

Portfolio
Sebastian McKimm

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Artist Statement

Sebastian McKimm (b. Innsbruck, AT) is an Irish theatre-maker based in Vienna.

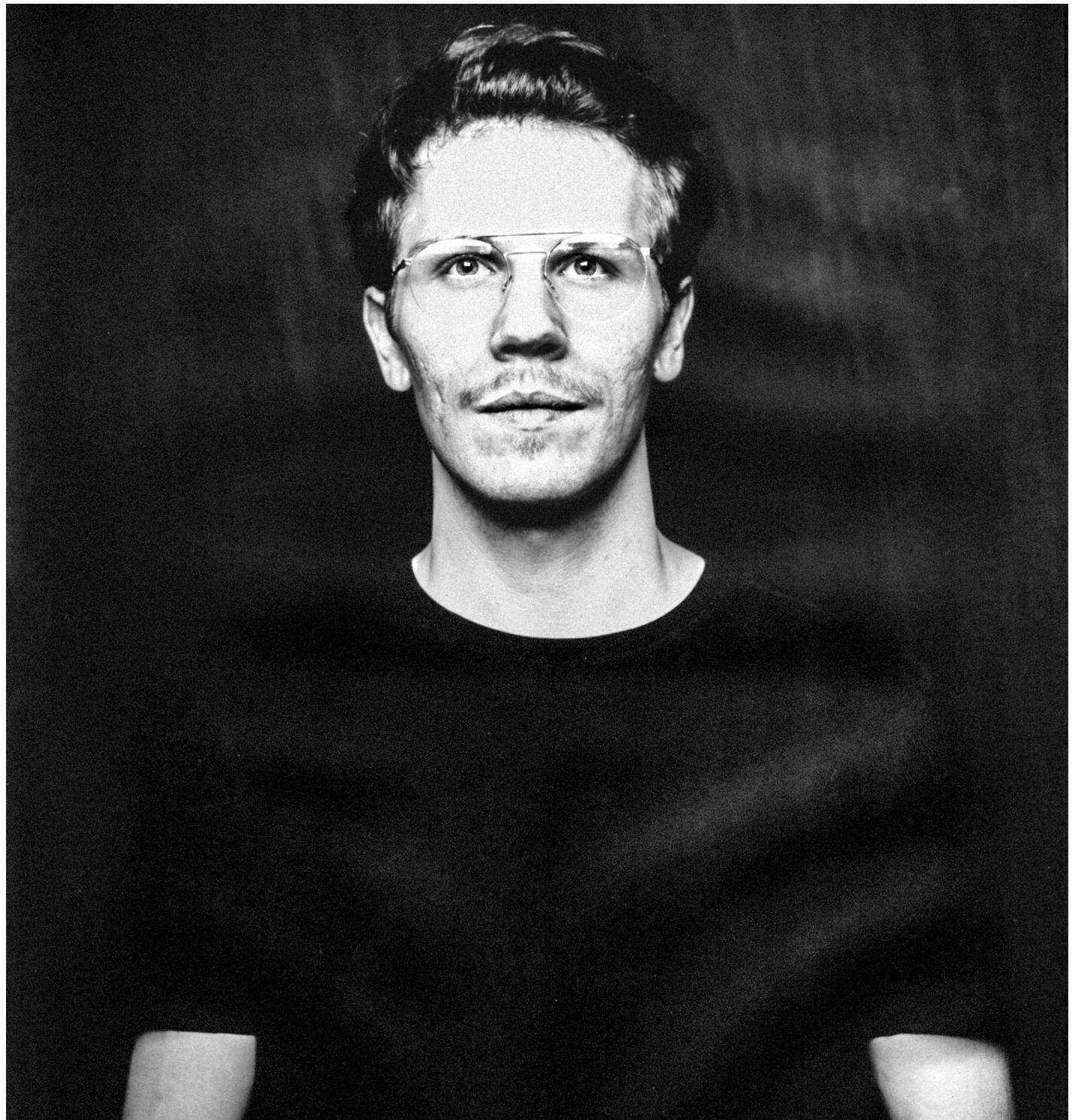
His practice engages with formally experimental texts and the staging of non-dramatic writing, seeking to question the obsessive re-reading of the theatrical canon from within a post-Brechtian and post-dramatic landscape. These concerns are affiliated to a politics of aesthetics that is not simply formally discursive and self-reflexive, but rather contiguous with its contents, playful and questioning in its form. It explores our relationship to theatre as an affective and social machine—an endlessly relaying hall of mirrors, triumph of artifice and brutal fact, of presence-absence, alienation and empathy—for the polymorphic post-human subject. Within it dramatic texts share a space with the myriad textual and mediatised traces by which we narrate experience, condensing fiction, myth, index, image, poem, song, essayistic and life-writing.

