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The importance of identity in today's chefs: Mugaritz and popular culture

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ABSTRACT

This article explores the relationship between local traditions and avant-garde cuisine through *Mugaritz* restaurant and chef Andoni L. Aduriz. The methods used for its study are both descriptive (especially in the first stage of the research) and qualitative and surveys through three personal interviews with Andoni L. Aduriz to analyse how popular culture has influenced avant-garde cuisine. It highlights the importance of *Nouvelle Cuisine* in the 1970s as a milestone in the democratization of cuisine and the entry of popular culture into the kitchen. The *New Basque* and *Catalan Cuisines* also played an important role in the defence of the autochthonous and local products, and two of their leading representatives, Ferrán Adrià and Andoni L. Aduriz, brought this search for the popular to avant-garde cuisine. The article explores how Aduriz incorporates popular elements into his cuisine, such as local ingredients, *trompe l'oeil*, puns, irony, children's games and eating with the hands. It also focus on how his reflections on gastronomy, his audiovisual creations and his use of science have expanded his cooking techniques. By analysing *Mugaritz's* creative work, the article seeks to contribute to eliminating the artificial barrier that has arisen in recent times between two essential lines of avant-garde gastronomy: the consideration of cuisine as an art and its apparent distancing from popular traditions. Such a separation is illusory, more the product of a theoretical construct than of empirical observation of reality, as the following pages will attempt to demonstrate.

1. Introduction

In everyday life, cooking has always been related to the home and to the more or less immediate and pleasurable satisfaction of a basic need such as food. It was not until the 18th century, following the French Revolution and the rise to power of the bourgeoisie, that, with the appearance of restaurants, gastronomy (the new fashionable term) abandoned its more popular aspect and sought to emphasise class differences through the sophistication and refinement of its culinary creations, crockery, cutlery and the decoration of its spaces. Three important milestones will reverse this situation: the successive birth of Futurism, *Nouvelle Cuisine* and Ferran Adrià's *Techno-emotional Cuisine*, prolonged years later in Andoni Luis Aduriz's *Conceptual Cuisine* (see Table 1, Figs. 1–9).

Unfortunately, there are hardly any approaches to this subject other than those of Adrià and Aduriz themselves, who generally approach this perspective not so much from a theoretical point of view (with the exception of the newspaper articles and Aduriz's books cited in

References, as well as the author's doctoral thesis, which includes a long interview with the chef from San Sebastian), but from an inductive rather than a deductive perspective, since it is through the process of creating his dishes that we can infer this presence of local and popular traditions in their apparently very refined gestation. This is the paradox that lies at the basis of this study, which aims to show how cuisine, understood as an ephemeral art, can reconcile, thanks to the enormous intellectual and creative capacity of Adrià and Aduriz, an enormous sophistication with the incorporation of local traditions and products.

With this aim in mind, the article begins with a brief examination of the state of the art on the subject before highlighting the Methodology employed and submitting the analysis of the issue for Review and Discussion. Once all these nodal points of the research have been studied, the article concludes with a section devoted to the Results and Conclusions and another on the Bibliography used in its approach.

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2. State of the art

The relationship between popular culture and cooking goes back to cave art, for example, a painting in the Cuevas de la Araña, in Bicorp (Valencia), where a woman is seen collecting honey in a cut. In Egyptian art, one of the greatest symbioses between popular culture and food is found in funerary rites.¹ We have to wait until Greek civilisation to find this incipient relationship between popular culture and cuisine, thanks, above all, to the representations of hunting scenes and the gathering of crops and food in craters and vessels, as well as in the game of cotabos, where food and drink were mixed with the sound of metal cups and trays. Its written formulation was to be found in the culinary recipes of Mitecus of Syracuse (5th century BC), compiled by Athenaeus of Naukratis (at the height of Hellenistic culture, between the end of the 2nd and the beginning of the 3rd century AD) in his work *The Banquet of the Scholars*. The recipe book was structured around a kind of dialogue which, in the style of the genre inaugurated by Plato (427–347 BC) with his *Dialogues* (4th century BC), takes advantage of the question and answer game to offer a wide range of classical Greek cuisine. These recipes may be the first we know of the author, a cook who must have enjoyed such fame in Greece that they found their way into the texts.

And the same would happen in Rome with the collection of recipes compiled in the ten books of *De re coquinaria*, by Marcus Gavius Apicius (1st century AD),² which is dated two centuries after his death, approximately in the 3rd century AD.³ A book written in Latin, although each of its ten chapters has a Greek title describing its contents: *Epimeles* (preservation and seasoning of food; culinary rules), *Artoptus* (stews, preparation of meatballs and meat and fish sausages), *Cepuros* (vegetables and edible herbs), *Pandecter* (purées, menestras), *Osprion* (pulses), *Thalassa* (fish and seafood), etc.

Neither the Middle Ages, nor even the Renaissance, nor even the Baroque were times of great change in this respect, as demonstrated, to point out an important milestone, by the failure of Sandro and Leonardo's restaurant *The Three Frogs of Sandro and Leonardo*, the restaurant created by Sandro Botticelli and Leonardo da Vinci. The two artists proposed a number of gastronomic innovations (largely related to the artistic presentation of dishes,⁴ the lightening of portions and the profusion of vegetables) which, anticipating to some extent the gastronomic innovations of the *Nouvelle Cuisine*, did not please their contemporaries.

The first culinary revolution began to emerge in the 18th century

¹ To quote an example, in the northern necropolis of Amarna the inscription Htp di nsw ["the offering that the king gives"] can be deciphered "Offering that the king gives [consisting of] bread, beer and provisions in all the place of your belonging. 'To the ka of the Superintendent of the harem, of the Double Treasury, and of the house of the great royal wife (tiy), Huya, justified'." Quoted by Yomaha, Silvana, cdsa.academica.org/000.010/6.pdf (last accessed 18-08-2017).

² There are at least three Apicius who lived at different dates, but it is not known which of them is the author of the recipe book: Apicius (contemporary of the dictator Sulla, 1st century BC), Marcus Gavius (contemporary of Seneca, friend of Tacitus and Pliny and considered the most reliable author of the three) and Apicius Caelius (contemporary of Trajan).

