

- audio description

Audio	Visuals
00:01:49:21 - 00:01:53:11 Summer 2022: Holbæk Hospital 00:01:56:02 - 00:01:58:03 Filmfootage from my video archive 00:01:58:03 - 00:02:01:02 Arranged according to year and content	
00:02:05:10 - 00:02:08:22 It is very good of them to come here and make me happy 00:02:10:19 - 00:02:13:05 Some types of archives function 00:02:13:05 - 00:02:15:05 As storage for secondary objects 00:02:15:05 - 00:02:16:21 That could be series of clips	A close-up of the arms of two people, a elderly woman and a small child. The child touches the elderly woman on her arm
00:02:16:21 - 00:02:19:11 Gathered for their not so special qualities 00:02:21:05 - 00:02:22:19 Because they are everyday like 00:02:23:17 - 00:02:26:07 Things that turn up, washed up on the beach	A close-up of a pair of child's feet in shallow water at a beach on a sunny day. The child is playing with long strands of seaweed.
00:02:26:17 - 00:02:28:05 Like driftwood (The sound of a child's voice)	Cut to a black frame.
	A backlit flowery curtain appears and the 4-year-old girl climbs up on a big chest pretending she is about to jump into the water.
00:03:07:09 - 00:03:09:07 Newspaper is that kind of material 00:03:11:15 - 00:03:13:07	Cut to a black screen. A woman appears in the screen. She is dressed in white garments reading the newspaper.

Like objects in the archive 00:03:13:07 - 00:03:16:06 It has no particular quality or value 00:03:17:08 - 00:03:19:11 We use it to light a wood stove 00:03:19:11 - 00:03:21:13 Or dry a wet pair of shoes overnight 00:03:23:16 - 00:03:26:06 As soon as we've read it, it loses its function 00:03:29:00 - 00:03:32:05 This type of archive is the absolute opposite of a museum 00:03:33:06 - 00:03:36:05 The museum is a place where single objects 00:03:36:05 - 00:03:38:23 Are chosen for their singular qualities	The woman walks back and forth cutting in and out of a black frame reading the newspaper.
	Cut to a wide shot of the sea overlooking the beach and a blue sky and calm waters.
00:03:45:08 - 00:03:49:10 At a London museum hangs a skeleton of a blue whale 00:03:49:19 - 00:03:51:16 Stuffed with newspaper 00:03:52:09 - 00:03:55:08 I once met this blue whale in a laboratory 00:03:55:19 - 00:03:58:09 In the basement of the Natural History Museum 00:03:58:20 - 00:04:01:10 Here it was being taken apart 00:04:01:19 - 00:04:04:04 Inside the skeleton 00:04:04:13 - 00:04:06:03 They found newspaper 00:04:06:13 - 00:04:09:01	Cut to the same woman sitting at a desk in an office space. She is wearing a black top. Behind her we see two screens, one showing a filmmaking software, the other a woman in a blue coat. In the foreground is a pile of scrunched up newspaper.

Newspaper that was almost 100 years old 00:04:09:19 - 00:04:11:20 And it had been used as a form of glue 00:04:11:20 - 00:04:14:19 To make the parts of the skeleton hang together 00:04:18:03 - 00:04:20:17 This is the conservator from the Natural History Museum 00:04:20:17 - 00:04:22:03 Telling us about the process 00:04:22:03 - 00:04:23:19 Of taking the skeleton apart	
00:04:24:06 - 00:04:26:08 - They put the whale on display in 1934 00:04:26:16 - 00:04:29:11 The discs between the vertebrae had disintegrated 00:04:29:11 - 00:04:31:04 Being of cartilage 00:04:31:05 - 00:04:32:21 So they had to replace them 00:04:33:07 - 00:04:36:10 And they stuffed it with the local newspaper of the time 00:04:37:01 - 00:04:39:10 The main conservator obviously came from Kent 00:04:39:10 - 00:04:41:21 He obviously picked them up on the tube 00:04:41:21 - 00:04:43:08 As he came in in the morning 00:04:43:19 - 00:04:46:11 The St Pancras Gazette of 1933 00:04:48:07 - 00:04:51:14 That is one of many that we have extracted from the whale	Cut to screen recorded footage of the woman in the blue coat. In the corner we see a Natural History Museum logo. The woman wears purple protective gloves and shows us specimens of the dissected whale. We see close-ups of newspaper from 1933. Brief cut back to the computer on the desk.
00:04:55:01 - 00:04:56:13 The St Pancras Gazette	Cut back to the woman in white on a black background. She is holding the newspaper

00:04:58:04 - 00:05:00:18 This newspaper which was collected on the day 00:05:01:06 - 00:05:03:11 At a random place at a random time 00:05:03:11 - 00:05:06:10 To become part of the whale's history 00:05:06:18 - 00:05:09:17 Part of its identity 00:05:11:05 - 00:05:13:06 And now that the whale was being archived 00:05:13:06 - 00:05:16:02 The newspaper became part of this archive	and speaks on screen. The woman scrunching up the newspaper and placing it under her white top.
00:05:18:15 - 00:05:21:14 I have several times stuffed myself with newspaper 00:05:22:16 - 00:05:24:03 In co-creation 00:05:28:12 - 00:05:31:11 To shape a new body 00:05:33:18 - 00:05:36:17 To investigate the texture of the paper and its materiality 00:05:38:09 - 00:05:40:11 It's national, international, it is local 00:05:40:19 - 00:05:43:01 Newspaper as time and space 00:05:43:07 - 00:05:45:22 It's also a language space... 00:05:45:23 - 00:05:47:17 It's Danish, Turkish, French 00:05:47:22 - 00:05:49:21 As history that I carry with me	Cut to a living room with a white wall where a person in a skirt and a turtle neck dances around with her top full of newspaper. The image cuts to a dance space where a group of people help stuff her top with newspaper. Some fast cuts between different scenes where the woman is stuffed with newspaper by kids and adults in different settings.
00:05:58:03 - 00:06:01:08 For what would happen if it was put on display 00:06:03:17 - 00:06:06:16 What if I could foreground the newspaper?	Cut back to the woman in white close who speaks to camera. Her top is now stuffed with newspaper.

