

Tanya Ury - PRESS & ARTICLES PORTFOLIO - 2014-

Tanya Ury
Cork Strasse
D-51103 Köln
Germany

Tel/Fax 0049 (0)221 5503795

Email: youarewhy@netcologne.de
Website: <http://www.tanyaury.com>

- 2 Prof. Ernst van Alphen's introduction to *Hair Shirt Army* at the Nazi
Documentation Centre of the City of Cologne, 13.2.2014
- 3 "A Personal Memorial" by Susanne Kreitz, Kölner Stadt-Anzeiger
13.2.2014
- 5 "Hair Shirt Army in the Vault" by Susanne Schramm in Köln kompakt
- Rheinische Post - Neuß-Grevenbroicher Zeitung 13.2. 2014
- 8 "Not a vendetta against the Boss Company" in Kölnische Rundschau
13.2.2014
- 10 "Hugo Boss and the Nazi Past" by ehu in Köln Nachrichten, The
Online News Magazine for Cologne 13.2.2014
- 12 Who's Boss: Hair Shirt Army - A Very Personal Process of Coming to
Terms with the Past, article in koeln.de 13.2.2014
- 14 NS-DOC: "Who's Boss: Hair Shirt Army." - Tanya Ury in the "vault"
Culture Art, in Report-K.de Cologne's Internet Newspaper 13.2.2014
- 16 "Who's Boss: Hair Shirt Army", in Magazine-Supplement to
Kölner Stadt-Anzeiger (Cologne Gazette) 14.2.2014
- 17 "Tanya Ury: Who's Boss - Hair Shirt Army" by Barbara Hess, in
Stadtrevue (City Revue) 26.2.-26.3.2014
- 19 *Who's Boss: Hair Shirt Army*, interview with Brigitte Lang &
Rebecca Mann on Alleweltonair, civic radio, Radio Cologne,
18.4.2014
- 28 Article by Thomas Schubert in Berliner Woche (Berlin Week)
online on "Lost in Interiors Berlin (D)", 14.7.2014
- 30 Interview with Tanya Ury by Verena Krippner (18.4.2014), online at
this link: <http://fishingforemotions.de/> (D) 11.9.2014
- 33 Ury, improvised poetry and Nilist, double bass, in an article by
Andreas Helfer Rhein-Sieg-Anzeiger (D) 14.9.2014
- 34 Preview for interview with Astrid Nettling, The Feature: Working
on the Archive, Deutschlandfunk 10.12.2014
- 36 "Arbeiten am Archiv" (Working on the Archive), radio
feature by Dr. Astrid Nettling 23.1.2015 (D)

Prof. Ernst van Alphen, Leiden

Opening Tanya Ury: Hair Shirt Army

Nazi Documentation Centre of the City of Cologne, 13th February
2014

Imaginative discourses such as art and literature are highly esteemed in Western culture, except when their topic is the Holocaust. Then, suddenly, those discourses are met with suspicion. The suspicion is caused by an opposition, which seems to enforce itself automatically in the face of the memory of the Holocaust. Imaginative discourse is then immediately opposed to historical discourse and the historical reality to which this discourse is subordinated. This oppositional distinction between historical and imaginative discourse has determined in a fundamental way not only the discussions in Holocaust studies, but also the kind of art, literature and historiography, which has been produced "about" the Holocaust.

This culturally shared aloofness to Holocaust art and literature needs clarification. The opposition which is usually created between the historical and the literary or artistic approach to the Holocaust is not just based on the practical norm of effectivity. It is also heavily invested with morality. In the case of the memory of the Holocaust, imaginative representations are considered not only less effective but even objectionable. Literature or art may yield aesthetic pleasure. And pleasure is supposed to be a barbarous result when we are confronted with this particular past, which is barbarous. Instead, we should focus and meditate on the hard facts of the Holocaust. The historian presents these facts straightforwardly and soberly, sparingly by means of apparently transparent discourse without rhetorical ornamentation, while the artistic or literary representations reconstruct an indirect and skewed image of the Holocaust. Iron-hard history is contrasted to the concoctions of the artist's or novelist's imagination.

Holocaust art and literature which is not modelled on documentary realist genres like testimony or memoir, and which is nevertheless appreciated as "good" is the kind, which evokes this past as unrepresentable. This explains, for instance, why Holocaust poetry such as the work of Paul Celan is so much respected although it belongs to the realm of the imaginative. The canonical status of this poetry seems to be at odds with the general aloofness towards literary representations of the Holocaust. But in contrast with narrative imaginative genres, poetry as a genre is rather distanced with respect to the description of what is seen as factual events. Holocaust poetry usually represents metaphysical despair or personal affections. The representation of these issues is somehow not in conflict with the privileging of historical discourse about the Holocaust. But as soon as Holocaust art or literature introduces narrative elements, which relate in one way or another to historical "reality," post-Holocaust culture is on its guard. Narrative imaginative images or texts are considered to be violating a taboo.

We are now here at the opening of the exhibition *Hair Shirt Army* by Tanya Ury. How does her work relate to this culturally shared aloofness to Holocaust art and literature. Her work challenges the distinction between historical and imaginative in a fundamental way. Her work is utterly historical as well as imaginative at the same time. It is historical in a double way. First of all the hair with which the so-called shirts are being stuffed refers to the hair collected by the Nazis in concentration camps. It was not only the belongings of the inmates who entered the concentration camps that were collected, sorted out for re-use in Germany, but also their hair. Men as well as women were completely shaven and the hair was used for mattress stuffing. The shirts refer to another historical situation. Namely to the fact that one of the world's most renowned fashion houses, Hugo Boss, owes its initial success to its support of the National Socialist Party. First of all Hugo Boss used forced labourers during the war. Second, the founder of Hugo Boss, after becoming a party member in 1931, was privileged with a contract to make SS, Storm Trooper and Hitler Jugend uniforms. The shirts also refer to those uniforms made by Boss for the Nazis. This combination of two historical facts in the hair shirts is an imaginative act, not a document.

Being confronted with these two historical situations by the work of Tanya Ury is hair raising. It suggests, as she herself explains, as a word play on "hair shirt", a demonstration of atonement. Atonement for its exploitation of forced labourers and for its support of the Nazis has only very late explicitly been performed by the firm Hugo Boss. Boss never set up its own restitution fund like Siemens or Volkswagen did, they only contributed money to a National restitution fund, which made their involvement less visible than e.g. Siemens' and Volkswagens'. So instead of the Hugo Boss firm it is Tanya Ury who is demonstrating atonement for Boss exploitation of forced labourers and for its support of the Nazi regime.

Thanks to the fact that the historical situation of the Holocaust and Nazism is evoked by an imaginative art work, also other historical contexts are being evoked. For the exploitation of forced labourers was not limited to Nazi Germany. Other forms of exploitation, in some respects even similar, take place in the present internationally in the developing world, especially in Asian countries, in clothing factories where workers and child labourers are underpaid and physically abused. Documents referring to and proving Hugo Boss support of Nazism would be limited to that one single historical situation. Tanya Ury imaginative art work evokes, and refers, not only to the history of Hugo Boss, but also to similar practices in past and present. This kind of embedding of Nazism into the present makes it impossible to put Nazism at a distance, as something that belongs to the past and can now be forgotten. It is thanks to the imaginative quality of Tanya Ury's work that the histories it refers to resonate with each other.

Let me conclude by saying that it is very courageous of the NS documentation centre in Cologne, an institution devoted to the

documentation of the past, to have this exhibition. For this exhibition does the opposite of documenting the Nazi past. Instead it evokes it imaginatively.

Thursday 13. February 2014
Kölner Stadt-Anzeiger (Cologne City Gazette)

CULTURE IN COLOGNE

A Personal Memorial - Installation by Tanya Ury in the vault remembers family members who died in concentration camps

BY SUSANNE KREITZ

The exhibition material has an oppressive effect. Tanya Ury has been collecting her hair from natural loss, for more than 20 years and putting it in transparent little bags, with a date label. "Hair is part of our identity", says the artist, who is now presenting her installation "Who's Boss: Hair Shirt Army" in the vault of the Nazi Documentation Centre.

The English title has a lot to do with her origins - she comes from England; in the 90ies she moved to Cologne, the city from which her Jewish family fled the Nazis. Her art is therefore also a call to take responsibility for historical facts.

With the little bags sewn together she has produced 19 coats, army coats, like those that the Hugo Boss company made for the National Socialists during the Third Reich. "Had I been born a generation earlier, they might have shaved my hair off in the concentration camp", Tanya Ury ponders - her installation is also for her "a very personal memorial for the dead".

"Who's Boss: Hair Shirt Army", EL-DE-Haus, Appellhofplatz 23-25; Opening 13th February, 7 pm; until 21st April
(Translation Tanya Ury)

Köln kompakt - Rheinische Post - Neuß-Grevenbroicher Zeitung (Cologne compact - Rhine Post - Neuß-Grevenbroich Paper)
Thursday, 13th February 2014

Hair Shirt Army in the Vault

The Nazi Documentation Centre remembers a fashion company of the Nazi era, from tomorrow with Tanya Ury's "Who's Boss: Hair Shirt Army"

By Susanne Schramm

Cologne - Hair. Blonde hair, black hair, brown hair. red, grey and white. Thin wisps, thick braids, delicate fluff. Anything over two centimetres in length was useable. Shaved, cut off, stored. Seven tons of it were discovered in late January 1945, when Soviet troops liberated the concentration camp Auschwitz.

The artist Tanya Ury has installed an army of hair shirts, in the vault of the Nazi-Documentation Centre of the City of Cologne (NSDOK), almost 70 years later. It is a ghostly army, a horrifying army of 19 coats. Each garment is a collage of hundreds of little plastic bags that Ury sewed together with her sewing machine. Each little bag contains hair - hair that the artist, who was born in London has collected since 1992. It is her own, from natural hair loss. But the reminder of what was collected to make into felt products like footlets for U-boat crews and rail workers, hovers unspoken.

