

OPEN CALL

anatomia publica

Open Stage for
Scientific, Aesthetic
and Social
Research Practices_

deadline
20.07.2025

1. Overview

***anatomia publica* – Open Stage for Scientific, Aesthetic, and Social Research Practices**

September – December 2025

TA T - Tieranatomisches Theater, Zentrum für Kulturtechnik - Humboldt Universität zu Berlin

Deadline to apply: 20.July 2025

TA T - Tieranatomisches Theater launches *anatomia publica*: a four-month focus group designed to foster interdisciplinary dialogues and collaborations between scientific, artistic, and social research practices. **The program invites Berlin-based individuals, collectives, and knowledge communities to apply and share one project or work in a research stage.** Participants will gain access to TA T's resources, including temporary exhibition and performance spaces, connections to a community of researchers across diverse knowledge domains, and expert support for disseminating knowledge within and beyond the university. This **shared infrastructure** allows participants to **situate, reshape** and **develop their research** while engaging with the public, inviting targeted audiences to join the ongoing flow of experimentation and knowledge creation.

In **sharing the research process** through the lens of historical dissection, *anatomia publica* **opens new possibilities for the future of public engagement with research and knowledge production.** Blurring the boundaries between production and presentation time, the program rethinks how knowledge can be shared, critiqued, and transformed in public spaces in the moment of its unfolding.

Each participant is welcomed as a guest researcher, and granted a **research fee** on the basis of one week's labor. The program includes **seven scheduled appointments** over the course of two months (approximately one per week), which provide participants with **mentoring & critical feedback sessions**, opportunities for **exchanging research perspectives with a Humboldt University researcher** (including university collections), and support in **co-designing a public event activating TA T's spaces.**

Over the four months, a **series of experimental events and innovative forms for public and inclusive mediation** result from the different exchanges with *anatomia publica* community of guest researchers & associates. TA T's team contributes to the production, communication & public outreach for all events, as well as integration into our institutional calendar.

The connections weaved by our program among knowledge producers **aim** to sustain an **ecology of relations** rooted in mutual support, **favouring long-term alliances** with & beyond our academic research environment.

#focusgroup #residency #incubator #researchgrant

"The value of
the everyday:
creating a
community of
practice beyond
the University
but with the
university."

2. Practical Information

_APPLICANT'S PROFILE/S

This call is open to individuals, collectives, and knowledge communities based in Berlin who are working across science, culture, and society. We seek applicants with interdisciplinary research practices that engage with cultural techniques—methods that create, transmit, and process knowledge across these fields. This includes:

Researchers from scientific, social science, and humanities backgrounds

Artists, curators, knowledge producers engaging with scientific and social topics through research-based or interdisciplinary practices.

Civic initiatives connecting to scientific and creative spheres research.

Activists whose work is driven by social, political, or environmental change, and who engage with research and knowledge to support their initiatives.

_PROGRAM SUPPORT

Participants will have access to a variety of resources and support services, including:

Research Fee: €2,000.00 (gross). Total fee per selected participant / group (groups are invited to to apply, but the total fee applies to the entire group). Paid upon completion of the program.

Consulting and Mentoring: Four consulting sessions with the TA T team, offering feedback & support on:

- > discourse, research methods and critical tools
- > situated research, context relations and public engagement
- > production, space dramaturgy and technical support
- > project coordination, timeline and resources management
- > public relations, community outreach and communication strategies

Research Perspectives (Collaborations and networking with & beyond the University):

TA T facilitates a knowledge exchange session with a member of the Humboldt extensive research community based on the participant's research topic. If the participant is already part of the university, we will connect them with a practitioner, collective, or research community from the creative or civic sectors to foster reciprocal research collaboration. These exchanges aim to build sustainable relationships and contribute to creating a community of practice that bridges academic and non-academic fields.

