

## DES WINDES

2024

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*des Windes* is an exhibition that investigates the material and immaterial trajectories of language through movable metal type. Drawing on historical and cultural dialogues between Korea and Germany—particularly the legacies of Jikji and Gutenberg—the exhibition reflects on how language circulates across time, geography, and form.

The show unfolds in five chapters, each highlighting a different aspect of working with movable metal type. Visitors encounter typographic works imprinted from movable metal type and arranged spatially as fragments, flows, or static lines—some scattered freely across the walls, others composed in structured formats.

Through experimental compositions and multilingual layering, *des Windes* evokes the transitory nature of text, navigating the boundaries between legibility and abstraction, permanence and movement. The exhibition space becomes a book-like environment, where text migrates, dissolves, and reconfigures meaning through embodied reading.

Sung-Ho Jo – Ausstellung

조성호 – 전시회

# des Windes

Inter-historischer Dialog  
»Jikji, Gutenberg und die Brücke der Zeit«

# 바람의

Ort:  
Atelierhaus im Ansharpark  
Heiligendammer Straße 15, Kiel

Ausstellungsdauer:  
5.–8. Dezember 2024

Öffnungszeiten:  
12:00–18:00 Uhr



Atelierhaus



Poster for the exhibition  
Offset print on paper  
59.4 h × 42 w cm

Movable metal type on paper and hanji (Korean traditional paper)

Dimensions refer to individual works and overall installation:

