

FaustX

BRETT BAILEY



Friday 17 & Saturday 18 October 2025 • 7.30pm

Grand Théâtre • Studio

•
Running time **1h30 (no intermission)**

•
Introduction to the play by Janine Goedert

30 minutes before every performance (EN).

•
Q&A after the first performance

•
Author, designer & director **Brett Bailey**

Dramaturgy **ChatGPT**

Design Collaborator **Tanya P. Johnson**

Video Editor **Kirsti Cumming**

Sound Editor **Simon Kohler**

German voice Artist **Lionel Tomm**

& Jessica Masague Honorato

Choreographer **Natalie Fisher**

Lighting Designer **Nicolaas de Jongh**

Relighter and Technical Manager **Colin Legras**

Costumes **Enrique de Villiers**

Production Manager **Yusuf Abrahams**

Stage Manager **Fundiswa Mrali**

Producer & General Manager **Barbara Mathers**

•
With **Darion Adams, Liezl de Kock, Iman Isaacs,
Sophie Joans, Siphenathi Mayekiso, Toni Morkel**

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Produced by **Third World Bunfight**

& Kunstfest Weimar 2025

Co-produced by **Les Théâtres de la Ville de Luxembourg;
Théâtre Nanterre–Amandiers CDN (Centre Dramatique
National); Kleist Forum Frankfurt (Oder)**

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Wissenschaft und Kultur & Thüringer Staatskanzlei,
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FAUSTX

EN South African star director adopts Goethe's *Faust II* into the fractured geopolitical landscape of the 21st century. 2025 marks the 250th anniversary of Goethe's arrival in Weimar. Reason enough for Kunstfest to approach both parts of Goethe's Weimar masterpiece for the first time since 1999. The festival opened with the world premiere of *FaustX* by Cape Town director, playwright and installation artist Brett Bailey (born 1967), who is at home at all major theatre festivals worldwide. Bailey's free adaptation of *Faust II*, created for Weimar as an international co-production, begins where *Faust I* ends. Bound by a pact with Mephisto to forfeit his soul if he ever finds inner peace, Dr Faust meddles in the economies of the global south and plays war games on the fringes of the EU. He implements grand plans for technological expansion to master nature, society and – like a tech oligarch – distant planets. Feeling like a vagabond in a world in which he has no home, Faust is forever on the move, driven always to push beyond frontiers in his hunger for intensity of experience and – ultimately – power. Often with tragic results... Performed by an irreverent troupe of masked South African performers, Bailey tells a visually powerful, surreal and haunting story about human striving and temptation, bad deals and uncontrollable ambition that is as relevant in today's fragmented world as it was when it was written.

DE Südafrikanischer Star-Regisseur adaptiert Goethes *Faust II* in die zerrissene geopolitische Landschaft des 21. Jahrhunderts. Das Jahr 2025 markiert den 250. Jahrestag von Goethes Ankunft in Weimar – ein Anlass, den das Kunstfest nutzt, um erstmals seit 1999 wieder beide Teile von Goethes Weimarer Meisterwerk zu erkunden. Das Festival eröffnete mit der Uraufführung von *FaustX* des Kapstädter Regisseurs, Dramatikers und Installationskünstlers Brett Bailey (geb. 1967), der auf den großen Theaterfestivals der Welt zu Hause ist. Baileys freie Adaption von *Faust II*, eine internationale Koproduktion für Weimar, setzt dort an, wo *Faust I* endet. An seinen Pakt

mit Mephisto gebunden, seine Seele zu verlieren, sobald er inneren Frieden findet, mischt sich Dr. Faust in die Wirtschaften des globalen Südens ein und führt Kriegsspiele an den Rändern der EU. Er entwirft ehrgeizige Pläne zur technologischen Expansion, um die Natur, die Gesellschaft und – wie ein Tech-Oligarch – ferne Planeten zu beherrschen. Faust, der sich wie ein Vagabund in einer Welt fühlt, in der er keine Heimat hat, ist ständig unterwegs und wird stets getrieben von seiner Gier nach intensiven Erfahrungen und letztlich nach Macht – oft mit tragischen Konsequenzen...

Gespielt von einer Company maskierter südafrikanischer PerformerInnen, erzählt Bailey eine visuell beeindruckende, surreale und verstörende Geschichte über menschliches Streben und Versuchung, schlechte Deals und unkontrollierbaren Ehrgeiz – so aktuell in unserer zerrissenen Welt wie zu Goethes Zeiten.



Was können
zum Ur
sich ver













BIOGRAPHY

Brett Bailey

AUTHOR, DESIGNER & DIRECTOR

Brett Bailey is a South African playwright, designer, director, installation artist, and the artistic director of the performance company THIRD WORLD BUNFIGHT. His iconoclastic theatrical works, which interrogate the dynamics of the post-colonial world, include the musical dramas *BIG DADA*, *IPI ZOMBI?*, *iMUMBO JUMBO*, *ORFEUS* and *SAMSON*; a radical reworking of Verdi's opera *MACBETH*; and the performance installations *BLOOD DIAMONDS: TERMINAL*, *EXHIBIT A*, *EXHIBIT B*, and *SANCTUARY*. Many of his works have played across Europe, Australia and Africa, and in the USA, Latin America and Asia, and have won several awards, including a gold medal for design at the Prague Quadrennial (2007). He has a BA in drama and English from the University of Cape Town, and a post graduate diploma in performance studies from Das Arts (now DAS Theatre), Amsterdam (2004). He directed the opening show at the World Summit on Arts and Culture in Johannesburg (2009), and from 2006–2011 the opening shows at the Harare International Festival of the Arts. From 2008–2011 he was curator of South Africa's only public arts festival, 'Infecting the City', in Cape Town. He was the chairperson of the Curatorial Committee of South Africa's National Arts Festival from 2016–2020. In 2014 he wrote the International Theatre Institute's World Theatre Day message for UNESCO. He headed the jury of the Prague Quadrennial (2011); was a juror on the International Theatre Institute's Music Theatre Now competition (2012/13), and the chairperson of the jury of the same competition in 2016/17; and a juror of the Tokyo Festival's World Theatre Competition in 2019. He has run extended workshop sessions on his methodology in Ireland, Italy, the USA and Athens, and in 2018 he curated a 2-month component of the MA programme at DAS Theatre, Amsterdam. In 2019 he was made a Chevalier des Arts et des Lettres (Knight in the Order of Arts and Letters) by the French government.

Grand Théâtre • 25 – 26.10.2025

saison

25 · 26

The Great Yes, The Great No

William Kentridge



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