Listening & Feedback circle: Invitation to join one of the three sessions facilitated by guest artist & pedagogue **Siegmar Zacharias**. The circle is opened to other Berlin-based research agents and is offered as a community service to train critical awareness, "listening to how we listen".

Shared Infrastructure: Access to TA T's exhibition and performance spaces, to support the public outreach of the research projects selected for anatomia publica. A shared kitchenette area is

available for all researchers, including fellows of *inherit. heritage in transformation*, and TA T's team. **Meeting Rooms:** Each participant will have access to a room at TA T for the duration of their two-month research stay. We share our spaces for meetings and knowledge exchange. Basic technical equipment (monitor, projector, speakers) will be provided. The use of TA T spaces must comply with our "*care instructions*" as our building is a protected monument.

Public Event Production: Production support for organizing one co-designed public encounter/event with the TA T team. This event will activate the TA T spaces and present your research to a wider audience.

Dissemination and Public Relations: The TA T team will assist with communication, public relations, and the dissemination of your event, integrating it into our institutional calendar, including events like Berlin Art Week and Berlin Science Week.

Possibility for Co-Funding & Co-Production Funds: The opportunity to use the institutional connection to TA T as a multiplier for obtaining additional funding or sponsorships for the development of your project/work within anatomia publica. A letter of support can be issued for application processes.

_PROGRAM CALENDAR

The program runs from **September to December 2025**. Participants will choose a **two-month window** during this period for their research stay.

September – October | October – November | November – December

Within this time, 7 appointments will be scheduled - approximately 1 per week, providing consistent feedback, networking opportunities and guidance throughout the program.

_WHAT WE EXPECT FROM YOU

Commitment: Active participation in **7 scheduled appointments**, spaced roughly 1 per week during the two-month residency.

Active Participation: Contribution to the collective exchange of knowledge, sharing feedback with other participants, and engaging in critical dialogue. Participation in the parallel **Listening & Feedback Circle** is not mandatory, but desired.

Creation of Program Outputs: Collaboration on formats for public engagement, e.g., contributions to the **Social Media Campaign (#howtheworkworks)**, or a **Pedagogical Booklet for Children**. These outputs are part of our focus on **cultural techniques** and foster public participation as well as interdisciplinary exchange.

Activation of TA T Spaces: Co-designing a **public encounter or event** with the TA T team to activate the space, present your research, and facilitate knowledge exchange.

3. How to apply

_APPLICATION MATERIALS - GUIDELINE

Please submit the following materials as part of your application and complete the application form (download from the website).

1. Research Proposal: Please structure your research project with the following points [either in written form (max. 2 pages) or as talking points for an audio presentation (max. 2 minutes; You may attach an MP3/WAV max. 50 MB; or provide a streaming/download link (e.g., SoundCloud, Dropbox).]

- You are in the middle of a research process for... (Fields of work)
- With... (Collaborators & inspirers)
- About... (Research topic)
- How... (Methods)
- Situate it... (Where are you in this process? Relation to your CV/Biography, past projects/methods, present goals, future prospects)

2. Supporting Materials: Here you can share more about your practice, expand your references, or contextualize your past work in your preferred format. You may include visuals, excerpts of past work, diagrams, scores, process notes, research statement, or a bio/CV—anything that offers insight into your practice.

[In a PDF: Max. 15 MB, 5 pages]

[In a Video: Max. 5 minutes. Include a link (Vimeo, YouTube, or Cloud storage) with password if needed. We accept MP4 attachments up to 50 MB if links are not possible.]

3. Research Perspectives (Collaborations and Networking with & Beyond the University)

[Max. 1 page if written / max. 2 minutes for audio. You may attach an MP3/WAV (max. 50 MB) or provide a streaming/download link (e.g., SoundCloud, Dropbox).]

A) Please describe how you would like to engage with our academic environment, considering TA T's affiliation with Humboldt-Universität zu Berlin—at large, or with the Center for Culture Techniques (Zentrum für Kulturtechnik), located in Campus Nord, in particular.