³ "The oldest cookery book that has come down to us was written in the period between the first and third centuries AD. It appears to have been followed by an abridged edition in the 3rd century, which is essentially the one that has survived. The first printed edition appeared in Venice at the end of the 15th century, based on the various manuscripts handed down and collected throughout the Middle Ages. A second edition followed, printed in Milan in 1498. The book was known both as *Ars magirica*, i.e. *Art of the cook* (mageiros in Greek means cook), and *Apicius culinarius* or, more frequently, *De re coquinaria libri decem* (Ten books of the kitchen or, simply, *De re coquinaria*)." (Revel, 2009, p. 55). The same author also points out that "all Greek cookbooks pretend to be, at the same time, medical books" (p. 130), which distances them from the recipe book sense of Apicius.

⁴ Around plates with small portions of food on carved pieces of polenta, presented in a very original way.

with the emergence of aesthetics as a branch of philosophy and a new conception of the artist. At this time, French cuisine had already gained international recognition, as evidenced by the widespread distribution of French cookbooks such as *Le livre de cuisine* de Jules Gouffé (1867). During this creative process, figures such as Jean Anthelme Brillat-Savarin (1755–1826) and Marie-Antoine Carême (1784–1833) emerged in France, making gastronomy a key part of French culture. The 18th century also saw the emergence of restaurants, which were supported by the French Revolution and the decline of guilds, and brought about changes in food procurement, supplier relations, the introduction of new techniques, the globalization of recipes, and the creation of menus. These transformations led to a period of unprecedented prosperity in gastronomy, as reflected in the elaboration of tableware, cutlery, crockery, and presentation of food. Gastronomy began to intersect with traditional fine arts and theater, and the most prestigious restaurants became a tool for social distinction associated with the upper classes through luxury and ostentation and disregard for popular culture.

The rise of French Classical Cuisine marked a qualitative leap in the world of fine dining. This was characterized by the establishment of prestigious restaurants, such as *Le Faisan d'Or* (1878) in Cannes and the *Hotel Ritz* (1898) in Paris, which quickly spread to other cities like London's *Hotel Savoy* (1890) and *Hotel Carlton* (1899), Madrid's *Lhardy* (first opened as a pastry shop by Emilio Huguenin in 1839), and the Grand Restaurant de France (also known as Justin) in Barcelona. It was also distinguished by the creation of an attractive and enticing menu to attract high society tourists visiting luxury hotels.

The famous French Classical Cuisine was represented by chef Georges Auguste Escoffier (1846–1935). He revolutionized the field with his contributions to modern plating, reducing plate size to keep food warm, the order of dishes on the menu, and the use of porcelain, fine glassware, silver cutlery, and linen to enhance the presentation of his dishes. His artistic taste was demonstrated in his co-publication of two essential cookbooks, *Le Guide culinaire* (1903) and *Le Livre des menus* (1912), with Philéas Gilbert (1857–1942) and Émile Fétu. However, his adherence to strict rules stifled creativity and limited the execution of innovative culinary proposals, leading to a cuisine that was overly focused on strong flavors and excessive use of sauces. This rigidity also led to a disdain for vegetables and local, regional cuisines found in more modest and popular restaurants.

The Futurists (an early avant-garde art movement born in Italy in 1909 by artists such as Filippo Tommaso Marinetti, Umberto Boccini, Luigi Russolo, Carlo Carrá and Gino Severini) played a crucial role in the separation between Classical Cuisine and Modern Cuisine. They recognized the importance of the creative process and the new role of art in transmitting ideas and emotions. In their philosophy, cooking was seen as a tool to connect art with humans, and once freed from its basic nutritional function, it could be enjoyed with all five senses.

The Manifesto of Futurist Cuisine, published on December 28th, 1930 in *The Gazzetta del Popolo* of Turin (Marinetti, 2014), laid the foundation for contemporary cuisine by proposing several innovative ideas such as absolute originality in dishes (point 2), the use of complex plastics instead of forks and knives for a pre-oral tactile pleasure (point 4), and the rapid presentation of dishes to evoke curiosity, surprise, and fantasy (point 9). These and other suggestions marked the end of the symbiotic relationship between classical gastronomy and traditional art, and paved the way for the emergence of New Cuisines in the mid-1970s, which allowed for the integration of popular culture into refined dining experiences, revolutionising and democratising kitchens.

This study aims to explore the origins, channels of access, and effects of the incorporation of popular culture into high-standing and avant-garde restaurants, with a particular focus on the restaurant *Mugaritz* and its head chef, Andoni Luis Aduriz. The unique connection between art and gastronomy that characterizes Aduriz's work, in which culture and popular cuisine play a significant role, motivates this focus. This study seeks to answer questions such as: How does popular culture enter

the kitchens of high-standing and avant-garde restaurants? What is the impact of popular culture on menus, dishes, and other activities related to the external projection of these restaurants? Is there a relationship between popular cuisine and avant-garde cuisine?

This introduction of the popular into the kitchen has been studied, among others, by Amy B. Trube (2000). He analyses, together with other topics, the introduction of local traditions into sophisticated French cuisine, by Tommaso Savino, who examine the impact of ancient traditions on the innovations of avant-garde cuisine before continuing their research on Italian cuisine, by Antonio Messeni and Sylviya Sbejenopva in relation to the industry and the current weight of French and Spanish cuisine under Ferrán Adrià, by Isabelle Bouty and Marie-Léandre Gómez, who are able to distinguish up to three types of creativity in high-class restaurants, as well as the research on this subject carried out by José Albors-Garrigós.

3. Methods

A case study such as this one involves “to systematically investigate individuals, groups, organizations, and events” (Wimmer and Dominick, 1996, 160). In other words, according to R. Yin, it is “an empirical inquiry that uses multiple sources of knowledge to investigate a current phenomenon within its real-life context, and in which the boundaries between the phenomenon and its context are not clearly demarcated” (Ibidem). In accordance with this starting point, which can be complemented with the approaches to this methodology analyzed in a didactic way, Miguel S. Vallés (Vallés, 1997, 34–44), when he breaks down the contributions of theorists such as Tomás Alvira, Alan Bryman, Jesús Ibáñez and Alfonso Ortí and Fernando Conde, to commence our research, we conducted a comprehensive review of the existing literature on the subject, giving priority to primary sources (texts by Andoni L. Aduriz) and secondary sources (studies, books, and articles about the restaurateur, *Mugaritz*, and gastronomy in general). This was further supplemented by an interview with Andoni L. Aduriz conducted for my doctoral thesis (Santamarina, 2022) and by direct observation at the *Mugaritz* facilities for a period of two weeks. Additional studies on gastronomy were also conducted to place the aim of this analysis in a broader historical, social, and cultural context proceed to its subsequent exhaustive study through the search for fundamental categories of the data obtained, which are never quantitative, as they are not based on numerical magnitudes, which justifies the methodology used for their analysis in this article. This first approach was later complemented by attending the seminar *De la mano a la boca, Arte y gastronomía en un escenario expandido* (UIMP, 2015) and by participating in the latest Diálogos de Cocina congresses. At this stage, the idea of interviewing Andoni L. Aduriz for the Doctoral Thesis in preparation (Santamarina,

2022) began to take shape, as he was the only one capable of providing substantial data to address the main objective of this research.

