

Mouth Gastronomy



Beauty is in the eye of the beholder...
as well as in the mouth of the one who eats.

Pedro Reissig

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as well as in the mouth of the one who eats.*

Thanks!

To all the complicit mouths of the people who have so generously collaborated with their comments, encouragement and commensality, starting with my partner, Mati Lombardi, as well as Andrés Sicard, Ezequiel Hodari, Fede Levín, Antonella Caruso, Adrián Lebendiker, Spring Sutter, Manuel Laborde... among others, and a special mention to my mother, who taught me how to eat, from the first drops of breast milk to her unique baked chicken!

This book is dedicated to my beloved grandchildren: Lolín and Jaz, whose little mouths grew along with their appetites to eat, laugh and share with such tenderness and determination...

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Appetizer

Foreword

by Federico Levín

This unusual toolbox, instruction manual for the full use of one's own mouth and its surroundings; this treatise on practical magic to turn oneself into a portable kitchen capable of providing the highest gastronomic pleasure and at the same time satiating a deep, unsuspected curiosity... In other words, the book that we have in our hands, the concept that animates it, that of "Mouth Gastronomy", has a precedent, and is based on a framework that is worth knowing: food design.

What is food design?

I am going to try a multiple answer, by no means exhaustive, by trial and error, to illuminate, without scientific spirit, its presence in the field of narrative and empirical knowledge of each reader. To generate, let's say, some resonances that allow us to understand it, not as a construct of knowing that is administered with the intellect, but as a vital framework that is found in the body.

Food design is, for example, the fact that an armored flower, between dark green and purple, called artichoke, forces humans to perform a delicate and progressive manipulation, almost ritualistic, to remove its leaves, one by one, and eat small portions of the pulp, dipped in a dressing (generally based on oil, lemon, and salt), squeezing with the front teeth and pulling firmly outward; like this over and over again, until discovering a meaty center that, stripped of prickly surfaces, can be eaten in a couple of sovereign bites, in which that flavor that has been laboriously delivered,

little by little, fully explodes in the mouth, ending the ceremony. Actions, processes, and protocols, between the food and the diner. Shapes, spaces, and interactions, which make the act of eating in its broadest sense. Analysis, awareness, intervention, transformation.

Traditional food design is the Bagna Cauda, that cream of garlic and anchovies in olive oil (in its "original" version of Italian Piedmont, or in cream, depending on its adaptation to the environment of the dairy basin in the province of Santa Fe, Argentina, to which numerous Piedmont's migrants arrived). The hot sauce is placed at the center of the table in a bowl, diners poke their vegetables (in some cases also ravioli, chicken cubes, or simply bread) distributed around them, soak them in the sauce and put them in their mouths. The fact that all those present project their presence towards the same centripetal nucleus of taste and smell, and the effect that this disposition has on the conversations that arise during the intake, and the memories of the encounter, is food design.

Not a recipe, or not just a recipe, but also a stage design, a choreography, a community gastrobiography.

The traditional asado (barbecue) ceremony can also be read in terms of food design, in which the spit, exposed to the heat of the embers, punctuates the stages of the encounter, marking the tempo with the different meats that come off the grill and arrive at the table, like a DJ who measures

the intensities of music and dance on a night out. And the mastery to combine that temporality with that involved in the different cooking points of the meat, to please the diverse tastes of the diners sitting at the same table. This rhythmic temporality, this secret breathing, also gives rise to a very specific type of cross-talk, which could, in some way, imitate those meetings by the stove that founded (according to some scholars that it is not relevant to mention) human culture, when still we hunted and gathered. In what is now known as the ancient art of storytelling.

A food design legend is one which tells the story of the creation of the sandwich, perhaps the most popular food in the world, by a crafty count who needed a menu that allowed him to eat while playing cards. This is how this piece was born, which can be held with one hand, the fingers in contact with the dry surface of the bread, in such a way as not to stain the cards. Another is the one that narrates the birth of the "tapas", in old and very poor Spanish inns, in which a portion of food was mounted on a slice of bread to cover the wine glasses and prevent flies from falling inside.

Exasperated functionality and stimulated creativity, derived from the fatal need to eat several times a day, while life happens.

To recognize the fundamentals of food design put into practice in a totally involuntary way, it is enough to observe girls or boys eating, for example, an *alfajor*, or a sweet-filled cookie. The number of devices that are activated, such as separating the lids and licking the interior, or, on the contrary, gnawing on the surfaces to leave the pure filling for the end. Although it is also food design, the

preventive ruse of fathers and mothers who ask for the same amount of ice cream for their children, but in a larger container, after a simple calculation that articulates the speed of ingestion, which does not tolerate distractions, and the implacable speed of melting the ice cream.

The articulation of solitary pleasures within the framework of group needs, between individuals with very different characteristics (tastes, physiological needs, bodily faculties, etc.).

We all face a food design problem when we face a plate with a variety of foods and draw a more or less calculated design that allows us to combine the different flavors, temperatures, and textures to fully satisfy our taste in each bite, and finish (as if it were a children's game of the type "do not step on the lines of the tiles" on the sidewalk) with everything at the same time.

About food design in family life, I once coined a slightly humorous autobiographical aphorism: one finally forms a family in order to cook the whole chicken.

The food design of friendship can also be glimpsed in the coffee service temperature: although the experts (baristas) say, with good reason, what is the perfect temperature for coffee consumption, the one in which the infusion delivers its best flavors and aromas, it is also true that hot, very hot coffee allows the temporality of the conversation to unfold: that which happens while the coffee cools.

All of this is, in some way, food design, and at the same time, none of these approaches defines it completely.

In this book we find ourselves focused on one of the most important parts, if not the most, of those involved in the vast theater of eating: the mouth, its obvious functions, its hidden potentialities. The mouth that speaks and savors, drools and kisses. But how little could be done if it were not part of a larger apparatus, which includes, for example, hands and arms (members to which reference will be made in future writings). The awareness of all these spatial, temporal, physical, choreographic, and organoleptic conditions and operations is at the base of what this book proposes and of the concept of mouth gastronomy. The awareness that allows recognizing the tools to make them more maneuverable; the thorough knowledge of the territory, to free it for the mapping of increasingly unique journeys.

Regarding the body as sophisticated machinery prepared for food, and the sum of bodies and food that results in a culture and a community, it seems wise to think of a certain hypothesis that appears in the movie *Ratatouille*, already a classic of gastronomic narrative. In *Ratatouille*, the main mouse, fascinated by human culture that he discovers in secret, coquettishly imitates walking on his two hind legs. By not moving on all fours, it releases the two front legs, which become arms. It is the hands of these arms that allow him, and thus gives rise to his classic moment of enlightenment, to combine two foods in his mouth at the same time. Thus, he arrives at the scene in which the combination, in his mouth, of the flavor of cheese with that of fruit, produces a fireworks reaction, before the astonished gaze of his friend, who, on all fours, is still eating, like all rats, garbage.

So humans have, perhaps by definition, the ability to eat not only out of necessity but as a cultural fact, complex and with great creative and exploratory potential. However, the mysterious developments of our culture have created certain forces that tend to shrink this universe, to limit its power. The diner's involvement in his own eating becomes increasingly diminished—his knowledge of the narrative of the food he puts in his mouth tends to disappear. The diner's participation in his own eating becomes less and less, his knowledge of the narrative of the food that he takes to his mouth tends to disappear. Instead, food is offered in only one of its levels, perhaps even the least rich in possibilities: the visual one. The picture. The image of an appetizing hamburger with a cascade of melted cheese, which invites to be consumed immediately, activating the springs of anxiety (visual marketing operation that has been called, with lucid justice, "food porn"), and which even the Count of Sandwich himself would reject for not meeting the basic precepts of what a sandwich has to be (that is, easy to eat).

The rise of communication in social networks and its preeminence of the visual supports this phenomenon. Mouth Gastronomy, in this context, is a countercultural proposal, but in a direction shared with many other movements that occur in these times, in the field of food, which seek to oppose the enslaving logic of pure consumption, restoring values such as sustainability, autonomy and traceability. Instead of seeing food and eating from the point of view of pornography, that is, of the voracious consumption of an image of reified enjoyment, they try alternative paths, narratives sustained in the transforming power of consciousness.

What can you do with this book?

Every time I asked myself this question, I ended up more uncertain than ever, since I originally envisioned the book as the non-specialist version of an academic monograph (titled the same as the book) that I originally published in 2021. And then, diving into the subject, the idea emerged that it would be an "art" book, which would find its place on a coffee table, hoping to capture the attention of some curious person. In that coming and going between the book as object and the object of the book, this version gave way, one which seeks to transcend categories, suitable to be appropriated by whoever has it in their hands, as an inspirational, playful piece, practical guide, reference book, of contemplation... In short, it turned out to be a book that will gradually find and make its own place, in the best style of the T-shirt that bears a stamp that says "I am from here".

Regarding the so-called outputs or results that the book could have, several issues occurred to me that can help to elucidate this, especially due to their trans nature (understood as transversal, transdisciplinary and also transitory or transitional).

On the one hand, there are situations where the book can accompany in a concrete way. Going on a scale from smaller to bigger, there would be, first of all, the individual instance of a personal connection, with meditative or investigative pur-

poses, with conscious chewing, and a lot of trial and error, in search of questions and answers such as: what does this taste like? How can I better connect with food? What happens if I do this or that? Why does this happen? etc., etc. This can occur spontaneously, iteratively, or with some regularity, such as at breakfast or snack time. This instance can be understood as a slow and deep practice, but at the same time, light and entertaining, practicing mouthfullness.

Then comes the shared instance, which includes trusted accomplices, the usual diners, for insiders or to initiate those willing and able. These situations are probably more organized and scheduled since they imply the disposition of others and a minimum of preparation to carry them out. This instance, being social, is full of surprises and discoveries: breaking taboos, demystifying myths, and challenging preconceptions and prejudices. Generally, this instance happens from time to time, without regularity, and is very conducive for social events, such as birthdays or parties, where one wants to propose other ways of experiencing food, in a participatory and festive way.

Another instance or scope is a more public situation, this time with strangers, with provocative, didactical yet playful purposes. This can happen in gastronomic settings, as an intervention or a

pop-up in a restaurant or dining room, or as an event for cultural or institutional settings, such as workshops in schools, museums, or even in public spaces. These events require good preparation and communication, on the one hand, so that the participants connect with the breadth and flexibility of the experience, and, on the other, so that they can take away something that allows them to continue exploring and chewing curiously.

It is worth clarifying something in relation to Mouth Gastronomy (MG) and junk food. Since MG is based on three basic principles for a good gastronomic relationship: quality food, small quantities, and connecting with oneself and with the food during the intake, it is clear that MG is an accomplice to the tendency to reduce and/or to avoid unhealthy food. But being framed in a broader and more playful proposal, it can be used as a way to transition towards a better food relationship without preaching or militancy, in a fluid way.

Beyond these concrete examples to carry out MG actions, there is the most subtle part, but perhaps the most lasting, which is to internalize that the realization of our gastronomic fullness is in our hands (and mouths), that, with each bite and sip, we are celebrating our autonomy, aiming for a delicate balance of enjoyment, health and sharing with ourselves and with other diners, known and unknown.

Entree



Open Wide

This project considers that part of the temporary and chronic problems related to food and eating include the disconnection between people and food in various ways and instances. Contact with the origin and preparation of our food is increasingly scarce, and the ritual of eating as a source of pleasure and socialization is changing towards new practices, influenced by the cult of practicality, together with the incessant demand for immediate reward to our gastronomic desires and cravings. This reality is generating a culture that, in general, and specifically in relation to food and eating, is having a hard time stopping and appreciating the detail, the crumb, the drop of water.

These considerations led me to propose a concept that I baptized Mouth Gastronomy, designed to provoke, and in this way promote, self-knowledge and gastronomic autonomy in a concrete way, based on the belief that the deepest and most lasting changes begin within ourselves and in everyday situations. From this place, from direct personal experience, we will have more strength and conviction to contribute to the changes that the food ecosystem is requiring, in a collective and organized way. The emphasis is placed on **improving our relationship with food**, since no matter how good the food we eat is, if we do not have a good relationship and interaction with it, it will be difficult for us to progress towards a better edible world.

General Framework

Mouth Gastronomy is an original concept, born from the interest in rediscovering and revaluing the mouth, with a spirit of self-empowerment, in a world overwhelmed by stimuli and external references. **Mouth Gastronomy can be defined as "cooking" in the mouth through deliberate and sequential steps.** In this context, cooking implies any action or process (besides chewing) that modifies the food placed in the mouth. MG occurs when we use the oral cavity to its full capacity, in order to manipulate food and interact with it, to feel and discover its essence through its approximations and transformations in the mouth as a significant experience in itself, as a creative act and one of creation.

Mouth Gastronomy is based on three basic principles for a good gastronomic relationship: quality food, little quantity, and connecting with oneself and with food while eating. In the first place, it is intended as a personal practice given its contemplative nature and the fact that the mouth will be more occupied with this activity, which would leave less space for conversation. In any case, it is very suitable to be enjoyed in good company, and also to create social situations to share with other diners, be it as interventions in traditional gastronomic contexts, workshops or other modes of transfer and sharing, as explained before.

This proposal goes beyond enjoying food as a sensorial (organoleptic) experience. In this regard, a distinction is made between active interaction and passive tasting. In the first case, there is a desire and deliberate participation learned from the mouth, to discover its creative potential, which would otherwise go unnoticed. In the second case, tasting is about sensorial training through the taste buds in the mouth and the nerve endings in the nose, which we can understand as neural activity, both of the receptors and of the brain processors. In other words, MG is an experimental vein based on the idea of rediscovering and revaluing our own mouths as creators—accessible to everyone and at all times, and approached with the spirit of explorers, optimists and enthusiasts transiting their pathways.

It should be remembered that since ancient times, human mothers pre-chewed food and then passed it to their young through their mouths. In this way, they managed to crush, moisten and warm the food, in addition to making sure that it did not have dangerous agents. Some say that this was the beginning of the kiss, but there is no concrete proof: it remains an inspirational anecdote. In the same spirit, maternal mouth feeding is a way for some animals to feed their young. Although in the case of MG, it is not about claiming historical roots or supporting evolutionary arguments, sometimes knowing aspects of natural history can help us to make more sense of our cultural constructions, as is gastronomy.

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This exploration of food and eating leads us directly to rediscovering a part of the body that is often left off the media and social radar. We are talking about the mouth- nothing more and nothing less. This part of our body is perhaps one of the most fascinating due to its capacity and complexity, as well as being a source of pleasure and constant discovery. The mouth is, remarkably enough, a fairly unknown terrain for the vast majority of humans, despite being the source of several of the acts that characterize us as a species. It is our sound/ verbal instrument (it allows us to speak, sing, shout, laugh, cry, whistle, etc.). It is our communicative plasticity, together with the eyes (we make facial expressions, grimaces). It is our love muscle with which we kiss and give pleasure. And, mainly, it is the gateway to our body to nourish us with food and oxygen. As intimate as it is public, it is our most important interface for interacting with the world, and with others. It should be remembered that, although we are talking here mainly about the mouth, it is the nose that allows us to recognize flavors by identifying odors through the aftertaste. The taste buds of the tongue identify the five basic tastes (sweet, sour, salty, bitter and umami), but it is only with the olfactory complement that taste becomes flavor.

The values from which MG arises are the following:

- **Connect:** giving more time to the basic and fundamental things, like imagining, savoring, chewing and digesting. Being able to stop to feel and understand the essential phenomena of eating and nourishing oneself. Giving time to time...
- **Empowering oneself:** being more critical and autonomous in relation to the market and consumption, improving one's own abilities and confidence, including self-awareness.
- **Do more with less:** enjoy more and feel fuller, in the largest sense of the word, with fewer resources, less consumption and less waste.

This proposal also makes sense in relation to the current predominance of taste and image, which has enormous consequences for our identity, health and food enjoyment. The concept of a flavor disconnected from the content or the original food is today a widespread and naturalized practice, such as pizza with a roasted flavor, or the meta-flavor paradox, such as using banana split ice cream to make a real banana split. This phenomenon of the *random* is similar to when a decontextualized image distances us from the possibility of a deeper understanding and meaning of the main focus, especially with the advent and the furor of the perfect image of food, and other things, such as our bodies. This distances us from our realities and possibilities, which creates excessive expectations and frustration, often cruel to oneself and to others.

In my personal experience, I can recognize a non-linear relationship between pleasure and satisfaction, mediated by expectation. When I look for gastronomic pleasure, I generally find it easily and immediately: enjoying a spoonful of something delicious, sipping an exquisite infusion, without major complications. But I don't know if I would say that the experience gives me real satisfaction. Now, when I undertake a more complete activity, which implies a challenge for me (as when I cook and eat an artichoke, or when I prepare a ripe mango to eat), there is a certain know-how and ability that's being put into play in order to master the experience. It is in these situations where pleasure is directly proportional to the degree of engagement and effort, and where, at least for me, greater satisfaction is achieved.

The expectation, sometimes accompanied by predisposition, and not always conscious, is what places us in a certain place where the degree of satisfaction or frustration depends on how close we get to the goal. Let's compare these two situations: on the one hand, an instance of MG where one sits with a handful of peanuts and a piece of chocolate, ready to play and discover results that depend on oneself; on the other hand, someone who is very aware of going out to a fashionable restaurant, which may imply a long wait until a reservation becomes available, a long trip (sometimes international) and a high monetary cost. In these situations, the investment, in every sense (time, effort, money), is balanced with the expectation, which, in the second case, is surely too high to deserve so much effort. The result of these hypothetical experiences can

vary between different people, but there is no doubt that, in the final equation of the degree of satisfaction, the expectation is decisive.

I am reminded of a concept learned from game theory, which says that the most complete games are those that are easy to learn, but difficult to master. Chess is a good example: assimilating the rules is quite accessible, but becoming an expert is extremely difficult for most people. Bridging the distances, the analogy can be applied to this proposal, since it proposes very simple and accessible practices, but in turn, the more they are practiced, the more it opens the door to take each action towards its maximum version, which creates an interesting challenge, without scaring or intimidating in the process. We could say, quoting a great creator and thinker, R. Buckminster Fuller: minimum inventory, maximum diversity.

In short, this proposal is aimed at improving our appreciation and respect for food, since it proposes establishing a more direct, sensitive and attentive contact with it. This can contribute to eating more of the things that are really good for us, and less of the things that are bad for us, by relearning and retraining ourselves to appreciate basic and local flavors, without the need to always satiate cravings for salt, sugar and fat. MG can also help us eat amounts and portions that are fairer to our bodies, as it allows us to better feel and understand what is happening physiologically, including the actual timing of the sensors that inform and alert us of metabolic limits and balances.

Hopefully, the proposal to think of the mouth as a kitchen motivates and raises awareness about this untapped potential, one that goes beyond the circuits dedicated to gastronomy with a focus on the organoleptic. Perhaps because the mouth-gastronomy relationship was so established in its sensory function, other aspects have not really been further explored, such as oral and food ergonomics. From the aesthetics of taste to the art of eating, passing through the science of tasting, the mouth and its relationship with food is an exploration that motivates, both for its scope (here, now and for everyone) and for its relevance, since that improves the quality and sense of everyday eating.

Exploring the mouth

We begin with some triggering questions: What can be done with the mouth? What senses and functions does it have? How do we relate to it? And as for food, is the mouth a mere receptacle for it? Is it a food processing apparatus? Is it a door to organoleptic sensations? How can we explore the mouth and our relationship with it from the sensitive, the functional, the emotional, the symbolic, the mechanical and the physiological?... From this questioning, some points arise that cross the mouth.

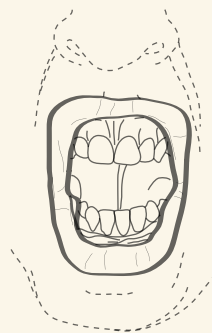
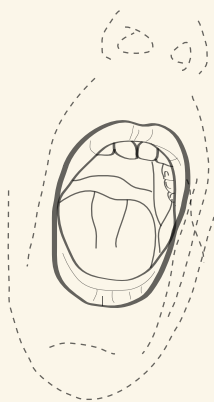
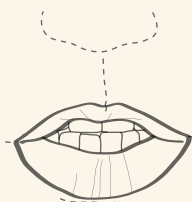
Note - In many of the examples shown, the mouth complements the vocal cords and lungs, and sometimes the mouth is used partially or completely.

The practical and the vital

- Breathe
- Eat and drink
- Speak and make sounds

Pleasure

- Chew
- Drink
- Eat
- Kiss
- Laugh
- Oral Sex
- Sing
- Smile
- Smoke
- Whistle
- ...



Sounds

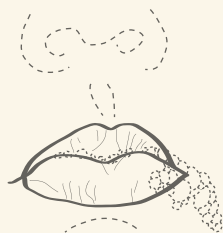
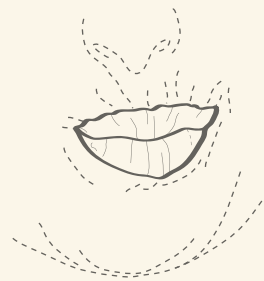
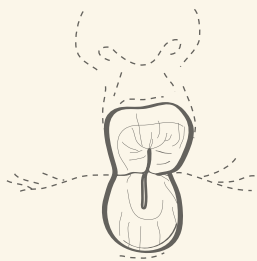
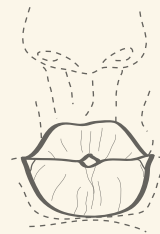
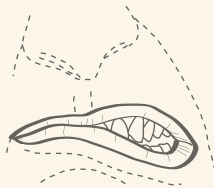
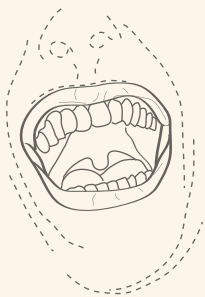
- Cry
- Hum
- Laugh
- Moan
- Murmur
- Shout
- Sing
- Sissing
- Snap
- Sob
- Talk
- Whistle
- ...

Automatic mouth actions

- Bite
- Burp
- Cough
- Drool
- Dry Mouth
- Gasp
- Gnash Teeth
- Gulp
- Hawk
- Hiccups
- Lip Biting
- Mouth-Watering
- Salivate
- Sigh
- Sneeze
- Snore
- Thumb Sucking
- Wet Lips
- Yawn
- ...

Mouth actions by decision

- Babbling
- Blowing
- Booing
- Gargling
- Hickeys
- Kissing the air
- Licking teeth or lips
- Make bubbles with saliva
- Pouting
- Puffing cheeks
- Spiting
- Sticking out tongue
- Sucking in cheeks
- ...



Actions requiring skill

- Blowing smoke rings
- Inflating gum balloons
- Whistling

...

The output of food through the mouth

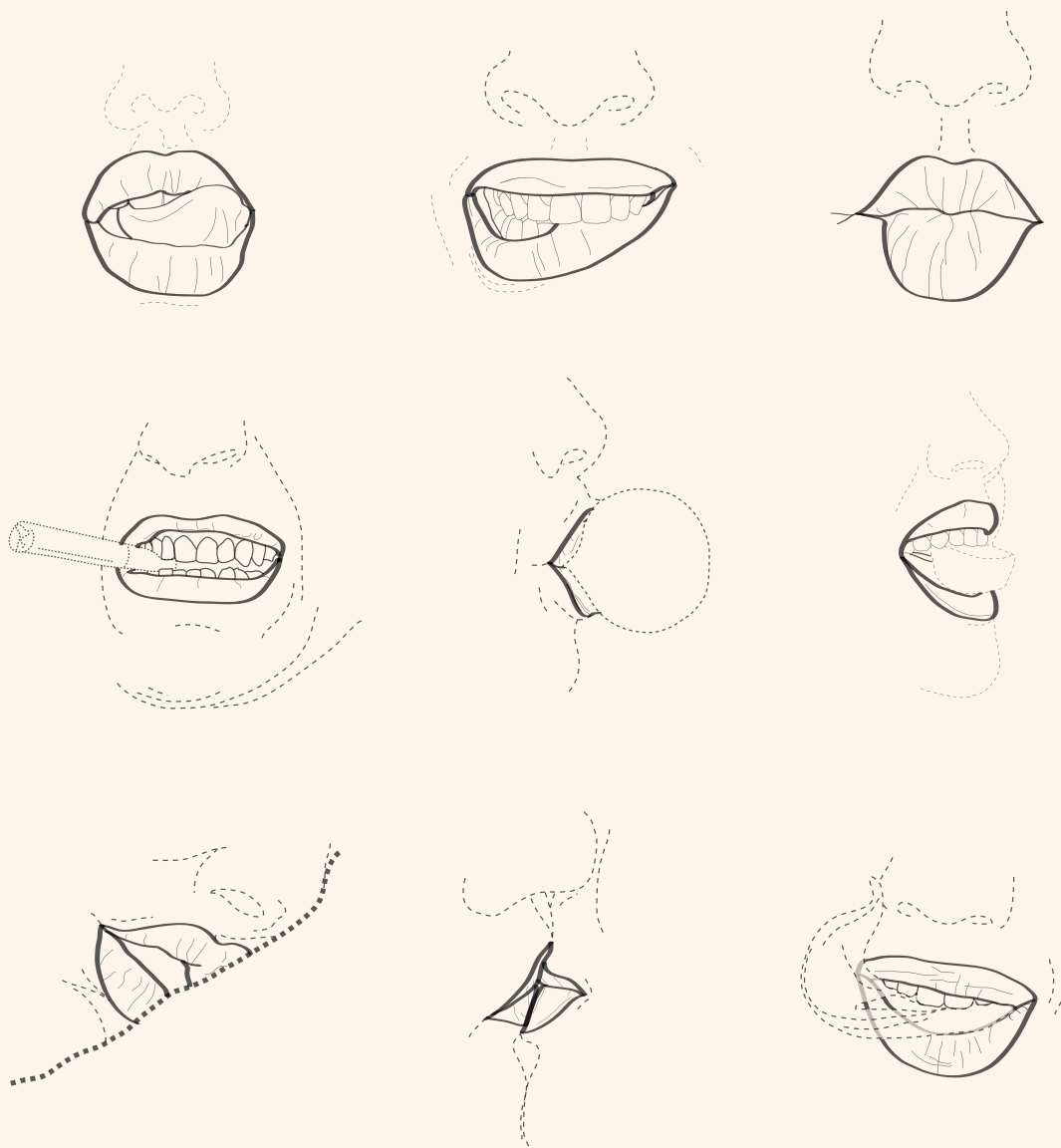
- Breath
- Burping
- Spitting
- Regurgitating
- Vomiting

...

In addition, as a correlation, there are bodily sensations related to food and eating, which are manifested at different times, depending on the state of our body, and also of our mind. These are some of them:

- Allergies and food intolerances
- Desire or need to evacuate liquids and solids
- Diarrhea and constipation
- Gasses in the belly and their expulsions through the mouth
- Gasses in the intestine and their expulsions through the anus
- Heartburn and reflux
- Nausea
- Starvation and eventual weakening of other parts of the body
- Stomach aches
- Thirst and eventual bodily dehydration

...



