DES WINDES
2024

1. DES WINDES
1–1. DES WINDES, 2021–2022
1–2. 바람의, 2023

2. EPHEMERAL
2–1. 덧없음의, 2023
2–2. EPHEMER, 2024
2–3. EPHEMERAL, 2024

3. MOVABLE METAL TYPE
3–1. 덧없음의, 2023
3–2. EPHEMER/EPHEMERAL, 2024
3–3. CANDIDA, 2024

4. THE BOOK OF THE WINDS, 2024

5. FRAGMENTS OF HERITAGE
5–1. REPLICA OF THE GUTENBERG BIBLE, 2024
5–2. REPLICA OF THE JIKJI, 2023

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 Anscharpark
Heiligendammer Straße 15, Kiel

Ausstellungsdauer:
5.–8. Dezember 2024

Öffnungszeiten:
12:00–18:00 Uhr

Anscharcampus | Atelierhaus im Anscharpark | Kunstverein Haus 8 e. V. | Muthesius Kunsthochschule | Landeshauptstadt Kiel | Schleswig-Holstein

Atelierhaus im Anscharpark, Kiel, Germany

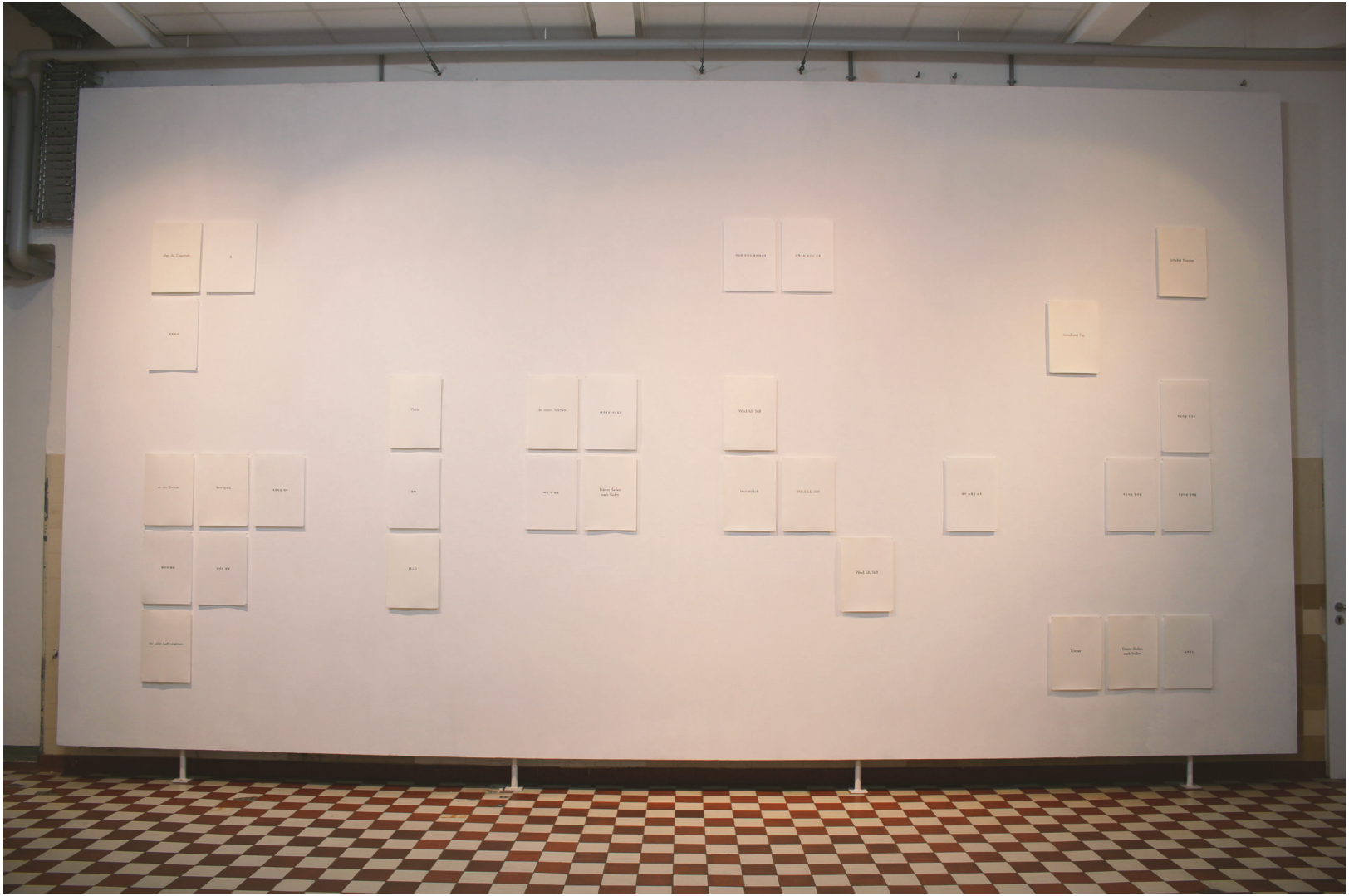
5–8 Dec 2024


Atelierhaus



Poster for the exhibition
Offset print on paper
59.4 h × 42 w cm
Edition of 100

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

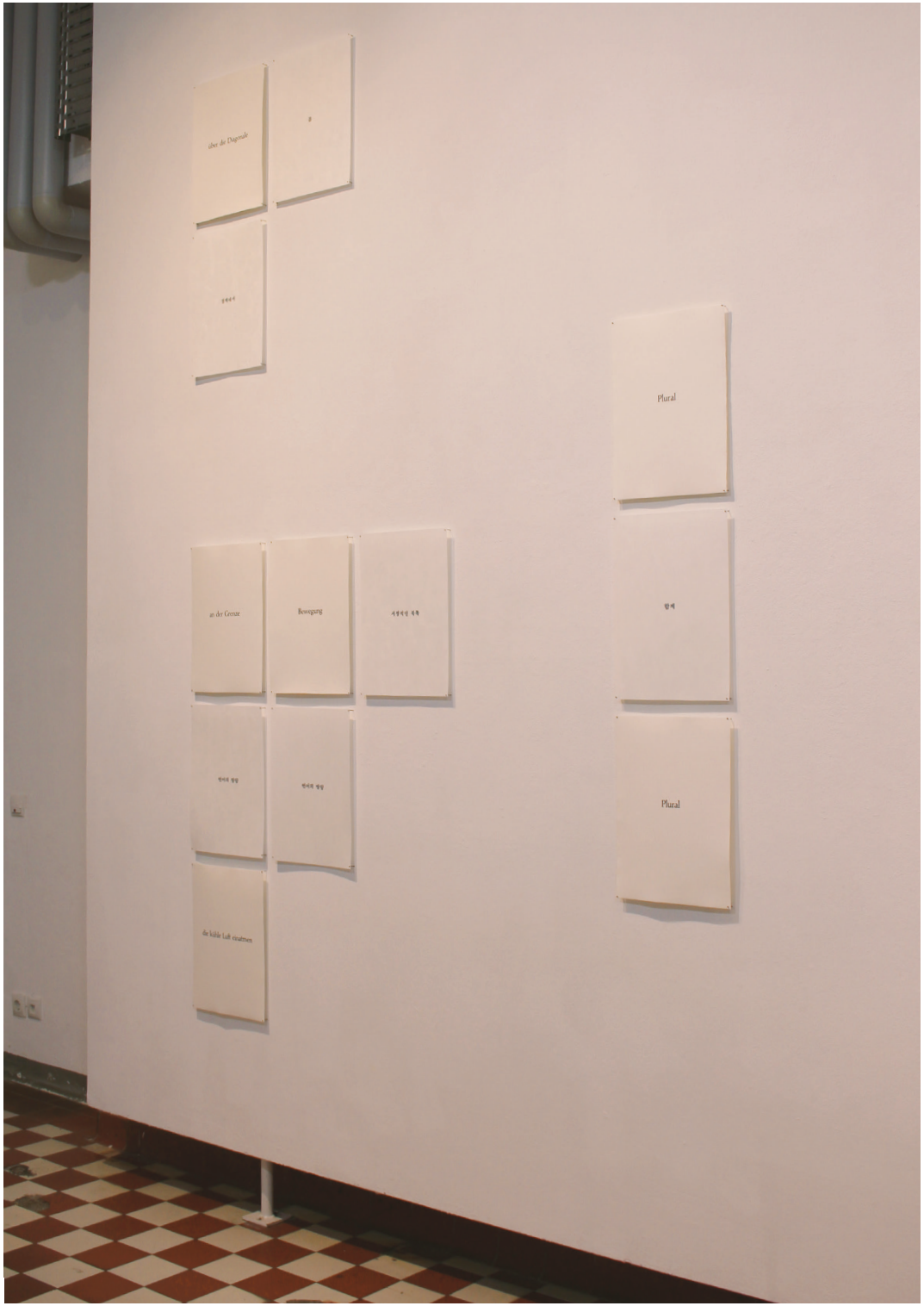


1. DES WINDES
1–1. DES WINDES, 2021–2022
1–2. 바람의, 2023

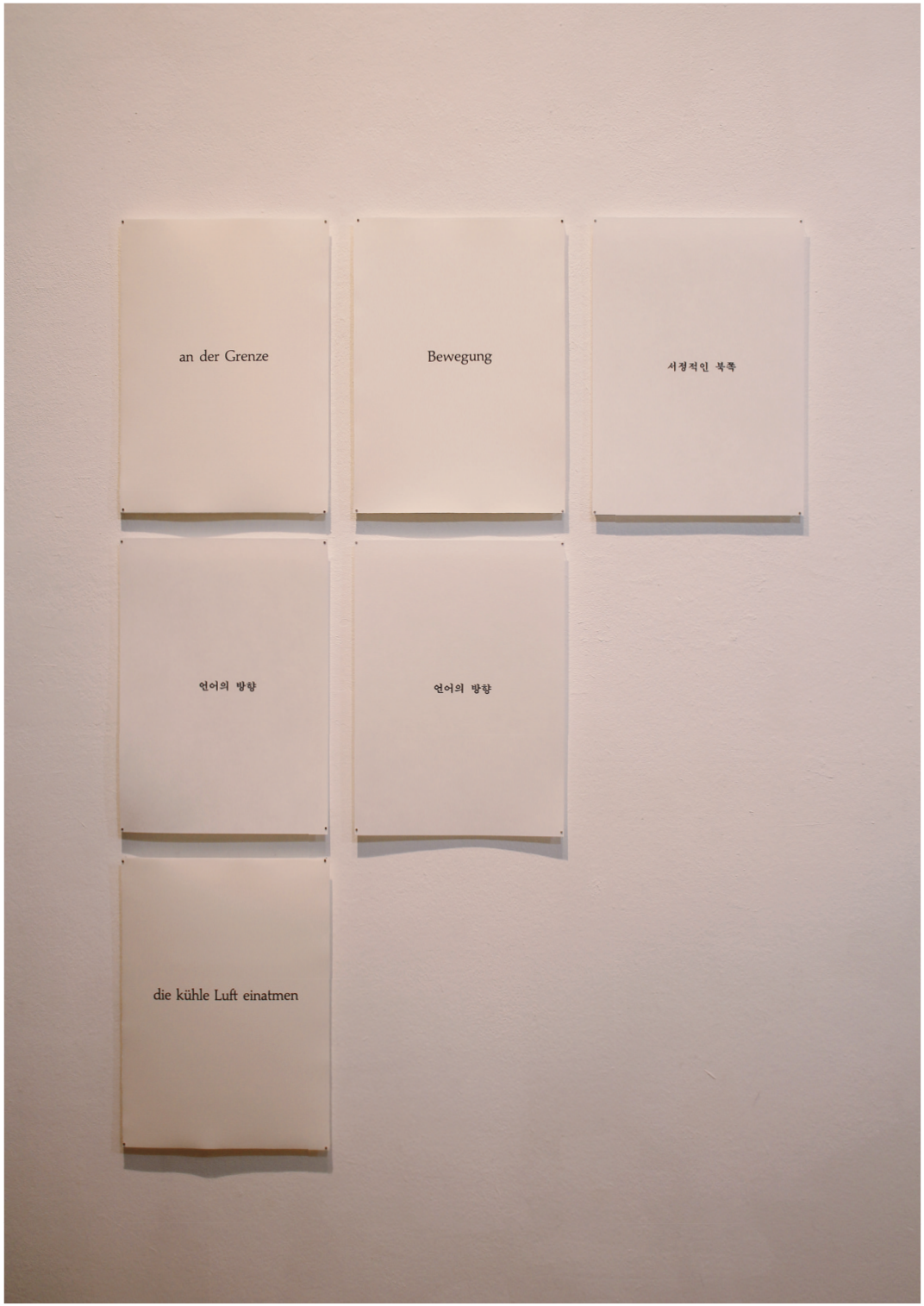