Think about what your research project could benefit from at this stage and how you can exchange in return. Whether it's professional connections, university collections, or research facilities, TA T will facilitate a knowledge exchange meeting based on reciprocal interests.

B) If you are already affiliated with the Humboldt-Universität zu Berlin—either at large or specifically with the Center for Culture Techniques—please describe how you would like to engage with a practitioner, collective, or research community from the creative or civic sectors based in Berlin to foster reciprocal research collaborations and exchange.

4. Application Form

Complete the application form and submit with the materials listed above.

SUBMISSION INSTRUCTIONS

Please email the following materials to: **anatomiapublica.tat@hu-berlin**

1. Research proposal
2. Supporting materials
3. Research perspectives
4. Completed application form

APPLICATION DEADLINE: SUNDAY, JULY 20TH, 2025 (BY MIDNIGHT)

anatomia publica

conceptual
framework &
institutional
background

by Paz Ponce

ENGAGING WITH THE INSTITUTION'S HISTORY, SITUATING KNOWLEDGE (CONTEXT AS METHOD)

anatomia publica is a mediation program curated by TA T - Tieranatomisches Theater, a research institution at the ZfK - Center for Culture Techniques at Humboldt-Universität zu Berlin, focused on the production, dissemination, and processing of knowledge.

Conceived by Paz Ponce (TA T Curator for Public Programmes & outreach), the new programmatic focus of *anatomia publica* enters into a **site-specific dialogue** with the constructive imagination of the historic building that houses our institution: an **innovative “architecture of knowledge”** (*Wissenstheater*), where aesthetics, symbolism, and function are seamlessly integrated. Built in 1790 by architect Carl Gotthard Langhans, TA T is Berlin's oldest surviving academic building, once offering unique conditions for veterinary education and research in the historic Berlin district of Friedrich-Wilhelm-Stadt, today's district of Berlin-Mitte. At the heart of the building was a **lifting platform** connecting the preparation room to the anatomy theater, facilitating the dramatic staging of anatomy lectures and **blurring the boundaries between performance and every day life**.

Within the broader medical and cultural techniques surrounding anatomical theatres as knowledge spaces, anatomical events had a dual function — that of a lecture and a theatrically staged, ritualised act for a hybrid community of practitioners - spectators. In these spaces, anatomists found a place to hold overview events for large audiences and demonstrate the anatomy of the human body in its entirety. The diversity of audiences for these events is evidenced by the numerous invitations directed to a broad public (originally written in latin - *anatomia publica*), including doctors and surgeons, as well as painters, sculptors, butchers, seamstresses, or simply “all lovers of anatomy”. In some cases, the focus was placed on the performative aspect of *anatomia publica*, interpreted as a “social event” and “anatomical spectacle”.

