

EMΣT



HELLENIC REPUBLIC
Ministry of Culture

[AGAINST]



© TERIKE HAAPOJA

ANIMAL CAPITALISM

A TWO-DAY SYMPOSIUM
ON ANIMALS IN SOCIETY

National Museum of Contemporary Art Athens

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[AGAINST] ANIMAL CAPITALISM

A TWO-DAY SYMPOSIUM ON ANIMALS IN SOCIETY

PARTICIPANTS

RIMONA AFANA

Romanian-Palestinian researcher, artist, and activist

CHARLOTTE BLATTNER

Associate Professor of Public and Environmental Law, University of Lausanne, Switzerland

DAVID BROOKS

Visual artist

PABLO P. CASTELLO

Research Fellow, Animal Law Programme, University of Denver, USA

KATERINA GREGOS

Artistic Director, EMΣT, recipient of the 2025 Culture Animals Foundation Nancy Regan Prize | Curator of the exhibition *Why Look At Animals? A Case for the Rights of Non-Human Lives*

TERIKE HAAPOJA

Visual artist and researcher

GIZEM HASPOLAT

Cultural anthropologist, Istanbul, Turkey

DOMINIQUE KNOWLES

Visual artist

SYL KO

Philosopher, author, and independent researcher

JO-ANNE MCARTHUR

Photographer, photo editor, and founder of the organization We Animals

ANASTASIA MILIOU

Marine biologist and Scientific Director, Archipelagos Institute of Marine Conservation, Greece

TIZIANA PERS

Visual artist and activist | Co-founder, RAVE East Village Artist Residency, Friuli, Italy

SHAY SALEHI

Visual artist

DIMITRIS SOUMALEVRIS

Lawyer | Scientific Associate, A Promise to Animals, Greece

FEDERICA TIMETO

Associate Professor of Sociology of the Arts and Critical Animal Studies, Ca' Foscari University of Venice, Italy

RICHARD TWINE

Associate Professor in Sociology and Co-Director, Centre for Human-Animal Studies (CfHAS), Edge Hill University, UK

IOLI TZANETAKI

Curator and advisor to the artistic director, EMΣT

DINESH WADIWEL

Associate Professor in Human Rights and Socio-Legal Studies, University of Sydney, Australia

Non-human animals are exploited across all areas of life, including food production, medicine, and entertainment. Currently, animal agriculture accounts for over 75% of all arable land on Earth and is one of the leading causes of deforestation, while over 90% of livestock are raised in intensive industrial-scale production units, confined to small spaces and cages often without ever seeing the light of day. At the same time, wild animals face extinction and perish in vast numbers in wildfires and as casualties of overfishing, hunting and habitat loss. In short, the use and abuse of non-human animals is one of the most important issues of our time. Yet the ethical problems emerging from these exploitative systems remain largely invisible to the wider public.

Organised in conversation with the exhibition *Why Look at Animals? A Case for the Rights of Non-Human Lives*, this symposium addresses key questions concerning the role of non-human animals in contemporary society. These include how legal frameworks enable the exploitation of animals, how violence against animals is

connected to violence against humans, and how unregulated animal labour produces value in capitalism. The symposium's speakers propose ways to create fairer legal frameworks and forms of governance, and discuss strategies for multispecies justice.

The Symposium is curated by Terike Haapoja and stems from her long-term research on capitalism's reliance on animal exploitation and animalisation, which she has termed "Animal Capitalism". Haapoja is a Berlin-based interdisciplinary artist. Her work focuses on animal rights and the potential for harmonious co-existence between species. She is one of the participating artists in *Why Look at Animals? A Case for the Rights of Non-Human Animals*.

JO-ANNE MCARTHUR

Seeing Animals – The Role of Animal Photojournalism in Culture Change and Advocacy

For centuries, the human-animal relationship has been defined by a selective gaze. We see the

animals we choose to love, while billions of others exist in a state of forced invisibility, hidden behind the windowless walls of industrial farming, research labs, and even in plain sight within the visible world of zoos, animal entertainment, and labour. McArthur's presentation explores the emerging field of Animal Photojournalism (APJ) as a critical tool for dismantling these barriers and expanding our moral circle. Drawing on the global work of *We Animals* and their landmark publication *HIDDEN: Animals in the Anthropocene*, she will discuss how APJ serves as a bridge between the unseen and the public consciousness. She will share the stories of those often left out of the frame, with a focus on those caught within industrial farming. As Susan Sontag argued, those who have the power to help have a duty to look. This talk examines the intersectional impact of our imagery; how it moves from grassroots activism into the halls of academia, law, and policy. By making visible the invisible, we are not only documenting suffering, we are evolving the art of photojournalism to include the non-human, ultimately shifting the cultures, traditions, and policies that shape our shared world.