des Windes (2021–2022) is produced during a residency in Mainz and Wiesbaden, in collaboration with the Gutenberg Museum's workshop. Each of the twelve works is imprinted on paper using the Palatino typeface at 48 pt and pressed on a Hannover Korrex press. Selected pieces are presented in multiple impressions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

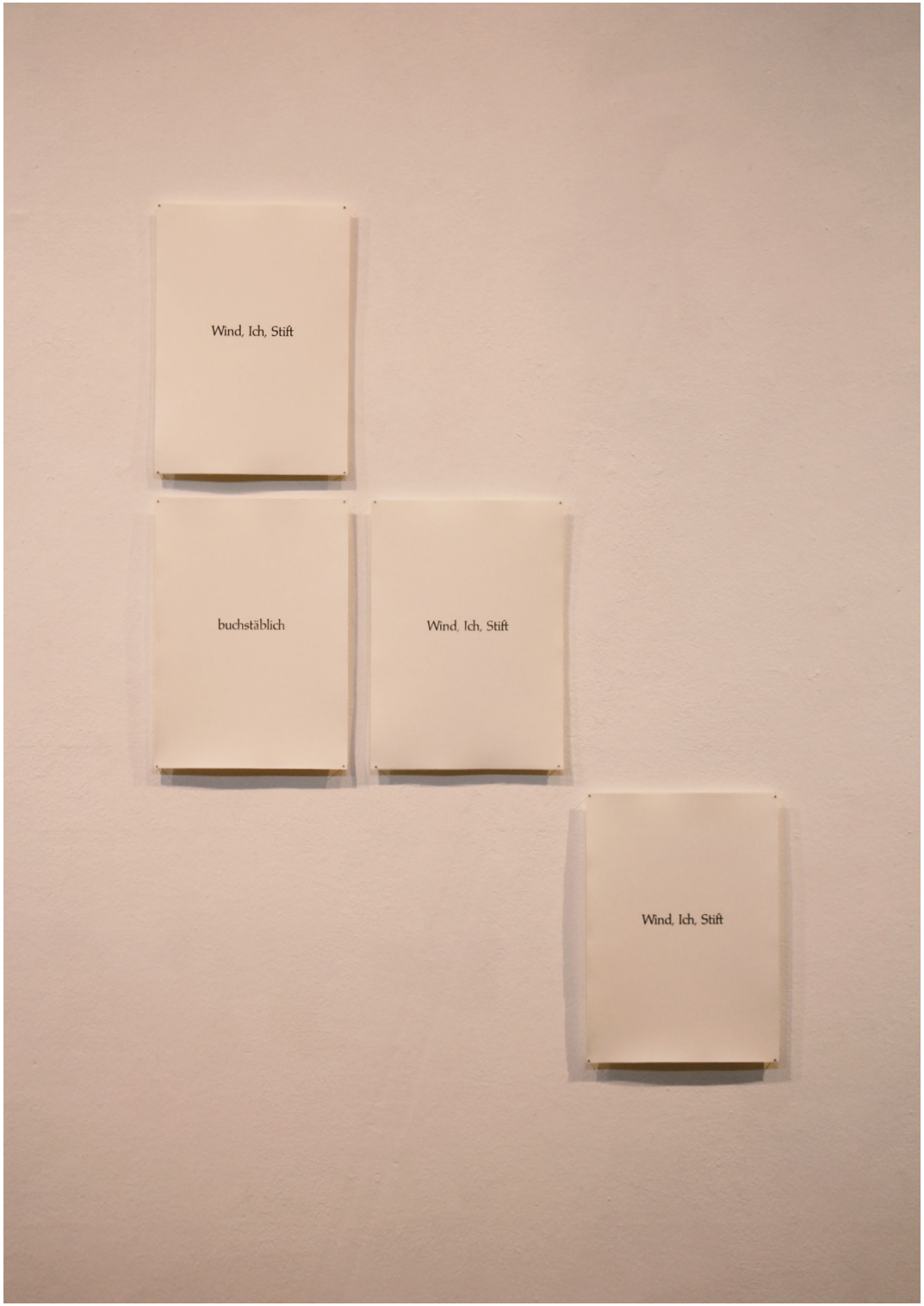
The two works are arranged together in a dispersed, bilingual composition structured into eleven clustered modules, reflecting on language, form, and transhistorical print culture.

