



The Department of Sociology and Social Anthropology,
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Consuming the Unique: Food, Art and the Globalizing Infrastructures of Value

Abstracts

Anne Meneley “*Seeds, Plants, and Possibilities of Regeneration*”

Over the last decade I had studied olive activists and activism. For olive farmers, the olive tree is a kind of co-producer of its own product—olive oil; this productive capacity has made the olive tree a kind of actor in agro-resistance. On my last two fieldtrips in 2017, I noticed a flourishing of creative, generative, fruitful projects by which my interlocutors attempt to reclaim their plants and lands from the environmental damages of the ongoing occupation. I situate these re-generative practices in anthropological discourses about imperial ruins (Stoler 2013) and the blasted landscapes of capitalist ruins (Tsing 2015). In Palestine, the debris of Israeli military incursions, and the ruination of the environment with “security” infrastructures like the Wall, are not only imperial ruins but ongoing occupation ruins. As one man told me “we live in between,” in between settlements, checkpoints, violence, with a dominant “structure of feeling” of claustrophobia. In Tsing’s work, ruins are presented as productive of new possibilities. Also helpful here is Stoetzer’s (2018) concept of “ruderal ecologies” in which edibles are cultivated and nurtured in the rubble of warsapes. A similar hope seems to underpin my interlocutors’ projects of planting, saving, and regeneration that are happening at this moment of most serious containment. Their projects involve preserving and propagating Palestinian heritage seeds; walking seminars to teach children how to forage for edible plants; and food marketing initiatives which encourage Palestinian food consumption to facilitate boycotting Israeli agricultural products, often produced on illegal settlements. With their activism, olive farmers attempt to regenerate a sense of value in themselves as they attempt to reclaim their landscapes in a very embodied way rather than giving into ruination.

Bionote: Anne Meneley is Professor of Anthropology at Trent University in Canada. She published in various venues, including *American Anthropologist*, *Annual Review of Anthropology*, *Anthropologica*, *Cultural Anthropology*, *Ethnos*, *Food, Culture & Society*, *Food and Foodways*, *Gastronomica*, and *Jerusalem Quarterly*. Meneley’s recent work deals with forms of agro-resistance, including the role of Palestinian olive oil in acts of resistance to Israeli occupation and walking in and despite ruins.

Sarah Sippel “*Determining Land’s Value: The Social Practice of Farmland Valuation in Australia*”

In recent years, ‘all things nature’ have been subjected to finance’s reimagining: be it oil, water, wildlife, or weather, nature is increasingly considered as providing the basis for a whole range of new so called ‘alternative’ financial asset classes. Intensified by the financial crises in 2008 and 2011, and as a response to the poor performance of ‘traditional’ asset classes, financial institutions have also come to view global farmland as a valuable asset, promising to deliver stable returns while appreciating over time. But how can farmland appreciation be achieved to fulfil investors’ interests? One key strategy applied by financial actors to achieve quick farmland appreciation is to identify what they call ‘undervalued’ assets. These are acquired and subsequently ‘improved’ to realize higher valuation. This, for example, involves the conversion from low efficiency productions to higher efficiency productions as a result of cost-benefit calculations. A critical component within this procedure, however, is the way in which the value of farmland is being determined in the first place. Based on qualitative empirical research conducted in 2016 and 2017, this paper examines how farmland has historically been valued in Australia and shows how more recently actors have started to actively challenge and modify existing practices. The paper argues that increasing financial interests and the emphasis these interests place on appreciation of assets have wide-reaching consequences for social practices of valuation.

Bionote: Sarah Ruth Sippel is a Lecturer at the University of Leipzig and an Honorary Senior Research Fellow at the University of Queensland. She leads the four-year research project ‘Land Imaginations: The Repositioning of Farming, Productivity, and Sovereignty in Australia’ (Co4, Collaborative Research Centre 1199) funded by the German Research Foundation. Her research interests concern the complex nature of the global agri-food system, particularly the questions in relation to food security, the financialization of agriculture and food, and the alternatives that are being developed to the current agri-food system.

