

C U R R I C U L U M V I T A E

M A X I M I L I A N H A A S

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S H O R T B I O G R A P H Y

Dr. Maximilian Haas is a theatre, dance, and media theorist as well as a dramaturg based in Berlin. He is currently a postdoctoral researcher at the DFG Research Training Group “Knowledge in the Arts” at the Berlin University of the Arts (UdK) and curates at the Berlin theatre HAU Hebbel am Ufer.

Haas studied applied theatre studies at the Justus-Liebig-University Giessen and received his doctorate with a dissertation in art and media studies on “Animals on Stage: An Aesthetic Ecology of Performance” at the Academy of Media Arts Cologne (with Marie-Luise Angerer and Bojana Kunst, summa cum laude). The PhD is based in an artistic research project with David Weber-Krebs, the performance series Balthazar (2011–16). Haas was deputy junior professor for literature and history of knowledge and media at the European University Viadrina in Frankfurt/Oder and has taught at universities and art academies in Giessen, Cologne, Berlin, Bochum, Dresden, Vienna, Brussels, and Amsterdam. Academic lectures and articles of the past years were mainly dedicated to the theory and practice of dramaturgy in contemporary dance and theatre, the aesthetics of performative arts, the methodology and epistemology of artistic research, issues of science, animal and environmental studies, and philosophies of poststructuralism, new materialism, and pragmatism. He has been a doctoral fellow of the DFG Research Training Group “Forms of Life/Knowledge of Life” (Potsdam, Frankfurt/Oder) and the Rosa-Luxemburg-Stiftung.

As a dramaturg and curator Haas has been engaged at the Volksbühne am Rosa Luxemburg-Platz Berlin and the Berliner Festspiele, and he has collaborated dramaturgically with artists such as Hannah Hurtzig (Mobile Academy Berlin), Lucie Tuma, Martin Nachbar, and Jeremy Wade. He has also curated and organized artistic-academic conferences, series, and workshops, such as the conferences/festivals Idea of Communism: Philosophy and Art, at Volksbühne am Rosa-Luxemburg-Platz Berlin (2010, with Sebastian Kaiser); Portraying Animals, at the National Gallery Prague (2015, with Hannah Hurtzig); Animal Dances, at Sophiensaele Berlin (2016, with Martin Nachbar); the conference “How to Relate: Appropriation, Mediation, Figuration” at UdK (2018, with Annika Haas, Hanna Magauer, and Dennis Pohl); the festival Palast der Republik: Art Discourse Parliament, at the Berliner Festspiele (2019, with Elske Rosenfeld, Sebastian Kaiser, Thomas Oberender, and Joshua Wicke); as well as currently the lecture and discussion series “Burning Futures: On Ecologies of Existence” at Berlin’s HAU Hebbel am Ufer (with Margarita Tsomou) and the series “In the Laboratory: Conversations about Artistic Practice” at UdK (with Sabine Huschka).

P R O F E S S I O N A L C A R E E R

2017–

Postdoctoral fellow at the research training group “Knowledge in the Arts,” Berlin University of the Arts, supported by the German Research Foundation (DFG)

2019–

Curator of the lecture and discussion series “Burning Futures: On Ecologies of Existence” at HAU Hebbel am Ufer, Berlin

2018–2019

Curator at Berliner Festspiele, “Immersion”

2016–2017

Junior professorship for comparative literature, history of knowledge and media (deputy for Prof. Melanie Sehgal) at the European University Viadrina, Frankfurt/Oder

2013

Visiting academic at New York University (NYU), Comparative Literature Department (Prof. Jacques Lezra)

2011–2017

Teaching positions at art academies and universities: Justus Liebig University Giessen (applied theatre studies), Academy of Media Arts Cologne (art studies), Free University Berlin (theatre studies), Ruhr University Bochum (scenic research), University of Hamburg (performance studies), Dresden University of Fine Arts (applied theatre studies and production dramaturgy), University of Vienna (theatre studies) and others

