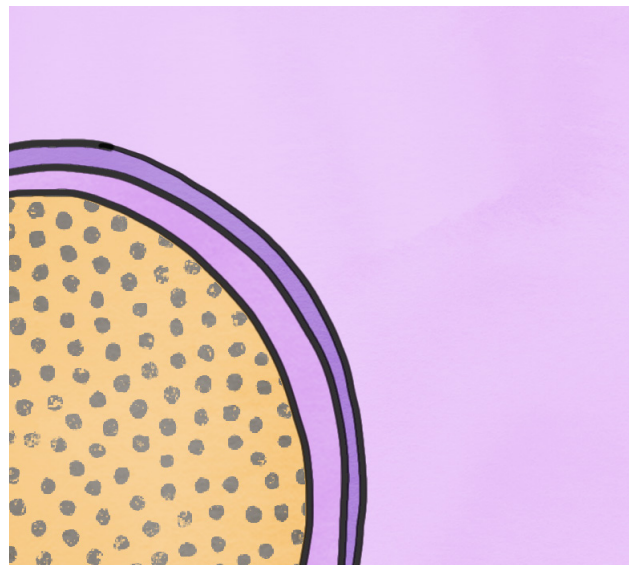
Unfortunately, many museums consider their restaurants a nonessential part of the visitor experience. Treating the restaurant or cafe as a separate entity from exhibition content is a missed opportunity for museums. Rather it is through the incorporation of exhibition related design and exhibit specific cuisine, that restaurants in museums can become part of the educational and experiential aspects of the museum visit, therefore increasing relevance for visitors.

By analyzing the limited research on the connections between museums and restaurants and interviewing current museum scholars, restaurant consultants, and culinary artists, clear commonalities arose that led to a deeper understanding of how museum restaurants can benefit from incorporating exhibition content into their restaurants. This thesis looks to utilize the research projects that have been conducted, coupled with case studies of museums that have effectively incorporated content into their restaurant. In addition, a survey was conducted, which compared existing menus from museum cafes and menus which sought to incorporate museum content into the space and food.

While the research surrounding this topic is limited, the survey conducted in tandem with the research, case studies, and original interviews presented in thesis suggest that moving exhibition content beyond museum galleries and into museum restaurants enhances the museological experience.²

¹ Clintberg, Mark. "Local, National, and Cosmopolitan: The Rhetoric of the Museum Restaurant." Food and Museums.

² *Ibid.*



LITERATURE REVIEW

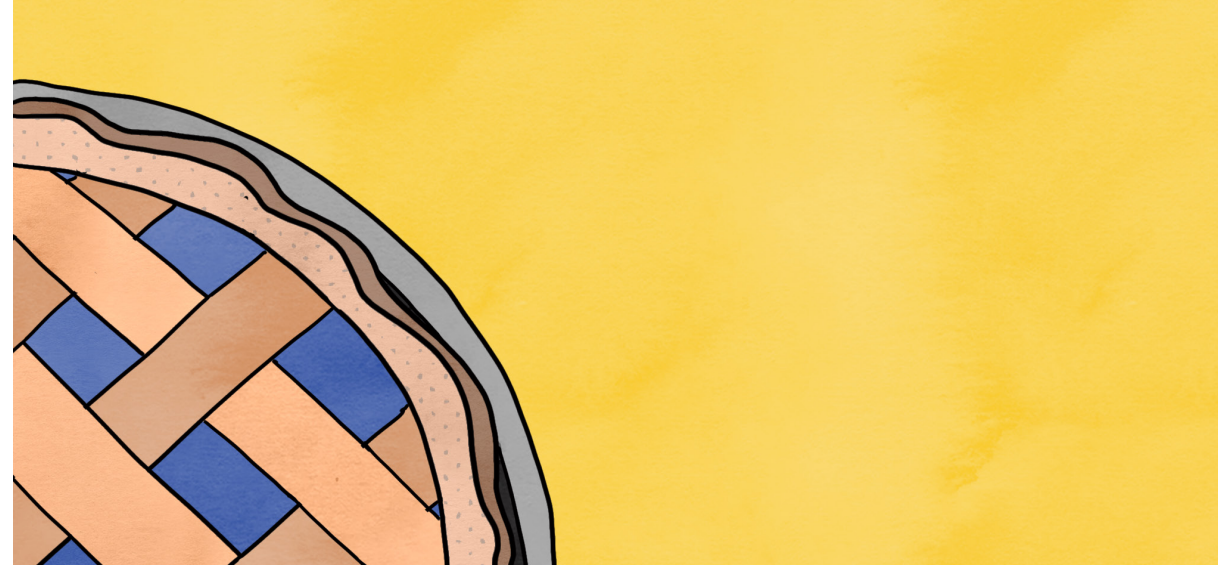
A 2009 report published by the American Association of Museum's said, "nearly one-third of museums have on-site food services, and these can occupy significant footprints in the building. Rarely do museums treat these important sites of visitor engagement as integral to mission delivery."¹ In 2009 that was the overwhelmingly the case with the museum restaurant. For many institutions, the museum experience ended when you entered the cafe. However, shifts in food culture and museum engagement have propelled the museum restaurant into an integral part of the museum experience rather than an afterthought. According to Susan H. Edwards, the executive director of the Frist Center for the Visual Arts in Nashville, "people want more of a social encounter with art now than an academic experience. Food is another way we are thinking differently about engagement, about how we make cultural connections."²

Creating connections to the museum and the museum dining experience has become paramount in developing contemporary museum restaurants. When Jerome Grant and Carla Hall were working to develop the themes and menu for Sweet Home Cafe at the NMAAHC, they knew they needed to create a dining experience that let visitors reflect on the content and culture of the museum. Hall suggests that "we knew we wanted it to be a place to decompress. After you see a museum you want to talk about what you experienced."³ While Sweet Home Cafe is a highly-celebrated and well-publicized museum restaurant, it is one example in a myriad of museums that are connecting their dining spaces to their content.

¹ Morrissey, Kris. *Eating Together in Our Changing World. Museums and Social Issues*. 2012.

² Severson, Kim. "Museums With Such Good Taste (Meaning the Restaurant, Dear)." *The New York Times*, 14 Mar. 2017

³ Klein, Stephan Marc. "Architectural Design." *Museum (Quality) Dining*, November 2002.



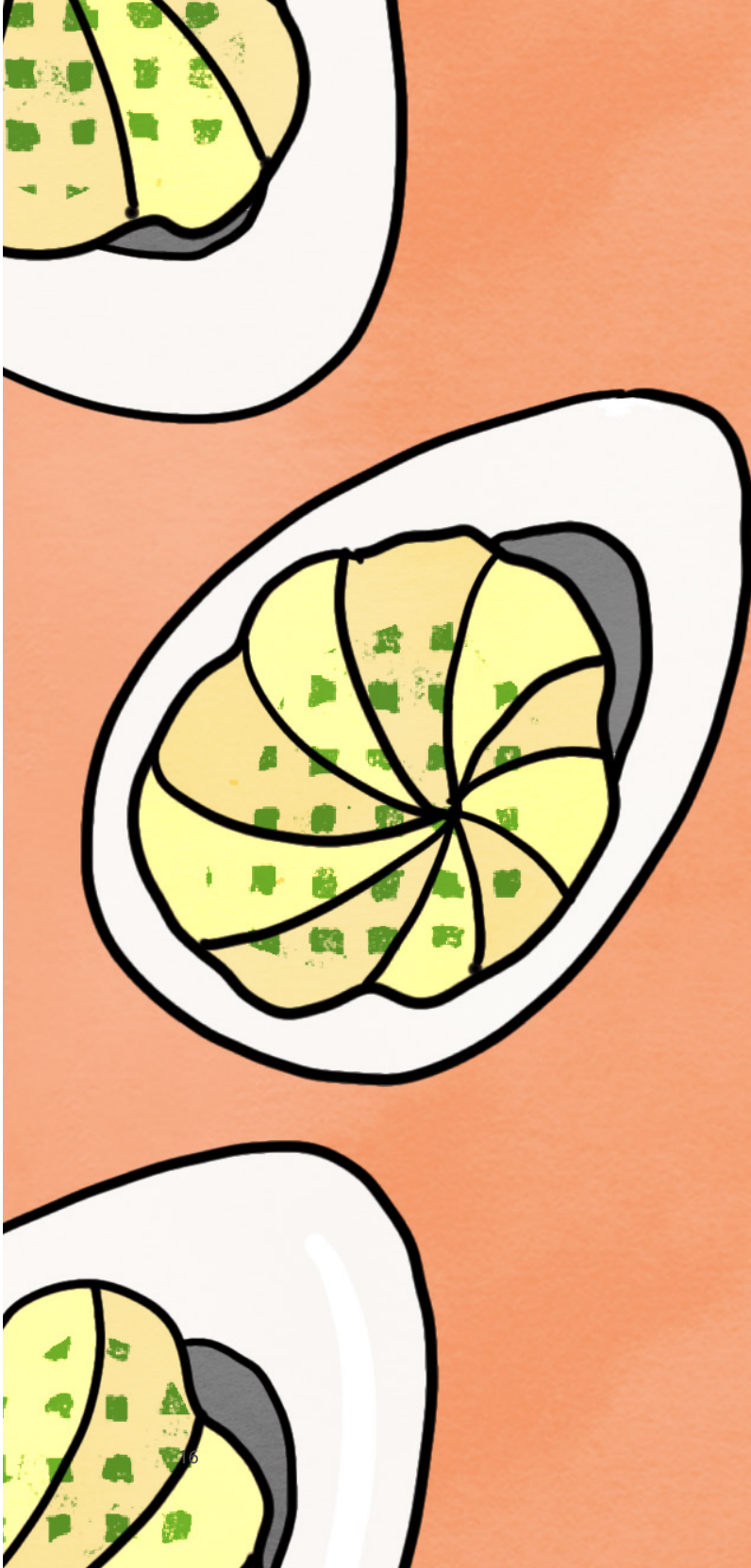
In a recent article titled “How to Fit All of Asia into a Food Cart,” author Ligaya Mishan discusses Sunday the new restaurant at the Asian Art Museum (AAM) in San Francisco, California. The 90-million-dollar dining expansion of the museum opened in March of 2018. The cafe features food from a variety of Asian influences. The aim is two-fold. First, the cafe matched the mission of the museum institution. Second, the cafe serves high-quality, reasonably priced food that can be enjoyed as by visitors as part of the museum experience. “How to Fit All of Asia into a Food Cart?” discusses the process of choosing a partner for the museum cafe, and how to authenticate museum food to enhance the museum experience.¹

While Sunday is a more traditional and contemporary example of the museum dining experience, several texts discuss developing the atypical food experiences in museums. In “Using Food to Teach History,” author, educator, and curator, Adam Steinberg discusses the importance of developing a food experience for museums that explore rich cultural histories. Sternberg developed a food-centric walking tour of the Tenement Museum in New York City, which takes museum visitors on a foray of immigrant food on the Lower East Side. Steinberg suggests that developing a food walking tour allowed museum visitors to further understand the museum mission. He argues that “Food was as basic to life in the Museum’s tenement as the shelter that the building provided, and as culturally important because it was through food that many immigrant families preserved tradition and enlivened what could be a difficult life.” The incorporation of content from the physical museum into a food walking tour allows the museum to better tell the story of Jewish immigrants in New York.

¹ Mishan, Ligaya. “How to Fit All of Asia into a Food Cart?” New York Times, February 16, 2018.

While some museums meld content into the dining experience through food, a number of museums incorporate content into the design of a restaurants physical space. These museums utilize the restaurant as a physical extension of the exhibition. In Museum Quality Dining architect, Stephan Klein discusses the changes in museum dining that have occurred in the past decade. The author argues that museums have become overly invested in consumption rather than creating meaning and that the museum restaurant has consequently become a place of high-quality food rather than “food that matches the mission of the institution.” Klein suggests that “when designers and architects are sensitive to the narrativizing potential of museum restaurants and cafes, they can create places for eating that support and augment that museum’s mission statement.”¹

¹ Steinberg, Adam. “What We Talk About When We Talk About Food: Using Food to Teach History at the Tenement Museum.” The Public Historian, University of California Press Journals. May, 2012.



It is clear that incorporating museum content into the museum restaurant through food and space is important for the contemporary museum. However, according to Irina Mihalache, “the fear that spaces such as shops and restaurants might detract from the pedagogical experience in the museum has alienated scholars from looking into the long history of restaurants, but also from considering the possibility that eating in museums could be another method for interpreting museum content.” Only in the past decade have museum scholars ventured into assessing the importance of incorporating museum content and the museum dining experience.

In the Bloomsbury Handbook of Food and Popular Culture authors Kathleen Lebesco and Peter Naccarato have organized texts about food culture. Divided into four parts, the book covers Media, Communication, Material Cultures of Eating, and Aesthetics of Food. The Aesthetics of Food features “A Cultural History of Restaurants in Art Museums,” by Irina Mihalache. The text discusses trends in museum dining and the ways in which “food and museums intersect in theory and practice.” According to Mihalache, the art museum is an active participant in political, social, and cultural matters so it comes as no surprise that museum managers reacted to this global interest in food by making eating in museums a more prominent function.”¹

A highly-regarded scholar in the food and museum studies, Mihalache has written several texts on the merging of food and museums. In “The History of Eating Out at the Art Gallery of Ontario,” she writes, “for museum-goers, the meal experienced in the museum, perceived as an extension of the museological experience, affords connections between museum objects and food, both constructed and artistic. In addition to her research on museum dining experience, Mihalache focuses on exploring food trends within the museum through a broader scope.

¹ Irina Mihalache: Art Museum Dining: The History of Eating Out at the Art Gallery of Ontario. 2017.

