

00:00:00:00 - 00:00:20:12

Janna

The first week was...I felt like I was just taking in a lot. The group orientation was really, really helpful to look at things together as a group and just, like, get acquainted with all the collections. And I feel like by the end of the first week I just kind of worked myself to a point of being overwhelmed with everything.

00:00:21:09 - 00:00:39:09

Janna

And something similar kind of happened to me. I had to just like take a day and not do anything just to kind of reset myself and start to, like, process all these things that I'd seen. I was just looking at all these photographs in rapid succession, and it was just a lot to process.

00:00:39:18 - 00:01:01:03

Janna

So the second week, I feel like, has been more making and producing things, because that's how I process. I tend to make things as I am processing so—and I can talk more about that when we put the slides up. But um, yeah, I've been making work this week, mostly the second week.

00:01:01:12 - 00:01:07:10

Deirdre

Do it, you know, we could do it any way, if it makes sense. You want to show...is there something that you want to show right now?

00:01:07:11 - 00:01:10:11

Janna

Yeah, we can start with photo one.

00:01:11:15 - 00:01:14:02

Deirdre

Yeah. So tell us about—tell us about this.

00:01:15:09 - 00:01:48:17

Janna

So one of the things that I came here knowing is that recently I found several of my family's names in the 1904 World's Fair Catalog. So I've been trying to track down how they participated and what they contributed. And one of those things was a model house. So in the Excel document that Jim had sent us prior to the residency, I had seen that there are two model houses in the U-M collections and this is one of them.

00:01:48:17 - 00:02:15:11

Janna

It's three feet, I'd say. And I really wanted to give this house a context or a space to live in. So the house was at the RMC and as I was looking through these images at the Bentley, I found this postcard of a—it's a nipa palm, which is the same material that would have been used to construct the house.

00:02:16:19 - 00:02:21:06

Janna

So I took that postcard and went to FedEx and made a big print of it—

00:02:21:06 - 00:02:22:17

Deirdre

Uh huh.

00:02:22:17 - 00:02:48:03

Janna

—the background. And go to slide two. So this is when I photographed the house with the backdrop and then that can photo also incorporates some—it's a small chicken that dates to 200 BCE from Lumban, Laguna and then a cat around the same time period.

00:02:49:05 - 00:03:17:19

Janna

And I haven't been able to confirm if this was actually the house that came from the Philippines first. But it would have been something close to that. And then I just have one more photo to share with the houses—photo three. So on the left is a really similar house built by my grandfather on our mountain. And then the photo on the right is a larger model of the house that's in offsite storage on campus.

00:03:19:02 - 00:03:35:16

Deirdre

So you did the work of basically realizing these objects, or kind of recreating that environment and placing them with what was reminiscent of the photo on the left, the photo that is your family's.

00:03:37:06 - 00:03:43:17

Speaker 3

I was going to ask you what that photo was because I saw it in the slides and I was like, that looks really joyful. Now I know why.

00:03:43:17 - 00:03:54:22

Janna

Another context to that photo is that my dad was an aspiring National Geographic photographer and took that photo in the eighties when he and my mom met. So that's from his collection of photos.

00:03:55:05 - 00:03:58:17

Deirdre

Wow. These are the slides that he had given to you?

00:03:58:17 - 00:04:07:20

Janna

Yeah, that's one of his slides. And I hadn't even gotten into those slides until the team had reached out about the residency. I was like, "Dad, you need to tell me about these slides."

00:04:09:00 - 00:04:12:21

Deirdre

You have all of this additional context. Wow.