Given that the greatest advantages of this method, summarised above, is that “the study takes place in the natural environment of the activity under analysis” (Ibidem, p. 149), from the outset another of the objectives was to achieve a period of stay at *Mugaritz*, which would take two weeks. This immersion in the daily routine of the restaurant allowed us to get to know first-hand how *Mugaritz* works, its different departments, the process of preparing its dishes and the repertoire of sources used in its creations. The result of this activity is reflected in the following table.

To all this data we must add the empirical observation of the results of the creative work of *el Bulli* and *Mugaritz* after tasting the menus of both restaurants, in two visits to these establishments in 2011, the second of them with the presence, among the diners, of Andoni L. Aduriz and the director and deputy director of Zinemaldia.

At *El Bulli*, there was an opportunity to see the relationship between his cuisine and popular culture through dishes directly connected to it, such as: *Mojito and apple flute*, *Parmesan club*, *olive oil chip*, *soy matches*, *mimetic chestnuts and sugar cube with tea and lime*. While at *Mugaritz* the tasting included *Potatoes with kaolin*, *Mix of tender leaves*, *fresh herbs and fried cat's tongues*, *Toasted wheat sediments* and *Hot artisan biscuit*.

This article has therefore used both the descriptive method (especially in its first phase) and the qualitative method (based on the analysis of the phenomenon studied in its natural environment, either during the stay at *Mugaritz* or during the tasting of Aduriz and Ferran Adrià's creations) and surveys through the three interviews with the chef from San Sebastian to find out his opinions and assessment of his research.

4. Review and Discussion

During the 19th century the decline of traditional arts, which was already evident in Impressionism and later avant-garde movements, found a counterpart in the mid-19th century with the rise of applied arts led by William Morris (1834–1896) and the *Arts and Crafts* movement. Morris played a pivotal role in breaking down the traditional distinction between high and low culture or between elitist and popular culture in the arts. This shift reoriented focus towards everyday objects, influenced by the works of William Morris, John Ruskin (1819–1900), and Marcel Duchamp (1887–1968), who rejected the outdated bourgeois notion of art, as demonstrated by Duchamp's ready-mades. This process of democratizing traditional arts and removing its elitist status was transferred to gastronomy, allowing it to insert itself within the new artistic parameters and embrace the democratizing spirit of the early avant-gardes. With this, they followed the expanding wave that had barely begun with the *Arts and Crafts* movement twenty-five years earlier, in

Board 1

Plan of stays and interviews with Andoni Luis Aduriz. Source: Andrea Santamarina.

Plan of stays and interviews with Andoni Luis Aduriz			
Phase	Year	Location and Duration	Goals
Research preparation	2013	Madrid and San Sebastián	Preliminary study of the bibliography of the object of study. Search for libraries and centres to access this documentation. Reading and collection of the first data. First draft of the structure.
Stay in Mugaritz	From 7-7–2014 to 21-7-2014	Mugaritz's Restaurant (Erreterria, San Sebastián)/2 weeks	Data collection and comparison of the information previously obtained with primary sources (recipes, articles, texts, workbooks, videos and photographs). On-site knowledge of how the restaurant works and of its different departments and managers: creativity, R&D, communication, management, customer service, kitchen, dining room.
Interview 1	17-2-15	Mugaritz's Restaurant (Erreterria, San Sebastián)	Design of the interview with Andoni Luis Aduriz based on the data obtained during the stay and the research itself. Second draft of the structure.
Interview 2	5-6-19	Mugaritz's Restaurant (Erreterria, San Sebastián)	Conducting the first part of the interview, which included the following sections: 1) Childhood and adolescence: his family and influences 2) About his studies 3) Learning a profession 4) From <i>El Bulli</i> to <i>Mugaritz</i>
Interview 3	24-7-19	Julian de Tolosa's Restaurant (Madrid)	Carrying out the second phase of the interview which included the following sections: 5) Working methods 6) The five senses 7) Decoration. Final structure.
			Carrying out the last section of the interview: 8) Books, publishing, videos and other creations and issues. Corroboration of several of the provisional conclusions obtained through the verification and contrast of the working hypothesis.



Fig. 1. El Bulli 2014 Menu, photograph by Andrea Santamarina, 2014. Source: Andrea Santamarina.

1887, emphasizing the importance of so-called minor arts and related works such as bookbinding and typography, embroidery, repoussé of copper and bronze, ceramics, and even jewelry made with less traditional materials, as seen in contemporary avant-garde restaurant kitchens. This unavoidable process of democratization of traditional arts and loss of its elitist status would later be transferred to gastronomy, which would capitalize on this shift and insert itself within the new artistic parameters, taking advantage of the democratizing trend established by the first avant-gardes and to let popular culture and everyday life into his creations.

The entry into the "era of technical reproducibility" according to Walter Benjamin (1892–1940) was a decisive event that changed the traditional concept of art. This expanded to include fashion, record covers, magazines, book covers, advertising (Hobsbawm, 2013) and even cooking. Until then, cooking lived in a separate world, but its implementation underwent such a transformation that it caused a real revolution in its development.

The turning point for the gradual integration of popular culture into modern and postmodern gastronomy, as observed in its evolution from the birth of Classical French Cuisine, was the emergence of the *Nouvelle Cuisine Française* in October 1973. This was marked by the publication of an article titled "Vive la Nouvelle Cuisine Française" in the gastronomic guide Gault et Millau No. 54, by Henri Gault (1929–2000) and Christian Millau (1928–2017). The article proclaimed the ten commandments of the new movement:

1. You will not overcook the food.
2. You will use fresh and high-quality ingredients.

3. Your menu will be light.
4. You will not be strictly modernist.
5. You will make use of new cooking techniques.
6. You will avoid excessive use of marinades, fermentations, and sauces.
7. You will reduce the use of fatty sauces.
8. You will take into consideration the nutritional value of your dishes.
9. Your presentations will not be falsified.
10. You will strive for creativity and innovation in your cooking.

