

Can Museums Have Their Cake and Eat it Too?

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Introduction

Food is a direct product of human necessity, also used as a reward of activity, a victory feast or celebratory banquet for deities and victors, which can be seen as far back as Egyptian pottery, frescos, and Aegean works. This paper argues that food can be classified as a museological object, not just a source of sustenance; since museological objects are defined as “any element belonging to the realm of natural and material culture that is worth being preserved,” food can be a museological object because food is part of material culture (Loureiro 2011, pg. 69).

Since food is a natural element that can be manipulated by man, foods that have been produced for centuries are preserved by recipes and documentation rather than by physical preservation, unlike traditional art objects. Although food can be influenced by cultural shifts throughout history, documentation can play a part in maintaining accurate representations of cultural heritage. Food and museums can be linked by their direct ties to culture and the power to gather people no matter their background. Museums both influence culture by analyzing historical context in order to incite some intellectual change within the museum’s visitors, as well as gain influence from ongoing shifts in mainstream culture. Food conception is an outcome of available resources, which like museums, can highlight characteristics of human history particular to a culturally connected group. This paper discusses the use of food as a museum object in both cultural history museums as well as major art museums. The objects of analysis will be Whitney Museum’s *fruits*,

vegetables; fruit and vegetable salad, and the inclusion of kimchi in The National Folk Museum of Korea's The Life Style of the Korean People.

Food in Context, Objects in Museums

This section outlines the role of food in daily life to formulate accurate interpretations of food in culture, which can be integrated into museums to strengthen cultural representation. Comparing how cultural objects have been previously displayed outlines how museums shape visitor expectations of culture. Understanding food in different contexts, like food in social context, cultural material, and natural material gives insight to the role of food in separate areas of culture. In social interactions, food can be a gesture of love, of a shared emotion even through verbal communication, (“that was the cherry on top”); when analyzing social interaction, food is associated “with language, industries, and holidays” (Cho 2012, pg. 209). Food builds cultural perception because of its place in social interaction. Friends and family are gathered for events surrounding food, some cultures show their affection through feeding the ones they love and there’s a personal connection people have not only with others in their lives, but with themselves when they sit themselves down to have a meal.

Food can build strong representations of culture and museums can provide a platform for a wide audience to comprehend the culinary aspect of identity. In 1971, Duncan Cameron summarized the “traditional” museum as a type of temple, a sacred building of worship where ideals are taught and followed by those who enter, while most

contemporary art museums can be considered a forum, a platform of open communication. Since cultural ideas can be explored in development, this communication informs museum administration of outsider misinterpretations. Only the original community can authenticate food as a representation of culture. Understanding these cultural ties with food is essential to representing these cultures in a museum. If museums miss the opportunity to analyze food under a physical and metaphorical lens, it is taking its accessibility for granted (Stajcic 2013, pg. 14).

Museums are most likely to collect objects adorning documentation and some degree of preservation. While it is the very wealthy that have the financial resources and time to carefully preserve these objects, this is why most collections are gifted by wealthy donors (Crew & Sims 1991, pg. 165). Beside artwork made in the contemporary era, objects didn't have the intention to be shown in a museum setting (Vogel 1991, pg. 191). Displaying these objects in a museum shows that an object doesn't need to be functional in order to contribute to cultural representation. Food can be included as a museum object to further educate audiences of culture and art history. While most museum audiences are unaware of this, the original functions of the object can be disregarded or repurposed when put into the context of a museum.

Objects in traditional European museums have a visible craft that is highlighted in the objects label, while objects from countries outside of Europe are more likely to be simplified due to its origin and lack of historical documents. A vital part of Western art history understands the time and technique it took to produce the object, which in turn

heightens the object's value because of the practices taken for the outcome (Fyfe 2011). Like Duchamp's Readymades, food as an art object challenges industrial value because it can show that there is value in intention. Cultural production, the result of a community forming their society, can be turned into an object of visual consumption, like embellishments on sacred text, or a decorated utensil used only for holidays (Alpers 1998, pg. 30). For the audience, the object is appreciated for its symbolism as well as its visual appeal, and this can be extended to food (Goswamy 1991, pg. 75). Inclusion of cultural objects can only occur if the museum has the goal of understanding the originating society as a whole, which starts with diversity among the museum's administration.