*des Windes*—approx. 41.7 h × 29.8 w cm

*바람의*—approx. 42 h × 29.6 w cm

Overall installation dimensions variable

## 1. DES WINDES

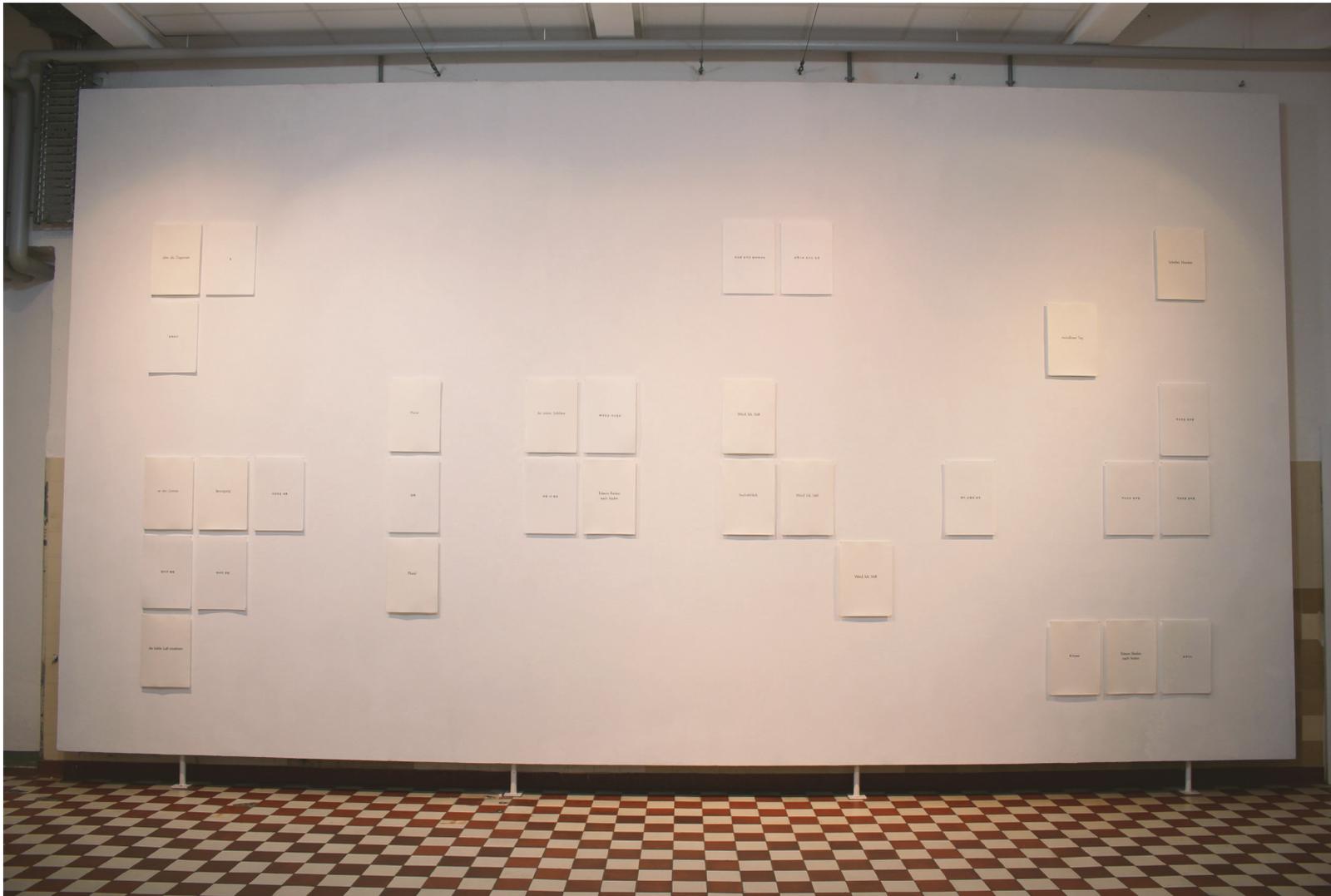
1-1. DES WINDES, 2021-2022

1-2. 바람의, 2023

*des Windes* (2021-2022) is produced during a residency in Mainz and Wiesbaden, in collaboration with the Gutenberg Museum's workshop. Each of the twelve works is imprinted on paper using the Palatino typeface at 48 pt and pressed on a Hannover Korrex press. Selected pieces are presented in multiple impressions and arranged across the wall as a dispersed composition.

*바람의* (2023) is produced in Paju, Korea, in collaboration with a print workshop. Each of the twelve works is imprinted on hanji using the Choi Jeong-ho typeface at its largest available size and pressed on an Original Heidelberg Cylinder press. Following the display approach of *des Windes*, selected pieces are presented in multiple impressions and arranged across the wall as a dispersed composition.

The two works are arranged together in a dispersed, bilingual composition structured into eleven clustered modules, reflecting on language, form, and transhistorical print culture.



über die Dageba

1944

an der Grenze

Bewegung

1944 1944

1944 1944

1944 1944

die kalte Luft strömen

Plural

Plural

Plural

über die Diagonale

몸

경계에서

an der Grenze

Bewegung

서정적인 북쪽

언어의 방향

언어의 방향

die kühle Luft einatmen

die reifen Teilchen

대각선을 가로질러

바람 나 연필

Tränen fließen  
nach Süden

Wind, Ich, Stift

buchstäblich

Wind, Ich, Stift

Wind, Ich, Stift

달이 소멸된 하루



lyrischer Norden

mondloser Tag

말하지는 않아요

말하지는 않아요

말하지는 않아요

말하지는 않아요

Körper

Tiere flüchten  
nach Süden

말하지는

über die Chaperon

1944

1944 1944

Erster Nicker

sonntags Tag

Fluch

die ersten Schritte

Wind 18, 508

1944 1944

an der Grenze Bewegung

1944

1944 1944  
Tiere haben  
nach Süden

halsstarrig Wind 18, 508

1944 1944

1944 1944

1944 1944

Fluch

Wind 18, 508

die kalte Luft erhitzen

Körper  
Einen Boden  
nach Süden



THE ONE WHO...