In the book *A Complete Guide to Food Museums*, Mihalache and Nina Levent discuss trends in food and museums through a variety of topics, including Interdisciplinary perspectives on Food and Museums; which includes cultural perspectives on food in museums, curating food exhibitions and chefs as content creators for exhibitions. In addition, the authors discuss Food and Audience engagement; which discusses creating connections between food and museums through food festivals rather than restaurants.

While Mihalache and Levent discuss content and connections in the food museum, author Michelle Moon explores food interpretation in the museum. In her book *Interpreting Food at Museums*, Moon discusses cooking and plating as a form of art and extension of the museum. Her book includes reflections on painting food, desserts as a representation of desire in art, alcohol and art in museums, food and art activism, and the exploration of large-scale food installations.

According to Holly Hotchner, director of the Museum of Arts and Design, “visitors are both more discerning and demanding than they used to be, and many want, or even expect, a memorable meal to round off their day. And they don’t want to have to leave the building to find it.”¹ And if museums are able to bring content from exhibitions into their restaurant’s visitors won’t have to.

Although academic connections between food and the museum have been made there is still limited research on the incorporation of museum content and museum dining. Moreover, the research that exists is scattered and diverse in approaching the subject of museum and restaurant connectivity. In summation, the connections that have been made can be enhanced by looking at existing research in a cohesive way and adding to it through the use of case studies, interviews, and evaluations. Expounding on this research will be beneficial to the museum field, particularly as museums seek new and diverse ways to engage audiences and enhance the museum experience.

¹ Rohter, Larry. “After the Putti, the Baby Calamari.” *The New York Times*, The New York Times, 28 Jan. 2010.



A CONVERSATION WITH IRINA MIHALACHE

Irina D. Mihalache is Assistant Professor of Museum Studies at the University of Toronto. Her research includes the intersection of museum, food, and communication studies. Mihalache is the author of several books, which focus on eating in museums and using taste to reflect critically on social and cultural histories in cultural institutions.¹

Laura: How did you get involved in academic work about the connections between museum culture and food culture?

Irina: When I started doing my dissertation I began with post-colonial museums in France, looking at the relationships between museum restaurants and museum content within a post-colonial framework. So trying to figure out in a post-colonial French context—If the restaurant could be a space where colonial histories appear through different dishes and the different kinds of culinary heritage of the food on the menu.

So that's where I was initially. And when I started my research on restaurants in museums, I didn't anticipate the types of the complexities that existed in museum restaurants. And on an even broader scale, the complexities that exist between food and museums. This was complicated by the absence in the literature about connecting food and museums. Which, I'm sure you know?

Laura: Yes.

Irina: I think that has been my main motivator or doing researching food and museums because I teach museum studies and right when you look at the way the history of museums have been written, they are obviously primarily based on exhibitions, collections, and programming, which makes sense because this is what museums do. But my entire research is about how the museum can re-engage content, to incorporate history. So whenever I look at museum restaurants in the present, I always try to trace them back historically either within their institutional context or what museums wanted their restaurants to accomplish.

¹ Mihalache, Irina. Biography. The University of Toronto. 2017.

Laura: What kind of trends are we seeing in museum restaurants?

Irina: Well, food culture in general is trendy, but I try to challenge myself to think historically about these restaurants. I like to think about museum restaurants in multiple ways and one is through the lens of visibility, like how visible they are, especially if you look at restaurants in museums that either have opened recently or that have kind of renovated recently and kind of reinvented themselves. Because again you can look at the history of the museum restaurant in terms of its visibility within the architectural space, because initially museum restaurants would have been hidden in the basement. But, this is an interesting time for museum restaurants. It seems like they've emerged historically and geographically from the basement of the museum up to the center.

So the restaurant in some cases have become so visible that they've become sort of separate institutions in themselves from the museum. Because a lot of museums have restaurants, but a truly successful restaurant is a product of the work of the museum and it's ability to incorporate it's culinary spaces.

Laura: What do you think is the future of the museum restaurant?

Irina: That's a tough one because I mentioned I am very critical of a lot of museum restaurants, because a lot of museum restaurants are actually run by other corporations. So if you think about MoMA PS1, right? It's run by a group that is external to the museum itself. They work pretty cohesively, but if it depends how you define success. For instance Sweet Home Cafe is run by the museum, which is extremely beneficial. But often times museum professionals for example, they don't think of the restaurant as a space for which they are equally responsible because when museums develop an exhibition or a public program, those tend to not apply that to the culinary programming within the restaurant.

So my hope for the future is that museums and restaurant are going to become much more integrated. That museums will realize that engaging through food or the culinary space is a tool as useful as engaging through visual experience or the experience of an object. There are some great museums doing that work. Again, MoMA PS1, Sweet Home Café, there may be some newer interesting initiatives. I'd look into those for your case studies. ¹

¹ Interview with Dr. Irina Mihalache." Interview by author. July 2018.



CASE STUDIES



The following case studies examine three museum restaurants that have incorporated exhibition content into their dining experiences. Each case study focuses on the use of food or physical space to connect museum exhibitions and restaurants. The first case study examines the use of physical space to make connections between the museum and restaurant. The last two case studies examine the connections between exhibition content and the food served in the museum restaurant. While these museum restaurants are unique from one another in the ways they showcase the connections between the dining experience and the exhibition, they are part of a larger trend in creating relevance and engagement through culinary consumption. Each of these museum restaurants was visited, observed, and dined-in by the author. The following is a synthesis of observation, ingestion, and research.

The background of the entire page is a solid light blue. On the left side, there are large, abstract, hand-drawn shapes in various shades of pink and magenta, outlined with thick black lines. These shapes resemble stylized figures or organic forms. On the right side, there is a white rectangular area containing text.

M. WELLS DINETTE AT MOMA PS1

LONG ISLAND CITY, NEW YORK

New York has always been a hotbed for culinary innovation. The city takes gastronomy seriously, and well-known chefs are often bestowed more celebrity status than true celebrities. There is no exception in the case of Hugue Dufor and Sarah Obraitis, the owners and chefs of M. Wells Dinette located at MoMA PS1.

Dufor and Obraitis first made culinary headlines when their much-beloved diner in Long Island City was closed due to a steep hike in rent and a subsequent eviction. Despite community protests and outrage amongst the culinary community, the popular eatery closed after less than a year of operation. Luckily for Dufor and Obraitis, the closing of M. Wells coincided with curation shifts at MoMA PS1 another Long Island, New York staple and the diner was quickly offered a permanent space in the museum.

MoMA PS1 is one of the oldest and largest contemporary art institutions in the United States. An extension of the Museum of Modern Art (MoMA) in Manhattan MoMA PS1 devotes resources to providing and exhibition space for contemporary art, emerging artists, and new artistic genres. The building sits in a converted pueblo school, and true to the building's history and form, MoMA PS1 boasts the majority of the site's original architecture as well as most of its unique classroom-sized galleries.¹

MoMA PS1 has continued to extend the theme of contemporary art amongst the backdrop of converted public school into many of the installations. This was no exception when developing the initial concept for a museum restaurant. Klaus Biesenbach, director of MoMA PS1 and chief curator at large of MoMA, said that M. Wells was part of the museum's "growing emphasis on presenting all aspects of contemporary practice," adding food to contemporary art.²

Upon entering M. Wells Dinette visitors can draw the connections between the museum (MoMA PS1) and the restaurant. In keeping with the aesthetic of the building, which was a functioning school until 1963, the sunny, high-ceilinged dining room is designed to look like a classroom.³ Retro-style school desks replete with marble notebooks and crayons for drawing images of exhibitions, visitors, and food replace traditional table and chairs. The back of the restaurant is lined with book shelves, which discuss permanent and rotating collections and the walls are covered with green chalkboards boasting a perpetually changing menu.

¹ "MoMA PS1: Profile." MoMA PS1: Exhibitions: Carla Accardi: Triplice Tenda. Accessed July 27, 2018. <http://momaps1.org/about/>.

² Zimmer, Amy. "M. Wells Returns to LIC at MoMA PS1 in May." DNAinfo New York. March 22, 2012. Accessed July 27, 2018.

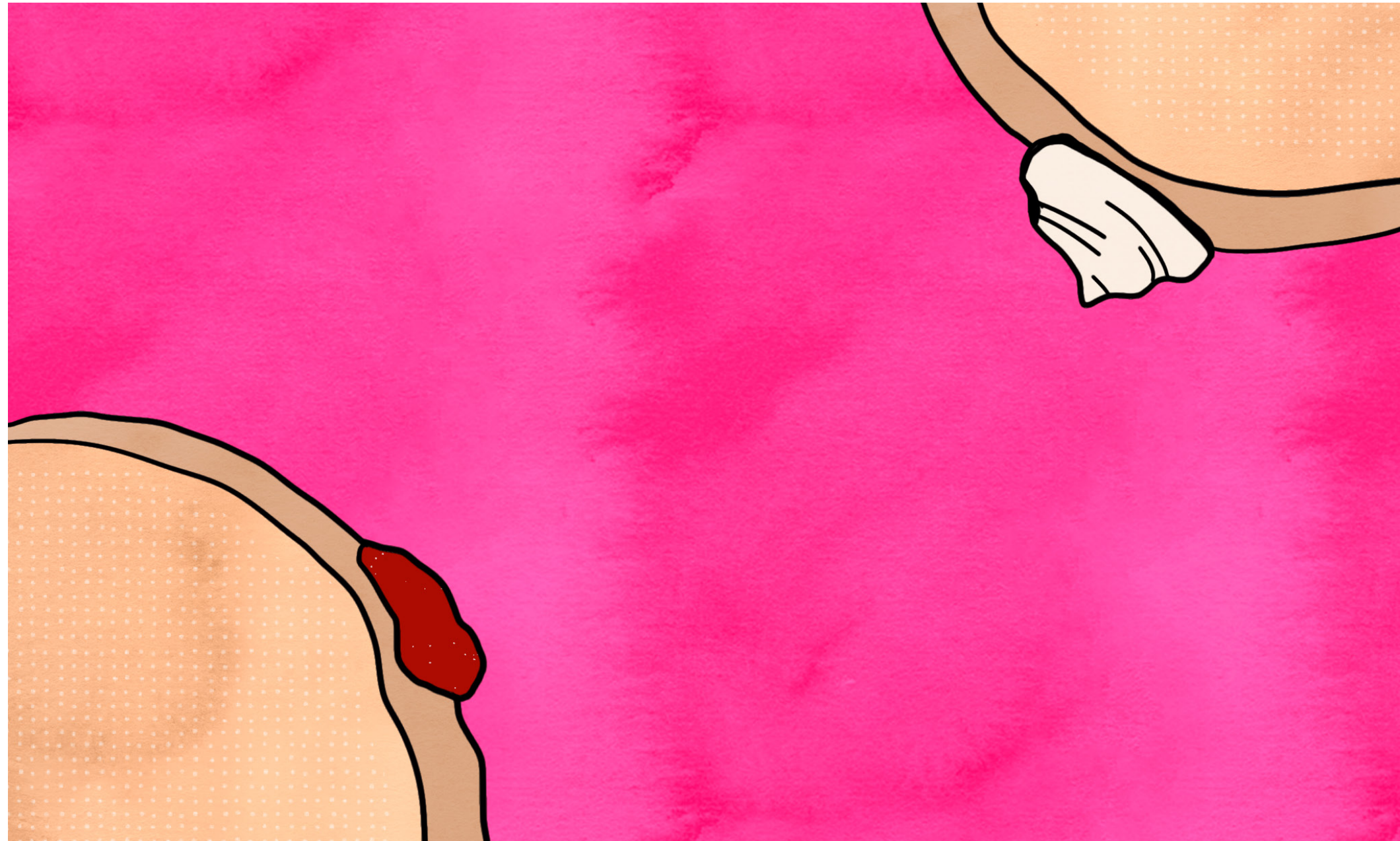
³ Goldfield, Hannah. "M. Wells Dinette." The New Yorker. June 19, 2017.

According to Obraitis the menu at M. Wells is heavily influenced by space, place, and art. “It’s a beautiful place, and one with great history. There’s a corner room with a 1976 Richard Serra and a Julian Schnabel etched into the arched ceiling.” The dishes at M. Wells reflect the restaurants relationship to the museum, creating a space where visitors can extend their trip to MoMA PS1 through the diner.

The restaurant is actively working to further blend the museological and culinary experience at MoMA PS1 and is working to create a new series of openings, performances and panels throughout the building. These panels will combine contemporary food and art. In addition, artists will begin to dictate some of the dishes served at M. Wells. According to Obraitis, “one of the artists (at MoMA PS1) is staunchly vegan and we’ve been asked to consider that in our rich and animal-fat-friendly propensities. Artists’ preferences themselves are one of the many factors that may shape our form of hospitality and a dish on any given day.”¹

While many New York City museums have begun incorporating thematic content into their restaurants, the relationship between M. Wells Dinette and MoMA PS1 is unique. The association between the restaurant and museum benefits both entities. In addition, it creates an enhanced museological experience for visitors and artists alike.

¹ Obraitis, Sarah. “Thesis About Experiential Dining in Museums.” E-mail message to author, June 2018.





M. Wells Dinette at MoMA PS1 is designed to look like a 1950's classroom. The desks are filled with marble bound notebooks and pencils where museum visitors can sketch pictures of the food or the exhibits.



Menu items are served on school lunch trays, and feature line-item suggestions from the artists.



