

# **YAD HANNA - THE COLLECTIVE MAN**

2008-2010

project by Gergely László / Tehnica Schweiz

## **Yad Hanna - The Collective Man / INTRODUCTION**

The Yad Hanna Kibbutz, officially established on April 10, 1950, is of special significance to Hungarians – not only because it was founded by young Hungarian Holocaust survivors (as there are also other Hungarian-founded kibbutzim in Israel), but because of the committed leftist position of these people. Yad Hanna became the best-known communist kibbutz in Israel.

The members of the group, which had already been formed in Hungary, acquired some agricultural and industrial skills in various preparatory hachshara programs before setting off.

In the spring of 1949, they began arriving in Israel in small groups and through different routes and temporarily settled down in Kibbutz Givat Haim. A year later, as part of the Kibbutz Meuchad movement, they were allowed to designate the place of their future kibbutz near the city of Tulkarem, at the “ends” of the young Jewish state, directly on the current border of the West Bank and Palestine. The settlement was named Kibbutz Yad Hanna in commemoration of the national heroine and martyr of Israel, Hanna Senesh.

The younger sister of my grandmother, Mirjam Háber, and her husband, András Lichter (Katan), were also among the founders and are among the hundred people who still live in Yad Hanna, which now only vaguely resembles the former kibbutz. I have visited them three times in the past 15 years, (prior to starting work on my project), gradually becoming a witness to the slow transformation and continuous disintegration of the kibbutz.

Today, Yad Hanna has been parceled and privatized; the population lives in almost complete isolation and alienation. Some founders are still alive and living there, but the population of the former kibbutz has gone through significant changes. Besides some descendents of the founders, new renters and nuclear families have appeared, also sharing the now-privatized land of the former kibbutz with Thai guest workers, Darfur refugees, and ex-settlers from a former Jewish settlement in the West Bank. I began working on the project in 2008. First, I created an archive of ten parallel photo collections from ten different members of the former kibbutz. The contributors included some of the founders, second and third generation kibbutzniks and volunteers. The archive, which is now a keyword database of 1200 images, concentrates on such community matters as farming, agriculture, buildings, and celebrations.

During the two months of my first visit in the spring of 2008, I spent a lot of time recording the present condition of the sites. I took pictures of all the buildings and spaces in Yad Hanna and made portraits of its inhabitants.

Both the archiving and the process of documentation became tools towards gaining a comprehensive insight into, and understanding of the stories and people of the former kibbutz.

I returned to Yad Hanna a year later. This time my visit lasted three months and I was accompanied by Gergő Somogyvári, a Hungarian documentary filmmaker / DOP.

We took over 50 hours of HDV footage, which we edited into a film for Hungarian Film Week in 2010.

## **Yad Hanna - The Collective Man / INTRODUCTION**

I see Yad Hanna as a historical stage, which theatrically compresses many chapters of European, Israeli and Hungarian history. I aim to present my research in a similar manner.

While working on the photo archive, I became interested in the pictures taken at the Jewish carnival celebrations of Purim. I separately collected all photos that had to do with Purim plays between the 1950s and the 1990s: costumes, props, stage sets, stages and sketches.

Purim was also a very important social event in the Yad Hanna community, where, similarly to many other kibbutzim, it was held without its traditionally religious elements. Purim as a celebration, in this form, disappeared by the 90s as the community dissolved and communal spaces lost their function.

My play (Yad Hanna – The Collective Man), composed of seven scenes – which comprises the basis of my exhibition and follows the structure of the Purim plays – has been performed for the third time with the participation of amateur actors, friends and colleagues on 1st December 2010, in Ernst Museum, Budapest. I drew my inspiration and ideas for the sets, costumes and the sketches themselves from photo archive images and my conversations with kibbutz members.

Gergely László



Purim, 1966

The Collective Man | ISCP New York | 2010



**IN THE FOLLOWING PAGES I AM PRESENTING THE DOCUMENTATION OF THE PROJECT ACCORDING TO THE CURATORIAL CONCEPT OF THE EXHIBITION IN THE ERNST MUSEUM, BUDAPEST, 6th NOVEMBER - 31st DECEMBER 2010.**

The exhibition, curated by Lívía Páldi, chief curator of Kunsthalle Budapest, consisted of an audio-drama, archival photographs, videos, photographs, stage sets, costumes and installations.