Christof Lammer “*Knowing food: certification and people as globalizing infrastructures of value in China*”

This paper follows different routes of agro-food products of a rural cooperative in Sichuan province from the fields to consumers. Building on ethnographic fieldwork between 2013 and 2015, it starts from the observation that virtually identical products, which are grown in the same soil and harvested side by side, are sold for significantly diverging prices at different places. To understand this diverging realisation of value, I attend to infrastructures through which rice and vegetables are moved from the village to the shop of a consumer association in the megacity of Chengdu and to a local market in the county town. Besides roads, other infrastructures, such as organic certification schemes and social media, are involved in this movement. While some qualities of the food and the production process are made relevant, others are made irrelevant. I ask how these qualities are known by, and made known to, consumers and what role infrastructures play in this process of knowing and valuation. While infrastructures are often said to perform their function invisibly, the function of some infrastructures, such as organic labels, depends precisely on their visibility. Yet, in the shop of the consumer association some labels of existing certification schemes are consciously not displayed. Rather than people substituting infrastructure in face of breakdown, in this case people avoid a functioning infrastructure. Instead, information is offered through personal communication, not unlike interactions on the local market. Higher prices are, however, only realized in the food network. There, performances of personal relatedness are valued by middle-class consumers who participate in globalizing discourses of ‘participation’ and implement travelling models of ‘alternative food initiatives’ that are said to enable trust through ‘community building’. I argue that as part of such an assemblage people may effectively step in for labels as globalizing infrastructures of value.

Bionote: Christof Lammer is a social and cultural anthropologist and sinologist trained at the University of Vienna, Tianjin University and Renmin University of China. As postdoctoral researcher at the STS department at the Alpen-Adria-University of Klagenfurt, he is currently working on genomics and precision medicine in Asia. From 2013 until 2017 he was predoctoral researcher at the University of Vienna. His doctoral dissertation *Performing State Boundaries* (2018) examines citizen participation in rural development projects in China. His research interests are in political and economic anthropology, kinship studies and the anthropology of science, technology and medicine.

Daniel Monterescu “*The Quest for the Holy Grail: Indigenous Wines, Science and the Colonial Politics of the Local*”

Israel/Palestine is a site of bitter struggle over definitions of indigeneity and settlerness. In 2008, the first Palestinian “indigenous wine” was released, introducing the discourse of primordial place-based authenticity into the wine field. Today, autochthonous grapes and native wines are agents in a network of human and nonhuman gastrationalism, allowing the Palestinian and Israeli wine industries to claim exclusive historical entitlement in a global era in which terroir, that is, the idiosyncratic place, shapes economic and cultural value. Against the dominance of “international varieties” this indigenous turn mobilizes genetics, winemaking and ancient texts to transform the Israeli/Palestinian gastropolitical landscape. A political biography of the indigenous grape illustrates the power of science, craft and taste to reconfigure the human and nonhuman politics of settler-colonialism.

Keywords: *Settler-colonialism, science, gastrationalism, authenticity, wine, terroir, Israel/Palestine*

Bionote: Daniel Monterescu is Associate Professor of urban anthropology at the Department of Sociology and Social Anthropology. He received his Ph.D. in anthropology from the University of Chicago (2005), held a Marie Curie postdoctoral fellowship at the European University Institute in Florence, and was visiting professor at the EHESS and the Technion. Monterescu currently studies the Jewish revival in Central European cities (Budapest, Berlin, Krakow) in light of the European "refugee crisis" and the history of border wine regions in Israel/Palestine, Hungary, Slovakia, Austria and Italy through the concepts of terroir and territory. He has published widely on ethnic relations and urban space in binational (mixed) towns as part of a larger project on identity, sociality and gender relations in Mediterranean Cities.

Emília Barna “*The Creation of Value through Music Export Programs and Music Industry Showcase Events: A Semi-Peripheral Perspective on the Global Music Economy*”

Following the 1989-90 transition and formal reintegration into the world system, the “opening up” of post-socialist countries towards the global cultural industries, and among them, the music industry, primarily meant a creation of new markets for major record labels and other central actors of the global music economy. The relations of dependency dominating this new set-up are documented by Rutten (1999) or Elavsky (2011). An important manifestation of these relations is the imbalance between music import and export, i.e. the fact that major record labels are mostly interested in selling their products on these semi-peripheral markets, while local artists tend not to cross borders, with the majority serving national audiences. Leyshon (2001), furthermore, demonstrates the continued importance of geographical relations in the era of digital music. Showcase festivals in East-Central Europe such as