Eating Practices and Processes

We begin by reviewing and considering some realities in relation to food and eating, some as obvious as forgotten:

- It is a process of chemical and biological transformation **as incredible as concrete**, and in general it is not something that we usually reflect on too much.
- It is a **very intimate and personal event**: putting foreign matter into our mouths and ingesting it.
- It is an **intrinsic part of our daily lives**, which involves thinking, planning, concretizing and enjoying eating.
- It is the raw material of our physical, biological and physiological life as living organisms: it is literally **vital** for our existence, growth and continuity.
- It is part of our **instincts** at various levels, which manifests itself in various ways, such as the hunger reflex, salivation and other bodily reactions.
- It is about the act of ingesting organic matter that **becomes our own body**, so it is not only "fuel", referring to calories, but also the production and growth of our body cells.
- It has a **direct impact on our health**, for better or for worse, which implies ethical and moral considerations at a personal and social level, beyond the legal, political and cultural.
- It involves **multiple and diverse** actors, sectors, decision-makers, influencers, etc.
- It implies **cycles of value and transformation** of enormous dimensions at an industrial, commercial and economic level, so large and complex that they are almost immeasurable.
- It is the organizer of **our individual and collective identity**, informing our cultural practices.

Depending on the situation and context, our first approaches to food are usually to see it, smell it, and/or hear it. Let's see:

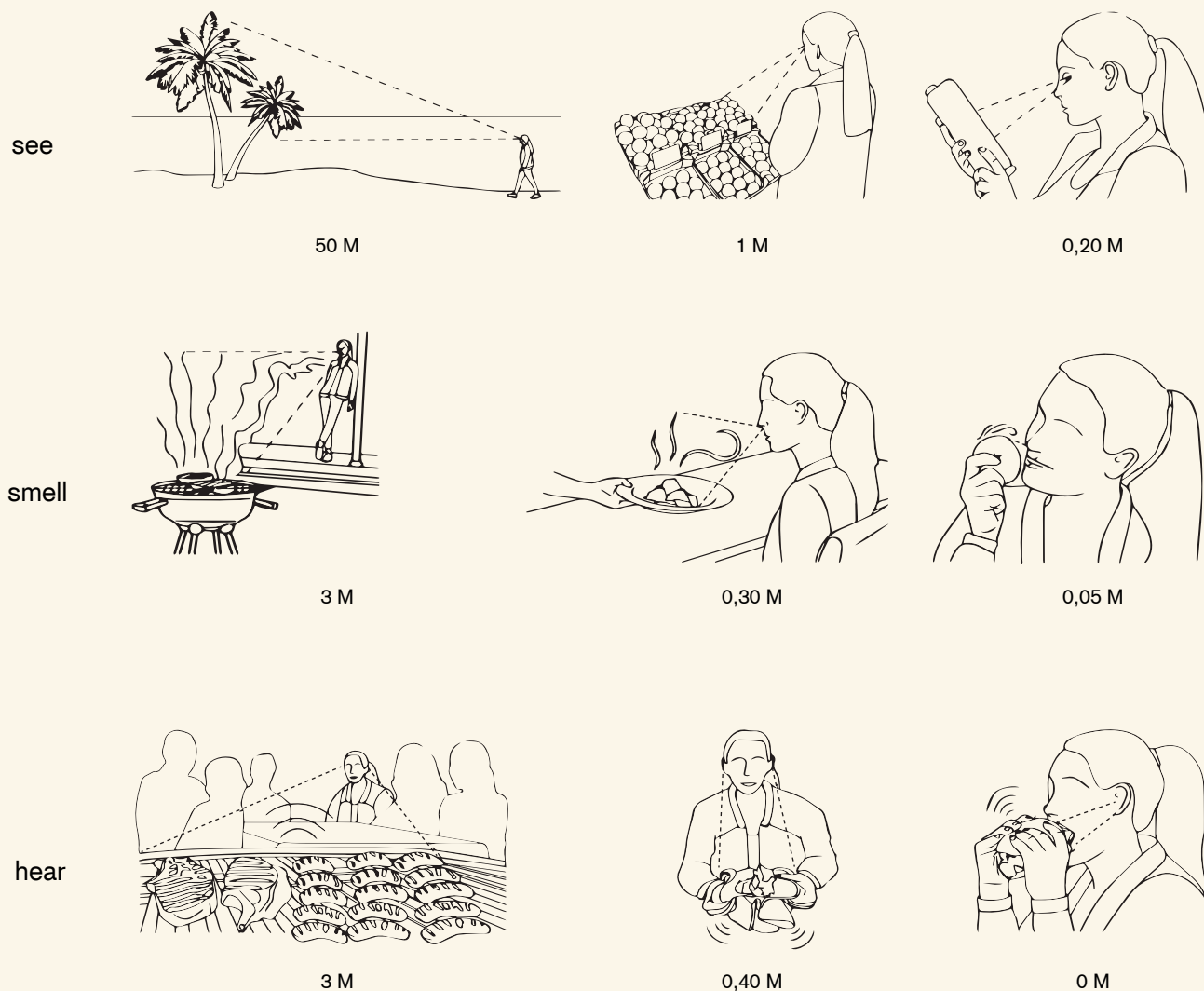


Diagram showing different distances at which we can enter into contact with food according to the type of perception

Focusing on the activity of the mouth in eating, we could delight in analyzing its anatomy, physiology, functioning, sensitivities, adaptability, and other aspects that can be understood from the functional, symbolic, health, pleasure, and other perspectives, since the range of readings that we can make of it is in fact, very wide. For the sake of these considerations, it does not sound unreasonable to think about the practice of oral gymnastics, an approach that invites us to discover, develop and enjoy the mouth's fullness. The proliferation of tasting courses that teach how to use and understand the different parts of the mouth to increase the sensory experience is well known, but if we were not lucky enough to take one of these courses (which mainly focus on wines and cheeses), it is difficult for us to even think about this oral dimension.

It is notable that many people do not use their mouths symmetrically, whether to chew, to speak, to make faces, etc. Beyond the fact that sometimes these asymmetries are a product of specific situations or conditions of the body, in some cultures the left and right sides of the mouth fulfill different functions and senses, something logical knowing that the brain also works that way. In this same sense, it would be interesting to understand how the mouth has changed evolutionarily and historically, according to its relationship with the natural and cultural environment. The concept of the Ancestral Mouth, an idea that the author will expand at another time, can be revealing to understand these changes, not only because of the anatomy and state of health of mouths at different times in history, but also because of the legacy of implicit wisdom that these entail.

We can also cite exercises and training taken from other oral practices, such as smoking (blowing smoke rings), blowing bubble gum, spitting (*like cool people or athletes*) and of course, the long history of oral hygiene (swish, gargle, brushing teeth, gums, tongue, etc.). We can also look at the extensive list of methods and instruments to train the mouth to perform specific functions, such as singing or playing wind instruments. In the light of these reflections, the logic of training the mouth in general terms emerges, which includes basic issues, but not always well learned, such as biting, chewing and swallowing, to which is added, the exploration of the limits of our own inertia, or the practices and customs that life offers us.

To put the topic we are dealing with (eating itself) in context, a concept that I call "gastronomic cycle" is proposed, which understands eating as a continuum that goes through different instances in sequential and repetitive order, which are listed below:

a. **Decision to eat:** it is based on desires and/or triggers of expectations, plans, habits, opportunities, appetite, hunger, etc., and on the consequent decision-making to activate the eating process according to different practices, such as the following:

- make homemade food: harvest or buy, and cook
- order and receive a delivery
- eat out: go where it is served or delivered

b. **Cooking and/or buying ready-made food:** it is about preparing the wide range of contents and the settings for eating, which goes from the merely practical to the total staging, which can be individual or social.

c. **The act of eating:** it is the concretion of the ingestion, where the mechanical/operative meets the customs and practices. It can be individual or social, with different degrees of deployment of its staging.

d. **Digestion:** this is the post-meal in its entirety, characterized by the feeling of well-being or simply satiety, sometimes accompanied by a good after-meal, which then gives rise to the transition that goes with digestion and eventually, to the physiological process that culminates with the resulting bodily evacuation.

Focusing on instance **c** above (the act of eating), and taking the case of eating at the table, we start from when the plate (or other support) is served until it is swallowed. From that moment of specific appropriation ("this is my portion", "this is what I am going to eat", etc.) we can distinguish, among others, the following sequential actions (see illustrations in the "Food Ergonomics" section of this research):

- **Predisposition:** reactions to possible visual, olfactory, sound, temperature, etc., examination.
- **Approximation:** specification of quantities, shapes, sizes and mixtures that are assembled at the interfaces (hands, forks or other utensils).
- **Appropriation:** introduction into the mouth of the bite portion in the case of solids, or sip portion in the case of liquids.
- **Chewing (solids):** sometimes with instructions such as "x chews per side", or intuitively, to crush the food together with the saliva and create the food bolus.

- **Swallowing:** ideally, fluently and smoothly.

Before and after the act of eating itself, the ingestion, we can talk about a choreography of eating, made up of a wide repertoire of actions (some necessarily sequential) involved in the entire process. Prior to the ingestion process, there is the context and the predisposition and mood of the diner or diners. After the ingestion, there is also the context but transformed, and the arrangement, converted into a *post-arrangement*—conditions that will determine whether or not there is an after-meal, and when the instance of the "meal" is finished.

Framing eating within the complete gastronomic cycle allows us to distinguish and operate on its different instances in a systemic way, understanding the complete continuum. The potential of enjoyment is understood in this context, beginning with expectations and desires, forged by visual contact, and perhaps also by olfactory and sound, but only becomes effective in the mouth. The completeness of the process (experience) is determined, positively or negatively, after a while or the next day, with the energetic and metabolic sensation of the body, in addition to the proof of effluvia and other results of the aforementioned.

There are as many ways and customs of eating as there are people, most of the time contextualized by different eras, cultures and places. Traditionally, there has always been talk of "eating etiquette", and more recently of "good practices", in which there are also exceptions and disruptions, and changes that are sometimes adapted or adopted. Issues relating to the bodies of those who eat (us), such as whether the mouth is open or shut

when chewing, body posture, gestures, speed of ingestion, noises made while eating, etc., have been analyzed and documented in various publications. In this investigation they are put on the table to open up discussion, and to be able to review and analyze them for expanding the MG repertoire and its consequent impact on our relationship with food.

There is a diversity of factors and criteria that inform and regulate eating practices (the intake itself), including those guided by common sense (functionality or practicality) and/or uses and customs according to contexts and situations. The varied ways of eating, which depend on each person, include aspects such as how much and what is put in each bite (only one type of food or several at a time), if one thing is eaten first and then another or if it is simultaneous, at what speed, mixing hot and cold, how one interacts with the beverages, if one makes direct or indirect noises (E.g.: grunts, slurps, onomatopoeia), if one chews a lot or a little, with the mouth opened or closed, etc. Manners are also very varied according to culture, age, gender, etc., and have a great influence on our alimentary and gastronomic habits.

In the mouth (and in collaboration with the nostrils, where the olfactory system begins) and the ears, different types of sensations are perceived, which can be identified together or separately, and include the following:

- chewiness
- crispness
- flavor/taste
- gumminess
- hardness
- humidity
- shape
- size
- sonority
- sponginess
- stickiness
- surface texture
- temperature
- weight
- ...

When we mix two or more ingredients in our mouth, complex interactions occur between them, in addition to the transformations that occur over time inherent to any ingredient: temperature, texture, humidity and other variables that affect the organoleptic experience change. These transformations combine chemical, physical and mechanical processes, some of which involve molecular changes, produced, above all, by the intervention of saliva. This book does not seek to broaden this aspect of eating, which deserves a separate book; but we do mention that the experience (in mouth) of eating is very complex, and involves the interaction of odoriferous, chemogustatory, and trigeminal perceptions.

Beyond breastfeeding, that is the innate action of sucking the maternal nipple (if not, then the bottle), the rest is learned, for better or worse. There are many foods that require practice to eat without accidents, such as Mexican tacos or Uruguayan chivito. The skills that involve using certain utensils, such as chopsticks or knives, can also be analyzed. In a separate publication ("Food Ergonomics", 2022), and summarized in a later section of the book, a part of the research that addresses the action of the hands in eating, is expanded. There, certain foods that require manual dexterity are illustrated, some without utensils, and others with intermediary artifacts. Some examples included are; artichokes, bone-in meat, crustaceans, shelled sunflower seeds, etc.

It would be interesting for this research to address learning to eat in childhood, looking at the uses and customs of various cultures in order

to get an idea of the variety of approaches that exist and the different contexts in which they take root. Once again, the caveat is made that this research focuses on the propositive, leaving the historical analysis in the background. It will remain pending for a future instance, but we will mention a trend that has been booming in Western culture for some time because it emphasizes many of the points that Mouth Gastronomy explores and proposes. This refers to the so-called *"baby led weaning"*, a way of feeding that consists of allowing infants to choose what to eat (within the options offered), how much to eat, and above all, how to eat since they are just beginning to develop coordination and cognitive abilities that allows one to perform tasks simultaneously using eyes and hands (psychomotor skills), which creates a nice mess. It is a participatory experience in which solids are incorporated and the porridge phase is eliminated, in such a way that the child feeds him or herself using their hands and recognizing smells, colors and shapes before putting the food in their mouth. This method of feeding allows a better relationship with food in terms of coordination, chewing and self-regulation, and at the same time it gives greater independence, and expands and strengthens the innate taste for and appreciation of natural foods.

Finally, it is worth commenting on the importance of the shape/form of food, a subject thoroughly explored in a separate publication (*"Food Morphology"*, 2018). It is notable that something so basic and vital in our lives such as food has received little attention in relation to its morphological aspects. The shape of food could be improved in different aspects related

to our interaction with it, including ergonomic aspects when acquiring, transporting, storing, cooking, and above all, in the eating experience, both functionally and organoleptically. Likewise, the shape of food is vital as an expression of identity, associated with our social and cultural practices.

Mouth Health

The mouth, understood as an organ, tissue, mucosa, nerve center, taste buds, etc., encompasses and links many aspects of our body. According to Wikipedia, “The word stomatology comes from the Greek stoma which means mouth and logia which means study or treatise. It is a medical specialty dedicated to the diagnosis, prevention and treatment of diseases of the stomatognathic system, which includes the teeth, the periodontium, the upper and lower jaw, the temporomandibular joint, and lesions of the buccal mucosa.”

As a fundamental interface between our body and the exterior, the mouth functions as a primary barrier to the entry of toxins, bacteria, viruses, etc., both into the digestive and respiratory tracts, and is sensitive to pathologies such as candidiasis, cavities, gingivitis, herpangina and periodontal pathologies. Of course, the nose is the main source of air entering the respiratory tract, although there are those who, for various reasons, also use the mouth to breathe.

It is also noticeable how the mouth becomes a *receptor* of stress and anxiety, where diseases such as bruxism are generated, which consists of involuntary grinding, crunching or clenching of the teeth. Most commonly, it occurs during the rest or sleep stage, where the person releases tensions that have accumulated during the day. In the same sense, there are diseases

such as oral herpes, where it is stress that triggers reactions from the immune system, which activates an outbreak. It happens in a similar way with canker sores. This is how the mouth becomes a channel for our emotions, even if we don't want it. Nothing escapes the mouth, our body knows how we feel—if one does not express it through speech, grimaces or the different phenomena mentioned above, the mouth does not hesitate to express it in its own way.

Given the importance of the mouth in so many ways, it is striking how little we know, understand and care for it. In relation to health care, dentistry immediately emerged as a primary field, with all the anguish and pain that it implies. Then, there is otolaryngology, which integrates the mouth with other parts of the body (ear, nose and throat), and also speech therapy, related to the mouth in terms of speech and swallowing.

Oral accidents related to food and eating are also part of the life of a mouth, and can include biting the tongue or cheeks (especially after anesthesia), burning the lips or tongue, breaking a tooth by biting something hard (especially with weak molars), getting a bone stuck in the throat, choking, overindulging in spicy foods, aspiration of food or drinks through the respiratory tract, etc.

Beyond these brief observations about health "in the mouth", the most significant aspect of the mouth-health relationship is the nutritional part. It is striking the number of problems (problematic) regarding health and well-being that are related to food and eating today. Although many public policies state that eating sufficiently and adequately is a right everyone has, clearly this is not the case. In fact, as mentioned at the beginning of this work, increasingly more people die from bad eating habits than hunger itself. If eating poorly involves so many risks to our health, the question arises as to why bad eating practices are so widespread and systematically increasing. It is not intended to address this issue here, but it is appropriate to put it on the table. Eating poorly involves many issues, including overeating, eating things that are bad for us (especially salt, sugar and fat), eating nutritionally poor foods, eating too fast, eating at the wrong time, etc. In fact, there is a lot of confusion and some rejection regarding the professions of nutritionists and dietitians. Although they are different trades, both are related to our relationship with food and eating with regard to nutrition and diets. The word diet is usually understood as a specific and goal-oriented regime, but actually, it means the food scheme we practice in general.

In context of the previous comments on the mouth/nutrition relationship, a progressive shift towards the neural part of health, including the mouth and the digestive system, has been developing in recent years. In fact, there is increasing talk that intestinal microbiotic activity influences brain activity, a logical matter considering that the intestine is one of the organs with the greatest number of nerve connections.

Eating fully and happily is a right for all, but mainly for those who do not have access to sufficient and adequate food; and it is the responsibility of those who do. Such responsibility is cultivated, cared for and sustained, a goal that the MG proposes here in a more relaxed and spontaneous way - but, clearly, that's where we're going.



Mouth Lab

The path leading to the Bocatario* begins with a warm-up of oral gymnastics, to wake up, get to know and train the mouth and make it all it can be. After these exercises, a series of practices and tastings with food is proposed, designed as an activity to discover and enjoy the sensitivities and capacities of the mouth, rather than as an activity of "eating" itself. Finally, various strategies and resources are shared to create food and beverages in the mouth, so that when one arrives at the Bocatario, the practitioners can better understand how they got there, and they can feel more confident to start making it their own.

*TN- the word used in this book for "recipes" is **Bocatario**, a combination of the word Mouth (*Boca*) and Recipe Book (*Recetario*), meant to highlight the fact that the idea of recipes in MG is reconsidered in the spirit of empowering curiosity and creation, and not so much as instructions.

Oral Gymnastics

These are exercises for the discovery and development of sensitivities and abilities to eat, focused on the mouth:

- Run the tongue through the teeth to recognize each one from all its surfaces (interior, exterior and horizontal), the vestibules with their frenulums (notice how they tighten), the upper palate and the sublingual area.
- Move the tongue in all possible ways, both in and out of the mouth: stretch it towards the chin and nose, roll it up and down, roll it in a tube-like shape (those who have the genes that allow them to do so), etc.
- Of the movements just mentioned, repeat some many times and with speed to feel how those muscles work.
- Move the tongue from side to side, between the two commissures, as many times as possible and at different speeds.
- Stick out your tongue and let it dry, or point a fan at your mouth to let it dry out, and see how it feels.
- Press the teeth together (hold a tight bite) on something that cushions them, like a mouthpiece, and see how long it takes to get tired or perceive other sensations that arise.
- Go through the entire interior of the mouth with your fingers, discovering the frenulum, the upper palate, the sublingual area (it is impressive how soft and deep it is), recognizing the dimension

of the mouth and noticing the smell of our saliva, especially as it dries on our fingers.

- Massage the inside of the mouth (intraoral) to relax it, (w/gloves if preferred).
- Inflate the mouth (expand cheeks) and release the air through the mouth and/or nose.
- Suck the cheeks inward (implosion).
- Bite your tongue and swallow to strengthen your throat.
- Stretch lips out, in and to the sides, and find new positions.
- Open the mouth slowly, as wide as you can, while stretching the different muscles involved (jaw and tongue mainly).
- Let the saliva accumulate in the mouth, feel its weight and its abundance.
- Clean parts of the mouth consciously, exploring, such as the tongue with a spoon (there are official tongue cleaners).
- Awaken the lips with an ice cube, warm water, a soft spray, a stream of water or other elements that stimulate them.
- What else can be done?

We can also imagine devices that can be designed to exercise the mouth, such as mouth puzzles, or accessories born from other more complex exercises, such as those used in speech therapy or dental treatments. An example of a mouth puzzle is the practice of tying knots in the mouth with cherry stems, apparently developed in bars with an abundance of candied cherries. This can be done with celery fibers or other foods as well, it's a matter of using your imagination.

Oral practices

These are activities that we can develop in the mouth to enjoy, feel and explore. They are not oriented to the function of eating as such: they are rather approximations and diversions. They can be taken as suggestions, or as strategies to come up with new ideas:

- Swish a little warm water through the different parts of the mouth: from one cheek to the other, from behind the bite, through the teeth, towards the lips and cheeks, and back; doing tongue wraps and other gentle movements to bathe the mouth and let the fluid run through and around it. It is suggested to pay attention to the sounds that are generated. In the end, swallow the water. The exercise is reminiscent of a Buddhist practice in which, when one finishes eating with their everyday bowl, they add a splash of hot water and clean the container with their fingers, and then drink that same water and leave the bowl ready for the next use.

- Eat fruits completely, paying attention to distinguish the parts that we do not want to swallow, if any. A good example is the apple since when eaten whole with the hands, the core is usually left. In this case, it is eaten in its entirety (it is interesting to go from below, to change the attitude); when we discover the seeds in the mouth, we take them towards the cheeks, and only when we reach the stem do we release the seeds if we don't want to swallow them (we certainly don't want to bite them). The same can be done with

other fruits, such as pears, also exploring the hardest parts that surround the seeds and choosing to eat them or not. A similar experience is eating fruits in which the seeds come off on their own (they are not surrounded by harder parts): we can accumulate them and then discard them from the mouth, and, from time to time, swallow some, as in the case of watermelon or grapes.

- Play with foods that we can keep in our mouths for a long time, to experience how their texture, flavor, density and other properties change as time goes by. It can be done with any food, from the softest, like bananas, to the hardest, like seeds or nuts. This is akin to certain meditative practices, where basic actions like breathing or walking become a vehicle for attention and abstraction. It is also close to some customs of conscious chewing, including those in which you count the times you chew on one side or the other, etc.

- Inhalations of steam from hot foods: perhaps, because of what is considered “bad manners”, we stop enjoying the vapors as in broths, meats, rice dishes, fresh from the oven or on the stove. Inhaling the vapors of infusions such as tea and coffee is more common but that is a matter of customs. If you really want to take advantage of the vapors, you can use a large napkin or cloth to enclose the space between the container and your head, as is done with menthol steam in a pot, using a towel as an envelope.

- Add a drop of vinegar, soy sauce, citric acid, etc., sublingually to stimulate salivation and the senses. Try to keep as much saliva in your mouth as possible before swallowing. Humans produce up to more than a liter of saliva per day, depending on body size.

- Tangerine peels in the cheek gradually release oils; it can be tried with any part of any food that we think can reveal something new.

- Try foods in different formats and states, such as carrot grated in different gradients, sliced, in sticks, pureed, diced, cooked, and raw to identify the difference in flavor and texture that is generated in each version.

- Play with shelled seeds, such as sunflowers, until you can open/peel them in your mouth.

- Peel food, such as apples, carrots, potatoes, etc., with the teeth, eating the peel or not, according to suitability and taste.

- Put different foods in the mouth that are not symmetrical about their axis of rotation and position them in different ways to generate different effects. A croissant tends to have more sweetness on top, so it will taste different if you put it in as is usually done (face up) than if it is inverted and inserted into the mouth with the sweeter, rougher side facing the tongue. You can explore this with endless foods and experience different results.

- Discover how to make better use of food in cases where you can go further than usual, for example, scrape both ends of artichoke leaves,

not just the meatiest one, or scrape the inside of the banana peel with your teeth. You can also try chewing very fibrous foods (such as the stems of broccoli or artichoke, asparagus ends, etc.) and squeeze/bite them as much as possible, and when all the moisture has been sucked out and only the coarse fiber remains, you can remove them from the mouth and see how interesting that dry tissue is.

- There are flashy and fun explorations to discover “tricks”. For example, to peel a hard-boiled egg, you can crack the shell at the base and blow hard making sure no air escapes (like kissing the egg); the shell will gradually crack and separate from the core.

- You can drink liquids from a bowl, especially water, to get closer to the fluids, being able to smell them better and then feel them enter the mouth very slowly and with the use of the tongue and lips. You can even play with your own reflection, knowing the dangers that Narciso ran.

These ideas and other explorations that each one can discover and adapt will allow you to add resources, confidence and experience.

In the same spirit of the enhancement of the mouth, we can think of ways to use the hands. You can gradually discover how to eat with your hands, from basic things (an apple, for example) to elaborate dishes that were designed for this mode of appropriation, as in many ancient cultures. It is interesting to remember that elegance and hygiene are due to the quality of our practices: someone can be very refined when eating with their hands and very coarse when eating with cutlery. The different ways of drinking water with the hands and other functions of the hands in relation to eating and drinking can also be explored. These ideas are illustrated and expanded upon in the Dessert section.

De-tastings

This is a good place to put some basic proposals on the table to break the inertia that goes against connecting with food. Tastings are a good tool to use in relation to foods as basic as salt and water. Both are vital elements anyway you look at them, without going any further than from "the sweat of the brow" itself. These tastings can be done with more or less display, alone or accompanied, discreetly or mediatically. They mainly consist of getting in touch with and recognizing basic foods, from a place of sensory, emotional and cognitive connection. By elevating them to the place of *Tasting* in the social imaginary, emphasis is placed on the rediscovery and appropriation of what once was only visceral and intuitive. Examples of these are presented below, although they require different frameworks, they share the same meaning and purpose. Let's see.

Salt is a mineral very present in our diets, basic for the enjoyment of food in most cultures, and in turn, a source of high blood pressure. In this context, it is interesting to create unexpected meeting points with salt that help us get it out of autopilot. One option is to get salt in cubes (very large crystals) or coarse salt and, instead of adding fine salt to the food, lick the salt cube in between bites. Another option is to try different types of salt: common, low sodium, sea, black salt, Himalayan, flakes, etc. There are well-known examples, such as the ritual of taking *shots* of tequila with a lick of salt, which is placed on the hand. Salt has been demonized for good reasons, its excess is harmful

to our health, but in the maelstrom of urgencies, emergencies and saturation of information, it has also been denatured, not a small matter. Salt no longer has a natural place, like everything that enters our body, since it now occupies a place of caution due to its potential danger. Approaching salt as a fascinating sensorial mineral allows us to place it in a place of admiration, with the respect and care it deserves.

Something similar happens with water. When we talk about water tasting, it should not be confused with commercial water tasting, the purpose of which is to compare brands. In this case, we are talking about being able to know and recognize the different types of water, most of which are for daily use. These include unfiltered tap water, filtered tap water, mineralized water, mineral well water, mineral spring water, mountain water, river water, rainwater, melted snow water, distilled water, ionized water, etc. All of the above can vary greatly depending on the specific region and the time of year, given the environmental factors that affect water quality. You can also explore the water according to its degree of gasification, from less to more, and varying the temperature. All these variables allow us to explore, know and enjoy water.