2011–2016

Freelance dramaturgical work with Hannah Hurtzig (Mobile Academy Berlin), Martin Nachbar, David Weber-Krebs, Jeremy Wade, Lucie Tuma and others at the theatres Hebbel-am-Ufer (Berlin), Sophiensaele (Berlin), Kampnagel (Hamburg), Mousonturm (Frankfurt am Main), Kaaithheater (Brussels), Tanzquartier (Vienna), Theaterhaus Gessnerallee (Zurich), Goethe-Institut Prague, and others

2009–2011

(Assistant) dramaturg at the Volksbühne am Rosa-Luxemburg-Platz, Berlin

2001–2008

Internships, assistantships, and freelance positions in directing, dramaturgy, and editing: Mousonturm (Frankfurt/Main), PACT Zollverein (Essen), WDR 1Live Lauschangriff (Cologne), WDR 3 Studio Akustische Kunst (Cologne), Münchner Kammerspiele, Nationaltheater Mannheim, Theater der Stadt Heidelberg

Memberships

German Society for Theatre Studies (WG Dramaturgy, WG Theory and Practice)

German Society for Media Studies
 Society for Artistic Research in the Federal Republic of Germany (founding member)
 German Society for French Philosophy

E D U C A T I O N

2021

Additional qualification as Sustainability Manager Culture & Media and Transformation Manager Sustainable Culture

2011–2017

PhD in art and media studies (practice-based, Dr. phil.): “Animals on Stage: An Aesthetic Ecology of Performance,” Academy of Media Arts Cologne, reviewers: Prof. Marie-Luise Angerer, Prof. Bojana Kunst (JLU Gießen); based on the artistic research project Balthazar with David Weber-Krebs, *summa cum laude*

2011–2014

Doctoral Fellow of the DFG Research Training Group “Forms of Life/Knowledge of Life,” European University Viadrina Frankfurt/Oder (cultural studies) and University of Potsdam (philosophy)

2011

PhD scholarship of the Rosa Luxemburg Foundation

2003–2010

Studies of drama/theatre/media at the Institute for Applied Theatre Studies, Justus-Liebig-University Giessen, Degree: Diploma, with honors (1.0), thesis: “The Thing on Stage”

2002–2003

Studies of theatre, comparative literature and art history at the Ludwig-Maximilians-University, Munich

2001

General matriculation standard (*Abitur*), Starkenburg-Gymnasium Heppenheim (Bergstrasse)

Languages: English (fluent in reading, writing, and speaking), French (conversational)

Skills in stage, light, and sound engineering, sound and video editing or synthesis (Logic Pro, Avid Pro Tools, Final Cut, Ableton Live, Max/MSP, etc.) as well as the usual office and web applications (Apple, Microsoft, Adobe)

P U B L I C A T I O N S

Books

How to Relate: Knowledge Arts Practices, ed. with Annika Haas, Hanna Magauer, and Dennis Pohl, Bielefeld: transcript, 2021.

Lockdown Theatre, publication series ed. with Joshua Wicke, Schauspielhaus Zürich Journal, 2020

Tiere auf der Bühne: Eine ästhetische Ökologie der Performance [Animals on stage: an aesthetic ecology of performance], Berlin: Kulturverlag Kadmos, 2018.

Book chapters

“Dress Rehearsal: The Coronavirus, Climate, and the Body in Dance,” in *The Body in Pandemic Times: Essays on dance*, ed. by Cosmin Manolescu, Gabriela Tudor Foundation/Goethe-Institut Bucharest, 2021 (https://dans.ro/wp-content/uploads/2021/11/corpus_in_pandemie_web.pdf)

“Does the Donkey Act? Balthazar as Protagonist,” in *Does It Matter? Composite Bodies and Posthuman Prototypes in Contemporary Performing Arts*, ed. by Pieter Vermeulen, Christel Stalpaert, Laura Karreman, and Kristof Van Baarle, London: Palgrave Macmillan, 2021.

“Balthazar, the Technical Laws of Imitation and the Collective Suspension of Theatre,” in *Tierform/e/In*, ed. by Martin Nachbar and Silke Bake, 2020 (http://test.tierformeln.de/wp-content/uploads/2019/07/Maximilian-Haas_Chapter-4_1_EN.pdf).