SWEET HOME CAFE AT THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

WASHINGTON, DISTRICT OF COLUMBIA

Sweet Home Cafe is housed in the National Museum of African American History and Culture (NMAAHC) in Washington, D.C. The restaurant is best known for incorporating the content from museum exhibitions into the food. According to the cafe's chef, Jerome Grant, "the restaurant aims to tell the story of African American culture through food."¹ The goal of the restaurant and the food it offers mirrors the mission statement of the museum. According to the NMAAHC there are four pillars upon which the NMAAHC stands:

1. It provides an opportunity for those who are interested in African American culture to explore and revel in this history through interactive exhibitions.
2. It helps all Americans see how their stories, their histories, and their cultures are shaped and informed by global influences.
3. It explores what it means to be an American and share how American values like resiliency, optimism, and spirituality are reflected in African American history and culture.
4. It serves as a place of collaboration that reaches beyond Washington, D.C. to engage new audiences and to work with the myriad of museums and educational institutions that have explored and preserved this important history well before this museum was created. ²

¹ Plumb, Tierney. "Carla Hall and Chef Jerome Grant Preview the Smithsonian's Upcoming Sweet Home Cafe." Eater DC, Eater DC, 15 Sept. 2016.

² "About the Museum." National Museum of African American History and Culture. December 11, 2017. Web.

Upon entering the restaurant a visitor notices the connections between NMAAHC and Sweet Home Café. The intentions of the museum integrated using discourse, panels, and objects. On one side of the cafe hangs a life-sized picture of a lunch counter, which became famous as places of protests in the Jim Crow era. The image makes a visitor feel as if they are eating with the individuals in the photograph. A design choice, which is totally immersed within the museological messaging.

The intellectual architecture for the cafe sprang from the work of Dr. Jessica B. Harris, the food writer and scholar who provided a research paper on the food of the African diaspora to the museum's scholarly committee three years ago.¹ In an interview with Harris, she spoke to the complexities of developing Sweet Home Café.

Jessica Harris: Sweet Home was developed after after Mitsitam,² and we riffed off of that when developing the restaurant. The two main things that I focused on were the gifts that African-American's have given to culture, so music, art, etc. I thought about how we could incorporate that into the space. So that's evident when you walk through the space and look at the walls, hear the music. Also, I wanted to disabuse people of the idea that African-American food is one way. That it's so much more than mac and cheese and fried chicken.³

In order to account for the differences in food across the African-American diaspora and to dispose the notion that "African-American food is monolithic", Dr. Harris proposed dividing the cafeteria into four sections. The Agricultural South, the Creole Coast, the North States, and the Western Range. The curation of the food and the space is intended to both expand the understanding of the black experience in America and comfort museum-goers who spend hours exploring a collection that is both painful and powerful.⁴

¹ Interview with Dr. Jessica Harris." Interview by author. August 2018.

² At the Museum of the American Indian. This was the Smithsonian's first attempt to embrace the idea that a museum's cafeteria was as important to understanding culture as the art, literature and historical documents on display.

³ *Ibid.*


⁴ Severson, Kim. "Museum Cafeteria Serves Black History and a Bit of Comfort." The New York Times. November 28, 2016.



Menu items from Sweet Home Café. Fried Chicken and Collard Greens are featured on the menu for the Agricultural South. Ribs and Beans are on the menu for the Western States.



Objects and photos from the NMAAHC are featured in the restaurant.



PHILADELPHIA ASSEMBLED KITCHEN AT THE PHILADELPHIA MUSEUM OF ART

PHILADELPHIA, PA

The Philadelphia Assembled (PHLA) exhibition and the kitchen extension, aptly titled Philadelphia Assembled Kitchen (PHLA Kitchen) ran at the Philadelphia Art Museum during Fall, 2017. The exhibit showcased the historical and contemporary stories of the space, place, and people of Philadelphia.¹ The exhibit focused primarily on how narratives of resistance and community building shape the urban fabric. While these stories were displayed within the Philadelphia Museum of Art they were interpreted through a team of individuals, collectives, and organizations working to create solutions to often overlooked or unaddressed problems.

The PHLA exhibition worked to address issues that real people in Philadelphia (and on a much broader scale) are facing. The exhibition was organized to inspire larger discussions surrounding community concerns and development. Visitors could explore a variety of micro themes through more macro topics, including issues surrounding food security and food justice.

The Philadelphia Assembled Kitchen was part of Philadelphia Assembled and worked in partnership with WIN/WIN Coffee Bar; a co-op cafe located in the Spring Arts section of the city. The PHLA “Kitchen” offered recipes and dishes curated and prepared by a group of twelve culinary artists, cooks and storytellers living, working, and cooking in Philadelphia. Chefs served a rotating menu, which inspired visitors and consumers to inquire about the source of the food and the stories behind the dishes.

While the PHLA Kitchen was short-lived, the impact the Kitchen had on the Philadelphia Museum of Art (PMA) was meaningful and has changed the institutions relationship to food services. According to PHLA Assembled chef, Acorn, “there was no relationship between the exhibitions and the prior to the Philadelphia Assembled Kitchen, hopefully this will change.”

¹ “Philadelphia Assembled.” Philadelphia Assembled. <http://phlassembled.net/>.

In an interview with Acorn and her friend, Frances Rose. The two chefs discussed the complexities of developing a temporary and topical museum restaurant.¹

Laura: As two of the chefs responsible for the Philadelphia Assembled Kitchen menu, which was part of Philadelphia Assembled. How did you begin to make connections between the menu and the exhibition?

Frances Rose: Well, we knew that PHLA Assembled was going to be an exhibition about community, so we started with prompts, invitations and discussions in the community. We asked people what makes a good meal? What do they wish museums served? We also began with the premise that there’s really no relationship between food and museums. We needed to decide if museums should be conscious and engaged or if food at museums is just consumerist.

Acorn: Right, when we started developing the project we realized there was no relationship between the PMA and it’s restaurants. So we thought how can we make this relevant to the museum as a whole. I mean, besides just to serve a menu? Can we change the way the space looks? How can we do something that connects the two (the exhibit and the kitchen) even though the space isn’t permanent?

¹ "Interview with Francis Rose and Acorn for PHLA Assembled Kitchen Case Study." Interview by author. May 2018.

Laura: Do you think it was different because it wasn’t a permanent restaurant? In hindsight (after the kitchen) do you think it’s important for museums to incorporate exhibit themes into there food and menus?

Frances Rose: If they want to have relevance, they have to!

Acorn: I agree with Frances, and there are tons of ways they can do that. Architecturally, they could provide a space that allows you to serve food in a space that looks like the exhibit. Or has themes of the exhibit. This should be standard practice to having a restaurant space in a museum. Also, there has to be attention to sourcing. Where do the ingredients come from? Are they local? Are you using local chefs that understand the menu and exhibition?

FR: Exactly, there are lots of ways to connect the museum and the restaurant. Moving forward, this this needs to be valued! Also, mission statements needs to be changed to reflect the connections.

Laura: Any concluding thoughts about the museum and restaurant connection?

Acorn: Just that If this can happen with a pop-up restaurant, a rotating exhibition, and a hesitant collaborator. This can happen in all museums restaurants.

Laura: Hesitant collaborator?

France Rose: You need to get in touch with Kristin





Kristin Schwab is a community cook and youth empowerment organizer in West Philadelphia. Her work is focused on ending oppression and building collective liberation through food.¹ Due to her myriad work, “which lies on the nexus of food and social justice,” Kristin was asked by the lead curator and artist of Philadelphia Assembled to head the kitchen with her friend, Pascale Boucicaut, a culinary artist and foodways scholar, based in the Bay Area.² After putting together a proposal for the kitchen the friends were asked to execute the project. In an interview with Schwab, she explains connecting the exhibition and the kitchen, working with the PMA, and the future of Philadelphia Assembled Kitchen.

1 “Kristin Schwab.” Philadelphia Assembled.

2 Pascale Boucicaut.” Philadelphia Assembled.

Laura: As the head of Philadelphia Assembled Kitchen you were deeply involved with the project on a museological and culinary level. How did the concept evolve from conception to execution?

Kristin: Philadelphia Assembled (the exhibit) is actually the brain-child of artist Jeanne (van Heeswijk) she was invited by the museum’s contemporary art curator to create an exhibition. She organized the show, it wasn’t even really her show, but it was her idea. She wanted food to be incorporated into the exhibition, and asked my friend, Pascale to find 12 chef’s for the project. Once we had the culinary artists, we hosted monthly gatherings and prioritized connecting across differences and sharing food with one another. Relationship building was just as important as menu development. One part of this process was making a kitchen altar at each meeting. The making of our collective kitchen altars led to the survival, resistance, and victory altars, which were the themes of the exhibition and the menu.¹

Laura: It sounds like a lot went into a project that you knew would be temporary. Can you discuss working with the PMA on this project?

Kristin: Well, we had money from Jeanne, which was actually from the PMA. Having money from the museum was instrumental in terms of the project. Also, Starr Restaurant Group has the entire food contract with the museum, and they gave us the cafe. Which was a nice gesture, but you have to remember that most of the money they make is through special events.

1 “Interview with Kristin Schwab for PHLA Assembled Kitchen Case Study.” Interview by author. June 2018.

Laura: That all sounds good, but I’m sure there were some barriers.

Kristin: Definitely. Because the exhibit was temporary and the cafe was temporary the museum didn’t want the liability of hosting us. Basically, they didn’t want to insure us, so we had to find a third-party to sponsor us for the usual restaurant logistics. Fortunately, so we found a partner with WIN/WIN so everything worked out, but it was one of those things where the museum wanted to connect the cafe and the exhibit, but only to a certain extent.

Laura: Overall do you think the kitchen was well received by the museum, visitors, etc.?

Kristin: I think so. Most people didn’t go through the exhibit without stopping by the kitchen, which was sort of the point. It was integral to the whole thing. As the exhibit was ending the museum staff would stop by and tell us how sorry they were to see us go. They don’t really have food like we offered at the museum. Well, I guess they will now. I can’t help but think that’s in part to us.

While the PHLA Assembled Kitchen at the PMA was temporary, the benefits of combing museum exhibitions and museum restaurants to create an enhanced visitor experience were noticed by the PMA catering group, STARR Catering. In 2018 it was announced that Stir, the Frank Gehry designed restaurant will open at the PMA in 2020. According to Gail Harrity, museum president and chief operating officer, the name Stir, “instantly conjures up the idea of stirring not only a cup of coffee or soup but also a can of paint.” It’s also an active word, which spoke to the values of the museum.”¹ While it’s unclear if the menu will feature topical food, the space is a nod to the upcoming extension and current exhibition of the museum, which was designed by and features the work of Gehry. Harrity went on to say that “we envision Stir as a part of a total museum experience.”² An experience that was perhaps inspired by the chefs and organizers of Philadelphia Assembled Kitchen, and one that is at the PMA to stay.

1 Klein, Michael. “Architect Frank Gehry to Design Art Museum Restaurant.” Philadelphia Local News, Sports, Jobs, Cars, Homes - Philly.com. July 10, 2018.

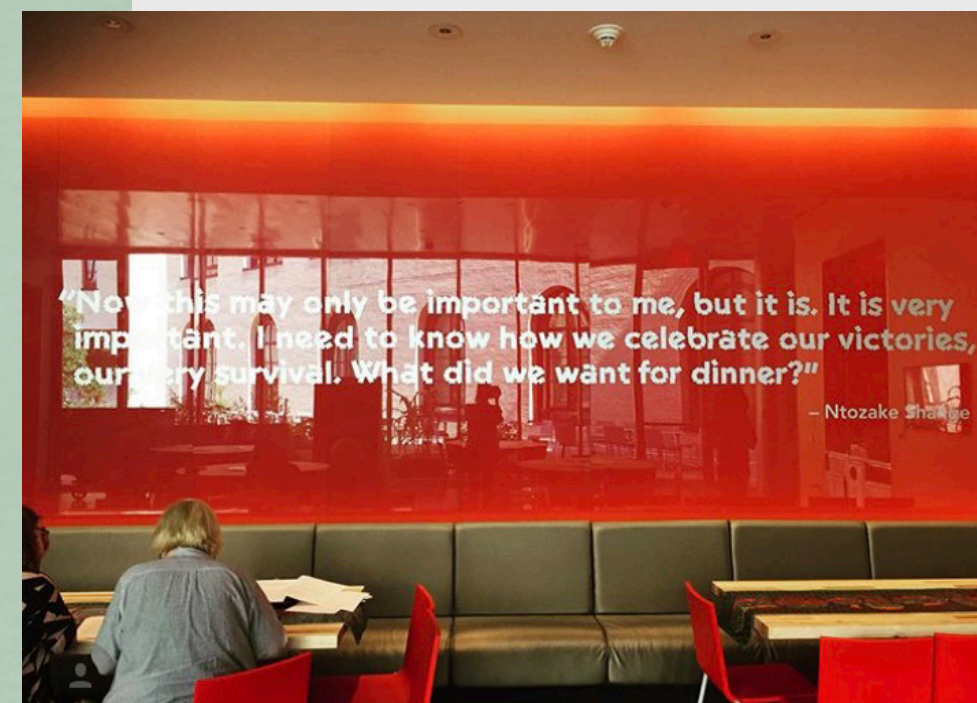
2 Fabricant, Florence. “Stir, in Philadelphia Museum of Art, Prepares for October Opening.” The New York Times. July 10, 2018.



Objects from the Philadelphia Assembled exhibition are featured in the Philadelphia Assembled Kitchen, adding to the spatial connections between the exhibit and the restaurant.



Black-Eyed Pea Stew from Victory Menu of Philadelphia Assembled Kitchen, which was made using local vegetables and stock.



The Perelman Cafe at the Philadelphia Museum of Art was transformed with quotes, which inspired the exhibition for Philadelphia Assembled.



SURVEY

While case studies supplemented with first-person interviews and existing research can be synthesized to examine the trends that are emerging with respect to museum restaurants, measuring the quality of the visitor experience based on the connections between a museum and its restaurant is challenging. This is in part due to the fact that determining the value of a museum project is an inherently individual and subjective undertaking.

According to social scientist Anol Bhattacharje, the survey method of research is useful when conducting descriptive, exploratory, or explanatory research. This method is best suited for studies in which individual people serve as the unit of analysis.¹ Therefore, in order to determine if the incorporation of exhibition-related design and exhibit-specific cuisine in museum restaurants can create relevance and improve the experience for visitors, the author of this thesis needed to create survey instruments.