In an indirect manner, these ten prescriptions, based on a firmly established creative philosophy and a range of culinary techniques (such as steaming, using a vacuum and cutter robot, using Teflon to create non-stick surfaces, and new freezing methods), are reminiscent of the eleven commandments established by Futurist cuisine thirty years prior. The chefs of the *Nouvelle Cuisine*, including Michel Guérard, the Trois-gros brothers, Alain Senderens, and Paul Bocuse, claimed in 1973 through their Decalogue a set of principles that would shape the essence of contemporary cuisine as we know it today. These principles emphasized the lightening of sauces, respect for fresh ingredients, integration of vegetables in haute cuisine, reduced cooking time, simplified presentations, consideration of dietetics, and above all, promotion of creativity. These changes eventually led to the entry of "popular cuisine" into luxury restaurants.

In this manner, if we focus on the second and fourth commandments of their Decalogue, it becomes apparent that these renowned chefs start by drawing from popular cuisine and adapting it to the current demands

(rejection of excessive calories, excessive portions, monotonous flavors, and repetition of classic dishes):

The second rule of their Decalogue emphasizes the use of fresh and high-quality products. The chefs valued market-fresh and seasonal ingredients, prioritizing their freshness, appearance, flavor, and aroma.

The fourth rule of the Decalogue states that the chefs will not adopt a solely modernist approach and will instead seek to preserve traditional cooking methods, while incorporating new technologies.

These chefs, then, started from the local tradition, from nearby and seasonal foods, to propose new recipes in which the natural flavors were respected thanks to their tenacity to not disguise them through sauces. If we go back to the 16th century and, in particular, to Michel de Nostradamus himself (1503–1566), he already included in his recipe book *Traité des fardements et des configures* (first published in 1556 in the city of Lyon, the homeland of Paul Bocuse) jams made from seasonal fruits collected in his environment to cook recipes in which the natural flavor of these products was also respected. Despite the fact that jams are now considered a popular food, at the time they were a delicacy intended for the upper class due to the high price of sugar.

The influence of the *Nouvelle Cuisine* can be seen in the development of a new generation of Spanish chefs in the 1980s, giving rise to the *New Basque Cuisine* and the *New Catalan Cuisine*. It can be argued that contemporary Spanish cuisine did not fully emerge until the end of the dictatorship in 1975. This was a time of great change, both socially, politically and culturally, and it was then that traditional products from each region and nationality of the country started to be valued and celebrated for their cultural significance.

In 1976, a year after the death of the Spanish dictator Francisco Franco (1892–1975), the newly established magazine “Club de Gourmets” organized the First Gastronomy Round Table in Madrid (Abad Alegría, 2011, 158), which was attended by chefs from various regions of the country. Raymond Oliver and Paul Bocuse, who had recently published “La Cocina del Mercado”, which analyzed the essentials of *Nouvelle Cuisine*, were also present. Around José María Arzak and Pedro Subijana, a significant group of Basque chefs, mostly from Guipúzcoa, gathered. This group of innovative chefs included Karlos Arguiñano, who was famous for his role as a TV disseminator of the New Basque Cuisine; José Juan Castillo; Tatus (María Jesús) Fombellida; Pedro Gómez; Ricardo Idiákez; Luis Irizar; Manolo Iza; Patxi Kintana; Jesús Mangas; Ramón Roteta; Xabier Zapirain; and Ramón Zugasti.

Very young and committed to the political changes that the country was experiencing, these chefs were convinced that cuisine was a significant part of Basque cultural heritage. They thus decided to join forces to preserve its essence, promote its renewal, and spread it through rotating dinners held in their respective restaurants. These dinners were attended by prestigious individuals from various fields, including cultural, political, gastronomic, and journalistic. In this context, cuisine, marked by its specific territory, came to be recognized as part of the cultural heritage and a defining element of Basque culture. This led to a gradual forging of a symbiosis between the preservation of the native, traditional and popular, causing committed gastronomy to move in a different direction than previously, breaking through the rigid barriers of haute cuisine which has been associated with luxury, a bourgeois taste, and the upper classes for centuries.

This first generation of chefs infused much of their creative talent into their cooking approach, quickly becoming a reference on the international scene. They anticipated the incorporation of “the popular” into kitchens worldwide in the 1990s. Their work laid the foundation for the arrival of a new generation of Basque chefs such as Santi Santamaría (1957–2011), Hilario Arbelaitz (1952) or Martín Berasategui, followed by a third and fourth generation with Andoni L. Aduriz (1971) at the head and with the prominent presence of Rubén Trincado, Bittor Arguinzoniz (1960), Aitor Elizegi (1966), Elena Arzak (1969), Gorka Txapartegi (1970), Íñigo Lavado (1975), Álvaro Garrido (1976), Eneko Atxa (1977), Josean Alija (1978), Zuriñe García, Aizpea Oihaneder, and Xabier Díez.

The second culinary revolution, following the emergence of *Nouvelle Cuisine*, began to take form in the mid-1990s in Catalonia and gave rise to the so-called Tecnoemotional Cuisine. Ferran Adrià, a culinary genius –according to Vicente Todolí, former director of the Tate Modern, or Michel Guérard, the famous French chef who even dedicated a laudatory ode to him (Weber-Lamberdière, 2010, pp. 63–64)–, was its creator and was capable of creating a system of signs and symbols around food, causing diners to visit his restaurant, El Bulli, not only for sustenance, but also in search of multisensory experiences. Adrià’s cuisine incorporates emotions into its dishes, referred to as the “sixth sense,” providing an intellectual and emotional value to food enjoyment. As stated by Vicente Arenós, Tecnoemotional Cuisine is “a global culinary movement of the early 21st century that originated at El Bulli and is comprised of chefs of different ages and backgrounds. The aim of the dishes is to evoke emotion in the diners, and to achieve this, they utilize new concepts, techniques, and technologies. The chefs involved in this movement are either the pioneers or interpreters of these ideas and systems, developed by others” (Arenós, 2011, 64).

In the summer of 2005, Adrià created the 23 principles that make up the essence of *el Bulli*’s cuisine. Among these, points 16 and 18 are noteworthy, as they explain how *el Bulli*’s cuisine, like *Nouvelle Cuisine*, is rooted in popular tradition and uses it to create a new culinary language.

“16. Autochthonous style represents a connection with one’s own geographical and cultural context, including its culinary tradition. The relationship with the environment is further enriched by a connection with nature.