Tallinn Music Week or Budapest Showcase Hub (BuSH) are ostensibly aimed at creating and reinforcing a regional industry network, partly to counterbalance the dependency of East-Central Europe on the global core of the music economy. At the same time, the regional focus is not unrelated to the strengthening of new intermediaries in the digital music industry. Music export, on the other hand, is still primarily aimed at western markets. Through a case study of Hungary, I propose to explore this particular semi-peripheral position of the national music industries of East-Central Europe within global relations of dependency by focusing on how value is created through showcase events such as BuSH and music export initiatives, including the Hungarian music export programme of Hangfoglaló, which forms part of the popular music funding programme of the National Cultural Fund (NKA).

Bionote: Emília Barna, PhD is Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics. She completed a Popular Music Studies PhD programme in 2011 at the University of Liverpool. Her main research interests include music scenes and technology; the music industries and digitisation; popular music and gender; and cultural labour. She has co-edited the volume *Made in Hungary: Studies in Popular Music* (Routledge, 2017) and is currently co-editing *Technology, Popular Music Scenes* and the *Changing Media Ecosystem* (Palgrave, 2020). She is a member of Working Group for Public Sociology “Helyzet”.

Oscar Kruger “*Peasant in a Bottle: On Containment*”

For wine, more than for most agricultural products, a claim to quality can also translate to economic remuneration. The social reproduction of wine producers thus has an intimate connection to the judgements that sort good wine from bad. The ways in which the economy of wine has been (re-)structured around concepts of quality has been studied in locations as different as Spain (González and Dans, 2018), Italy (Barbera and Audifredi, 2012), Georgia (Walker and Manning, 2013), Chile (Cisterna, 2013) and beyond. In this literature, the social significance of the idea of terroir – a principle of value based on recognition of place-based unicity – has repeatedly been demonstrated. Missing from such studies, however, is a consideration of the material-infrastructure basis that makes the manifestation of unicity, as well as the recognition of it, both possible and socially significant. This paper addresses one such infrastructural basis: The bottle. As a species of ‘container technology’, the bottle has been missing from scholarly attention to much the same extent as it fades from everyday attention (Mumford, 1934; Sofoulis, 2010). On the basis of long-term ethnographic fieldwork among wine producers in Italy, the wine bottle is here addressed on the level of its material affordances. These affordances, it is argued, is what lets the wine to manifest a relation to a distinct place and time. While not figuring as a direct source of value, the bottle provides the conditions of possibility for some of the most important principle of valuation at work in the world of wine today. With an emphasis on the side of producers, this paper makes a contribution to present debate on the political economy of wine. In so doing, it also demonstrates the significance of infrastructure- and media- theory for understanding contemporary processes of ‘aestheticization’ (Svašek, 2007) more broadly.

Bionote: Oscar Kruger is an anthropologist and political ecologist, educated in Stockholm, Lund, and Kraków. He then worked at the Institute for Political Ecology in Zagreb, before pursuing a doctoral degree in anthropology at the University of Kent. He has conducted long-term field work among makers of *Vino Naturale* in Italy, and published theoretical papers on the ideology of sustainability, on ‘degrowth’, and on Ivan Illich.

York Kautt “*Mediatization, Scarcities and the Art of Valorisation of Food*”

On the one hand, the proposed contribution follows the question, how and to what extent specific shortages of contemporary society constitute an important frame of reference for communication with and about food. The focus is on such scarcities, which provide a breeding ground for the popularity and special valorisation of food - for example relating to values such as “creativity”, “uniqueness”, “authenticity” and “community”. At this level, it’s about the question, which social structures condition forms of valuation. How does it hap-pen, that values as the ones mentioned are given special recognition and become important symbolic res-sources in the thematization of food – both in art and in everyday culture? On the other hand, the proposed contribution addresses the question of how processes of mediatization and, related to this, processes of cultural globalization are significant for concrete food aesthetics. Referring to examples from the arts, film and internet foodie formats, tendencies of a cultural globalization are out-lined. In contrast to perspectives that focus on economic structures and processes of rationalization (e.g. "McDonaldization"), here technical infrastructures, especially communication media (technical image media, computers) are taking centre stage. The contribution outlines communicative-aesthetic practices developed under the conditions of a polycentric, globalized and mediatized society to increase the likelihood of acceptance and success of mediatized food communications. Along different examples, some semantics are (re-)constructed, that develop for this purpose and thus further differentiate the culinary order of (world) society.