¹ Bhattacharjee, Anol. *Social Science Research: Principles, Methods, and Practices*. Tampa, FL: A.

Bhattacharjee, 2012.

Those instruments, in turn, allow the author to analyze soft data.¹ The objective of these surveys was, on the one hand, to measure how a museum-goer would experience an exhibition and a restaurant that incorporated exhibit content; and, on the other hand, to measure the visitor experience with respect to an exhibition that was not at all integrated within the restaurant. In order to create the survey, a museum exhibition needed to be selected as the control variable, with two different menus serving as the independent variables—the first reflecting a restaurant that integrated exhibition content, and the second reflecting a restaurant that did not.

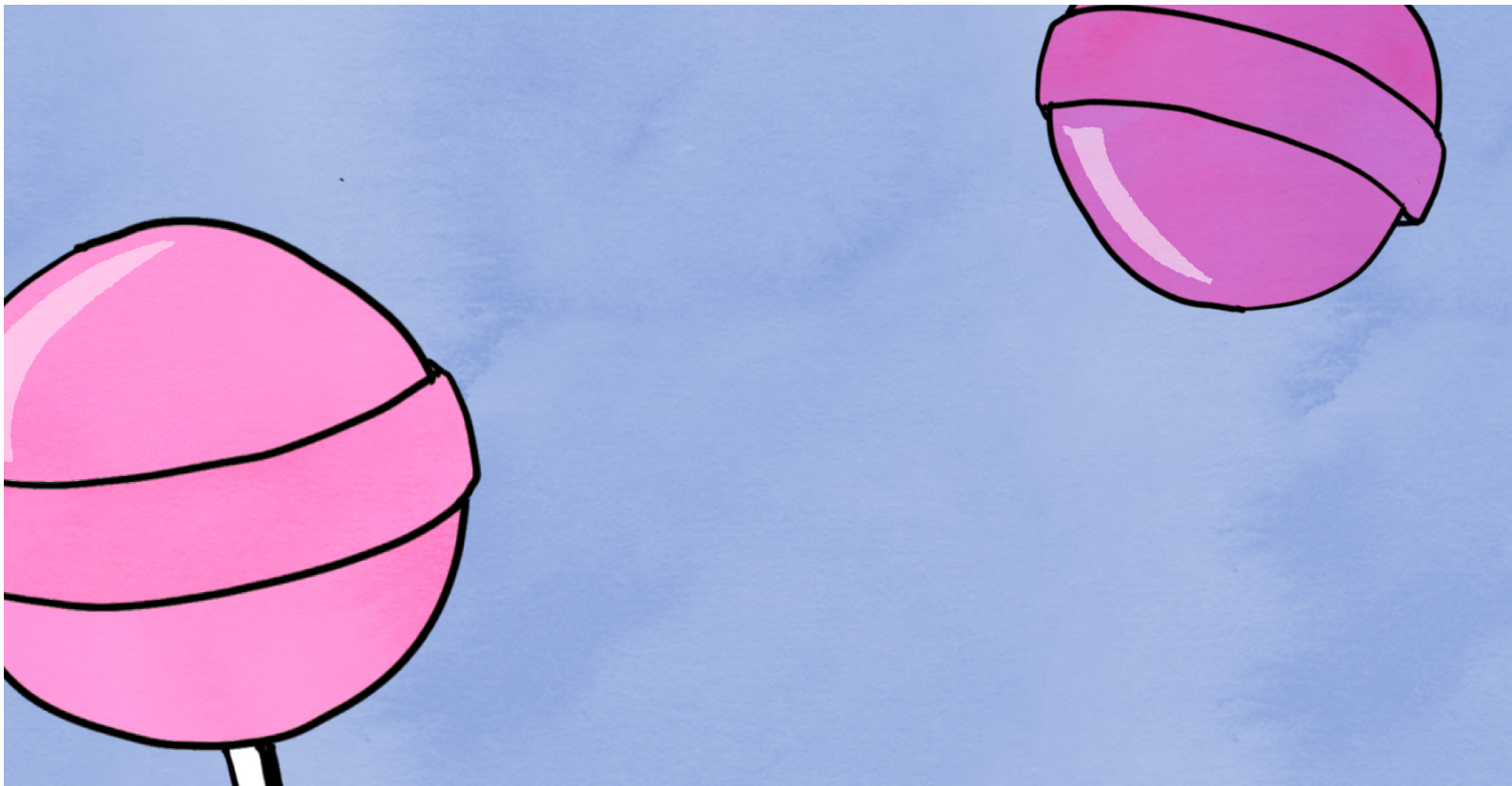
¹ *Ibid.*



Modern Times: American Art from 1910–1950 at the Philadelphia Museum of Art (PMA) was the exhibition used as the control variable. The exhibition was available in visual form on the PMA website, and could be replicated in the body of the survey. The menus were created by Emily Kolhas, a local chef and produce buyer. Kolhas was tasked with creating two menus, one which enhanced the experience of the paintings from Modern Times and another which resembled traditional cafe fare.¹ Once the survey was created with a contingency question, which filtered responses, the survey was shared on various social media platforms to be accessed by a wide range of individuals.²

¹ Kolhas, Emily. "Menu for Experiential Dining in Museums." E-mail message to author. June 2018.

² Facebook, Twitter, and Instagram.



As a result, survey responses were analyzed to determine if connecting exhibition content through food and space could enhance the visitor experience. The survey results provided valuable information regarding the linkage of museum exhibition content and museum dining. While the exhibition and restaurants presented were hypothetical, the intention of the survey was to determine if the data gathered supported or contradicted the case studies, interviews, and research—all of which show that integration of museum cuisine and museum exhibitions creates relevance and enhances the visitor experience.

Sixty participants responded to the survey. The majority of those individual found the exhibition content to be innovative without any support from the museum restaurant.¹

According to the survey:

68% of participants were intrigued by the paintings selected for the exhibition.

39% of participants found the artwork to be very innovative, while 30% found it to be mostly innovative.

Over 50% of the participants enjoyed the

¹ Survey of 75 participants

While this data is a reflection of the exhibition without support from the dining experience, users were then shown two menus. One menu reflects an attempt to combine content from the paintings with food served in the restaurant. For the purpose of the survey, this menu was called The Café in order to distinguish it from the standard menu. The other menu, titled The Standard Menu, is designed to resemble a standard cafe menu, as it contains menu items that can be found at a variety of museum restaurants where the food and exhibition content are not integrated.

The following is the data collected from this survey for The Café:

51% of participants were intrigued by the menu selections.

46% of participants found the menu to be innovative.

30% of participants felt strongly that the menu was related to the exhibition; the same percentage of participants felt that the menu somewhat enhanced their understanding of the exhibition.

The following is the data collected from this survey for The Standard Menu:

90% of participants were bored by the menu choices.

90% of participants found the menu to have no connection with the exhibition.

45% of participants found the menu lacking innovation.

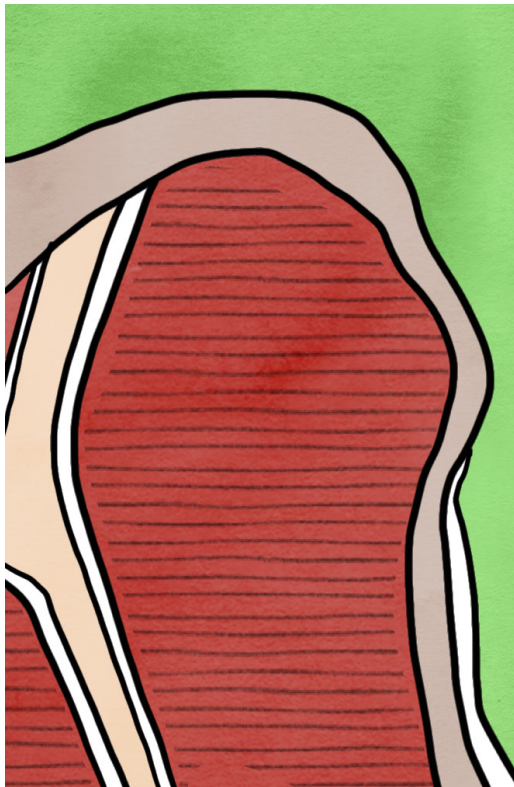




Despite the fact that the data from the survey suggested that participants could see the connections and therefore felt more favorably about the exhibition at The Café rather than The Standard Menu, there was one distinct similarity between the menus. For both The Café and The Standard Menu, participants said they were 30% likely to eat at the museum restaurants. This data suggests that although museum restaurants may not immediately experience a higher volume of visitors by creating connections between the museum exhibition and the museum restaurant, the museum-goer will have a more meaningful experience as a result of such connections.

Fifty-one percent of participants found the Café more exciting than The Standard Menu, a particularly notable data point when considering that only 30% of participants understood the link between the restaurant and the exhibits. When viewed in tandem, these data points indicate that museums would increase restaurant-visitor satisfaction by more overtly connecting museum restaurants to exhibits. These connections can be improved through increased attention to incorporating objects and exhibition content into the space, as was successfully done by the architects of M. Wells Dinette. Museums can also integrate content and food by using curated menus that explain to the visitor how the museum food connects to the museum exhibition, as is the case with the menu at Sweet Home Café. And creating dishes that incorporate local foods will likewise help museums develop stronger relationships with communities, therefore creating relevance, as was done at the PHLA Kitchen.

Based on an analysis of the survey results, the author of this thesis has drawn several interesting conclusions. First, the majority of participants were excited by the museum restaurant that incorporated exhibition themes, while the majority of the participants were bored with the standard dining experience. As a result, the survey results support the conclusion that successful integration of museum content and cuisine improves the visitor experience. Second, more participants noticed connections between the exhibition and the menu when the menu was designed to incorporate thematic elements from the paintings into the dining experience. Thus, using the cuisine offered in the restaurant as a vehicle to highlight the exhibit itself is a subtle way that museums can enhance the museum experience, including the dining experience and the exhibition. Lastly, over half of the participants claimed the standard café menu did not enhance their understanding of the paintings, while a larger number of participants felt that the menu, which merged the exhibition content and the food, somewhat enhanced their understanding of the art. Accordingly, museums should pay more attention to the design of their menus when seeking to integrate museum content within the restaurant.



THE CAFÈ MENU

menu

creamy smoked mussel salad
with meyer lemon and bottarga
in white and red endive leaves

herring pickled in black grape
verjus served with rye toast
and poached eggs

frisee salad with lardons pickled corn,
candied pecans, and sweet dijon dressing

caramalized artichoke pizza paired
with natural wine (beaujolais)

pan-fried sesame coated scallops
served with beluga caviar lentils
and chilled vodka

menu

ham and cheese panini served
with side salad and house
balsamic dressing

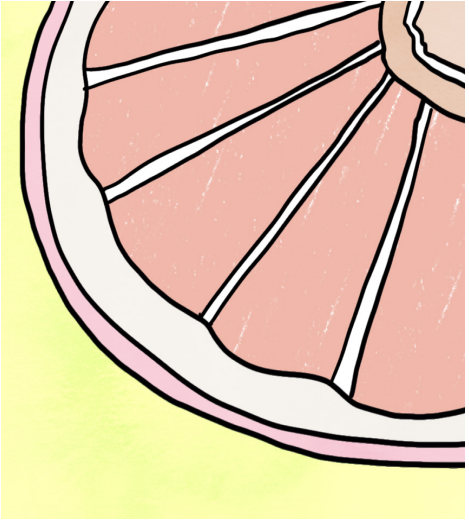
soup and salad bar, includes a
daily fresh selection of soup,
salad, and bread

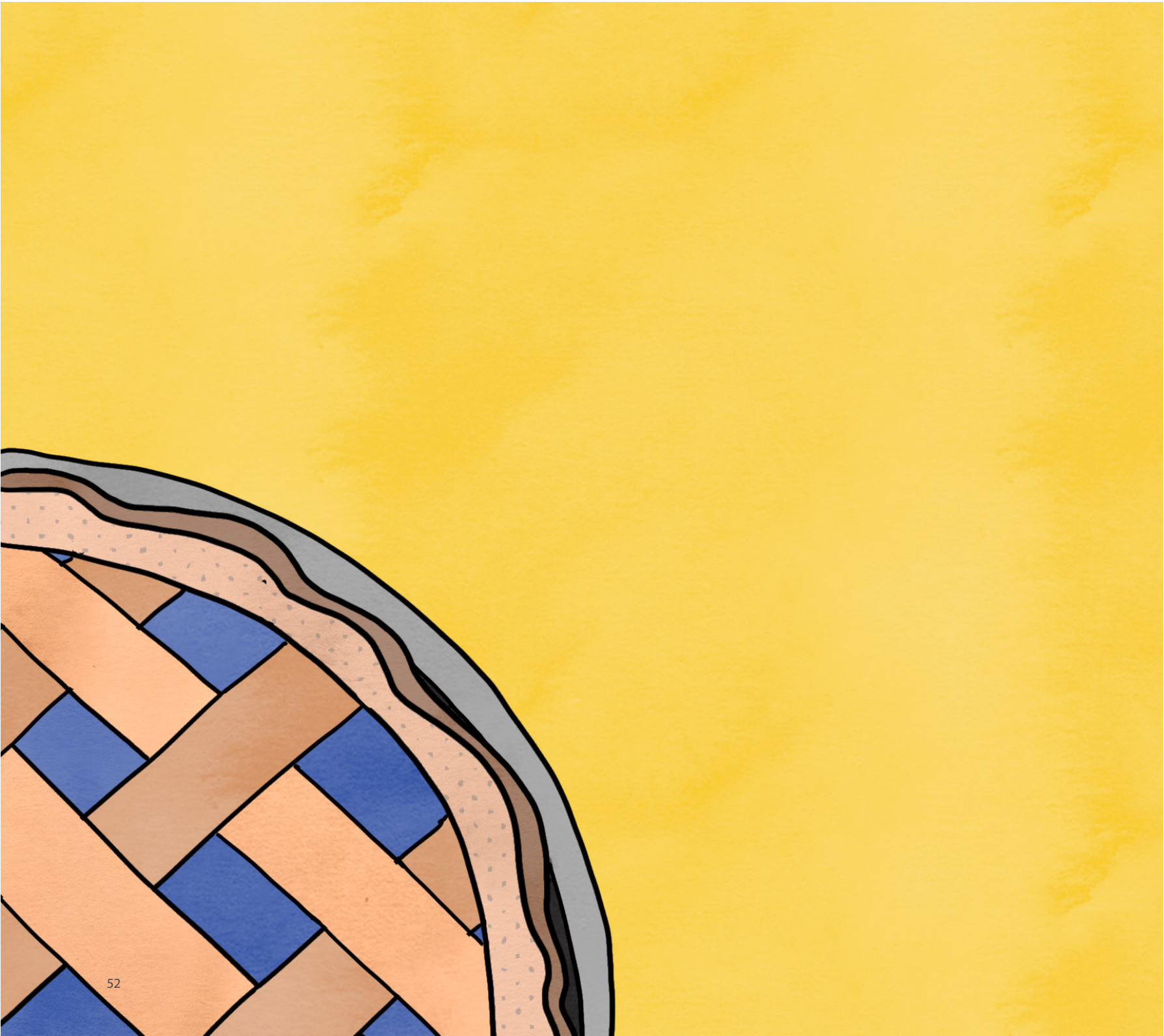
chicken salad and micro greens on
fresh-baked multigrain bread

angus beef burger with roasted
red pepper and chipotle mayo

fries two ways, old bay style
served with white cheddar dipping
sauce and disco fries with gravy