18. There are two main approaches to achieving a harmonious balance of products and flavors: through memory, by drawing on the autochthonous, adapting, deconstructing, and incorporating modern recipes from the past, or by creating new flavor combinations⁵.”

Ferran Adrià, the Catalan restaurateur, who was referred to as “the Picasso of cooking” by Paul Bocuse, considered his work to be an evolution of the principles advocated by *Nouvelle Cuisine*. Adrià managed to successfully incorporate the key aspects of the innovations made by the French culinary experts and elevated cooking from a mere product to a process, making the diner the central focus of his work. As a result, dining became a collaborative experience, with the diner as the co-author of the food, similar to the concept of *ready-mades* proposed by Marcel Duchamp in the world of art.

At present, gastronomy has found legitimacy in artistic practices for the first time in history and is starting to tackle issues related to the role of humans in the contemporary world, including the use of time as an ingredient, sustainability, and food sovereignty ... These principles, which were once championed by avant-garde restaurants, are now being popularized through various media, leading to a greater understanding and appreciation of the working methods and products used by great chefs. This popularization of high-end cuisine, in conjunction with the incorporation of culture and popular cuisine into their content, is breaking down the elitism that has been associated with fine dining since the creation of the Classical Cuisine in the previous century.

Andoni Luis Aduriz was part of the team at El Bulli during 1993 and 1994, during a time when the concept of “author cuisine” had already taken root. It was there that he discovered the potential of cooking as a form of artistic expression and realized that gastronomy could serve as a means of communication. According to Aduriz, “I never considered myself a creative person until I joined El Bulli. In my previous experience, creativity in cooking was not highly valued. But at El Bulli, I was immediately challenged to question everything I knew. I was surrounded by people who spoke about unconventional topics and encouraged me to think for myself. That was a turning point for me, as I had previously just followed instructions. El Bulli was also where I signed my first contract and truly began to learn” (Author interview;

⁵ <http://www.elbulli.com/sintesis/index.php?lang=es>.

Santamarina, 2022, 270).

In Ferran Adrià's conception of gastronomy there is an intimate connection with culture and traditional cuisine, as is demonstrated by the fact that the first certification that takes place at *el Bulli* is that of a monchette cream, the invention process of which Andoni L. Aduriz recounts in the same interview: "The first idea came from Ferran Adrià, who intuitively discovered in some juice shop that when orange juice was liquefied, a foam formed that tasted like orange and its flavour was completely pure. It was then that he wondered if this could be replicated and we started working on this idea. We then came up with the foam machines, with the siphons, which were normally used for cream and which were charged with a component other than CO₂. I remember that the first foam we made was a cream of monchette, of Catalan beans. How did we achieve this? By putting a charge with a touch of carbon dioxide in the siphon" (Santamarina, 2022).

The most novel thing is that this new way of cooking (by means of scerifications, siphons and other gadgets: centrifuges, cotton candy machines, aroma synthesisers or nitrogen bowls) has spread since then and from avant-garde cuisine to the most popular cuisine and today there is practically no self-respecting restaurant that does not have one of these inventions among its utensils.

This work and life experience of Aduriz's will lead *Mugaritz's* cuisine to develop, in terms of the autochthonous and popular side of his cooking, through the conjunction of three lines of force: *Nouvelle Cuisine*, *New Basque Cuisine* and Ferran Adrià. It brings together, firstly, the desire to renew French cuisine based on tradition, market cuisine, creation and innovation.

Secondly, and following this same path, but with a more critical sense ideologically speaking, *Mugaritz* also turns to the defence of the autochthonous, the traditional and the popular which, as part of its commitment to Basque culture and cuisine as an integral part of it, has been carried out by the *New Basque Cuisine* since its beginnings.

And, finally, the cuisine of *Mugaritz* makes Ferran Adrià's creation of a new language its own, where once again the autochthonous is transformed into a radically new style, linked, as in the case of the former, to nature and to its own cultural and culinary tradition. His starting point will be, as Andoni Luis Aduriz had the opportunity to learn first-hand during his stay at *el Bulli*, creativity without limits and formal experimentation following the postulates of *Nouvelle Cuisine* and its commitment to innovation.

5. The popular cuisine of mugaritz

If we approach the definition of culture in a broad sense, we can see that "what we call culture is at the intersection of tradition and innovation. It is tradition when it is constituted by the knowledge, techniques and values that have been transmitted to us. It is innovation when these knowledge, techniques and values modify the position of man in the environmental context and give him the capacity to experience new realities. We could define tradition as a well-achieved innovation" (Spence, 2017, 15).

The kitchen at *Mugaritz* is founded on tradition, often rooted in Basque popular culture, and it achieves remarkable levels of conceptual and technical innovation. But what is haute cuisine today and how is it connected to popular culture? For Andoni Aduriz, haute cuisine is "a moment of condensed poetry," a space where "three natures coincide: the environment, materialized in landscapes and raw materials; the cook through his compositional skills; and the diners and their emotions" (Aduriz, 2007; November 12). His cuisine is rooted in tradition, market cuisine (Berasategui et al., 1998), and the principles of *Nouvelle Cuisine*, but at a time when food diversity has decreased. Aduriz points out that "according to the FAO, 75% of the world's plant varieties have been lost, along with the decades of experience and ancestral knowledge associated with them. The supply of crops from the other side of the planet to global markets has led to the loss of local production methods and forms of life and crops associated with them" (Aduriz, 2007; July 1).

At *Mugaritz*, they take a different approach, as they prioritize working with local suppliers who help them select each product, thus reinforcing the original idea of identity and belonging. The principles of Biomimicry, which involve taking inspiration from nature to create other products, are also followed. The environment is viewed as a source of knowledge and inspiration, and the plants in the area are studied for their use and application in cooking. This approach leads to the perception of natural flavors and aromas that are related to our past. For example, following Michel Bras⁶ approach, the famous French chef who revitalized the use of flowers in his dishes in the 1980s, flowers are incorporated into some of their dishes, such as "Raw Peas Tears covered with a gelatinous veil of ginger and chives" or "To temper the mood, simple soup of petals, stems, and roots of dandelion *Taraxacum officinale*. Oat milk", to name just a couple of examples.

The name of the restaurant, *Mugaritz*, has a significant meaning that reflects its connection to the local environment and popular culture. The name is derived from "Roble fronterizo," which translates to "border oak" in Euskara, referring to its location between the towns of Rentería and Astigarraga and the oak tree in the restaurant's garden. The oak symbolizes protection and gives meaning to the restaurant's philosophy, serving as a boundary between the old and new, natural and artificial, known and unknown, popular and elitist. *Mugaritz* aims to be a bridge between traditional and contemporary cuisine, between local products and exotic ingredients, and between classicism and innovation. The restaurant represents the chef's view of life from Donostia, which involves crossing boundaries and avoiding stereotypes.