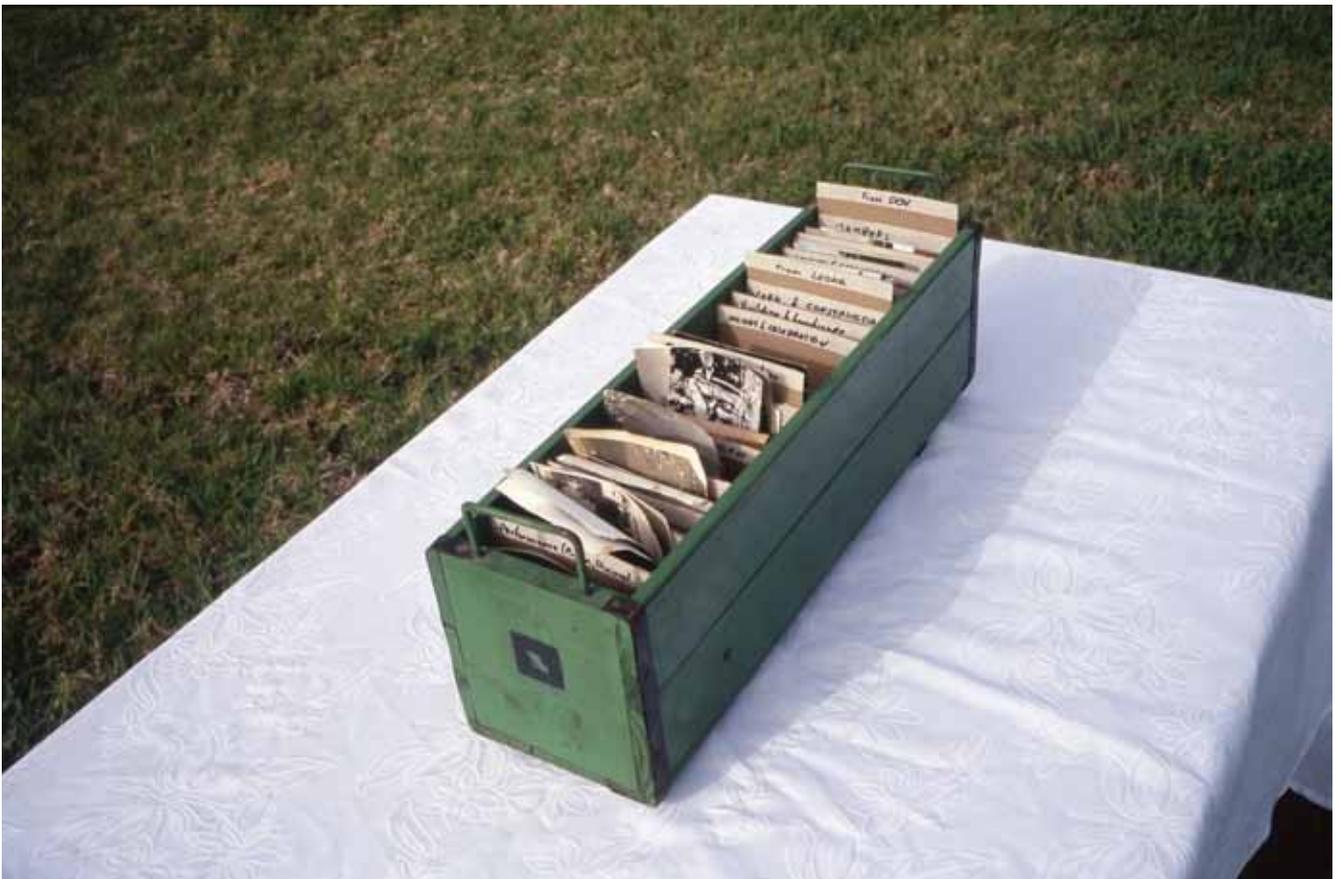
The exhibition unfolded the scenes of the play – individual stories / phenomena / characters – through its complex installations.

It was a central space, where the “empty” stage and its surroundings simultaneously served as a prop room, a notice board, and a setting for the third performance of the play. It showed the history of the writing and performances of the play, which told the story of the community in seven scenes.

The base of my project is the ARCHIVE, the outcome is the PLAY entitled The Collective Man.

The archive is comprised of 1200 images that have been selected, scanned and categorized in a keyword database system from a collection of over 20,000 photographs (ten from the photographic bequest of founding – and later settled – members living in the kibbutz).

The archive | 2008



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

A kibbutz (“gathering, clustering”) is a volunteer, collective, mostly agricultural community, where wealth is shared, and every member of the community takes the responsibility of providing for the others and their families. At the end of the nineteenth century, a group of Russian youth, having arrived to the foreign, mostly hostile, territory of the Ottoman Empire, saw a new, authentic way of life for the Jews in collective agricultural work in the old-new homeland. The fundamental principles of the first kibbutzim included the precedence of the community over the individual, shared work and the sanctity of learning.

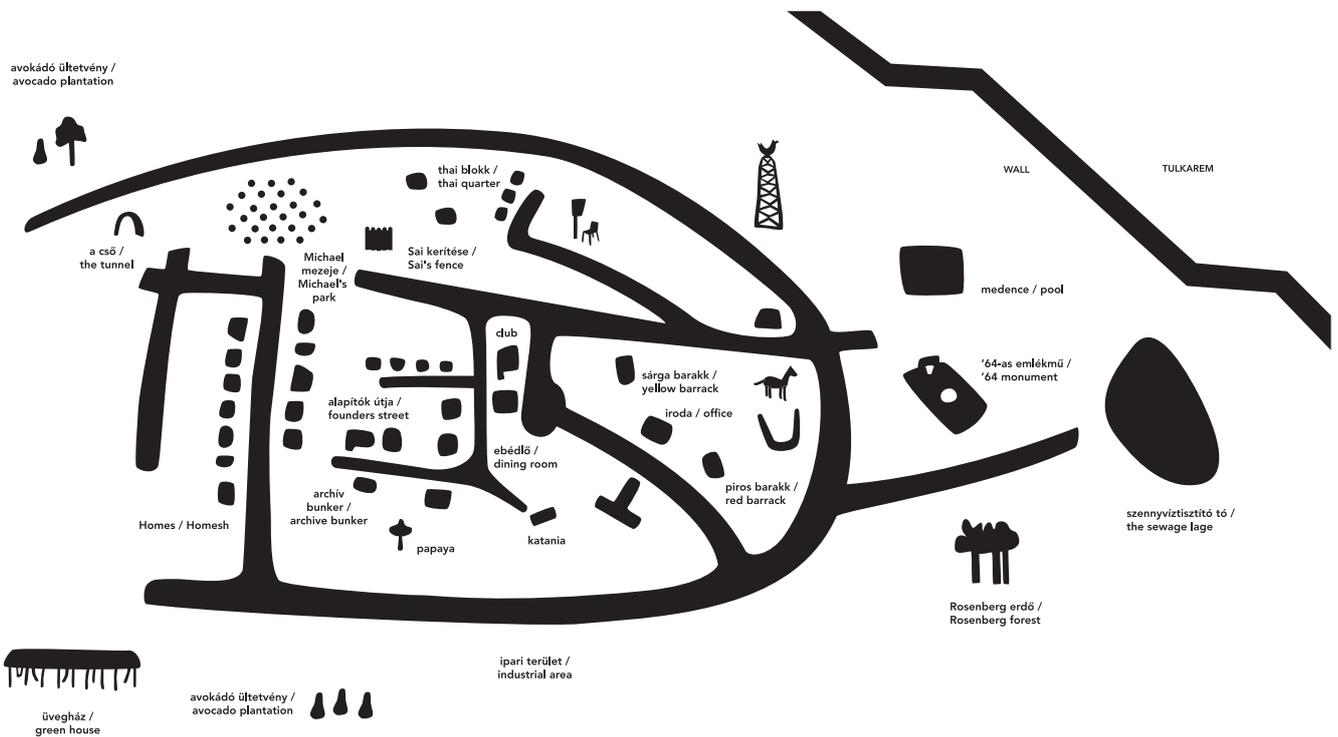
Life in the first kibbutzim was shaped just as much by environmental conditions, as by the socialist ideal, significantly contributing to the fact that the kibbutz movement and its varied ideological richness flourished even past the establishment of Israel.