THE STANDARD MENU





CONCLUSION

In sum, the data from this survey suggests that creating connections between exhibition content and the museum restaurant can enhance the visitors' exhibition and dining experiences and create relevance for the museum-goer. This can be done through the incorporation of exhibition objects or themes in the restaurant, or through the use of menus, which draw from exhibit content. These menus can be overtly connected to the exhibition and discuss the process of transforming an exhibit into a menu.

Chef and Baker, Julia Hayward has a degree in Art History from Temple University in Philadelphia, PA.¹ Her creations in the kitchen are often influenced by paintings and sculptures. When asked about her process in creating art-themed food, Hayward said, “it’s easy for a chef, particularly a chef with an art history degree to see the connections between food and art, but I never assume everyone understands that connection. If museums wanted to incorporate content into their food they should have some interpretation. For instance, if I’m taking inspiration from Wayne Theibauld’s painting *Cakes*, I look at the painting and think, well I can serve cake three ways. But isn’t that enhanced for a museum visitor with some interpretation?

For instance if a menu says:

Cake, Three Ways

Chocolate, raspberries, and vanilla are showcased in this seemingly classic layered cake. From the outside this cake may appear to be an unassuming one note cake, but a slice reveals the variety in which the three ingredients can be used. The three layers of cake are each different, the first a dark cocoa cake, the second a vanilla rum butter cake, and the third a raspberry studded buttermilk cake. Each layer is filled with milk chocolate ganache and raspberry puree, and the entire cake is frosted with a white chocolate and marscapone meringue buttercream, flecked with specks of fresh vanilla bean. Cake is usually reserved for special occasions, but a slice of this cake is cause for celebration on any occasion.

¹

And shows a picture of the painting. Then shows you where you can find that painting in the museum. I think that would allow a person that was eating in the museum restaurant to really see the connection, and start to understand the process. Because they need to very expressly see the tie between the art and the food. ”

According to Irina Mihalache, “if there is one thing that museums do, it’s thinking about their visitors. A museum needs to think about the restaurant as an intersection between visitors and diners. This is happening on some level, but museums are barely scratching the surface in terms of the possibilities of what you can do with the merging of the museum exhibition and the museum restaurant.”¹ Incorporating interpretation for dishes that are inspired by exhibition content is among the list of possibilities when connecting the museum restaurant and museum content. Additionally, the incorporation of exhibition content into the museum restaurant can improve the overall experience for the visitor. In tandem, both of these suggestions can add to the relevance of an exhibition, and improve the overall experience for the museum-goer.

The museum world is changing at a rapid pace to match the changes that are occurring in the world around us. This is happening through collections, programming, and food. Through this thesis and future research efforts, which work to investigate the connections between the museum and the restaurant, advancements can be made in creating opportunities for the institution and the visitor.

¹ Interview with Dr. Irina Mihalache. Interview by author, July 2018.



FURTHER APPLICATION

Because many museums have food service sites built into their function and space, it has become commonplace that museum renovations include the addition and expansion of food services. Most museums that are doing work to improve the visitor experience are working to create museum restaurants and cafes, which incorporate exhibition content into the dining experience. However, museums are often faced with challenges when looking to create stronger relationships between the exhibitions and dining spaces. These include, but are not limited to; institutional costs, consumer costs, and general contracts for space expansion and food permits.

While this thesis discusses a relatively new area of museum studies it is important to recognize the importance of having food services and retail spaces in museums. These tertiary areas to the museum create convenience for the visitor, and ultimately create financial gains for the institution.

Below are a list of suggestions for museums that are looking to strengthen the connections between their exhibitions and their dining services. They are separated into long-term and immediate recommendations.

Short-Term

- Begin incorporating museum objects into the cafe in small, impermanent ways. These could include incorporating color palettes of paintings, a replica mural, a menu adjustment which involves beverages.
- Create way finding systems to connect the dining space and the exhibitions.
- Focus on creating branding, marketing, and collateral to promote the connections being made within the museum and restaurant. This is both short-term and long-term.

Long-Term

- Hire Staff that focuses on creating cohesion between museum exhibitions and the restaurant. These staff can be both curatorial and hospitality employees.
- Organize finances and secure funding for re-design of restaurant spaces in addition to the re-design of gallery spaces.
- Assess the long-term gains of creating dining spaces, which incorporate exhibition content through food and spatial design. Do institutions with these spaces attract more visitors? Generate more revenue? Create engagement?

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APPENDIX

Laura: How did you get involved in academic work about the connections between museum culture and food culture?

Irina: When I started doing my dissertation I began with post-colonial museums in France, looking at the relationships between museum restaurants and museum content within a post-colonial framework. So trying to figure out in a post-colonial French context—If the restaurant could be a space where colonial histories appear through different dishes and the different kinds of culinary heritage of the food on the menu.

So that's where I was initially. And when I started my research on restaurants in museums, I didn't anticipate the types of the complexities that existed in museum restaurants. And on an even broader scale, the complexities that exist between food and museums. This was complicated by the absence in the literature about connecting food and museums. Which, I'm sure you know?

Laura: Yes.

Irina: I think that has been my main motivator or doing researching food and museums because I teach museum studies and right when you look at the way the history of museums have been written, they are obviously primarily based on exhibitions, collections, and programming, which makes sense because this is what museums do. But my entire research is about how the museum can re-engage content, to incorporate history. So whenever I look at museum restaurants in the present, I always try to trace them back historically either within their institutional context or what museums wanted their restaurants to accomplish.

Laura: What kind of trends are we seeing in museum restaurants?

Irina: Well, food culture in general is trendy, but I try to challenge myself to think historically about these restaurants. I like to think about museum restaurants in multiple ways and one is through the lens of visibility, like how visible they are, especially if you look at restaurants in museums that either have opened recently or that have kind of renovated recently and kind of reinvented themselves. Because again you can look at the history of the museum restaurant in terms of its visibility within the architectural space, because initially museum restaurants would have been hidden in the basement. But, this is an interesting time for museum restaurants. It seems like they've emerged historically and geographically from the basement of the museum up to the center.

So the restaurant in some cases have become so visible that they've become sort of separate institutions in themselves from the museum. Because a lot of museums have restaurants, but a truly successful restaurant is a product of the work of the museum and it's ability to incorporate its culinary spaces.

Laura: What do you think is the future of the museum restaurant?

Irina: That's a tough one because I mentioned I am very critical of a lot of museum restaurants, because a lot of museum restaurants are actually run by other corporations. So if you think about MoMA PS1, right? It's run by a group that is external to the museum itself. They work pretty cohesively, but if it depends how you define success. For instance Sweet Home Cafe is run by the museum, which is extremely beneficial. But often times museum professionals for example, they don't think of the restaurant as a space for which they are equally responsible because when museums develop an exhibition or a public program, those tend to not apply that to the culinary programming within the restaurant.

So my hope for the future is that museums and restaurant are going to become much more integrated. That museums will realize that engaging through food or the culinary space is a tool as useful as engaging through visual experience or the experience of an object. There are some great museums doing that work. Again, MoMA PS1, Sweet Home Cafe, there may be some newer interesting initiatives. I'd look into those.

Laura: Lastly, I was just wondering if, well, there isn't a lot written on this and a lot of the writing that's been done on this you've written. How can I contribute to this field in a way that hasn't been explored too much, that I could really sort of hone in on in terms of this thesis?

Irina: I feel like I'm only kind of barely scratching the surface in terms of the possibilities of what you can do with museum restaurants.

Laura: Yeah.

Irina: I think it really depends on what you want to do. If you are interested in design, you might want to look for example at the work of Jim Drobnick. He has a chapter in the "Food and Museums" book. I think his work aligns, because he teaches students who are working in restaurant design.



Irina: Also, it's interesting to think about the literature on restaurants themselves, and especially in terms of design theory or design in museum restaurants?

Laura: Yeah.

Irina: Or you are looking more holistically?

Laura: I'm looking more holistically, but there is going to be a conversation about the space and how space can incorporate content from the museum to make the restaurant more relevant for the museum-goer.

Irina: I think this would be a very fresh approach, because you can deconstruct it in so many ways. You know, there is food, there are chefs, and servers, right? There are aesthetics. And I haven't read much about the design aspect or the experiential aspect of a restaurant from a space and design perspective. I think this would be fascinating. Because if you think about the total culinary experience, especially in a museum restaurant, it's about all the objects that cultivate space, including the design.

Laura: That was the impetus behind using MoMA PS1, because it's fashioned as a 1950s school room.

Irina: That will be fascinating. To think about the intention, why would a museum design a restaurant as a 1950s school room, right? Obviously a museum, is like a company that needs to design a restaurant to consider the intersection between visitors and diners.

Laura: Right.

Irina: Like who is this restaurant for? What is the community?

Laura: Right.

Irina: All these questions are very fascinating questions, and they are not very visible, right? You can kind of figure them out, but it would be interesting if you are able to interview the designers of the restaurants. What type of narratives do they use? On a spatial and culinary level. Quite a lot of questions for the purpose of a Master's thesis, but I think all very legitimate questions.

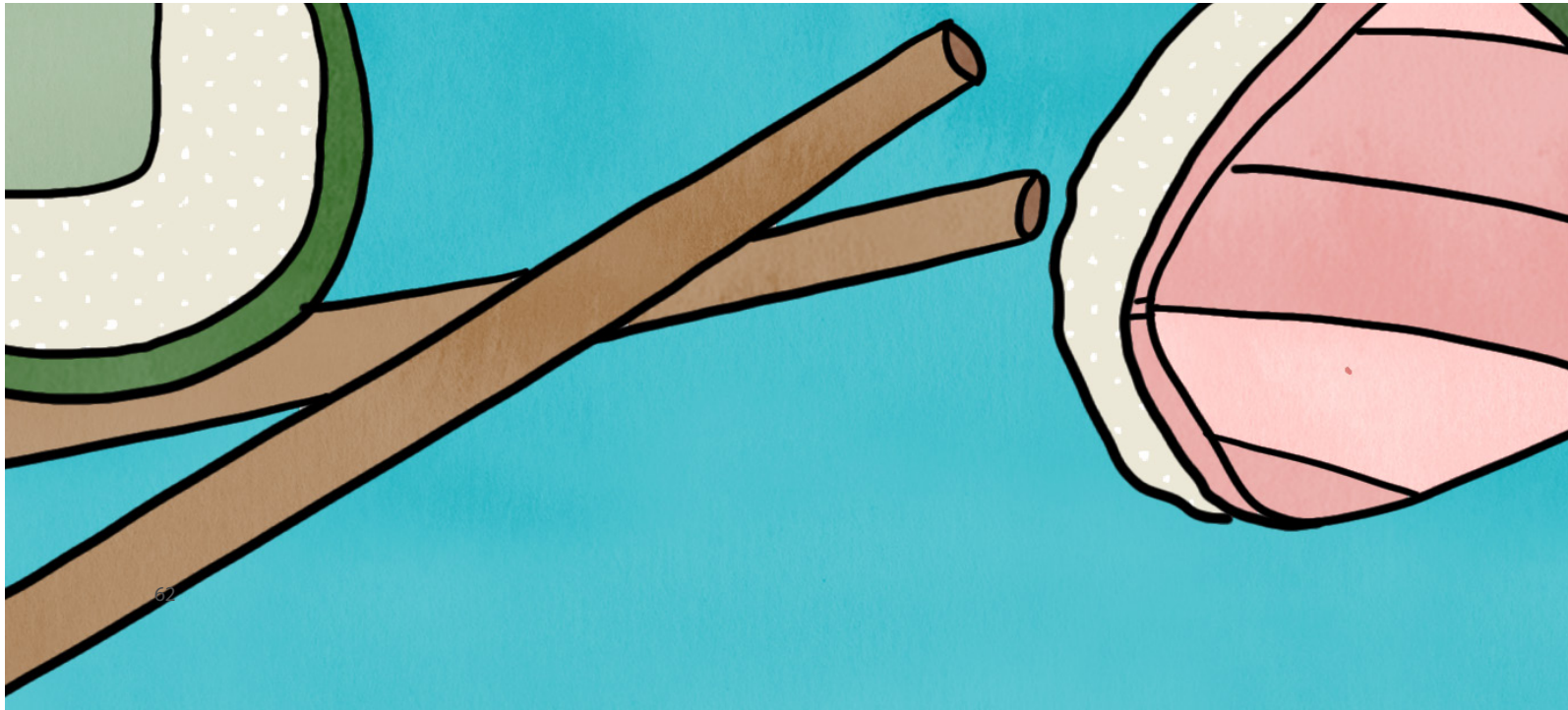
Laura: Right. Okay, well thank you so much Irina. I really appreciate you taking time.