In a traditional art museum, objects are one of the most important parts of the experience; usually a lengthy history account is attached to the objects and the exhibit it is located in, the visitors can rely on the exhibit's constructed narrative as an accurate scope of the object's origin. Museums carry an intimidating sense of authority partly because of the credibility of objects they hold; in contrast, there's a duality of simultaneous comfort and discomfort while in a museum. There's a sense of comfort the visitors feel in cultural institutions because of its historically timeless value and reliability. Traditional art museums are made to be not only family friendly, but for visitors of any age as an engaging educational and artistic experience (Samis & Michaelson 2017, pg. 5-6 and Lavine & Karp 1991, pg. 3).

Objects are one of the main concerns for museum curators as they assemble exhibition collections to convey an overarching theme. Understanding the context of an

exhibit relies on the historic, economic, and political climate of the many people who take part in the conceptualization of a museum exhibit. Educators, curators, collectors, agents, dealers, preparatory, and so many more influence the objects interpretation and where they are applied within the museum (Swinney 2011, pg. 31). Since diversity of the museum board affects the exhibits, this may be a reason museums don't include nonconventional areas of culture, such as food.

An object itself can not signify all that it means without accurate interpretation from its originating culture; meaning can be created without any knowledge of where the object comes from, but that would be a disservice to the creators of the object. Including living remnants of a culture makes the exhibit experience more personal. The goal may not be to transform the space for the visitor to think they may be somewhere completely different, but to create a different atmosphere where the visitor is aware of that difference and the influential role of museum authority (Vogel 1991, pg. 191). Cultural materials such as food, craft people, performers, translators, and families in a museum welcome visitors to unfamiliar cultures while staying in a familiar place (Kurin 1991, pg. 339).

Cultural materials are tangible objects, spaces, and resources that reflect intangible aspects of a society, such as clothing, food, religious buildings and practices, and so forth. These objects carry significance because of their relationship with the people that interact with it. Unlike the other cultural materials, food can also be considered a natural object. What it means to be a natural object is that the object is a product of nature, grown by its surrounding environment, though the finished result could be a collection of these

materials (Chalk 2011, pg. 19). Food throughout the ages has been influenced by the people that partake in it. Geographic history and economic value in relation to some foods can play into the rise and fall of harsh cultural stereotypes (Cho 2012, pg. 211). Food is a cultural aspect of life with standards of mannerisms that vary from culture to culture; ways in which people are expected to conduct themselves to respect the food and people. As such, food is a subject that can be scrutinized under an analytical lens to expand cultural context in the food's history.

The Center of African Art in New York held two exhibits, one being called *Art/artifact* and the other named *Perspectives: Angles on African Art*. Both exhibits represented African art in different ways to shift the perspective of from the audience to the museum. *Art/artifact* showed how the audience and the museum had been conditioned by dominating cultures to display the objects the way other objects had previously been shown. Compared to how art *should* be presented, this makes the visitor think about how it was seen before the objects were gifted to the museum's collection. Acknowledging an objects' original environmental context is critical to understanding why the museum chose to display it overall (Vogel 1991, pg. 197). Museums have a responsibility to the cultures represented, the audience, and the museums reputation to consider these factors, because the visitors lack of experience with these cultures maintains their ignorance of the museum's influence within the exhibit. Food as an art object can introduce visitors to an atmosphere of a culture that wouldn't have been felt in a museum otherwise.

In museums, authenticity is valued in direct correlation to the public appeal of the museum. Museums that have ever admitted to having a forged artwork have the potential to be seen as less reliable and less valuable, which is why most traditional museums remove the forgery as soon and as quietly as possible (Dyson 1998, pg. 146-8 & Young 2011, pg. 142). Authenticity is based on the context of its practices, which may or may not be able to be reproduced. Foods in museums do not have to rely on authenticity of the material of the object because of its physical impermanence. Food is a vehicle for authenticity; ingredients needed to make a dish are resources that were available at a specific time in history, region, and economic standing.