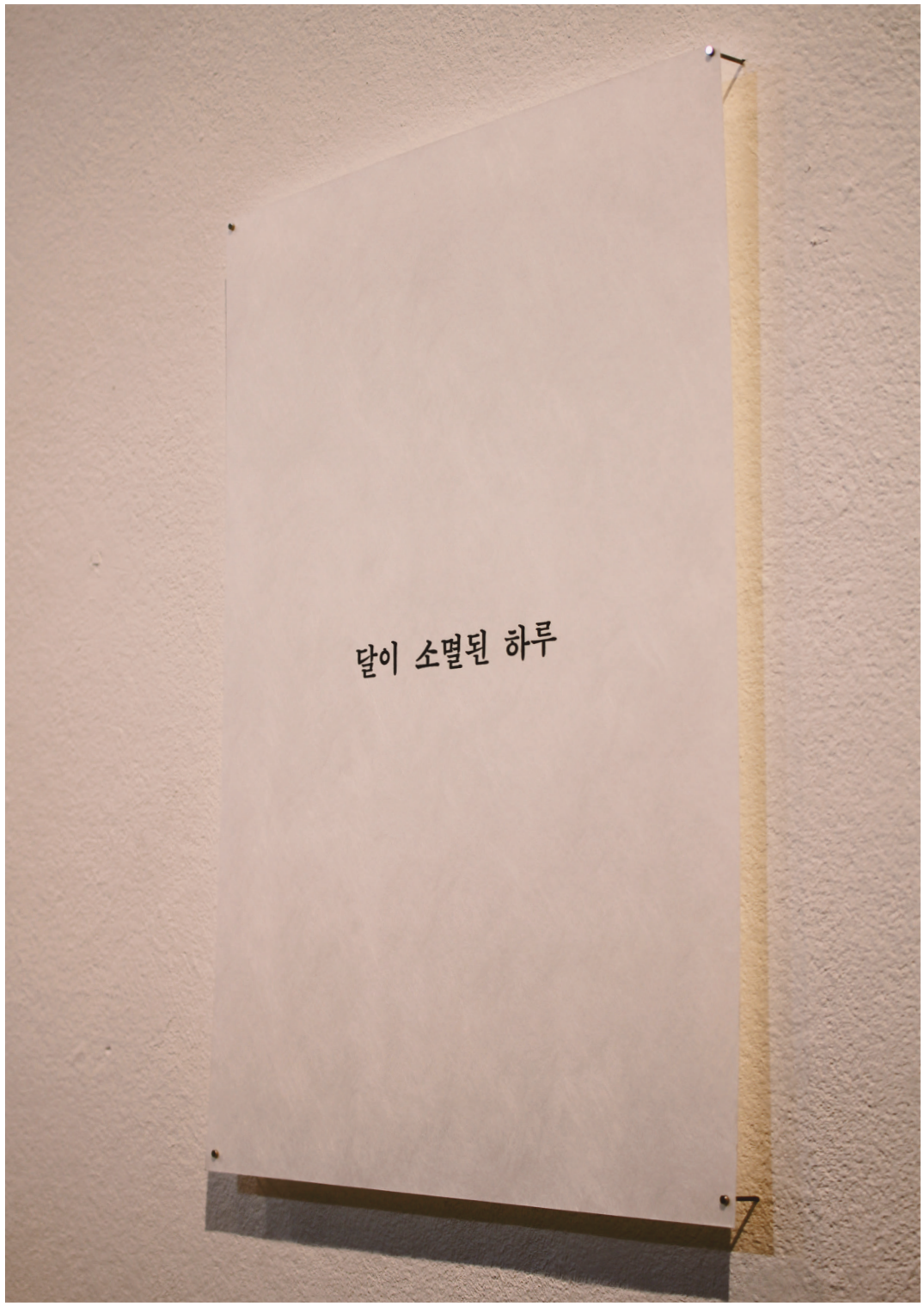

über der Diagonale
Plural
an der Grenze
Bewegung
Plural
die kühle Luft einatmen

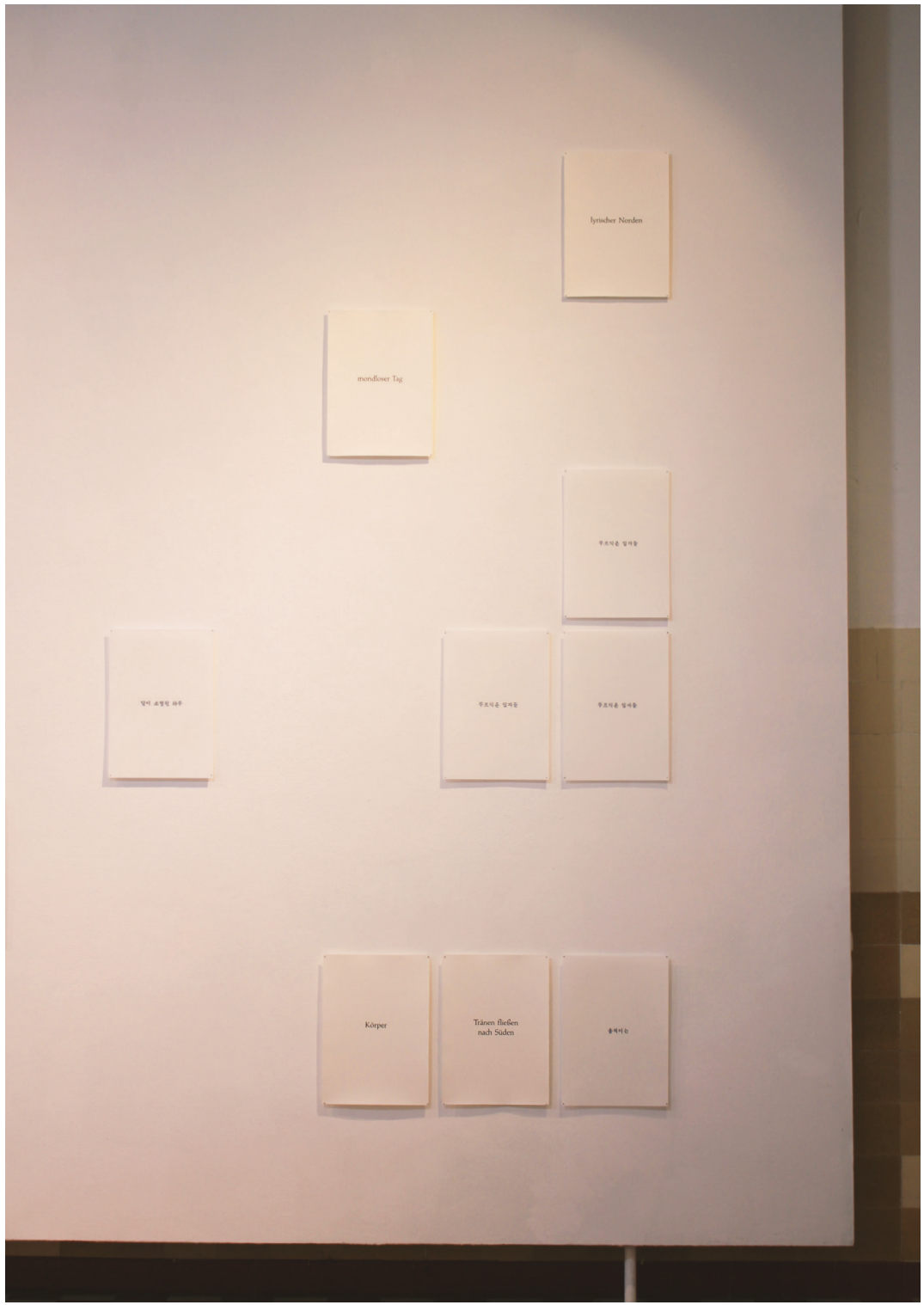

über die Diagonale
몸
경계에서

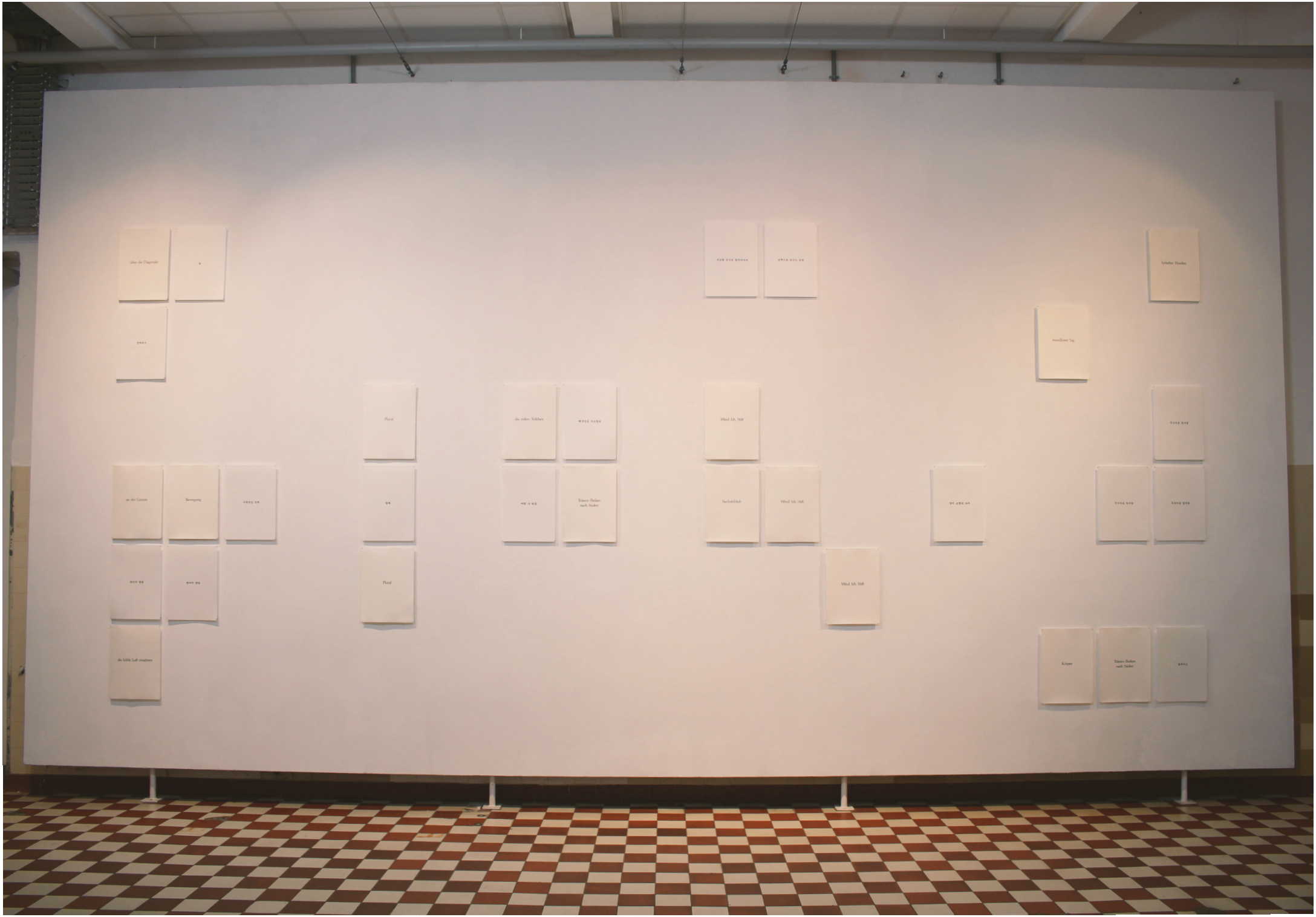

an der Grenze
Bewegung
서정적인 북쪽
언어의 방향
언어의 방향
die kühle Luft einatmen


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
mordloser Tag
Körper
Tränen fließen
nach Süden


über die Diagonale
Plural
die roten Teichen
Wind, Ich, Stift
Lyrischer Nutzlos
mondloser Tag
an der Grenze
Bewegung
Plural
Buchstäblich
Wind, Ich, Stift
Wind, Ich, Stift
die kühle Luft einatmen
Körper
Tränen fließen nach Süden