The kibbutzim operated according to the principles of direct democracy, in fulfillment of the ideal: **“from each according to his ability, to each according to his needs”**.



The logo of Yad Hanna, 1960s

# Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY



Map of kibbutz Yad Hanna | 2009

Still from the video 'THE WALK', showing the former kibbutz Yad Hanna in transition, under construction, going through privatisation | HDV, 13'21" | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

The Yad Hanna kibbutz was officially established on April 10, 1950 and was founded mostly by immigrating Hungarian Holocaust survivors. Many of the tightly knit group, which was already formed in Hungary, underwent preparatory training in various hachsharas – including that of the Haoved Hakibbutz movement operating in Gyórszentiván, Hungary – where they acquired agricultural and industrial skills. In 1949, they began setting off for Israel, mostly through Fiume. It was there that they learned the basics of Hebrew and familiarized themselves with Zionist ideologies. The Soviet antifascist, communist ideology and the Red Army had a great impact on these young people, who mostly grew up in secular, middle-class surroundings.

The hundred-person group, who primarily came from the region between the Danube and Tisza Rivers, and who proclaimed itself Zionist Communist, settled down in the Kibbutz Givat Haim founded in 1932. The group was able to achieve autonomy; instead of having to join an

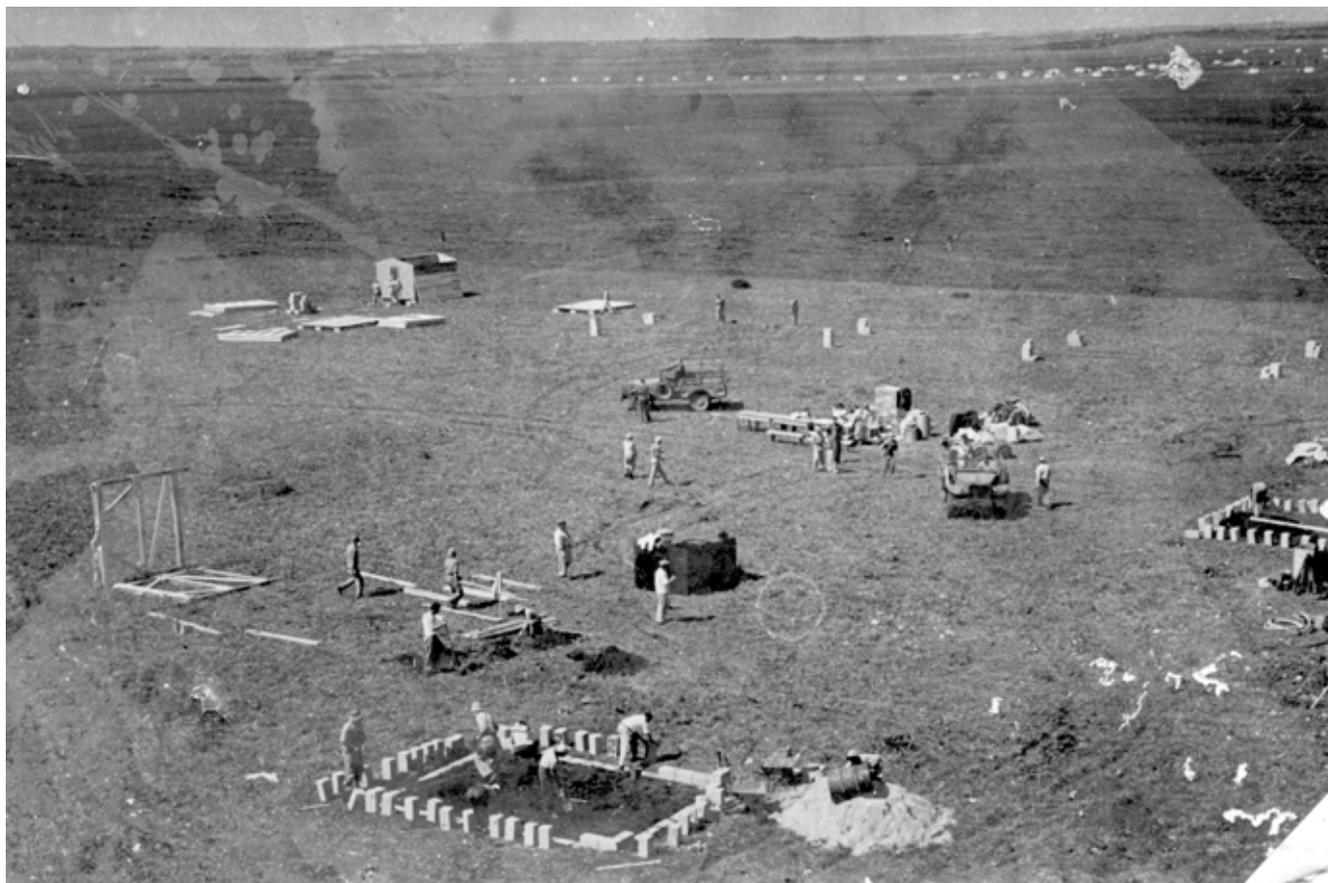
already existing kibbutz, they managed to found their own settlement in accordance with their ideals and leftist views.