And "Who's Boss: Hair Shirt Army", the title of the small exhibition, that is to be seen from tomorrow, Friday 14th February, in the house's basement (Appelhofplatz 21), is also reminiscent of something else. The remembrance of a fashion company from the Nazi era. The company was established in 1924, and when in 1931, on the brink of bankruptcy, Hugo Ferdinand Boss, the company founder became a National Socialist German Workers' Party member, he managed to gain a contract to make Nazi, SS and other party member uniforms. During the Second World War, not least with the deployment of forced labour and prisoners of war, uniforms were produced for the army. The company flourished. Today "Hugo Boss" is one of the most well-known manufacturers of fashion, fashion accessories and perfume.

In this instance Ury concerns herself and confronts the public with the question of how one should today conduct oneself regarding the legacy of the Nazi era. In 2004 she created the object "Hair Shirt" made with her hair that was later reproduced 19 times especially for the exhibition in NSDOK (the Nazi Documentation Centre).

Seen from a distance the coats look like futuristic robes with black spots. The plastic surface reflects the light. There are smaller and larger objects, longer and shorter, some with narrow or wider shoulders (sic). They are as varied as the

people whom they evoke. In 1999, Ury sewed shower curtains together out of these very hair filled little plastic bags, for "Golden Showers". That piece also remembered the concentration camp and that what happened to those after they had reached that destination.

Many of Ury's family members were deported and murdered, because of their Jewish origins, during the Nazi dictatorship - others were forced to emigrate. The hair shirts weave the personal and the historical together. They call for responsibility and at the same time address the theme of guilt. In the English and well as the German language "hair shirts" are an expression of atonement and penance.

THE ARTIST

Ury produces Video art and Performance

Tanya Ury studied Art at „**Central School of Art and Design**“ in London and at Exeter College. In 1990 she graduated from the University of Reading und taught at Sheffield Hallam University 1991/92. **The artist has been living and working in Cologne since 1993.** She writes, photographs, creates video art, installation and performance. The question of **German-Jewish** identity is central for her and her artistic work.

Tanya Ury: "Who's Boss: Hair Shirt Army", from Friday, 14th February, NSDOK, Appellhofplatz 21 (vault), Tel. 0221 22126332, until Sonntag, 21st April. Tue.-Fri. 10-18 hours, Sat., Sun, und Fri. 11-18 hours. Every 1st Thur. in the month till 10 pm. www.nsdok.de
(Translation Tanya Ury)

Kölnische Rundschau (Cologne Review) EXHIBITION
 "Not a vendetta against the Boss Company" 13.02.2014



The artist Tanya Ury in the vault of the Nazi Documentation Centre. Photo: Hanano

Cologne. The spectacle is ghostly. To the spectator the installation "Who's Boss: Hair Shirt Army", by the artist Tanya Ury in the vault of the Nazi Documentation Centre, comes across as a subversive army of ghosts. The "Hair Shirt Army", is made up of 19 coats sewn out of plastic bags containing the artist's hair. Ury has been collecting her hair from natural hair loss, in little plastic bags with handwritten date labels, since 1992.

At the same time, the hair definitely alludes to the SS practice of shaving the hair of Jewish victims meant for the gas chambers, to be used as mattress filling. "Hair shirts" also imply a penitential robe. But it is the design and cut of the coats that makes the installation truly subversive. They are not only based on a Luftwaffe coat of the Nazi era, but also a leather coat from the "Hugo Boss" winter collection of 1998/99.

Background is the history of the Boss Company. Founder Hugo Ferdinand Boss was on the point of bankruptcy, when in 1931 he became a Nazi Party member. From then on there were lucrative commissions from the Party. As early as 1933, Boss was advertising with the caption "Authorised Delivery Company for the SA (stormtroopers) and SS" but also tailored uniforms for the Hitler Youth and the army. The company expanded and during the Second World War forced labour was brought in to assist with the production. Up till the participation with "The Foundation Initiative of the German Industry for Forced Labour Compensation" in June 2000, the company had not owned up to its own history.

Ury says it is not "a vendetta against the Boss Company". The discourse on history is however "very painful" for her - family members were deported and murdered by the Nazis. Ury was born in London in 1951. She moved to Cologne in 1993. She

is the great niece of Wilhelm Unger, the writer and journalist who fled to London from the Nazis, in 1939.

"Who's Boss: Hair Shirt Army" till 21st April in EL-DE-Haus, Appellhofplatz 23-25, Thur - Fri 10 till 18 hours, Sat und Sun 11 - 18 hours, Entrance 4,50 , reduced 2 Euro.

(Translation Tanya Ury)

Köln Nachrichten (Cologne News)
 The Online News Magazine for Cologne
 Exhibition: Hugo Boss and the Nazi Past

13.02.2014 18:00 by (ehu)

Catchwords:

Nazi Documentation Centre Exhibition Tanya Ury Hugo Boss Coats



Tanya Ury in front of her installation „Who's Boss: Hair Shirt Army“ in the vault of the Nazi Documentation Centre. Photo: ehu

Her art is not meant to be a “vendetta” against Hugo Boss. Although the close connection with the successful fashion company in Tanya Ury’s exhibition are not to be overlooked, her installation “Who’s Boss: Hair Shirt Army“ in the vault of the Cologne Nazi Documentation Centre is about more: about German history, about the culture of memory and responsibility and of course, also about the effectiveness of art.

The artist who was born in London has been living in Cologne since 1993. It was one year earlier that she started collecting her hair from natural hair loss, in little transparent plastic bags. She furnished these with little date labels. And in 2004 she “sewed” her first “Hair Shirt” out of these little bags.

For the current exhibition she has produced 19 coats. With these, the sixty-two-year-old combines personal history with a general call on the spectator to face up to guilt and

responsibility.

Associations with the Mountains of Hair in the Concentration Camp Auschwitz are definitely intended.

The hair awakens associations with hair that one can still see in the concentration camp of Auschwitz today: the SS decreed that Jewish victims were shorn before they were led to the gas chambers. The hair was then used to fill mattresses. The concentration camp is also a part of Ury's family history - part of the family lived in Cologne and were able to emigrate to Great Britain, other family members survived the Nazi dictatorship in hiding and yet others were murdered in Auschwitz.

The exhibited coats are based on the Boss fashion season 1998/99 leather coat designs. Hugo Ferdinand Boss's fashion company was on the point of going bankrupt in 1933. Thanks to his Nazi Party membership - Boss became a member in 1931 - the owner was able to save the company. Amongst other things, he produced SA (stormtrooper), SS and Hitler Youth uniforms, for which he also deployed forced labour.

It was only at a very late stage that the fashion company Hugo Boss acknowledged their Nazi past.

The company suppressed this part of its history. A primary academic reprocessing report was withdrawn. It was the second, which came to the same conclusions, that was published. In the meantime Hugo Boss involved itself with the "Memory, Responsibility, Future" foundation and a statutory one thousandth annual turnover of the year 2001. The Foundation was called into being in 2000 by the then Federal Government and the Foundation Initiative of German industry, in order to pre-empt a US-court claim for compensation by forced labourers.

Ury draws attention to the international Hugo Boss prize that has been presented biennially in conjunction with the Guggenheim Museum and which is currently furnished with 50,000 Dollars. Prize winners include Matthew Barney, Laurie Anderson, Rirkrit Tiravanija and Hans-Peter Feldmann from Düsseldorf. The Cologne artist wonders if the prize winners are aware of their sponsor's history.

"Who's Boss: Hair Shirt Army" - until 21.4.2014, Nazi Documentation Centre of the City of Cologne, Appellhofplatz 23-25, 50667 Köln, Tue-Fri 10:00-18:00, Sat, Sun and holidays 11:00-18:00 hours, Entrance: 4,50/2 Euro.
(Translation Tanya Ury)

Who's Boss: Hair Shirt Army

Date: 14th February till 21st April 2014

Tickets: 4.50 Euro; reduced rate 2 Euro

Location: Nazi Documentation Centre (EL-DE Haus)

Deutsche Bank, Volkswagen, Degussa – the list of German companies that profited from the work of forced labourers is long. How do these companies actually deal with their historical legacy? The Cologne artist Tanya Ury's exhibition reflects on the falsification of history and reality with the fashion label "Hugo Boss" as example.



Photo: Jörg Pattberg / Tanya Ury

The collections of the renowned fashion label "Hugo Boss" glitter on the catwalks from Paris, to Milan and New York. It is a collection that gives cause for thought, a fact with which the Cologne artist Tanya Ury confronts visitors to the "vault" in the Nazi Documentation Centre:

Starting with the question of how a company deals with its onerous Nazi era legacy, she approaches the undescrivable fact of the Holocaust. To this end she has been collecting (her) hair from natural loss in little plastic bags with date labels. In 2004 she created the object "Hair Shirt" – the template for the current "Hair Shirt Army", 19 coats tailored from the very same little plastic bags.

**A Very Personal Process of
Coming to Terms with the Past**



Tanya Ury, copyright: Jassin Göllmann,
digital processing: Ingolf Pink

Apart from the all too clear reference to the hair that the SS sheared from Jewish victims intended for the gas chambers, this installation is for Ury also a very personal matter: because of their Jewish origins, many of her family members were forced either to emigrate, or were deported and murdered.

Ury has been showing her art in the public sphere since 1988, with photography, installation and also performance. Racism, totalitarianism and the German process of coming to terms with the past are her central themes.

(Compiled on 13th February 2014)

NS-DOC: "Who's Boss: Hair Shirt Army." - Tanya Ury in the "vault" Culture Art



Tanya Ury and her installation.

Art

Cologne| With the installation "Who's Boss: Hair Shirt Army" by Tanya Ury, the Nazi Documentation Centre in Cologne presents an installation for the first time in its "vault". The Cologne artist, who was born in Great Britain confronts the public, by referencing the renowned fashion label "Hugo Boss" exemplarily, with the question as to how one conducts oneself regarding the legacy of the Nazi era.

