



TEN TO TEN





Type of output:
Performance

by
Jane Arnfield

Cover:
Radegast Station Independence
Traditions Museum, Łódź, Poland.
Ten To Ten 2019.

Left:
14, Zachodnia St. Chava Rosenfarb's
residence in the Łódź Ghetto.

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SUMMARY

Ten to Ten was a series of four site-specific choral performances that took place in the City of Łódź, Poland to commemorate the 75th anniversary of the liquidation of the city's Jewish ghetto in 2019. The performances were the culmination of a twelve-month practice-based research investigation into how cultural understanding and social justice can be delivered through performed biographies.

Supported by a Leverhulme Trust International Academic Fellowship at the University of Łódź, Centre for Biographical Research and Oral History (2018-19), the research explored ways in which to unite spectator, performer and testimonial holder in the production of collaborative biographical histories. To this end, the fellowship was used by Arnfield to develop her 'Living Memorial Theatre Methodology' (LMTM) that combines 'life story' analysis of autobiographical text gleaned from sociology (Kazmierska 2014) with 'text excavation' derived from the field of drama studies (Alfreds 2007).

Through a combination of archival research working with the estate of Chava Rosenfarb (author of the first work of Holocaust fiction) alongside creative practice workshops undertaken with patients at the Monar rehabilitation centre in the city, Arnfield used LMTM to excavate historical and contemporary testimonies to develop a libretto. This allowed collaborative access to the complex histories of Łódź in the form of immersive choral experience performed by the Jewish Choir, CLIL.

Ten to Ten performances were commissioned by the Marek Edelman Centre for Dialogue with additional funding from Arts Council England (£1,000). The performances took place at four culturally resonant sites across the City of Łódź, including the Catholic Church of the Assumption of the Blessed Mary, a building that was used during WWII as a sorting depot for Jewish transportation and where the clock hands remain stuck at ten minutes to ten.

Right:
Radegast Station
Independence Traditions
Museum, Łódź, Poland.



TIMELINE

2018	2019
<p>August 2018: Commissioned by Marek Edelman Dialogue Centre to produce <i>Ten to Ten</i> for the 75th Commemoration of the liquidation of the Łódź Ghetto (2019) and guest/observer at 74th Commemoration.</p> <p>September to February 2018/19: <i>Examining biographical histories of Łódź</i> - re-engaging with the past to understand the future. 'Suitcase of Survival' (SOS) weekly workshops with patients from MONAR Tuszynska, Centre for Rehabilitation of young adults, Łódź.</p> <p>October to August 2018/19: Weekly rehearsals with CLILI Choir and conductor Magdalena Szymańska (including biographical narrative interviews) and working online with the UK based composer Katie Doherty.</p> <p>October 2018: <i>The Tin Ring</i> performance and Memory Dialogue Workshops for International Students & Staff from Brazil, Norway, Netherlands and Germany at Marek Edelman Dialogue Centre, Łódź.</p> <p>November 2018: Field trip invitation to Borderland Foundation/Pogranicze Foundation, Sejny, Poland to conduct archival research on international cultural relations and religion for multicultural education programmes in Poland.</p> <p>November to December 2018: <i>Translating Selves</i> Biographical Workshop led by Arnfield over two days for Senior Academics of Sociology, Łódź University.</p>	<p>July 2019: Design and production of cyanotype prints with master-printmaker Alfons Bytatatus for the set of <i>Ten To Ten</i>.</p> <p>August 2019: <i>Ten to Ten</i> – eight choral performances 27 – 31 August at 9.50am and 9.50pm on four sites of the former Łódź Ghetto.</p> <p>September 2019: <i>Make Print Great Again</i> cyanotype banners exhibited at Vane Galley, Newcastle.</p> <p>Two banners accessioned into the permanent collections of the Radegast Station Museum and the Marek Edelman Centre for Dialogue, Łódź.</p> <p>October 2019: <i>Ten to Ten</i> performed at the World Music Festival, Pabianice, Poland.</p>

“How Can We Expand And
Challenge Existing Perspectives
On The Holocaust Narratives?”



Left:
Radegast Station Independence
Traditions Museum, Łódź, Poland.

RESEARCH CHALLENGE

Pre-WWII, Łódź was home to the second-largest Jewish community in Poland but today the city is notably mono-ethnic, its past histories revealed primarily through low visibility static monuments. Arnfield sought to challenge these 'fixed' modes of trauma memorial (sculptures/ designated days of commemoration) by foregrounding the value of more embodied modes of engagement, whilst at the same time allowing organisations in Łódź such as the Marek Edelman Dialogue Centre to provide improved access to, and awareness of, education relating to the Holocaust. To this end, the research asked:

How can sites of unseen historical significance be made 'visible' as sites of cultural memory? Can the 'biography' of a site be excavated and then re-encountered by publics through performance; and how might this be activated in specific historic relation to the liquidation of the Łódź Ghetto?