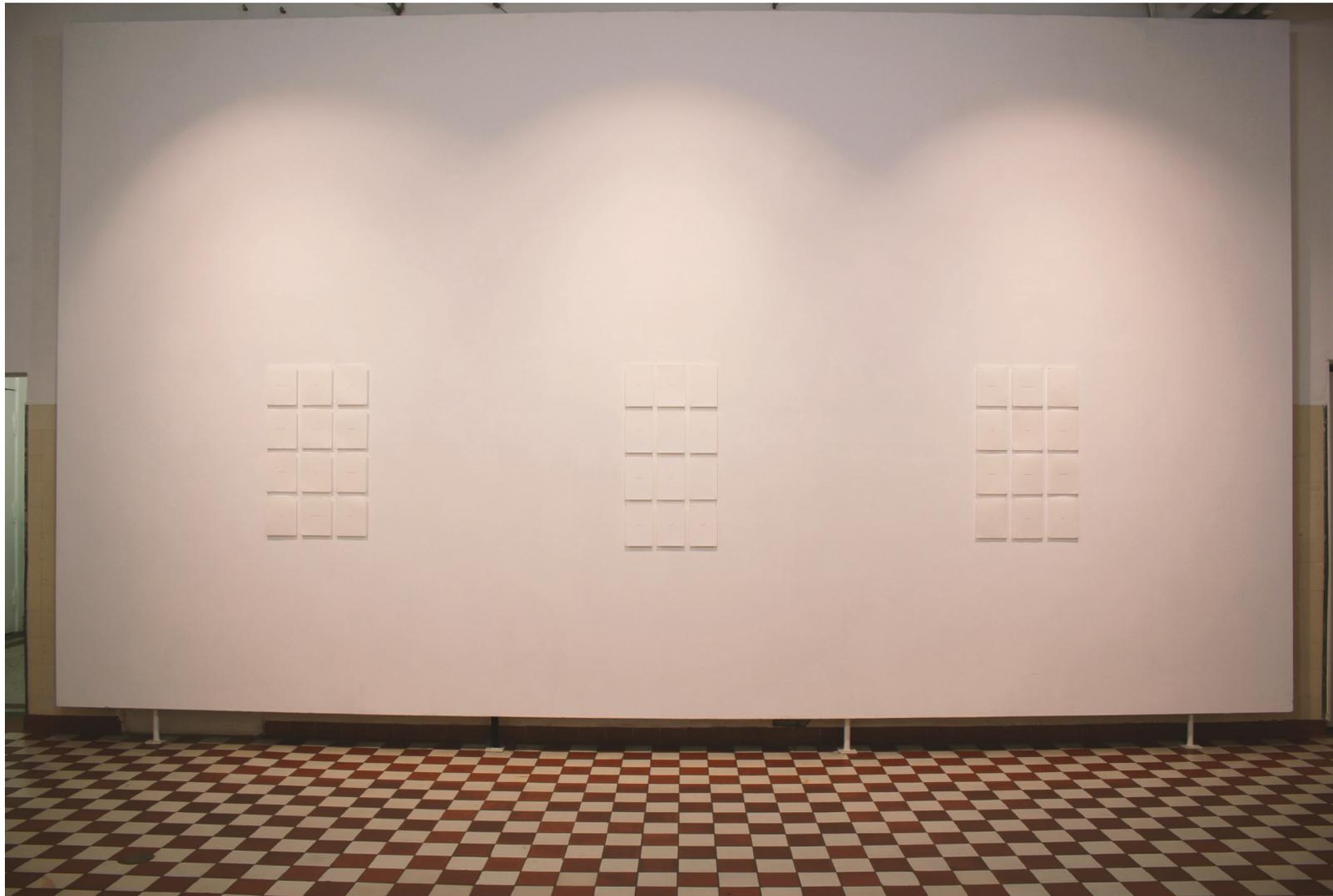
Movable metal type on paper and handmade paper

Dimensions refer to individual works and overall installation:

*덧없음의*—approx. 22.5 h × 15 w cm, overall approx. 97.5 h × 50 w cm

*Ephemer*—approx. 21.5 h × 17.5 w cm, overall approx. 93.5 h × 57.5 w cm

*Ephemeral*—approx. 21.5 h × 17.5 w cm, overall approx. 93.5 h × 57.5 w cm



## 2. EPHEMERAL

2-1. 덧없음의, 2023

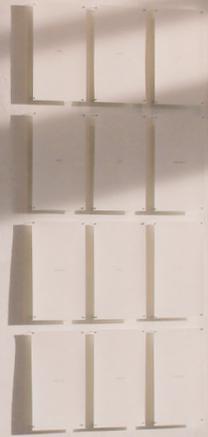
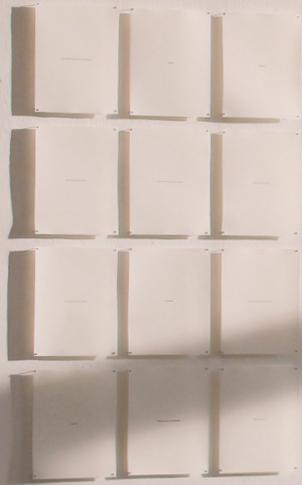
2-2. EPHEMER, 2024