She has been collecting her hair, from natural fall-out in small plastic bags (90 by 115 millimetres), with a handwritten date label - day by day - for her also a ritual of grieving. With these she created the object "Hair Shirt" in 2004, the template for the "Hair Shirt Army" which, thanks to the City of Cologne's Art's Council sponsorship were produced exclusively for the exhibition in the Nazi Documentation Centre. This "army" consists of 19 of these coats made out of the little plastic bags, all filled with hair. With this she definitely alludes to the hair shorn off Jewish victims determined for the gas chambers, by the SS to fill mattresses with.

With her installation Ury not only reflects on the history of the "Boss" fashion house during the Nazi period but also the Holocaust's tale of sorrow. As far as the artist is concerned there is also a strong personal reference: a large part of her close relatives were forced to flee Cologne, Berlin and Ulm and anti-Semitic persecution in the 1930's. Part of the family got away to Great Britain, part survived in hiding. Other family members of Tanya Ury were deported and murdered. The

collecting and archiving of bunches of hair is for her also an act of grieving.

In that she weaves the personal together with the historical, she has created a quite unique collection. But, according to Ury, the intention of the installation is expressly not about vendetta against the company Boss, which due to the owners party membership, received numerous orders for, amongst other things, the production of SS and Storm Trooper uniforms, produced by forced labourers during the Nazi era. "It's about how clothing can change people", says Ury. "And it's about the question of who atones, who is the penitent?"

Tanya Ury, born in London in 1951, studied Fine Art at Central School of Art and Design in the British capital and at Exeter College. In 1990 she graduated in Master of Fine Arts at Reading University. The artist has been living and working in Cologne since 1993, the city where some of her family lived before having to flee into exile to London.

Infobox:

"Who's Boss: Hair Shirt Army."

Installation by Tanya Ury

13th Februar till 21st April 2014

The Nazi Documentation Centre of the City of Cologne

NS-DOK: "Who's Boss: Hair Shirt Army." - Tanya Ury in the

"vault" / Art

<http://www.report-k.de/layout/set/print/Kultur/Kunst/NS-DOK->

13.02.2014 |

(Cologne Gazette) 14.2.2014

Art *Who's Boss: Hair Shirt Army*

Image: (part of *shower proof*) Tanya Ury

„Who's Boss: Hair Shirt Army“, an installation by Tanya Ury is presented for the first time in the Nazi Documentation Centre. The artist confronts the public, with the renowned fashion label “Hugo Boss“ as example, with the question, how one behaves today regarding the legacy of the Nazi era. - Until 21st April, entrance 2/4.50 Euro (*mad*)

10 am - 6 pm, Nazi Documentation Centre, Appelhofplatz 23-25, Cologne (D)



Photo: Installation "Who's Boss: Hair Shirt Army" in the vault of the EL DE House

**Stadtrevue (City Revue) - March - Calendar Date 26.2.-
26.3**

AUSTELLUNGEN - KUNST

Tanya Ury: Who's Boss - Hair Shirt Army

The return of the repressed is central to the works of the Cologne artist Tanya Ury. With a suitcase containing her grandfather, the writer Alfred H. Unger's manuscripts, which only by coincidence escaped the collapse of the Cologne City Archive, Ury reacted in 2009 with the video-performance "Fury". In ancient mythology the Furies are avenging goddesses, a sense of conscience incarnate. Her new installation "Who's Boss: Hair Shirt Army" also appeals to the public consciousness. The artist stages a ghostly array of transparent coats in the cellar vault of the Nazi Documentation Centre. These have been tailored from Ury's hair from natural hair loss. The work's title doesn't only recall that the fashion company Hugo Boss produced National Socialist uniforms for the Army, SS and Hitler Youth - the "hair shirt" is a traditional habit of penitence distinguished by its being uncomfortable - a quality that also constitutes Ury's work. (Barbara Hess)

Nazi Documentation Centre (EL-DE-Haus), Appelhofplatz 23-25,
Tue-Fri 10-18, Sat + Son 11-18 pm, until 21.4
(Translation Tanya Ury)

2014 (3.5) Interview (22:18 minutes on 18th April) with Tanya Ury by Brigitte Lang and Rebecca Mann, on the installation *Who's Boss: Hair Shirt Army* in the Nazi Documentation Centre, Cologne, including extracts of Ury's concert performance *archive burn out*, with Suspended Beliefs: Tanya Ury (text/voice), Gernot Bogumil (trumpet), Kasander Nilist (double bass), Hans Salz (percussion)), online on Alleweltonair (All the World on air) (D) as podcast - "can't dance without my shadow"
<http://www.alleweltonair.de/tanyaury.htm>

Website introduction:

"Tanya Ury: Can't dance without my shadow"

The Cologne artist Tanya Ury in conversation about her installation and poetic works.

"Who's Boss: Hair Shirt Army", was the title of her installation in EL-DE-Haus. Tanya Ury presented an exhibition in Cologne's Nazi Documentation Centre that approached a theme with multiple associations connecting German history, to her own family and the company Hugo Boss. Hugo Boss had been about to go bankrupt, when its proprietor Hugo Ferdinand Boss, a Nazi Party member received orders to make uniforms for the Nazi Party and SS. In the programme we talk to the artist about her work and hear excerpts from a performance, with the band Suspended Beliefs, on another important theme for her: the collapse of the Cologne City Archives, where Tanya Ury had entrusted a large part of her family archive... It was like "a second extermination".

"archive burn out" - Tanya Ury with the improvisation musicians Suspended Beliefs: Gernot Bogumil (trumpet), Kasander Nilist (double bass) and Hans Salz (percussion).

Beginning of programme:

Novafunk - at Radio Köln (Cologne)

(Performance excerpt from *archive burn out*)

„can't dance
without my
shadow

when
our fingers
touched the
glass surface
was reduced
to molten
silver

there was no
outer/inner

she is my

better self
my conscience

I fail without
her clever
counter weight”

Presenter Eerie sounds... Rebecca is here with me to talk about what we have just heard. Hello Rebecca.

Mann Hey.

Presenter Whose voice have we just heard and who wrote the poetry?

Mann The voice that we just heard was Tanya Ury's and she also wrote the poetry, although I'm not sure whether one can really describe this as poetry, because it is just part of a performance - she writes texts and reads them, accompanied by musicians.

Presenter So, the performance is part of a series of events surrounding the exhibition that is running in EL-DE-Haus. What sort of an exhibition is it?

Mann Well, you can see an installation in EL-DE-Haus that Tanya Ury also produced and conceptualised, which is being shown in the vault - so you first have to go through the (permanent) exhibition and then even further down. And there you can see the coats that she has produced out of very unusual material - you notice that they are made up of little plastic bags and when you look even more closely you can see that there is hair in the plastic bags. And a date label is attached to each lock, each wisp of hair.

Presenter And is this Tanya Ury's hair?

Mann Exactly - all from natural hair loss, which she's been collecting for many years and which she has fastidiously archived and labelled.

Presenter So, part of her history, part of her life is so to speak, on show there. What are the most significant issues here? Who is this woman? Who is the artist?

Mann It is important to know that she was born in London, into a Jewish family that had originally lived in Germany, also here in Cologne, and that then migrated at the time of the Second World War. She has in fact dedicated her life and art to this subject matter.

Presenter With the coats that she has fabricated, she is referring to the Boss Company history - Hugo Boss, the clothing enterprise.

Mann Exactly, and in fact the first objects that she completed with the same material, were very large, very long shower curtains - and there you have the even more direct association with the

Third Reich, the persecution of the Jews, the gassing - she just used this material again and had coats made up out of it. To understand this all better, you have to know more about Hugo Boss. What is most surprising for some, is the fact that it is a German company - which isn't necessarily obvious from the name - a company that was established in the '30's, and was on the point of collapsing when Hugo Ferdinand Boss, its founder became a Nazi Party member and started producing uniforms for the SS and Storm Troopers; and now there are these specially modelled coats, which you can see were designed after a uniform pattern but also a coat that Boss had again produced in the nineties, and being therefore, somehow a strange parallel to what they once actually produced.

- Presenter OK, and that is something that she takes up, in that she reproduces these coats - or even, in sewing these coats, she stitches her own biography into the coats. You met up for an interview with her. What did you talk about?
- Mann Yes, we met her at her home, in her studio, and she told us a great deal, not only about the current exhibition - well, a little of what her work means to her in general, and she talked about the Cologne Archives again and what role they have played in her life.
- Presenter Then let's listen to some of the conversation:
- Lang When you say you first started by sewing shower curtains that would imply that the hair context from the start was supposed to suggest the concentration camp, the persecution of the Jews.
- Ury Yes, that's true. Well, actually that has been my main subject for the last 25 years.
- Lang And you just said that you returned to Cologne specifically to do this?
- Ury Well, I wouldn't exactly say "returned"...
- Lang Oh!
- Ury Because I wasn't born here (laughs). I was born in London and grew up in England. My family came from Cologne, Ulm and Berlin, but I had family in Cologne and we often visited, when I was a child. And then I decided to move here specifically to do this work on reprocessing the past, with art and writing.
- Lang What does this work mean to you? Is it like - the things that move you as an artist - is it a kind of compulsory task? Or is the process something that also helps you? Then again, is German society your intended objective?
- Ury It's a little of all those things. Well, I don't know how it might actually help me. I do feel duty bound. I don't exactly know why. It may have to do with my family - this feeling of

injustice - if none of that had happened, I would have been born in Germany. And their biographies were either cut short or completely altered - it is this injustice that propels me, I think. Making this kind of work, it actually does have to do with German society. But I belong to it - I have German nationality - dual-nationality - I am also German. I might have done all this in England, but there is so little interest shown towards this subject and the work on processing history in Germany is really very good, it's excellent. I think I am just part of it, of this reprocessing work going on here.

Presenter Tanya Ury doesn't only belong in Germany, I think she also has quite a close connection to Cologne - Rebecca, can you briefly explain her attachment to Cologne.