Beyond these two key examples of vital ingredients, one can think of comprehensive tastings, where a display of the same ingredient is made in all its variants. The more basic the examples, the

more depth they can have since they are foods that accompany us on a daily basis, such as apples or bread, which do not usually have gastronomic or social status, in spite of the fact that artisan bread is now in fashion. An apple tasting can logically include a comparison of different varieties of these, and also a repertoire of their various uses, formats and states. You can try processed apples in different formats; juice, puree, grated, sliced, etc. We can test apples according to their different effects; flavor, nutrition, acidity level, texture, etc. We can imagine apples in different states of maturation, be it physiological, harvest, commercial or ingestion. Try it in different presentations: dehydrated, raw, cooked, frozen, etc., and other variants that allow you to discover its enormous and beautiful range of possibilities. It remains in the imagery of how bread tastings could be, within the spirit proposed with the three examples already mentioned, salt, water and apple.

As a point of reference, we share some basic concepts that are used in sensory analysis, to broaden the perspective and also the vocabulary. To the extent that we use terms and concepts related to the topic, we will be able to understand and appropriate them, as well as communicate and share these experiences.

- Parameters and their values: temperature, fluffiness, chewiness, gumminess, crunchiness, etc., the majority known, but it requires attention and practice when put together.
- Types of sensations: differentiating taste, which is perceived in the mouth as a mixture of odoriferous, chemo-gustatory and trigeminal sensations (sensations perceived in the mouth, in which the

trigeminal nerve is involved), together with the intensities and durations (persistence) of these, called aftertaste or reaction.

- Understanding of aromas and their fundamental role in the taste experience, especially the aftertaste, as well as when the aroma enters the nostrils from the mouth.
- Recognize which parts of the tongue better perceive certain tastes based on the taste buds.
- Use all the senses, beyond taste and smell, including sight, sound and touch.
- Pay attention to the transformations in the mouth of the previously described sensations, in line with what this book proposes, since the experiences in the mouth depend not only on what we put into them, but also on what we do with these ingredients, once they are in our bodies (mouths and brains).

There are three types of sensory food analysis tests: affective, discriminatory and descriptive. Affective tests (also called consumer tests) are those in which people express their subjective reaction to the food or drink. They are generally limited to a scale from "least liked" to "most liked", in relation to the satisfaction or acceptance they felt. This type of experience is very common in market research for commercial purposes. Discriminatory sensory analysis seeks to compare different products with each other, without establishing general parameters or conclusions. A notable example of this phenomenon has been the Pepsi Challenge. Finally, descriptive sensory analysis (called tastings in more gastronomic con-

texts) establish the descriptors that define the sensory characteristics of a food or drink in order to quantify its quality. Generally, they describe the individual and global attributes of the product in question, establishing the order of appearance of each attribute, its degree of intensity, the residual effect and the general impression. This type of analysis is generally used in food and beverage production to achieve improvements and quality control. Beyond the quantitative aspects of sensory analysis, these can be useful for developing new ideas, like with recipes, flavors, products, etc.

Strategies

In order to think of approaches to the recipes (*Bocatario*), we have used strategies that allow for an infinite number of “recipes” to be created. There is a significant difference between thinking of food creation as a strategy and thinking of it as a recipe. A strategy allows understanding the approach as a repeatable, scalable and modifiable system, by knowing the decisive (fundamental) factors that converge in its creation. These factors can be analyzed (categories of analysis) and combined (combinatorics) in a system of crossing all potential possibilities, opening the game to all its variants, versions, proportions and specificities. By understanding and managing these variables, it is possible to create infinite recipes based on a few parameters. In other words, a recipe is a series of precise instructions to carry out the work in question, while a strategy is the management of the basic concepts on which a recipe is based, with which it is possible to generate an infinite number of versions of that recipe, and even understand what its basic version (fundamental recipe) would be like.

A fundamental recipe for bread, in this sense, could look like this: *combine flour, water and yeast kneading until achieving a moist and malleable dough; let it rise and repeat the kneading if necessary, from there it can be baked until the desired level of bake is achieved*. It should be noted that in this “strategy” for bread, no times, temperatures, or exact amounts are recorded.

It is more a matter of guiding actions based on slogans that have their own goals according to each stage: ingredients are mixed until a certain state is achieved, it is left to rise until a certain state is achieved and it is baked until a certain state is achieved. This opens up infinite possibilities, knowing the logic of each step and the founding structure of the entire process. Once again, minimum inventory, maximum diversity.

As seen with the tasting methods and tools that are being learned, in the long run what is interesting to encourage is curiosity based on strategies that allow us to create with some guidelines that accompany us in the iterative process of trial and error. An example of this thinking includes the concept of pairings, be it opposite and/or complementary ones. When we mix two or more ingredients in our mouth, complex interactions between the ingredients and saliva occur, in addition to the transformations that occur over time, such as temperature, texture, humidity and other variables that affect the organoleptic experience. Following are some examples:

- Opposite and/or complementary flavors (e.g., a different flavor in each cheek: sweet/sour, sweet/bitter, salty/sweet, etc.).
- Opposite and/or complementary textures (e.g., a different texture on and under the tongue: soft/hard, homogeneous/heterogeneous, etc.).

- Opposite and/or complementary temperatures (e.g., a different temperature in each cheek: cold/hot, warm/hot, etc.).
- Opposite and/or complementary shapes and sizes (e.g., different particles on and under the tongue: granulated/fluid, small/large, etc.).

By better understanding the relationship between the actions, times and sequences of each ingredient for a given recipe, skills and confidence are acquired that will always accompany us in our lives and edible experiences.

The exploration model to generate the recipes is based on combining different ingredients with different oral actions, which produces endlessly different sequences and durations of the ingredient/action interaction, resulting in the final experience. Put in mathematical terms, it could look like this: ingredients + mouth actions/time and sequence variations = final experience. In the following pages we will look closely at these three interdependent variables: Ingredients / Mouth Actions / Time and Sequence.

Ingredients

First, we identify the potential ingredients to transform in the mouth. They can be chosen randomly or by specific categories of analysis as detailed below:

Possible criteria to categorize foods:

- Canons of culinary schools: confectionery, salty, baked goods, etc.
- Degree of processing: from the minimum degree of processing to the maximum.
- Desire: metabolism, cravings, munchies (coffee-stimulus, meat-strength, chocolate-endorphins, sweets-energy, salty-blood pressure), etc.
- Environments and functions: school, street, hospital, airplane, mountaineering, entertainment, etc.
- Flavors: sweet, salty, spicy, etc.
- Food fairs and events : according to the pavilion, sector, corridor, etc.
- Format types : stews, soups, purées, creams, dips, sauces, salads, etc.
- General typologies: homemade, ethnic, regional, traditional, street, junk, healthy, etc.
- Hours: breakfast, mid-morning, lunch, snack, dinner, etc.
- Industry: general, food and beverages, design, medicinal, etc.
- Intramarket: according to the type of store, sector, gondola, shelf, etc.
- Market niche: vegan, ethnic, health food, organic, etc.
- Nutrition: fiber, protein, carbohydrates, etc.
- Refrigerator: organization according to access, duration, container, temperature, etc.
- Scale of kitchen: commercial/institutional (cold room, dry storage, fresh produce, cellar), domestic (refrigerator, pantry, spice rack, fruit bowl), etc.
- Sequence of menu: appetizer, starter, main course, dessert, etc.
- State: raw, cooked, fermented, etc.
- Storage: freezer, refrigerator, warehouse, etc.
- Trade: greengrocers, butchers, fishmongers, bakers, dietitians, etc.
- Types of origins: in general (land, water, air), and specific (meat, vegetables, etc.)
- ...

Possible food categorization based on a commercial kitchen*

- Alcohols
- Algae
- Baked
- Cereals
- Cocoa
- Dairy
- Dehydrated
- Eggs
- Flours
- Flowers
- Fruit
- Fungus
- Germinated
- Infusions
- Juices
- Legumes
- Meats (land, sea and air)
- Nuts
- Oils
- Pasta
- Seasonings
- Seeds
- Vegetables
- Waters
- And the drawer of surprises, the shelf of lost supplies, etc.

Secondly, we identify the state and format of each ingredient, so that they are predisposed in the mouth as desired. The states of the food have to do with its degree of rawness, freshness, cooking, fermentation, humidity, temperature, acidity, putrefaction, etc. Food formats refer to its shape, size, dimension (1D, 2D or 3D), quantity, texture, etc.

* example is taken from the research kitchen that generated the Bocatario

Mouth Actions

Below is a breakdown of oral zones and actions, summarized in a table.

Mouth areas

- Cheeks: left, right or both
- Vestibule: upper, lower or both
- Tongue: supra, sub or both
- Palate: hard (front), soft (rear), or both
- Teeth: incisors, canines, premolars and molars
- Lips and oral commissures
- Oropharynx (back of mouth, beginning of throat)

Actions of the mouth

Most of these are covered in the table

Mechanical actions:

- Shake
- Cut
- De-bone (pits, seeds, bones)
- Squeeze
- Mix
- Grind
- Mash
- Rest
- Suck
- Crush

Physical/chemical actions:

- Heat
- Moisten
- Infuse
- Macerate

Air actions:

- Inhale and exhale to cool down
- Blow to gargle

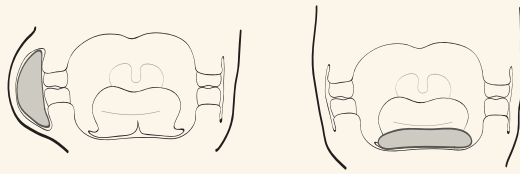
Other actions of the body that affect the mouth

Movements of the head that affect the mouth:

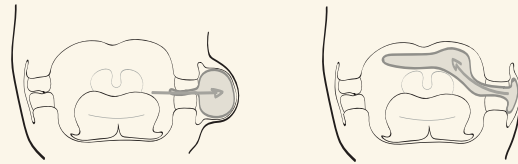
- Tilt head back to gargle
- Move head from side to side to stir

Body movements that affect the mouth:

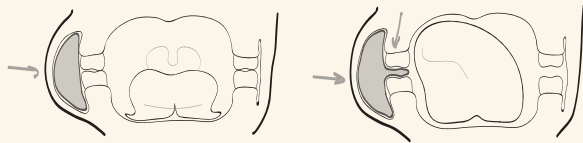
- Running or jumping with food in the mouth
- Rotate the body in a circle so that the head spins
- Put the body upside down (swallowing does not depend on gravity)
- Put the body in a horizontal position, face up and also face down



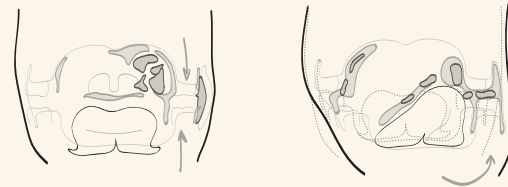
Station



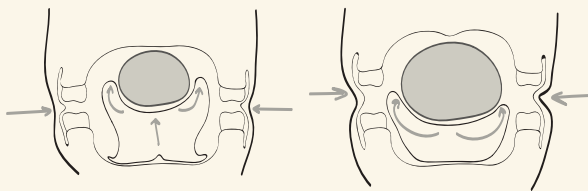
Swish



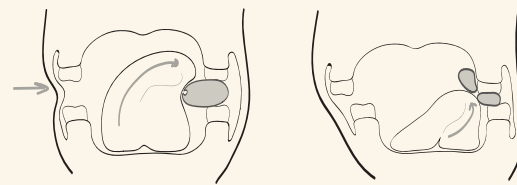
Chew



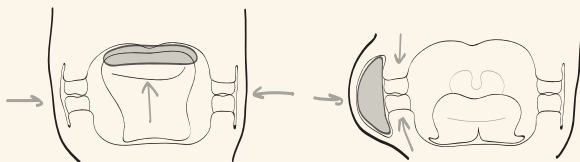
Chomp



Suck



Bone



Pressure



Gargle

Gastronomic action	Equivalent mouth action	Mouth areas involved
Mechanical actions		
rest	station	cheeks or sublingual
mash or squash	pressure	tongue + palate or cheeks
squeeze	chew = pressure and extraction	tongue + palate or cheeks + molars
suction	spatial reduction and inhale	tongue + palate or cheeks + molars
cut	bite	incisors + lips
crush or grind	chew	molars
mix or incorporate	slow swish	cheeks + molars or tongue + palate
blend	fast swish	cheeks + molars
mix liquids	gargle	pharynx + tongue (head tilted back) w/air expelled
debone	full mouth coordination	tongue + palate + molars + cheeks

Physical/chemical actions

heat / moisten	station (note: these actions are automatic and difficult to regulate)	full mouth cavity
macerate	station (+ slow saliva swish optional)	full mouth cavity
infuse	slow swish	cheeks + tongue + palate

Air actions

cool	pass air through the ingredient (inhale/exhale)	air that goes in/out of the mouth
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This table shows how general gastronomic actions can have its oral equivalencies, and the specific areas of the mouth which are involved in those corresponding actions.

Variations of time and sequences

Oral Choreography is the name given to the infinite repertoire that can be established between the relationships of ingredients with oral actions, marked by the times and sequences (repeatable or not) of each recipe. This part of the research is shown in its state of progress, since we continue to explore how to make the recipes explicit in graphic and textual terms so that they are as understandable, reproducible, expandable and modifiable as possible. The current version is proposed as: *“**ingredient/s** and their state and quantity + **mouth action/s** and their time and force + options of more **ingredients** + options of more **mouth actions** and what are their times and forces, etc.”*

We understand that the food that we put into our mouths will be transformed by the actions that we propose, along with factors that we do not fully control, such as temperature and humidity. The actions we exercise can vary the temperature and amount of saliva, but only to a certain point. With this in mind, we can create any combination, recipe or choreography that we can imagine, exploring and speculating on the results. These can be more or less similar to what we imagined, with the surprises that an exploratory and creative process can give us. That's exactly where the enjoyment lies, the game between chance and predetermination, that iterative hypothetical back-and-forth process. This dynamic is one of the essences of the design processes in general.



Reflections

The question arises: are we what we eat, or do we eat what we are? Although it is true that the first part is a maxim that seems to be naturalized in many of the understandings we have about our relationship with and around food, it also reflects a somewhat limited way of being in the edible world, since it does not represent our most complex dialogue with food and eating. To put it in psychoanalytic terms, both claims can be understood as paradigmatic opposites: behaviorism versus constructivism. The purpose of turning around the claim is to understand that there is a parallel universe where it is possible to recognize ourselves as being responsible for our relationship with food and its context, believing that from a genuine and personal feeling-thinking*, we can work collectively to face the problems of our current food reality and visualize it better in the future.

We eat what we are means to understand that one eats in relation to what one knows, feels, believes and can do. And this goes beyond "eating" itself. This implies recognizing ourselves as accomplices and participants in our food ecosystems, and understanding the large number of decisions that we have made and are making in relation to food. Recognizing ourselves as food decision-makers makes even more sense to differentiate ourselves from the term "*I consumer*", and in this way rethink and reposition ourselves in the contexts where we live and coexist in relation to food. The wear and tear that we have done to ourselves by accepting the role of being consumers, imposed by the market forces of neoliberalism, is such that it is very difficult to recognize ourselves at the different levels of collective belonging, especially on more complex scales such as family, neighborhood, regional and planetary contexts, as well as in social areas of belonging such as educational, work, sports, cultural communities, etc. In design, the term "user" is generally used, which is more integrative than "consumer", but it is still a mechanistic concept, with no greater implications than the temporary use of a product or service. Thinking of ourselves as "food subjects" is an alternative step towards a more inclusive language, facilitating the social appropriation of the term "decision maker".

**The terms feel-think (or sometimes feel-think-act) and pluriverses (as opposed to universe) are, amongst many other game-changing words, part of an inclusive and comprehensive understanding that recognizes implicit and ancestral knowledge together with more rational and academic knowledge, and also, taken to action. These terms are akin to decolonization works, southern epistemologies, and other regional thoughts that are increasingly being recognized as part of the necessary responses that global and planetary imbalances require to heal.*

Emboldened by the possibility of rediscovering myself in creating this proposal, with my mouth and eating being in a decisive mode, I come to conclusions about what I feel that I have learned after transiting through this body of work in its different stages of growth. In addition to many specific questions, both enjoyable and practical, I would say that it has to do with the question that largely started this research project: in a world where everything seems to have been invented, how can we find clues to improve our relationship with food in a concrete and accessible way, and how can we work for a better edible world without repeating the many temptations that led us to be where we are now? Of course, there are many areas, intersections and boundaries to explore, but the question, at least for me as a designer, researcher and educator, has to do with finding loopholes by which to enter, that are not linked to existing fields of knowledge, especially those specialized in food. This has to do with the fact that, on the one hand, I do not consider myself an expert in culinary arts or food science and engineering, nor in health and nutrition, and I also believe that if these forms of knowledge have not given us better results so far, it would be convenient to find transversal alternatives and new crossroads to explore.

So I dove in where I thought I could find some not-so-obvious pathways, and there appeared a diffuse space and an uncertain time, that of the transition between "the food" and "my food". Although we may believe that *food* becomes *mine* at the moment we pay for the purchase or serve ourselves on our individual plates (for these contexts), in fact, until the food enters our mouths, it is still not really ours. And even inside our mouths,

there is always the possibility that it does not enter the digestive system...

The figure of a bridge in relation to food can lead us to think about the three disciplinary areas where food is traditionally present, as mentioned before: food engineering, which deals with ensuring the quality and quantity of food (at least that's the idea); gastronomy, which deals with the transformation of raw materials into food (so that it is accessible and enjoyable in the general sense); and nutrition, which is concerned with food as a source of health and well being (it sounds strange to say so, but as mentioned above, we live in a world where twice as many people die from eating poorly than from hunger itself).

One way to approach this bridge is literally. If we take the mouth as the physical link between the internal (private, intimate, delicate) and the external (public, unknown, out of our control), we can propose a revealing exercise that puts our sensitivity to the limits of our body at stake. The exercise consists of thinking that we continually swallow the fluids generated by the mouth and nose, and yet, if that substance leaves the confines of our body, it would be difficult for us to let it re-enter. This is a test of spitting, drooling or gurgling that viscous fluid into a container and then reintroducing it into the mouth. The two things that are usually felt have to do with new information. On the one hand, we would see a substance that, except when we sneeze into a handkerchief or spit onto the street, we do not usually recognize it visually. On the other hand, there is temperature: when you take it out of the body, it cools down, and when you reintroduce it at a non-body temperature, it feels like an intrusion (and in a sense, it is).

This exercise will teach us something about ourselves regarding our aversion to something very personal, and that by changing the information we have about it, we see it in a very different way. Some of you may already be thinking about saliva soup, but that's up to the reader. Another exercise related to this concept of limits is designed for those of us who drink mate, an infusion characteristic of some countries in South America that involves sharing the *bombilla* (straw) with several people and, sometimes, with strangers. Let's imagine what would happen if we used a glass *bombilla* and saw the residue that remains on the mouthpiece as the mate circulates. This is something that is not usually seen when using an opaque material such as nickel silver or stainless steel for the *bombillas*. Something similar happens with a shared glass of wine, after a hectic night: seeing is believing.

As was said at the beginning of this investigation, exploring the mouth reveals an astonishing number of functions that it possesses and that, perhaps, because they are so obvious and close to us, they get overlooked. The attention that the mouth receives as such, in relation to food, is basically reduced to its proper functioning in order to grind the food well for good digestion (the realm of dentistry) and to its sensory enjoyment (the realm of the culinary). What is left aside in this context is... everything else!

One aspect that caught my attention in this research project was something that could be called "*extreme eating*", borrowing the term *extreme* from the context of sports. I use it to talk about food practices aimed at finding the limits of eating, either to challenge disgust, danger, pain or difficulty.

Some historical examples include contests to eat the most hot dogs (seventy-six in ten minutes!); or eating, as quickly as possible, fruit cakes without using your hands. I have also seen some very unusual things, like people eating duck embryos (*Balu*), people eating very challenging foods, some with levels of spiciness impossible for most mortals, and even the cultural challenge of eating live octopus (*Sannakji*). Whether to demonstrate prowess, test one's courage or simply let the curiosity of wanting to live a new gastronomic experience guide us, the line that delimits what is edible is a diffused one, often drawn by one's own possibilities, good sense or traditions.

Perhaps moved by this self-inquiry, and other experiences lived during the time spent researching this project, I began imagining some new lines of research that aim to explore other unconventional dimensions of our relationship with food. Part of this concern was motivated by the work of a friend and colleague from the Latin American network of Food Design, who developed an investigation called "Que Asco/How Disgusting" (Sicard, 2016). One of the ideas that arose from these psycho-emotional movements was to think about what "angry food" could be like and to give it a dramatic framework as a way to explore the dark sides of our food selves, to understand ourselves better, and to grow better. The reasons why food can be *angry* are many, from the disrespect and mistreatment it receives in the food cycle, to how under-valued it is. Anger can be generalized or re-directed towards its abusers. The list is long, starting with how we produce, transport, store, sell, buy, handle, prepare and eat food. It may be that people are angry with what they are doing or simply in states of general anger, they may be an-

gry regarding personal, work or social contexts, or a host of unhappy factors that lead them towards a hostile relationship with food.

It should come as no surprise that, with so much anger circulating, food is affected in some way, visible or not. The first example that comes to mind is food being thrown at people, often on stage, but also in other contexts as a form of resistance or as an act of violence. For some people and in certain cultures, a phenomenon known as “food fights” is practiced and naturalized. These are situations where food (generally in good condition and value) is thrown at other people, often vehemently, often with a recreational spirit, although it usually triggers more violence as a response. While this example doesn't exactly fit the idea of angry food, it's clear that something is up with the people and foods involved in these practices. Another example of forms of expression of angry food can be a dish (soup, salad, etc.) prepared with food that is burst by our own strength, or by our own bodies (throwing food against a wall, crushing it or using other bodily means). This has nothing to do with the treading of grapes to make wine, although it may come to mind. This is, for now, just a thread to explore, since it is part of my interest in other unexplored dimensions of food, which for now, seem to escape the aforementioned disciplinary areas.

Regarding the bibliographic searches prior to any investigation, I have found many related and suggestive contents, but really nothing similar to what is proposed here so explicitly. Perhaps it is common that, when someone works on creative tasks, such as design research, and especially of a propositional nature, doubts arise regarding

the originality and relevance of the topic in question. Of course, from time to time I google the subject (in Spanish and English) and have found no content using the terms coined here (oral or mouth gastronomy / *gastronomía bucal*), nor references to similar proposals. This revelation is a double-edged sword: on the one hand, a smile escapes me for believing that I am facing something really new (today with so much information available, it is suspicious not to find precedents, so to speak), but on the other hand, there is always the possibility that perhaps the topic is not really relevant (yet?).

My feeling in this regard is that what MG proposes is original above all, because it brings together things that are on the collective radar, but not articulated in such a concrete way. Ideas and approaches of different kinds come together here: the sensorial (which today is on the rise, along with neuroscience), the holistic in the full sense (thankfully it is still on the rise after the bad reputation that the New Age has given it), health (not entirely directly, but it is implicit), the political in the general sense (empowerment and self-determination), and, finally, the enjoyment of the simple and the experiential (valued less and less by digital culture overwhelming consumerism). Each of these issues, taken separately, are in the conversations or discourses of culture and media in general, but uniting them in a proposal as practicable as MG is probably what gives it meaning and credibility as an original proposal.

In summary, what this research proposes is to play, explore, learn and shuffle again, in this constant chewing and digesting of possibilities that bring us closer to food and eating. MG can be taken

as a constant game, as an open research topic, as a provocative trend, or all of the above, taken together or separately. It may be a bit of everything, but the key is being able to feel your mouth as a place of infinite creation, and that it does not depend on anyone but yourself, your desire, sensitivity and curiosity. This proposal, written in the key of design has a *trans* spirit (trans-ver-sal, -disciplinary, -cultural, etc.), and sometimes comes close to the shamanic, in a healing tone, above all, to the extent that it shifts away from what is experiential and attends to its essence, which is to contribute to the changes that bodies, communities and territories need in order not to cease to exist. MG goes in this direction, even if a little eschatological, going through places sometimes forbidden by culture and customs, and table manners, especially Western. The idea is to shake off accumulated baggage that not only may no longer be of use to us, but may even be working against us. We carry much prejudice and ignorance, yet possible to reverse, bite by bite, well chewed and swallowed, followed by a long digestion... *bon appétit!*

Main Course



Bocatario (mouth recipes)*

In this section, a first generation of ideas for creating new gastronomic experiences in mouth is portrayed, with a range of flavors, complexities, states, temperatures and other variables, which develop as we accumulate experience in this exploration, along with all the twists and turns that each person can discover and create. The spirit of these recipes is to keep them simple, using basic ingredients in their states of origin as much as possible. This is how we open the way for feeling and connecting with the basics, with the original flavors of the food, which is transformed by the processes in the mouth and with the interaction amongst them. Each recipe is suggestive, and the illustrations are more schematic than technical.

In a future digital version of the recipes, there are filters that allow categorizing the recipes according to different parameters; predominant taste/flavor, level of complexity, accessibility of ingredients, degree of prior preparation, liquid-solid state, and allergies or intolerances. As this work grows, filters will be added or modified according to preferences or needs.

**TN- again, the word used in this book for "recipes" is Bocatario, a combination of the word Mouth (Boca) and Recipe Book (Recetario), meant to highlight the fact that the idea of recipes in MG is reconsidered in the spirit of empowering curiosity and creation, and not so much as instructions.*

Some of the criteria and caveats that were developed during the research phase of the work include the following:

- In this first phase, well-known food and beverage recipes are proposed, to later introduce more original ideas, in a user-friendly learning curve. This level of familiarity also makes it possible to attenuate any rejection that certain people may feel when faced with a proposal that associates pre-mouth food with its transformation into the food bolus that we later swallow, which could generate a sensation of disgust or an eschatological effect. This is usually overcome once initiated into MG.

- A wide range of proposals is presented to help connect with people with different tastes and expectations, always with the aim of inspiring their own creations, and not taking those displayed here as the final proposal of MG. In this sense, some recipes are very basic (coffee bean) and others are more elaborate (use of dry ice); some names are generic (Coffee) and others evoke ethnic foods (Vietnamese vegetables). Far from wanting to exclude the most complex or exotic proposals, we seek to recognize that MG can be considered in any existing gastronomic culture and can also be meant to invent proposals that have no known references.

- Based on the above, proposals were devised that came closer to the maximum of "those that can only be made in the mouth", or that "are best made in the mouth". These clues have to do with the particular actions that take place in the mouth that are not reproducible outside of it, like feeling the continuous moisturizing and tempering pro-

cess that transforms the food inside the mouth, and its interaction with saliva, whose chemistry varies from person to person and from moment to moment, depending on many complex factors.