2-3. EPHEMERAL, 2024

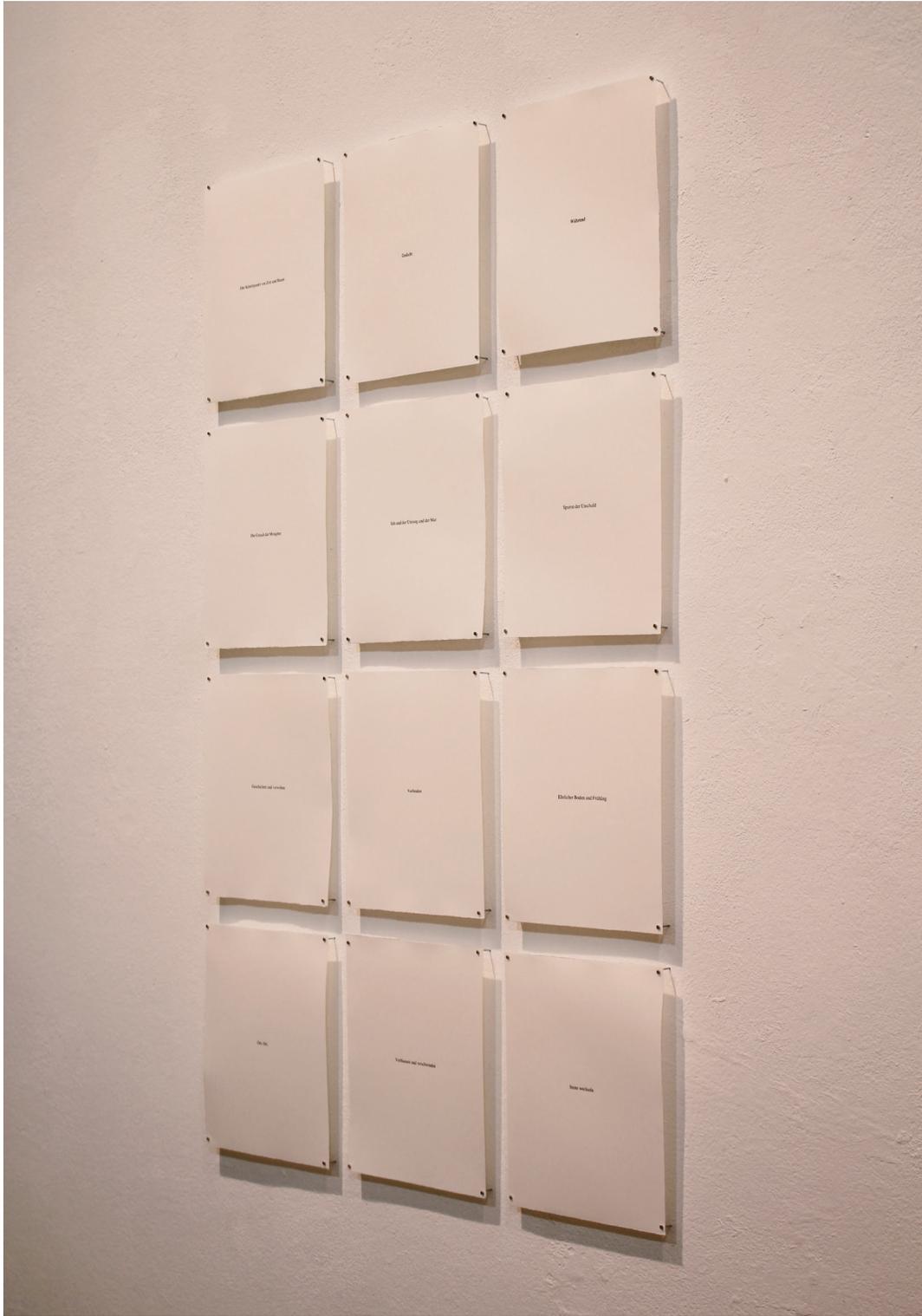
*덧없음의* (2023) is produced in Paju, Korea, in collaboration with a print workshop. Each of the twelve works is imprinted on paper using the Choi Jeong-ho typeface at 4 pt and pressed with a manual proofing press, resulting in a rough and tactile texture.

*Ephemer/Ephemeral* (2024) are produced in Dortmund, Germany, in collaboration with a print workshop. Each of the twenty-four works is typeset using a Linotype machine with the Times typeface at 12 pt and pressed on handmade paper using an Original Heidelberg Tiegel press.

In contrast to the dispersed layout of *des Windes*, these three works are presented in a structured arrangement. While each draws from a common source text, the internal order of the works varies—subtly shifting the reading experience within a shared visual framework.









Ehrlicher Boden und Frühling











### 3. MOVABLE METAL TYPE

3-1. 덧없음의, 2023

3-2. EPHEMER/EPHEMERAL, 2024

3-3. CANDIDA, 2024

Movable metal type is framed as a sculpture, with typographic elements recontextualised as material traces of language. Cast metal lines from the works *Ephemeral*, *덧없음의*, and *Candida* are displayed across three plinths, inviting a tactile encounter with the physical structure of text.

