

TYPOSPEHRE

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The Revolution will be Typewritten says a manifesto that opposes different forms of digital appropriation. In fact, the typewriter is also experiencing a revival, comparable to other analogue processes and production methods. Thomas Glavinic, a 21st century famous Austrian writer, writes his first versions of his novel on an Olivetti: „I think longer before I settle for and write down a sentence.“

What is understood in parts of the world today as a conscious decision to decelerate qualitatively is still a matter of course, everyday reality elsewhere, e.g. in India: „They are sitting cross-legged in their stalls before majestic ‚Underwoods‘ as though at a shrine, banging out documents for the waiting plaintiffs and petitioners.“ (from: „A Fine Balance“, Rohinton Mistry)

On sidewalks in front of offices and courts, a typewriter sits enthroned on cobbled tables, on which so-called „Pavement Typists“ fill out forms for their customers.

As a rule, their services are needed in connection with official letters or legal proceedings and therefore it is not surprising that many *Pavement Typists* also have legal knowledge.

Within this field of tension between slow media and everyday reality, I am realizing a conceptual photographic work that focuses on both the typewriter object and its users in the Western as well as in the Southern world.

The series *Tables* is part of the project and shows the desks of the Pavement Typists from the High Court in Kolkata with typewriters and tables, often in use for 30 to 40 years, taken in a nearby studio on site.