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THREADS OF CULTURE: FROM KERALA TO SPAIN

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AN EXPERIMENT WITH AI AND ARTIST HOKUSAI'S PAINTINGS

Where technology meets tradition: reimagining the master's art to merge the past with the future.

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Women-led stories and healing narratives reclaim the frame, giving cinema a powerful new voice.

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PHOTO SERIES BY ANJA BOHNHOF

The works shown here are excerpts from the ‘Typosphere’ series, which I created in Kolkata in 2023, as well as selected pieces from my project ‘Krishak’, which features portraits of small-scale farmers during the rice harvest in West Bengal.

My ‘Typosphere’ project focuses, among other things, on the so-called pavement typists in front of the High Court in Kolkata, who have often spent their entire working lives on the sidewalks outside the courthouse. An era is coming to an end. Most of these men are already of retirement age. Their typewriters often American-made Remingtons have accompanied them for thirty to forty years. Lived history and countless written stories are bound to this faithful and reliable companion, which has aged just as much as the low work tables where the daily borrowed machine from a nearby depot finds its place.

The ‘Tables’ series, part of ‘Typosphere’, presents photographs of the work tables, typewriters, tools of the trade, and some personal belongings of the typists.

For the shots, tables and machines were temporarily brought into a rented space near the High Court and photographed under professional studio conditions.

The ‘Krishak’ portrait series addresses the lives of small-scale farmers. Worldwide, millions of farmers produce the majority of all food on very small plots of land. This stands in contrast to the parallel rise of increasingly large-scale, resource- and energy-intensive agricultural practices, promoted globally by open markets and subsidies.

In West Bengal, rice is still often harvested manually. At first glance, little of India’s rapid economic transformation is visible here. With visual intensity, the images reflect the harshness of rural life particularly for women capturing a way of life that appears frozen in time, yet raises globally relevant questions:

What could sustainable agriculture look like in the face of ecological and social challenges?







Anja Bohnhof resides and works in The Hague, Netherlands, and Dortmund, DE, Germany. She pursued studies in Visual Communication and Fine Arts at the Bauhaus University in Weimar, following her training in photography. Since 2004, she has worked as a visual artist. Between 2006 and 2014, Bohnhof held a position as a lecturer in Photography & Editorial Practice at the University of Applied Sciences in Cologne.

Her work has been exhibited and published internationally, garnering numerous accolades, scholarships, and awards. Her pieces are housed in prestigious collections, including the Collection of Contemporary Art of the Federal Republic of Germany and the Art Collection of the German Bundestag. After a decade dedicated to exploring themes related to recent German history, Bohnhof turned her focus to India in 2009, producing several book and exhibition projects. Notably, her long-term project Tracking Gandhi (completed in 2019) traces the significant locations in the life of Mahatma Gandhi.

This work has been also exhibited at the National Gandhi Museum in New Delhi and the Satya Art Gallery in Ahmedabad.

In recognition of her exceptional contributions to German-Indian cultural relations, Bohnhof was awarded the Gisela Bonn Prize in 2015 by the Indian Council for Cultural Relations (ICCR), New Delhi, and the Deutsch-Indischen Gesellschaft (DIG).