Bionote: York Kautt, PD Dr.; Study of Visual Communication Design, Philosophy and Sociology; Dissertation on “Image”; Habilitation treatise on “*Soziologie visueller Kommunikation*”; Numerous publications in the rese-arch areas image/visual communication, food studies, sociology of culture and media.

Jean-Louis-Fabiani “*Live at the Village Vanguard: The Paradox of Recorded Presence*”

The paradox of jazz music lies entirely in the complex relationship between the claim for real musical presence and the claim for a musical otherness by means of records, whatever their form. To begin with, the presuppositions that make jazz an improvised and locally produced music are analyzed. In the second part, I try to show how jazz is the matrix of a functionally ambivalent relationship to listening in contemporary societies. In the third part we develop the theme of the “real presence” of jazz. In jazz defined as a social world, the record has been a very important fetish, not as an imperfect substitute for live music, but as an autonomous universe. The former founded and guaranteed the latter in the long term. Thus, the ambivalence of jazz is inscribed in the very definition of an undecided object.

Bionote: Jean-Louis Fabiani is a Professor of Sociology at the Central European University in the Department of Sociology and Social Anthropology and was long-term Director of Studies at the École des Hautes Etudes en Sciences Sociales Paris. From September 2017 until June 2018, he was Fellow at the Institute for Advanced Studies, Princeton. His areas of Specialization comprise cultural policy, sociological theory, sociology of culture and art, and history of sociology. Jean-Louis Fabiani’s recent publications include *Pierre Bourdieu. Un structuralisme héroïque* (Seuil, 2016), and *Sociologie de la Corse* (La Découverte, 2018).

Claudio E. Benzecry “*The World at Her Fit: Scale-Making, Uniqueness and Standardization*”

When studying globalization, the theory-method nexus has usually favored macro-level approaches. Even those that focus on the micro have emphasized it as an explanandum of the macro. Some scholars have worked to generate large-scale accounts of commodity production or network formation; others, the ethnographic yet “localized” study of how global forces act in one particular locale. A few recent studies have focused on the “production of” culture, knowledge, and subjects—or their contestation—by looking at the role of state and market actors in changing colonial and post-colonial contexts. Less attention has been given in sociology to “friction” (Tsing 2005), the contingency lurking within every link of the large-scale chains, the fact that each step along a commodity chain is an arena of its own, with actors in micro competing and collaborating in real time. So my question for this lecture is simple: what happens when we look at “the global” as something that needs to be maintained by actors worried in the quotidian about its potential breakdown?

Bionote: Claudio E. Benzecry is Associate Professor of Communication Studies at Northwestern University and a sociologist interested in culture, arts, knowledge and globalization. His book *The Opera Fanatic. Ethnography of an Obsession* (University of Chicago Press, 2011) received the Mary Douglas Award for best book in the Sociology of Culture (2012), and Honorable mention for the ASA Distinguished Book award (2014). He's the Editor of three volumes on theory, culture and knowledge, and has published numerous articles in venues such as *Sociological Theory*, *Theory, Culture & Society*, *British Journal of Sociology* and *Theory & Society*. In 2019 he started his tenure as co-Editor in Chief of Qualitative Sociology. He's currently conducting research on fashion, creativity and globalization, following how a shoe is imagined, sketched, designed, developed and produced in between the US, Europe, Brazil and China. This book project is tentatively entitled *The Global Shoe: The Work of Creativity Across Borders*.

