

**Applied Aesthetics**

Code: 43836  
ECTS Credits: 6

Degree	Type	Year	Semester
4316227 Applied Philosophy	OB	0	1

**Contact**

Name: Gerard Vilar Roca  
Email: Gerard.Vilar@uab.cat

**Use of Languages**

Principal working language: catalan (cat)

**Teachers**

Yaiza Ágata Bocos Mirabella  
Ager Perez Casanovas

**Prerequisites**

Have enough knowledge of English to read the proposed bibliography of the course.

**Objectives and Contextualisation**

This is a course on Gustatory Aesthetics. The general objective of the subject is to know the vocabulary and arguments of gustatory aesthetics as a recent evolution of applied aesthetics with a growing impact. The specific objectives of the subject are the following:

1. The understanding of taste, both in its non-metaphorical and metaphorical use, as a form of knowledge and communicability
2. Knowledge of the main theoretical approaches in dealing with this issue, both in terms of tradition and contemporaneity, and the conceptual systematization that can be established
3. Familiarization with the contemporary practices involved (Food Art, Edible Art, Relational Art, Research Cooking, Revolutionary Cooking, Food Tech Activism)
4. Comparison of the creative processes that imply the different understandings of taste
5. Cultivate the abilities and the abilities for the gustatory criticism in the student
6. Project configurations in aesthetics
7. Projection, where appropriate, of the knowledge of the subject to the future TFMs and to other researches and projects of the student

**Competences**

- Contribute to debates in current philosophical research making significant critical contributions, with conceptual precision and good arguments by means of public presentation.
- Identify and describe the relevant theoretical elements in contemporary ethical research, especially those associated with the question of good, justice and their political implications.
- Organize ones own time and resources to undertake research: design a plan by prioritizing objectives, schedules and commitments.
- Search for, select and manage information autonomously, both from structured sources (data bases, bibliographies, specialized journals) and from information distributed on the web.

- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

## Learning Outcomes

1. Apply the different methodologies studied.
2. Formulate a research project in the field of the influence of contemporary thought on artistic practices, with the aim of carrying the project out.
3. Organize ones own time and resources to undertake research: design a plan by prioritizing objectives, schedules and commitments.
4. Recognise, on a theoretical and practical level, the peculiarities of artistic knowledge, especially where it intersects with science, technology and literature.
5. Search for, select and manage information autonomously, both from structured sources (data bases, bibliographies, specialized journals) and from information distributed on the web.
6. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
7. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

## Content

### GUSTATORY AESTHETICS

1. Aesthetics and applied aesthetics
2. Gustatory Aesthetic: a new domain of applied aesthetics
3. A new order of the senses and the enactivist focus
4. Cognitivism: the non-metaphorical taste and the concept of aesthetics
5. Food as a symbolic form
6. Aesthetic categories
7. Artification, cooking and creativity
8. Self-reflection and narration of new practices
9. New institutions and their derivations
10. A future for aesthetic pleasure

## Methodology

The methodology is worked on four fronts:

1. Theoretical class. The program is configured according to a calendar. Each day the teacher will present a subject that students must have prepared. The session will work based on an electronic presentation with concepts and texts and will include the discussion with the students.
2. Tutorials individualized or in small groups.
3. Elaboration of personalized itineraries for the student's independent work.
4. Study outside the seminar, at home, the library and other practical activities such as visits and experiential practices.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Tutorials	20	0.8	1, 5, 3, 2, 6, 4, 7
Type: Supervised			
Study out of classroom	5	0.2	1, 5, 3, 2, 6, 4, 7

Type: Autonomous			
Class discussion	75	3	1, 5, 3, 2, 6, 4, 7

## Assessment

The evaluation of the module will be done taking into account two elements:

- The presentation of a text in class (30%)
- The elaboration of two brief papers on the matter taught, to be agreed with the professor before, with a minimum extension of 1500 words (35% each).

The teacher will mark a date and place for the review of the evaluation tests. There will also be a recovery date that will be agreed with the Faculty.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
2 papers	70% (35 each)	20	0.8	1, 5, 3, 2, 6, 4, 7
Presentation of a text in class	30%	30	1.2	5, 2, 6, 4, 7

## Bibliography

### A. Mandatory Basic Readings

ADRIÀ, F. - JAQUES, J., "For an Applied Philosophy of Gastronomy". *Cosmo* 6 (2015): 163-172.

<http://www.ojs.unito.it/index.php/COSMO/article/view/930>

RANCIÈRE, J., "Pensar entre las disciplinas". *Brumaria* 268 (2008).

NOË, A., *Strange Tool. Art and Human Nature*, Nueva York: Hill & Wang, 2015.