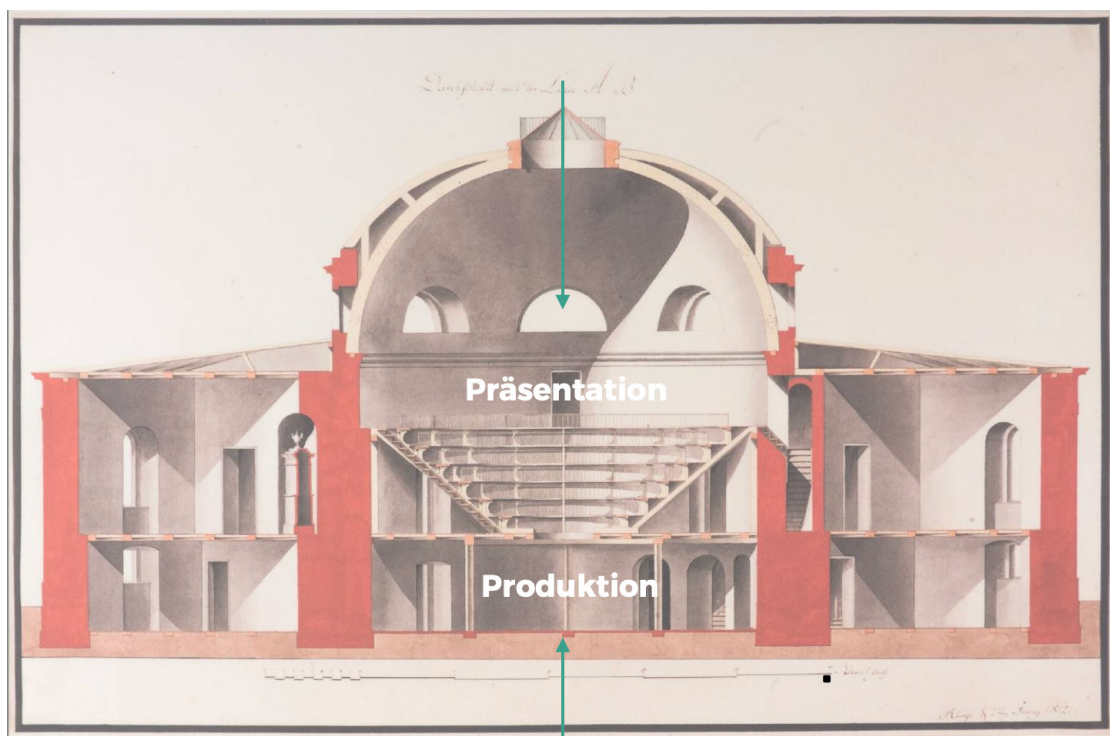


Photo credit:

Johann Friedrich Kluge, 1812. Ink and wash drawing. (Intervened). © Stiftung Stadtmuseum Berlin

anatomia publica
allows a closer look
at the 'anatomy of
research' as a social
event. It enters into
a dialogue with
this tradition of
experimenting with
forms of knowledge
exchange and at the
same time examines
the challenges for the
museums of the future.

_PROGRAM AIMS

After 200 years providing science with an impressive stage, the Tiearanatomisches Theater continues to embody institutional prototyping: **flipping the anatomy theater from spectacle to a commons for knowledge dissection**. In this context, *anatomia publica* arises not merely as a platform for presenting finished works, but as **a space for experimenting with the act and performativity of knowledge itself**. Our renewed invitation to “all lovers of research”, refers to the (fragile) gaps between production time and presentation time, understanding these as fertile ground to unfold streams of knowledge, channel inspiration, and explore the potential for affective exchange, as well as the shared use of materials between scientific and creative knowledge practices.

Participants will be invited to share not just their findings but their working methods, trials, and the critical conversations that accompany the process of knowledge generation. This focus on the process will take place through various formats, including performative lectures, speculative design scenarios, participatory workshops, and immersive sound and visual experiences.

In examining the research process through the lens of historical dissection, the program rethinks how knowledge can be shared, critiqued, and transformed in public spaces. By inviting critical reflection on the very methods that shape our understanding, *anatomia publica* opens new possibilities for the future of public engagement with research and knowledge production.

The program aims to create a collegial framework in which methods of knowledge exchange can be critically questioned in a supportive environment. By emphasizing the experimental, unfinished nature of the projects and works presented during the event series, the pressure to commit to “a final form” is lifted. Instead, different frameworks are “played with,” exploring material, aesthetic, and methodological decisions in different dimensions of time, space, resources, and audience presence.

Between September and December 2025, *anatomia publica* will host a parallel **Listening & Feedback Circle**, introducing an **artistic method** designed for transdisciplinary research communities to **listen to how we listen**. Facilitated by artist and (radical) pedagogue **Siegmar Zacharias**, this program is open to the participants and **seven additional Berlin-based research agents**. Structured in three sessions, the circle focuses on practicing **constructive critique** as a culture technique, placing care at the center and exploring how feedback can be approached as a **community service**.