Irina: Of course. I am very much interested in everybody who is doing this type of work. If you want to connect again, I am happy to talk to you or answer questions.

SURVEY ELEMENTS

Eating in Museums

You are attending Modern Times: American Art 1910-1950 at the Philadelphia Museum of Art. In the exhibit you see the five images. You then proceed to the museum cafe. Answer the following questions about your (hypothetical) museum / dining experience based on the paintings, the descriptions of the paintings, and menu that follows.



Pertaining to Yachts and Yachting

by Charles Sheeler, 1883 - 1965

Sheeler interprets the tradition of nautical painting through his own Modern style. Here he emphasizes the vessels' billowing sails, which cut crisp arcs across the composition. The sails create a repeating pattern, as though they were filled with air. They also appear to merge with the sky, making a connection to the winds that propel the boats through the waves.



Painting No. 4 (A Black Horse)

by Marsden Hartley 1877 - 1943

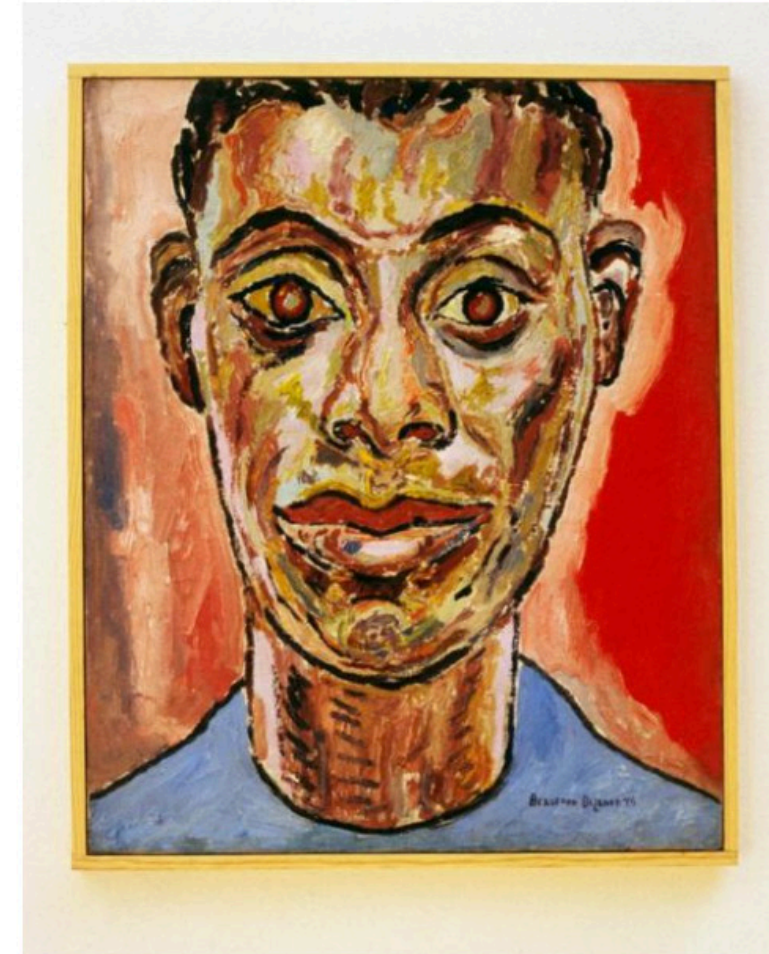
Hartley uses the bright colors, flattened space, and simplified forms of Modernism to create a deeply symbolic work. The painting pays tribute to a German cavalryman killed in 1914, shortly after the start of World War I. Hartley was in love with the young officer, and his death moved him to create a series of paintings that included references to him, such as the cavalryman's horse.



Portrait of James Baldwin

by Beauford Delaney 1901 - 1979

Delaney grew up in Tennessee and studied art in Boston before moving to New York and becoming an important member of the Harlem Renaissance. There he befriended James Baldwin. This is one of the earliest portraits that Delaney made of the now-renowned writer and civil rights activist, who was only 21 at the time. The artist used vivid colors and a closely cropped view of Baldwin's face to suggest his vibrant personality and intensity. Disillusioned by the racial prejudice they experienced in the United States, both men eventually moved to France.



Something on the Eight Ball

by Stuart Davis 1892 - 1964

⋮

In 1954 Stuart Davis explained the title of this kinetic painting in a letter to Henry Clifford, a Philadelphia Museum of Art curator: "Something on the Eight Ball is a switch on the usual phrase 'behind the eight ball.' I used it without knowledge of hearing it before in a conversation with some jazz musicians [and] it got a laugh, causing me to remember it."



Spring Sale at Bendel's

by Florine Stettheimer 1871 - 1944

⋮

The boisterous vitality of American leisure activities, such as shopping, fascinated Florine Stettheimer, who portrayed them with a sense of humor. Henri Bendel opened his luxurious New York store on Fifth Avenue in 1913. Stettheimer was among the upper class that may have shopped there.



Questions about the Exhibit

The following questions are about the paintings viewed in the previous section. They are from the exhibition Modern Times: American Art 1910-1950 at the Philadelphia Museum of Art.

How did the exhibit make you feel? *

- ☐ excited
- ☐ confused
- ☐ bored
- ☐ intrigued
- ☐ Other...

Do you consider the artwork innovative? *

	1	2	3	4	5	
not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very much

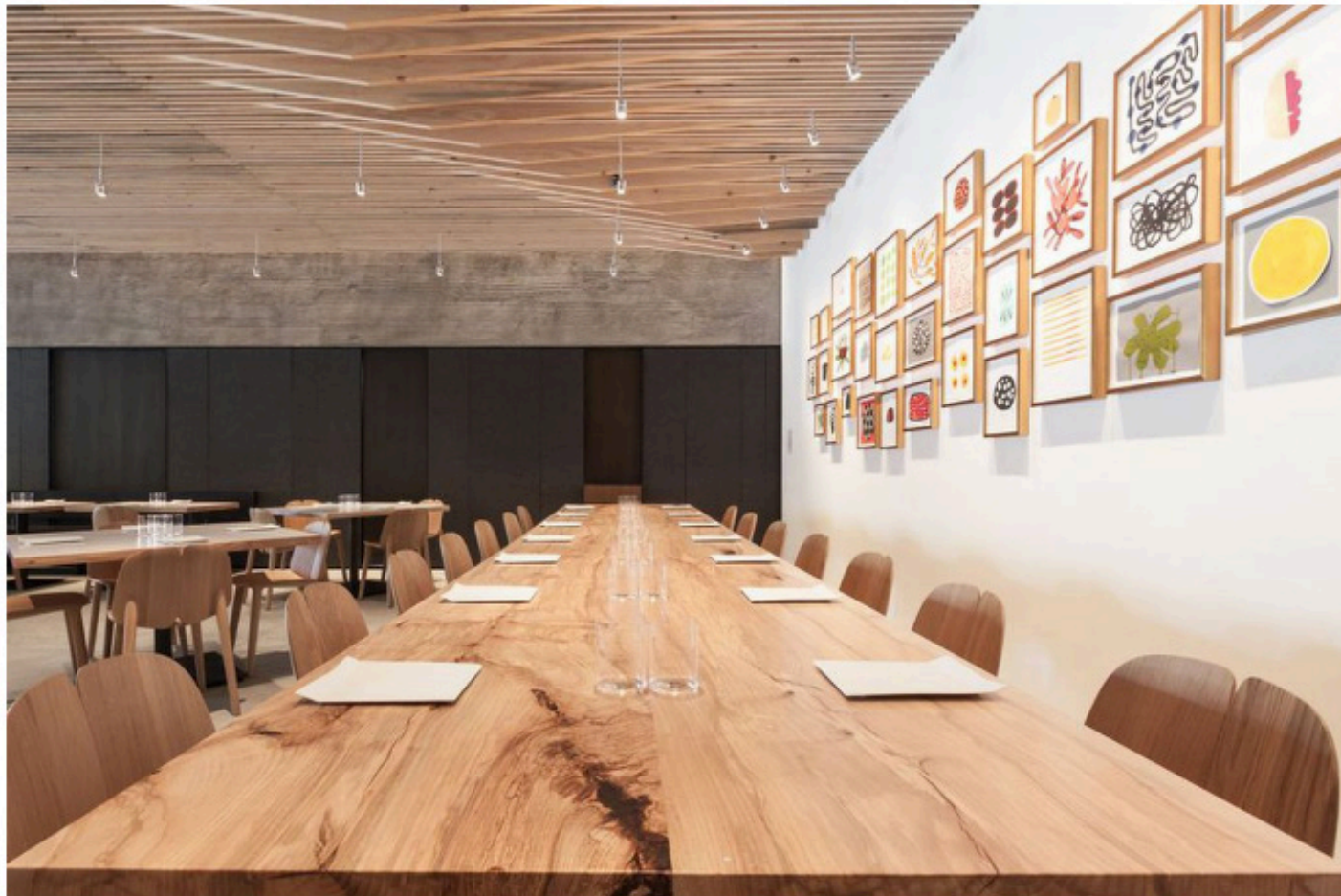
Did you like the selection of the paintings? *

	1	2	3	4	5	
not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very much

The Café

You've walked around the museum for 2 hours – and spent a significant amount of time in the Modern Times: American Art exhibit. You're hungry and stop into The Café.

Interior of The Café



menu

creamy smoked mussel salad
with meyer lemon and bottarga
in white and red endive leaves

herring pickled in black grape
verjus served with rye toast
and poached eggs

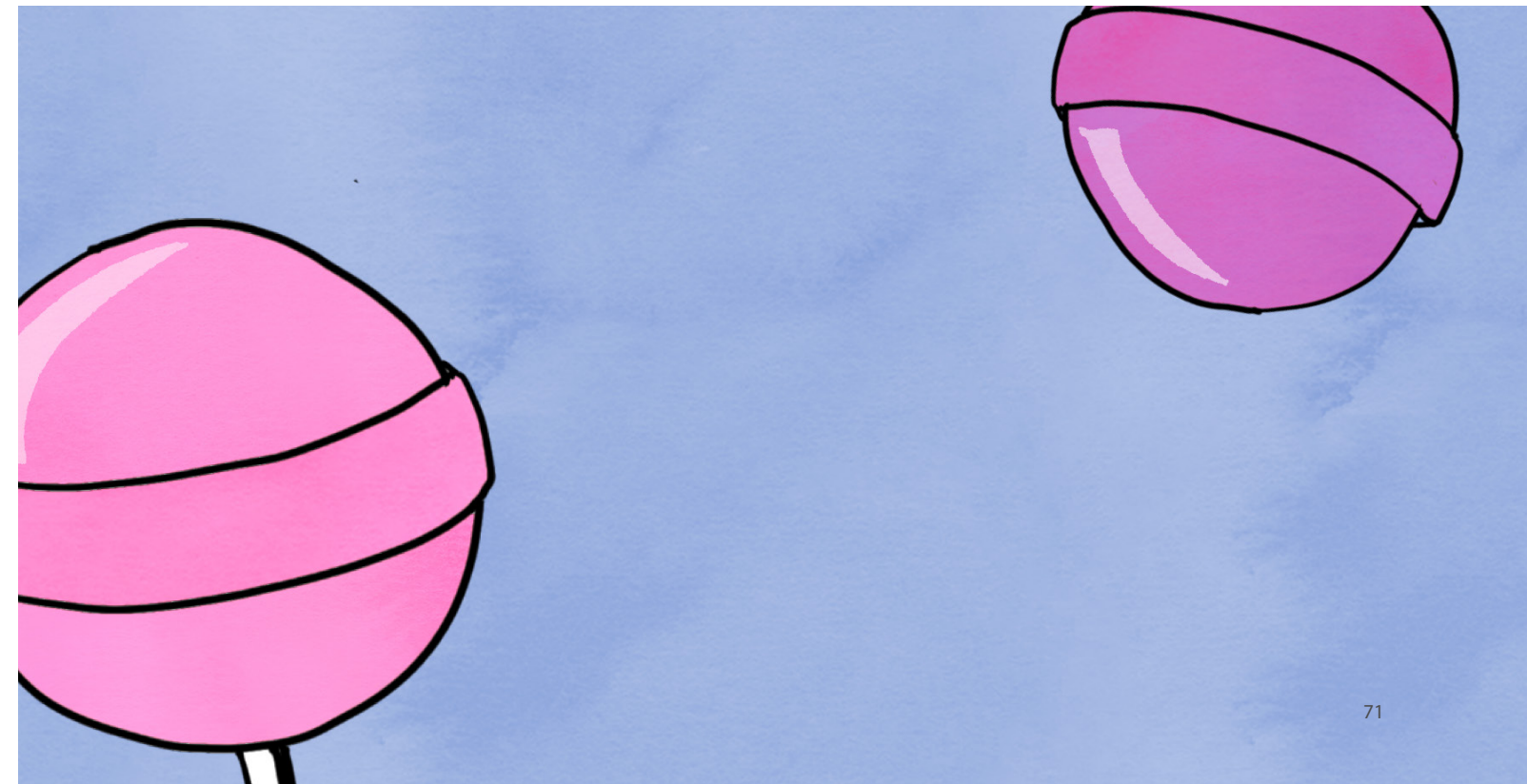
frisee salad with lardons pickled corn,
candied pecans, and sweet dijon dressing

caramalized artichoke pizza paired
with natural wine (beaujolais)

pan-fried sesame coated scallops
served with beluga caviar lentils
and chilled vodka

How does the menu make you feel? *

- ☐ excited
- ☐ bored
- ☐ intrigued
- ☐ confused
- ☐ Other...