Mann I think that the most significant event, as far as Cologne is concerned, which you are alluding to now, is probably the collapse of the Archives that, as is probably generally known happened a few years ago, resulting in the loss of two lives and strictly speaking, the destruction and loss of 90% of all archived documents [*sic* - 90% was recovered]. The fact is that Tanya Ury's personal family archive was also deposited there, and is now unfortunately no longer accessible, which has yet again resulted in a great loss for her.

Presenter Yes, she mentions it in the conversation with you - we'll listen in briefly to how she describes it.

Ury Well, as an artist and someone who writes, one archives one's own work anyway - one collects. I am a collector. You can see that in my flat here (laughs) - there is just too much stuff. And as far as the *Hair Shirt Army* piece is concerned that was about collecting hair daily for 20 years. That is archiving. And when you add the date label it is an act of archiving. I am archiving my whole life, so to speak.

But when my mother died in '98, in London, we were confronted - I am now the oldest in my family, so I'm talking about myself, and my two siblings - with what to do with all this stuff? It included... There was a large amount of correspondence between my grandparents and family here in Germany. My grandparents fled to England - when was it? In '36 with my mother, who was still a child, at the time. My father was a little older - he came over to England from Ulm alone, as a teenager and never saw his parents again - he "lost" them. Members of the family who stayed here: some of them were able to exist in hiding during the war era; some were married to non-Jews and were therefore able to survive, quite coincidentally - one couldn't have know it in advance; some were murdered in the concentration camps. So there was mail correspondence.

My grandfather was a scriptwriter for UFA (Universum Film AG), actually the principal scriptwriter - that was something that I discovered quite late on for myself. My father was a composer, something, which he later renounced, but his first

compositions were amongst the effects. So, what do we do with it? And so we conferred with each other – this was to represent a kind of coming to terms with our family history and a reconciliation with Cologne; and because I was already living here, I thought, why not the Archives?

There was another reason. My great uncle Wilhelm Unger, my grandfather Alfred Unger's brother – he was very well known here in Cologne – he wrote for the *Kölner Stadtanzeiger* (Cologne City Gazette) – the feuilleton, for many years, and before the war he worked for the *Kölner Zeitung* (Cologne Newspaper) – well, his personal archive had been deposited in the Cologne Archives. I knew that and I thought it would make sense if the other family members' (effects) were also there – then everything would be in one place. That's what I suggested. I mean, we could have – we might have chosen a Jewish museum, the Leo Baeck Institute – anywhere else – but yes, that's what we decided. And then I had this sense that – OK everything's safe.

I hadn't sorted all the documents personally – I was promised that this would be done, and the cataloguing. And I also knew that I might have free access to all the family photos and super 8 films that were deposited there and take them home when ever I liked, piece by piece, after which I might return them. Books – my grandfather's library, with its signed first editions – I remember.

Presenter That was Tanya Ury in conversation with our colleagues at Alleweltonair (The Whole World on Air). We'll be hearing more from her. Here she describes how the collapse... What consequences that had for her.

Mann Yes, and first she describes how she took up the topic artistically – that she first wrote newspaper articles about the collapse and what it meant for her, and how she then developed performances on the subject, thereby also defining her position artistically.

Ury Yes, and then this disaster happened in 2009. And that was very distressing for me. Well, it really affected me. And actually, I became quite ill afterwards. My first reactions were four newspaper articles – that's how I first worked with the issues. Then there was a photographic work – you can see it on my website, under *Archive*, or *Archiv*; and then in 2010 I made a Video-Performance: *Fury* – it's online on Vimeo – you can see it there; it's very long – 2 hours, but there's a short version of 15 minutes. And now I'm revisiting the subject matter.

I have a video clip from *Kaos-Archiv* – an Interview with my great uncle Wilhelm Unger from '83. They talk about the book burning that he experienced personally. He was there. He was amongst the onlookers, when his books were being burned. Well, it is compelling – it is...

- Lang It's like a doubling of events?
- Ury It is a doubling, but for me it's freakish, because he had made a gift of his library to the City of Duisburg, so that is secure, but his personal legacy was in the Archive building. Well, for me there is here an inescapable connection with extermination. That is a very personal viewpoint of course, because there were so many thousands of documents in the City Archives, but my connection is familial and this is about a Jewish family that was almost totally exterminated; it subsequently put its trust in the City of Cologne, and then this happened. It is like a second extermination.
- Presenter A second extermination, says Tanya Ury. Impressive. So many historical events interconnected in such a compact manner, all in the life of this one person. But, have you seen the exhibition, Rebecca?
- Mann The exhibition? Yes.
- Presenter Did you like it?
- Mann I first went to the interview and then had a look at the exhibition - that means, of course I knew the concept quite well already. Yes, but what I did then notice after I'd spent a little more time, sitting myself down on the floor for a while, and looking at the whole thing from that position, was that it elicited so many diverse associations and played with very interesting contrasts - of transparency and protection, for instance.
- Well, the person that wears that sort of uniform... Of course they always... It's like a costume, isn't it? It's always a role that is somehow allotted to one. And in this case maybe the role of the SS officer. But at the same time, because of these little transparent bags, precisely in a work like this, the victim's point of view is... Because of this very personal hair material... Clearly, even when those sort of associations are evoked by hair that was for instance, shaved off women in concentration camps - it is being made visible, something that you don't see in the uniform - not the damage that it has done - it only radiates authority. That was my very personal impression of it.
- Presenter Whoever still wants to see the exhibition still being shown in EL-DE-Haus for a few days - you can see it until the beginning of next week. We'll just listen in to the performance that was part of the side events surrounding the exhibition again - Tanya Ury reads - who is making the music?
- Mann Well, the band accompanying her is Suspended Beliefs and they are three musicians - Gernot Bogumil on trumpet, Hans Salz is responsible for percussion and Kasander Nilist is on double bass.

(Translation Tanya Ury)

(Performance excerpt from *archive burn out*):

„be mindful
when bricking
this sister in

a garden walled-in is my sister

for her epilogue
is a foregone
conclusion

ANTI
GONE
BEATS HER
BROKEN
BREASTPLATE

her voice
clapped
in the throat
of akasha
cache memory
dropped in
dusty bits
of this and
nothing

trapped behind glass
in the roof window
looking out from
the fallen library

caught

can't
climb
out

sticks and
stonewalling
stalling
in instalments
broke her
backbone

words were
hurled
furled and
taken aback
dropping like
one day skies

ranting
ants got
into the

working
 progress
 broke down
 the verbal
 nets with
 their
 falsetto
 insistence

false manifesto

anti
 gone
 presses
 her ear to
 the wall
 to hear the
 whispering
 hysteria of
 the global
 whirl

in her shell
 she accumulates
 the tiny failures
 they let slip
 through the cracks

piecing them
 together a
 collective sin

anti
 gone
 in the
 gentrification
 panic room

cached or
 shut out

a captive
 part time
 lie
 collateral
 camouflage

she is
 blinded by
 hindsight

“You had me read that letter to Milena where he more or less said that, something like speculating with spirits, denuding oneself before them; he wrote only (on) letters that one, one of the last along with Freud finally. This is Europe, *centrale*, the centre of Europe, the *carte* between Vienna and

Prague, my own in sum, with an extension of the track or of the Orient-Express near Athens or Reading, between Oxford and London. And in the same letter he says as always, it seems to me, that he has a horror of letters, that they are hell, he accuses the post, the telegram, the telephone. Elsewhere he says that he burns letters and speaks of epistolary sorcery. Yes, yes - but who will believe it?"¹

¹ P. 35, "The Post Card - From Socrates to Freud and Beyond", Jacques Derrida, 1987, University of Chicago Press, ISBN 13: 978-0-226-14322-4

Media Partner Berliner Morgenpost (Morning Post)

Berliner Woche (Berlin Week) (online)

News from Wilmersdorf

Photos from a Site of Torture

The Kommunale Galerie opens with a new Exhibition



Perpetrator and penitent: in a double role Tanya Ury demonstrates the interaction between torturers and victims of terror. Photo: Thomas Schubert

Thomas Schubert

14.07.2014

Wilmersdorf. Naked madness and psychological terror against a background of floral wallpaper: six artists share their impressions of the Stasi prison Hohenschönhausen at PhotoWerk Berlin (PhotoWorks), with an exhibition entitled "Lost in Interiors". Visitors may immerse themselves in the atmosphere of oppressive absurdity for a hundred days.

The political police have disappeared. Their prisoners were released a long time ago. But to this day untold tales slumber in the places where they used to sit, face to face. Photographer Norbert Wiesneth is continually drawn to return to the Stasi prison Hohenschönhausen. And what he brought back to the lab from his last foray is now part of a new photo show in the Kommunale Galerie (Communal). His study of objects is

called "Einrichtungsorgane" (Institutional Entities). The filing system, the telephone, the table - it is the furniture that has to tell the tale, in the absence of the torturers and their victims.

By walking around the room with a torch, Wiesneth has created the desired atmosphere - with light painting, as it were, for the camera to photograph. "I find this place extremely inspiring" - he admits to his fascination. "It wasn't actually a prison for criminals, rather a gaol for artists and people who think differently", says Wiesneth. A confession had to be extorted before trial. But first the breaking down of a character was brought about, with weeks of psychological torture. The final imprisonment only came after that, in a prison where artists served together with murderers.

Wiesneth isn't just presenting his own work. This time he has slipped into the role of curator for PhotoWerk Berlin, by realising an exhibition with participants, who have each found an individual approach to the subject of state terror. There are the pieces by Ruth Stoltenberg: empty chairs - a substitute for the people, who once sat there - accompanied by narratives of former prisoners. [Then one glimpses Tanya Ury's self-dramatisation. You see her doubly in her pictures, as perpetrator and victim simultaneously - and stark naked each time. "Freedom or intimacy didn't exist. There was always the peephole", Wiesneth explains.](#)

Katharina Skalweit made her way through the empty halls and sites of torture without a rigid concept. As the daughter of people who had opposed the DDR, and were already being spied upon during her childhood, she trusted in her own sentiments to produce her detailed studies. And finally Cameron Scott's interest was aroused by absurd details - the wallpaper's floral designs, for example - a quaint prison charm that so opposes the bureaucratic monstrosity, like a short story by Franz Kafka.