“How to Relate in Contemporary Dance: Conversations with Schubot/Grading, Alice Chauchat, Jeremy Wade,” in *How to Relate: Knowledge Arts Practices*, ed. by Annika Haas, Maximilian Haas, Hanna Magauer, and Dennis Pohl, Bielefeld: transcript, 2021.

“Theoretische Bemerkungen zu einer Dramaturgie der nichtmenschlichen Anderen (nach Haraway) [Theoretical remarks on a dramaturgy of nonhuman others (after Haraway)], in *Postdramaturgien* (Postdramaturgies), ed. by Sandra Umthum and Jan Deck, Berlin: Neofelis, 2020.

„Lockdown Theatre (1): Theater in Quarantäne/Theatre in Quarantine“, in *Lockdown Theatre*, ed. by Maximilian Haas and Joshua Wicke, Schauspielhaus Zürich Journal, 2020 (<https://neu.schauspielhaus.ch/de/journal/18219/lockdown-theatre-1-theater-in-quarantne>).

“Einheit und Kontingenz der Ding: Mårten Spångberg’s The Internet” [Unity and contingency of things in third nature: Mårten Spångberg’s The Internet], in *Tanz der Dinge/Things that dance*, ed. by Johannes Birringer, and Josephine Fenger, Bielefeld: transcript, 2019.

“Cosmology of Forces, Performative Fields,” in *Energetic Forces as Aesthetic Interventions: Politics of Bodily Scenarios*, ed. by Sabine Huschka and Barbara Gronau, Bielefeld: transcript, 2019.

“Die abstrakte und die konkrete Maschine als Protagonist: Über Performances von Kris Verdonck und Xavier Le Roy” [The abstract and the concrete machine as protagonist: on performances by Kris Verdonck and Xavier Le Roy], in *Maschinen des Lebens – Leben der Maschinen. Zur historischen Epistemologie und Metaphorologie von Maschine und Leben* [Machines of life – life of machines: on the historical epistemology and metaphorology of machine and life], ed. by Jakob C. Heller, Tim Sparenberg, and Patricia A. Gwozdz, Berlin: Kulturverlag Kadmos, 2018.

“Ästhetische Ökologie: Jakob von Uexküll’s Musiktheorie des Lebens” [Aesthetic ecology: Jakob von Uexküll’s musical theory of life], in *Tierstudien 13: Ökologie* [Animal studies 13: ecology], ed. by Jessica Ullrich, Berlin: Neofelis, 2018.

“Kuratorische Symbolisierung: Über eine politische Geste der Documenta14” [Curatorial symbolization: on a political gesture of Documenta14], in *Learning from: Texte zur Documenta 14* [Texts on Documenta 14], wissenderkuenste.de (#6), 2017.

“The Abyss of a Standstill,” with David Weber-Krebs, in *Scores #6: no/things*, ed. by Tanzquartier Vienna, 2017.

“Bühnen des Nichtmenschlichen” [Stages of the nonhuman], in *Episteme des Theaters* [Episteme of theatre], ed. by Milena Cairo, Moritz Hannemann, Ulrike Haß, and Judith Schäfer, Bielefeld: transcript, 2016.

“Versuch einer Kosmologie des Performativen in der Kunst: Über Alfred North Whitehead und Pierre Huyghe” [An Essay in cosmology of the performative in art: on Alfred North Whitehead and Pierre Huyghe], in *Kosmos & Kontingenz: Eine Gegengeschichte* [Cosmos & contingency: a counterhistory], ed. by Philipp Weber, Tim Sparenberg, and Reto Rössler, Munich: Wilhelm Fink Verlag, 2016.

“Interspecies Performance zwischen Literatur und Theater, Ethik und Ästhetik” [Interspecies performance between literature and theater, ethics and aesthetics], in *Tierstudien 8: Wild* [Animal studies 8: feral], ed. by Jessica Ullrich, Berlin: Neofelis, 2015.