_ANATOMIA PUBLICA IS A LISTENING & FEEDBACK CIRCLE FOR BERLIN'S RESEARCH COMMUNITY, AND A LOCAL INCUBATOR FOR SPECULATIVE THOUGHT PROCESSES. EXAMPLE FORMATS FOR KNOWLEDGE EXCHANGE AT TAT:

- Display of research results • Performative lectures • Speculative design scenarios
- Participatory workshops • Collective dramaturgy & script sessions
- Expanded cinema experiences • Immersive sound installations & walks • Open-labs
- Experimental listening/sound sessions • Movement research explorations • LARPs
- Reading circles • Virtual and augmented reality tours • Curatorial dreams
- Storytelling sessions • Film/video art screenings • Transmedia documentary diary journeys
- Multisensory parcours...

_CURATORIAL APPROACH & VISION - CONCEPTUAL REFERENCES:

anatomia publica draws on a range of conceptual frameworks that shape its **curatorial approach and vision**. The program engages with the idea of **curating as environmentalism**, where the curator acts as a caretaker, creating collaborative spaces for knowledge exchange that blur the boundaries between **production** and **performance**. It challenges the traditional roles of curators, emphasizing an open and **dynamic process** that invites collective participation. Additionally, the program is informed by Irit Rogoff's work on **detrterritorializing knowledge**, advocating for the dismantling of rigid academic structures in favor of more **speculative, experimental thinking** that engages with urgent contemporary issues. This aligns with the idea of **resetting the academy**, creating spaces where knowledge can evolve outside of predefined constraints. At the same time, *anatomia publica* draws on the notion of **curatorial activism**, focusing on the ethical responsibility of curators to disrupt hierarchies, amplify marginalized voices, and foster **multi-vocality** within institutions. Finally, the program embraces the concept of **research communities**, emphasizing the importance of **cross-disciplinary collaboration** and **shared modes of thought**, where knowledge is co-produced through collective inquiry and curatorial work acts as a method of **constructive cultural critique**. These interconnected ideas aim to create a space where knowledge is constantly redefined, dissected, and exchanged across boundaries, inviting new perspectives and fostering a community of practice beyond traditional academic structures.

_REFERENCES

- Ed. Shelley Ruth Buttler & Erica Lehrer (2016): *Curatorial Dreams: Critics Imagine Exhibitions*. McGill-Queen's University Press
- Annie Coombes: "Engaging histories, Envisaging Futures". Lecture during the symposium *Exhibiting difficult histories* - Humboldt Forum, Berlin 19.04.2024
- Julie Ellison (2013) "The New Public Humanists" Cambridge University Press, Vol. 128, No. 2
- ed. Michael E. Gorman (2010): *Trading Zones and Interactional Expertise: Creating New Kinds of Collaboration*. MIT Press
- Bell Hooks: "Talking Back." Discourse 8 (1986): 123–28.
- Maura Reilly (2018): *Curatorial Activism, towards an ethics of curating*. Thames & Hudson
- Gayatri Chakravorty Spivak: "Righting wrongs". In Aakash Singh & Silika Mohapatra, *Indian political thought: a reader*. New York: Routledge (2010)
- Elke Van Campenhout. "Curating as Environmentalism." Originally published 2013 by Bureau d'Espoir in the frame of a curatorial salon on curating in the performing arts (curated by Adva Zakai and Elke Van Campenhout; produced by Sarma, Nadine, and a.pass Research Centre). Now Performing Arts Network, November 25, 2016; Elke Van Campenhout (Hrsg.). *Turn, Turtle! Reenacting The Institute*. Berlin: Alexander Verlag, Oktober 2016. ISBN 978-3-89581-410-5.

_ANNEX CONCEPTUAL REFERENCES / READER

#CURATING AS ENVIRON-MENTALISM

Field: performing arts

Curating today is increasingly understood through an ecological lens, focusing on the shared time and space between performers, spectators, and the art objects they encounter. It aims to create “a more ecological phrasing of the time and space shared by the performers, ‘spectators,’ public members, and the resisting (art)objects they encounter.” This approach returns the curatorial role to its roots in hospitality, where the curator’s task is “taking care” of the networked community, creating spaces for collective experience.