As an example of his approach, in 1999 Aduriz eliminated garnishes



Fig. 2. *Guisantes lágrima crudos cubiertos con un velo gelatinoso de jengibre y cebollino* (Raw peas covered with a gelatinous veil of ginger and chives), by Andoni Luis Aduriz (Mugaritz), photograph by José Luis López de Zubiria, 2002. Source: mugaritz.com.

⁶ "One of the most beneficial influences in this battle was Michel Bras, who was ahead of his time. Coinciding with that influence, at *Mugaritz* we did something very novel in relation to herbs to show that they not only have a gastronomic meaning or provide us with a certain flavour and texture, but they also provide us with something else that is related to territory, commitment and affection. They are part of the landscape and at the same time add attributes to it that do not usually appear in botany books. Michel Bras had already discovered the role that herbs can play in haute cuisine, but what interested us was not so much what they bring on a tangible level as on an intangible one. It is true that Michael Bras was there at the beginning, but in Spain I think we were the first to introduce everything related to wild herbs to the new generations. In fact, there is an article published in a magazine that places us as the main reference from which the whole movement of naturist and bionic cuisine was born" (Interview with the author, Santamarina, 2022).

from his dishes, striving to create dishes that were composed of only four or five ingredients, banishing all that was considered unnecessary. As a result, the dishes no longer needed any accompaniments (such as bread) to provide or enhance different flavors, as the application of new techniques highlighted the original pure flavors of the ingredients. This created a democratization of the dishes, since there were no longer main or secondary ingredients, or a hierarchical division between them. This evolution also enhanced the natural flavors of the products without using ingredients that contradicted the two main principles of his cuisine: simplicity and purity. This conceptual change also implied that all products had the same culinary value, regardless of their cost and symbolic value, resulting in a significant qualitative improvement in the restaurant's cuisine.

Other times, to enhance the playful conception of the act of eating associated with its origins (Legido García, 2018), Andoni and his team collaborate with other creators in the production of videos that they present at conferences and festivals as if they were advertisements. Intentionally, they move away from the usual demonstrations at gastronomy conferences, where chefs and their teams usually prepare a dish live while explaining their work process in front of the attendees. *Mugaritz*, on the other hand, takes up the advertising strategies of the best campaigns of the Italian clothing brand Benetton, designed during the nineties by Oliviero Toscani, and does not present its products as such, but rather relies on the visual arts to show the value behind them. A value that goes beyond simply putting on a piece of clothing, since eating is a biocultural act in which the diner integrates the material and symbolic aspects of the food they ingest. In this way, Aduriz uses audiovisual language (simpler and easier to understand and, therefore, more popular) to describe his methods of work and his creations.

As an example we can note their collaboration with the theater group *La Fura dels Baus*, who created the presentation video for their dish *Macaron de Caza*. The video was premiered in 2012 in the Culinary Zinema section of the San Sebastián International Film Festival and at Gastronomika. In this audiovisual piece, the team transforms the well-known French cookie into a sweet-salty illusion, using images to bring

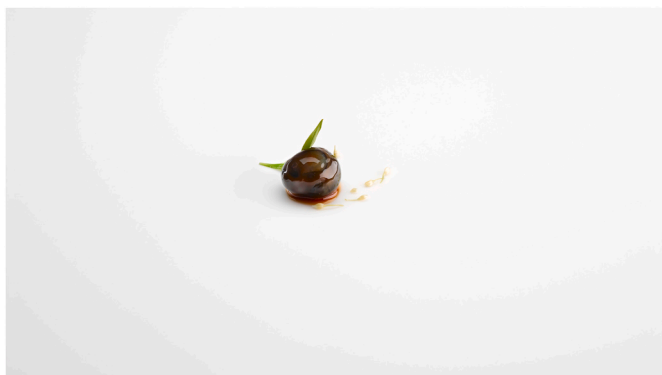


Fig. 3. *Ojos que no ven ... (Eyes that do not see ...)* by Andoni Luis Aduriz (Mugaritz), photograph by José Luis López de Zubiría, 2018. Source: mugaritz.com.



Fig. 4. *Los siete pecados capitales (The Seven Deadly Sins)*, by Andoni Luis Aduriz (Mugaritz), photograph by José Luis López de Zubiría, 2013. Source: mugaritz.com.

to life the memory of the ingredients in a new and conceptually playful manner, with nature as the central theme and drawing upon ancestral references.⁷

Another one of their dishes, called “The Seven Deadly Sins”, seems to pay homage to the film industry, much like the movie *Seven* by David Fincher (1995). The dish is a series of chocolate-based preparations inspired by the seven sins of pride, envy, anger, gluttony, greed, lust, and laziness. It is presented to diners covered and each sin is represented by a different height in a predetermined order. The presentation, uncovering, shapes, and tasting of the dish describe each sin. The tableware for the dish's tasting was also designed by GR Industrial Design and was inspired by the biblical legend of the Tower of Babel, using French natural oak wood as the raw material for the container. The use of this raw material is an implicit reference to the name “*Mugaritz*”.



Fig. 5. *Welcome to the Mugaritz party*, by Andoni Luis Aduriz (Mugaritz), photographed by Óscar Oliva, 2018. Source: theworlds50best.com.

⁷ “Following the line of the Parisian house Ladurée of seasonal macarons, Andoni Luis Aduriz’s kitchen has opted for an autumn-winter macaron. And as this is the season for hunting, the filling is not cream, but poultry (pigeon, woodcock) and the typical chocolate coating changes its formula for fresh pig’s blood, mixed with sugar and almonds. The brown colour, typical of cocoa but also of black pudding, remains fixed. And the foamy properties of the usual egg white used in pastry making are mimicked in the red meringue resulting from the whipped pig’s blood” (https://elpais.com/cultura/2012/11/02/actualidad/1351882976_225263.html).

Similarly, the entrance to the 20th anniversary celebration of *Mugaritz* can be viewed as a new statement of purpose. This time, they referenced the movie “Freaks: The Parade of Monsters” (Freaks, 1932) by Tod Browning to highlight their unconventional and outsider philosophy, connecting it to tradition (in this case, cinema). This also reinforces their connection to the world of culture, where *Mugaritz* is not just a place of consumption, but a place of thought as well. In the words of Andoni himself, “My restaurant, *Mugaritz*, is a place where we even feed people” and “the act of eating should be a joyful experience for the customer, who should have as much fun as possible” (Aduriz, 2015; April 19). At the same time, it is deeply connected to Basque popular culture and traditional cuisine.