“Balthazar,” in *Antennae: The Journal of Nature in Visual Culture: Multispecies Intra-Action* (31), ed. by Giovanni Aloï, Spring 2015.

“Zwei Arten von Zombies” [Two kinds of zombies], in *Suspensionen: Über das Untote* [Suspensions: on the undead], ed. by Carolin Blumenberg, Alexandra Heimes, Erica Weitzman, and Sophie Witt, Munich: Wilhelm Fink Verlag, 2015.

Text contribution to *Performing Institutions*, ed. by Melanie Mohren and Bernhard Herboldt, Berlin: Alexander Verlag, 2015.

“Balthazar, ein Tier auf der Bühne” [Balthazar, an animal on stage], with David Weber-Krebs, in *Theater der Zeit: Scores* (TQW supplement), September 2014.

“Report über ein Tier auf der Bühne: Der Esel Balthazar” [Report about an animal on stage: Balthazar the donkey], in *Tierstudien 1: Animalität und Ästhetik* [Animal studies 1: animality and aesthetics], ed. by Jessica Ullrich, Berlin: Neofelis, 2012.

“Von Auschwitz schweigen: Sprachlosigkeit und Shoah” [Silence about Auschwitz: speechlessness and the shoah], with Elise von Bernstorff, in *Thewis: Darstellen nach Auschwitz* [Performing after Auschwitz], ed. by Gesellschaft für Theaterwissenschaft [German Society for Theatre Studies], online.

T E A C H I N G

Winter semester 2019/20

Lecture series and seminar: “Tuning into Worlds: More-Than-Human Aesthetics in the Arts,” DFG Research Training Group “Knowledge in the Arts” and Studium Generale, University of the Arts, Berlin.

Summer semester 2018

International conference and seminar: “How to Relate: Appropriation, Mediation, Figuration,” DFG Research Training Group “Knowledge in the Arts,” University of the Arts, Berlin

Winter semester 2017/2018

Seminar: “Art and Academia, Theory and Practice,” DFG Research Training Group “Knowledge in the Arts,” University of the Arts, Berlin

Summer semester 2017

Seminar: “Stages of Artistic Research: Research in Art and Science,” University of Vienna, Institute for Theatre, Film and Media Studies.

Seminar: “Introduction to Dramaturgy,” Free University of Berlin, Institute for Theatre Studies

Winter semester 2016/2017

Seminar: “Introduction to Dramaturgy,” Faculty of Cultural Studies, European University Viadrina, Frankfurt/Oder

Seminar: “Animals on the Stage of Biology, Philosophy, and Literature,” Faculty of Cultural Studies, European University Viadrina, Frankfurt/Oder

Seminar: “Artistic Research: Research in Art and Science,” Faculty of Cultural Studies, European University Viadrina, Frankfurt/Oder

Seminar: “Dramaturgy in Contemporary Dance and Theatre,” Free University of Berlin, Institute for Theatre Studies

Summer semester 2016

Seminar: “Introduction to Dramaturgy,” Free University of Berlin, Institute of Theatre Studies

Seminar: “Dramaturgy in Contemporary Dance and Theatre,” Dresden University of Fine Arts, Applied Theatre Studies and Production Dramaturgy (Prof. Stefanie Wenner)

Winter semester 2015/2016

Seminar: "Dramaturgy in Contemporary Dance and Theatre," Ruhr-University Bochum, Institute for Theatre Studies, Scenic Research.

Summer semester 2015

Seminar: "Dramaturgy in Contemporary Dance and Theatre," Institute for Theatre Studies, Freie Universität Berlin

Workshop: "Nonhuman Actors: Animals in Performances," Academy of Fine Arts Munich, Germany

Winter semester 2014/2015

Seminar: "Bruno Latour, Isabelle Stengers," Inter-University Center for Dance (HZT), University of the Arts, Berlin

Summer semester 2013

Practice-based seminar: "Balthazar 2. a choreography," with David Weber-Krebs, Inter-University Center for Dance (HZT), University of the Arts, Berlin (Dance, Context, Choreography), presentation at Live Art Festival, Kampnagel Hamburg