As a director he is interested in working with performers across disciplines, in an effort to hybridise and refine performance languages in dialogue with other artists. This work is tethered to a continuing exploration of objects and performative acts whose formal qualities challenge our conceptions of the poetic and investigate the effects of technology on the human sensorium.

A graduate of *Trinity College Dublin* and *The University of Cambridge*, he trained as a director and performer under Chiara Guidi, Claudia Castellucci and Romeo Castellucci, and has worked with, among others, Thorleifur Orn Arnarsson, Dead Centre, Barbara Frey, and Gare St Lazare Ireland.

From 2022-2025 he was a resident Assistant Director at the *Burgtheater* in Vienna. In 2024-25 his first German-speaking productions were directed there.

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Curriculum Vitae

MPhil in Film and Screen Studies, Wolfson College, Cambridge University, UK
2019-2020

B.A. (Hons.) in English Studies, Trinity College Dublin, Ireland
2014-2018

Université Paris-Sorbonne (Paris IV), France [Erasmus]
2016-2017

During my time at university I produced dissertations on the "unity of form and content" in the writing of Sarah Kane, and on "theatrical form as critique" in the feminist aesthetics of Katie Mitchell's live-cinema.

Selected by *The Big Art Group* for the Biennale College Teatro, Biennale di Venezia. Venice, Italy
June 2022

Corso di Ritmo Drammatico, Istituto di Ricerca di Arte Applicata Societas [Course in Dramatic Rhythm, Institute of Applied Arts, Societas Raffaello Sanzio], Cesena, Italy
2021

Choreography & Movement—*Claudia Castellucci*
Directing—*Romeo Castellucci*
Voice—*Chiara Guidi*

Graduating Performances

—Il Popolo del Tempo [R. *Claudia Castellucci*], Bologna **27.08.21**; Ravenna **06.09.21**

—La Cattedrale Sommersa" [R. *Chiara Guidi*], Festival Lugocontemporanea **22.07.21**; Teatro San Leonardo Bologna **07.09.21**

—QUATTRO RACCONTI tratti da Dolori precoci di Danilo Kiš [Radio Play; R. *Chiara Guidi*] Neu Radio **08.21**

Final Project

—On a Fly—Or, the Impossibility of Flight, a Lecture Performance, Teatro Comandini, Cesena
August 2021

Selected Work

[**Director**] A Number | Die Kopien, Vestibül Burgtheater Wien **Oktober 2025**

[**Dramaturg**] Shades Through a Shade, Gare St-Lazare Ireland, Dublin Theatre Festival **September 2024**

[**Director/Stage Designer**] Lesen und Lauschen: ODO, Vestibül Burgtheater Wien **April 2024**

[**Performer**] BROS, *Romeo Castellucci*, Triennale Milano **November 2021**

[**Writer/Director/Performer**] On a Fly—Or, the Impossibility of Flight, A Performance Lecture **August 2021**

As Assitant Director at Burgtheater Vienna

Alles was der Fall ist—nach Ludwig Wittgenstein [**R. Dead Centre**] (Hospitanz) **2021**

Engel in Amerika [**R. Daniel Kramer**]; Die Eingeborenen von Maria Blut [**R. Lucia Bihler**]; Katharsis [**R. Dead Centre**] **2022-23**