In this paradigm, the curator becomes a “re-distributor,” offering an open invitation and creating a space for collaboration. By “offering an empty frame for working and sending out an (open) invitation to the scene,” the curator’s position is not just as a facilitator but as the creator of the frame itself, an artwork in its own right. This also involves the “coming together of different social bodies,” inviting wider participation in workshops, discourse, and engaging the “regular” public during performance times.

A key component is the dissolution of the boundaries between ‘production’ time and ‘performance’ time, encouraging a rethinking of the value of these moments. The curatorial process thus “reevaluates the value of the moment,” questioning the distinctions between ‘full’ and ‘empty’ time.

Refs:

- Elke Van Campenhout. “Curating as Environmentalism.”

Originally published 2013 by Bureau d’Espoir in the frame of a curatorial salon on curating in the performing arts (curated by Adva Zakai and Elke Van Campenhout; produced by Sarma, Nadine, and a.pass Research Centre). Now Performing Arts Network, November 25, 2016. [Link](#)

- Elke Van Campenhout (Hrsg.). Turn, Turtle! Reenacting The Institute. Berlin: Alexander Verlag, Oktober 2016. ISBN 978-3-89581-410-5.

#DE-TERRITORIALIZING KNOWLEDGE #RESETTING THE ACADEMY

Field: visual culture

Irit Rogoff’s work on **creative practices of knowledge** challenges the traditional structures of academia. She proposes that these creative practices are processes where knowledge becomes a-signifying—resisting conventional definitions and boundaries. Drawing from Deleuze and Guattari’s concept of the *rhizome*, Rogoff describes how knowledge “deterritorializes” by breaking free from its constraints, only to “reterritorialize” elsewhere, often adopting new identities in the process. In education, this concept manifests in how students, teachers, and classrooms resist being rigidly defined, allowing for a more fluid and dynamic process of learning and knowledge production.

Rogoff argues that the academy must detach from cognitive capitalism and instead create space for “non-instrumental, indirect, experimental, speculative thought processes.” She calls for a shift in the

academy to embrace new forms of critical, creative engagement with knowledge, focusing on urgent contemporary issues.

To reset the academy, Rogoff introduces three core concepts:

- **Potentiality:** the potential to break away from predetermined plans and open up to new possibilities.
- **Criticality:** creating meaning from uncertain, grounded contexts.
- **Contemporaneity:** an awareness of shared issues and urgencies, encouraging engagement with unexplored territories.

These concepts advocate for an academy that not only produces knowledge but actively challenges the very structures through which it is created and disseminated.

Ref:

- Irit Rogoff (2010): *Practicing Research / Singularising Knowledge*, MaHKUzine, Journal of Artistic Research 9, Summer 2010. [Link](#)

#CURATORIAL ACTIVISM

Field: museum studies

Curatorial activism is a practice deeply rooted in ethics, challenging the exclusion of marginalized artists from dominant narratives in art history and the contemporary art scene. Curators engaged in this practice strive to confront hierarchies and assumptions, creating exhibitions that serve as “curatorial correctives.” These efforts aim to initiate debate and circulate knowledge, bringing attention to overlooked voices and histories.

As feminist philosopher Gayatri Spivak emphasizes, it is essential to acknowledge not just who we are, but “where we are,” recognizing our positions within hierarchical structures, and reflecting on issues of authority and privilege. This idea calls for a critical awareness of power dynamics, as Marcia Tucker highlights, urging curators and critics to remain vigilant in addressing imbalances.

Spivak’s concept of “righting wrongs” (Unrecht Richten) calls for a grassroots approach to education and advocacy, focusing on local, bottom-up efforts. This challenges the traditional roles of institutions, advocating for a more inclusive and human-centered perspective in the humanities and human rights.