March 2013

Practice-based seminar: "Balthazar 1. stories," with David Weber-Krebs, RITS School of arts Brussels (Drama), presentation in festival Burning Ice #6, Kaaitheater, Brussels

Summer semester 2012

Seminar: "Art of Money Destruction," with Prof. Gabriele Grammelsberger and Joshua Wicke, Academy of Media Arts Cologne (KHM)

March/April 2011

Practice-based seminar: "Balthazar. Sharing the world with the voiceless," with David Weber-Krebs, de Theatreschool (AHK), Amsterdam

Winter semester 2006/2007

Seminar: "Cityportraits Soundscapes," with Prof. Heiner Goebbels, Institute for Applied Theatre Studies, Justus-Liebig-University Giessen

E V E N T S I N A C A D E M I A A N D T H E A T R E

Since November 2019, HAU Hebbel am Ufer, Berlin

Curator of the series "Burning Futures: On Ecologies of Existence," with Margarita Tsomou, titles/guests: #11 Climate Crisis, Planetary Justice and the Problem of the Capitalocene with Jason Moore, # 10 Regenerieren statt Erschöpfen with Maja Göpel & Eva von Redecker #9 Future Ecologies: Compounds, Breakdown, Reparation with Maria Puig de la Bellacasa & Dimitris Papadopoulos, #8 The Micropolitical Combat with Suely Rolnik, #7 Becoming Land with Angela Melitopoulos and Barbara Glowczewski, #6 What makes people sick? Racial Capitalism and the Politics of Suffocation with Françoise Vergès and Edna Bonhomme, #5 Beyond The End Of The World? with T.J. Demos and The Otolith Group (Anjalika Sagar and Kodwo Eshun), #4 Coexistence, Planetary and Uncertainty with Patricia Reed, #3 Big Farms Make Big Flu, The Political Ecology of Epidemics with Rob Wallace, #2 Fossil Economies, Degrowth Ecologies with Andreas Malm, Andrea

Vetter, and Tadzio Müller, #1 Facing Extinction with Franco Berardi Bifo, Marcela Vecchione, and Antonia Majaca

Podcasts: <https://burningfutures.podigee.io>

December 2020–February 2021, University of the Arts, Berlin

Conception/organization of the series “In the Lab: Conversations about Artistic Practice,” with Sabine Huschka, guests: Monica Bonvicini, William Kentridge, Kirsten Reese, and Alberto de Campo

October 2019–March 2020, University of the Arts, Berlin

Conception/organization of the lecture and workshop series “Tuning into Worlds” More-Than-Human Aesthetics in the Arts,” with Irina Raskin and Fritz Schlüter, guests: Astrid Schrader, Monika Bakke, Pinar Yoldas, Beatrice Faci, Christoph Cox, Mette Ingvartsen, Jussi Parikka & Geocinema

April 2019–October 2019, Volksbühne Berlin, Grüner Salon

Co-conception and -organization of the series “Wissen der Künste” (“Knowledge in the Arts”) with members and guests of the DFG Research Training Group “Knowledge in the Arts,” UdK Berlin

September 2018–March 2019, Berliner Festspiele (Immersion)

Curator of the festival Palast der Republik: Art Discourse Parliament, with Elske Rosenfeld, Sebastian Kaiser, Joshua Wicke, and Thomas Oberender, guests: Susan Buck-Morss, Boris Buden, Augusto Corrieri, Trajal Harrell, Henrike Naumann, Ana Ofak, Bénédicte Savoy, Bernhard Schlink, Gesine Danckwart, Naika Foroutan, Alexander Giesche, Andrej Holm, Srećko Horvat, Anetta Kahane, Bojana Kunst, Antonia Majaca, Margarita Tsomou, Jeremy Wade, Anna Zett, Lorenzo Marsili, Yanis Varoufakis, and others

November 2018, Vierte Welt, Berlin

Founding of Public Research, an event series at Vierte Welt Theater, with Stefan Hölscher, Gerko Egert, Dirk Cieslak, and others