Movable metal type on a plinth  
Typeface in Choi Jeong-ho, 4 pt, cast into three lines  
Each line approx. 2.3h×8.5w×0.5d cm

3-1. 덧없음의, 2023

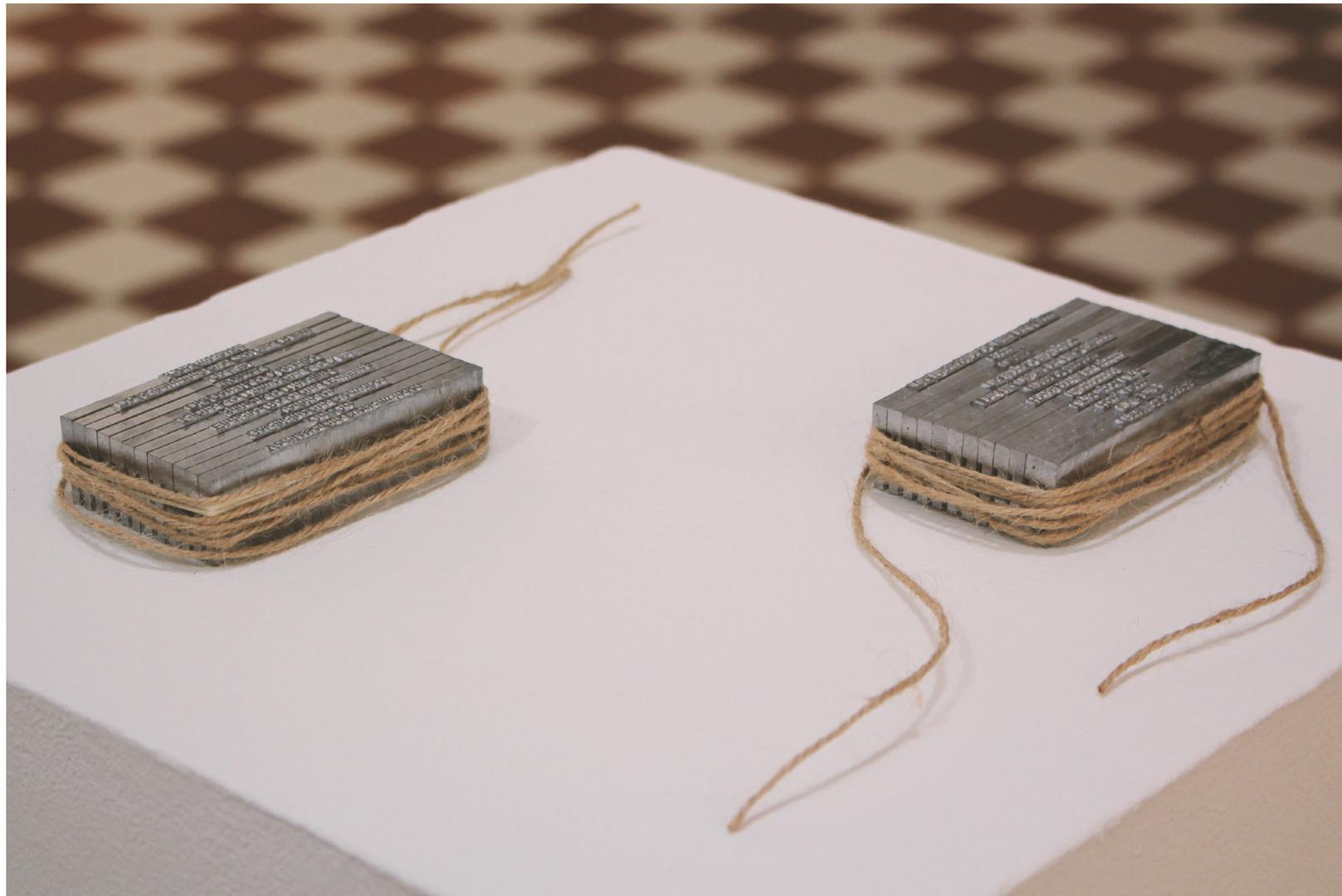
Three lines of movable metal type, cast in Paju using the Choi Jeong-ho typeface at 4pt for 덧없음의 (2023), are displayed on a plinth. The impressions carry a rough and tactile quality, reflecting the modest scale and delicacy of the work.





3-2. EPHEMER/EPHEMERAL, 2024

Twenty-four lines of movable metal type, cast in Dortmund using the Times typeface at 12 pt for *Ephemer* and *Ephemer* (2024), are displayed on a plinth.