Bio

Jo-Anne McArthur is an award-winning photojournalist, sought-after speaker, photo editor, and the founder of *We Animals*. She has visited over sixty countries

to document our fraught relationship with animals and is the author of three books: *We Animals* (2014), *Captive* (2017), and *HIDDEN: Animals in the Anthropocene* (2020). Jo-Anne is the subject of the acclaimed Canadian documentary, *The Ghosts in Our Machine* (2013), and her photographs have received accolades from Wildlife Photographer of the Year, Nature Photographer of the Year, Big Picture, Picture of the Year International, the Global Peace Award, and others. Jo-Anne enjoys jurying photo competitions and has done so for World Press Photo, Big Picture, and others. She hails from Toronto, Canada.

RICHARD TWINE

Hyper-Commodification and the Instability of Animal Capitalism

Like all writers in critical animal studies (CAS), Twine is interested in dismantling the practices and relationships of power which subjugate non-human animals. The intersectional project of CAS argues that this cannot be achieved in isolation from struggles to transcend capitalism, patriarchy and white supremacy, which in tandem have normalised a particularly oppressive way of being human. Part of capitalist delirium is that this construct serves very few humans, let

alone other species. In this talk, Twine goes beyond the linear assumption that we transcend animal capitalism (or the animal-industrial complex) simply through a politics of revelation. It is true to say that capitalism works through concealment and so making the reality of violence visible is important, but it is not straightforward and not necessarily simply liberatory for animals.

Instead, he argues that we need to bring into discourse the structural contradictions of animal capitalism which serve to underline its specific delirium. He proposes that we do this, in part, by focusing on sites of hypercommodification which he theorises as spaces of instability because the instrumentalisation of animal life they perform disturbs and exceeds shared social norms. He focuses on two sites or contexts – the animal production sciences and the slaughterhouse contrasted with family life – which produce both unsettling contradictions and human subjects of resistance such as the vegan vet or the vegan parent or child. Both sites and subjects are argued to be poignant political actors that make a strong case both against animal capitalism and for an understanding of the human being no longer existing in deference to capitalist delirium, but centred, instead, around the recognition of non-human subjectivity and the

refusal of capital's reduction of life.

Bio

Dr Richard Twine is Reader/ Associate Professor in Sociology, and Co-Director of the Centre for Human-Animal Studies (CfHAS) at Edge Hill University, UK. His most recent book is *The Climate Crisis and Other Animals* (Sydney University Press, 2024). His work takes place at the intersection of critical animal studies, gender studies and environmental sociology. He is also co-founder of the European Association for Critical Animal Studies (EACAS). His website is <http://www.richardtwine.com>.

GIZEM HASPOLAT

Bio

Gizem Haspolat received her PhD in cultural anthropology from Rice University. She works in the fields of critical animal studies, environmental anthropology, and the anthropology of capitalism. In her doctoral research, she explored how animals are translated into capital, focusing on live animal imports in Turkey, and investigated the logistical, bureaucratic, and veterinary infrastructure inherent in these transformations. Her current project examines the use of 'smart' technologies in the Industrial-Animal Complex, analysing how artificial intelligence-based

monitoring systems affect relations with non-human animals, animal welfare regimes, and industrial production policies. She works as a part-time lecturer in the Department of Anthropology at Yeditepe University.

SHAY SALEHI

Scar Tissue, 2024

Scar Tissue is a photographic project realised at Woodstock Animal Sanctuary (High Falls, NY). The photographs examine how non-human lives are protected and managed within spaces of refuge, positioning sanctuaries as sites of care, rebellion and ethical negotiation. Focusing on moments of healing and vulnerability, the images consider how histories of harm persist even within spaces dedicated to repair.