00:06:07:22 - 00:06:10:21 So I could interact with it 00:06:15:06 - 00:06:17:06 Like an ally 00:06:18:22 - 00:06:20:19 Or an opponent 00:06:22:00 - 00:06:25:03 So perhaps the newspaper could have a function 00:06:29:10 - 00:06:31:04 Meaning 00:06:31:12 - 00:06:34:00 Maybe I could bring out the archive 00:06:34:04 - 00:06:36:06 Bring it to the light of day	
00:06:37:06 - 00:06:39:08 (fragmented chat in Danish)	The woman now dances around with her 'newspaper body' on a black background.
00:07:34:04 - 00:07:36:06 I know what I want... 00:07:39:23 - 00:07:42:01 (Jibberish singing)	Cut to close-up of a naked leg of a woman in a long shirt and a bathing child behind her and an elderly woman in the back. A small baby foot appears in the screen.
00:07:50:17 - 00:07:52:14 What if we presume 00:07:52:14 - 00:07:55:05 That movement and the body's choreography 00:07:55:05 - 00:07:58:09 Come from an archive of past activities? 00:08:07:16 - 00:08:10:15 Can the archive be released through movement?	Cut to a wooden table seen from above and a pair and a child's hands. The elderly woman's hands appear and they playfully place their hands on top of each other.

00:08:20:07 - 00:08:21:23 Like newspaper that will be discarded 00:08:21:23 - 00:08:26:00 After having been crumbled up in a pair of wet shoes overnight	Cut to a coffee table and a leather chair and a stack of folded newspaper.
00:08:26:10 - 00:08:27:23 It is left with me 00:08:27:23 - 00:08:29:03 Like a form of return 00:08:29:03 - 00:08:31:05 Or driftwood	Cut back to the woman in white dancing on black background. Cut to the curtains and the girl playing on the big chest.
00:08:48:22 - 00:08:53:00 Because motherhood is a collection of repeated actions 00:08:53:17 - 00:08:59:07 Activities added to the archive for their not so special quality	Cut back to the woman in white dancing on black background. Cut to the curtains and the girl playing on the big chest.
00:09:01:05 - 00:09:03:23 I want to give a formal framework to care work 00:09:04:01 - 00:09:05:05 An expression 00:09:05:05 - 00:09:09:22 A concrete way to understand the fragmented and repetitive work 00:09:11:21 - 00:09:15:02 To crawl under the skin of that which I can't cope with 00:09:23:05 - 00:09:26:04 A way to reach into the past 00:09:34:21 - 00:09:36:05 To hold on	Cut to a performance on a black stage with a person lying on the floor and a back projection of the girl in the bathtub. Cut back to the woman in white dancing on black background. She is trying to shake of the top. Cut back to performance on stage where the person in white is seen in front of back projection of legs of woman and child. And the series of images shown in the beginning of the film. Cut back to the woman in white dancing on black background. She shakes the top off and the crumbled-up newspaper falls out.

00:10:39:21 - 00:10:41:15 -What are we doing? 00:10:41:16 - 00:10:43:05 -I need... 00:10:46:02 - 00:10:49:02 ... for you two to go and stand over there 00:10:49:09 - 00:10:52:09 and you both take off your boots 00:10:53:04 - 00:10:55:20 And leave the boots where you're standing 00:10:57:13 - 00:10:59:07 And grab some newspaper 00:10:59:15 - 00:11:01:05 Yes, that's it. And then into the boots 00:11:03:07 - 00:11:05:11 As much as you possibly can fit in 00:11:07:03 - 00:11:10:03 You can have popcorn if you help me 00:11:13:00 - 00:11:15:23 Please can I go inside now? 00:11:16:07 - 00:11:19:06 I don't want to do it anymore	Cut to black. A pair of white shoes stuffed with newspaper appear. In the bottom part of the frame, we see the feet and shoes of two kids. They are stuffing their wet shoes with newspaper.
00:11:25:16 - 00:11:28:15 Singing <i>This is Hvalborg the whale</i> 00:11:30:19 - 00:11:33:18 <i>Stuffed with cotton wool</i> 00:11:35:09 - 00:11:39:18 <i>And newspaper and white spirit</i> Music takes over from singing	Cut to the black box scene where the woman (now in a green tank top) is tidying up the chairs, lamps and newspaper.

Music continues	Credits roll over screen. Inspiration fra Mit Arbjede af Olga Ravn Unhealing Time af Marin Warner Nebular Epistemics af Alan O'Leary Musik Colleen Shubidua Filmoptagelser Marie Hallager Andersen & Alan O'Leary Video materiale fra A snapshot of the 1930s: how a blue whale became a time capsule Natural History Museum on Youtube Ide, koreografi, lyd og redigering Marie Hallager Andersen En særlig tak til de fire medvirkende kvinder Ellen Hallager Kirsten Hallager Lisa Hallager O'Leary Molly Hallager O'Leary Tak til Horsens Teaterfestival Platform k i Horsens Zana Veliki Sidse Prehn Thomsen Jeppe Hemdorff Nissen Komediehuset Og en helt særlig tak til Alan O'Leary www.mariehallagerandersen.weebly.com Horsens 2023
------------------------	---