- The quantities and sizes are proposed as guidelines. Each person will find the right balance, due to mouth size and possibilities, the state of appetite or desire, and flavor and texture preferences, among other reasons. It is essential to recognize the breadth of our mouths to identify how much content we can handle.

- The proposed times are also indicative: when leaving an item in the mouth for a certain time is proposed, this time will depend on the desired result (melting, moistening, etc.), the ability to keep food or liquid in the mouth without choking, and personal taste, feeling and swallowing.

- Many of the proposed ingredients are also suggestive and can be replaced by others. Recalling that the Bocatario is born from a spirit of empowering the diner, all the "recipes" are suggestions for inspirational purposes, so that each person can adapt them to their tastes and possibilities. Of course, there are ingredients that if not available, the final result may lose some sense, but in general, they are just indicative.

A few ideas to explore further:

- Ice cubes are an ingredient that can be explored, they can be varied in size and/or shape to achieve the desired effect and avoid or reduce discomfort (sensitive gums, etc.). Ice can also be created with different liquids, from soy sauce to reductions of wines, beers, etc., to collaborate with the recipe.
- There are dynamic foods, such as baking soda or vinegar. You have to be careful with the chemical reactions they produce because they don't always taste good.
- The use of alcohol to generate volatility in the mouth is an interesting accomplice.
- There are sounds typical of food processing in the mouth, or typical of certain foods and cooking, such as the hissing of sausages grilling, the bubbling of soft drinks or the jet sound coming out of a soda water siphon. If we cover our ears when chewing, the internal symphony begins. Another very beautiful experience is to take a good sip of sparkling water and close your mouth while covering your ears, and if we shake our heads, the rhythm and sound level of the bubbling changes.
- The host (communion wafer) is a very symbolic food and little explored in all its potential iterations.
- Traditional beef jerky opens up a range of explorations, especially since it requires hydration to come to life, a natural for the mouth.
- You can drink oil, in small quantities (especially olive) to feel a special sensation in the mouth and throat.

- The concept of the “activated mouth” remains to be explored, in which the mouth is predisposed to experience what follows differently. The activations can depend on temperature, humidity, chemistry (as with citric acid), etc.
- We can work with pneumatic foods, imagining neutral chewing gum (tasteless and odorless) as a starting point, which can be then affected with taste, textures and other variables that could lead us to new ideas, like aerated chocolate, but resolved in mouth.
- Specific elements can be added to make crops with special effects, such as being esterified or pearlite. This adds a new factor to the crop by including an input designed especially for the effect produced by the movement in the mouth; perhaps releasing a new flavor, tactilely affecting certain areas of the mouth, etc.
- We can use the tongue as a plate, placing different ingredients on different parts of the tongue and pressing it against the roof of the mouth; between textures and flavors, different sensations are created, in some cases sequenced, to the extent that certain ingredients are activated at different times depending on pressure and temperature.
- Going towards the union of mouths (kiss?), based on historical examples like the romantic custom of passing a piece of candy back and forth between different mouths (and all its variants, such as chewing gum, chocolates and other displays of affection and erotism), we can imagine recipes where each time the food is passed from one mouth to the other, there is a change; an addition

or transformation, which makes it different from how it arrived from the previous mouth, and in fact, it can be passed around in a circle (knowing few people will be up for it).

- The use of certain interfaces, such as toothpicks, brushes, pipettes, etc., can be explored to discover new possibilities with these accessories in the mouth, although they are not illustrated here.

- It is also possible not to use any interface and only use our body (hands, mouth, teeth, etc.), as proposed in the related publication: "Food Ergonomics", cited in the bibliography.

- Bodily fluids are often a taboo subject in gastronomy, but there are very clear precedents, including saliva as a fermenting agent (in some cases it is still used, as with Chicha, and in others, only in its origins, as with Saki), breast milk, placenta, urine, etc.

- Given the importance of people's predisposition towards interaction with food, it is worth remembering how interesting it can be to practice MG in altered states, whether through internal resources such as meditation, or external resources such as alcohol (the appetizer owes its name to the assumption that it opens the appetite) and marijuana (the famous "munchie" effect), always in moderation. It is amazing how our perception and our senses change so much in these altered states.

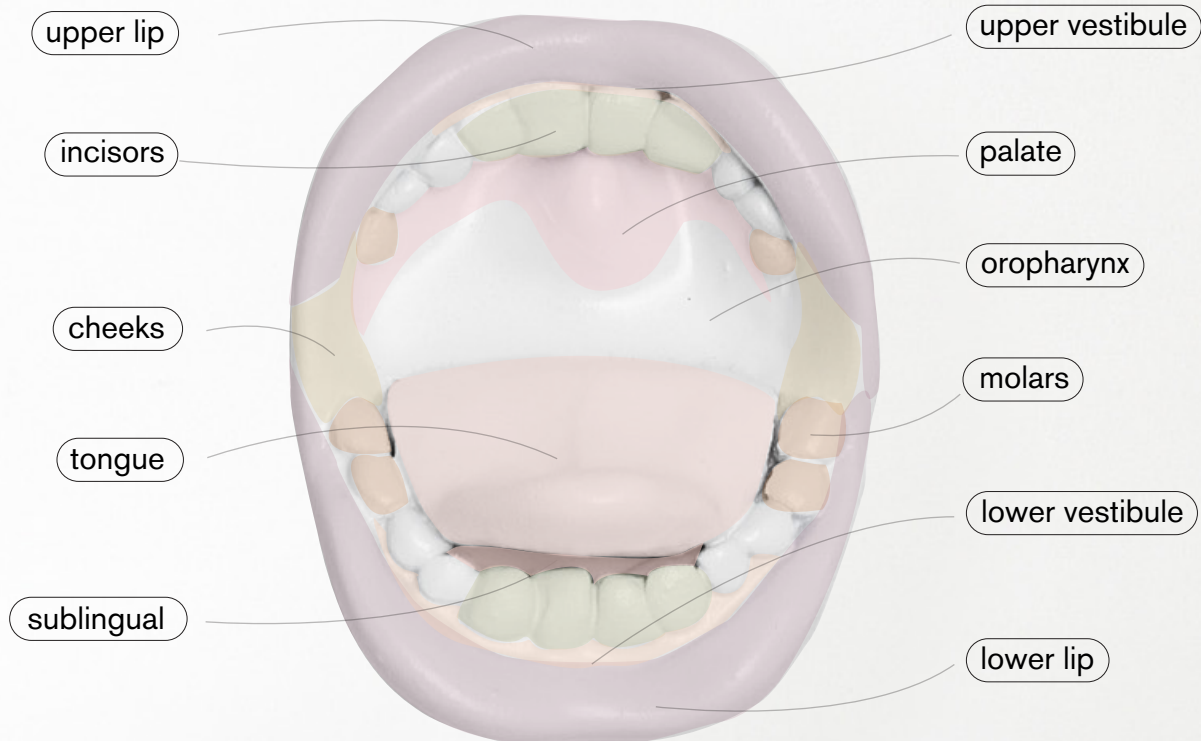
- Other strategies to continue creating new proposals include starting from existing recipes as a trigger and seeing how to translate them into their MG version, combining recipes or parts of, and obviously, introducing variations on the recipes proposed here.

- We can play with the relation between flavors and aromas in different ways; strengthening, complementing or even disrupting. If we inhale fragrances through the nose that do not come from the same source as the food we take into the mouth, then we can regulate independently the different types and intensities of the inputs to get new effects. The combinations of fragrance and flavor can be distorted if they are incongruent (ei., a pleasant flavor with a not so pleasant smell), they can be complementary (ei., a mild flavor with a strong smell) or they can be mutually enhancing (ei., the same flavor is strengthened with the same smell). There are different options for making this experience work, but it basically comes down to having two different input channels, one for the mouth and one for the nose.

- What else... Eating a live fly like lizards (and my dog) do, filling one's mouth with water and letting a little fish swim before eating it alive...?



Mouth map



To better understand the recipes, this mouth map indicates the different areas that are used as a reference in the *Bocatario*:

- *Cheeks: left, right or both*
- *Vestibule: upper, lower or both*
- *Tongue: supra, sub or both*
- *Palate: hard (front), soft (rear) or both*
- *Teeth: incisors canines, premolars and/or molars*
- *Lips: upper, lower or both / and oral commissures*
- *Oropharynx (back of mouth, beginning of throat)*

Savory

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Note:

• When frozen coins are called for, they can be made by freezing a small amount of the liquid (cream, beer, oil, etc.) in a mold so it is shaped and sized like a thick coin.

Artichoke



artichoke



oil



orange

1 An orange slice is squeezed with the mouth to extract its juice. **2** Add a sip of olive oil and gargle with the orange juice to form the vinaigrette. **3** Take a (preferably fleshy) artichoke leaf, insert it into your mouth and scrape the pulp from the base of the leaf with your paddles. **4** Mix by slowly blending the pulp with the vinaigrette. **5** As an option, instead of the leaf, a piece of fibrous stem can be inserted into the mouth and chewed until all the pulp is removed, and then discard the excess dry fiber (a beautiful bi-product).

**Previous process: Artichoke is cooked.*

Beef stew



tomato sauce



beef jerky

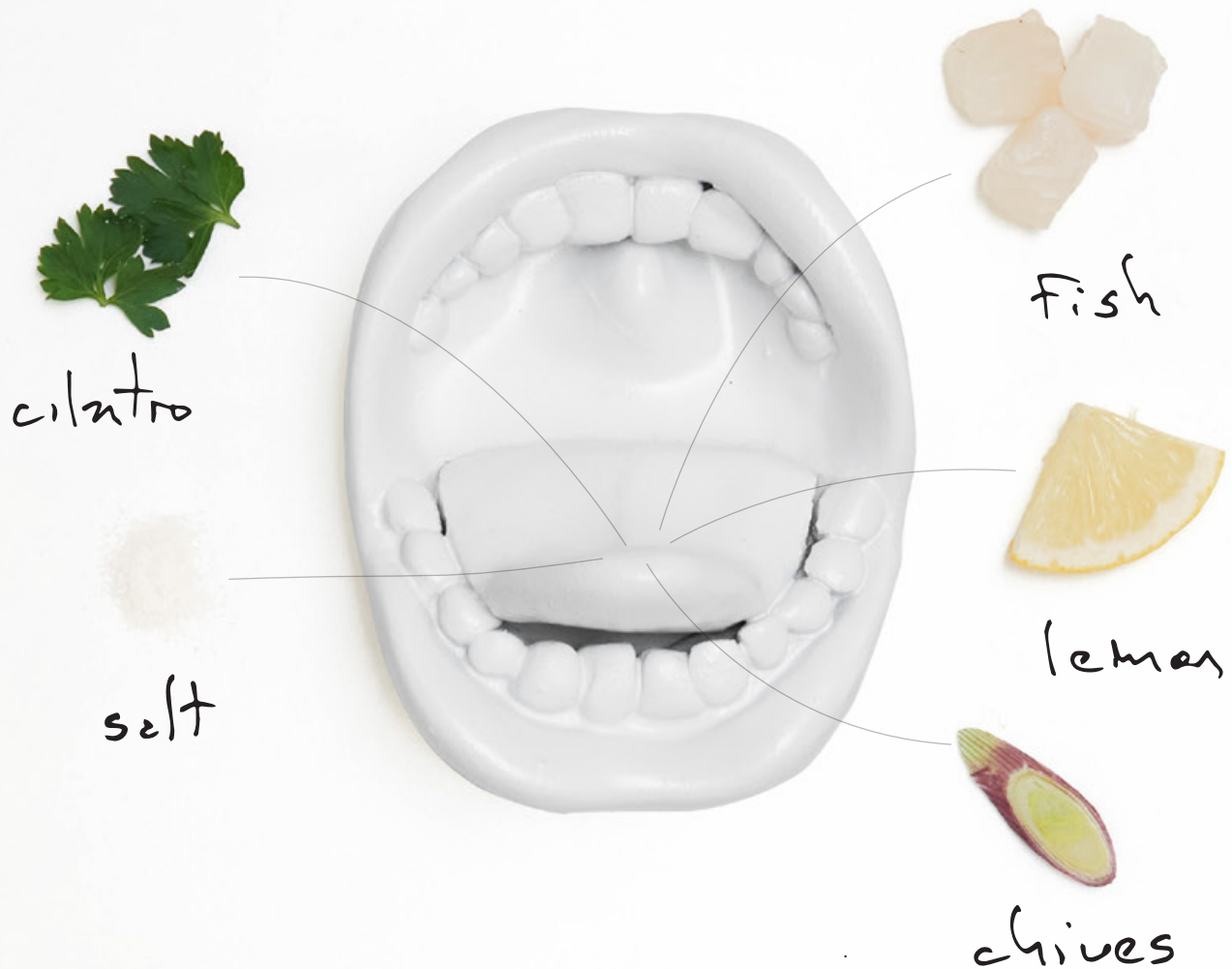
1 Pieces of jerky are placed on one or both cheeks so that their saltiness stimulates the production of saliva and they resume their meat texture. **2** Once the jerky is softened, introduce a bit of tomato sauce sublingually, and mix it by means of slow swishes, blending the saliva with the meat and sauce.

Borsch



1 A few pieces of jerky are placed inside the cheek to soften and extract its flavor to the saliva, thus generating a salivary meat broth. **2** Then some beetroot chips are added in the other cheek so that they soften with saliva. **3** When the beets are soft, begin making strong swishes so that the beets finish hydrating. **4** Everything is processed by strong swishes and after swallowing the juice you can finish chewing and enjoying the jerky. -Note- you can use store-bought beet chips or dehydrated slices of raw beets.

Ceviche



1 Coriander leaves, a pinch of salt and a piece of chives are placed on the tongue, according to tolerance. **2** These ingredients are then mixed by means of a slow swish, proceeding to crush them with the molars to obtain a paste and generate the base of the dressing. **3** Next, introduce a piece of fresh raw fish into the mouth, followed by a suck of lemon. **4** Move the fish all around the mouth so that it mixes with the paste, taking a moment to appreciate how the fresh scent of cilantro opens up through exhalations of breath. **5** Then it is chewed and savored. The flavor of the fish is more appreciable with this recipe than in the traditional way of preparing Ceviche, which was previously macerated with lemon.

De-Frosts (in general)



Fruits

1 Be it sweet or savory, the desired pieces of frozen food are placed into the mouth like candy. Basically, any food that can be frozen can be used for this. For savory, it can be any vegetable cut into small pieces and nice shapes. For sweets, small fruits are used (red fruit type) or else a larger fruit can be cut into small portions. You can also try with purées or anything else that works for this purpose.

**Previous process: Pieces of fruits and vegetables are frozen (you can take advantage of the pieces that are deteriorating).*

vegetables

Fel2fel



1 A swish is made with a little olive oil so that it permeates the entire mouth. 2 Mint and parsley are gently chewed to form a paste and then the chickpeas are added by chewing them together with the herb paste. 3 You can suck on a lemon to add contrast, and then paint the commissures of your lips with olive oil, so the salt sticks, and use it to season.

**Previous process: Chickpeas are cooked (or used from a can) and as a variant, they can be toasted with cumin and salt.*

Grapes and Corn Salad



corn



oil



salt



grapes

1 Place some grapes in the mouth (ideally without seeds, but if they have, you can remove them in a joint effort between the tongue and the palettes) and store the pulp in one cheek. 2 Corn kernels are bitten off with the palettes (if this action is difficult, you can use the loose kernels). 3 Then paint your lips with olive oil and coat them with salt. 4 The ingredients are slowly chewed to appreciate the juiciness of the grape and the crispness of the corn and portions of salt and olive oil are taken with the tongue from the lips to season the mixture.

**Previous process: Cook the corn on the cob (or use canned or frozen grains).*

Kebab



1 A bit of jerky is introduced into one of the cheeks and remains until hydrated with saliva. **2** When it is already moistened, begin to chew the pieces of meat to soften its fibers. **3** Excess fluid is then extracted by squeezing the mixture through the molars by pressing the cheeks against it, so the juices flow towards the tongue. **4** Lips are painted with harissa sauce and the meat is seasoned by taking portions of it with the tongue. Note- if any discomfort is experienced by the harissa on the lips, it can be added by dabbing.

Mango w/ Tzine



1 Mango (or other fruits such as melon or cucumber) can be used at different degrees of ripeness for different experiences. You can use already cut pieces of mango, or learn to eat the mango from its peel turned inside out. **2** A piece of mango is introduced into the mouth. **3** The commissures of the lips are painted with olive oil and tzine is applied to make it stick (battered type). **4** Using the tongue, take portions of the tzine as you bite into the mango pieces. Each bite of fruit should be interspersed with a puff of tzine and suck on a slice of lime so that the seasoning is finished.

Marinated Tofu



lemon



tofu



oil



garlic



cilantro

1 Take a small sip of olive oil that permeates the entire inside of the mouth with a quick swish. **2** A small piece of tofu is placed in one of the cheeks, and a lemon peel is placed in the other along with a garlic clove with skin and coriander leaves. **3** Saliva is diverted to the cheek with the aromatic ingredients so that it soaks up the flavors for an instant. **4** As soon as the desired flavor saturation is reached, the saliva is transferred to the cheek where the tofu is and then the lemon peel and garlic are removed. **5** It is stationed for a few moments so that the tofu is soaked in this saliva and then it is slowly chewed.

Miso Soup



1 Paint the corners of your lips with miso paste, and be careful that it is not too spicy. **2** A piece of green onion is lodged in one cheek. **3** A sip of hot water is taken, and a slow swish is made and the green onions are crushed by the molars so as to release its flavor, without cutting it. **4** With the tongue, take portions of miso from the commissures, and dissolve them in the broth created by the green onions and water, by means of quick swishes.

Muktuk



soy sauce



fish

1 Put the frozen fish cube to marinate in soy sauce so that it softens. **2** When it is at the desired temperature, it is placed in the mouth and savored until it is well dissolved and then it is swallowed.

**Preliminary process: Cubes of fish of any type suitable for raw consumption are cut and frozen.*

Nut butter



1 Nut seeds are lodged in the cheeks; sunflower, peanut, cashew, etc. **2** A few drops of vinegar are placed sublingually to stimulate saliva production. Lips are painted with olive oil and coated with kosher salt. **3** An aromatic breath is exhaled to increase taste and then chewed vigorously so that the ingredients are ground into a smooth paste. **4** Small portions of salt are taken with the tongue to season to taste. **5** It can be swallowed directly or first add a bite of toast or cracker.

Pzstz



1 Put a little bit of pasta on one cheek and as it hydrates it can be accompanied with some seasoning (pesto, provençal, etc.) to savor, or enjoy it plain. Depending on the type of pasta, the shape and texture can create different experiences in the mouth (penne, noodles, fusilli, etc.).

**Previous process: Cook a small amount of pasta of your choice, once cooked, dehydrate it in the sun, oven, toaster, etc., (or use some ready-made pasta such as dehydrated ramen, lasagna, etc.).*

Polenta 2 la pomodoro



- 1** Place fine precooked cornmeal in a cheek and let hydrate until it feels ready.
- 2** Then add a pinch of salt and aromatic herbs under the tongue.
- 3** A cherry tomato (or portion of a larger tomato) is placed in the other cheek and while chewing it, the hydrated polenta is slowly passed along, blending with it.

Potato cake



1 A portion of jerky is placed on one cheek together with some raisins, so that they marinate, hydrate, and recover their soft texture. **2** When they are ready, add a handful of dehydrated potato flakes and place it on the other cheek so that it hydrates with the saliva that the meat with spices produced. **3** The meat is slowly chewed until ground, without mixing with the puree yet. **4** When the meat is ground, all the ingredients and flavors are mixed and slowly chewed.

Pumpkin soup



1 Paint your lips with olive oil and coat them with spices. **2** A piece of pumpkin is placed on the tongue and a bit of cream sublingually. **3** The vegetable is pressed against the palate so that it is crushed and mixed with the cream, helped by the warmth of the mouth. **4** When that is dissolved, the spices are added to taste, licking the lips. **5** The ingredients are then incorporated by means of swishes so that the cream and the pumpkin are emulsified with the saliva, forming a thick broth.

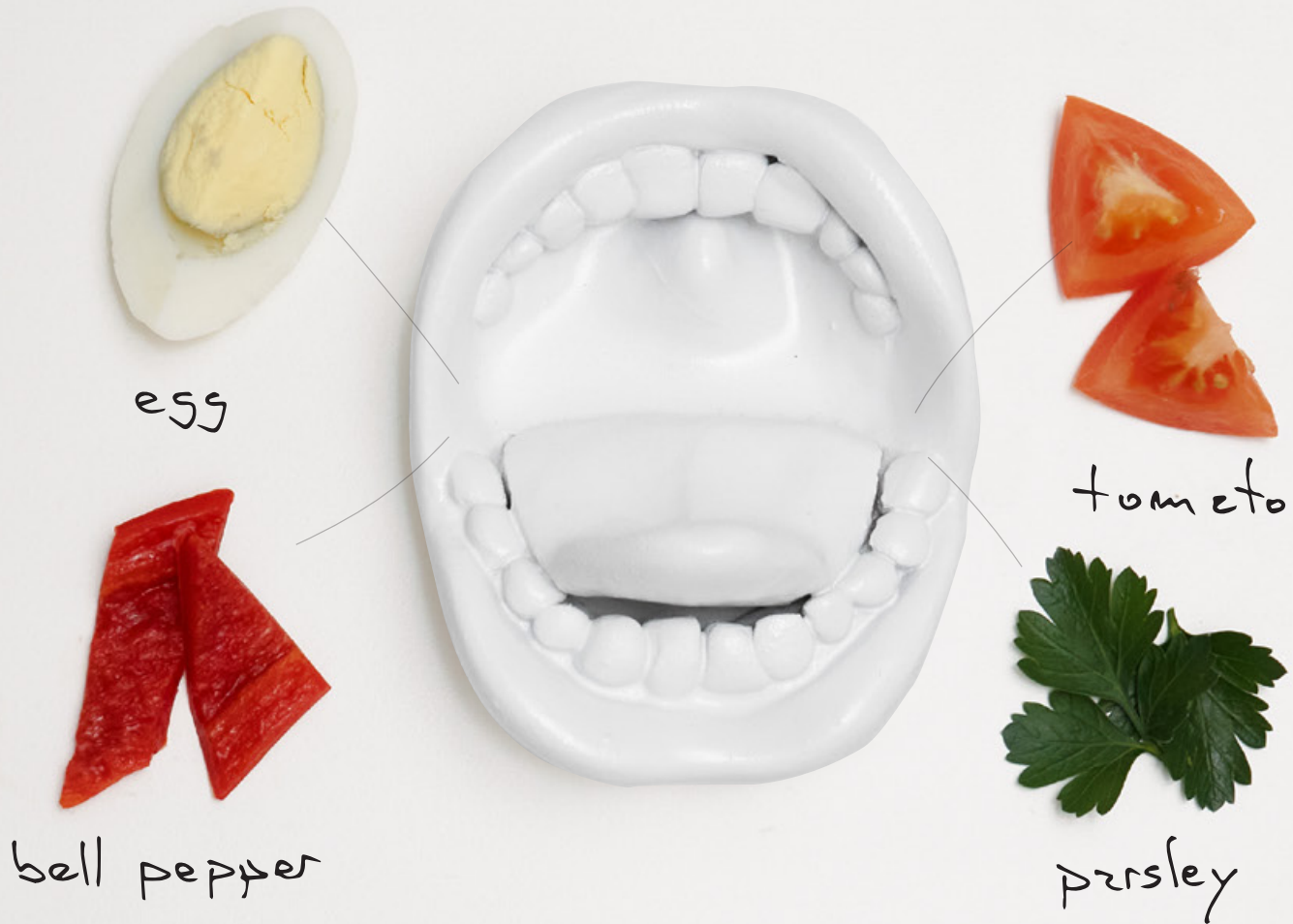
**Previous process: Cook pumpkin (or zucchini, carrot, etc.)*

Sauerkraut



1 A piece of cabbage is bitten with the incisors and canines so that the finest possible strands are obtained. **2** Then it is lodged in one cheek along with a pinch of salt and sugar until the fibers soften. **3** A few drops of vinegar are added sublingually to generate saliva. Between the saliva, vinegar, salt and sugar, the cabbage will cure and change its texture. **4** Then some coriander seeds are arranged in the upper vestibule and when they soften, the cabbage is moved towards the center of the mouth and, by means of pressure towards the palate, it is squeezed so that the structure of the cabbage finally softens with the vinegar and saliva. **5** Excess liquid is extracted by suction and pressure with the entire tongue on the cabbage against the palate. **6** You finish chewing the cabbage by adding the coriander seeds that were kept in the vestibule according to the desired intensity.

Shatkshukz



1 A piece of tomato, bell pepper and some parsley leaves are placed in the mouth, they are gently crushed only to amalgamate them and then are lodged in the cheeks to marinate. **2** Suctioning through the molars, excess liquid from the vegetables and salivation are extracted and swallowed. **3** Then a hard-boiled egg is eaten in small bites and chewed together with the mixture, dosing to taste.