Right:
Holocaust Memorial Day 27th January 2019,
Marek Edelman Dialogue Centre, Łódź, Poland.



Main Aim:

To discover how testimony, oral history and archive material might be redistributed to publics, using voice and music as a means to re-examine human memories and the healing of trauma.

Main Objective:

To co-produce a form of memory activism with museums, groups of performers, young patients recovering from addiction, civic leaders and publics in the City of Łódź.

Below left:
Radegast Station Independence Traditions Museum, Łódź, Poland.

Below right:
Church of the Assumption of the Virgin Mary,
8/10, Koscielna St. - WWII Nazi Sorting Depot.

Below:

Radegast Station Independence Traditions Museum,
Łódź, Poland. *Ten To Ten* Opening Ceremony 2019.



CONTEXT

Arnfield's research explores how historical biographical narratives can be transferred into performative actions in the present which engage the spectator, blending their memories with those of others. Having worked extensively in the field of (auto)biographical theatre, this research specifically investigates discourses of memory and how its rendering can support acts of public commemoration, enabling performance participants to remember the past as filtered through the present.

Arnfield's practice-based enquiry overlaps the research fields of performance and memory (Trezise, Wake) with trauma studies (Hartman, Phelan). Her 'Living Memorial Theatre Methodology' (LMTM), developed during her Fellowship at the University of Łódź Centre for Biographical Research and Oral History, brings memoir, biographical narrative and archived interviews into performance; the research thus engages with methodological aspects of sociology and oral history to consider theatre and performance as having a specific relationship to reality, truth, authenticity and social justice. Arnfield has developed this approach from the 'Theatre of the Real' which includes: "Recording ourselves, recreating our experiences and our narrative accounts of history, and remembering and memorializing the events of our own time and other times are central preoccupations of theatre of the real." (Martin 2013).



Above:
The Old Town Market Square,
Stary Rynek, Łódź, Poland.

METHODS & PROCESSES

From 2013 onwards, Arnfield has been developing research relationships with stakeholders in the City of Łódź, including the Marek Edelman Dialogue Centre where her monodrama about Holocaust survival, [The Tin Ring](#) has been incorporated into their international educational programme, *Memory Dialogues: The Łódź Workshops* in 2016/17/18. This exploratory research was focused on creating ways to unite spectator, performer and testimonial holder in the production of collaborative biographical histories, ultimately influencing the curatorial choices of cultural programming for the 75th Commemoration of the Liquidation of the Ghetto in August 2019 and leading to the commissioning of *Ten to Ten* a series of choral productions, devised and directed by Arnfield and performed at four historically significant sites across the City of Łódź.

The research carried out during her Leverhulme Trust funded Fellowship at the University of Łódź Centre for Biographical Research and Oral History (2018-2019) centred on the development of Arnfield's Living Memorial Theatre Method (LMTM). This broke new ground in interdisciplinary practice by demonstrating the purpose and power of mono drama as living memorial through combining 'life story' analysis of autobiographical text gleaned from sociology (from Schutz, in Kazmierska 2014) with 'text excavation' derived from the field of drama studies (Alfreds 2013). Through LMTM, Arnfield thus evolved a research method where biographical narratives sourced from archival objects, text and non-archival objects can be re-interpreted through performance to help people make sense of and to share their responses to the known and unknown historical and biographical narratives of a significant place, time and event.



Working with multiple stakeholders (ethics committees, publishers, artists, patients, commissioners and publics) Arnfield developed the libretto for *Ten to Ten* in three parts. For the first two 'songs' in the cycle, Arnfield used her LMTM to excavate the writing of Holocaust survivor and ghetto resident Chava Rosenfarb, as well as the poetry of Czeslaw Milosz. For the third song in the cycle Arnfield worked over a period of six months with young patients recovering from drug and alcohol addiction at the MONAR rehabilitation centre in Łódź, using her workshop methodology *Suitcase of Survival* developed in tandem with *The Tin Ring*.

During her Fellowship, Arnfield sourced archival text, images and documented her own biographical responses to the heritage of Łódź. Working in collaboration with master-printer Alfons Bytautas, this material was used to produce ten cyanotype banners that formed the moveable set for the performances. The blueprint images and text were onto cotton calico, capturing contemporary testimonies of the people of Łódź and acknowledging the industrial heritage of the City.



Right:
14, Zachodnia St. Chava Rosenfarb's
residence in the Łódź Ghetto.



left:
Vane Gallery, Newcastle upon Tyne, UK
Exhibition 31st August - 21st September 2019.