This aspiration is also reflected in Andoni’s frequent references to childhood in his work, which is simply a way of going back to the roots. Evidence of this can be seen in the naming of some of his dishes, such as *Returning to Childhood: Toasted Milk Wafer with Lemon Ice Cream*, or in the choice of ingredients used in his interpretations of these references, such as *Ice Cream Cut* or *Cow Gummy*.” Additionally, the way these dishes are consumed, using only the hands and setting aside cutlery, is reminiscent of our early years of life.

Although eating with one’s hands has long been considered bad manners and less hygienic than using utensils in modern Western societies, this rule has been deliberately challenged in contemporary cuisine. Prestigious restaurants like *El Bulli* have included numerous dishes in their tasting menus that are meant to be consumed directly with the fingers, allowing diners to experience the texture and temperature of the food. Ferran Adrià’s team, for example, even created a series of hand-held snacks, like *Mugaritz’s* “Patatas al caolín.” The experience of tasting this dish during the author’s visit to *Mugaritz* allowed us to tactilely appreciate the external texture of the potato, similar to kaolin or any other mineral, with the content of the tuber and its unmistakable flavour. This shift in attitude towards eating with one’s hands highlights the importance placed on the sensory experience of dining in contemporary cuisine.

The trend of “Finger Food” in Michelin-starred restaurants is a part of the larger movement towards revaluating and returning to the roots of cuisine. The act of eating with one’s hands was not always considered as bad manners and has been a common practice in popular cuisine. The use of cutlery only became widespread in the 16th and 17th centuries and originally served as a sign of social differentiation between the upper classes and the common people. However, contemporary chefs like Ferran Adrià have challenged these norms by offering dishes that are meant to be eaten with the hands, allowing diners to experience the textures and temperatures of the food more intimately. This is a way of connecting their cuisine with popular and childhood experiences, where eating with hands was not unusual.

Aduriz of *Mugaritz* pushes boundaries even further with his creation, “Punto Final.” This dish invites diners to experience the ultimate flavor



Fig. 6. *Gominola de vaca (Cow Gummy)*, by Andoni Luis Aduriz (*Mugaritz*), photographed by José Luis López de Zubiría, 2015. Source: mugaritz.com.



Fig. 7. *Corte de helado (Ice cream cut)*, by Andoni Luis Aduriz (*Mugaritz*), photographed by José Luis López de Zubiría, 2015. Source: mugaritz.com.

of the meal by licking a variety of flavors arranged in the center of the plate. Is this an instance of playful experimentation, a form of provocation, or an appeal to popular methods of consumption? The purpose of this approach is open to interpretation and further investigation.

As with these creations, the team at *Mugaritz* emulates *el Bulli* in incorporating elements of low culture into high gastronomy. They are known for their dishes *Hot Artisan Tablet and Honey Water with Oats and Edible Stones*. In the first dish, the team recreates a tablet from a well-known soap brand in Spain, Lagarto soap, while in the second dish, potatoes are cooked in gray clay to give the appearance of stones. The aim of both dishes is to surprise the diners and challenge taboos by inviting them to eat something seemingly forbidden, such as soap or stones.

Mugaritz often incorporates popular taboos into their menu as a creative resource, such as in the *Blue Bread* dish, which appears to be rotting, and the sexually suggestive *Fresh Milk*.

Furthermore, on the theme of using creative resources, including political incorrectness, to surprise diners and make a statement, the *Soup of Rancid Wine Toast* dish is an example of how *Mugaritz* uses irony to make a political statement. By drawing inspiration from the iconic figure of Bibendum, the dish critiques the Michelin Guide committee for not awarding the restaurant its deserved third star. This demonstrates the restaurant’s willingness to challenge conventional norms and take risks in their culinary creations.

Similarly, *Mugaritz’s* use of fermentation has led to the creation of dishes such as *Natural Apple Velvet* and *Live Cannelloni* that reflect on the origins of many of the foods we consume today, such as wine, bread, or milk, which all arise from food that was on the verge of spoilage or loss.



Fig. 8. Image extracted from the video *Punto Final* by Andoni Luis Aduriz (*Mugaritz*), 2020. Source: mugaritz.com.



Fig. 9. *Sopa de vino rancio* (Stale wine soup), by Andoni Luis Aduriz (Mugaritz), photograph by José Luis López de Zubiría, 2016. Source: mugaritz.com.

During times of scarcity and even hunger, when nothing could be wasted, everything was consumed. This is evident in popular dishes such as torrijas or tiramisú, which make use of the last crumbs of bread to make these desserts. Much of Spain's gastronomic heritage and most popular cuisine is a result of spoiled food. Aduriz (2015, June 18) argues that the Spanish people have turned garbage into culture.

The evolution of gastronomy has indeed been a fascinating journey. Starting from the basic need to satisfy hunger and sustain oneself, cooking has transformed into a form of art, expression and communication that seeks to engage all the senses and offer multisensory experiences to the diners in a moment when cooking has reached unprecedented levels of visibility (Aduriz, 2015; June 13). Restaurants like *el Bulli*, *Mugaritz*, and others, have played a crucial role in this transformation. They have taken cooking to new heights, breaking free from traditional conventions and incorporating elements of popular culture into their dishes and establishments. Tired of the saturation of images and culinary proposals, the consumer is not looking for luxury for luxury's sake, not the pleasure of tasting expensive and exotic products or demonstrating their position in the social hierarchy, but rather to savor multisensory experiences where they can live each moment as if it were unique. Within this search walk hand in hand with other creatives (interior designers, producers, choreographers, musicians, film directors, visual artists) to turn their establishments into theatrical spaces where popular culture occupies an important place. In this way, a kind of symbiotic quiasmo has been produced between popular cuisine and experimental cuisine, which has freedom, creativity and innovation as its axes. Three concepts that were set in motion by *Nouvelle Cuisine* and whose path was followed by *New Basque Cuisine* and Ferran Adrià and Andoni L. Aduriz. In this process, popular cuisine is nothing more than the manifestation of culinary genius. This genius is what has given a Copernican twist to the evolution of gastronomy, so that memory, tradition, culinary trials and experiments, artistic concern and conceptual games have turned avant-garde restaurants into something more than ostentatious temples of luxury destined exclusively for the upper classes.