Yulia Karpova “*Banishing the Potter from the Exhibition Hall: Leningrad Studio Ceramics in Search of Non-Consumer Values*”

The development of design profession in the USSR in the 1960s was a part of the state and party campaign for modernising production of consumer goods and improving everyday life. The literature on design under state socialism often presents it as weapon in the Cultural Cold War. Contrary to the popular image of socialist daily life as dull and deprived of essential goods, recent studies demonstrated that the leadership of Nikita Khrushchev (1953-64) and Leonid Brezhnev encouraged the citizens to be demanding and discriminating consumers and to rightfully enjoy prosperous life. Designers were responsible for rationalizing and optimizing the totality of consumer goods. The captious revival of the ideas of the Russian avant-garde was also easily instrumentalised by the state as a tool for boost the mass production of commodities. However, since the mid-1960s designers grew increasingly critical of state-sponsored rationalism and the pressure of the planned economy. A number of alternative approaches to design developed throughout the Brezhnev period, which promoted non-utilitarian values of objects. This critique was especially vivid in ceramics, where the notion of ‘image-ceramics’ (*izokeramika*) emerged by the mid-1970s in opposition to ‘crocker’: artists were eager to present themselves not as potters, but as sculptors and painters who chose ceramics as the medium. This paper focuses on a 10-year activity of a Leningrad group “One Composition” that aspired for creating immaterial values through probing the limits of the ceramics’ materiality. I will argue that late Soviet ceramics became a powerful site of institutional critique, but this was possible due to the state infrastructure including institutions, technology, raw materials and technical personnel.

Bionote: Dr. Yulia Karpova is a historian of Soviet design and decorative art. She is the author of *Comradely Objects: Design and Material Culture in Soviet Russia, 1960s-80s* (Manchester University Press, forthcoming 2020). Currently she is an assistant archivist at Open Society Archives at Central European University, Budapest.

Balázs Gosztonyi “Valuation of lugged steel framed bicycles (vintage)”

In this research, I focus on the problems of pricing and valuation from an economic sociological perspective combining the symbolic-social constructions of markets approach (Beckert, 2009) with valuation theory for singularities (Karpik, 2010). The subject of the research is bicycles with steel frames - a common sight in cities, an essential mobility accessory in urban culture - and their valuation practises in contemporary Hungary and it combines qualitative methodologies of interviews, participant observation, and digital ethnography to understand the interpretive frames and pricing practises of market traders who act as intermediaries shaping consumers' taste but also as brokers filling the structural holes between urban consumers and predominantly rural suppliers. The research shows that the pricing and valuation of steel framed bicycles combines both objective and subjective valuation elements that reflect the dual nature of interpretation and usage. The functional usability and adherence to subcultural aesthetic standards are the main elements of objective valuation, while authenticity and the partial or complete reconstitution of bicycles' past and background is the main source for subjective valuation. Such a valuation is based on the identification of symbolic quality signals unique to each manufacturer as well as on information and its sources (e.g. catalogues or reviews of the time) that provide an interpretive frame for categorization. Information related to bicycle's background is often scarce, scattered, incomplete and highly uncertain. Traders in most cases cannot adhere to a single all-encompassing measure and they combine all available sources in the form of 'bricolage valuation' where traders are acting as 'bricoleurs' and the multiplicity of online and offline sources as their 'repertoire'. Therefore, prices and values in the market of steel framed bicycles are consequently dependent on accessible information and interpretive capabilities that may change 'utilities' and 'demand' accordingly.

Bionote: Balázs Gosztonyi holds a degree in Russian and Eastern European Studies from the University of Birmingham and he is currently a graduate student of Sociology at Corvinus University of Budapest. He is interested in various economic sociology themes, especially the emergence of global value chains, valuation practises and the sociology of markets.

Yael Raviv “Breaking Bread: Performing National Identity in Israel and Palestine at the Intersection of Food & Art”

Sharing a meal as a gateway to understanding the other and overcoming differences is a common notion. This paper explores Israeli and Palestinian food-centered artworks that complicate this concept (deliberately or inadvertently) by focusing on contested national identity politics. The artists explored harness food's intimate relationship to national identity to trigger political debate and awareness and affect change. The wealth of meanings and associations that food products and dishes carry prohibits “innocent” representations, transforming any public representation of nationally identifiable dishes into a space for political debate and interpretation. The paper will also interrogate the difficulties in researching and writing a piece that straddles both sides of a political debate, the question of ownership and the problematic moral stance of appropriating the Other's food or food-performances. The paper brings together two of my main research areas over the years: food and nationalism in Israel, and food and art. I study the changing use of food products as both subject and medium in Israeli and Palestinian artists'

work as a window to multi-faceted, constantly changing, national identity/s. Beginning with early Zionist work and its role in shaping Jewish-Israeli National identity and comparing it to more recent Palestinian work, the paper examines changes in food-centered artwork over the past few decades and its implications. I argue that the artwork both reflects changing perceptions and representations of the Nation, and helps to shape it. I explore it as a site for the performance of national identity, a living entity, constantly in the process of becoming.