Phädra in Flammen [**R. Tina Lanik**]; Hildensaga [**R. Jan Bosse**]; Peer Gynt [**R. Thorleifur Örn Arnarsson**]; Chronik eines Mordes [**R. Amos Gitai**]; Orlando [**R. Therese Willstedt**] **2023-24**

Schachnovelle [**R. Nils Strunk & Lukas Schrenk**]; Der Tartuffe [**R. Barbara Frey**]; Wurzel Aus Sein [**R. Stefan Bachmann**] **2024-25**

Publications

The Mays Literary Anthology Issue 28, edited by Philippe Sands and Oscar Murillo, Varsity Publications Cambridge **2020**

DIE KOPIEN by Caryl Churchill

Die Kopien [A Number] von Caryl Churchill, Vestibül Burgtheater, Wien
Premiere: 03.10.25

Drawing inspiration from Faust and Frankenstein, Churchill's groundbreaking 'minor' work explores a posthuman family haunted by an inescapable past. An existential chamber play and family drama that critiques the ethics of consumer society, humanity's hubristic domination of nature, and questions the limits of self-knowledge.

We decided to investigate Churchill's sole reference to space—the setting is 'Salters' home'—via the logic of the archive and the aesthetics of serialism.

[Starring] Hans Dieter Knebel & Justus Balamohan Maier

[Director] Sebastian McKimm

[Stage] Dimitrij Muraschov

[Costumes] Emma Ursula Ludwig

[Music & Sound Design] Jacob Suske, Samuel Schaab

[Lighting] Rodrigo Martinez Rivas

[Dramaturg] Sarah Lorenz

[Translation] Falk Richter

[Assistant Director] Nora Bettendorff



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ODO by Dayan Kodua

Lesen & Lauschen: Odo & Odo und der Beginn einer großen Reise, Vestibül Burgtheater, Wien
Premiere: 28.04.2024

A staged reading for children 6+, based on the books by Dayan Kodua.

[Starring] Safira Roben & Ernest Allan Haumann

[Director/Stage Design] Sebastian McKmm

[Costumes] Lino Pflug

[Lighting] Rodrigo Martinez Rivas

[Dramaturg] Markus Edelmann

[With Music by] Jacob Suske

[Assistant Director] Sophia Elsaesser



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Shades Through a Shade

Shades Through a Shade, Dublin Theatre Festival 2024
Premiere: 23.09.24

Co-created Judy Hegarty Lovett, Conor Lovett, Benedict Schlepper-Connolly, Sebastian McKimm and Morgan Doyle

With Texts by Dante Alighieri, Samuel Beckett, Herman Melville, Hildegard von Bingen, Jean-Luc Nancy, Julian of Norwich and Saint Augustine

[Starring] Natasha Everitt, Simon Jermyn, Conor Lovett, Lux Lovett, Trey Lyford, Seán Mac Earlane and Julia Spanu

[Director] Judy Hegarty Lovett

[Stage] Judy Hegarty Lovett und Simon Bennison mit Kunstwerken von Morgan Doyle

[Costumes] Valentina Gambardella

[Composer] Benedict Schlepper Connolly

[Dramaturg] Sebastian McKimm

[Assistant Director & Stage Manager] Molly Foley



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On a Fly–Or, the Impossibility of Flight