Elke van Campenhout (2010) highlights the importance of ‘escaping’ institutional structures that render artists passive, forcing them to wait for recognition within a predefined, hierarchical system. Curatorial activism seeks to disrupt these conventional pathways, empowering artists and curators to reshape the process of recognition and visibility on their own terms.

A key aspect of curatorial activism is **multi-vocality**. As Annie Coombes states, in order to “set the record straight,” it’s crucial to engage with “difficult histories” and acknowledge the multiple agencies involved in museum representation. This approach advocates for “queering the records,” revisiting histories with a critical eye, and acknowledging the diverse perspectives that have been marginalized in traditional narratives.

Refs:

- Maura Reilly (2018): *Curatorial Activism, towards an ethics of curating*. Thames & Hudson
- Elke van Campenhout (2010): "Shuffling the Deck, Shifting Positions", in *Frakcija Performing Arts Journal* No.55, Zagreb. [Link](#)
- Annie Coombes, *Engaging histories, Envisaging Futures*. Lecture during Symposium Exhibiting difficult histories - Humboldt Forum, Berlin 19.04.2024
- Gayatri Chakravorty Spivak: "Righting wrongs". In Aakash Singh & Silika Mohapatra, *Indian political thought: a reader*. New York: Routledge (2010)

#RESEARCH COMMUNITIES

Field: philosophy of science

The concept of *thinking collectives*, introduced by philosopher Ludwig Fleck, describes how research communities develop knowledge through shared modes of thought. This idea inspired Peter Galison's notion of "Trading Zones" or "Exchange Zones," where individuals from diverse cultures and disciplines come together to create a common language despite their differences.

In the context of cross-disciplinary exchange, the term **exchange via an agent**, coined by Collins and Evans (2002), refers to the process where communication between disciplines is mediated by an individual who is proficient in the languages of multiple fields. This capability is known as **interactional expertise**, allowing for collaboration and knowledge transfer across boundaries.

Curatorial work, in this context, becomes a valuable methodology for engaged cultural analysis and critique. It offers a space for working outside traditional academic and disciplinary comfort zones, using a constructive approach to both research and creative expression. **#Curatorial dreaming** proposes curatorial practice as a method that combines analysis, cultural representation, creative expression, social intervention, and dialogue with the public. It challenges conventional exhibition-making by fostering collaborative and conceptual thinking, grounded in real-world urgencies.

Refs:

- Ed. Michael E. Gorman (2010): *Trading Zones and Interactional Expertise: Creating New Kinds of Collaboration*. MIT Press
- Julie Ellison (2013) "The New Public Humanists" Cambridge University Press, Vol. 128, No. 2 (March 2013) [Link](#)
- Ed. Shelley Ruth Buttler & Erica Lehrer (2016): *Curatorial Dreams: Critics Imagine Exhibitions*. McGill-Queen's University Press

5. Contact Information

CONTACT FOR QUESTIONS & APPLICATION SUPPORT

Email: anatomiapublica.tat@hu-berlin

CONTACT FOR PRESS & PROGRAM COLLABORATIONS:

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CREDITS

A program organised and supported by:

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Zentrum für Kulturtechnik (ZfK) - Humboldt Universität zu Berlin

TA T Team

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Paz Ponce: Curator of Public Programmes & Outreach - **Concept & curation: anatomia publica**

Lilli Ebert: Project coordination

Caspar Pichner: Head of Production & scenography

Fanny Welz: Production assistance

Frederike Nolte: Communication assistance

In Collaboration with guest artist **Siegmar Zacharias**

(Facilitator, Listening & Feedback Circle)