To take a smaller approach regarding how museums have the ability to impact their visitors, The Kelvingrove Art Gallery and Museum has a large cultural influence on the city of Glasgow, Scotland. The culture of Glasgow is tied through the museum because of the shared memories the city has with the museum. Community members feel patriotism toward the museum because of its location and reliability. There is a sense of richness that ties into its notoriety among the city folk, as they consider the museum a therapeutic atmosphere, which surpasses the disadvantages that afflict the city, such as poverty, unemployment, substance abuse, etc. (Samis & Michaelson 2017, pg. 132- 3). Art is considered part of high culture because of the implied wealth of obtaining that piece of art, and museums open a world of high culture to an audience that may not have had access to high culture otherwise. Considering Glasgow's personal relationship to The Kelvingrove Art Gallery and Museum, “[the] feeling of ownership and emotional connection is one of the most important characteristics of intangible heritage and heritage as a whole” (Cho 2012,

pg. 210). Therefore, museums can use food for cultural accessibility visitors may not have had otherwise. On the other hand, food can be used as an art object for visually stimulating the audience.

Food as an art object can provide another outlet to produce shared enjoyment between the visitors. As seen in Kelvingrove Art Gallery, the relationship the museum has to the surrounding community correlates significantly to the area's general wellbeing and interests than any desire to become a wide tourist attraction for greater expansion. If a museum can tie a specific culture together through food, reminiscent of Bader's weekly fruit salad in *fruits, vegetables; fruit and vegetable salad*, it can strengthen a social rapport between the visitors and the museum alike because the subject is one that even onlookers can feel comfortable around. Creating a space for a community to share and experience strengthens a bond and connection between the museums and visitors as well as a social bond within a city.

Although food does not fit traditional standards of being an art object, food is a product of both nature and culture combined, which in turn can represent different cultures in a museum setting. Food, when it is placed in a museum, becomes not only a museum object, but also a significant part of material culture because it can be valued as much more than a daily commodity. When an object is put in a museum, it undergoes musealisation, removing it from its original context and placing it in an artificial context that is created for the concept it represents. Though moving an object into another context is intended to "(re)signify and add value," this has been argued to devalue the history of the

objects, because recognition of the objects “natural environment” doesn’t include the intended perspective for the object to function within (Loureiro 2011, pg. 73). Objects in a collection should be preserved and accessible to everyone, but objects are influenced by the intention of not only the present audiences but to the future generations as well. Food as cultural material pays respect to the creator rather than the institution displaying it. As such, this paper is interested in asking the question; can food increase museum audience engagement?

Museum Experiences, Visitors, & Objects

This section argues how the museum experience influences the relationship between its visitors and the objects. Visitors want to be educated by museums, to acquire an experience they didn’t have before. There can be a sense of gaining something the museum has, whether the visitors actively learn about art history, take pictures throughout their experience, or have some profound experience with an art object (Samis & Michaelson 2017, pg. 15). Museums are expected to provide the experience rather than to collaborate with the public in their experiences. Visitors, in a life of increasing relevance to aestheticism related to increasing engagement on social media, are beginning to need more in terms of how museums are experienced. Traditional museums are declining in attendance rates because there are many more leisure time activities that can be experienced at home. Classical artwork in museums can be seen online from the comfort of a couch, so using non-conventional objects can motivate museum attendance. Food can be

used to engage visitors by integrating non-Western culture in museums.

When discussing non-Western culture in a museum, most are not accustomed with a single cultural background unless the museum is dedicated to a specific culture, yet adopt an authoritative narrative in an exhibit's historical summary (Crew & Sims 1991, pg. 163). Cultural materials from non-Western cultures are always represented with mannequins and photos of people who would partake in it (Kurin 2011, pg. 316-326). Instead of only using objects to represent a culture, authenticity could be shaped by people with first-hand experience to lead an accurate interpretation of the culture they come from. An objects' meaning is subjective to who is displaying it, the intention to why the object is chosen creates a distinction between many different factors. How the object was acquired by the larger entity, how it is described, if at all, and who is viewing it can signify the value of both the object and the museum visitors.

The museum experience is a relationship, a push and pull based on the objects and its relation to the audience. Though the viewer may not understand it, there is communication between the museum by what is shown, and meaning that might be lost in the process of displaying these objects (Swinney 2011, pg. 35 & Katz 2011, pg. 328). There is intention behind where and how objects are displayed. A museum can use objects to represent a community it is geographically located within, but location may just be a suggestion toward what is shown at a museum. Themes of a modern art museum exhibit become part of an ongoing discussion left to visitor interpretation. Since diversity in

museum boards can be a challenge, multiple perspectives representing a culture can be considered a “burden” because of the varying histories of a group or region.