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VOLTAIRE, "Goût" (1757), a l'Encyclopédie de Diderot i d'Alembert,

[http://obvil.paris-sorbonne.fr/corpus/critique/voltaire\\_encyclopedie/GOUT](http://obvil.paris-sorbonne.fr/corpus/critique/voltaire_encyclopedie/GOUT)

KORSMEYER, C., *Making Sense of Taste: Taste, Food and Philosophy*. New York: Cornell University Press, 1999. *El sentido del gusto*, Paidós (Cap. III)

KANT, I., *Crítica de la facultat de jutjar*. Barcelona, Ed. 62, 2004 (1790), selected fragments.

JAQUES, J., "Food (Aesthetics of)", *Oxford Encyclopedia of Aesthetics* (2014).

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CASACUBERTA, D., JAQUES, J. & VILAR, G. "Cocinarte", *Nomade* 5.

<http://www.espacionomade.com/es/numero/cocinarte/>

PERULLO, N., *Taste as Experience. The Philosophy and Aesthetics of Food*, Columbia University Press, 2016.

### B. Secondary and reference bibliography

#### **Philosophy of food**

ALLHOF, F. and MONROE, D., (eds.). *Food and Philosophy*. Oxford: Blackwell, 2007.

ARRIBAS, A., *El laberinto del comensal. Los oscuros símbolos de la comensalidad*, Madrid, Alianza Editorial, 2003.

BRILLAT-SAVARIN, A, *Physiologie du goût, ou meditations de gastronomie transcendante*. París, Hermann 1975. *La fisiología del gusto. Meditaciones sobre filosofía trascendente (1825)*.

CURTIN, D. W. And HELDKE, L. M., eds., *Cooking, Eating, Thinking. Transformative Philosophies of Food*. Bloomington: Indiana University Press, 1992.

DOUGLAS, M., *In the Active Voice*. London, Boston and Henley: Routledge and Paul, 1982.

KAPLAN, D. M. ed., *The Philosophy of Food*, Berkeley: University of California Press, 2012.

TELFER, E., *Food for Thought. Philosophy and Food*. London and New York: Routledge, 1996.

**Gustatory Aesthetics**DICKIE, G. *El siglo del gusto. La odisea filosófica del gusto en el siglo XVIII*, Madrid: Machado, 2003.

GIGANTE, Denise. *Taste: A literary History*. New Heaven and London: Yale University Press, 2005.

GUYER, P., *Knowledge, Reason, and Taste: Kant's Response to Hume*, Princeton University Press, 2008.

GRAW, I.; KLEEFELD, S. and Rottmann, André (Eds.), *Geschmack Taste. Texte zur Kunst 75* (2009).

[7] HUME, D., "L'estàndard del gust" (1757). -*Of the Standard of taste*. Boston: The Harvard Classics, vol 27., 1909-1914. First published in 1757. On line edition: [<http://www.bartleby.com/27/15.html>]. Trad. Cast *La norma del gusto*, Museu valencià de la Il·lustració i de la Modernitat, 2008.

JAUQUES, J. and VILAR, G., "Feeding Thought". *Disturbis* 12, 2012 [[http://www.disturbis.esteticauab.org/DisturbisII/Indice\\_12.html](http://www.disturbis.esteticauab.org/DisturbisII/Indice_12.html)]

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PERULLO, N., "Gustatory AEsthetics", *International Lexicon of Aesthetics* Spring 2018 Edition, DOI 10.7413/18258630015

### **Art Philosophy**

DANTO, A., "Embodied Meanings, Isotypes, and Aesthetical Ideas", *JAAC* 65 (2007): 121-9.

DREON, R., "Artification", *INTERNATIONAL LEXICON OF AESTHETIC* Spring 2018 Edition, DOI 10.7413/18258630006

VILAR, G., *Desartización. Paradojas del arte sin fin*. Universidad de Salamanca, 2010. (Caps. I-III, conclusió)

### **Food Art, Relational Art, Research Cooking, Revolutionary Cooking**

BELLONZI, M.; Casacuberta, D., <http://epintxo.gulalab.org/>

BOURRIAUD, N., *Estética Relacional*. Buenos Aires: Adriana Hidalgo, 2006.

BUSHMANN, R.; ERMACORA, B; GROSSM, U.; HOZHEY, M. (Eds.), *Eating the Universe. Vom Essen in der Kunst*. Düsseldorf: Dumont, 2009.

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<http://www.researchcatalogue.net/view/57801/58140>, 2015

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<http://www.italianfuturism.org/manifestos/MARINETTI>, F.T.; FILLIÀ, *La cocina futurista: una comida que evitó un suicidio*, Barcelona, Gedisa, 1985 (1932).

MIRALDA, A., and GUILLÉN, M., [<http://www.foodcultura.org/en>]

TIRAVANIJA, R., *Cook Book*. London: River Books, 2010.

<http://genomicgastronomy.com/work/dinners/artmeatflesh-3/>  
<http://www.scoop.it/t/arttechfood><http://conflictkitchen.org> <http://www.hotkarot.cz/> <http://gohalfsies.com>  
<http://flavourcrusader.com/blog/> <http://www.slowfood.com/> <http://www.foodcultura.org/en>