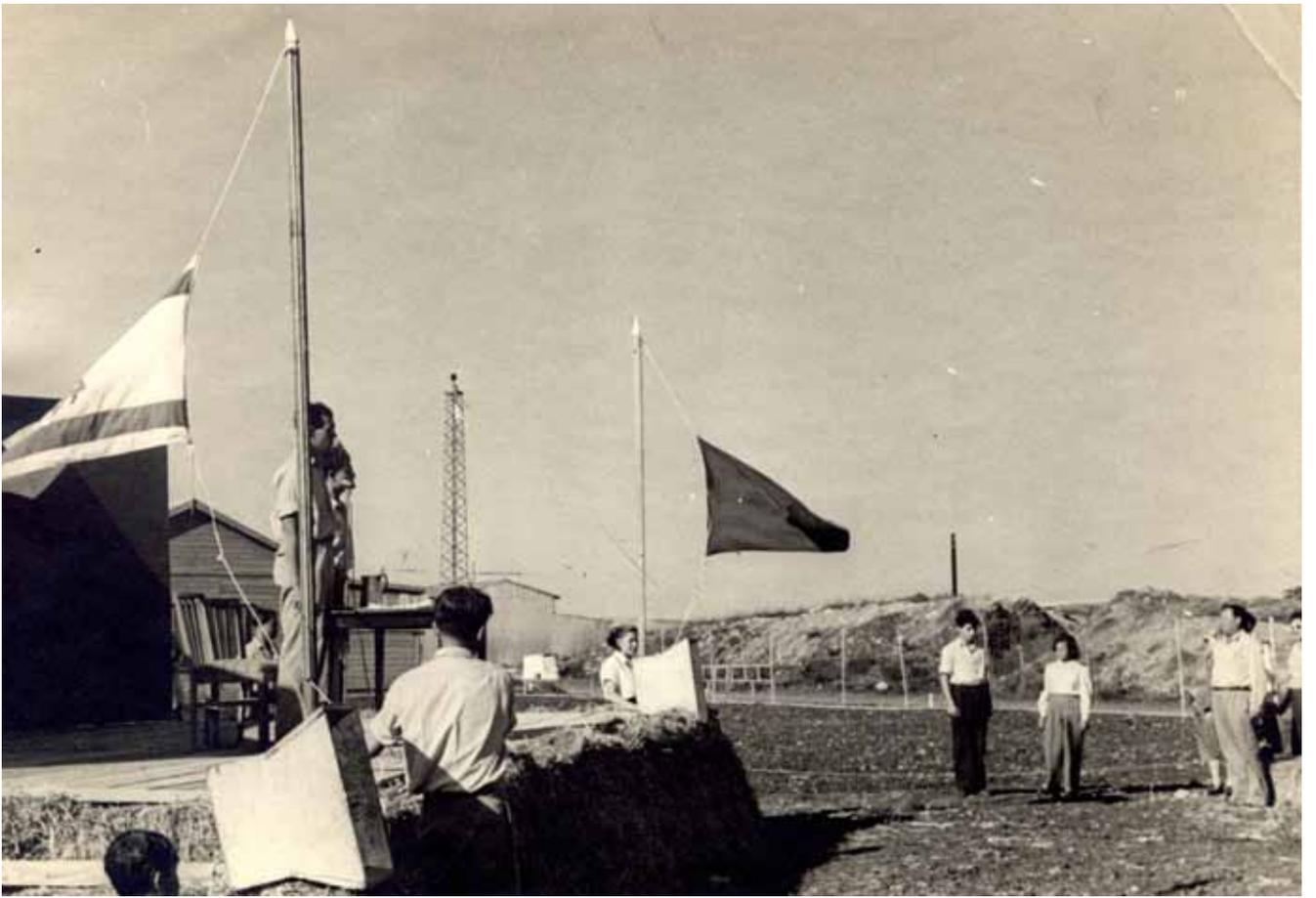
In 1950, there were 241 kibbutzim in Israel with a population of over 60,000.

Of the three great kibbutz organizations, Yad Hanna, one of the youngest kibbutzim, belonged under the jurisdiction of Hakibbutz Hameuchad. The organization, established in 1927, had political affiliations with Mapai (Israeli Labor Party).

In 1950, according to his recollection, András Lichter (Katan) crossed a river bed on his bicycle and arrived to the beet fields near the Arab city of Tulkarem (on the current border separating the West Bank and Palestine). Here, after having entered into negotiations with Jitzak Tabenkin, founder of the Hakibbutz Hameuchad Movement, the settlement to be named after Hanna Senesh – an Israeli martyr born in Budapest – was staked out.

View from the tower on the 1st day, 1950





The founding of Yad Hanna, 1950



View on Yad Hanna from the tower, 1958



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

In the beginning, there was nothing but a telegraph pole in the beet fields. The founders built a water tower and connected it to a well a few kilometers away with a water pipe made from tin tubes. They plowed the land with horses and oxen and organized sentry duty to guard the border.