Bionote: Yael Raviv is the author of *Falafel Nation: Cuisine and the Making of National Identity in Israel* (2015) and numerous articles on food and culture and food and art. Yael received her PhD from NYU's Department of Performance Studies, and has been teaching a range of classes on these topics at NYU's Nutrition and Food Studies Department, The New School (NYC) and UNISG (Bra, Italy). In 2008 Yael founded *Umami food & art festival* and in 2019 launched a new iteration titled *Umami Projects*. Her work explores food as a creative medium in a variety of cultural contexts.

Milan Škobić “Food Cultivation and Normalization of Exploitation: The Case of Southern Banat”

This paper deals with the relation between different forms of production of food and normalization of exploitation in agriculture among seasonal agricultural workers in Southern Banat, Serbia. Key claim is that knowledge and experience of food production in different spheres of the life of seasonal agricultural workers and identification with it allows for the image of self-respect among workers which serves to mitigate, adapt to, but also normalize adverse conditions of exploitation. The data for the work has been gathered through several visits to a small town in Southern Banat during which I conducted several fieldworks, as well as participant observation as an apple picker in the September/October of 2016. In the paper I present the labor process and attitudes related to the workplace of the seasonal workers, and analyze potential lines of further inquiry based on the observed ideologies and configuration of social and symbolic boundaries mediated and created through production of apples.

Bionote: Milan Škobić (1991) is a first year PhD student at the Department of Sociology and Anthropology at Northeastern University, Boston. He holds an MA degree from Sociology and Social Anthropology Department at CEU, Budapest. For his Master Thesis he did research on youth self-perception and labor relations in a small agriculture-oriented town in Vojvodina, Serbia. He is interested in labor and normalization of class inequality and exploitation. For summer he plans to conduct a comparative research on the impact of instances of resistance on prospects for collective action at industrial workplaces in Serbia.

Daniela Ana “Soils, Yeasts and Other Wine Things: Re-creating Value in a Moldovan winery”

The Republic of Moldova has been in a process of reorganizing its wine industry since the first ban set on wine exports in 2006 by Russia, its main trade partner at the time. ‘Re-thinking the Moldovan wine sector’ (Lazăr 2010) entailed, among others, changing wine legislation, embracing new marketing discourses or adopting new certification standards harmonized with the EU ones. Through the case of one of the most successful Moldovan wineries on western markets, I examine the assemblage of actors mobilized for the re-creation of a wine brand from the post-Soviet space. I also engage with literature arguing that the divide between the Old World and the New World of wine are obsolete (Banks and Overton 2010). I illustrate how this dichotomy becomes blurred in late capitalism, and how by mixing

technology and knowledge from different areas around the globe, winemakers can get ‘the best’ out of the two worlds and compete on the global market. Globalization of wine is not only a matter of circulation or consumption of the commodity, but also a matter of hybridization of production technologies and discourses. I show that by acknowledging the role of the non-human and more-than-human actors as transforming agents of the social (Latour 2005; Certomà 2010), a better understanding of value in winemaking and of wine brand-making can be achieved. Soils, local yeasts, marketing campaigns, along with human actors, are mobilized in the re-creation of brands and identity in order to enhance value.

Bionote: Daniela Ana is a PhD candidate at the Max Planck Institute for Social Anthropology in Halle, currently writing her dissertation on transformations in the Moldovan wine industry and wine workers’ livelihoods amid the reorganization of the country’s export markets. She carried out her doctoral fieldwork in a winery in the Republic of Moldova between August 2016 and August 2017. She previously studied at the Central European University in Budapest for an MA degree in Sociology and Social Anthropology, researching seed sovereignty and agrobiodiversity conservation in Romania.