In this gastronomic revolution, science has played a fundamental role in the way they cook. In this sense, the long collaboration between *Mugaritz* and Azti-Tecnalia has become one of its great allies "not only for having taken us into the inframolecular depths, processes and technologies, but also for persisting with us in making possible the existence of the scientific journal *International Journal of Gastronomy and Food Science* (currently published by Elsevier/Elsevier) in which experts publish and have access to research that is as rigorous as it is useful for gastronomy. Or for sustaining our interest in the nutritional and organoleptic aspects that we use to design food for people with dietary or functional problems, which we have been doing since 2009 (Aduriz, 2019, p. 159).

The relationship that the restaurant maintains with disciplines such

as science has given rise, among others, to the following publications: *Diccionario botánico para cocineros* (in collaboration with F. L. Gauthier, 2006), *Las primeras palabras de la cocina* (2009), Mugaritz. *La cocina como ciencia natural* (2012), *Cocinar para vivir: cómo cocinar para prevenir el cáncer* (in collaboration with F. Fombellida, 2015) and *Innovación abierta y alta cocina: aprender a innovar con Mugaritz* (in collaboration with J. L. Larrea, 2011). In addition to these works, it is worth mentioning the long series of articles published by Andoni L. Aduriz at *El País Semanal* where he deals with a multitude of subjects (ecology, health, politics, science) with a special concern for culture. This contribution is complemented by his work as editor of the first issue of the magazine *Euro-Toques* (February 2007) and as editor since the second issue (December 2007). A publication to which he has given a new, much more modern and multidisciplinary slant since taking up this post, while at the same time creating the *Diálogos de cocina*. Books, articles and magazines that are a good starting point for a more in-depth debate on the introduction of popular culture into an environment dominated by science and creativity.

6. Results and Conclusions

Having examined the entry and development of popular culture in avant-garde cuisine, particularly in the case of *Mugaritz*, the time has come to answer the questions posed at the beginning of this article.

Where does the entry of popular culture into the kitchens of high standing and avant-garde restaurants come from? We have to go back to the *Nouvelle Cuisine* and, to a certain extent, to the Futurists, to understand that the revolutionary proposals of this French culinary movement have been the main routes for the entry of popular culture into the most prestigious restaurants. It is due to him that both the *New Basque and Catalan Cuisines* and *el Bulli* and *Mugaritz*, whose visible heads (Ferran Adrià and, among others, Andoni L. Aduriz) have on more than one occasion confessed to being faithful followers of their Gallic counterparts, have moved in the same direction.

What are their main routes of access? The added circumstance that the main architects of this change (Alain Chapel, Michel Guérard, Alain Senderens, Paul Bocuse, the brothers Jean and Paul Troisgros, Paul Haerberlin and the pastry chef Gaston Lenôtre, among others) are owners of establishments with one or more Michelin stars has meant that this transfer has taken place very quickly, particularly through the top restaurants, which have become their main channels of access before spreading to other types of restaurants.

How do its effects manifest themselves in their menus, in their dishes and in other activities directly or indirectly related to their external projection, such as their designs, their books, their audiovisuals or their dissemination work? The vindication of the autochthonous, of tradition and of the terroir, as is paradigmatically the case with the *New Basque Cuisine*, has meant that, as exemplified by the trajectory of *Mugaritz*, it is through the vindication of these values that popular culture has been introduced into the kitchen and, from there, it has spread like an oil slick to multiple activities related to cuisine: books, designs, audiovisuals, etc. The examples given of Andoni L. Aduriz's way of working and his creations illustrate, in a multifaceted way, the effects of this interweaving of cuisine and popular culture through a whole series of activities related to popularization, the dissemination of gastronomy and, in short, creativity.

Is there such a thing as popular cuisine paired with avant-garde cuisine? None of these changes would be possible without the emergence and spread of creative and experimental cuisine, which has updated content that might otherwise have become stale. Today the avant-garde, as Aduriz's cuisine demonstrates, is intimately linked to tradition and thanks to this symbiosis, the creations of many of these chefs (including Massimo Bottura, René Redzepi, Elena Arzak, Quique Dacosta, Enzo Vignoli, Yoji Tokuyhosi, the Roca brothers or Gastón Acurio) become an object of reflection in which the diners themselves participate or should participate. Or to put it in Aduriz's own words:

“The key to our work is to generate emotions (.....) My ultimate aim is that they let us draw the reality in which we feel most comfortable, that is, doing what we think we should do, but thinking that all this reverberates in people’s minds until it makes them change. And I am convinced of that idea” (Interview with the author, Santamarina, 2022).

This article is devoted to analysing this accelerated gastronomic evolution, which is a first approach to the subject that can be useful both for professionals in the kitchen and, above all, for those who are studying or are thinking of going into catering, thanks to the examples provided of this symbiosis of the popular with avant-garde cuisine in the creations of Ferrán Adrià and Andoni L. Aduriz. Its purpose, however, does not end here, since this analysis provides sufficient information for scholars and historians of gastronomy, art and design (including exhibition curators) to be able to gauge the importance of cultural traditions and the popular in avant-garde cuisine, especially when it appears to be increasingly linked to the emotions, feelings and intelligence of diners.

Implications for gastronomy

This study aims to explore the origins, channels of access, and effects of the incorporation of popular culture into high-standing and avant-garde restaurants, with a particular focus on the restaurant *Mugaritz* and its head chef, Andoni Luis Aduriz. The unique connection between art and gastronomy that characterizes Aduriz’s work, in which culture and popular cuisine play a significant role, motivates this focus. This study seeks to answer questions such as: How does popular culture enter the kitchens of high-standing and avant-garde restaurants? What is the impact of popular culture on menus, dishes, and other activities related to the external projection of these restaurants? Is there a relationship between popular cuisine and avant-garde cuisine? This study aims to understand the ways in which Aduriz’s work challenges the traditional association of gastronomy with luxury and more traditional, non-avant-garde art that prevailed until the 1970s.

CRedit authorship contribution statement

Andrea Santamarina: Conceptualization.

Declaration of competing interest

The authors whose names are listed immediately below certify that

they have NO affiliations with or involvement in any organization or entity with any financial interest (such as honoraria; educational grants; participation in speakers’ bureaus; membership, employment, consultancies, stock ownership, or other equity interest; and expert testimony or patent-licensing arrangements), or nonfinancial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in this manuscript.

Data availability

No data was used for the research described in the article.

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