Purim, 1971

The Tower | installation view, Ernst Museum, Budapest | 2010





Costume for the Tower | The Collective Man, ISCP New York, design: Katarina Šević | 2010

The tower, 1950



# Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

## The Tower

The tower, which was captured on a number of photographic series, was a telegraph pole found on the land at the time that the kibbutz was founded.

The tower can be seen from all points of the former kibbutz, it still is the highest construction today. Since the founding of the community, the tower also served as a point of observation. Members of all ages climbed it in the past 60 years to look down on Yad Hanna. It became a point of orientation; a witness to the events in the life of the kibbutz, from its beginnings.

The Tower is an important character within my play. It has the roll of the story teller.

The tower | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

While the Soviet Union supported the idea of Israel's establishment, it did not succeed in exerting its influence in Israel. Consequently, it looked for allies among the Arab countries during the Cold War.

By the end of the 1940s, partly as a result of increasing political pressure from the Soviet anti-Zionist front, Zionist organizations could no longer maintain their activities in a number of Eastern European countries; emigration became more difficult. The great anti-Zionist show trials, which preceded mass arrests and "cleansing" operations in Eastern Europe and the Soviet Union— notably the 1952 Slánský trial in Prague that resulted in the imprisonment of a leading politician of the Mapam Party – created quite a stir in Israel.

Yad Hanna, claiming ideological independence, refused to isolate itself from the politics of the Soviet Union (which were often in opposition to Israel) and was thus excluded

from the Sochnut (the Jewish Agency for Israel founded in 1929). Without the financial support of the Agency, the kibbutz had its hardest years ahead. There was far from enough food, grain, or clothes to go around. The kibbutzniks were practically starving.

While, during these difficult times, there were some who felt that the support of the Agency was vital, most Yad Hanna members, in spite of the hardship, chose autonomy. The "minority" of approximately 30 members called on people from other kibbutzim to take over leadership. In 1953, on so called "Black Saturday", a veritable coup was staged on Yad Hanna. The "minority" attempted to first appropriate the generator, then occupy the warehouses and the canteen. The "battle" lasted for about an hour. Kibbutz members fought one another using broomsticks and their fists; many were wounded. Finally, the pro-autonomy majority managed to crush the attack. Later, a continuous, months-long police presence ensured that no further fighting would take place.

'Black Saturday' coup, 1953



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

As a result of this incident, Yad Hanna became infamously known throughout the country as a kibbutz in complete political isolation. While Yad Hanna continued to be claimed by Hakibbutz Hameuchad as one of its own, the members of the communist community declared that the land belonged to those who cultivated it. The “minority”

established Yad Hanna Senesh in a nearby location, which only remained operational for a couple of years.

Until the end of 1967, the Yad Hanna community was to endure a difficult period. As a result of the ideological and political conflicts, as well as a sense of economic hopelessness, the community was significantly diminished.



Purim, 1966

Monument to the Glory of the Red Army close to Jerusalem, 1956



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

Costume for the Monument | The Collective Man, ISCP New York, design: Katarina Šević | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

As the lands were located right next to what was then the Jordanian border, the workers were protected by armed guards. In December 1964, when 19-year old Avraham Juri was on duty, a tractor driver plowing the fields was shot by a sniper. Juri left his cover and tried to save his fellow kibbutz member, but received a fatal shot. As his favorite sport was basketball, the community built a basketball court to commemorate his heroic death.

Juri, had been the secretary of the Yad Hanna unit of Nahal, which performed military and civilian service in newly founded kibbutzim. He had settled in the kibbutz along with others in 1961.

Past the personal tragedy, the event marked a cornerstone in regards to the political position of Yad Hanna. The independent, communist, Arab-friendly political attitude became unsustainable. The kibbutz once again began to slowly approach their parent organisation.

Working the land, 1955



In 1966, thirteen years after the stormy separation, the Sochnut began to support Yad Hanna again, and, with this, a slow process of economic development began in the impoverished kibbutz.

During the Six-Day War of 1967, which shifted the geopolitical power relations in the Near East, the Soviet Union supported the Arab countries, which were attacking Israel. The residents of Yad Hanna, in spite of their communist views, took part in protecting the border, proving their loyalty to the Jewish State.

In 1970s and 80s, the kibbutz was given larger state loans. They built public spaces, residential buildings and a swimming pool. From 1968, they welcomed volunteers from foreign countries. As their undertakings – a turkey house, a hatchery, a green house, a carpenter shop, along with attempts at banana, bamboo and cotton cultivation –, in the absence of adequate skills, failed to bring in any profit, they were unable to pay back their loans.



Avram Juri, 1963 | Working the land along the Jordanian border, 1952



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

By the end of the 1980s, simultaneously with the fall of Eastern European communism, Yad Hanna went completely bankrupt. Without any prospects, most of the young people, virtually the entire second generation, left the community. In the absence of a workforce, the lands were leased out and the kibbutz began to disintegrate. Today, on the state-owned property (managed by a leasing company) mostly Thai guestlaborers work the fields.

### Agriculture and work - imigrants and refugees

Next to archival images of agricultural work and everyday life on the land, viewers saw documentation on the day-to-day experiences of Thai guest workers who have settled in the slowly privatizing kibbutz as of the 1990s, as well as Sudanese refugees fleeing from the Darfur conflict, who have been arriving in the kibbutz as hired labourers as of 2008.