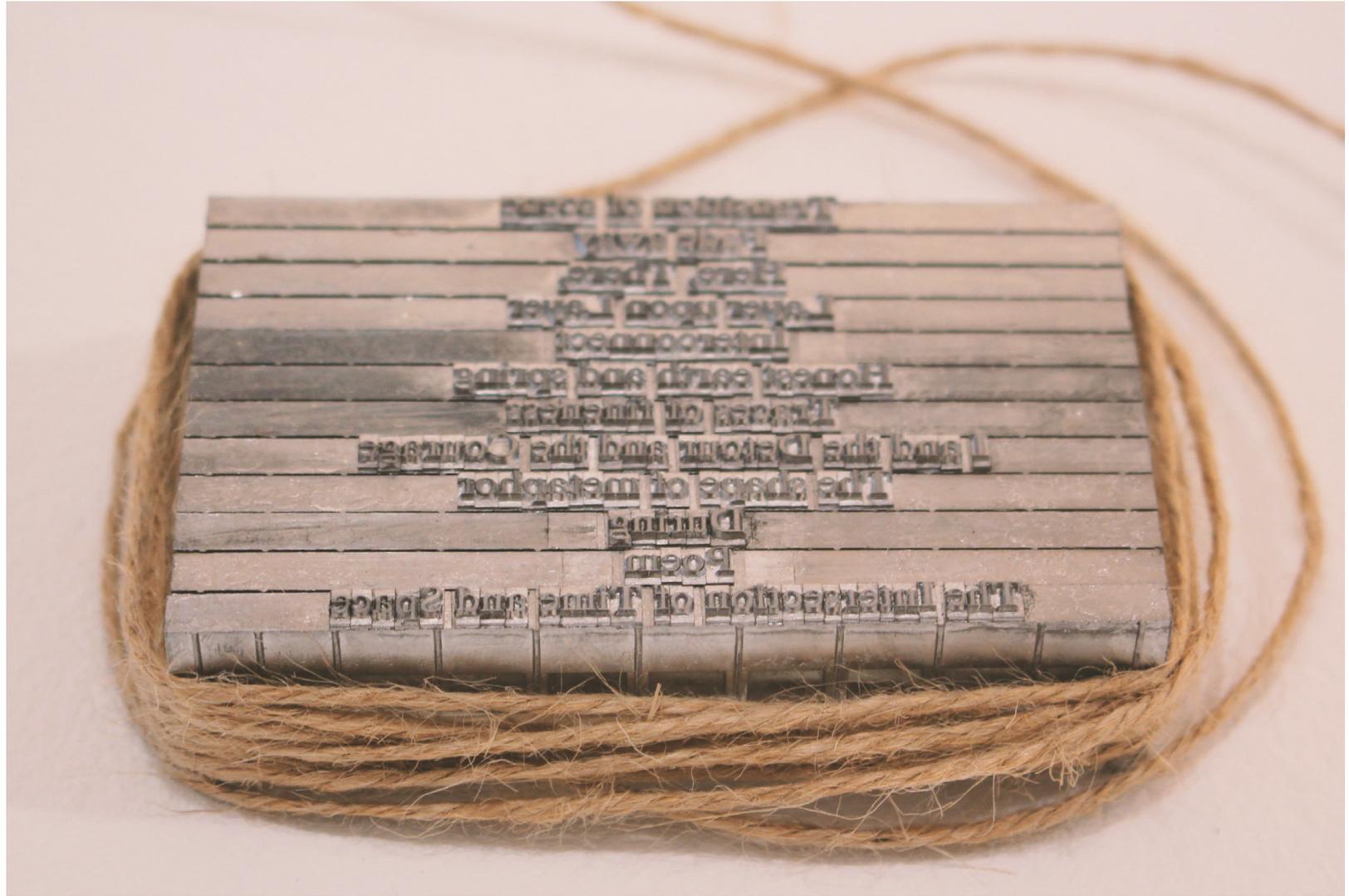


Movable metal type on a plinth

Typeface in Times, 12 pt, Cast with Linotype, arranged in 24 lines (two sets of 12)