Moving images are also part of the presentation, proffered by Lisa Junghanß, who crawls through the cells, dressed as a chambermaid, in an endless loop, accompanied by psychedelic music. At best the exhibition visitor is not merely moved by all these interpretations, but also animated. Stasi files ought to be finding their way into the public domain - according to anonymous contributions by exhibition guests, an appeal is shortly to be started.
(Translation from German Tanya Ury)

The exhibition "Lost in Interiors" in the Kommunale Galerie, Hohenzollerndamm 176, may be seen, admission free, until October: Tue-Fri 10am - 5pm, Wed 10am - 7 pm, Sun 11 am - 5pm.

BERLINER WOCHEN (Berlin Week) Online: <http://www.berliner-woche.de/nachrichten/bezirk-charlottenburg-wilmersdorf/wilmersdorf/artikel/46553-kommunale-galerie-eroeffnet-neue-ausstellung/#ixzz37jTij8IK>



Photo Alexander Gerbeth

Tanya Ury - With Art Against Forgetting
Interview with Verena Krippner 2014
<http://fishingforemotions.de/?p=45>

When the artist Tanya Ury speaks of her family, she seems to be absent. Then her gaze is directed somewhere far-off into her own past and that of her relatives. She is thinking of her great-grandparents' old people's home, the tears of old people and remembers their stories.

With her installation "Hair Shirt Army", Tanya Ury embodies the suffering of the Jewish people in the Second World War. The plastic garments remind of forced labour in the great German sewing rooms of the time. During the interview the artist, who was born in Britain talks of motivation and her Jewish antecedents

Several of your family members were concentration camp inmates. Does their fate influence your art? Yes, it plays a great role in my life. I was only conscious of that later on. I think I had always tried to escape, take a holiday from this history. It wasn't easy growing up with it in England. My family wasn't like other English families. Part of them had remained in Germany but we had a reunion every year. My great-grandparents, who had both survived the concentration camp, lived in Cologne. We were here often.

The exhibition space in which your installation was hanging is a former Gestapo prison and has a very

oppressive atmosphere. Did you choose this location deliberately? There is an atmosphere. I was invited - that's why I exhibited there. It has been renovated recently - exhibitions in this space are quite a new thing. Of course it is very oppressive, after all 400 people were murdered in this building.

Of all project choices, why have you been dealing with the past of Hugo Boss? It's clear to me that most German businesses were involved in Nazi history. If I had wanted to, I might have done something on various companies. That was never my aim. My brother read an article about the Nazi history of Hugo Boss and asked me if I knew about it. I didn't. It was about Elisabeth Timm's assignment - she had been employed by the Hugo Boss Company to research into their company history. Hugo Boss didn't publish it, at the time. I found it fascinating. Also, because I had the impression that something was being kept secret here. Fact is, that Hugo Boss engaged over 140 slave labourers - tailors and seamstresses, who had been brought there from all over Europe and who had to work under awful conditions. After the war, Hugo Boss didn't pay compensation for quite a while. At the time SS uniforms were made - today, it's the clothes that we wear. But in the end, don't we all just wear uniforms. Clothes are always also a disguise.

Tanya Ury was born in London, in 1951 and has been living in Cologne for the last 21 years. With her installation "Who's Boss: Hair Shirt Army" she directs the gaze to the Nazi past of the fashion giant Hugo Boss. With her art, she has made it her business to stop a whole generation forgetting. In this way with her work she connects the historical with her very personal life story.

What does your hair embody or symbolise, in this installation? I've been collecting my hair, in little plastic bags with a date label for over 20 years now. The idea came suddenly one day and at first I wasn't sure, but new that one day I'd know exactly what to do with it. I was thinking of the mountains of hair that had been shorn from concentration camp inmates. My own hair, that is now grey and white, used to be quite black. It's still very big, and fuzzy. I often get stared at wherever I go. It looks different. It is a sign of difference.

How was the mass of collected coats made into coats? After a couple of years I started sewing the bags together. I called the result "shower curtains" and presented them hanging as installations a few times. But then I had the idea to make a coat out of the material. There was so much stuff - I really needed help and got this from the Kulturrat (Art's Council). 2 seamstresses tailored 18 further coats.

“Who’s Boss“ was a project that spanned many years. For one performance you actually sewed into your hand. Wasn’t that terribly painful? Yes, it took over an hour and I sewed the name Boss into the palm of my hand. It looks dreadful but you don’t feel anything. I didn’t have any pain. Contemporary art is often all about appearances.

When did you decide to become an artist? I used to draw a lot, when I was a little girl and started a course in Fine Art when I was 18 but didn’t have a subject. I still had to find myself and did quite a variety of things for over 10 years. I was in my mid-thirties when I took up studying again. And then I came to Cologne with a grant. There was a key experience. I met these photographers who had taken photos in a former concentration camp. They were English and had no personal connection with the subject. It came to me like lightning: But just a minute! This is my story. The history of my family.

You come from a Jewish family. Why don’t you practice the religion? I’ve always connected it with this horror story, the suffering. As far as that is concerned, I experience a lot as a child. I can remember how we visited my great-grandparents in the Jewish old people’s home. The people there cried a lot – they were all concentration camp survivors, who had lost their families. This experience marked me as a small child. But I am a believer. I meditate – that is my “religion”.

There are hardly any living witnesses out of the Second World War generation. Won’t we forget everything that happened, anyway? I hope not. That’s why I’m doing this work. Now that I’m older, maybe what my generation has to say will count, because we were only born shortly after the war. Yes, I speak out for remembrance, because it was so awful, what happened. We mustn’t forget it. Not now, or ever. Whatever happens historically, that should at least be held as an example. I try to make people aware of these crimes with my art, so that they might take the experience with them, into their lives. People are lazy. I think we need to be shaken up, otherwise we go up the wrong path. There’s enough going wrong in our society anyway.

Rhein-Sieg-Anzeiger E-Paper
 KUNSTHAUS TROISDORF
 Annäherung an das Grauen

ERSTELLT 14.09.2014



Tanya Ury improvised poetry accompanied by Kasander Nilist on double bass in front of Dierk Engelken's Militärs mit Gasmasken (Military with Gas Masks).

„Sag mir, wo die Blumen sind“ (Where have all the Flowers Gone) is the title of an exhibition presenting 15 artists in Kunsthaus Troisdorf, who approach the subject of war with often unusual methods, 100 years after the outbreak of the First World War. By Andreas Helfer

(...)

The public was tuned in by Tanya Ury improvising poetry to the accompaniment of Kasander Nilist on double bass. Amongst other things she spoke of poppies growing on bloody fields and of English and German soldiers extending hands over the trenches at Christmas. And that they later carried on fighting - we will never understand it.

<http://www.ksta.de/troisdorf/kunsthaus-troisdorf-annaeherung-an-das-grauen,15189204,28405210.html>

Deutschlandradio Kultur (German Radio Culture) -
 Deutschlandfunk (German World Service)
 The FEATURE / Article on 23.01.2015, 8:10 pm

The artist TANYA URY
Arbeiten am Archiv (Working on the Archive)

by Astrid Nettling



Tanya Ury's personal family archive was also a casualty of the collapsed Historical Archive of the City of Cologne (picture alliance / dpa (German Press Agency) / Maximilian Schönherr)

The artist Tanya Ury has been wrapping her fallen out hair loss for the last 20 years each day in a plastic bag furnished with a date: an archive of the insignificant traces of a lived life and at the same time a daily commemoration of the dead. "We know that the Nazis collected the shaved-off hair of female concentration camp inmates to stuff mattresses with."

A number of Tanya Ury's relatives were murdered during the Third Reich. Tanya Ury was born in London in 1951 and has been living in Cologne for over twenty years, from where a large part of her family, including well-known German-Jewish authors had lived. In 1999 she gave the Historical Archive of the City of Cologne the family archive for them to hold in trust. In 2009 it went under with the collapse of the building. This prompted Tanya Ury to confront the general theme of "archive" so much the more. She calls it "a sort of alternative story", dedicated to all those, whose lives and biographical testimonials were destroyed by the Holocaust.

Production: DLF (Deutschlandfunk - German World Service) 2015

http://www.deutschlandfunk.de/die-kuenstlerin-tanya-ury-arbeiten-am-archiv.1247.de.html?dram:article_id=305206

DEUTSCHLANDFUNK Radio - Cologne
 Editorial Background Culture
 Editor Ulrike Bajohr
 Feature: Working on the Archive - The Artist Tanya Ury

By Astrid Nettling
 Directed by: Burkhard Reinartz

Broadcast: Friday, 23rd Januar 2015, 8.10 - 9. pm

Music

A) CD, Tanya Ury: The foundation was just waiting to collapse.

01 Original soundtrack (1) (Tanya Ury):

When you lend something to an archive you would expect nothing to go wrong. The thought that everything is gone - it's a terrible loss for me. It's not just about family history, this is a Jewish family that was almost exterminated - people were not careful enough and a different kind of extermination has happened again.

Female Narrator (1):

The Historical Archive of the City of Cologne collapsed in onto itself on 3rd March 2009. Almost the entire inventory of over 1,200 years of city, regional and church history slipped into the huge crater as a result of faulty construction work for the new underground situated immediately next to the archive building.

02 Original soundtrack (2) (Tanya Ury):

I first became clearly conscious of the keyword 'archive' and 'archiving', after my family and I lent family papers and other personal items to the City of Cologne - that is the Historical City Archive of Cologne, and when it then collapsed.

Announcement:

Working on the Archive - The Artist Tanya Ury. A Feature by Astrid Nettling

Female Narrator (2) (Tanya Ury, *Hung Ups*, 1):

A large part of my family came from Cologne. And some of my family were murdered in the Second World War. We are Jews. My grandparents realised in time, that it would be dangerous to stay in Germany and fled with their nine-year-old daughter Sylvia, my future mother, to England in 1936.