Stills from the videos 'Interview with Abdullah Ilies' | HDV, 8'42" || 'The Phone-booth' (loop) | HDV, 4'27" | 2010

### Agriculture and work - Immigrants and Refugees | Installation view, Ernst Museum, Budapest | 2010





Archive image, kibbutzniks in the banana plantation, 1966

Thai guest workers in the avocado plantation | 2010



Documentation from 1st, 2nd and 3rd The Collective Man performance. Performed by the 1st, 2nd and 3rd Collective Man Collective | ISCP New York | Witte de With, Rotterdam | Ernst Museum, Budapest | 2010





The land, 1967 || Thai guest worker's barracks | 2009





Shawuot celebration, 1965

Potatoes, prop for The Collective Man play | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

Lake - wall - tunnel - fence

Following the Second Intifada on September 29, 2000 the anti-terrorist fence system/wall was built around Tulkarem, bordering Yad Hanna.

In 1979, a wastewater reserve was created between Tulkarem and Yad Hanna. The reserve collects and treats Tulkarem's wastewater and supplies sufficient clean water for irrigating the lands of Yad Hanna. This project is an example of an exceptional agreement between the Jewish and the Palestinian communities.

Moshe Grinberg, a former kibbutz member, has been employed by the water reserve since its creation. As an amateur nature photographer, he has taken thousands of photographs of the animal and plant life that has developed around the lake, with special focus on the different bird species that have settled there. After a long interview was made with Moshe in a rowboat, he also offered to contribute hundreds of nature photos taken around the lake. Today, part of the anti-terrorist fence system/wall stretches between the reserve and the city of Tulkarem.

Birds of the waste water reserve between Tul Karem and Yad Hanna, photo by Moshe Grinberg, 2006





Birds of the waste water reserve between Tul Karem and Yad Hanna, photo by Moshe Grinberg, 2006

Still from the video 'Interview with Moshe Grinberg' | HDV, 10'36" | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

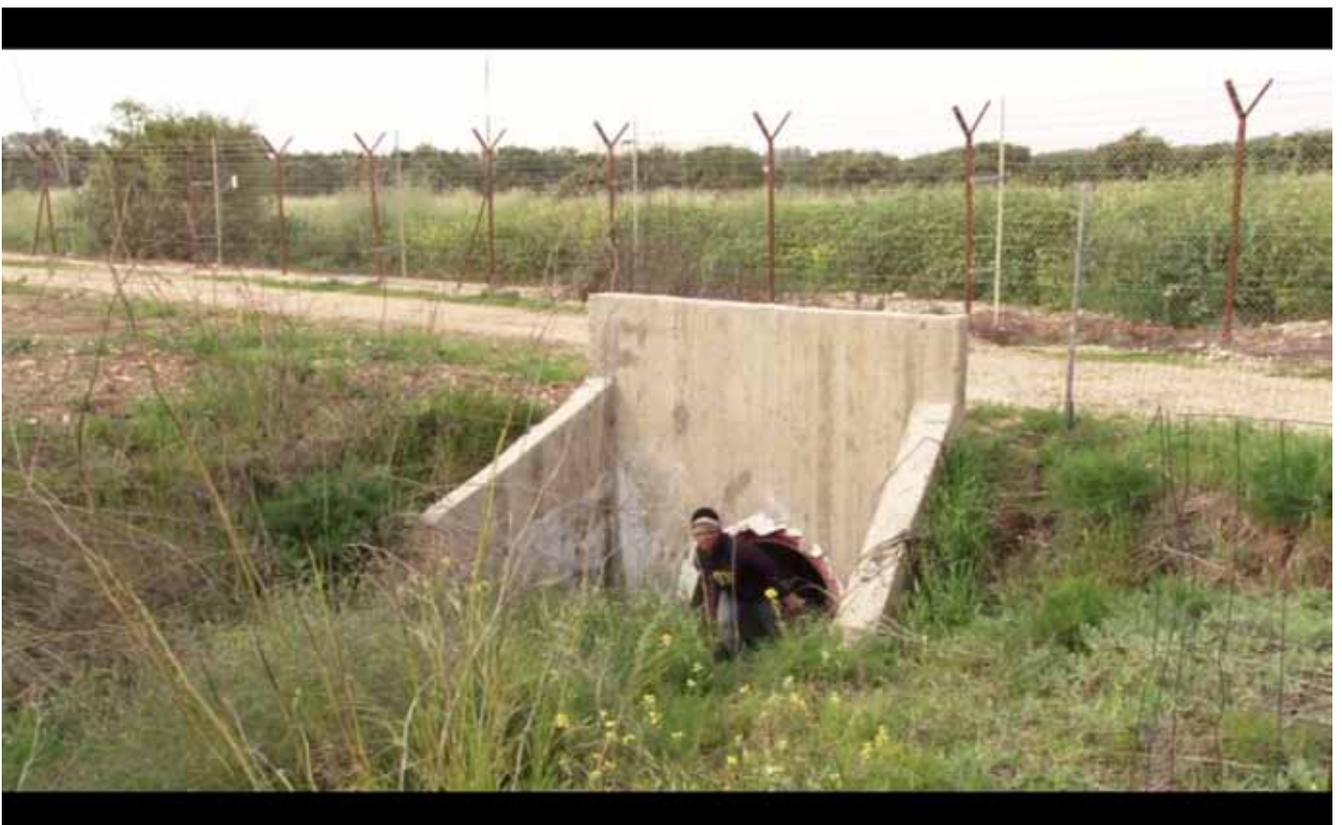
With the privatization of the kibbutz, the agricultural lands of Yad Hanna were merged under the control of larger state companies. The once highly diverse land producing many different types of fruits and vegetables has been turned into an avocado monoculture, with Thai guest laborers working the fields. These guestworkers and Sudanese refugees now live in houses that were formerly inhabited by the founders and try to adjust their lifestyle and customs – naturalized papaya trees, games and sports, etc. – to the circumstances

afforded by the remaining public spaces of Yad Hanna. Thai guest workers leave home at four o'clock every morning to work on the avocado plantations neighboring the residential areas. Because of the fences that have been in place for security reasons since the Second Intifada, the workers have to walk around the perimeter of the settlement in order to reach the fields at dawn. Some of the workers, instead of making the long detour, leave the settlement through a drainage canal.