**Previous process: Cook hard-boiled eggs.*

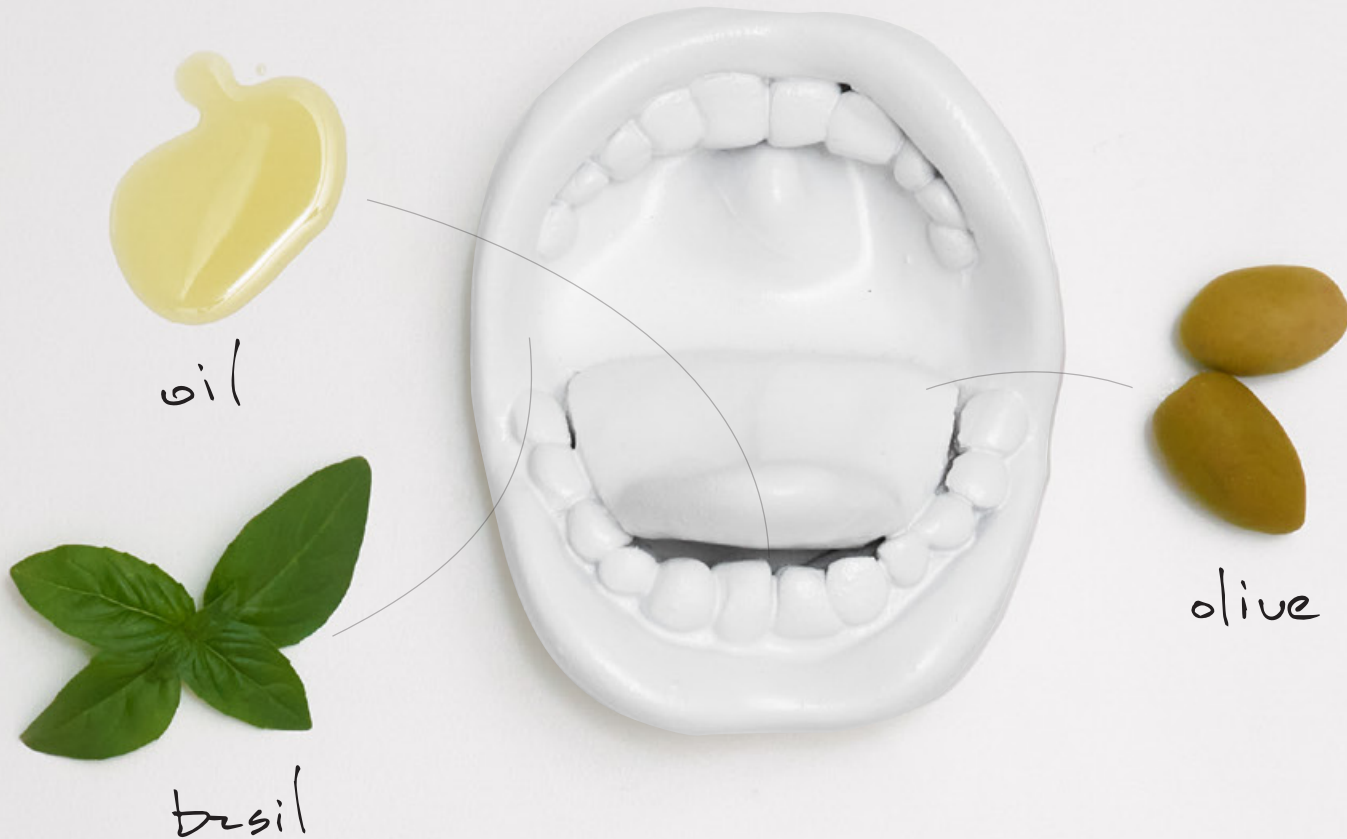
Shrimp w/ provençal saliva



1 A pinch of provençal (a mixture of garlic and parsley) is introduced into one cheek and remains for a few moments to hydrate and pass its flavor to the saliva that is produced. 2 When enough saliva has been produced, the prawn is introduced and chewed to taste with the salivary provençal. Note- if you work with whole prawns, it's more fun because you have to clean it in your mouth, you can bite off the head and discard it, and to detach the shell and legs that you can work with your tongue (you will need to devein them at some point)

**Previous process: Prawns or shrimp are cooked, ideally whole, and already cleaned (or can be obtained frozen).*

Tzpenzde



1 A few basil leaves are placed in one cheek and olives are introduced into the mouth one at a time, pitting them with the teeth and tongue (or use pitted olives). **2** The olives are stored in one of the cheeks (while the pits are spit out) and this action is repeated until a good amount of accumulated pulp is obtained. **3** A spoonful of olive oil is placed sublingually and then the olives are chewed with the basil, emulsifying everything through strong swishes.

Tzitzis



1 The following ingredients are chopped in the mouth: a small piece of garlic, another of onion, a few leaves of parsley, and salt, together with the saliva that is generated. **2** Then, small pieces of raw meat are torn off with the teeth and chewed together with the seasoned saliva, but with more force so that the meat is well-ground, and while it warms up together with the saliva, the flavors are amalgamated. *Note- the meat must be fresh and lean, cut into very thin slices. The meat may be easier or harder to chew depending on the direction of the fiber, thickness, and quality.*

Vietnamese vegetables



soy sauce

peanuts

vegetables

1 Some peanuts are lodged in one cheek so that they soften with the heat and moisture of the mouth. **2** Then they are chewed little by little to form a creamy butter with the saliva. **3** Then bite the pieces of vegetables (any size and variety you like) and mix them with the peanut butter. **4** A teaspoon of soy sauce is placed sublingually and then the mix is savored and chewed. **5** You can keep adding pieces of vegetables while the seasoning continues in the mouth.

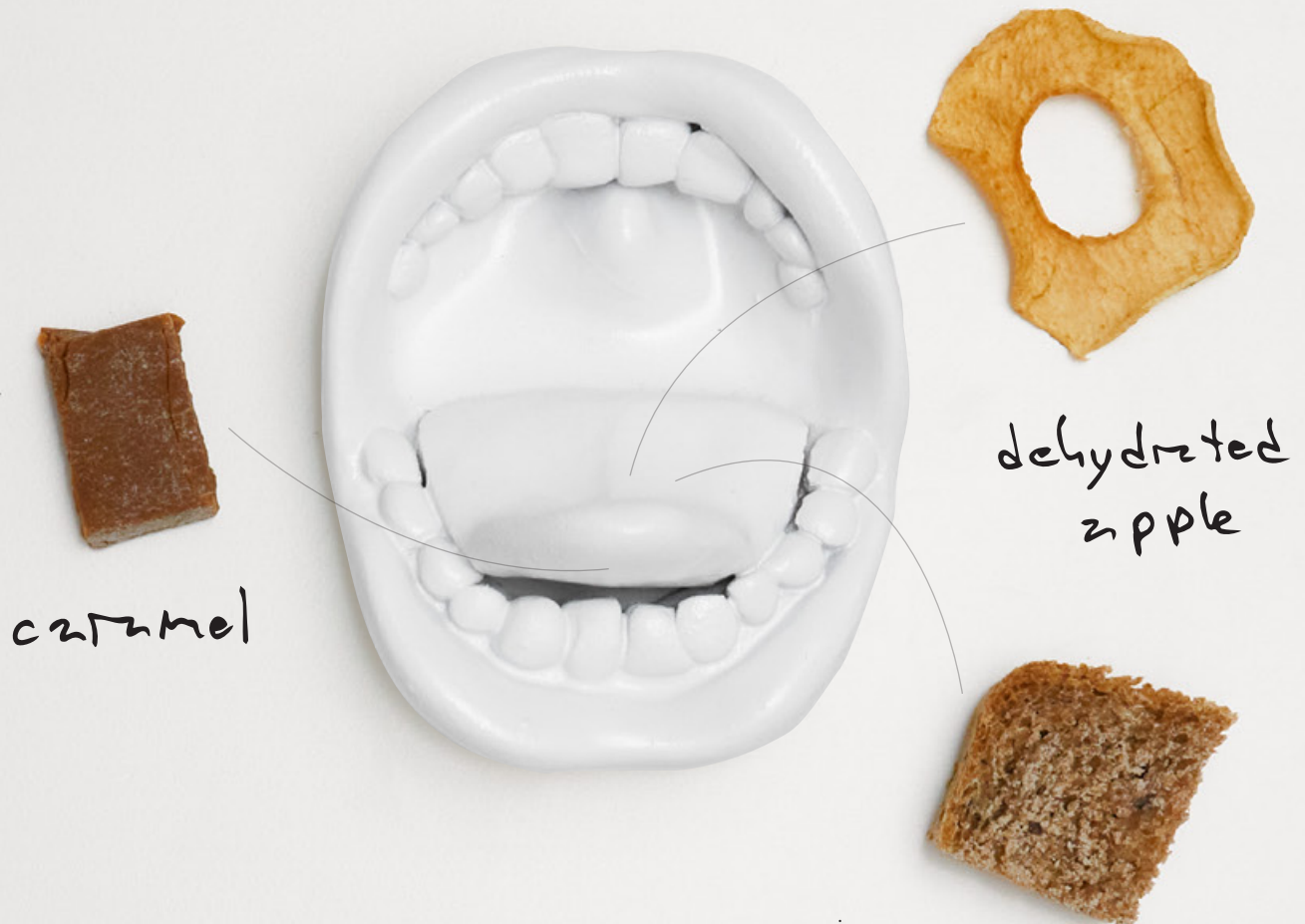
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Note:

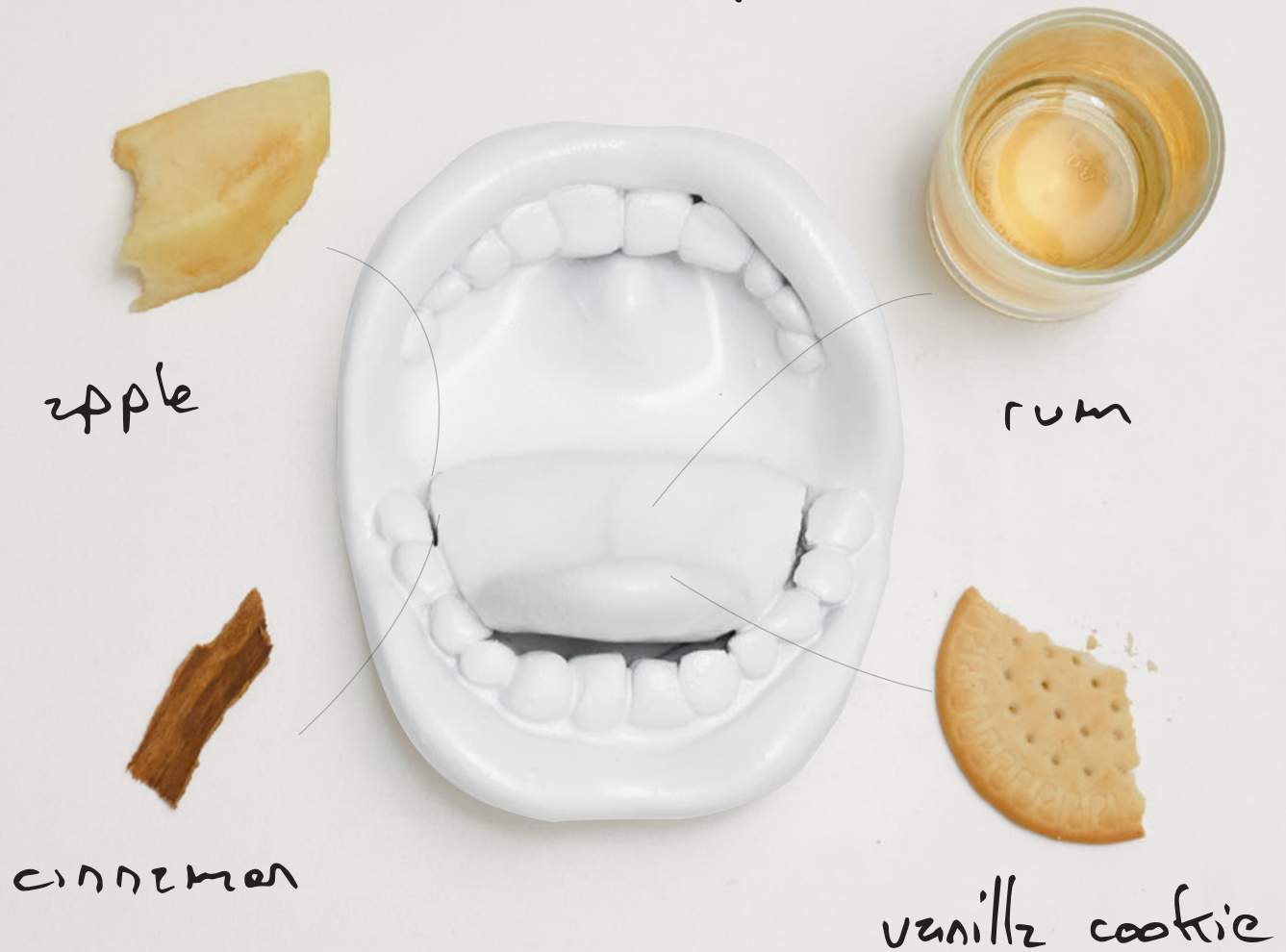
• Caramel in Spanish is called *Dulce de Leche (DDL)*, which comes in a spreadable format, but also as soft and hard candies, similar to but not exactly the same as caramel.
The original recipes in Spanish were designed with DDL, but caramel can be used if no DDL is available.

Apple Dessert



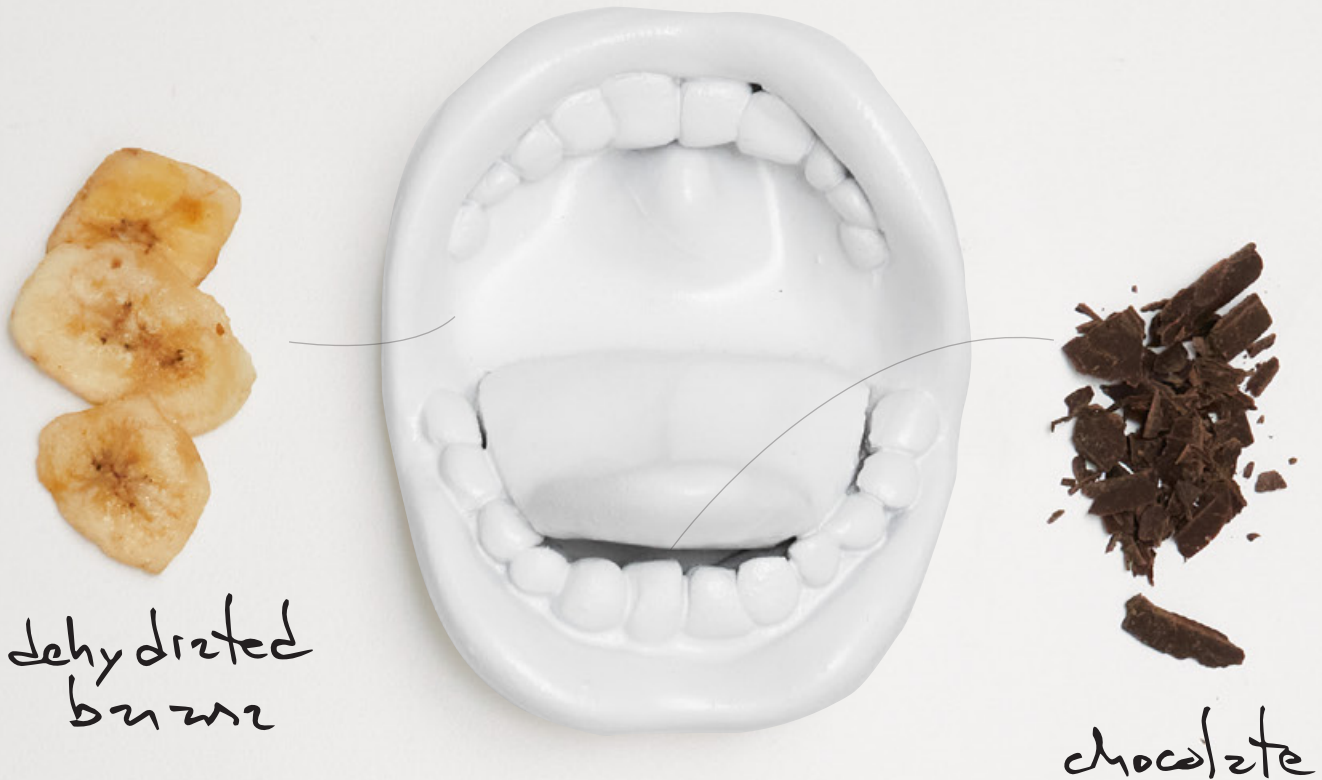
1 A small piece of caramel candy is placed under the tongue. **2** A slice of dehydrated apple and a small piece of bread are placed on top of the tongue. **3** As the caramel dissolves and saliva is produced, the tongue is moved to circulate the saliva, as the apple and bread soften. **4** Then the apple and bread are chewed to integrate them and the caramel can be removed or continued sucking.

Apple pie



1 Small pieces of peeled apple are bitten off and lodged in one cheek to marinate with a small cinnamon stick (or powder) and a sip of rum is taken until the apple feels softer in texture and the cinnamon stick is removed. **2** The apple is arranged on the tongue, and half a vanilla cookie is placed on the apple. You can feel how the cookie softens with the apple and the saliva. **3** Afterwards, all the ingredients are integrated by chewing, and the temperature of the preparation rises. Optional- add a few fingers of whipped cream to taste.

Banza split



1 Dried banana chips are placed in one cheek until softened, which may take several minutes. **2** Subsequently, a small piece of chocolate is placed sublingually, and is kept there for a few moments until it melts and blends with the saliva. **3** Then the bananas are slowly chewed in with the chocolate, dosing it. **4** Proceed to make a few swishes to savor everything together.

Banza w/ peanuts



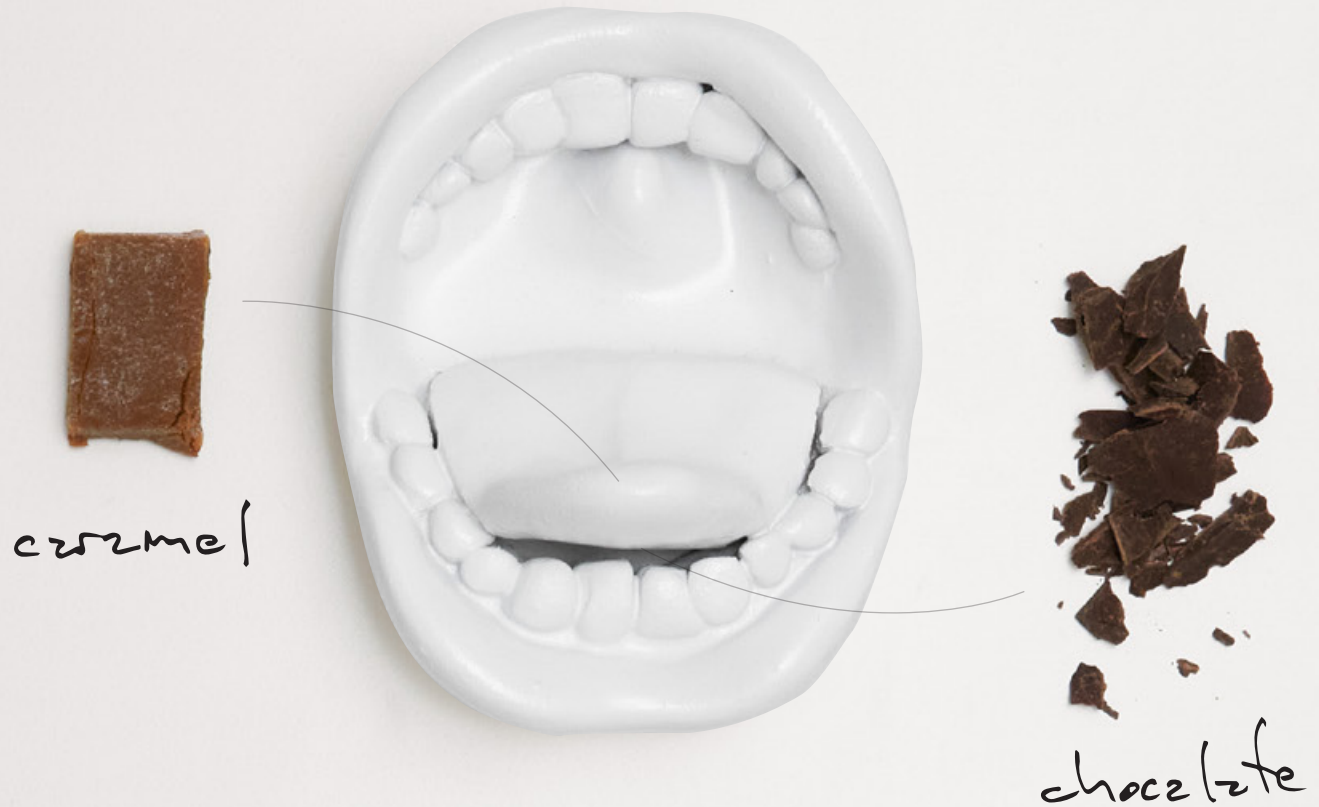
Banza



peanuts

1 A handful of unsalted roasted peanuts are placed in one cheek to moisten, and a large bite of ripe banana is placed inside the other cheek. **2** When you begin to feel the peanut moistened and juicy, begin to chew small amounts without swallowing until you feel a homogeneous but lumpy paste. **3** Then slowly drain the banana, which will already be soft, moist and warm, so that it mixes with the peanut butter, playing with the textures and flavors as they blend together.

Bariloche cream



1 Caramel is put on the tongue (it can be hard or toffee type). Semisweet chocolate bits are added sublingually. As it melts, proceed to play with its textures and temperatures, making movements with the tongue so that the different sensations generated by the mixture are perceived.

(TN- Bariloche is a traditional town in the Andean region of Argentina)

Bread Pudding



1 A small piece of bread is put on top of the tongue and a teaspoon of cream is placed on top of it. **2** Caramel is added sublingually. **3** The tongue is moved gently so that saliva generated by the caramel and cream begins to blend together, and the bread becomes hydrated. **4** Then, when the bread is soft and moist, it is chewed and swished to emulsify.

Chiz pudding



1 A small amount of chia seeds are inserted into one cheek and lodged there for a long time so that they become activated as salivation begins, and when the mucilage appears a new sensation in the mouth will be felt. **2** Stevia leaves are placed under the tongue. **3** A piece of frozen fruit is placed inside the other cheek. **4** As the fruit melts and sublingual stimulation produces sweet, creamy saliva, the liquid is blended in with the chia. **5** Proceed to emulsify all the ingredients with a swish, also biting the chia seeds with the fruit.

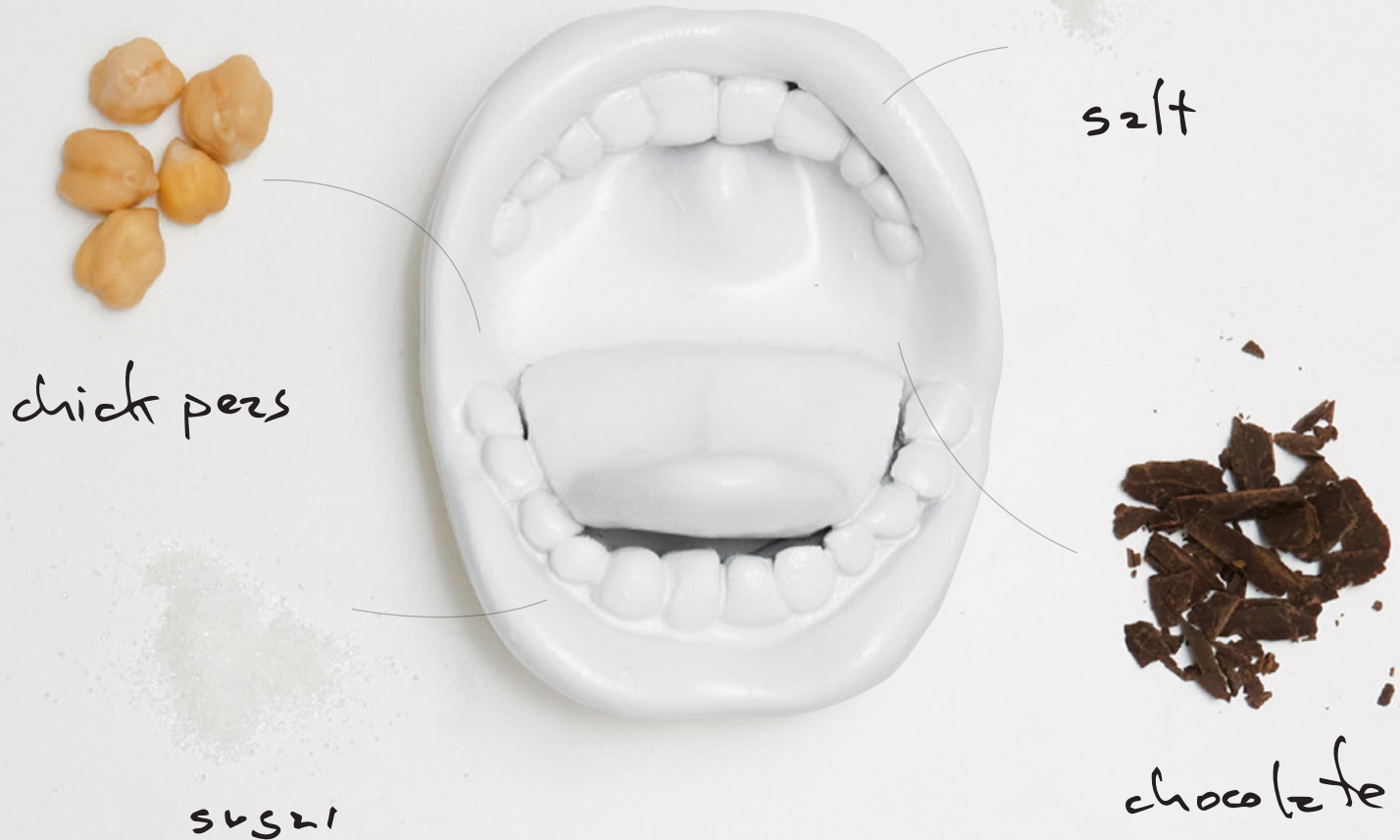
**Previous process: Pieces of fruit of your choice are frozen (you can take advantage of the pieces that are deteriorating).*

chocolate cream



1 A small piece of chocolate is placed under the tongue until it melts. **2** A teaspoon of cream is added on top of the and then it is beaten by means of strong swishes so that the ingredients are emulsified, and then slowly swallowed.

chocolate hummus



1 The commissures of the lips are painted with saliva and sugar is placed on one side and salt on the other. **2** Some chickpeas are placed in one cheek and a small piece of chocolate in the other. **3** As the chocolate dissolves, a few chickpeas are taken from the other cheek and chewed with the chocolate dissolved in the saliva to form a paste. **4** Portions of salt and pepper are taken with the tongue, and interspersed while chewing to season the paste.

**Previous process: Chickpeas are cooked (or used from a can).*

Choco tortz



coffee



chocolate
cookie



cream cheese



caramel

1 Toasted hazelnuts without skin are placed on one cheek, moving them slowly until they are moist and warm, and only when they are so soft that they can be blended, a thin slice of semisweet chocolate is added in the other cheek or sublingually. **2** As the chocolate melts, it gets mixed with the hazelnut paste, and dosed as desired.

Classic Nutella



hazelnuts



chocolate

1 Toasted hazelnuts without skin are placed on one cheek, moving them slowly until they are moist and warm, and only when they are so soft that they can be blended, a thin slice of semisweet chocolate is added in the other cheek or sublingually. **2** As the chocolate melts, it gets mixed with the hazelnut paste, and dosed as desired.