Do you consider the menu innovative? *

1 2 3 4 5

not at all ☐ ☐ ☐ ☐ ☐ very much

How strongly do you feel that the menu is related to exhibit? *

1 2 3 4 5

not at all related ☐ ☐ ☐ ☐ ☐ very strongly related

Did the menu enhance your understanding of the paintings? *

1 2 3 4 5

not at all ☐ ☐ ☐ ☐ ☐ very much

How likely are you to eat at this cafe? *

1 2 3 4 5

not likely ☐ ☐ ☐ ☐ ☐ very likely

The Cafe

You've walked around the museum for 2 hours – and spent a significant amount of time in the Modern Times: American Art exhibit. You're hungry and stop into The Cafe.

Interior of The Cafe





menu

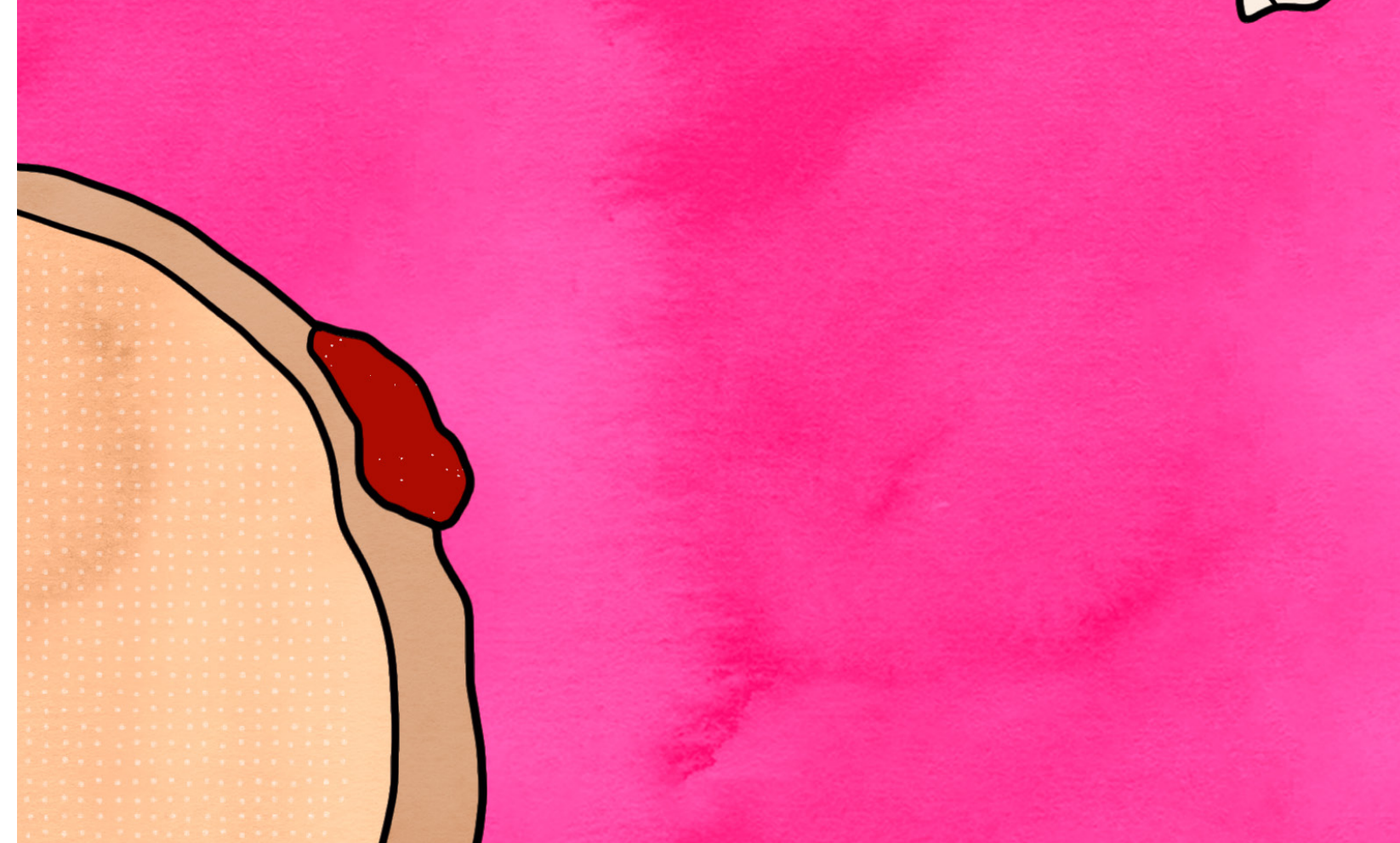
ham and cheese panini served
with side salad and house
balsamic dressing

soup and salad bar, includes a
daily fresh selection of soup,
salad, and bread

chicken salad and micro greens on
fresh-baked multigrain bread

angus beef burger with roasted
red pepper and chipotle mayo

fries two ways, old bay style
served with white cheddar dipping
sauce and disco fries with gravy



How did the menu make you feel?

- ☐ excited
- ☐ bored
- ☐ intrigued
- ☐ confused
- ☐ Other...

Did you feel that the menu was related to the paintings in the exhibit?

1

2

3

4

5

not at all

☐

☐

☐

☐

☐

very much

Did the menu enhance your understanding of the paintings?

1

2

3

4

5

not at all

☐

☐

☐

☐

☐

very much

...

Do you consider the menu innovative?

1

2

3

4

5

not at all

☐

☐

☐

☐

☐

very much

How likely are you to eat at this cafe?

1

2

3

4

5

not likely

☐

☐

☐

☐

☐

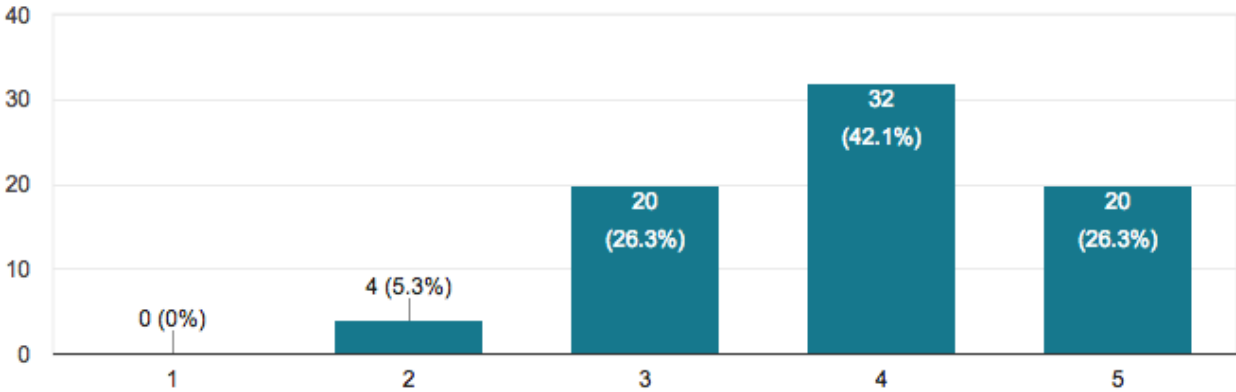
very likely

SURVEY RESULTS

THE CAFÈ MENU

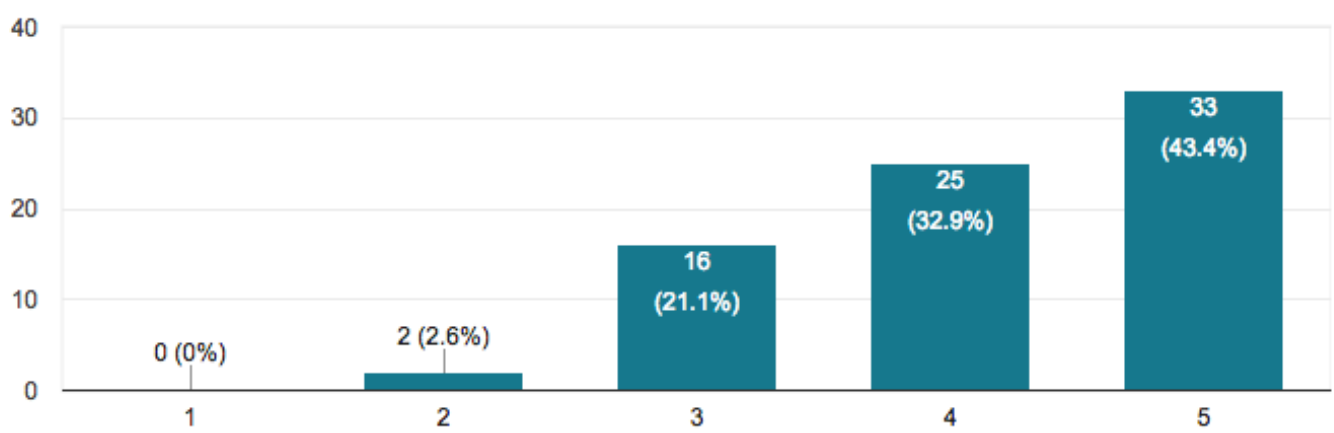
Do you consider the artwork innovative?

76 responses



Did you like the selection of the paintings?

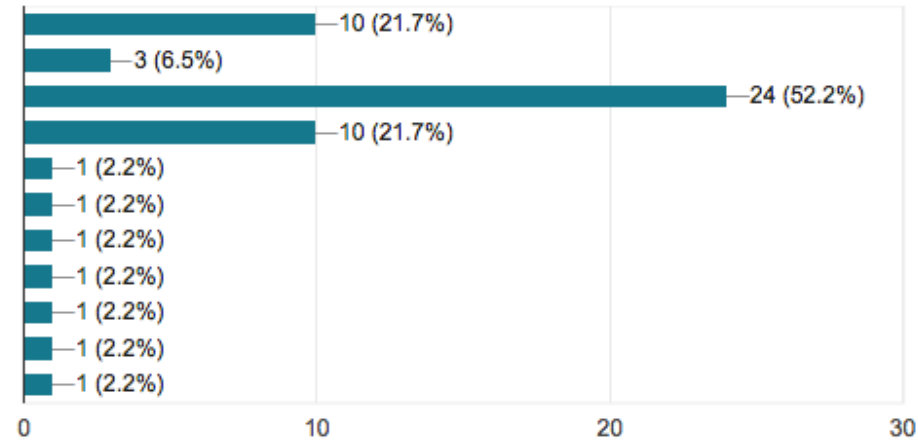
76 responses





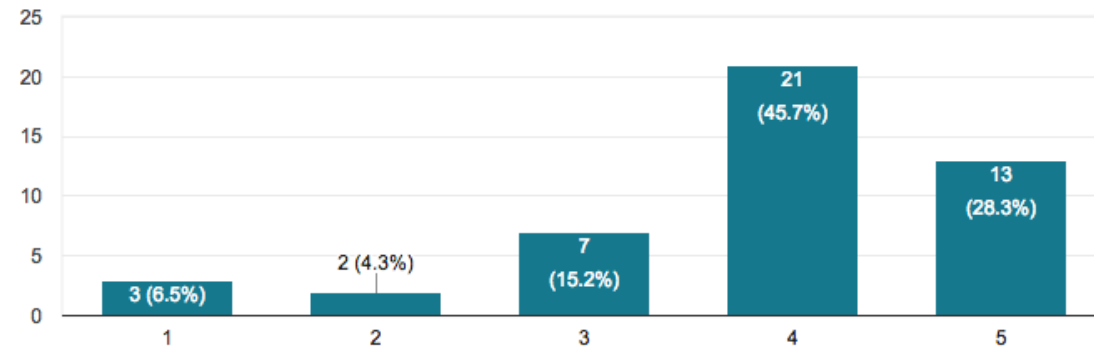
How does the menu make you feel?

46 responses



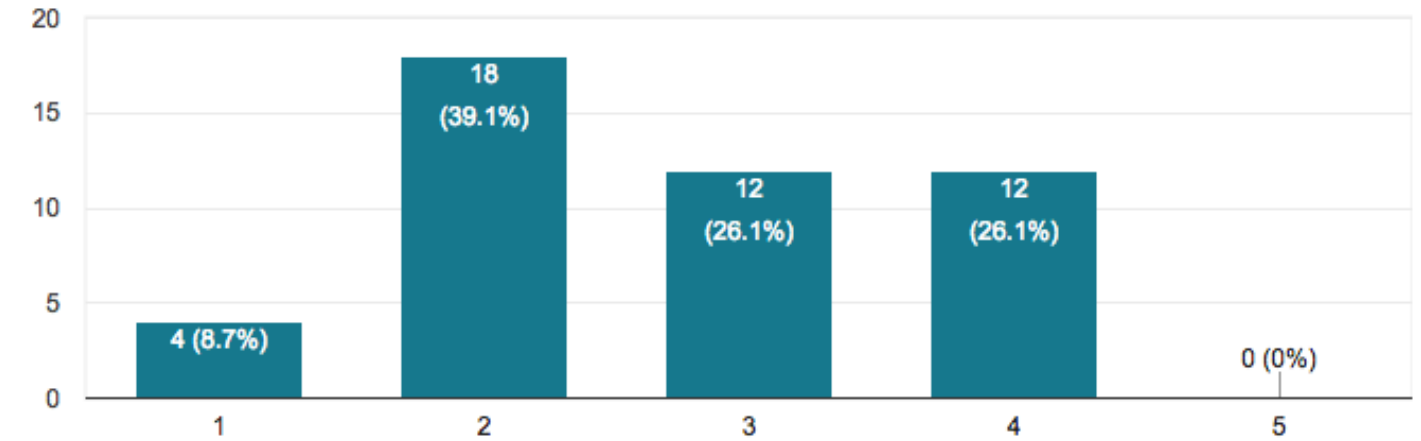
Do you consider the menu innovative?