Thai guest workers | 2009

Still from the video 'The Tunnel', (loop) | HDV, 1'22" | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

Shy Amir, a third generation kibbutznik, is one of those who have returned to Yad Hanna because of the privatization and the opportunity to acquire property.

The land, which was once freely used by all members of the community, has been divided into allotments. The new “property owners”, including Amir, attempt to prevent trespassing on their land by putting up fences.



New plots | 2008

Still from the video 'Interview with Shy Amir' | HDV, 8'21" | 2010



# Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

## Forests and monuments

In 2004, at the end of the Ariel Saron period, as part of the “Disengagement Plan”, a number of Israeli settlements were eliminated in Gaza and the West Bank. The government offered to cancel Yad Hanna’s debt, allowing members to assume ownership of their properties on the premises of the kibbutz, on the condition that they welcome a part of the evicted population of Chomesh and Kadim. Finally, 97 percent of the kibbutzniks – who continued to be of a leftist persuasion and strictly against

Settler Movements – voted that these rightist settlers can build residential houses on the site of the kibbutz. With this decision, Yad Hanna settled its debts. The bankrupt kibbutz could be dismantled and privatization could begin. Members of no prior property have become owners of buildings and lands of significant value. This also brought back some of the young generation.

If all goes according to plan in Yad Hanna – Chomesh, members of the formerly impoverished, communist kibbutz and the settlers from Chomesh will be residents of a jointly developed garden city, whose new buildings are built by Arab workers from the wall-enclosed Tulkarem.



Still from the video ‘Interview with Debi Drori’ | HDV, 11’40” | 2010

## Yad Hanna - Chomes | 2009



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

Families evicted from their homes in Chomesh (a settlement in the West Bank) in 2005 as part of the Disengagement Plan – which elicited strong opposition and intense political conflicts – are building a suburb similar to a gated community on Yad Hanna. They live here in relative isolation from former kibbutz members and the other local communities.

In 2009, on the occasion of Tu Bishvat, the “New Year of Trees”, a tree planting ceremony was held in an attempt to

bring the mutually untrusting communities of the former kibbutz and the dismantled settlement of Chomesh closer together.

Because of severe rainfall, efforts to plant the saplings (complete with name plates) were met with failure three times in a row. Finally, the actual task of planting the trees of the new and old property owners was left to Michael Hide, a volunteer who had arrived from England during the 80s.

The trees, costume | 2010





Purim, 1979

Still from the video 'Interview with Michael Hide' | HDV, 6'33" | 2010





Rosenberg plaque, 1954

Rosenberg Forest Memorial, 1979



# Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

The metal plaque that has been erected – and painted over time and again – in honor of the Rosenberg couple is an unparalleled example in Israel of the ever changing power dynamics and shifts of interests related to community, politics, social and economic motivations, as well as the commitment of those survivors who were liberated by the Red Army to leftist movements.

To save the Rosenbergs, communist parties collected

signatures all over the world and organized protest movements. The case also became one of the starting points of the Cold War.

The memory of the couple who, against their claims of innocence, were executed in 1953 for committing atomic espionage to aid the Soviets is held by a forest in the kibbutz, which is about to be cut down in preparation for building a new industrial zone in the area.



Rosenberg plaque | Installation view, Ernst Museum, Budapest | 2010

Still from the video 'Interview with Jürgen Israel Löwenstein' | HDV, 2'58" | 2010





Installation view, Ernst Museum, Budapest | 2010

Red Army Forest Memorial | 2009



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

At Kibbutz Maale Haamisha near Jerusalem a forest was planted in memory of the Red Army which became an important place of pilgrimage for the founders of Yad Hanna.

The tree planting ceremony on the occasion of the ninth anniversary of the German invasion of Russia took place on June 22, 1950.



Red Army Forest Memorial | 2009

Documentation from the 3rd The Collective Man performance | Ernst Museum, Budapest | 2010

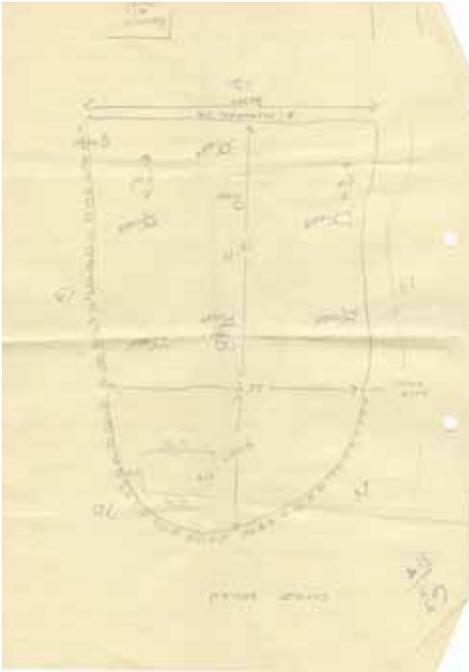


# Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

## Joe's Park

Joe Drew, a professor from the United States, spent every summer in the kibbutz for 30 years. Because of his gifts

and regular support, he became the kibbutz's "rich uncle in America". The community, as a token of their gratitude, created a park, which was built in accordance with Joe's plans and adorned with the artworks of a local sculptor.