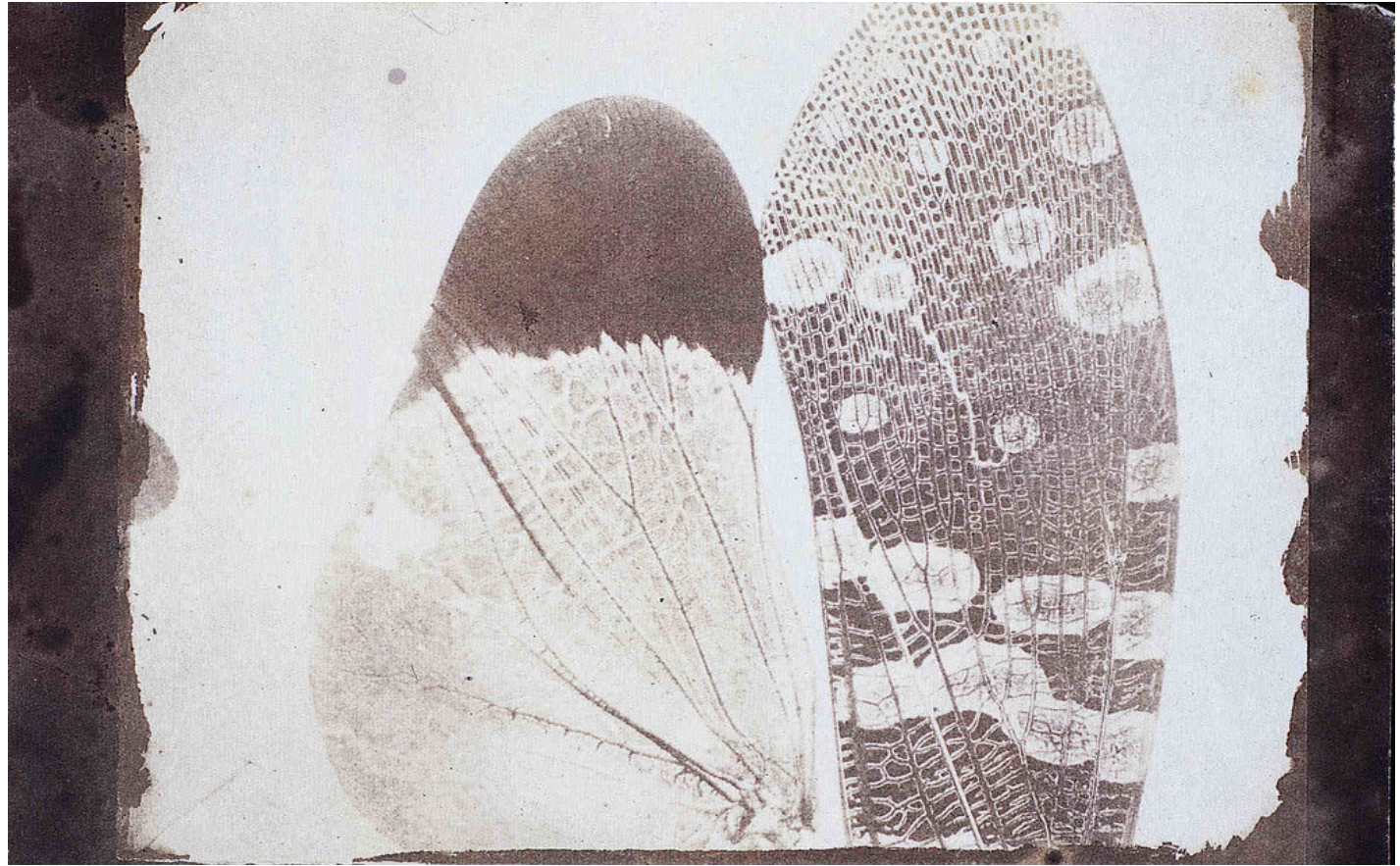
On a Fly–Or, the Impossibility of Flight, a performance lecture, Teatro Comandini Cesena
August 2021

Written and performed as part of the *Corso di Ritmo Drammatico*, at the IRAA [Institute of Applied Arts] Societas, in Cesena, Ital

This piece begins as a séance with the ghost of the poet Emily Dickinson and a meditation on the role of animals in her writing. Subsequently it morphs into an examination of the the symbolic valence of insects in art, covering works by Dickinson, Franz Kafka, David Cronenberg, Clarice Lispector, Stan Brakhage, Henry Fox Talbot, and Francis Bacon.

[Writer/Director/Performer] Sebastian McKimm

[Outside-Eye] Vito Matera



This is a house. [A beat.] No.

This house is in Amherst Massachusetts ...

This is the house of the poet Emily Dickinson. This *was* the house of the poet ...

Emily—may I call you *Emily*?—was born in this house on December 10th 1830. You died in this house,
Emily.