Below:
Print Making Process.





Above:
Vane Gallery, Newcastle upon Tyne, UK
Exhibition 31st August - 21st September 2019.

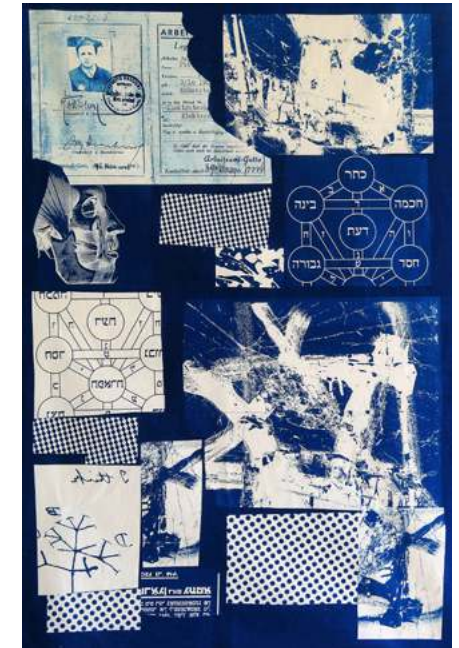
DISSEMINATION

Ten to Ten Director and Librettist: Jane Arnfield; Composer: Katie Doherty; Conductor: Magdalena Szymańska; Performers: CLIL Jewish Choir; Set: Jane Arnfield and Alfons Bytautas.

Eight site-specific performances across the City of Łódź in August 2019 as part of the commemoration of 75th anniversary of the liquidation of the Łódź Ghetto, taking place at:

1. 14, Zachodnia St. Chava Rosenfarb's residence in the Ghetto: 2 performances commencing at 9.50am 27th August 2019.
2. The Radegast Station Museum 12, Pamieci Ofiar Litzmannstadt Ghetto Ave. where the Transports arrived and departed: 2 performances commencing at 9.50pm 28th August 2019.
3. Church of the Assumption of the Virgin Mary, 8/10, Koscielna St. Nazi sorting depot: 2 performances commencing at 9.50am 30th August 2019.
4. The Old Town Market Square (Stary Rynek) arrival and departure point for Radegast station: 2 performances commencing at 9.50pm 31st August 2019.

Ten to Ten was also performed at the World Music Festival, Pabianice, Poland October 2019.



Right:
Cyanotype Print Banner Example.

The cyanotype banners were exhibited at Vane Gallery, Newcastle upon Tyne as part of the exhibition *Make Print Great Again* (2019).

Two of the banners have been accessioned into the permanent collections of the Radegast Station Museum and the Marek Edelman Centre for Dialogue, Łódź respectively.

A short film of the entire project was commissioned by Arnfield and associated project stakeholders by film maker Ian Paine to be archived by all stakeholders.

Arnfield has been commissioned to create work over the next five years 2020-2025 by the Marek Edelman Dialogue Centre utilising her Living Memorial Theatre Methodology for further commemorative and civic events in Łódź. (A portrait photograph of Arnfield, commissioned by the Marek Edelman Dialogue Centre in recognition of her research, as part of a Polish touring exhibition of national and international artists who have made a significant and outstanding contribution to the cultural history and shared heritage of Łódź. The first exhibition was in Gdynia, Poland April 2019.)

Links:

[Commemoration of the liquidation of the Litzmannstadt Ghetto Events Programme](#)

[Cenrum Dialogu](#)

[Vane Gallery 'Make Print Great Again'](#)

[Live Performance marks lives lost in WW2 Ghetto](#)

Right:
Cyanotype Print Banner Example.





Above:
Print Making Process.



Left:
Radegast Station Independent Transport
Museum Cyanotype Print Banner Installation.

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Right:
Print Making Process.

ACKNOWLEDGEMENTS



Arts Council England Grants for the Arts

The Leverhulme Trust

MONAR Tuszynska Rehabilitation Centre Łódź Poland

Polish Hosts/Gospodarze uroczystosci:

- Prezydent Miasta Łodzi Hanna Zdanowska
- Gmina wyznaniowa zydzowska w Łodzi/Jewih Community of Łódź
- Centrum Dialogu im.Marka Edelmana w Łodzi/ Marek Edelman Dialgoue Centre, Łódź, Poland
- Radegast Station Independent Transport Museum, Łódź, Poland

The Forge, County Durham, UK

University of Łódź, Poland

Photo credits: Jane Arnfield

Left:

MONAR Tuszynska Rehabilitation Centre, Łódź, Poland.
'Suitcase of Survival' Workshops.

Northumbria University, Newcastle.
Art and Design: History, Practice and Theory.

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