Bio

Shay Salehi is an Iranian–Polish Canadian artist based in New York City. Her interdisciplinary practice examines the entangled relationship between humans and non-human animals and is grounded in anti-exploitation and interspecies care. Salehi has participated in residencies across the United States and Canada, including Sculpture Space, Vermont Studio Centre, Virginia Centre for Creative Arts, Banff Centre for Arts and Creativity,

Mildred's Lane, and Sitka Centre for Art and Ecology. Her recent solo exhibition, *HARD SHOULDER*, presented at Baba Yaga Gallery in Hudson, New York, transforms roadkill into a meditation on bodily distortion, mortality and the politics of visibility.

<https://www.shaysalehi.ca/>

CHARLOTTE
BLATTNER

Pillars of Robust Interspecies Governance: Retrofitting Democratic Institutions

Animals are deeply and intensively governed. Law determines when they may be confined, mutilated, transported, bred, or killed — and under what conditions such harm is deemed lawful. Despite growing calls for abolition, little attention is still paid to the institutional conditions under which such governance can be considered legitimate, accountable, and resilient.

This presentation proposes a structural framework for evaluating and redesigning interspecies governance within democratic systems. Drawing on an engineering metaphor, it argues that contemporary animal law resembles a fragile hut: vulnerable to political mood shifts, economic pressure, regulatory capture, selective enforcement,

and majoritarian bias. While recent reforms — such as formal recognition of animal sentience — signal moral progress, they often function as cosmetic adjustments that leave foundational asymmetries intact.

To move from discretionary compassion to accountable public power, democratic institutions must be retrofitted with load-bearing pillars. At minimum, robust interspecies governance requires: (1) recognition of animals as political members beyond property status; (2) institutionalised mechanisms of representation and participation; (3) rule of law and non-arbitrariness; (4) meaningful checks and balances to prevent capture; (5) effective access to justice and enforceable remedies; and (6) structural transformation of institutional architectures that normalise exploitation.

The framework does not describe utopia but constitutional realism. Just as buildings are engineered to withstand stress, governance must protect those it subjects to power — even under economic and political strain. If animals are already governed, the legitimacy of democratic systems depends on whether that governance remains self-judging and contingent — or becomes constrained, accountable, and resilient across species.

Bio

Charlotte Blattner is an Associate Professor of Public and Environmental Law at the University of Lausanne, with internationally recognised expertise in animal law and animal ethics. Her research examines the legal status of animals, theories of animal agency, and the structural links between animal exploitation, environmental degradation, and climate change. She works at the intersection of public law, environmental law, and political theory, with a particular focus on how legal systems can better reflect animals' interests and capacities. Charlotte Blattner is the author of *Protecting Animals Within and Across Borders* and has published widely on animal rights, sustainability, and global justice.

PABLO P. CASTELLO

Bio

Pablo P. Castello is a Research Fellow at the Animal Law Programme, University of Denver. Drawing on his previous work at Harvard, he is currently developing a book project on the relationship between language, the recognition of violence, and advocacy. His book challenges the idea that "seeing is believing" and explores new ways to change people's hearts and minds. His research also engages themes like dominion, the inclusion of

animals' voices in decision-making, and critical perspectives on biodiversity-based conservation. His work has been published in top-ranked, peer-reviewed journals, including the *American Political Science Review*, *Biological Conservation*, and *Hypatia*.

TIZIANA PERS

Rave East Village Artist Residency / *Care as Method*

In her EMΣT talk, artist Tiziana Pers will present RAVE East Village Artist Residency, a long-term artistic process that, since 2011, has redefined art as an act of responsibility—capable of producing tangible consequences for interspecies coexistence, beyond the logic of profit. Founded with her sister, Isabella Pers (also an artist), in the historic village of Soleschiano in northeastern Italy, RAVE is both a participatory dispositif and a real space of coexistence. Here, animals rescued from slaughter through Tiziana's ongoing practice *Art_History*, and trees saved by Isabella from being felled, enter into a new dynamic of care: those habitually excluded from social visibility are not only made visible but take centre stage in a project that celebrates the miracle of the possible.

Artists who have participated in RAVE include Adrian Paci, Ivan

Moudov, Regina José Galindo, Diego Perrone, Tomás Saraceno, Igor Grubić, Giuseppe Stampone, Liliana Moro, Nada Prlja, and Driant Zeneli.

The talk will reflect on RAVE as a living process, where care is not merely a theme but a method; artistic research develops interdisciplinarily and through an intersectional lens; the operational path itself constitutes an ethical condition; and shared experience becomes an integral part of artistic form. In doing so, RAVE challenges anthropocentric logic and opens a posthuman, antispeciesist perspective on the living world.