Wind. Ich. Stift
Wind. Ich. Stift
Wind. Ich. Stift

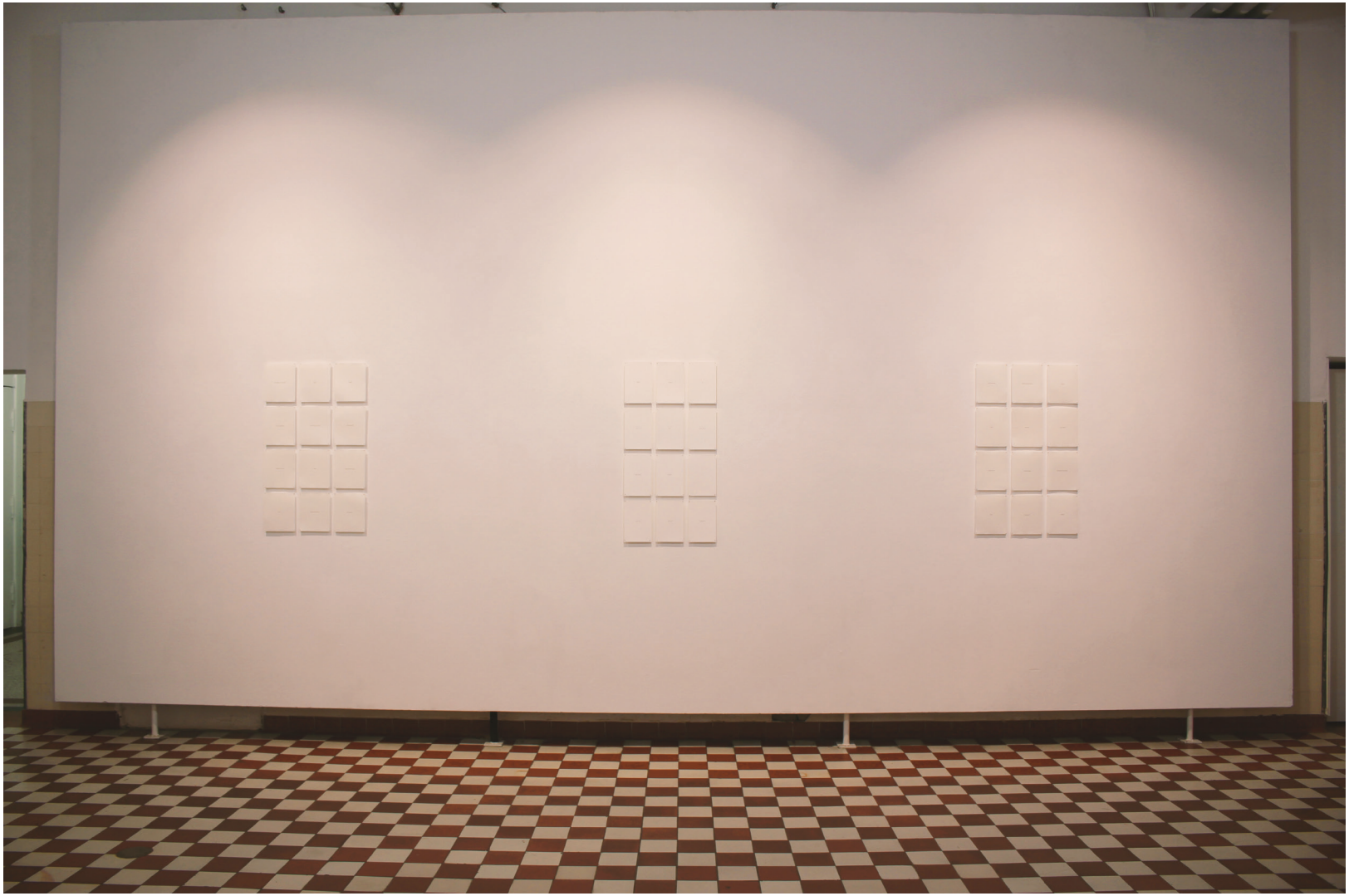
Movable metal type on paper and handmade paper