Fizzy Fruit



dry ice



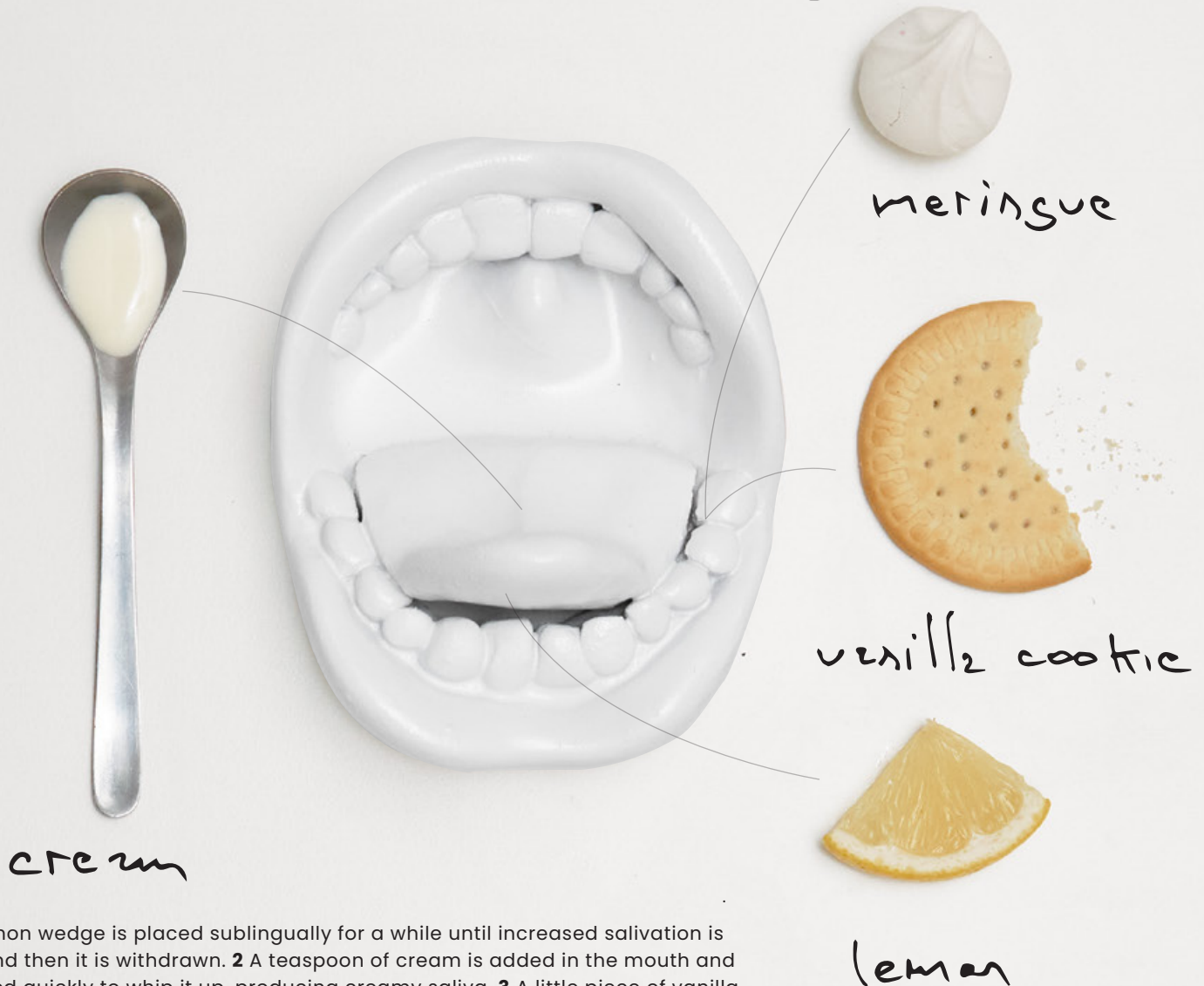
fruit

(this recipe is challenging)

1 Small bits of different fruits are introduced into the mouth. This can be done simultaneously or one by one. **2** With swishes, the fruits are moved through the mouth so that they break and thus explode effervescently. If they are introduced one by one, you can appreciate the different textures and ways they effervescent, depending on what fruit it is and if it has skin/shell or not.

**Previous process: A piece of dry ice is placed in a thermal container, covered with a towel and pieces of fruit are added (ideally red fruits that are already the right size) and left to rest for 12 hours. (Note- the desired effect is achieved only with dry ice, it is not achieved by freezing the fruit in the freezer)*

Lemon cake



1 A lemon wedge is placed sublingually for a while until increased salivation is felt, and then it is withdrawn. **2** A teaspoon of cream is added in the mouth and swished quickly to whip it up, producing creamy saliva. **3** A little piece of vanilla biscuit and meringue are bitten directly to feel the different textures of solids while they are firm, so as to appreciate how the lemon cream softens them.

Marinated raisins



1 A handful of raisins (seedless) is placed in one cheek and left to moisten and warm up. **2** A short sip of rum or similar is poured under the tongue as best as possible (w/a spoon or dropper). **3** At the beginning, you will feel a little burning, when the effect begins to wear off, release the raisins that should already be softened and let them finish marinating with the rest of the saliva and rum as desired. **4** Then they can be crushed and slowly swallowed.

M222M0112



1 An orange peel and a small cinnamon stick (or powder) are introduced into one cheek to macerate with the saliva that is produced so it impregnates with flavor. **2** When a good amount of marinated saliva is generated, remove the peel and cinnamon stick, add a few grains of white corn and chew them to achieve a cream with the saliva. **3** Then lips are painted with honey and the tongue seasons to taste. **4** Some nuts are then added and chewed to generate a contrast of textures; liquid, soft and crunchy.

**Previous process: White corn is cooked (or used from a can).*

Marmalade

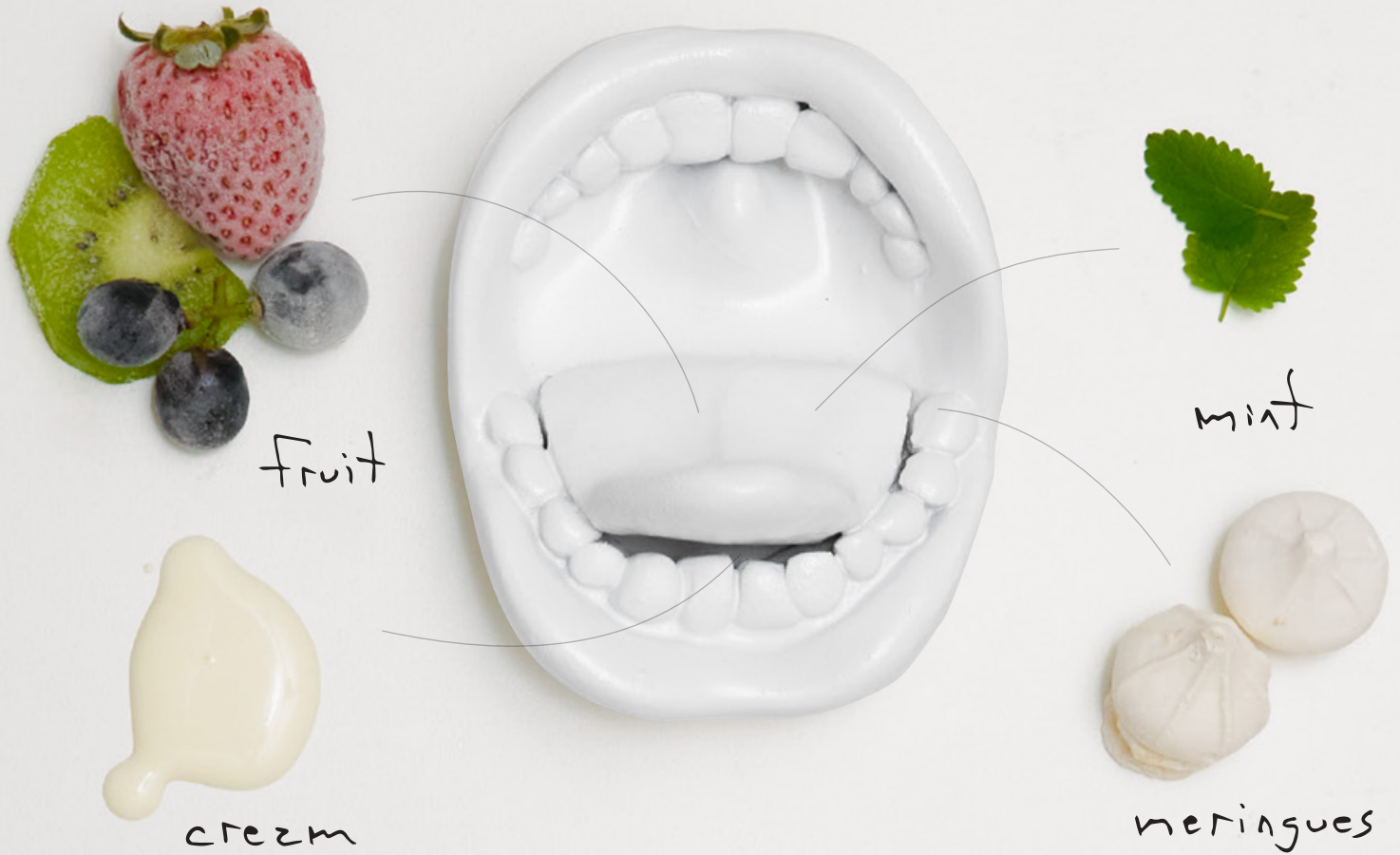


Fruits

1 small amounts of frozen fruit are introduced into the mouth and moved around by means of swishes so that they dissolve. **2** Fresh fruits are also added so that they coexist simultaneously and the different textures and temperatures are appreciated. **3** When the frozen fruits are softer and the fresh ones almost completely disintegrated, they are chewed together in a blend of contrasts.

**Previous process: Strawberries, blueberries or other desired fruits are frozen.*

P2v10v2



1 A small piece of fruit is introduced in the mouth (natural or frozen) along with some mint leaves and moved throughout the mouth until amalgamated. **2** Then the fruits are slightly crushed and a teaspoon of sublingual cream is added. **3** All the ingredients are mixed by soft swishes until they get integrated. **4** When you have a homogeneous cream of fruit, saliva and cream, dry meringues are added and chewed to perceive the contrast of textures.

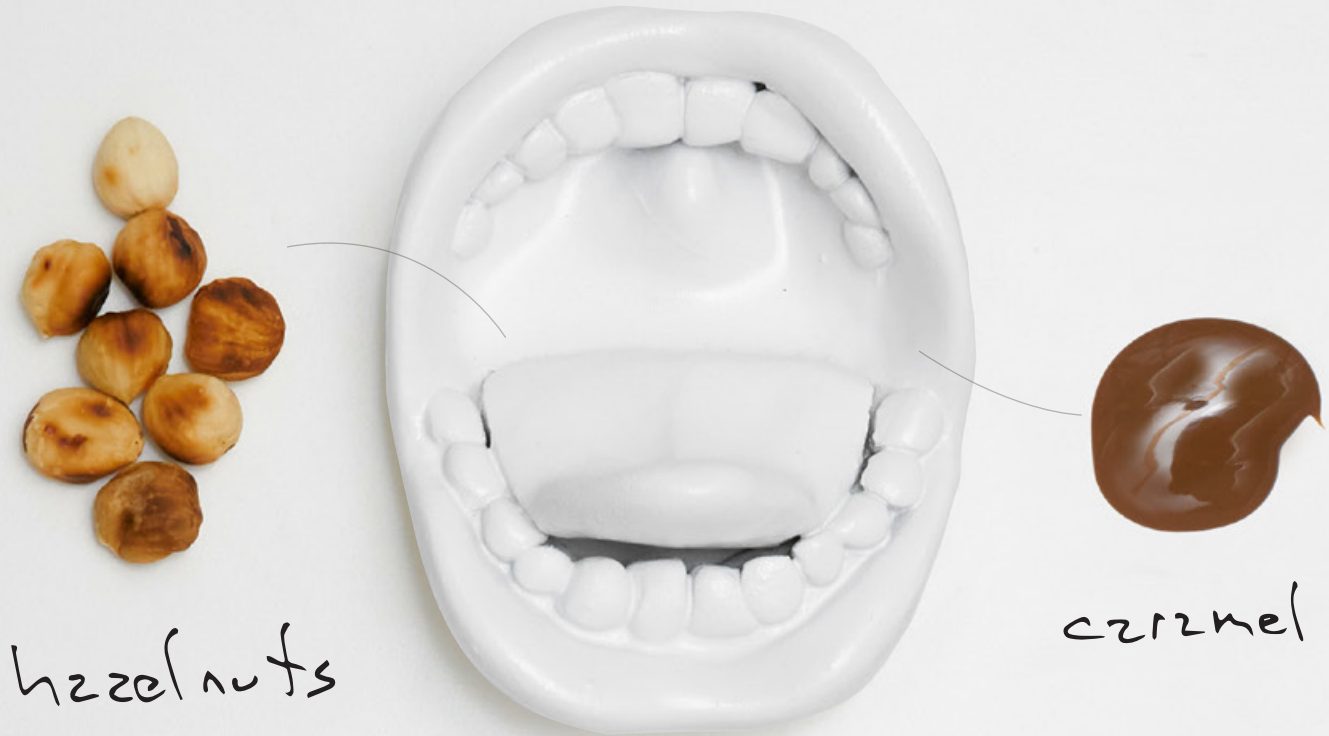
Rice pudding



1 The rice is placed in one cheek so that it softens and absorbs mouth temperature. **2** Then the cream coin is added to the tongue, and a small piece of caramel is placed sublingually. As they dissolve, the saliva absorbs the rice flavor, and vice-versa. **3** Then slow swishes are made to amalgamate the liquid with the rice and finish dissolving the caramel.

**Previous process: The rice is cooked and cooled and cream coins are frozen*

Rioplatense Nutella



1 Toasted hazelnuts without skin are placed in one cheek, moving them slowly until they are moist and warm, and only when they are so soft that they can be blended, a small amount of caramel is added in the other cheek or sublingually (optional to use caramel candy). **2** As the caramel dissolves with saliva, it gets mixed with the hazelnut paste, and dosed as desired.

(TN- Rioplatense includes the region surrounding both sides of the Río de la Plata)

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Appetizers (in general)



1 A small ice cube is placed in the mouth, followed by a sip of some aperitif you like. **2** Slowly swish while the liquid cools, and salt or lemon can be added under the tongue, according to taste.

Bzzzz smoothie



1 A piece of banana is bitten, then pressed against the hard palate until obtaining a paste of banana and saliva. **2** Add the cream coin and mix by slowly swishing. **3** Paint the commissures of the lips with honey and lick to sweeten the drink according to taste.

**Previous process: Cream coins are frozen, and a pinch of cinnamon may be added before freezing.*

Chocolate milk



1 A tiny bit of cocoa powder is inserted sublingually. **2** Then a sip of warm milk or cream is added, gently swishing briefly in the mouth before swallowing. You can also let the cocoa rest sublingually as the chocolate flavor mixes with the saliva, (w/out milk or cream) and then swallow.

Coconut milk



shredded
coconut

1 A portion of grated coconut is placed under the tongue until it softens with the saliva produced and releases its flavor. **2** Then the coconut is chewed with saliva to break up the fibers to further release its properties and even more flavor. **3** It is filtered by depositing the pulp in the cheek and sucking it through the molars to extract the vegetable milk.

Continuous tez



tez

1 A tea bag of choice is placed in the cheek, already moistened and without the string and label, (use already used tea bags for a softer taste). The intensity is regulated according to the pressure and flow of saliva that is applied. It can be sweetened to taste, with honey painted on the lips. Herbal teas are milder than black-leaf teas or astringent ones.

Grenzdinge



seltzer



mint



pomegranate

1 A few mint leaves are rubbed on the lips. **2** Take a few pomegranate seeds, crush them gently and keep them in your cheeks, together with the mint leaves. **3** Then squeeze them by pressing them against the molars, filtering their juices, and keeping the pulp between cheeks and teeth. **4** Take a large sip of seltzer and swish it around before swallowing.

Horchatz



1 A few almonds are placed in one cheek and a bit of cooked rice in the other. Along with the rice, a small piece of cinnamon stick is added. **2** When the ingredients begin to feel softer due to the heat and saliva, exhale breath and inhale it back through the nose to feel the aromatic molecules of cinnamon. **3** The cinnamon stick is removed and the mixture is chewed intensely to grind it. **4** Quick swishes are made to emulsify and integrate the rice and almond paste with the saliva, thus obtaining a thick beverage.

**Previous process: White rice is cooked and cooled.*

Jamzice water



orange



hibiscus



cinnamon



water

1 Place a small amount of hibiscus flowers in one cheek, and a small piece of cinnamon stick in the other, infusing with the saliva. **2** After a few moments, when these start releasing their essence, remove them from the mouth, take a sip of water and throw your head back in order to gargle without swallowing the water. **3** Then add a slice of the frozen orange and shake your head from side to side like a shaker to cool the drink before swallowing.

**Previous process: Freeze orange slices.*

Lemonade



1 Salivate for a few minutes, and then add a thin slice of lemon to your tongue. **2** Then take a sip of cold water or seltzer, swishing everything before swallowing. It can be sweetened to taste, by licking honey painted on the lips.

Long water



water

1 Fill your mouth with as much water as possible, and very slowly, sip by sip, begin to swallow it. At the beginning, it can be a little difficult to accommodate so much liquid, but it is good training. The longer you leave it, the water gets more viscous, as the saliva produced gets incorporated.

Mazchiato



- 1 Introduce some coffee beans into one or both cheeks, and while they are moistening and softening, they are squeezed while pressed against the gums.
- 2 When they are about to dissolve, sip a little warm milk or cream, swish it all around the mouth and slowly swallow.

Matecito



mate
herbs

1 A spoonful of yerba mate (w/out sticks) is introduced into one of the cheeks (or a tea bag of pre-moistened yerba mate), and while salivating and the yerba becoming moist, sips are sucked out, little by little. It can be sweetened to taste, with honey or sugar painted on the lips.

(TN- this is a very popular infusion found mainly in Argentina, Chile, Paraguay, Southern Brazil and Uruguay)

Michelzdz



1 A piece of tomato is placed in one cheek and the frozen beer coin on the tongue. **2** The tomato is chewed while the coin melts. **3** Take a sip of seltzer, mixing by gargling it. **4** Finally, the lips are painted with saliva and covered with salt, seasoning to taste and add a touch of hot sauce if tolerated.

**Previous process: Freeze beer coins.*

Mojito



mint



sugar



lime



rum



seltzer

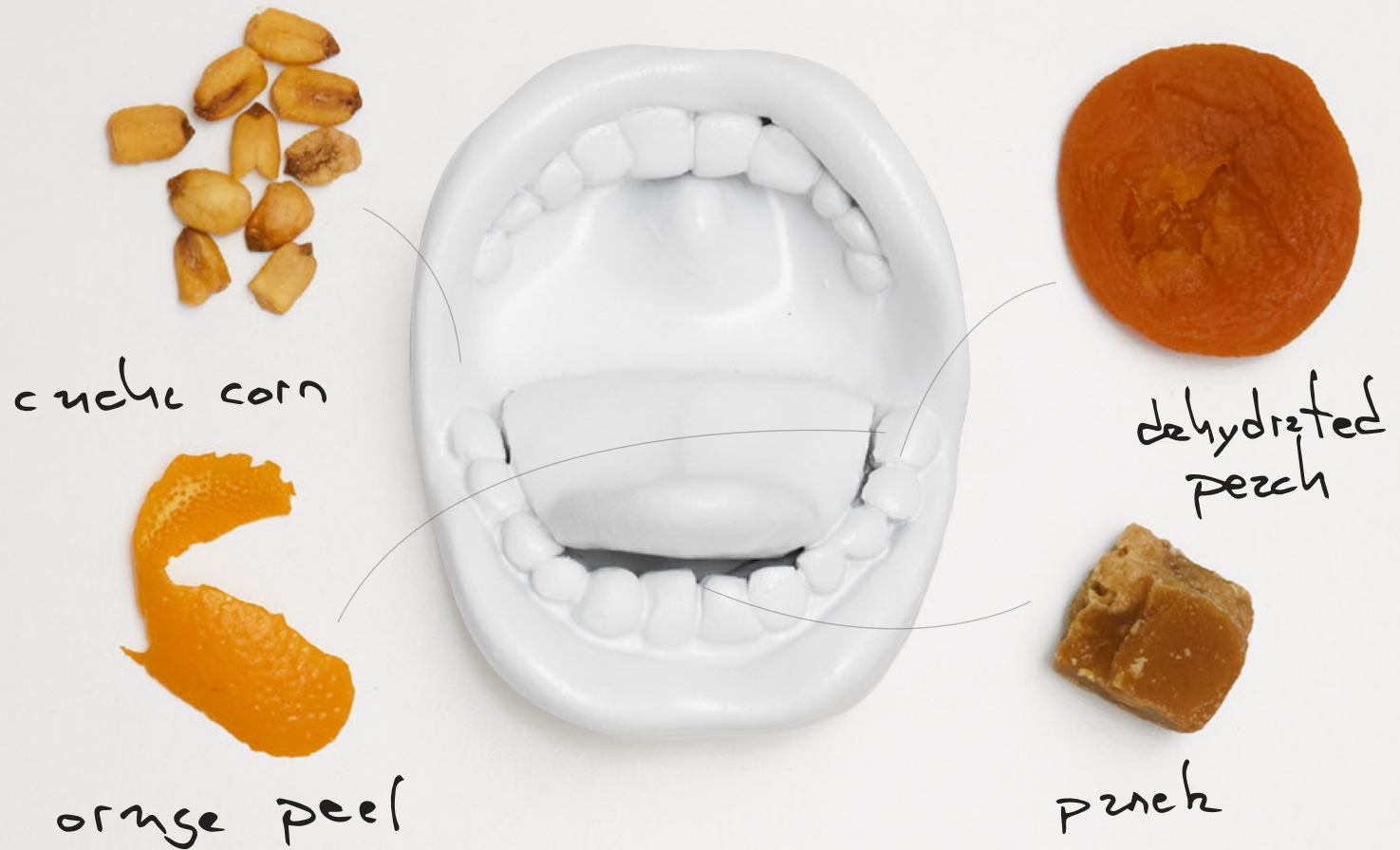
1 A wedge of lime, some mint leaves and a bit of sugar are placed in the mouth. **2** This is all chewed a little to release juices and the rest of the lime is lodged in one cheek to continue exuding flavor. **3** Add a sip of rum and then gargle, throwing your head back without swallowing. **4** Then a sip of seltzer is added, then shake your head vigorously from side to side until ready to swallow.

Mulled wine



1 A sip of red wine is introduced into the mouth and the chosen spices are added one by one and swished every time a new one is introduced. **2** Continue to swish for a few moments so that the wine warms up and continues to soak up the spices. **3** Then the spices are filtered out through the teeth, lodging them in the cheeks, and the wine is slowly swallowed. You can continue the process with the same spices until they lose flavor.

Peach and barley drink



1 A dehydrated peach is chewed a little to break it up and then lodged in one cheek so that it is macerated with an orange peel (make sure the peel does not have pith, the white layer which is bitter). **2** Some cancha corn grains are added in the other cheek, softening them while the peach is macerating. **3** Then a little panela is scratched with the incisors and placed under the tongue so that it dissolves while stimulating the salivary glands. **4** All the ingredients are then crushed to form a creamy drink when a sufficient amount of saliva has been produced in the maceration. **5** Swishes can be made to emulsify.

Soda

(carbonated or soft drinks)



1 A hard candy is introduced into the mouth until it begins to dissolve along with the saliva. It is important not to swallow the saliva/syrup. **2** Then take a big sip of seltzer (sparkling water) and with the head tilted back, proceed to gargle and then swish the mixture before swallowing it. -Note- there are so many flavors of candy or even herbs and fruits that you can try everything.

Strawberry diquiri



rum



grenadine



strawberry

1 Place the frozen strawberry in the mouth and move it from cheek to cheek so that it cools the mouth. Sense how the flavorfulness increases as its temperature rises and its texture changes. **2** When the surface of the strawberry gets soft, it is chewed to make pulp. **3** Then add a few drops of grenadine sublingually (w/dropper or teaspoon), and then take a sip of rum and swish it around before swallowing.

**Previous process: Freeze strawberries or other red fruits.*

Vermouth



orange



vermouth



seltzer

1 A frozen orange segment is placed in the mouth for flavor and for cooling. **2** A sip of vermouth is added, and then a sip of seltzer. The head is then rotated from side to side like a shaker to mix it all up before swallowing.

**Previous process: Orange segments are frozen.*

white russian



1 Introduce some coffee beans into the cheeks so that they marinate with saliva (if you want a more intense flavor, you can bite the beans). **2** Then remove the grains (or swallow them) and the cream coin is inserted on the tongue and a few sips of vodka are taken. **3** Move the head from side to side (or swish it) so that the cream mixes with the rest of the ingredients and as the drink cools, start to slowly swallow it.

**Previous process: Cream coins are frozen.*

Dessert

Dessert

Say-ahh

A graphic analysis of different aspects of the mouth and eating is next shown and developed regarding anatomy, ergonomics and metrics. The diagrams and data represented are of a suggestive nature (not necessarily exact), to be used as a point of reference and validation. The metrics taken in terms of drinking and eating abilities are taken as averages, since these data are highly variable, depending on the age, size, health and cultural patterns of each person, among other factors. Beyond these caveats, it is useful to make a first approach to the subject matter in the spirit stated.

A. Alimentary anatomy

- a. Digestive system
- b. Parts and functions of the mouth
- c. Mouth sizes and measurements

B. Ergonomics of eating and drinking

- a. Intuitive actions
- b. Specific actions to bring food to the mouth
- c. Specific actions that occur inside the mouth
- d. Actions that are related to eating, before reaching the mouth

Note: in the practice of eating and drinking, the specific actions discussed above are combined in a diversity of sequences, understood as compound actions:

- *drink (slurp + swallow; w/out hands)*
- *drink (sip from hands + swallow)*
- *drink (sip from container + swallow)*
- *drink (suck via straw + swallow)*
- *eat (lick + swallow)*
- *eat (bite the food grasped with the hands + chew + swallow)*
- *eat (introduce food into the mouth with hands + chew + swallow)*
- *eat (introduce food into the mouth with utensil + chew + swallow)*

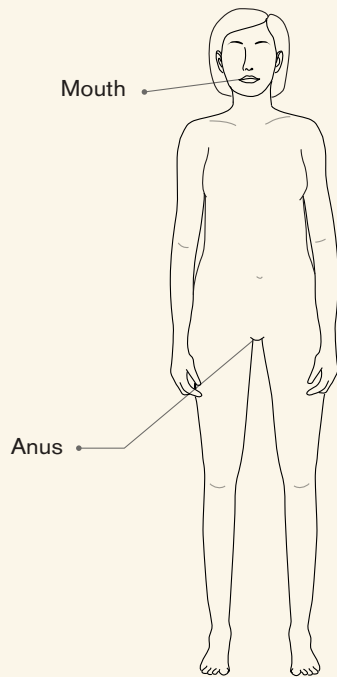
These actions are generally intuitive and semi-automatic (sometimes completely automatic), and it is precisely to this point of naturalized sequential mouth practices that MG's proposal aims at. By consciously and deliberately practicing them, it can help broaden the breadth and depth for exploring and discovering new in mouth possibilities.