Bio

Tiziana Pers is an Italian visual artist and activist, and co-founder of RAVE East Village Artist Residency. She works across several media—public and participatory projects, performance, video, drawing, painting, installation—exploring relationships between human and non-human animals and the intersections of different forms of domination and discrimination. She holds a PhD in Comparative Literature from Udine University. Her practice reconfigures the artwork as a dispositif capable of generating real effect within interspecies alliances: through RAVE she has saved more than 300 non-human animals from slaughter. She has exhibited internationally and collaborates

with scholars and scientists. Her works are currently on view at EMΣT – The National Museum of Contemporary Art Athens as part of the exhibition *Why Look At Animals? A Case for the Rights of Non-Human Lives*. Her practice and RAVE have become case studies for numerous university theses.

SYL KO

Why look at animals (when humans do not want to look at each other)?

Are we morally justified in using other animals for our benefit but to their detriment, such as eating them or using them in scientific experimentation? This question remains controversial. The dominant approach has primarily relied on interrogating the legitimacy of the sharp moral divide drawn between humans and all other animals. Those who criticise human practices that harm other animals often conclude that attributing value to the mere fact of belonging to the species *homo sapiens* is arbitrary and prejudiced, no different from attributing value to a particular race, sex, or other such category. However, we argue that for those critical of these practices, a second question arises that must also be addressed: how should one pose and respond to the moral question

about nonhuman animals given the alarming rate at which human injustice occurs? Our concern is not simply one about strategy. Motivating the second question is the substantive concern that the prevalence of systematic human injustice implies a fundamental moral disregard for human life, which runs counter to animal advocates' claims. We suggest that if humans systematically lack the moral vision to "see" one another clearly, then that vision will most certainly fail when directed to "look" at other beings. To accommodate the second question, we propose re-presenting the first, the moral question about nonhuman animals, within the project of revaluing humanness.

Bio

Syl Ko is a writer and independent researcher. Her work examines the concepts "human" and "animal" highlighting their abstract interdependence and the way it restricts human and animal freedom. Ko challenges traditional approaches to animal advocacy by reframing the moral question about animals as one that is, at its core, an open question about the moral status of human beings. She emphasises that societal devaluation of animal lives is occasioned by a prior devaluation of humanness. Her work rejects the conventional reliance on moral theory; instead, it encourages a mode of reflection that aims to

restore humanity, and through which we might see animals anew.

RIMONA AFANA

The Banality of Evil: How Animal Torture Turns Mundane

Torture may be the ultimate test of animal consciousness and of human conscience—or the lack of it. Normalised, legally and culturally, torture is a daily experience for trillions of sentient beings who, on their journey to premature death, endure horrific forms of violence with impunity. Torture facilitates extraction and thus profit, whether through the extraction of animal body parts or animal labour. The law makes it all possible: the 1984 Convention Against Torture remains exclusionary even for humans, while non-humans are completely left out. Although most countries have anti-cruelty laws, the definition of cruelty is narrow; they are typically only applied to companion animals, and are rarely enforced. I examine some of the most torturous practices inflicted on animals — common in sectors such as food, clothing, research, and entertainment — and show how sometimes anti-cruelty laws explicitly exclude animals trapped in economic sectors that rely on their abuse. Although humans and non-humans with complex sentience suffer similarly from torture, the law, due to its

inadequate definition of torture and to the deficient enforcement of anti-torture legislation, often permits torture. Conceptualising crimes narrowly within existing legal and cultural paradigms is a disservice to victims, both human and non-human.

Bio

Rimona Afana is a Romanian–Palestinian researcher, lecturer, activist, and multimedia artist. Her research on mass atrocities against humans and non-humans has been published in leading law and criminology journals and books, and her artwork has appeared in literary journals, arts magazines, festivals and exhibitions. Over the past twenty years, she has also contributed to numerous civic projects on human and non-human rights in different countries.

FEDERICA TIMETO

Bio

Federica Timeto is Associate Professor of Sociology of the Arts and Critical Animal Studies at Ca' Foscari University in Venice, Italy. Her research spans Cultural Studies, Critical Animal Studies and Science and Technology Studies from a situated, transfeminist and anti-speciesist perspective. She is a member of the Institute of Radical Imagination (IRI) and the International

Association of Vegan Sociologists. She is part of the editorial board of the journal *Liberazioni. Rivista di critica antispecista*, and co-director of the journal *Studi Culturali*. Her latest book is *Animali si diventa. Femminismi e liberazione animale* (Tamu, 2024).