Andre Thiemann “*Infrastructuring Raspberries: The Politics and Poetics of Creating Serbia’s Vital Capital*”

For post-socialist Serbia, the global value chain of raspberries has provided a main export venue. The paper traces the value chain from its creation during socialism over its transformation in the 1990s to contemporary trends of “conquering” novel standards and battling increased competition. It traces the Serbian desires and practices of raspberry growing for world markets to sketch a relational anthropology of the globalizing valuation of a foodstuff from the perspective of family farming in the global countryside. Viewing the global value chain of raspberries as a messy co-production of technology and science, power and society, the paper disentangles diverse modalities of infrastructuring this open-ended assemblage of valuation. The raspberry value chain is approached from its hilly heartland in south-western Serbia, unearthing the perspective of farmers, municipal officials, agronomists, technologists, and scientists. Salvaging their worlding practices, it reconstructs the trajectory of raspberry commodification since Yugoslav late socialism – when the plantations of the “red gold of Serbia” grew in leaps and bounds and the industry “conquered” the international DIN norm – to late capitalism, when the traveling models of transnational standards and increased global competition pose new translation problems.

Bionote: André Thiemann is Visiting Professor of Social Anthropology at the CEU and was previously IAS Junior Core Fellow at CEU, Fellow of the ZIF Bielefeld Research Group ‘Kinship and Politics: Rethinking a Conceptual Split and its Epistemological Implications in the Social Sciences,’ and doctoral fellow at the Max Planck Institute for Social Anthropology in Halle, Germany. In June 2016, he defended his dissertation, *State Relations: Local State and Social Security in Central Serbia*, at Martin-Luther-University Halle with summa. He has published several articles and chapters on the political and economic anthropology of post-Yugoslav Serbia.

Elizabeth Saleh “*Cooking without Mother: Syrian Underage Waste Pickers, Gender and the Reconfiguration of House-holding in Beirut*”

Following the start of the Syrian crisis, families from an east-Syrian ‘ashira began to send many of their boys ranging from the ages of 9-16 to work in Beirut in order to escape the Islamic State and regime conscription. In Beirut, they lived in a run-down building and work at the scrapyards located in its

basement. The boys become waste pickers and placed under the care of the scrapyards muallim (master) or other elders who belong to the same 'ashira. Out on the street, they are looked on in disgust as they rummage through the trash in search of scrap metal and other potentially sellable items such as clothes, books and furniture. Despite their outward resilience to long hours working in what is often toxic material, waste pickers continuously speak of their desire to return home. Many express a longing to see their mothers and taste their cooking. It is predominantly if not exclusively men and boys who reside in the rooms above the scrapyards. Whereas some mothers and other female kin are residing in Lebanon's Bekaa Valley, the boys have little time off to visit. Many youngsters have become the main providers of cash for their immediate kin. Despite obligations that were once exclusive to family patriarchs, the boys' lives are heavily structured around their labour. Elders have already calculated living expenses and cooking rotas are in place. The boys look forward to their turns cooking and searching through social media and memory, recipes for dishes their mothers would make. The youngster in charge of domestic duties aims to reproduce home that is now far away, through maternal care that was once exclusively carried out by mothers and that also provides nourishment for his hardworking fellow waste pickers. By drawing from three years ethnographic fieldwork with the waste pickers, the proposed paper explores how home, household, kin and gender are not only imagined but also reconfigured by child male workers through these daily acts of commensality during times of conflict, displacement and without their mothers.

Bionote: Elizabeth Saleh works in the fields of political and economic anthropology, with a special focus on labor, gender, resistance and social transformation. She obtained her PhD in Social Anthropology from Goldsmiths, University of London. Her doctoral research examined the entrepreneurial strategies of members of the wine industry as they converged in the Kefraya region of the West Bekaa. In 2015, Elizabeth commenced a new ethnographic study examining the reconfiguration of Syrian labor at the interface between Beirut's formal and informal economies. Most of her fieldwork takes place at a scrapyards in a working class neighborhood in Beirut, where she explores the effects of the Syrian conflict and the policies of the Lebanese state toward migration, labor and waste management in relation to the prosperity of the scrap metal industry. Elizabeth has held posts at the Orient Institute in Beirut, the London School of Economic and Goldsmiths. She received an MA in Anthropology and Cultural Politics at Goldsmiths in 2004 and obtained a Postgraduate Certificate in the Management of Education and Learning from the same university in 2014.