

Lecturas recomendables



[Michel Onfray, *La razón del gourmet: filosofía del gusto*, Ediciones de la Flor, 1999.](#)

Gusto y olfato, las "cenicientas" de los cinco sentidos, adquieren ahora dignidad filosófica como soportes de la gastronomía, auténtico producto cultural que Onfray analiza en un contrapunto que alterna capítulos sobre líquidos y sobre sólidos. De la metafísica del guiso a la técnica gastronómica en que se fundan los grandes sistemas filosóficos, Onfray traza un recorrido erudito, no exento de buen humor y burbujeante como el mejor champán. La edición original es de 1995.

[David M. Kaplan \(ed.\), *Philosophy of Food*, University of California Press, 2012.](#)

This book explores food from a philosophical perspective, bringing together

sixteen leading philosophers to consider the most basic questions about food: What is it exactly? What should we eat? How do we know it is safe? How should food be distributed? What is good food? David M. Kaplan's erudite and informative introduction grounds the discussion, showing how philosophers since Plato have taken up questions about food, diet, agriculture, and animals. However, until recently, few have considered food a standard subject for serious philosophical debate. Each of the essays in this book brings in-depth analysis to many contemporary debates in food studies--Slow Food, sustainability, food safety, and politics--and addresses such issues as "happy meat," aquaculture, veganism, and table manners. The result is an extraordinary resource that guides readers to think more clearly and responsibly about what we consume and how we provide for ourselves, and illuminates the reasons why we act as we do.

[Jean-Paul Jouary, Ferran Adrià, *¿cocinero o artista?*, con fotografías de francesc Guillemet, Alianza Editorial: Madrid, 2012.](#)

¿Y si este restaurante no fuera como los otros, sino un lugar de creación artística en el que, al igual que a una sala de conciertos o a una galería de arte, uno no va a alimentarse de una forma agradable sino en busca de emociones íntimas? Ferran Adrià no es sólo un cocinero, sino un artista, y este acontecimiento en la historia de la estética no puede ser ignorado por la filosofía. ¿Puede ser el comer una de las bellas artes? Jean-Paul Jouary responde a esta pregunta con tanta elegancia como finura, mostrando las creaciones de elBULLI en espectaculares fotografías de Francesc Guillemet. El libro se cierra con una entrevista inédita del autor con Ferran Adrià.

[Carolyn Korsmeyer, *Savoring Disgust. The Foul and the Fair in Aesthetics*, Oxford University Press, 2011.](#)

Disgust is among the strongest of aversions, characterized by involuntary physical recoil and even nausea. Yet paradoxically, disgusting objects can sometimes exert a grisly allure, and this emotion can constitute a positive, appreciative aesthetic response when exploited by works of art -- a phenomenon labelled here "aesthetic disgust." While the reactive, visceral quality of disgust contributes to its misleading reputation as a relatively "primitive" response mechanism, it is this feature that also gives it a particular aesthetic power when manifest in art.

Most treatments of disgust mistakenly interpret it as only an extreme

response, thereby neglecting the many subtle ways that it operates aesthetically. This study calls attention to the diversity and depth of its uses, analyzing the emotion in detail and considering the enormous variety of aesthetic forms it can assume in works of art and --unexpectedly-- even in foods.

In the process of articulating a positive role for disgust, this book examines the nature of aesthetic apprehension and argues for the distinctive mode of cognition that disgust affords -- an intimate apprehension of physical mortality. Despite some commonalities attached to the meaning of disgust, this emotion assumes many aesthetic forms: it can be funny, profound, witty, ironic, unsettling, sorrowful, or gross. To demonstrate this diversity, several chapters review examples of disgust as it is aroused by art. The book ends by investigating to what extent disgust can be discovered in art that is also considered beautiful.