DOMINIQUE KNOWLES

Tahlequah, 2019

Single channel video, colour, sound, 12' 07"
Courtesy of the artist and Greene Naftali Gallery

Tribute to the orca Tahlequah, the chimpanzee Flint and other empathic animal beings in mourning.

Bio

Dominique Knowles (b. 1996, Nassau, Bahamas) received his MFA (2020) from the School of the Art Institute of Chicago. Knowles' work invites through the archetypal and attunes to an incredibly specific expression of interspecies companionship. Garnering strength from the fluid movement of unbounded rhythm, his poetics are epic in scale, with an intimate cadence that ebbs and flows in sub-realities. Thus, an alchemy of confessional narrative and emotional lyric become a soft ground for a central figure of luminously erotic longing. For this open and untethered vision

of inter-being is more than a Pollyannaish dream of a beautiful ecology.

DINESH WADIWEL

Animals and Capital

Over the last century, there has been an explosion in the use of animals within food systems, accompanied by a brutal intensification of factory farming and industrial scale forced reproduction. This talk will approach this transformation as an example of the unique outcome of a "handshake" between anthropocentrism and capitalism. Drawing from his 2023 book *Animals and Capital*, it will firstly highlight the horrific way in which capitalism utilised animals as a source of overproduction, as a means to generate profit. Secondly, it will pay attention to the way in which mechanisation - machines, enclosures, technologies - was deployed by production processes, effectively putting the "factory" into farming. Finally, it will draw attention to the labour power of animals themselves as a force or production, which helps to explain why capitalism leapt upon animals, since they were like other forms of labour, a source of profit.

Bio

Dinesh Wadiwel is an Associate

Professor in human rights and socio-legal studies at the University of Sydney, with a background in social and political theory. Dinesh is an active animal studies scholar and also has extensive research experience in disability rights. He is the author of *The War against Animals* (Brill 2015) and *Animals and Capital* (Edinburgh University Press 2023). Dinesh is also co-editor, with Matthew Chrulew, of *Foucault and Animals* (Leiden: Brill, 2016). Dinesh is also a disability rights researcher and was part of a team of researchers who have produced two reports for the Australian Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability.

TERIKE HAAPOJA

What's Left for the Animals?

In this talk, Terike Haapoja discusses the invisibility of domesticated animals in current left-wing politics and mainstream political ecology. Challenging the humanism of traditional Marxist theory, she proposes the term "Animal Capitalism" to describe the centrality of animal exploitation and animalisation to capitalism. Since capitalism does not discriminate between species, exploiting whatever is socially available, she argues that left politics must abandon the human-

non-human binary and recognise the commonalities between liberation movements that transcend species boundaries. Whether non-human animals are viewed as means of production or as labourers determines whether meaningful alliances can be formed with them. The subsequent question is whether the socialist horizon is flexible enough to encompass non-human animals as political subjects. The project website for Haapoja's long-term research can be found at [animalcapitalism.org](https://www.terikehaapoja.net/).

Bio

Terike Haapoja is an interdisciplinary visual artist based in Berlin. Her large-scale installations, writings, and collaborations explore the possibility of nonviolent coexistence across differences, with a specific focus on multispecies politics. Haapoja is currently working on a long-term project, Animal Capitalism, that seeks to build a foundation for a multispecies left politics. She is the co-editor of seven publications on art and politics/environment, and her work has been exhibited widely in solo and group shows internationally. Haapoja represented Finland in the 55th Venice Biennale with a solo show in the Nordic Pavilion, and her work has been awarded the Guggenheim Fellowship (2022), ANTI Prize for Live Art (2016), Finnish State Art Prize (2016), and

the Dukaatti prize (2008), among others. Gustafsson&Haapoja, a collaboration with writer Laura Gustafsson, has been awarded the Finnish State media art award (2016) and the Kiila-prize (2013). She is participating together with her long-term collaborator Laura Gustafsson in the exhibition *Why Look at Animals? A Case for the Rights of Non-Human Lives* at EMZT.