I was born in London in 1951.

B) CD, Tanya Ury, *Hung Up* (1):

I was born with two languages
 Mother tongue
 Tongue, tongue

I grew up breathing in the atmosphere of the Holocaust.

03 Original soundtrack (3) (Eberhard Illner):

The loss of the archive that Tanya Ury viewed as very traumatic - I can absolutely understand it - also because with the archive we embarked on the process of researching the generational family history jointly, which she then interpreted in her creative work.

Female Narrator (1):

Eberhard Illner, the current Director of the Historical Centre in Wuppertal, was working as an archivist at the Historical Cologne City Archive, being responsible for the section for collections, photography and personal archives, which included the Ury/Unger family archive that was transferred to the Archive in 1999, after the death of their mother, by her children, Tanya, Nini and David.

04 Original soundtrack (4) (Eberhard Illner):

It was quite an adventure, the situation in London, in Belsize (Park), North West London, to step into a late Victorian house marked by upheaval that was already in a state of dissolution. For inheritance purposes they wanted to sell this house but decided to secure significant documents belonging to their grandfather and also their father - both of whom had been connected with Cologne. You have to be aware that in Germany, not much has survived from this era, so that the deceased, suppressed cultural life in Germany was, or is actually only reconstructable by those creative artists in exile, who have emigrated - you will only find authentic material there.

Music

05 Original soundtrack (5) (Tanya Ury):

The family archive consisted of letters exchanged between family members during the Second World War, scripts written by my grandfather Alfred Unger, who was the head dramaturg of UFA (Universum Film AG in Berlin), before he went into exile in England; my father Peter Ury was a composer - he also worked together with Peter Zadek in England, when Zadek was still living in England - well, there were original scores. There were also a number of super 8 films from the time of my childhood - I don't know the full extent of what was there because I had never gone through all the cardboard boxes. That was supposed to be undertaken by Historical Archive - in fact they did promise it.

Female Narrator (1):

A grey box filled with piles of red and blue notebooks that belonged to her grandfather the author and scriptwriter Alfred Unger.

A large, slightly battered wooden box, filled to bursting with loose, disorganised leaves of paper - typewritten letters from the most differentiated origins.

A chest of drawers with the drawers wide open, overfilled with old BASF tape recordings, addressed to Tanya's father, the

composer and journalist Peter Ury.

Musik stops

Female Narrator (1):

Snapshots of London in 1999, before everything had been packed into round about a hundred boxes and transported to Cologne.

06 Original soundtrack (6) (Eberhard Illner):

I was actually living in this house among boxes and documents, sleeping on a sofa, and being busy for about a week, looking through documents with her, from day to day. And I must say that it did really upset her.

Female Narrator (1):

Ten years later. The first aid centre in Cologne-Porz, June 2009, three months after the Collapse of the Archive.

Music

Female Narrator (1):

An open page on a bare pressboard reveals old-fashioned handwriting - white paper fleece has been placed between damp pages to help dry them out.

A woman in protective clothing and surgical mask sorts paper in a blue container that has turned into a white-grey lump. The swollen pages of books and manuscripts lying on a metal shelf have been separated by layers of paper fleece.

Musik stops

Female Narrator (1):

Photos of the 'intensive care unit' immediately after the catastrophe. In her work series "Archive" Tanya Ury has placed these photos opposite three photos taken in London: before the devastation - after the devastation.

A) CD, Tanya Ury

"The foundation was just waiting to collapse."

07 Original soundtrack (7) (Tanya Ury):

I'm in my mid sixties but I'm not stopping now. I mean, I'm carrying on with the work and I admit to it being an obsession. I am glad that I have created a type of archive with my own work. At least with my work there will be some remembrance of my family, which wouldn't otherwise exist.

Female narrator (1):

Her apartment in Cologne's city centre is not far from where the Historical Archive previously stood. Tanya Ury has been living there for almost twenty years. She indicates towards several pieces of furniture from the family home in London; points out two single portraits of her grandparents Nina and Alfred Unger from the 40's that the artist Kurt Schwitters, a

close friend of the family had painted; and points towards several still unpacked packing cases with personal items belonging to her mother. Apart from that stacks of cartons with her own work and of course, an important working tool, the computer - her digital archive.

08 Original soundtrack (8) (Tanya Ury):

I wonder how it would have been had I known my other grandparents, Hedwig and Sigmar Ury, who were born and lived in Ulm - who died - I never got to know them. It's like a shadow on my life. When I was young I didn't think much about it - that came much later, the feeling that I had missed out on something - that something was missing. Members of the other side of the family, the Unger family, were also murdered in concentration camps. I feel that I should dedicate something to them, and on behalf of all the others who died at that time.

Musik

Female Narrator (2) (Tanya Ury, *Hung Up*, 2):

Every November, I attend Art Cologne, the big art fair in the Deutzer Messe and think about Grete and Ella Unger, two of my grandfather's sisters, who were deported from there and were never seen again.

09 Original soundtrack (9) (Tanya Ury):

I think I am trying to create a kind of alternative history, in that I make work about them or dedicated to them and I archive - my works are a sort of collection, whether they are tangible objects or texts - there are video pieces, performances, which are also documented - there are photographs - they are all a form of archiving and when it is dedicated to the family, then it becomes a form of generated life, which they were not able to experience.

Noises: Footsteps in the vaulted cellar.

10 Original soundtrack (10) (Karola Fings):

The National Socialists didn't just annihilate people - they wanted to make sure that every remembrance of these people disappeared. It is all the more important that we try to reconstruct as many names, dates of birth and death, and the biographical details of those that were deported and murdered, as well as those that emigrated. And in a sense Ms. Ury's approach is a similar procedure.

Female narrator (1):

Karola Fings is the acting Head of Cologne's Nazi Documentation Centre. The building that was built in the city centre in 1935 had been Gestapo headquarters in Cologne until March 1945. In the cellar of this building there was also a prison that is currently a memorial site, a focal point in the Documentation Centre. The vaulted cellar of the building next door, serves as an additional location for temporary exhibitions - in 2014 for Tanya Ury's installation "Who's

Boss: Hair Shirt Army". The title refers to Hugo Ferdinand Boss's company, which made its fortune during the Third Reich by manufacturing uniforms for the SS, SA (Storm Troopers) and Hitler Youth.

11 Original soundtrack (11) (Karola Fings):

The vault is as good as next door to the prison and the somewhat catacomb-like, vault-like impression here distinguishes the cellar rooms immediately in a special way. When you enter the space, you first see an assemblage of semi-transparent coats, from the distance that look as though they are levitating. When you move around the room and the air is in motion, the coats also shift. It is something quite touching, something uncanny and it most certainly leaves you with a very unusual impression.

Sound: Footsteps in the vaulted Cellar

Female Narrator (1):

A ghost army of 19 coats floats at different levels under the grey vaulted cellar ceiling, on delicately constructed wire coat hangers. Their design reminds of a Second World War Greatcoat uniform. Some of them stretch empty arms upwards, as though there was still some life in them. The coats are made of thin, transparent plastic material - more precisely of innumerable little plastic bags. There is hair in each and every one of these - Tanya Ury's hair that she has been collecting daily since 1992 and has preserved in these little bags, with a hand-written date label.

Original soundtrack (13) (Tanya Ury):

The original title in English was "Hair Shirt", which is a garment that monks wore in penance, because it was uncomfortable - it itched - it was made of haircloth. The insinuation is that should one wear one of these garments, it would be penitential, a hairshirt. But of course the question then arises, who is atoning, am I doing this penitence, because I have been collecting my hair in this way for over twenty years and am doing this work? I want to draw attention to the fact that atonement should be made and has maybe not really been made. These coats that are supposed to look like army coats represent a mixture of power and then exactly the opposite, because the hair is suggestive of the hair that had been shorn off people in the concentration camp. We know that this was used to stuff mattresses. It's clear to me that had I been born a generation earlier, I would have ended up in the concentration camp like a couple of my great aunts, and would have had my hair shorn off. When I collect my hair every day, yes, I do think of my relatives, and I also pay homage to them.

Female Narrator (1):

There must be more than 7,000 little bags of her hair that have come together over the years. She hasn't counted them. A considerable archive of the most inconspicuous traces of a lived life, collected by itself daily in the comb, on the

floor, in the basin, in the shower drain, and is usually thrown away.

14 Original soundtrack (14) (Karola Fings):

Hair is something very personal and very strong associations are made in this way. Firstly, of course the association with the mountains of hair in Auschwitz - that is a very concise image but you can also deflect from the theme, that is to say, it is also an analogy to aging, and growing older.

15 Original soundtrack (15) (Tanya Ury):

In the meantime it's clear to me that this is not just a collection - it is an archive - an archiving of my life.

C) CD, Tanya Ury, *Touch me Not* (1):

I collect my hair
(was black, is transparent)
as a prayer,
the fallen out
residue of a body
that is still mine;
the evidence of
life ongoing,
while,
all the while
it is dying.

Original soundtrack (16) (Karola Fings):

What is special about Tanya Ury's work is the fact that she not only approaches her personal history, but also involves her body in a most radical manner. In that way she highlights the subject matter and the debate as being something quite existential.

17 Original soundtrack (17) (Tanya Ury):

As an artist one could make art that people would like to see, something beautiful. Of course you can create something essential that is also beautiful - there doesn't have to be this division - but it is for me personally vital - these historical - these events in Germany - they are important to me. You might say it has nothing to do with today, but that wouldn't be true. What we have today is a society borne out of the ashes of what happened at that time.

Music

Female narrator (2) (Tanya Ury, *Hung Up*, 3):

Before she died, my mother asked me two, seemingly, conflicting questions: 'Why, of all places, did you move to Germany?' But also: 'Why do you want to upset the Germans with your art? Some Germans are good.'