Juliana Toro: Graphic Design — www.julianatoro.com

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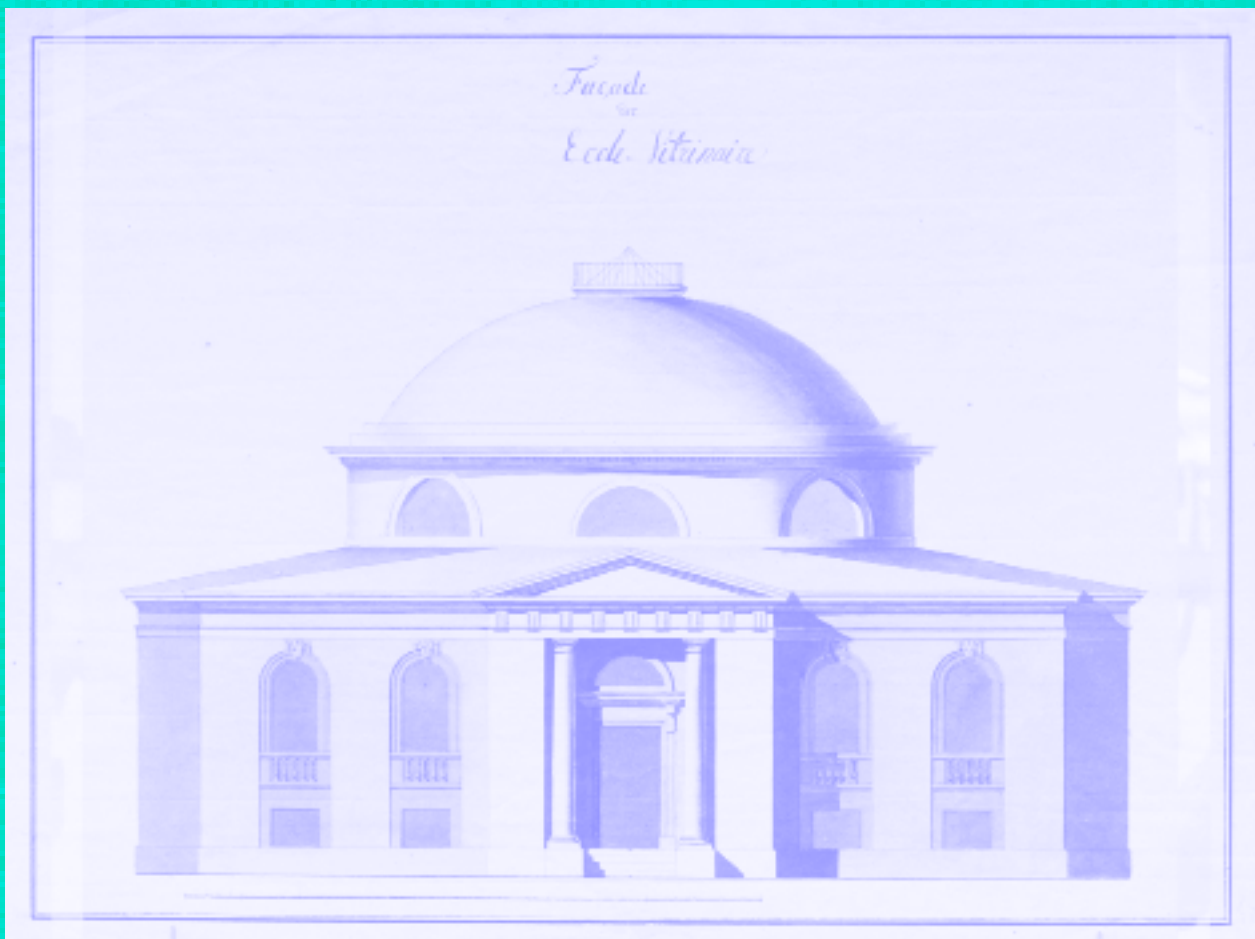


Photo-credits:

J. F. Lunitz: Tieranatomisches Theater: Elevation of the Main Facade,
1811, pen drawing, 40 cm x 56 cm,
Custody, Art Collection of Humboldt University Berlin