C. Food metrics

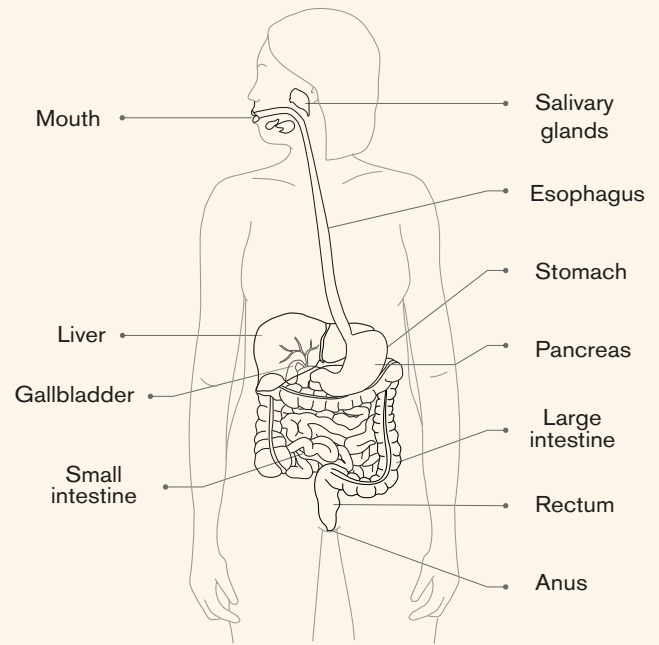
- a. Mouth sizes and measurements
- b. Relationship with utensils/crockery
- c. Liquid and solid intake (per day, session and action)

A. Alimentary anatomy

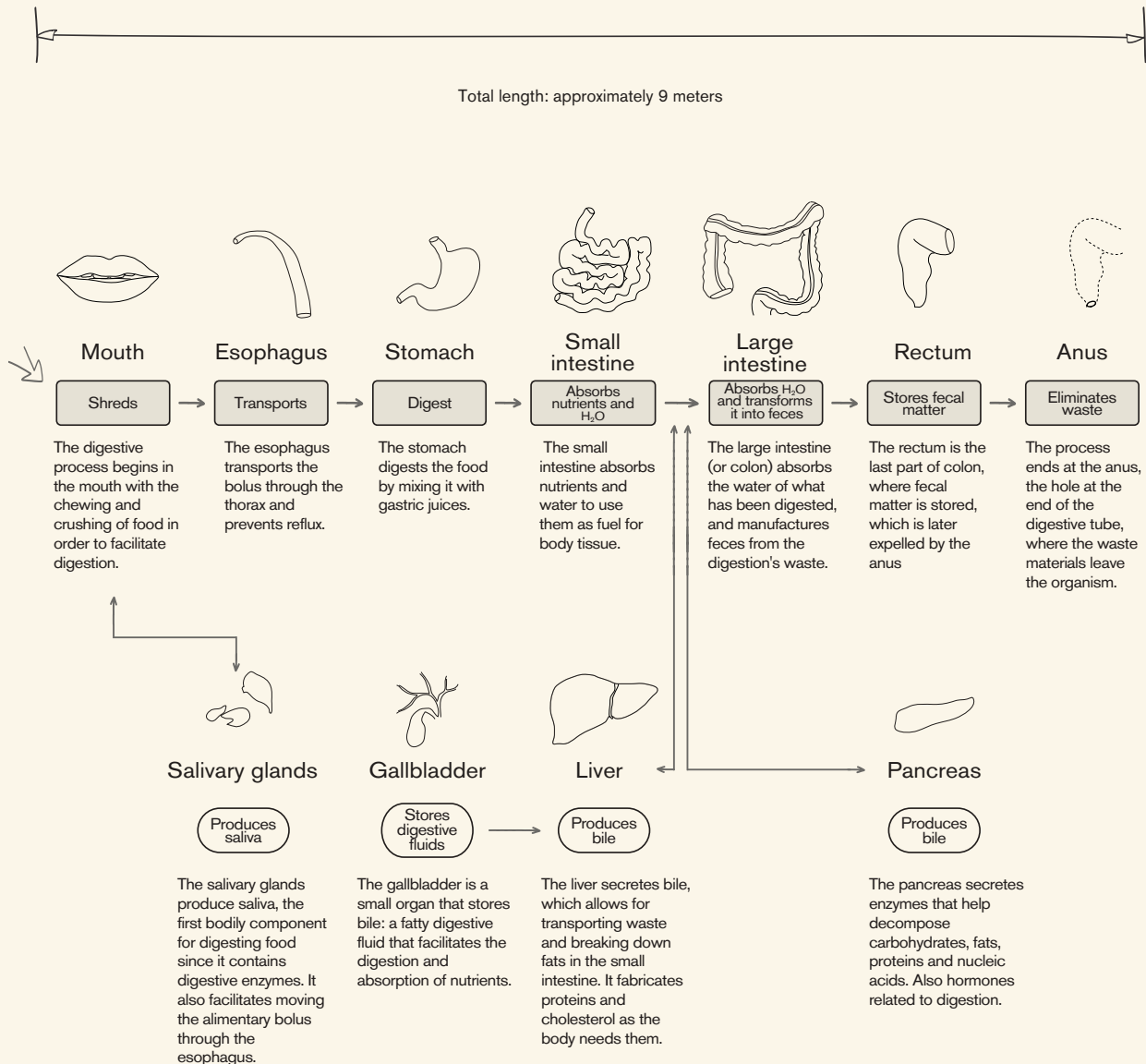
a. Digestive system



The digestive system put
into bodily context

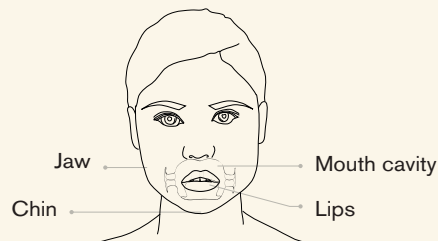


Digestive system

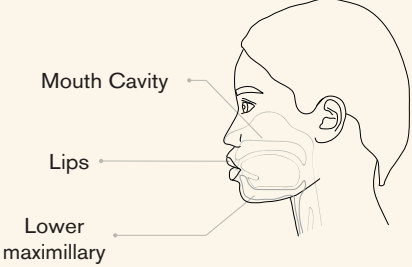


Flow diagram of the digestive system

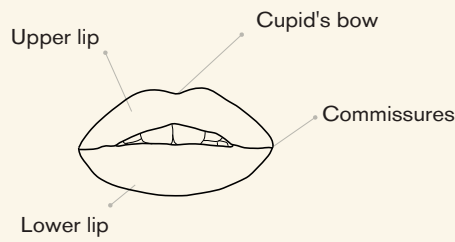
b. Parts and functions of the mouth



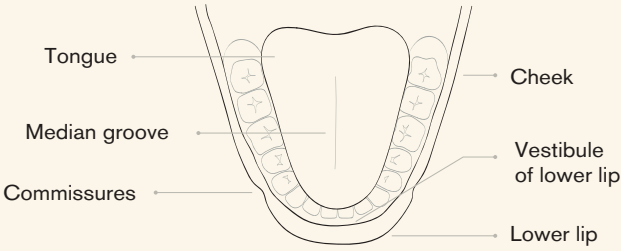
The mouth in context
of the face



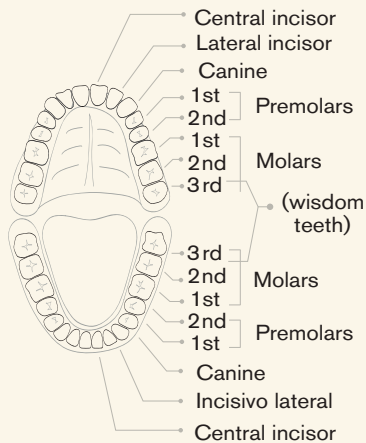
The mouth in context
of the face



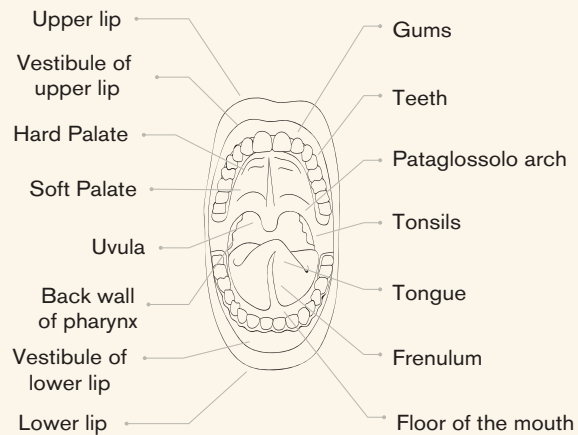
The outside of the mouth



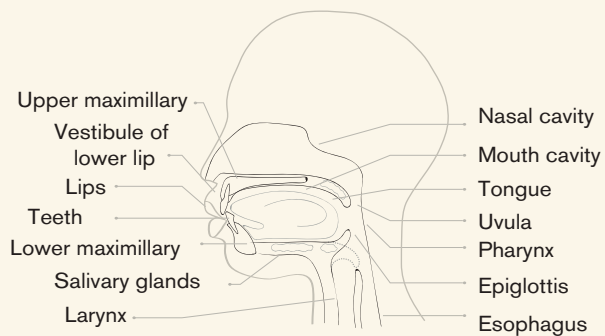
Lower portion of mouth cross section



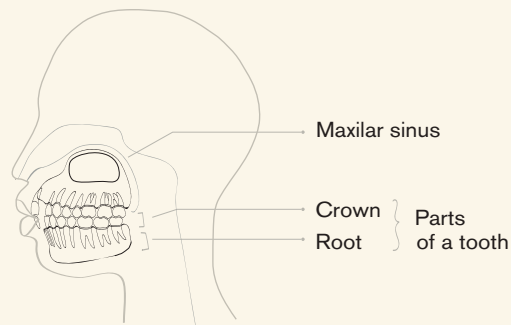
Types of teeth



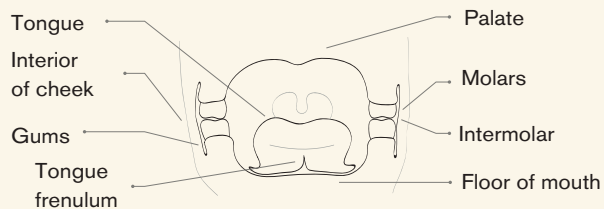
Inside view of mouth



Sagittal cross section



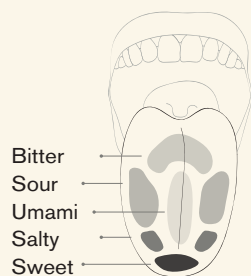
Bite details



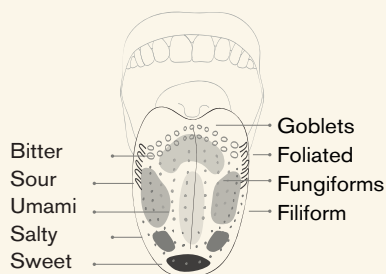
Cross section of front of mouth



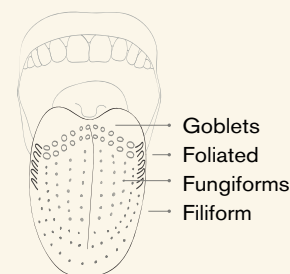
Tongue muscles



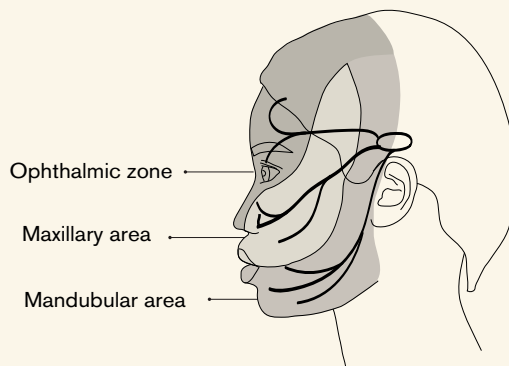
Tastes that the tongue detects



Tastes and types of taste buds



Types of taste buds



Trigeminal nerve

The main function of the trigeminal nerve is chewing. By enervating the related muscles with the opening and closing of the mouth, chewing (as well as speech and partially breathing), they relate to this nerve.

B. Ergonomics of eating and drinking

a. Intuitive actions (new borns)



Breast-feed



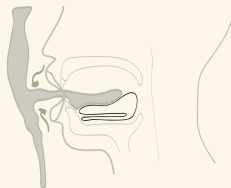
Baby bottle

b. Specific actions for approximating food to mouth

Liquids



From surface



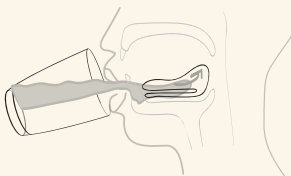
From jet



From hands



With straw



From glass

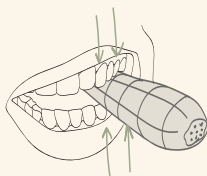


With spoon

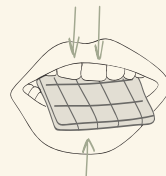
Bite



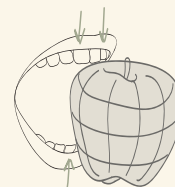
Unidimensional
semi-soft (grissini)



Unidimensional
hard (carrot)

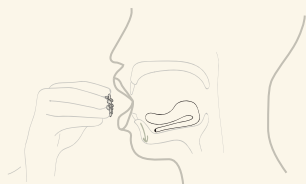


Bidimensional
semi-soft (cookie)



Tridimensional
hard (apple)

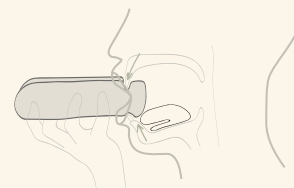
Solids



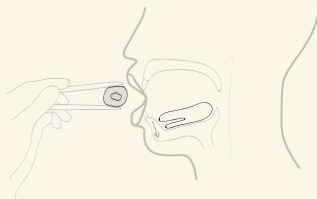
Small



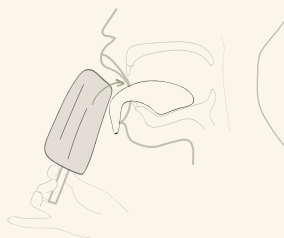
Medium



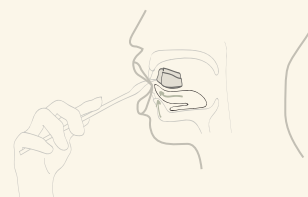
Large



With chopsticks

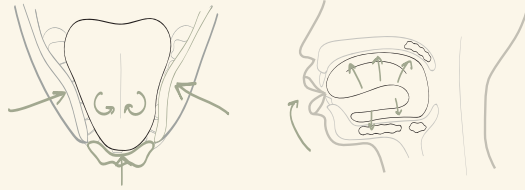


With palette

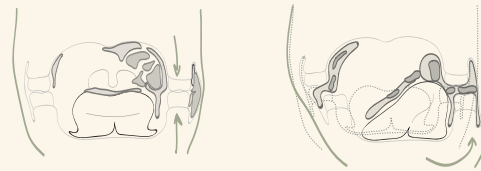


With fork

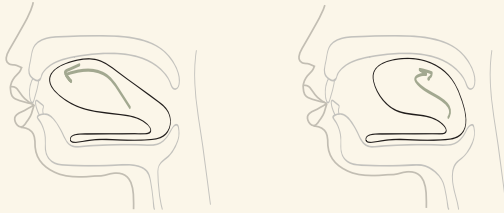
c. Specific learned actions that occur inside the mouth



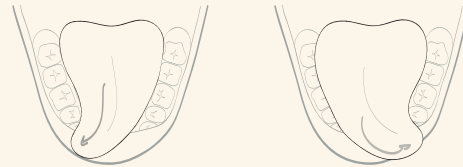
Salivation*



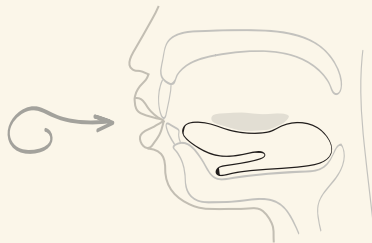
Chewing



Tasting



Licking



Sipping

Liquids



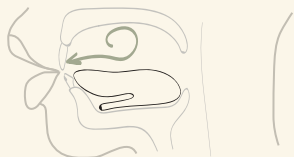
Solids



Swallowing

*Automatic phenomenon that accompanies most of the following actions.
Average saliva generated in one minute: approximately 1.6 ml.

d. Actions related to eating (coming out of the mouth)



Blow



Exhale



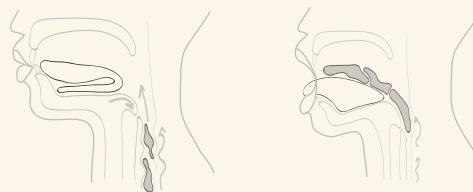
Burp



Spit



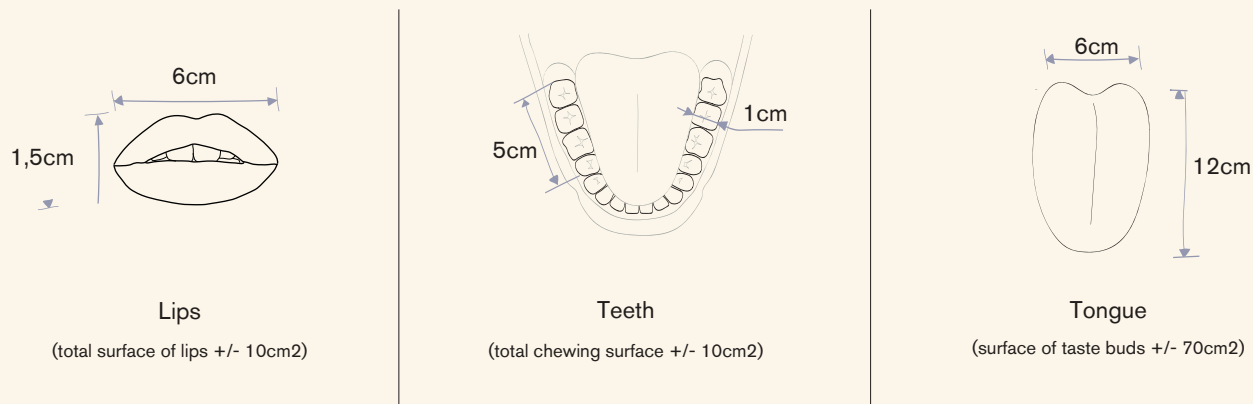
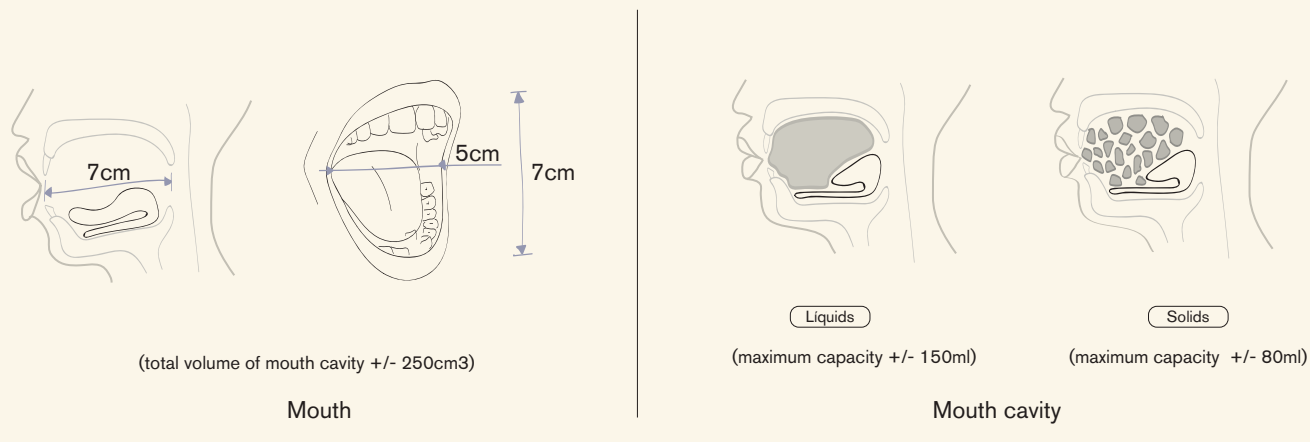
Regurgitate



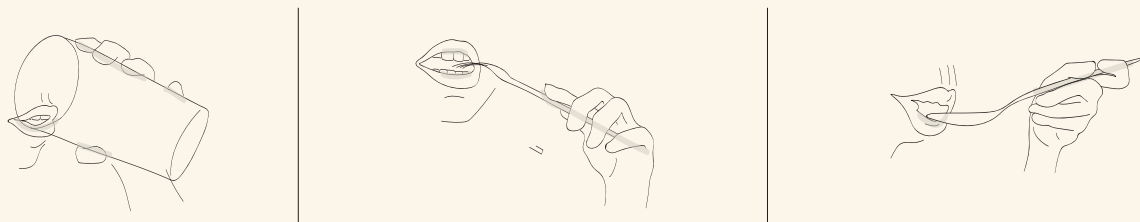
Vomit

C. Food metrics

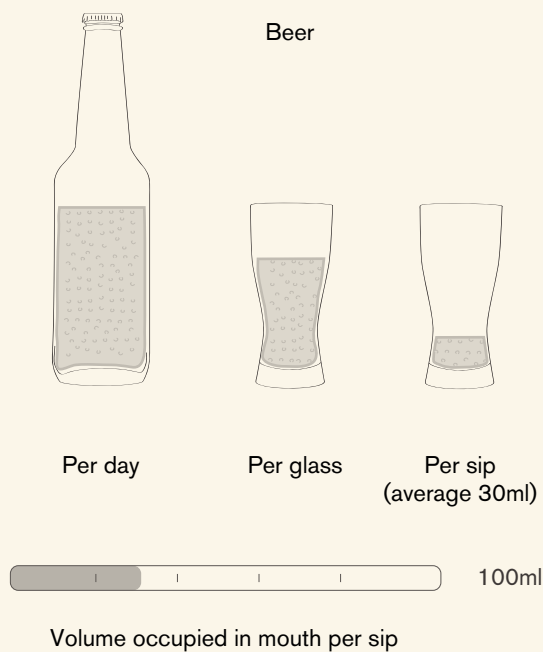
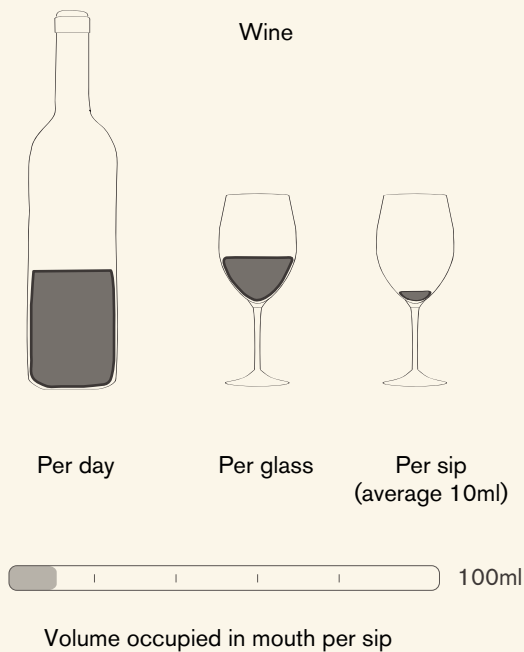
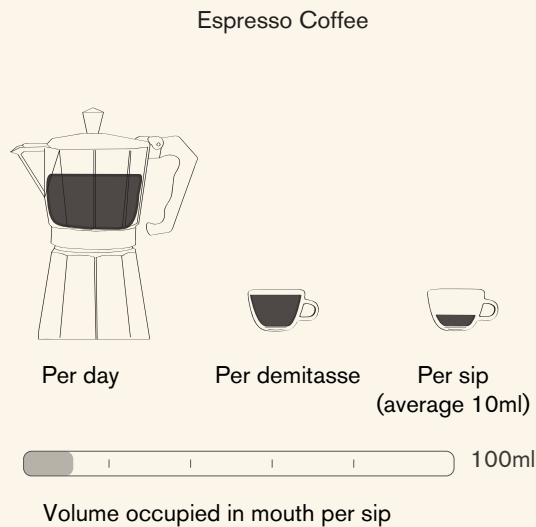
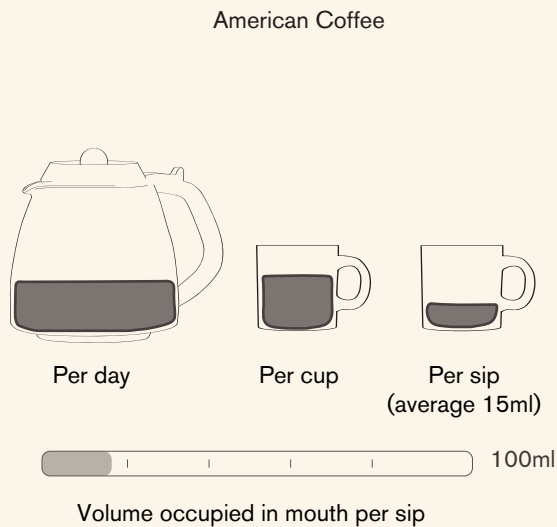
a. Size and measurements of the mouth



b. Relation of mouth with utensils/cockery



c. Liquid and solid intake (per day, session and action)



Water



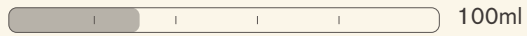
Per day



Per glass

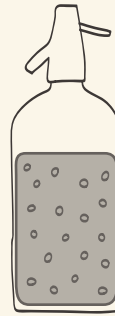


Per sip
(average 30ml)



Volume occupied in mouth per sip

Carbonated beverages



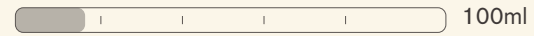
Per day



Per glass



Per sip
(average 15ml)



Volume occupied in mouth per sip

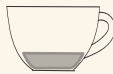
Tea



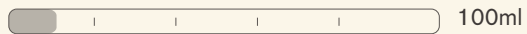
Per day



Per cup

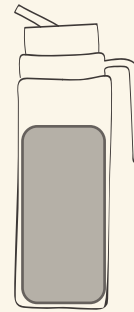


Per sip
(average 10ml)



Volume occupied in mouth per sip

Mate (infusion)



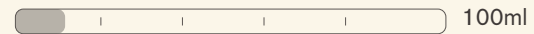
Per day



Per "round"



Per suction
(average 10ml)



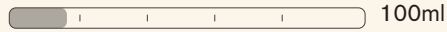
Volume occupied in mouth per suction

Soup



Per bowl
(average 225ml)

Per spoonfull
(average 15ml)



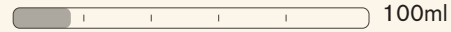
Volume occupied in mouth per spoonfull

Risotto



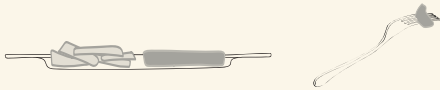
Per plate
(average 300ml)

Per mouthfull
(average 15ml)



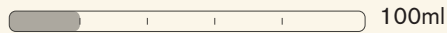
Volume occupied in mouth per mouthfull

Fish with potatoes



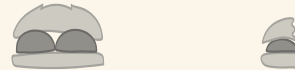
Per plate
(average 150ml of fish,
200ml french fries)

Per mouthfull
(average 20ml)



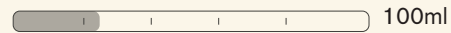
Volume occupied in mouth per mouthfull

Choripán (Sausage on a roll)



Per portion
(average 80ml of sausage,
50ml bread)

Per bite
(average 25ml)



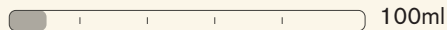
Volume occupied in mouth per bite

Chocolate



Per portion
(average 60ml)

Per bite
(average 10ml)



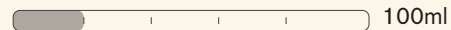
Volume occupied in mouth per bite

Apple



Per portion
(average 120ml)

Per bite
(average 20ml)



Volume occupied in mouth per bite

Hands On

How does our body relate to our eating practices? How do the mouth, hands and the rest of the body interact with food? And above all, how do the hands and mouth relate to food and beverage preparation and ingestion? At mealtimes, we interact with a variety of elements beyond food, both external (spaces, objects, etc.) and our own (mouth, nose, eyes, hands, arms, etc.). It is the mouth that tastes and likes, the one that enjoys and disgusts, the one that integrates and facilitates the intake, and much much more. It is the hands that serve as a link between the external, the otherness, and our own presence and bodily existence; it is our way of feeling the world, literally. And it is the body in its entirety that supports the mouth and holds the hands, while allowing us to interact with others, with space, and with all of its contents. Let's explore it!