It may be difficult to condense the perspective of even a singular culture, considering museums may not be the right platform to display cultures (Alpers 1991, pg. 30). Curators have the opportunity to gather pieces of history to construct a narrative of their choosing, whether or not the artifacts support the narrative. The focus is placed on allowing the objects to speak for the culture, rather than from firsthand perspectives. It is justified to present the context of practices and objects to adhere respect to its origins. When demonstrating traditional dances from a religious ritual, wearing American everyday clothes would be almost alienating for the culture the ritual comes from. Though immersion of a culture outside of its original location is purely theoretical, food is a tangible part of culture that can be immersive with its audience, while other cultural objects may not be physically interacted with.

The objects shown in a museum are given authority from the people that choose to display the object (Crew & Sims 1991, pg. 163). A priceless ancient bowl placed in a glass case can be seen as sacred to a wide audience because of its physical context. If the same bowl were placed in a department store in the kitchen aisle, the audience could overlook it because of the bowl’s perceived value and abundance. Museums choose between simplifying the object’s original context relating to the overlaying exhibit, or to recontextualize the entire exhibit for the surrounding culture. Though museums are a platform for the expansion of knowledge for a wide audience, there’s a lengthy list of

people who benefit from museum exhibits that can limit what objects are shown. This includes critics, sponsors, and art dealers that influence how objects are interpreted for display.

Representation of these objects is guided by the object itself and the materials it is made out of. In this case, food is mostly temporary materials, but our perception of art objects is led also by its explanation (Katzberg 2011, pg. 132). The context used to educate and describe objects is fundamental in how audiences will experience the culture it represents. For example, as the Japanese associated garlic with poor hygiene, kimchi, a Korean side dish made with garlic to be discussed later in this report, was used as a slur against Korean people (Cho 2012, pg. 210). Thus, taste can be used to overcome some expectations of a culture in order to bring people from different areas together. If museums use food for aesthetic purposes, imagination serves its part in this sense by being a substitute for physical touch in a museum, but imagination can be deceiving if the texture of the object is unfamiliar to its audience (Petrov 2011, pg. 230). Beside using visual appeal to convey a message, museum objects rely on the written interpretation to put the object into historical perspective. A visitor may only see a stool with a bike tire attached, but the museum would provide the context of the object being one of Duchamp's Readymades. The label can carry more art historical significance relating to the series, making the visitor in a museum rethink interacting with an object at face value.

Museum experiences, for most viewers, are usually educational. Visitor expectations about a traditional museum can be limited due to what type of interaction they might have

with a static collection; “look, but don’t touch; think, but don’t experience,” (Petrov 2011, pg. 231). “Traditional art museums” can be defined by institutions of ancient and modern art. The canon of the museum is pre-established by the past exhibits collection. New kinds of objects outside of the canon could be risky to be acquired and shown. Art and cultural history museums rely most on public and private funding, this can mean that taking different approaches regarding exhibits can run the risk of losing funds. There can be a lack of active communication when in traditional art museums. There’s even a notion of traditional ancient art museums to be “frozen in time,” because its permanent collection of primarily European art appears stagnant. The artifacts are not interactive because of their age and rarity, and cannot be recreated. Food can be recreated visually based on recipes that are passed down from generation to generation through documentation.

Visitors at a museum may have emotional responses to the artworks. Verifying that what the visitor is seeing is authentic makes their personal attachment to their museum experience much more real, even so, defining what’s “real” is subjective (Young 2011, pg. 148). Since food can have a great emotional tie to nostalgia, if museums display food as an object, the viewer can prioritize the object as they have experienced it beforehand. If the object is changed in any way, the visitor's attachment may be lost because the object isn't consistent with the audience’s expectation. If the food is used by museums to evaluate the culture it comes from, those that share personal experience with that culture will expect some recreation of their experience. This can be compared to watching a parent cooking their child’s favorite meal. If the parent is seen adding unexpected different ingredients in their favorite meal, then the child will naturally attach to their pre-existing idea of what the

meal is supposed to be, instead of any new variation of the dish. For a child and museum visitors alike, the personal value is taken out of the end result of the dish, even if it tastes or looks good. Thus, confirming cultural authenticity can connect the visitor personally to a museum by using food as an object.

Evaluation of Food as Museum Objects

Food in Anthropological Museums

This section focuses on food displayed in a cultural history museum. Hyochung Cho, Assistant Professor of Heritage Management of Texas Tech University analyzes the importance of cultural heritage in relation to kimchi, a universal staple of Korean cuisine. Cho uses the definition of cultural heritage as a foundation for the object of analysis: how to utilize food in museums as a marker of culture.