Each line 2.2 h × 9.0 w × 0.4 d cm

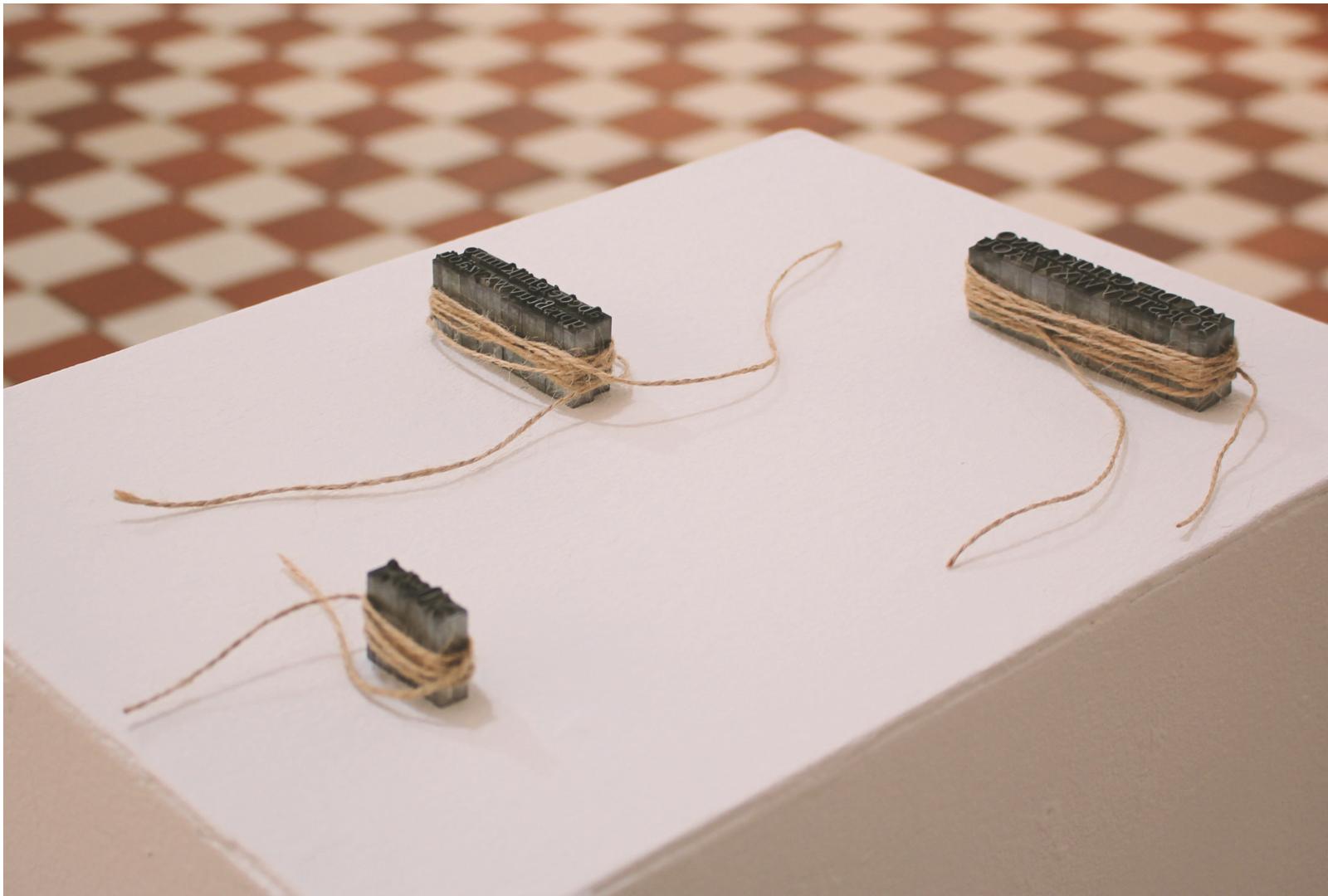






3-3. CANDIDA, 2024

Movable metal type in the Candida typeface at 20 pt, cast into three sets: uppercase, lowercase, and punctuation. Each set is arranged separately on a plinth, highlighting the material and structural nuances of typographic form.