July 2018, University of the Arts, Berlin

Conception/organization of the international biannual conference of the DFG Research Training Group “Knowledge in the Arts:” “How to Relate: Appropriation, Mediation, Figuration,” with Annika Haas, Hanna Magauer, and Dennis Pohl, guests: Beatriz Colomina, Ann Cvetkovich, Tom Holert, Brandon LaBelle, Brigitte Weingart, Marcel Mars, Nora Sternfeld, Sibylle Peters, Mirjam Schaub, Melanie Seghal, Kathrin Thiele, Femke Snelting & Jara Rocha, Enzo Camacho & Amy Lien, Sarnath Banerjee, and Mauricio Liesen

May 2016, Sophiensaele, Berlin

Curator of the symposium “Animal Dances: Menschen, Tiere, Relationen” (Humans, animals, relations), with Martin Nachbar, guests: Gabriele Brandstetter, Karin Harrasser, Andros Zins-Browne, Fahim Amir, Kroot Juurak and Alex Bailey, and Kobe Matthys (Agency)

November 2016, Next Festival, Kortrijk

Dramaturgy: “Balthazar,” fourth production of the performance, directed by David Weber-Krebs

June–October 2015, Theatre Hebbel am Ufer (HAU 3), Berlin

Dramaturgy: “Drawn onward,” dance performance by Jeremy Wade

June 2015, Theatre Hebbel am Ufer (HAU 1), Berlin

Dramaturgy: “Balthazar,” third production of the performance, directed by David Weber-Krebs, Festival The Power of Powerlessness

May–October 2015, National Gallery, Prague

Curator of the performative conference “Portraying Animals,” with Hannah Hurtzig, guests: Steve Baker, Giovanni Aloï, Cord Riechelmann, Jana Horáková, Olesja Turkina, and others, Veletržní palác Praha, Pilsen 2015 European Capital of Culture, Goethe-Institut Czech Republic Prague

November 2013, Mobile Academy Berlin, University and Theatre Freiburg

Dramaturgy, performance presentation: Donna Haraway Gewerkschaft Tiere in der Forschung (Donna Haraway union animals in research), as part of the event Cerebromatik

May–June 2013, Kampnagel, Hamburg

Concept, dramaturgy: “Balthazar 2. a choreography,” with David Weber-Krebs (director), Live Art Festival: Zoo 3000, in cooperation with Inter-University Centre for Dance (HZT), Berlin

March 2013, Kaaithheater, Brussels

Concept, dramaturgy: “Balthazar 1. stories,” with David Weber-Krebs (director), Festival Burning Ice #6, in cooperation with RITS School of Arts Brussels

June–October 2012, Theaterhaus Gessnerallee, Zurich

Dramaturgy: “Passive Movement,” dance performance by Lucie Tuma

March–April 2011, de Theaterschool, Amsterdam

Concept, dramaturgy: “Balthazar. Sharing the world with the voiceless,” with David Weber-Krebs (director)

June 2010, Volksbühne am Rosa-Luxemburg-Platz, Berlin

Curator of the festival Idea of Communism: Philosophy and Art, initiated by Alain Badiou and Slavoj Žižek, with Sebastian Kaiser, Frank Ruda, and Jan Völker, responsible for the sections Performance, Installation, Music, guests: Frank Castorf, BADco., Janez Janša, Schwabinggrad Ballett, Marc Weiser aka Rechenzentrum, Chto delat’, Nick Currie aka Momus, Thomas Martin, Michael Busch (Luxusberlin), Anne Kuhn/Andreas Mihan, Felix Ensslin, Bojana Kunst, Jan Ritsema, Nikolaus Müller-Schöll, and others

January–December 2010, Volksbühne am Rosa-Luxemburg-Platz, Berlin

Curator: Baron Saturday, weekly series for performance and live art, guests: Florian Feigl, Jörn Burmester, Staalplaat, Nicolas Galeazzi, Achim Szepanski, Thomas Kapielski, Rechenzentrum, Otmar Wagner, Nick Currie aka Momus, Mariola Brillowska, Wolfgang Müller, Xavier Le Roy, Tim Stüttgen, Boris Nieslony, Peter Cusack, and others