

Today, everything is pop. The highest manifestations of culture, philosophy and art are pop, because pop is the place where we live: a hybrid, multiple and multifaceted place. But it's not just intentions that are pop, and surely there are differences in the poetics, the aesthetics, and in the ways of making and creating. There are languages, even if they are increasingly liminal and problematic in their autonomy, which are of a high and low level, therefore from a certain perspective, either the sophisticated or vulgar exists. Perhaps. But certainly, the transmission, expression, representation, channel, efficiency are all pop: that which we all hastily call "communication".

Cooking cannot and will not be an exception to this. Cooking today is pop: all of it, regardless. From the most "haute" to its "lowest" form. WE all share the same space, our relationship with food is a collective and plural one, not a one-one-one (s/he who prepares, who eats and who is eaten) but a many-many-many.

I believe this to be the initial intuition of "*Identità Affamate*", or at least that's how I like to think of it. In the global-local society, gastronomy and taste are increasingly hybrid spaces, crossed by invincible problems connected to the simple act of consuming: the bodies, the nature of the products, the economies, the cultures, the markets, the symbols, the dreams, the biographies and the identities. Pleasure and hunger, desires and needs intertwine. A great philosopher, Emanuel Levinas, once said that we don't eat to live, we eat because *we are hungry*: and in this place of hunger grows desire.

Many chefs are perfectly aware of this. They take up spaces where they intervene and are heard, just like authors who are not "just" deliverers of unnecessary delights. But then, what is pleasure? Pleasure is a right, not an option. And are we sure that it's a private right? Is it not part of public goods, just like water or bread? Therefore, chefs are part of the ethical-aesthetic space of food and the taste of food.

Identità Affamate: the dark side of the moon, the other side of gastronomy – but paradoxically, that which makes it possible. The openness towards another's taste identified as another taste, seems so inevitable, so that we can reflect on the conditions of gastronomy from inside. In order to know ourselves better, we must exert the corners of our eyes and see ourselves from outside, a bat of the eyelid which is an estrangement.

Chefs, gastronomists, experts, critics, all of the "foodworld" – from the outside, outside itself, on the street, mixed with "the foreign", "the barbarian", the ignorant, the stranger, in order to put itself into a new light, which is more connected and in tune with what happens on a daily basis, that which philosophers call "an ordinary experience".

For this reason, *Identità Affamate* seems to be an essential project, in my point of view, and is complimentary to "*Gourmand Identities*": it's not in contrast, it's not arguing against it, but instead is in vital counterpoint with it.

I hope that this initiative includes all of the operators involved; high quality cuisine and gastronomy and their research and passion need much space and broad horizons.

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