The United Nations Educational, Scientific, and Cultural Organization defines cultural heritage as ‘practices, representations, expressions, knowledge, skills – as well as instruments, objects, artifacts, and cultural spaces associated therewith – that communities, groups and, ... individuals recognize as part of their cultural heritage (Cho 2012, pg. 209).

Cultural history museums mark a cross between culture and art, displaying artifacts can serve as symbols of larger themes within the exhibit, as seen in the national Folk Museum of Korea. Food can be used as a symbol within some cultures, but this suggestion would need to be adopted as a goal of the museum or the curator(s) to imagine new ways of conveying a narrative. By removing the original function from the object in question – to be eaten for nutritional value and comfort, food can be further understood to be a museum

object. Eliminating the function can redirect the context for the audience to see the object for what it is rather than what it does. Food's useful significance disappears and turns into an object of visual, cultural, and historical consumption.

Culture is a necessary part of life for all living things because it is the driving force of how we as people are shaped into a society, which is tied closely to the necessity of food in our survival. Cho argues in her article, "Fermentation of Intangible Cultural Heritage: Interpretation of Kimchi in Museums" of social duality that is linked by food in Korea. In this study, kimchi is a dish of spiced and fermented vegetables, and would be seen on a farmer's dinner table and on an emperor's silver platter. By moving the National Folk Museum of Korea, the museum in question, to its third location in Seoul, South Korea, the museum reestablishes the importance of kimchi to a wider audience, not just to the local Korean population.

There are three exhibits that distinguish the separate aspects of Korean life, *The History of Korean People*, *The Life Style of the Korean People*, and *The Life Cycle of a Korean from Birth to Death*. Kimchi was included in *The Life Style of the Korean People* exhibit because kimchi is a side dish eaten with most every savory meal. Kimchi requires fermentation, using group effort to make huge batches at one time traditionally stored over the winter months in a clay pot. Using kimchi to represent culture conveys how food is used as a communal bond in the museum. Since the food is a staple in daily Korean meals, it wasn't internationally recognized as a symbol of the nation's identity until the dish was used against Koreans as a derogatory slur due to the inclusion of garlic in

Korean-originated kimchi. This example shows the significance of culinary expression within a society, an aspect of identity that can be used against the nation that created it.



Figure 1: Miniature recreation of people preparing kimchi. Installation view in *Life Styles of the Korean People, n.d.*, National Folk Museum of Korea, Seoul, South Korea.

There may not be any one right way to exhibit culture, because displaying parts of a culture can only impact the audience as far as the museum is willing to immerse their visitors. Representing a community through many different accounts of how the culture is experienced is more challenging now that traditional and contemporary museums alike are trying to blend the lines between temple and forum (Lavine & Karp 1991, pg. 3-4). Museums as a forum suggests the ideas implemented within it were subject to change by the input of developers. Exhibits can be changed after opening because of an exceptionally

harsh reception and political timing, but those cases are rare because of the labor, money, and time needed to allot those changes. Museums as a temple implies a true devotion to ideas and objects, comparable to a devotion considered more spiritual, than tangible. The National Folk Museum of Korea shows the different ways to exhibit culture shaped by many perspectives of life as a Korean.

Food in Art Museums

This section will call attention to a contemporary example of an artist displaying food in a museum setting. Food has the potential to be made into a museum object just by a simple choice. One example of choosing objects to be artwork is the development of Duchamp's Readymade series. These were a series of sculptures made out of household objects he declared to be artworks while taking away the function of the original objects. The audience's reaction to the objects made all the difference in Duchamp's career because widespread reaction to the Readymade challenged what art meant, and the future of what art could be (Loureiro 2011, pg. 72). The phrase "works of art" is used to designate products of human activity, a result of creative drive (Mouliou & Kalessopoulou 2011, pg. 47). Introducing food as an art object can achieve an artistic goal using a medium that can also carry remnants of culture.

The choice of creating an art object redefined conventional associations with artistry because this was a series made up of household items. The production value in these artworks was criticized because unlike traditional artforms, the objects were not

transformed to be unrecognizable and the function wasn't repurposed. Even labeling the result of this intention two words that imply the process of making the artworks. Making *ready made*, into one word with no hyphen, no space in between, "Readymade," was unlike creating an entirely new meaning, language, and style based in nonsensical artistic production like the Dadaist movement. Though food can be shown in a museum as a cultural material, a different impact can be made with food as an art object. The first Readymades weren't trying to highlight the importance of the objects. Food as an art object can be seen as a readymade because the artistic intention would be vested in what the curator or artist wants to highlight, whether that be aesthetics, impermanence, or any other characteristic.