D) CD, Tanya Ury, *Hung Up*, (3):

My gift to you
After birth

Dein Gift

Musik weg

18 Original soundtrack (18) (Tanya Ury):

Yes, I was rather surprised that she put that question to me, of all people, because she and my grandparents had been part of a generation that had, so to speak, experienced the Holocaust. After the war, my grandparents felt themselves compelled to build bridges and in some ways my parents also did that. Well, my father made broadcasts from England - my grandfather was also a literary critic. They were less concerned with Holocaust reprocessing, more with building bridges, because it was so important to build bridges between England and Germany and the Jewish-Christian communities. Then I came along as part of the second generation after the war. And the way I see it, they were not in a position to do that - it was just too close; for them it was something that they had lived through - for me it was subjectmatter. I think that was what my mother was expressing - perhaps she had hoped that we would remain unburdened. But I observed and felt it with my whole body in a completely different way. I realised that I belonged to the first generation that could actually deal with the problematic completely.

Female Narrator (1):

That is why she came to Germany. After a divorce and various different activities, studies in Fine Art at Exeter College of Art and Design, followed by a Masters Degree - it was because of her family that she felt moved to take this step. She said that she felt driven by the idea to move to Germany in order to process the history, on the spot and together with other Germans. She has been living in Cologne since 1993, the city of her antecedents. A city, which is world famous for its Cathedral and for its perfume: 4711 (Eau de Cologne).

Original soundtrack (19) (Tanya Ury):

"Kölnisch Wasser" (Eau de Cologne), the little bottles were always scattered around at Karneval and we collected them as children. When we weren't in Cologne my grandparents, that is, my grandmother collected them for us and brought them to England - sweets for us but also these little bottles. You might say that it is a pleasant memory. There were less pleasant memories - the journey to Cologne by car and with the ship. Well, I was almost always carsick and then they had to stop the car; but if we were sick in the car my mother would clean up with "Kölnisch Wasser" (Eau de Cologne) and unfortunately afterwards I forever associated the perfume with a feeling of disgust. I also think of the river, the Rhine - that is also "Kölnisch Wasser" (Eau de Cologne).

Music

Female Narrator (2) (Tanya Ury, *Die Hung Up*, 4):

Neunzehnhundertneunundfünfzig,
Ostern, die ganze Familie in der Seilbahn

Crossing the Rhine in a cable car Passover 1959
 Wir schauten uns um, in alle Richtungen,
 Köln noch in Ruinen und wieder im Aufbau.
 The family, the ruin of Cologne, the resurrection, looking
 for a sign, an economic miracle
 In der Vorstellungswelt meiner Kindheit suchte ich im Wasser
 nach Leichen
 Searching for lambs, searching for corpses in the water, the
 fantastic imaginings of my childhood
 Kölnisch Wasser
 Eau de Cologne

Musik fades

Female Narrator (1):

4711 - in 1993 Tanya Ury had this number tattooed in blue-black ink onto her right thigh, in a Cologne tattoo studio and the whole process was documented on video. Directly afterwards she watched a documentary film about the life of Milena Jesenská, the Prague journalist, writer and translator, who as a member of the resistance organised the escape of Jews to Poland and died in the women's concentration camp Ravensbrück; she then comes upon an extraordinary coincidence.

Original soundtrack (20) (Tanya Ury):

Till then I had only read Kafka's letters to Milena, which were so beautiful, but I didn't know anything about this woman; and then I heard that in the concentration camp her number had been 4714, but that all her girlfriends called her 4711 "Kölnisch Wasser" (Eau de Cologne). It was incredible because of course I had doubts about the undertaking of such an action. Several acquaintances told me that it was too negative. When I heard that about Milena, I felt myself suddenly connected to something historical, to this wonderful woman and it was also then clear to me that what I had done was not a mistake.

Music

Female Narrator (1):

Her 33-minute piece "Kölnisch Wasser" (Eau de Cologne) came about in 2003. This artwork includes the tattoo studio documentation and extracts of seven live performances from the years '93-'97, which have been combined to created a split-screen video.

Original soundtrack (21) (Peter Chametzky):

Yes, I've seen the video documentation of her performance in the video "Kölnisch Wasser", which is certainly one of her best known works and I find it fascinating and also characteristic particularly, like at the beginning a long conversation that she has with the tattoo artist and how he is very hesitant to put this tattoo on her and states that of course here in Cologne the Nazis were not very popular, we are all so liberal here, and it's interesting as an American and say Jewish-American who's spent quite a bit of time in Germany

I've heard that all over Germany, I've heard that in Hessen, I've heard that in Baden-Württemberg, I've heard that in Bayern, of course I've also heard that in Berlin. One hears that everywhere, the Nazis were not so popular here, it was some place else. So what she was doing was certainly irritating to the local population and that was certainly part of her intention.

Female Narrator (1):

Peter Chametzky, the art historian. He is currently working on a project on second-generation Jewish artists, after the war in Germany.

Sound: footsteps in the vaulted cellar

E) Tanya Ury, 4711: Tanya Ury sings the Loreley song

Original soundtrack (22) (Peter Chametzky): softly, beneath the voice-over:

Then it moves into that rather extraordinary performance where she is moving through this very cold basement space and going through it basically unclothed and dressed in a blond wig, singing, referring to the Loreley, to the great legend of the Rhinemaiden, making some kind of connection to Heinrich Heine and his famous Loreley poem. So that loops too, so that the audience becomes part of the performance and in a way no one can get out of that loop, and I think that what she intends, to engage the audience on many different levels.

Female Narrator (2) (Tanya Ury, Die Gehängten, 5):

Love you, love you Loreley

The consuming look

The passionate obsession with death.

Pull the siren off her pedestal

Der Gipfel des Berges funkelt

as they climbed to the top of the mountain
of bodies

for that last breath

Kölnisch Wasser

Original soundtrack (24) (Tanya Ury):

My art and also my writing is accompanied by an entreaty. When you look at it, it should come over as something personal. I think that when I do a performance, I want to experience something, or try to experience something that others have lived through, maybe the unspeakable, yes - then I can mediate with my body - I hope also that it also comes over to spectators, as something lived and therefore genuine.

Music

Female Narrator (1):

In her video-performance "Röslein sprach..." (The little rose spoke...) from 2004, you see how Tanya Ury sews the word 'Boss' with a thin needle and fine black thread, into her left palm. Slowly, stitch by stitch, for 52 minutes. In the background you can hear Janet Baker singing "Heideröslein" (Little Rose

on the Heath) the famous Goethe poem, set to music by Franz Schubert that Tanya often heard as a child in her parental home. She has dedicated this video-performance to the seamstresses and seamsters, of the occupied territories, who had to work as forced labour, making Nazi uniforms for the Boss company, during the Third Reich.

Music (4): Janet Baker, Franz Schubert, Heideröslein, beneath the voice of the female narrator - at the end it fades, leaving the original soundtrack (25)

Original soundtrack (25) (Tanya Ury):

I imagine that all children do it - sew into the palms of their hands - you discover that it doesn't hurt because there aren't any nerves there. I realised that I could write something here without actually injuring myself, although as a performance it does appear gruesome. It shouldn't look exactly like the Boss logo - this is about the word 'Boss' and all its connotations, but of course it also refers to the Hugo Boss Company.

Music (4): Janet Baker, Franz Schubert, Heideröslein - gets louder - is heard on its own, and then beneath the original soundtrack (26) gradually fading

Original soundtrack (26) (Tanya Ury):

I would say that one of the reasons that I work with my body so much is that in the usual archive the body and the living entity is missing - you sense it, but it is no longer there. Definitely, if you were to look at my video work or photography in 50 years time, I wouldn't be around any longer, but at the time of the performance I am present, experiencing it. Yes, it is about transitoriness - in fact you can't preserve anything, but our culture is important to us - we try to archive, even if it is bound to fail. When I collect my hair every day and save it in a plastic bag with a date label, the plastic bag is something that is very fragile - it's almost non-existent, like breath or air - it could easily be destroyed - very like the bodies of the countless people, who were lost in the gas chambers.

Music

Original soundtrack (27) (Ernst van Alphen): quietly under the voice-over

Nowadays the archive is in many respects idealized, because that's very important about the archive that traces of the past are being kept and stored within the archive, but there are other dimensions of the archive, which I would say are less positive. The concentration camps were nothing else than enormous archives - they were based on archival principles. People entered the concentration camps on the basis of belonging to a specific category being Jewish, being gypsy or whatever, and the moment they entered the camp their individuality was already reduced to a category.

Female Narrator (1):

Ernst van Alphen, the Dutch literary academic. In his works he deals with this troubling aspect of the archive and as a result of the Holocaust - the "Holocaust-effect" - in contemporary art and literature.

Original soundtrack (28) (Ernst van Alphen): quietly under the voice-over

But it was again even more reduced by the fact that they were no longer people with a name but they got a tattoo and they became a number within an archive. At the moment when people were archived and transformed into numbers in a way they are not killing people but they are just selecting numbers. This act of tattooing which Tanya Ury did in this performance of "Kölnisch Wasser", this tattoo of 4711 on her body, it is a beautiful example of a kind of Holocaust effect, of re-enactment of this Nazi practice in concentration camps where inmates of the camp all got a tattoo, a number on their body.

Music

Original soundtrack (29) (Ernst van Alphen): quietly under the voice-over

Tanya Ury did something similar by also in a way archiving the hair she lost, giving everything a date became another kind of archive. So, yes that is a kind of Holocaust effect, what I would call Holocaust effect. Hair as such is extremely significant in our culture, especially black hair then refers for instance to Jewish people - it is considered to be a racial marker. And I think that Tanya Ury's work is very complex and refers to all these different dimensions of Nazism, literally as well as figuratively.