<https://www.terikehaapoja.net/>

Parallel programme

DAVID BROOKS

Coralographies: the 7,500-year-old Coral Animalesque interweaves scientific discovery, ecological urgency, and philosophical inquiry. In 2021, the Archipelagos Institute of Marine Conservation – a Greek non-profit NGO – discovered vast, 7,500-year-old coralligenous reefs in the Aegean Sea – likely the Mediterranean's largest and oldest. Home to nearly 1,800 species, these reefs challenge traditional notions of antiquity, sentience and individuality. In 2025, Greece declared the Fourni reefs a protected area – the first of its kind – though lasting preservation depends on sustained local collaboration. This book extends these discoveries into artistic form: ROV-captured coral formations become chromed photogrammetry sculptures paired

with reimagined fragments of Sappho, Parmenides, and others, inviting an empathetic and political response to lives lived otherwise – and lives at risk.

Bio

David Brooks is a research-based, multidisciplinary artist whose practice explores how we use, consume, and perceive the natural world and its resources. Working with biologists on field expeditions in Venezuela, Brazil, Ecuador, Peru, and Guyana, he highlights environmental conservation and non-human perspectives, in particular, how artistic practice can foster care for all living beings. For *Why Look at Animals? A Case for the Rights of Non-Human Lives*, he has collaborated with the Archipelagos Institute of Marine Conservation in Samos, Greece.

ANASTASIA MILIOU

Bio

Anastasia Miliou is a marine biologist and the Scientific Director of the Greek NGO Archipelagos Institute of Marine Conservation. She is also the Greek Ambassador in the EU for Sustainable Fisheries & Maritime Policy. With permanent presence in the field of research in the Aegean for over 25 years, she has expertise in fisheries research and management, marine mammal research, and the conservation of marine protected habitats,

while a large part of her work involves engaging stakeholders and especially fishermen in the conservation of marine resources. She has represented Archipelagos in international scientific and policy forums and collaborated with numerous European universities and research institutions. She is among the key founding members of the Aegean Marine Life Sanctuary and one of the lead scientists behind the conservation of coralligenous habitats and other ecosystems in the Eastern Mediterranean.

Archipelagos Institute of Marine Conservation

The Archipelagos Institute of Marine Conservation is a Greek non-profit organisation, active in the NE Mediterranean with a focus on the Greek seas. With over 25 years of year-round, field-based research and conservation work, Archipelagos is committed to protecting marine and island biodiversity at all levels through long-term, hands-on engagement. Its international, multidisciplinary team works to understand and address the increasing human-caused threats to marine life. This is achieved by combining scientific research – often in collaboration with international universities – with continuous engagement at the local level. Archipelagos works closely with coastal communities, stakeholders, and decision-makers to defend marine ecosystems and

promote sustainable, science-based solutions.

With five research vessels, conservation activities are conducted across the islands and coastal regions year-round. Focus is placed on urgent issues, from overfishing and habitat degradation to microplastics and plastic pollution, as well as the protection of rare species such as whales, dolphins, seals, and sharks. Efforts also target the preservation of key habitats, including Posidonia Seagrass Meadows and coralligenous ecosystems.

One of Archipelagos' most important ongoing projects is the Aegean Marine Life Sanctuary, an innovative rehabilitation centre for marine species. This centre is also set to become a model for the recovery of formerly captive dolphins, offering a pioneering alternative to captivity. Through Archipelagos' International School of the Sea, over 27,000 young scientists from 43 countries have been involved in these efforts. Many spend months or even years in the Aegean Sea, gaining experience while contributing meaningfully to this endeavour.

Beyond field work, Archipelagos plays a policy role at national and EU levels, advocating against destructive practices that threaten marine ecosystems and biodiversity.

KATERINA GREGOS

Bio

Katerina Gregos is an art historian, curator, and educator. Since 2021 she is the General and Artistic Director of EMΣT. For more than 25 years, her curatorial practice has explored the relationship between art, society and politics with a particular view on questions of democracy, rights, economy, ecology, crisis and geopolitical change. She has curated numerous large-scale international exhibitions and biennials, including the 1st Riga International Biennial of Contemporary Art, the 5th Thessaloniki Biennial, the Göteborg International Biennial, Manifesta 9, the 4th Biennial Fotofestival Mannheim Ludwigshafen Heidelberg, and EVA Ireland's Biennial. She has also curated three critically acclaimed national pavilions at the Venice Biennale for Croatia, Belgium, and Denmark, as well as exhibitions for a number of European institutions and museums. She is the recipient of the 2025 Culture Animals Foundation Nancy Regan Prize, for her exhibition *Why Look at Animals? A Case for the Rights of Non Human Lives* at EMΣT).