Movable metal type on a plinth

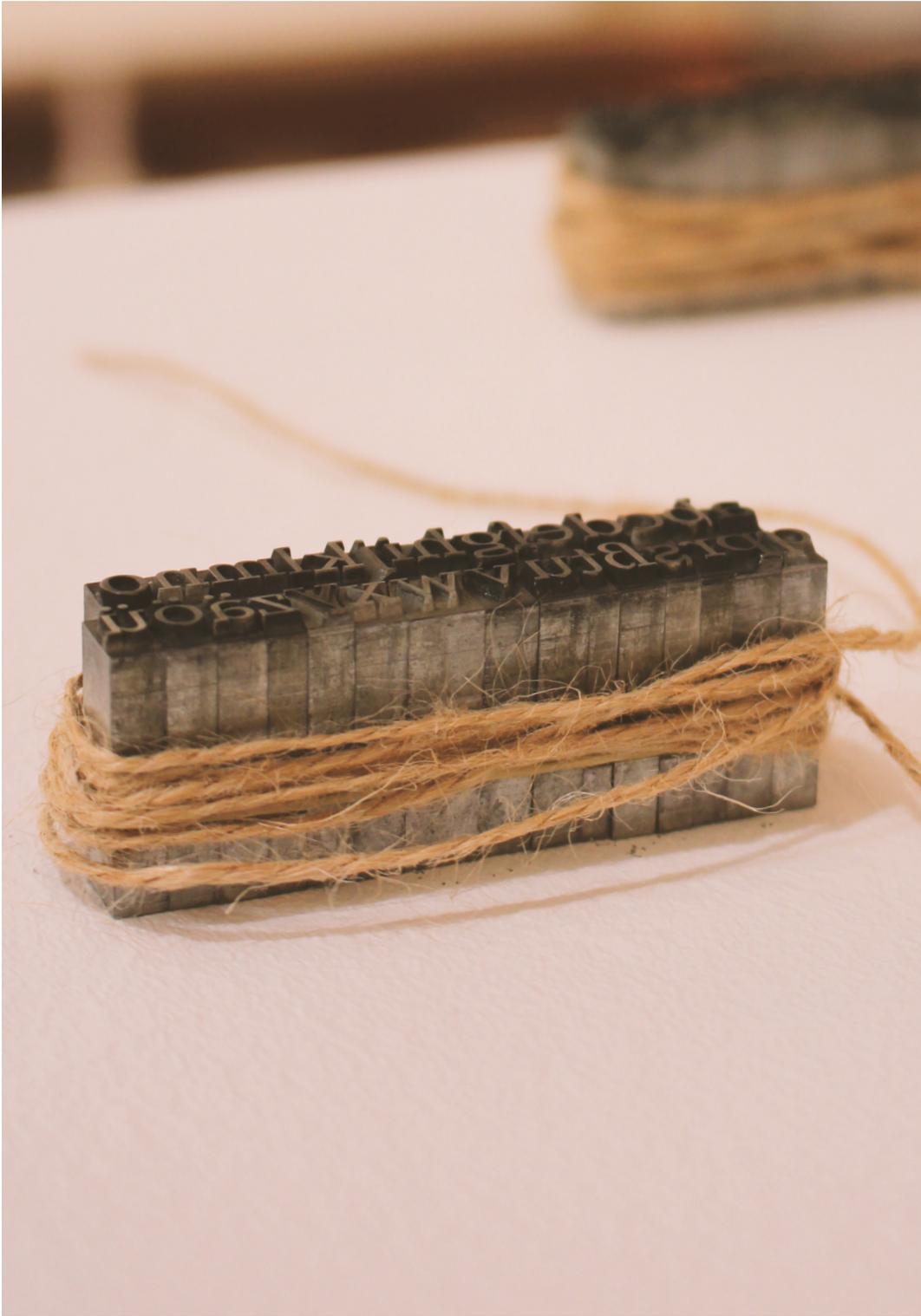
Typeface in Candida, 20 pt, arranged in three sets

Uppercase approx. 2.35 h × 8.4 w × 1.5 d cm

Lowercase approx. 2.35 h × 6.3 w × 1.5 d cm

Punctuation approx. 2.35 h × 2.75 w × 1.5 d cm







#### 4. THE BOOK OF THE WINDS, 2024

Published as part of the exhibition *des Windes*, this 12-page book explores historical intersections between East and West through the legacy of Jikji and Gutenberg. Combining poetic reflection with archival research, the book is printed in an edition of 200 and presented on a plinth for visitors to read and take away.



Books on a plinth  
Offset print on paper  
12 pages  
Each 29.7 h × 21 w cm  
Edition of 200





Das Buch zur Ausstellung

# des Windes

Jubiläum Gutenberg und die Brücke der Zeit  
Inter-historischer Dialog

# 바람의

Sung-ro Jo  
포공공











## 5. FRAGMENTS OF HERITAGE

5-1. REPLICA OF THE GUTENBERG BIBLE, 2024

5-2. REPLICA OF THE JIKJI, 2023

Fragments of Heritage is a series that brings together historical artefacts, replicas, and objects. Functioning as an archive of memory, the series is activated both contextually and conceptually within the exhibition space.

Movable metal type on handmade paper

42 h × 30 w cm

Produced at the Gutenberg Museum, Mainz

Features Genesis 1:1–30, the story of creation





Movable metal type on Hanji (Korean traditional paper)

38 h × 46.5 w cm

Produced at the Cheongju Early Printing Museum, Korea

Features the final two pages of Volume II of Jikji, a Zen Buddhist text