Voice-over (2) (Ernst van Alphen, Original soundtrack 29):

Music stops

Female Narrator (1):

For her installation "Golden Showers" from 1997, Tanya Ury sewed hundreds of bags full of hair together, to make up seven 'shower curtains'. The four metre long, semi-transparent plastic banners were hung around a TV monitor, on which a two-hour-long performance could be seen, in which her body was covered in gold leaf, piece by piece by a restorer. It is an allusion to so-called "Nazi gold", the gold that the Nazi regime, either confiscated, looted or stole in concentration camps. With the banners that remind of 'shower curtains' and her nakedness, "Golden Showers" makes a connection to the people that were murdered in the gas chambers.

Sound (2): Footsteps in the vaulted cellar, fade gradually beneath the female narrator to music (1): Eliane Radigue, Trilogie de la Mort, from the beginning and beneath the original soundtrack (30)/female narrator (1)/Ury-CD remains, sound level varies

30 Original soundtrack (30) (Tanya Ury):

It may well be that you have to be courageous to present yourself naked. That's not something I think about. When I was young I was very shy. As an artist I became aware that I might use my body as a projection surface, so to speak. I think that when I process an idea, a theme over my body, then it comes across as something more genuine - it's understood better by the viewer.

Female Narrator (1):

In her video "Touch me Not" from 2009, you see her dressed in black, standing in front of a white wall, from which her grey, very frizzy hair stands out clearly. She wears a blouse-like top, with over-long sleeves that remind one of a straightjacket. A man, also dressed in black, steps up and ties the sleeves together behind her back. She then faces the camera, and you can hear the text of "Touch me Not" as voice-over.

F) CD, Tanya Ury, "Touch me Not" (2):

Touch my hair.
You believe you must,
just,
touch my hair -
take it between your fingers.
(...)
Can I touch this hair?
(...)
You do not know me
And yet you do not hesitate
To stretch out your hand...
(...)
"What is that? Horse-hair?"
Said Hubert Brock,
rubbing my hair between his dentist fingers.

Music (1): Eliane Radigue, Trilogie de la Mort, from the original soundtrack (31) fades out

31 Original soundtrack (31) (Tanya Ury):

My hair, which is rather conspicuous, has become grey and white - it used to be absolutely black. And because it's so frizzy, it doesn't matter what I do, people stare and you also get mobbed, I've experienced that often. I think because the family looked so different, my mother wanted to spare us that sort of humiliation - when we were little she even had my hair straightened a couple of times. She always had her hair straightened. It's something that I never wanted to do, though it took a very long time before I could come to terms with it - it remains an issue, however and that is why it has also become a working subject.

G) CD, Tanya Ury, "Touch me Not" (3):

Can I touch your hair?
Is it real? (...)
(...)

No, you can't.
 Why not?
 Because I am not a child,
 I am not animal.
 (...)

Did you get your hair from your father or your mother?
 (...)

I am Palestinian
 I am Mulatto
 I am Jew
 I am Christian
 I am Hindu

Forget me not.

But

Touch me not

Ne me touche pas

Noli me tangere

32 Original soundtrack (32) (Ernst van Alphen): What Tanya Ury does in her work - she makes works, which always evokes narratives. Very specific historical narratives, personal narratives and that becomes in a way, less and less the case in present day-memorial culture. So I think that is extremely important because these narratives, especially personal narratives are, I think, one of the most effective ways of learning about the Holocaust or learning about the history of that period.

Music

Female Narrator (1):

In the meantime, it's been six years since the fall of the Historical Archive. The construction of the new Archive building should start in 2015. In 2011, the intensive care unit in Cologne-Porz, which the city had leased from a furniture store, was turned into the three-storey restoration and digitalisation centre. The reading room is situated directly behind the glass door entrance on the ground floor.

Original soundtrack (34) (Gisela Fleckenstein):

One may inspect all the papers and documents from the Archive that have already been returned to Cologne. If an object turns up on a list at the Cologne-Porz location, it may be viewed again in the reading room of the Historical Archive, after the process of basic conservation.

Female Narrator (1):

As an archivist Gisela Fleckenstein has been responsible for

the department of legacies and collections, for the Historical Archive of the City of Cologne, since 2009. Equally, for the maintenance of papers and documents that have reappeared - that includes the Family Ury/Unger collection.

Original soundtrack (35) (Gisela Fleckenstein):

By and large, one can say that at the moment approximately 75% of the archival material affected by the collapse has already been gathered together in a database.

Female Narrator (1):

The list of salvaged documents belonging to the family Ury/Unger has come to be circa 50 pages long. Several documents are in the Historical Archive at Cologne-Porz. For a long time Tanya Ury had been reluctant to expose herself to these again - the trauma is deep. But now she is ready to take a glance at the family documents that she believed had been lost.

Original soundtrack (37) (Tanya Ury):

Yes, this is really something for me, the first time that I have been able to take a look at things after the collapse. Here are some old letters, a letter from my grandfather Alfred Unger addressed to the Jewish Refugee Committee, in '41 - I think it has something to do with assistance. This is something handwritten - I can't read it - it's some kind of form. And it's about my grandfather, who was living in the Hutchinson Internment Camp in Douglas, Isle of Man, because he was interned - that was on 19th December 1940. My grandfather was being informed that he wouldn't be permitted to go home to be together with his wife - I imagine they had been living in London. This is very important - I didn't know about that.

Female Narrator (1):

The three cartons that have been made available to her in the reading room contain document collations of various sizes with some already identified documents: they are typed and handwritten letters addressed to the family, to friends, official letters, postcards, manuscripts, correspondence with publishers, notes, loose bits of paper, photos.

Music

Original soundtrack (38) (Tanya Ury):

Now let's take another look. Oh God, there are some photos here that I have never seen before - oh God, that is my mother - there is a group of about fifteen people and she's there, right at the front - it looks as though she were about ten years old; and that is my grandmother standing at the back in white. Who are the other people? I'm seeing this for the first time. I would really like to have copies of these images sometime.

Sprecherin (1):

She breathes more easily again after she has finally gone through the portfolios. Enough for the first re-encounter.

Back in her apartment she admits after a long silence -

Original soundtrack (39) (Tanya Ury):

If I'm honest, I have been afraid to confront myself with the family history again. It all has to do exclusively with war and Holocaust. It's not only that it's only about war and Holocaust - these letters, these photos - make it much more real to me - handwriting in ink, letters that have been written by my grandfather and grandmother, it's so very real for me. At the time, after the collapse I became very ill and I do attribute it to this accident. I was so disappointed, so overwhelmed, so upset - so I have had to distance myself, even if it is so very important to me.

Music

Female Narrator (2) (Tanya Ury, *Hung Up*, 6):

My family was special. Most of my closest relatives returned to Cologne immediately after the war. When she was old (...) Nina Unger, née Schönmann, my grandmother (...) told me: "You know, I loved, I still love Germany, it's my homeland; I always had the wish, when I die that my body would be laid in this German earth. That's why I had to come back."

H) CD, Tanya Ury, *Hung Up* (6):

Mother tongue

Fatherland

Musik weg

Female Narrator (1):

The question "you - are - why" is put, when you spell the name Ury in English. This resulted in an Tanya Ury's artwork "Moving Message". It is composed of an LED display with moving red illuminated texts that play through various combinations of "you - are - why".

Original soundtrack (40) (Tanya Ury):

Well, it is the basic question, a very human question, why are we here, why am I here, what should I actually be doing with my life; and that was for me a very elemental question, when I was a young woman, maybe also because my family had suffered so much a generation previously, something that defined my life as a young woman, as a girl; as a three-year-old I was already aware of the Holocaust and consequently grew up as an insecure person. I remember being very insecure as a teenager - you really put these fundamental questions to yourself: who am I, and what am I doing, and what should I be doing - to pursue the family history is also very a self-assuring.

Music

Female Narrator (2) (Tanya Ury, *Premonition*):

It was nearly time to leave and I knew that soon I would have to say goodbye. But there was so much I still needed to know,

and understand. I wandered through the night-time rooms. (...) I went into the library to look for something. It was lit with a low-hanging and bare light bulb; the place wasn't as I remembered it; instead of finding a comfortably furnished room with bookcases, I discovered only rows of shelves, harbouring assorted parcels and leather suitcases. (...) There were piles of large envelopes and boxes tied up meticulously with brown string. (...) It was some sort of an archive. From the variety of handwriting (...) I realised that these were the personal effects of many different people. More to the point, they appeared to be unfinished biographies. (...) The things had been stored here for a long time; (...) And there were no visitors here apart from myself. It was possible that nobody would (...) ever know about these lives.

Female Narrator (1):

"Premonition" is the title of this short story that Tanya Ury wrote when she was still living in England. In it she anticipates the artistic self-perception that to date determines her work.

Original soundtrack (41) (Tanya Ury):

It's as though I have a connection with the past, with members of the family from the past, or with others who had suffered. Yes, this responsibility - it is a burden, but it's not as if I have to think things up - they simply come to me. In this way the burden is alleviated, because it flows through me and I just react. I don't know what I'll be doing exactly in the future, but I know that family photographs interest me especially. To be occupied with the past is often very demanding - looking at these old documents and images. But at the point when I start to talk about creating something of my own out of these, I sense a kind of easing and a really good feeling that something very good might come of it, something interesting and alive.

Music

Closing announcement:

Working on the Archive - The Artist Tanya Ury

You were listening to a feature by Astrid Nettling

Speakers were: Kerstin Fischer, Hildegard Maier, Robert Dölle and Christoph Wittelsbürger

Sound and engineering: Gunter Rose and Angelika Brochhaus

Direction: Burkhard Reinartz

Editor: Ulrike Bajohr

A Deutschlandfunk production of 2015

Tanya Ury, *Hung Up - Die Gehängten*, English/German, audio-cassette, 1999.

Tanya Ury, *Touch Me Not - Berühre Mich Nicht*, English/German, Video-Performance, 2009.

Tanya Ury, *Premonition - Vorahnung*, 1982-2007, English/German (not published)

<http://www.deutschlandfunk.de/arbeiten-am-archiv-die-kunstlerin-tanya-ury-text.media.2811a5f1b946883338652e760dda84c0.txt>