IOLI TZANETAKI

Bio

IoLi Tzanetaki is a curator, interdisciplinary researcher and writer. Since 2021, she is curator and advisor to the artistic director at EMΣT | National Museum of Contemporary Art, Athens. Her research focuses on the relationship between art, politics and social issues with a focus on democracy, political economy, ecology, human rights and the socio-political impact of artistic labour. She has held curatorial roles in various public and private institutions, including the Riga International Biennial of Contemporary Art; the 58th Venice Biennale; ifa – Institut für Auslandsbeziehungen (Germany); Kommunale Galerien Berlin; the Schwarz Foundation (Germany | Greece); the Nordic Embassies in Berlin; the Goethe Institute (Germany); the Rolex Mentor and Protégé Arts Initiative; Turf Projects (UK); Goldsmiths, University of London (UK).

DIMITRIS SOUMALEVRIS

Bio

Dimitris Soumavevris is a lawyer at the Athens Bar Association. In recent years he has developed a broad professional engagement with issues concerning the

treatment of animals under Greek and European law, focusing on the challenges, implications and legal outcomes related to safeguarding animal welfare and protecting animal rights.

He maintains an ongoing collaboration with the animal protection organization A Promise to Animals, which he supports in cases involving reports to the competent authorities of violations of existing legislation and the criminal investigation of animal abuse incidents. He also contributes to the drafting and review of legislative proposals and policy interventions aimed at improving and reforming the current institutional framework for animal protection. He believes that raising public awareness about the tangible consequences of the prevailing tendency of human dominance over non-human beings can contribute to improving conditions for all animals.

A Promise to Animals

A Promise to Animals (APA) is a non-profit organization working to advance the recognition and protection of animal rights, with particular focus on farmed animals and working animals, who often remain invisible in public discourse. Through educational initiatives, public events, awareness campaigns and active participation in the public dialogue, APA seeks to shed light on the systemic

exploitation of animals and to strengthen understanding of the ethical, social and environmental issues connected to it. Its vision is grounded in fostering a culture of respect toward all sentient beings and promoting collective shifts in how we relate to animals, including the transition to a plant based way of living as a consistent choice that reduces violence and exploitation against them.



WE ARE THE 99%

PROGRAMME

SATURDAY 28/3

12:00 Introductory talk Katerina Gregos 20'
12:20 Opening statement Terike Haapoja 10'

Session 1: Visibilising the invisibilised 80'

12:30 Video insert Jo-Anne McArthur 15'
12:45 Lecture Richard Twine 35'
13:20 Q&A Moderator Gizem Haspolat 20'
13:40 Video insert Shay Salehi 10'

14:00 Break [Shay Salehi, *Scar Tissue*, 2024]

Session 2: Animal jurisprudence and interspecies governance 90'

14:45 Lecture Charlotte Blattner 35'
15:20 Q&A Moderator Pablo P. Castello 20'
15:40 Live insert Tiziana Pers 10'

15:50 Break 45' [Gustafsson & Haapoja: Untitled (Alive)]

Session 3: Our moral responsibility 80'

16:40 Video insert Syl Ko 15'
16:55 Keynote lecture Rimona Afana 35'
17:30 Q&A Moderator Federica Timeto 20'
17:50 Art insert: Dominique Knowles, *Tahlequah*, 2019 12'

18:00 End

SUNDAY 29/3

Parallel programme

12:30-14:30 Closed workshop with Rimona Afana

15:00 Book presentation *Coralographies*, David Brooks & Anastasia Miliou 30'
15:30 Book presentation *Considering Animals: An Encyclopaedia of Interspecies Understanding*, Katerina Gregos & ioLi Tzanetaki (Eds.) 10'
15:40 Presentation A Promise to Animals NGO 30'

Session 4: Animals and politics: co-resistance 100'

16:30 Welcome words Katerina Gregos 10'
16:40 Video insert Dinesh Wadiwel 15'
16:55 Lecture Terike Haapoja 35'
17:30 Roundtable 60'

Participants:

Rimona Afana

Richard Twine

Charlotte Blattner

Federica Timeto

Gizem Haspolat

Tiziana Pers

Pablo P. Castello

Moderator: Terike Haapoja

18:30 End

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