Archive images, Joe's plans for the Park, 1981

## Inauguration of Joe's Park, 1981





Joe's Park | Installation view, Ernst Museum, Budapest | 2010

Nir's new house | Installation view, Ernst Museum, Budapest | 2010



## Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

### Nir's New house

The talented but lazy flute player and flutemaker, Nir Prizant, had difficulty with the kibbutz lifestyle. He left Yad Hanna and wandered around the world for ten years. He returned home completely impoverished in 2000 to

Yad Hanna that was already undergoing privatization. The community welcomed him back and offered him a room where he could play music and carve his instruments. After his dwelling was pulled down in the slum clearance efforts of privatization, Nir's elderly grandfather agreed to have a shed moved into his garden for his grandson.



Documentation from the 2nd and 3rd The Collective Man performance | 2010

Replacment of Nir's House | 2009



# Yad Hanna - The Collective Man / SUBJECTIVE CHRONOLOGY

## Yellow Barrack

The Yellow Barrack, which served as the first dwelling of the founders, was dismantled as one of the final phases of privatization in 2009. The building, which was of such

special importance in the history of the kibbutz, and in which everyone – three generations of kibbutzniks and volunteers – lived, was ceremoniously destroyed by former kibbutz members.



Installation view, Ernst Museum, Budapest | 2010

Still from the video 'The Fire', (loop) | HDV, 2'18" | 2010





Yellow Barrack | 2009

Documentation from the 2nd The Collective Man performance | Witte de With, Rotterdam | 2010





5th anniversary of kibbutz Yad Hanna, 1955

The 1st The Collective Man stage | ISCP, New York | 2010





Storyboards for the play The Collective Man | Collages | 2010





Documentation of the 2nd The Collective Man performance | Witte de With, RotterdamCollages | 2010



# Yad Hanna - The Collective Man / THE PLAY

The 1st The Collective Man stage | ISCP, New York | 2010



# Yad Hanna - The Collective Man / THE PLAY

1st The Collective Man flyer | ISCP, New York | 2010

Saturday, April 10, 2010 - 7pm

International Studio & Curatorial Program (ISCP)  
1040 Metropolitan Avenue, Brooklyn, NY 11211



*Gergely László and the Yad Hanna Theater Collective presents:*

## THE COLLECTIVE MAN

A story of a community in continuous struggle with sharing and  
living together

- sketch in seven scenes -

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### The Characters:

Valerio Rocco Orlando as *The Tower*  
Shandor Hassan as *Gadol*  
Adam Sperling as *The Monument of Communism*  
Katarina Šević as *The Alien*  
Helga Just Christoffersen as *The Barber*  
Alberto Borea as *The Flute Guy*  
Rebecca Major as *Vulture of Capitalism*  
Federico Maddalozzo and Iris Kensmil as *Trees*  
Doris Krüger & Walter Pardeller as *Birds*

Members:  
Bjargey Ólafsdóttir as *Marianne*  
Kurt Van Ellers as *The Angry member*  
Gergely László as *The Sleak member*  
Claudia Ullises as *The Worried member*  
Bojana Grubeshich and Sarah Reisman as *Dogmatic members 1, 2*

# Yad Hanna - The Collective Man / THE PLAY

Friday, June 18, 2010 - 9pm

Bonheur Theater  
Eendrachtsstraat 81 / 3012 XH Rotterdam



*Produced by Gergely László/Tehnica Schweiz and the Yad Hanna Theater Collective*

## THE COLLECTIVE MAN

A story of a community in continuous struggle with sharing and living together

- sketch in seven scenes -

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The Characters:

Gergely László as <i>The Tisser</i>	Jan Adriaans, Liesbeth van der Zeeuw,
Martine van Ditzhuyzen as <i>Gadol</i>	Regan Gentry, Selvia Tóth as <i>Members</i>
Jan de Pasert as <i>The Monument of Communism</i>	Camilla Wills, Jay Tan, Gáspár Benedek as <i>Dogmatic members</i>
Katarina Šević as <i>The Alien</i>	
Liesbeth van der Zeeuw as <i>The Barber</i>	
Gáspár Benedek as <i>The Drum Guy</i>	
Bitsy Knox as <i>Vulture of Capitalism</i>	
Gergő Somogyvári, Judit Feszt as <i>Trees</i>	
Adam Ősz, Claudia Küssel, Gábor Ősz as <i>Birds</i>	

2nd The Collective Man flyer and stage | Witte de With, Rotterdam | 2010



# Yad Hanna - The Collective Man / THE PLAY

Szerda, 2010. december 1., 19h

Ernst Múzeum  
1065 Budapest, Nagymező u. 8.



*László Gergely és a 3. Kollektív ember kollektív produkciója*

## A KOLLETKÍV EMBER

Mese hét jelenetben egy közösségről,  
ami megpróbál együtt élni és mindenen osztozkodni.

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Szereposztás:

<i>Torony:</i> László Gergely	<i>Földönkísűl:</i> Katarina Ševc
<i>Gafol:</i> Váradi Zsófia	<i>Borbély:</i> Szabó Benke Róbert
<i>Tagok:</i> Berán Dániel, Bukovics Istán, Erdei Krisztina, Gottfried Júlia, Molnár Péter	<i>Fák:</i> Vass Viktória, Dana Hadadi
<i>Kieblbség:</i> Bársony Júlia, Péntes Olivér, Schnee Beatrix	<i>Madarak:</i> Budai Orsolya, Feszt Judit
<i>Emlékmű:</i> Sipos Dániel	<i>Kapitalizmus Keselyűje:</i> Fongách Anna
	<i>Furulya:</i> Peer Krisztián
	<i>Joe:</i> Shandor Hassan

3rd The Collective Man flyer and stage | Ernst Museum, Budapest | 2010





Purim, 1975

Costume for the Alien | The Collective Man, ISCP New York, design: Katarina Šević | 2010



## **Yad Hanna - The Collective Man / THE PLAY**

### **Special thanks:**

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