PANIC! Bursaries
Emily Ryalls *Behind the Scenes Interview*
Video Transcript

Description:
PANIC! Promoting an Artists' Network in the Crisis logo – these words are repeated on a brightly coloured green, pink, black and white background and then disappear.

Close-up of medium format black and white film negatives on a lightbox with a magnifying glass, under text which reads: PANIC! Bursaries: Interview with Emily Ryalls, October 2021, The Art House.

Speech: I'm really interested in blurring the lines between what is a, like a photographer and subject relationship.

Description: View through a phone using an app which turns the film negative into a positive image.

Speech: Because I just think there's a lot of there's a lot of power involved in being a photographer, and putting a lens on someone else and representing someone else like that.

Description: View of the side of a darkroom, with medium format black and white film organised in negative filing sheets, a stopwatch and notes in the background.

Under the red light of the darkroom, a photographic enlarger exposes a piece photosensitive paper.

Speech: An element of it is watching how people without the context of what I'm doing and what I'm interested in, watching how people naturally interact with those spaces and those structures.

Description: View of the side of the darkroom, with piles of paper boxes and photography englargers. Contact prints hang from a drying rack in the dark room.

Cut to view of Emily's laptop screen, where she is looking at the images of her work.

Speech: People I think there's naturally like a theatrical element in it if you've been having a photograph taken. But I think people generally, the instinct reaction isn't "oh what a comfortable seat."

Description: Emily is seated at a table in the Community Darkroom at The Art House. Behind her is a blackboard and her laptop is on the table next to her.

Speech: But when I was younger, I was very aware of hostile architecture, not in the depth, not the depth and the understanding that I have on it now, just as it being an obstacle for me.
Accepting them as part of our public spaces and our landscape and walking past them, and being kind of indifferent to seeing them, versus someone describing like a seat or a sofa or a bench to you and saying:
"Oh, I'll meet you at this bench",
"Oh, what does it look like?"
"Well, it's stone or it's concrete. It's really hard. It's got this strange spiral divider. So we won't be able to sit close to each other. It's not a social space. It's anti graffiti. It's
anti skateboarders."

Description: Back in the darkroom, Emily uses a focus finder to check that her print will be in focus. We see a close-up of medium format black and white film negatives on a lightbox with a magnifying glass. Cut to view of Emily's laptop screen, where she is adjusting photographs.

Speech: I think the more that you describe these spaces, and what they are, who they apply to the kind of people that you would find using them, it just registers so much differently, because of how accepting we've become with our eyes and what, what belongs in our city spaces. So then, I felt that image descriptions could play a much bigger part for everyone in the work itself, rather than just for people who depend on that.

Description: Outside the darkroom, a red lightbulb hangs, it is on to show that the darkroom is in use. Inside, we see a range of darkroom chemical bottles and apparatus for developing film.

Speech: So when I, when I first graduated and moved back to Wakefield, there wasn't a community darkroom for me here. I used to commute to my old one in Nottingham. So I think community is the most important part of a dark room. But I knew that there were gonna be members of that community, who I really like, cherish and appreciate.

Description: A close-up of Emily demonstrating spooling photographic film onto a reel.
Cut to a view of the darkroom, with signs indicating 'Develop' 'Stop' 'Fix' and 'Wash' baths and timings.

Speech: So I knew that like people were hungry for it locally. And I knew how hungry even more people on a much wider scale where for accessible dark rooms. I think the design of darkroom and it's so rare

where you can find people who want to celebrate the traditional processes, but also marry that with really contemporary and thoughtful design.

Description: Emily is seated at a table in the Community Darkroom at The Art House. Behind her is a blackboard and her laptop is on the table next to her.

Speech: And I really heavily pestered the life out of everyone to develop a new community, darkroom space. It would just be serving so many people locally. It's about taking elements from all of these things, and cherishing traditional processes, but also being really conscious about the impact that that has on the environment. And then thinking about the kind of
people that can use it from an access point of view.

Description: White text on a black background: Visit The Art House website for more information about the accessible darkroom the-arthouse.org.uk/for-photographers/darkroom.