Cooking and eating with your hands involves two different but related aspects (or actions):

Mechanical: These are operations that allow for many practical actions to be taken, regarding preparation, disposal and eating food. These actions allow food to be transformed from one state to another, (e.g., kneading dough), divided (e.g., separating the amount of pasta to put in a pot), shaped (e.g., mold or bowl a corn tortilla), reconfigured (e.g., cut onion into slices), mixed (e.g., integrate ingredients for a cake), staged (e.g., plate it), served, celebrated and eaten, and finally wiped off your mouth with a napkin.

Tactile/sensory: The perception of touch makes it possible to recognize certain aspects of food (temperature, density, texture, humidity, etc.) in order to make better decisions in relation to its preparation and ingestion.

Configurations

Using the hands in the act of cooking and eating requires fine motor skills, coordination of movements, and actions that involve small muscles. In turn, our sensory experience of touch is the product of the integration of a complex network of neural signals that occur at different stages of information processing in the brain. The seamless integration of these two aspects of the hands means that we can perform many complex tasks automatically.



Basic hand configurations (with the fingers as the protagonists)



Basic configurations of the whole hand



Basic configurations of both hands together

Repertoires

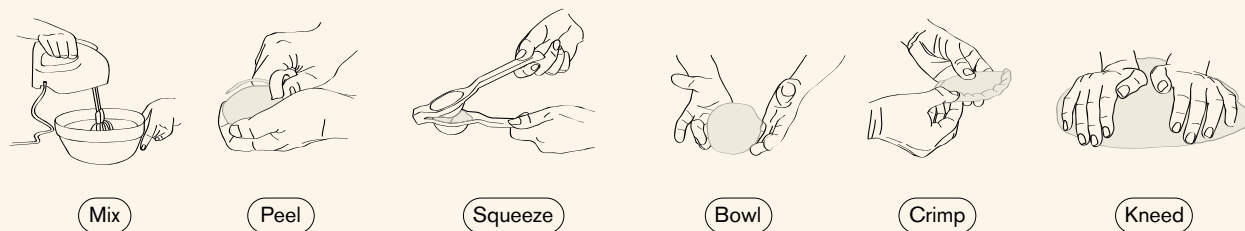
There are a lot of hands-on practices in preparing and eating food. The repertoire of uses and customs is as vast as the human cultures that practice it. At this point, the idea is to simply name this fact in order to address it, knowing its long history and contexts, and bring it closer to those who are interested in MG for investigative or recreational purposes. One way of delimiting this universe of analysis is to differentiate between the repertoires used for preparing food and those for eating it. It would be very interesting, once a sufficiently broad survey of both has been achieved, to compare them with each other to look for connections between the differences and similarities in the practices and evaluations of the crafts of cooking and eating, but for now, this is only a hypothesis.

Repertoires: preparing food

The repertoire of manual practices for food preparation is so extensive that only a few categories of analysis are mentioned here to visualize this diversity. We could consider that the evolution of humanity can be read through its gastronomic history, understood as the set of factors (tangible and intangible) that describe the transformations of nature towards culture, as is the case of tomato-ketchup. Unlike manual practices for eating, food preparation is affected by technology since it involves food transformation processes from its original state to the desired state using mechanical, physical, and chemical resources; while the eating process is about the bodily (and cultural) appropriation of the desired object.

On the one hand (no pun intended) we can differentiate the practices that use only the hands from those that use interfaces between the hands and the ingredients that are going to be transformed. In this context we consider technology to be any method, technique and/or instrument used to operate on these transformations; with which, the use of our hands can be considered as the primary technology, properly speaking. The most primitive interfaces include those used to break food into more manageable pieces (a whole animal into subparts) and also to grind it (especially plant-based food). It is no coincidence that these two operations have their oral correlation, in the incisors and molars.

One way of pondering the infinity of food transformations is an abstraction exercise that proposes that all transformation processes can be classified into three large groups: mechanical, physical, and chemical processes. These three types can work in a simple or complex way. An example of a simple process is cutting a slice of bread using a mechanical device to reconfigure the desired piece. An example of a complex process is the case of kneading bread, where the physical movements of the dough generate heat, and this promotes the leavening action at a chemical level. This simplified statement serves to facilitate project exploration, helping to open up new ideas by having a more complete conceptual map of what the key concepts and categories of analysis are in food transformation (processing).



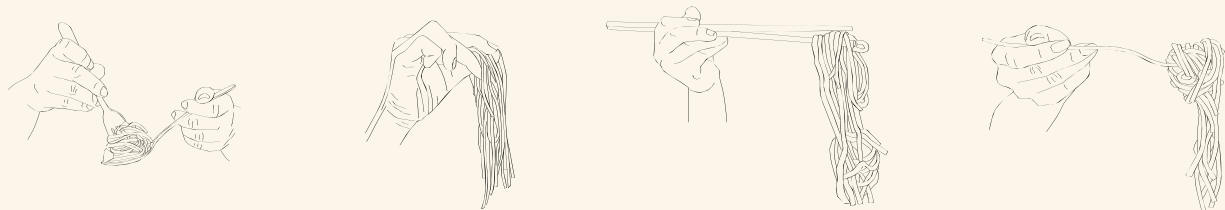
Examples of direct and indirect use of hands for food preparation

Repertoires: eating food

In order to imagine new ways of using our hands in eating, it is necessary to first review the basic actions that already exist, to be able to then detect their possible variations and combinations, which would give rise to new configurations that we can do with our hands to accompany the proposals of MG. The situations illustrated within this repertoire deal mainly with the ways of eating and drinking that are most widespread in the West. Of course, there are many more variants and possibilities, given the great diversity of cultures and customs, but this small sample is worth mentioning.



Hands and food in childhood



Hands and pasta



Ways to eat without and with utensils



Just mouth



Hand



Hands



Fork



Fork and Knife



Spoon and Knife



Chop Sticks



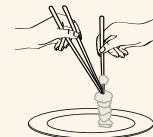
Spoon



Toothpick



Stick



Skewers

Ways to prepare and eat without and with utensils



Just mouth



Hand



Hands



Dropper



Glass



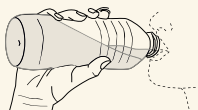
Glass and Straw



Cup and Saucer



Mug



Bottle



Leaf



Soft container



Spherified

Ways to drink without and with utensils

New Horizons

Based on what has been explored in the investigative phase shown in the previous pages, issues arise that give way to new ideas to bring to MG. Everything that this exploration suggests is very broad; it is literally about "reading hands", making an analogy with this divinatory practice. A tour of the hands leads us to recognize the relationship of its parts with the whole: we can study, separately, its anatomy and ergonomics, and stop at the nails, fingertips, fingers, palm and back, and other elements. From this reading, we can understand the hand as an integral form, such as when it is used opened, like a paddle to swim, or closed as with a fist to strike. And we can also understand it through its finer constituent parts, like when we remove a splinter with our fingernails in a precise and coordinated manner. Fine dexterity is possible because we have an opposable thumb, which can coordinate with the other four fingers. These mechanical capacities combined with the tactile ones allow us to carry out the most varied functions; this is in fact, one of the traits that characterizes us as a species.

From a morphological perspective, we can also see the hand as an example of shape, configuration, and structure, all in one. The shape of the hand can vary according to our desires, the configuration of the hand is defined by its central palm and the five fingers that arise from it, and the structure of the hand is defined by the complex network of bones and muscles, connected by tendons and ligaments.

Of the gateways that we have explored to imagine new possibilities for the hands in relation to food,

both for its preparation and its ingestion, the three that have remained on the drawing board are; technological translations, resignifications and hands in the mouth.

From the first (technological translations), it suffices to recognize that most of the technologies that humanity has developed are based on capacities that surpass the actions that the human body can do, even if just hypothetically. Almost all technology, if not all, tries to improve the capacities of the human body and mind. In this sense, it would be interesting to review food technology capabilities in detail and see their manual correlation as a strategy to detect reverse opportunities. That is, instead of going from the manual to the technological, go the other way around, as a reverse design exercise, a kind of manualization, as a Catalan friend calls, "*manual thinking*".

The second way, (resignification of uses and customs) is a logical way to recognize and understand patterns made up of various types of factors that often collaborate or inform each other, especially cultural and geographical ones. One name given to this phenomenon is called hybridization, due to migratory movements, explorations (with or without colonizing traits), and also due to random or accidental causes. In the gastronomic (culinary) world these mixtures in which new edible recipes are carried out are sometimes called *fusion*. But the fusions can also be understood as transformations of uses and customs, in this case in relation to the hands. What is understood as "good practices" is as relative as the recipes: an offense in one context turns out to be a compliment in another, and vice versa. The idea is to become aware of these social constructs and to recognize ourselves

as accomplices, rebels, or anywhere in between. All of this is in order to understand why things are the way they are and open the game to exploring other typologies that often get confused, such as fission with fusion, and trans-discipline, inter-discipline and multi-discipline.

Another factor with a great incidence in food history has been sanitary considerations: many of the uses and customs are the result of guidelines considered more hygienic and therefore safer, in relation to health.

Finally, putting our hands in our mouths may be something of a new frontier, since it is not a very frequent practice. Of course, licking fingers has always been done, and with pleasure, as a way of taking advantage of every last drop or crumb, and also as a gesture of total enjoyment. We may also have had to stick our fingers down our throats to cause vomiting, not a very pleasant instance, but sometimes necessary. Outside of these situations, and from time to time when we use our hands to clean or release something stuck between our teeth, it is not something we usually do. Perhaps new techniques will be discovered to combine actions of the fingers with food in the mouth, be it rubbing the tongue or gums, applying pressure as does acupressure, discovering areas, as in reflexology, or other operations that combine the effects of these actions complementing food and eating. Something interesting will surely come up along the way...

Table Talk

Fields of Gastronomy and Other Openings

by Jeffrey Swartz

Despite its thriving media presence, multiple consumer typologies and contrasting diet regimes, all of which should point to a gastronomical watershed, contemporary food appears to be on unsure footing. It can be researched as a science, or as a recognized form of “studies”, and some of us have followed its emergence as a category of “design” for most of this century. Yet little of this alleviates its struggles to emerge as a full-fledged field, able to present a sufficient consensus regarding its most pertinent questions, which would then be the foundation for coherent critical dialogue.

A consequence of this dispersion, of this struggle for commensurability, is that the emphasis is constantly misplaced; we sour on the sweet while sugar-coating the rest. As food is one of our greatest potential pleasures, contemplating and “practicing” it should give us some sort of corresponding satisfaction, but that is not the case. We live in a time that is quick to rant over ancillary fixations while overrating core mediocrity. Here it is interesting to look at popular evaluation systems for restaurants, such as TripAdvisor, where formulaic family restaurants rate high because formulaic families rate them that way (the same goes for any themed eatery and its target clientele). Positive restaurant ratings have become a form of self-corroboration, where reviewers flatter themselves. Then, when a certain set of conditions are met

(like when we know we will never go back), we opt to complain like hell, nit-picking about everything. The way these battles get chosen shows how culinary enthusiasm, like alimentary wrath, has become entirely unreliable.

Perhaps, considering the complexity of food, we are asking too much. A comprehensive engagement with food is far beyond what most of us are capable of managing. Even taken as a collective endeavor, the sum total remains haphazard (most food “experts” deny this, as reality threatens their status). Who is prepared to consider the living animal and plant species and other elements we source food from; its production, harvesting and processing; its multiple layers of elaboration, from extreme simplicity to high gastronomy and ancient esoteric techniques involving multi-year processes; then everything involved in consumption itself, including physiological questions? Who has an answer to the crucial question of why anywhere from 15 to 20% of the world’s population is undernourished or straight-up starving? Or the perplexing issue of similar percentages of obesity? We would have to address the vast techno-scientific apparatus dedicated to every stage of its existence (including its residual appearance in the form of sewage). Then there would be its history, the anthropological approach, its complex ethnography. Every ethical issue it might give rise

to, from eating other animal species to the many “wicked” faces of unsustainability. All of which would intersect with its cultural meanings, folklore and imaginary domains. None of this could be understood without exploring its political economies, which corroborate how injustice is bound to food at every step of the way. Who is prepared to take food on, addressing its most exquisite details, while keeping all these facets fully activated for continuing intellectual engagement?

A contrasting argument would be that we have required too little of food that we have been quick to give it a free pass. This is the risk that comes with all things that offer a quick fix even in their most inadequate state, of which food is the leading example. Food of almost any quality responds adequately and almost always to need. Since an empty stomach can lead to intense hunger pains, as blood sugar dips and even psychological factors can bring on hunger’s anxiety, humans welcome anything that might attenuate the uncomfortable sensation. Holding off for something of better quality rather than satiating our pangs with the first options at hand—that is a level of discipline we all admire, yet few of us are able to practice. The idea of snacking on junk food before going out for an expensive meal has its logic, since that way, we exempt prime gastronomy from having to mitigate the physical discomfort of an empty stomach, as if such instrumentality were somehow beneath it.

The satiation impulse (both physical and psychological) is the most important blind spot in contemporary food debates. Much of the anxiety and discontent associated with eating is derived from this tension since we are constantly finding

ethical, health and lifestyle reasons to not be satisfied with the readiest solutions at hand. So many choices are structured through negation, by opting not to eat or drink this or that, as we build around ourselves a cage of denial. This ends up becoming unsustainable, as we find ourselves feeling guilty about breaking rules that we have imposed on ourselves. Everyone has their own way of dealing with this. I stopped drinking a decade ago, became vegetarian in early 2021, and buy a weekly basket of fruit and vegetables from a local organic farmer—but I still have an occasional alcoholic beverage, the odd bit of lamb or chicken, and most of what I eat has been touched by pesticides, insecticides or some sort of chemical process. Exceptionality and incoherence are part of my dietary system.

The way out of this labyrinth could be as simple as following a thread we have laid out for ourselves, to whatever end we so choose. Imposing a strict yet necessarily arbitrary path that somehow leads to some kind of resolution. Recently I participated in a publication¹ on a project by artist Joseph Beuys, which he named after a town near Barcelona, Manresa. In his original 1966 action, Beuys took Manresa as the city where Jesuit founder Ignatius of Loyola went after recovering from his war wounds in the early 16th century; Ignatius in turn interested him as the author of *The Spiritual Exercises*, which were written there. Beuys drew a parallel, with his own war wounds and in his own time, between the shaping of a structured path to spirituality that could be taken up by any individual, and his own project to reconstruct both art and what it meant to be an artist, faced with the moral collapse of Western civilization in the aftermath of WWII. Each case, of course, involved its own way

of parsing language, suggesting protocols, tracing gestures and establishing new symbolic meanings for actions and objects. Each emphasized path and process differently, just as the desired consequences—insight, transcendence, as well as radical personal responsibility—characterized each respective era. If *The Spiritual Exercises* reframe mystical medievalism for modern man, Beuys in turn re envisaged modern art with the idea of redoing culture and humanity for the contemporary world.

Hopefully the simile with *Mouth Gastronomy*, with its will to not only resituate food and eating, but to reshape them through actions, mechanisms and exercises centered on the mouth, is not too far a stretch. Taken in a certain way, these techniques and contemplations in and through the mouth are reconstituting, or at least have the potential to be so. All (re)foundational projects, as Reissig's certainly is, combine precision and thoroughness with speculative forays and a will to play. Sophisticated prototyping (and not only in design practice) tends to do this, matching rigor with conjecture. No truly ambitious system is merely about improving dexterity, tensing muscles or firming up neural pathways, like how musicians run through scales and riffs in repeated practice. It all has to lead somewhere.

To be sure, this gastronomy that is all about the mouth is also about everything else within gastronomy's reach, including our own well-being. In any case, since we have to start somewhere, why not center on what is not only obvious, but which, contradictorily, has been systematically ignored in gastronomical thought?

As if it were not enough (as Reissig clearly lays out) for the mouth to localize communication and respiration, apart from its multiple expressive functions (such as in lovemaking), in this proposal it is made to take on even more and more arduous tasks, conceived as a veritable culinary laboratory, a site for concoction. Rather than relieving the mouth of some of these multiple and often conflicting duties, outsourcing them as it were, *Mouth Gastronomy* brings it all back home, charging orality with an irrevocable and undeniably ambitious endeavor. Evolutionary biologists remind us that evolution moves towards generalization, specialization and redundancy; the mouth clearly responds to the condition whereby its multifunctionality and versatility can be availed of to the maximum extent possible.

As we have said, and as anyone working critically in the nexus of food will acknowledge, gastronomy and eating have yet to coalesce into anything resembling a field. It is not yet possible to attend to this defect through all-encompassing systems crisscrossing multiple facets, layers and dimensions. Holistic, overarching synthesis is even less viable since contemporary conditions doom it to failure; it would only come across as vain and premature. Fields become what they are by virtue of consensus and hard-won terms of comprehension. Compelling narratives need to come to the fore, which attract us not only by virtue of their ideas but of their capacity for literary, aesthetic seduction. Even outliers and dissidence neatly fit into the grid. With fields, conversations can be had. The existence, as we have argued, of the category of "food studies" does not alter this, since it is still, after decades, more like a convenient catch-all (i.e., for academics), with no agreement on the key issues of debate.

New disciplines of thought and practice emerge, often divisively, at specific times in history. At foundational moments, as occurs when a scientific discovery radicalizes the norm. At transitional moments, which is likely the case of food in our day. A third case would involve ideological confrontations, whose consequences are usually sectarian and intellectually impoverished. Since food is transitioning, because its old world is dying and—to borrow from Gramsci—its new world struggles to be born, this is a time of skirmishes and border raids with plenty of intrigues behind closed doors. The lines are weakly drawn, if at all, and the terms have yet to be agreed upon. Doubt, mistrust and even paranoia feed countless scuffles, few of which constitute battles of great significance. Any struggle featuring more decoys than living targets, more wooden ducks than real birds, is not much of a struggle at all. It should not surprise us to see countless attempts to take advantage of gastronomic disarray for personal, professional and economic gain.

Over a decade ago I wrote a text which argued that “critical gastronomy” did not exist, not as a recognized category of study, not even as a commonly manageable term². The premise was that as a fundamental feature of contemporary materiality and human imagination, food was an ideal subject for critical discourse. Food is potentially revelatory of a multiplicity of ideologies of distortion, control and domination; just as we are aware, even intuitively, by listening to our own disaffection, that food and gastronomy have been deactivated as vehicles for individual and collective transformation. The persistent lack of a critical gastronomy signals the uncontested victory of an all-consuming culinary, gastronomical and alimen-

tary machinery, impeding anything even close to emancipatory modes of thought and action. The terms of this defeat hold sway in the present. As we have already suggested, because food keeps us alive, binds us to family and community, fills our senses and seduces us as material and aesthetic reality, it plays a significant role in blinding us to the causes and consequences of its foundering condition³.

The fact that there is no such thing as critical gastronomy, that only a minor fringe is even remotely interested in such a thing, would in itself be one of the primary concerns of any critical gastronomy. Most likely, the only way to analyze, disarticulate and remake the hyped domain of food and eating would be to situate ourselves in relatively close proximity to the radical supporters bouncing and chanting in the innumerable end-zones of gastronomical fandom. We would have to get close up, as participatory observers, the way an ethnologist of contemporary life would do. While the accompanying fanfare continues to silence the hard questions a critical approach to gastronomy would have to address, the least we can do is insist they remain on the table, or better yet, in the mouth, to be chewed over both literally and figuratively, as *Mouth Gastronomy* proposes.

1. Joseph Beuys: Manresa, A Spiritual Geography, Pilar Parcerisas (ed.), Barcelona: Tenov, 2021. English translation by Jeffrey Swartz.

2. Jeffrey Swartz, “A Host for Critical Gastronomy: Martí Guixé’s Food Designing”, in *Martí Guixé Food Designing*, Mantova: Corraini, 2010.

3. To a large extent it still remains the same, with projects such as Gastronomía Bucal, and some other pioneering incursions, standing out as isolated exceptions. See Martí Guixé, *Transition Menu: Reviewing Creative Gastronomy*, Mantova: Corraini, 2013; Michael Symons, *Meals Matter: A Radical Economics Through Gastronomy*, New York: Columbia University Press, 2020.



Visual Study of the Gastronomic Mouth

As a complement to the drawings and diagrams illustrating the functioning of the mouth and other parts of the body involved in our personal eating practices, a visual approach to the mouth is offered through a photographic study. This perspective poses on and approaches the different gestures and instances that the gastronomic mouth exercises and practices daily or occasionally, but always ready and adaptable to the circumstances at hand.

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References



About the Author

Pedro Reissig was born in Buenos Aires, Argentina in 1961. He trained as an architect in NYC, where he grew up, and later received a PhD in design from the University of Buenos Aires when he returned in 1991. As an entrepreneur, he created the companies Nudo Design, Vacavaliente and deMorfa Agency. His designs have achieved international recognition, and have been exhibited in cultural and commercial spaces, from the MoMA Store in NYC to the Mori Art Museum in Japan. Regarding Food Design, he is a researcher at the University of Buenos Aires and a visiting professor at the University of Gastronomic Sciences in Pollenzo, Italy, in addition to collaborating with different cultural and academic institutions in various countries.

The contents of his academic work are available at www.fdx.org, the professional ones at www.dermofa.com, and the social ones at www.lafooddesign.org. He is co-author of the first book in Spanish on Food Design, and author of various publications on Food Morphology, and Food Ergonomy, among others. He is co-founder of the Latin American Food and Design Network, and the *Latin American Journal of Food Design: you eat what you are*.

About the collaborators

Matilde Lombardi was born in Montevideo, Uruguay in 1972. Her training as a textile designer led her through diverse academic instances as well as in industry, entertainment and management. Since the creation of Materiateca Viva in 2013, and the foundation of Cultura Food Design, she has managed to unite the two worlds that inspire her: materials and food. Her incipient work as an artist (Bocados Visuales) has given her the opportunity to exhibit in different academic, cultural and artistic spaces in America and Europe.

Antonella Caruso was born in Buenos Aires, Argentina in 1991. Raised as a nomad between hotels and restaurants in different provinces of Argentina due to her parents' culinary work, her first approach to cooking was at the age of 12. Except for a period of rebellion between the ages of 18 and 23, when she studied music, since 2016 she has participated in kitchen teams at some of the best restaurants in Latin America, in addition to having co-founded others, including Proper, Georgie's and Isla Flotante in Bs. As.

Federico Levín was born in Rosario, Argentina in 1982. He is a writer of novels, short stories, essays, children's stories, songs, movie scripts, podcasts and TV series. He has given improbable workshops, such as "Quit Smoking While Writing". He has been cooking daily for years and works at the crossroads of writing and gastronomy without too many certainties.

Jeffrey Swartz was born in Vancouver, Canada in 1959. Living in Barcelona since 1987, he is an art and design critic and curator and is currently a professor of art and design history and theory at the EINA and ESDi (Spain) Universities, as well as at Emily Carr University of Art and Design (Vancouver). He is co-author of "Barcelona: *Eating and Drinking*", published by Time Out in 2002, and has taught courses on food policy, haute cuisine and food in art. He also researches and publishes on the relationship between art, urbanism and radical political movements.

The ***Latin American Food Design Network*** (www.lafooddesign.org) is the space where, since its foundation in Uruguay in 2013, the understanding of the meanings, purposes and scope of FD has been developing, which are proposed here in two complementary dimensions: the specific and the general.

FD refers to any action that improves our relationship with food in various instances, senses and scales, on a personal or collective level, and in the context of food ecosystems made up of edible products and materials, spaces, territories, technologies, experiences, processes and practices, tangible and intangible. FD uses the resources of design to better understand, envision and participate in the senses of care and health of these ecosystems, for the good of all living beings on the very planet that hosts us.

FD is a way of being and interacting with food ecosystems, of rethinking ourselves as active decision-makers, accomplices and caretakers of the transversality of food from our individual and daily practices, those of our trades, or from social ones, and over time. These put into perspective as many voices, knowledge and wisdom necessary to improve food contexts from their origins and in their entirety. FD is a community that seeks to take care of LIFE from the feeling-thinking-acting of design that transits the food pluriverses.

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Food Mood. Stefano Maffei and Barbara Parini, Electa Edition. Milan. 2011

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Slow Food Nation. Carlos Petrini. Slow Food International, Turin, Italy. 2013

The Botany of Desire: a plant's-eye view of the world. Michael Pollan, Random House Publishers, USA. 2001

The Physiology of Taste: or meditations on transcendental gastronomy. Jean-Anthelme Brillat-Savarin. Original manuscript 1825. Published by Alfred A. Knopf, NY. 2009

And some fiction to accompany:

I Ate. by Martín Caparrós, Anagrama, Spain. 2013

The Art of Hunger. by Paul Auster, Penguin Books, USA. 1997



Breaded tongue
with tomato, pickle and mayonnaise.
From the series: "Living Tongues 2022"

A collection of various spices and herbs arranged on a white background. The items include: a cluster of red pomegranate seeds at the top; a piece of purple cabbage; a sprig of green parsley; a whole orange turmeric root; a piece of yellow ginger; a small black cardamom pod; a small piece of saffron; a small piece of cinnamon bark; a whole orange turmeric root; a sprig of green parsley; a small black cardamom pod; a small piece of saffron; a small piece of cinnamon bark; a whole orange turmeric root; a sprig of green parsley; a small black cardamom pod; a small piece of saffron; a small piece of cinnamon bark.