46 responses



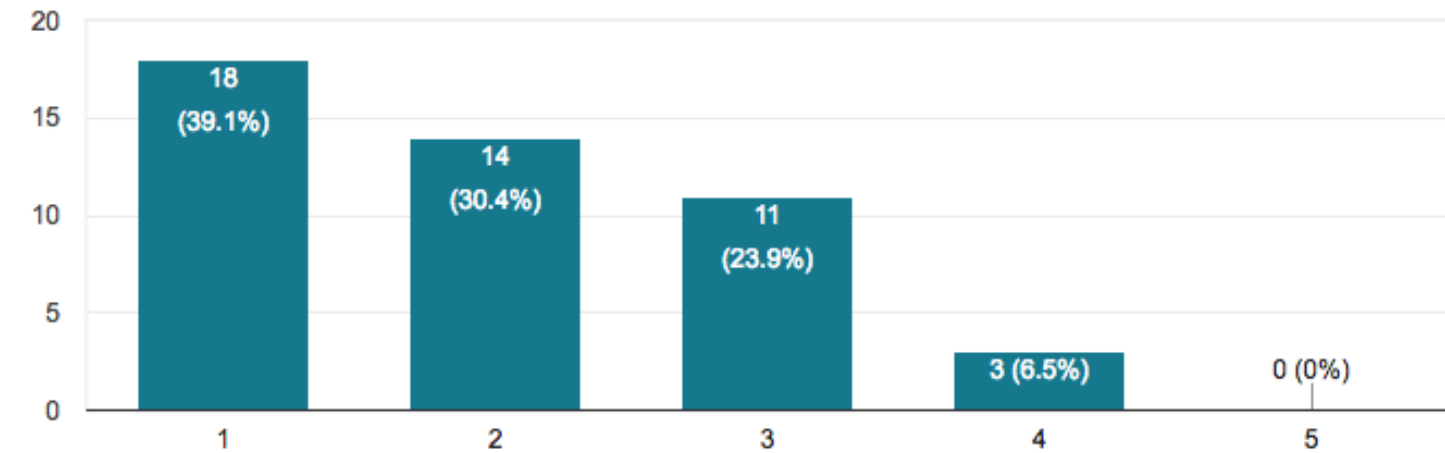
How strongly do you feel that the menu is related to exhibit?

46 responses



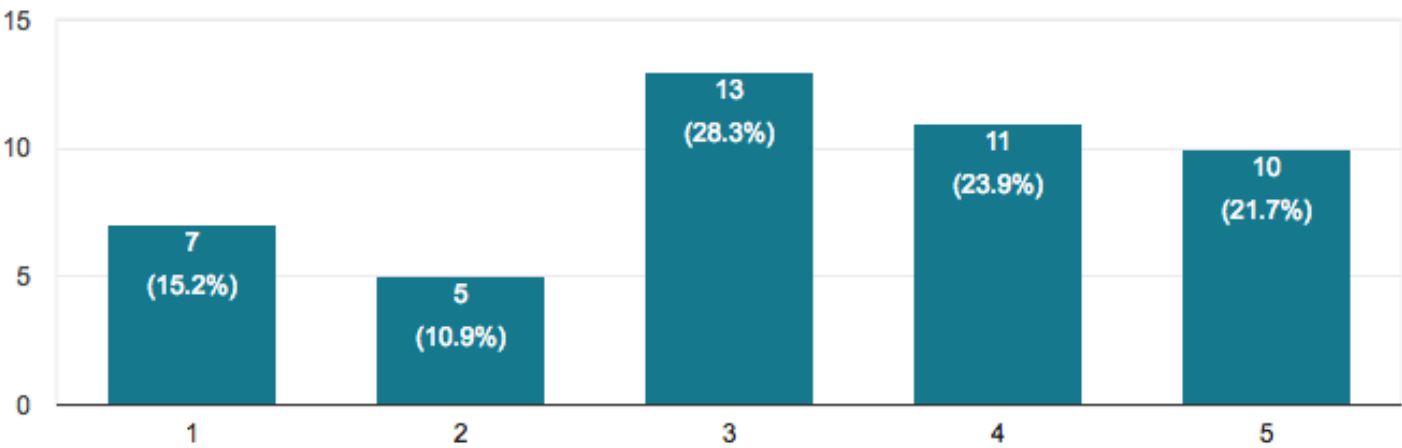
Did the menu enhance your understanding of the paintings?

46 responses



How likely are you to eat at this cafe?

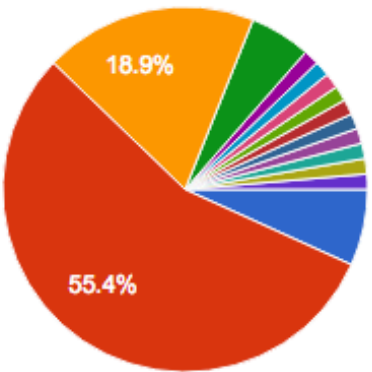
46 responses



SURVEY RESULTS

How did the menu make you feel?

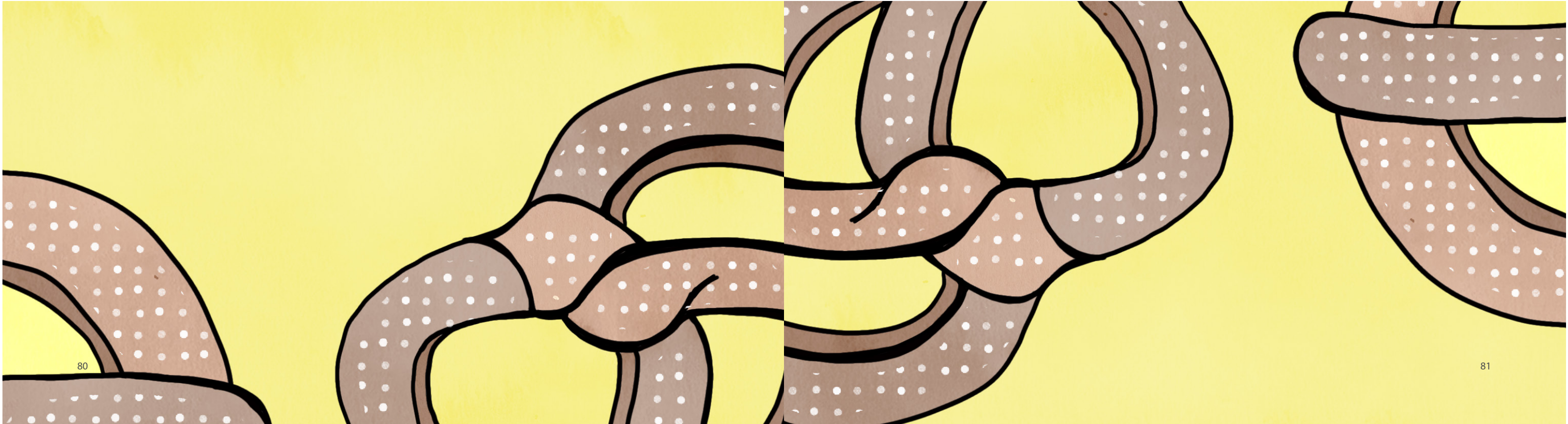
74 responses



THE STANDARD MENU

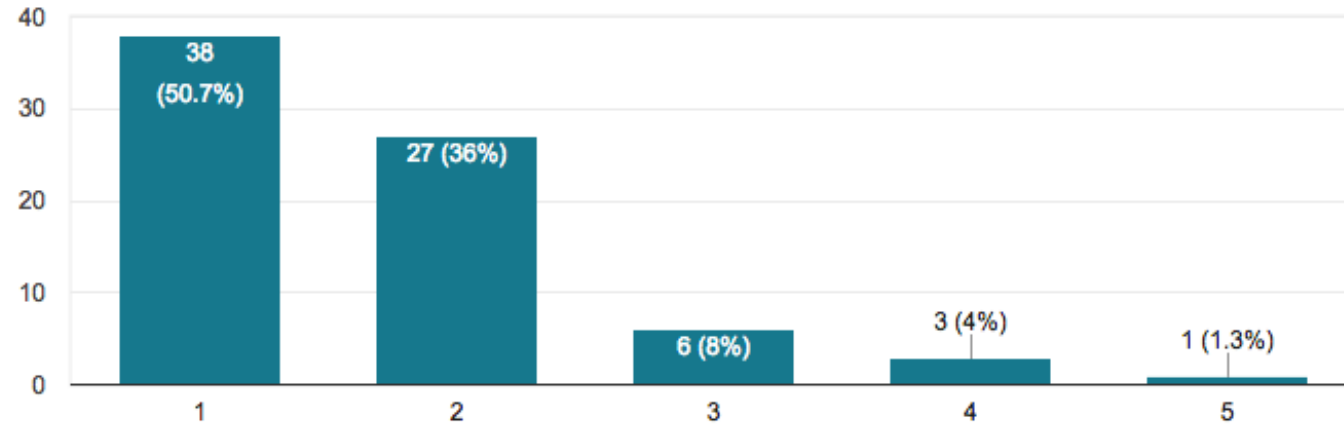
- excited
- bored
- intrigued
- confused
- pretty neutral, looks go...
- Bored but it's practical
- hungry
- Something between bo...

1/2



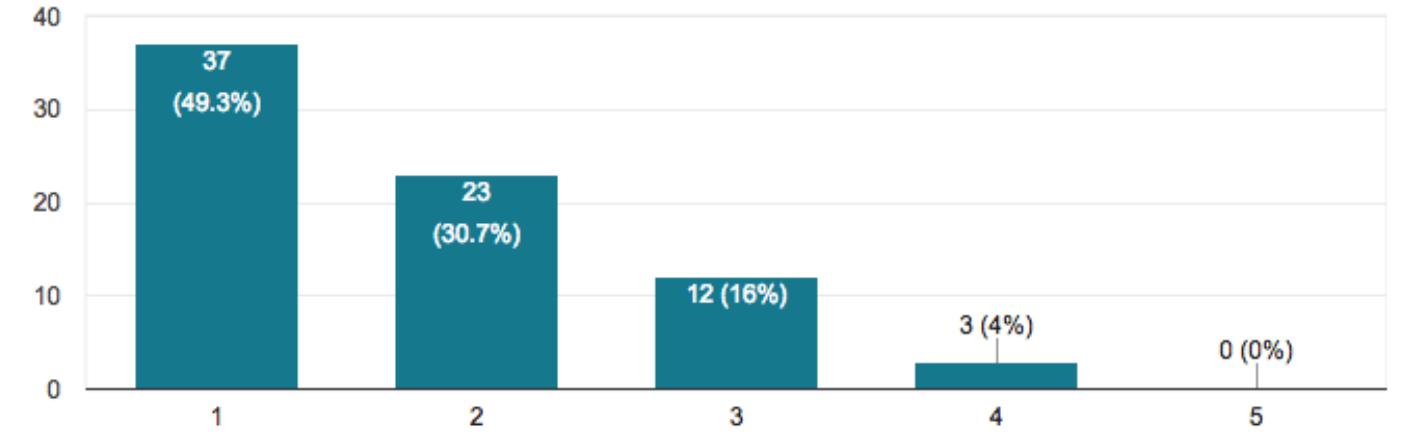
Did you feel that the menu was related to the paintings in the exhibit?

75 responses



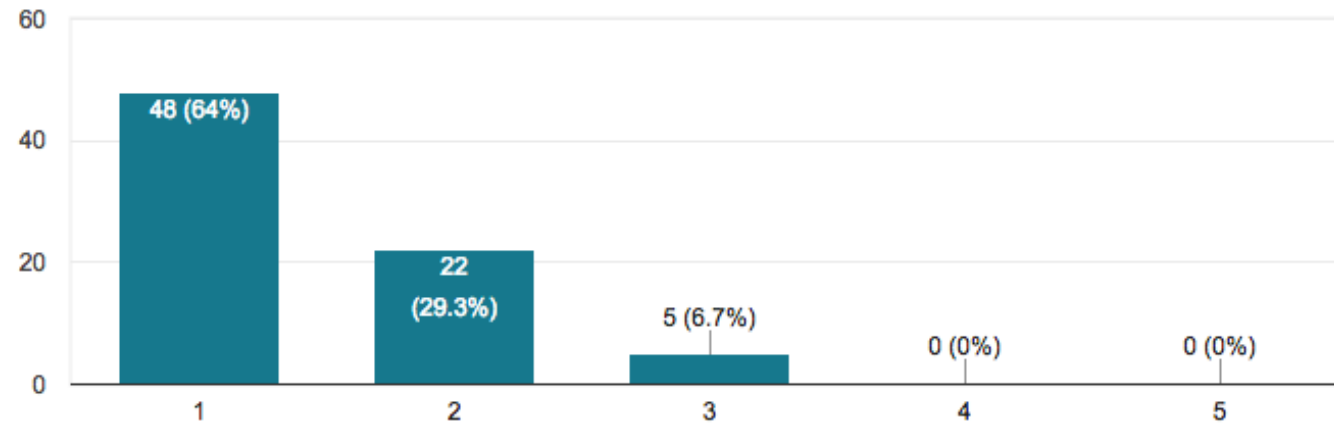
Do you consider the menu innovative?

75 responses



Did the menu enhance your understanding of the paintings?

75 responses



How likely are you to eat at this cafe?

75 responses