In fact, the Whitney Museum of American Art hosted a month-long exhibit in January 2020, *fruits, vegetables; fruit and vegetable salad*, that featured an untitled work by Darren Bader. This exhibit challenged the impermanence of food, the object that has a natural life cycle while maintaining its function. Museum staff members start the weekly cycle of placing unripe produce on waist length pedestals to be viewed as sculptures, then prepared multiple times a week in the museum café for visitors to eat the resulting salad. The senior curatorial assistant, Christie Mitchell, emphasized how important the basic properties of form were in relation to the fruits and vegetables. She encourages visitors to look further at the produce, to appreciate the shapes, colors, and textures of these objects in relation to an often overlooked experience of owning produce. Bader's work, as described in the exhibition statement, is an "extended examination of selecting everyday objects for works known as Readymades – [...] In creating works that are also proposals,

Bader challenges the ways that ideas and materials accrue meaning in contemporary culture.” As opposed to the Museum of Food and Drink (MOFAD) in Brooklyn, New York, the Whitney Museum is dedicated to American art that isn’t related to food. MOFAD specializes in full exhibits that can be eaten, while striving to incite curiosity about food.



Figure 2: Darren Bader, no title, not dated. Installation view of *fruits, vegetables; fruit and vegetable salad* (Whitney Museum of American Art, New York, January 15 – February 17, 2020).

Many thought Duchamp’s work was absurd because there was no physical or functional difference in the objects displayed, but Bader’s work proves that displaying an object with artistic direction can be valued no matter what the object is. In an interview between painter Joe Fyfe and contemporary artist Josh Blackwell, Fyfe analyzes the difference between French and American ideals about art. Since Americans place personal significance on art because of the perceived industrial value, Duchamp shows the labor, or

lack thereof, put into making art doesn't alter artistic significance. All art forms, including food as an art object, must be respected for the expansion of art history. Bader's work directly connects the visitor to the museum with a salad prepared weekly. Produce can be redefined for the visitor and the Whitney Museum uses food as an incentive for visitor attendance, solidifying the impact of using food as an art object.

Conclusion

Can food be a key to engaging museum visitors? Museums create access to the truth and give power to the object for anyone that might be interested, regardless of education, economic, social, or cultural background. Museums shape the story of the objects, making the object legible to the visitors and untangle all of the static parts of an object visitors may not be aware of. In an effort to challenge institutional ideals relating to exhibitions, experimentation needs to be valued more to eventually become a cultural norm. Museums may need to create an environment of inclusion within development where different people and perspectives can engage openly without compromising their novel ideas proposals on how to display an exhibit (Samis & Michaelson 2017, pg. 172). With food as a main subject of an exhibit, the type of story the museum outlines may not be as high risk as politics as a main subject. Food is a widely shared experience that is traced throughout history. Foods, like art, can be considered part of a social, even racial class system in regards to the foods regional availability and choice of preparation (Cho 2012, pg. 211).

Food as an art object can affirm a sense of awareness between a museum and the different ways cultural materials are recognized. When food is displayed in a museum, though the context may only be understood by some, its impact can be felt universally. Perceptions of culture should be led by honesty because among non-expert visitors, there can be a mutual understanding of being an outsider while experiencing non-Western cultures accurately. Since the museum uses its objects as a message to a wide public audience, this leads to interpretation of the exhibit or collection. When museums use food as an art object, it can spark creativity, provide means for innovation in representing cultures, and can be left for broad interpretation.

When a message is sent in the form of food, it can be seen as a sign of shared appreciation and the recipient can have their experience elevated with the overall context about the food and its origins. Culture is a crucial part of individual identity, and large parts of physical culture are the foods consumed by that culture. In some region's chefs can be regarded as highly as folk artists. Food has the capacity to revitalize some parts of a culture natives may have forgotten due to social migration from that culture, which can deepen a connection between minorities to the collection, and in turn, the museum. Food gives museums the opportunity to represent a culture through a medium that can be consumed directly and shared in a positive way, while redefining the meaning of an art object.

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