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

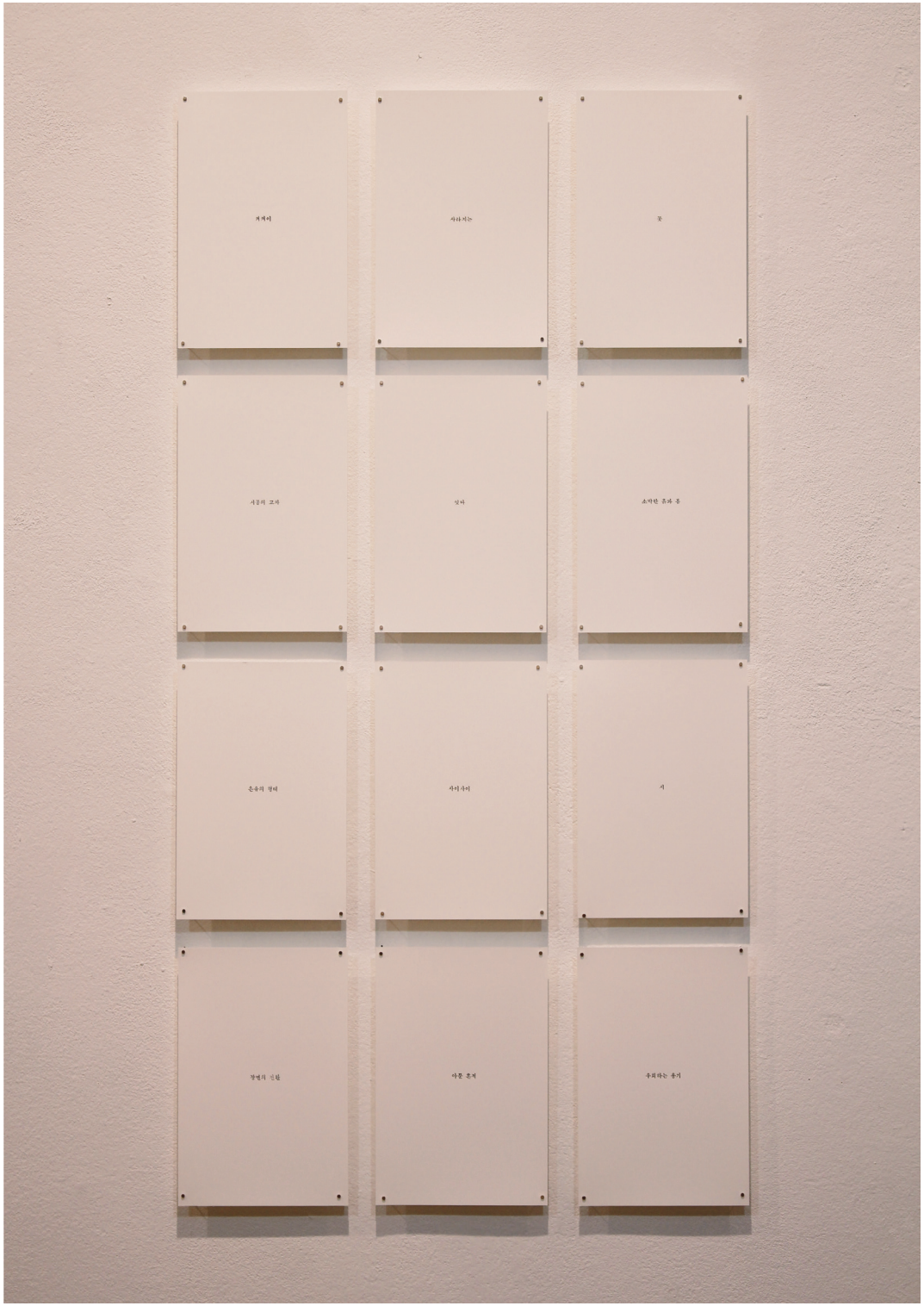
2–3. EPHEMERAL, 2024

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.

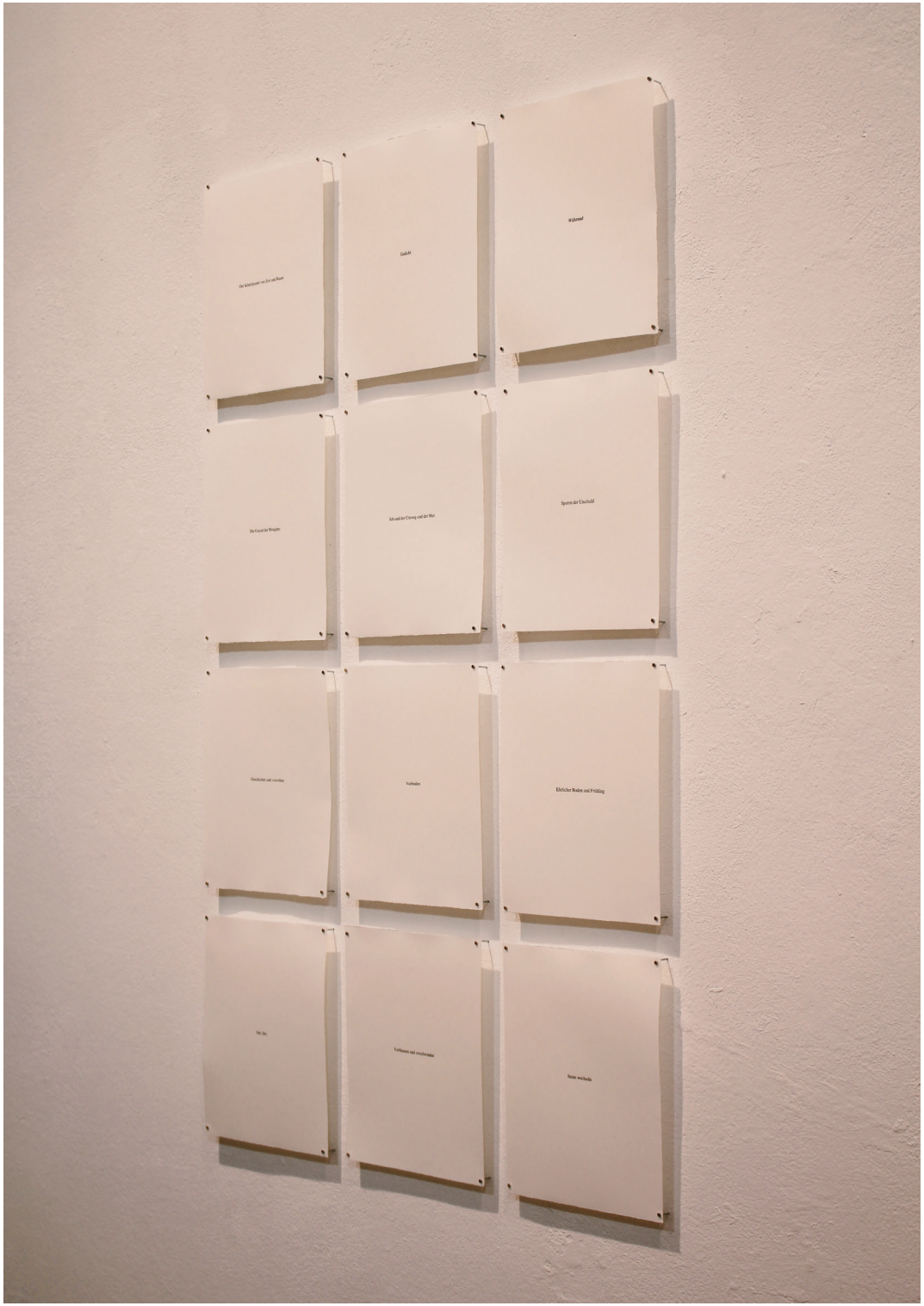
Ephemer/Ephemeral (2024) are produced in Dortmund, Germany, in collaboration with a print workshop. Each of the twenty-four works is typeset using a Linotype machine with the Times typeface at 12 pt and pressed on handmade paper using an Original Heidelberg Tiegel press.

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.



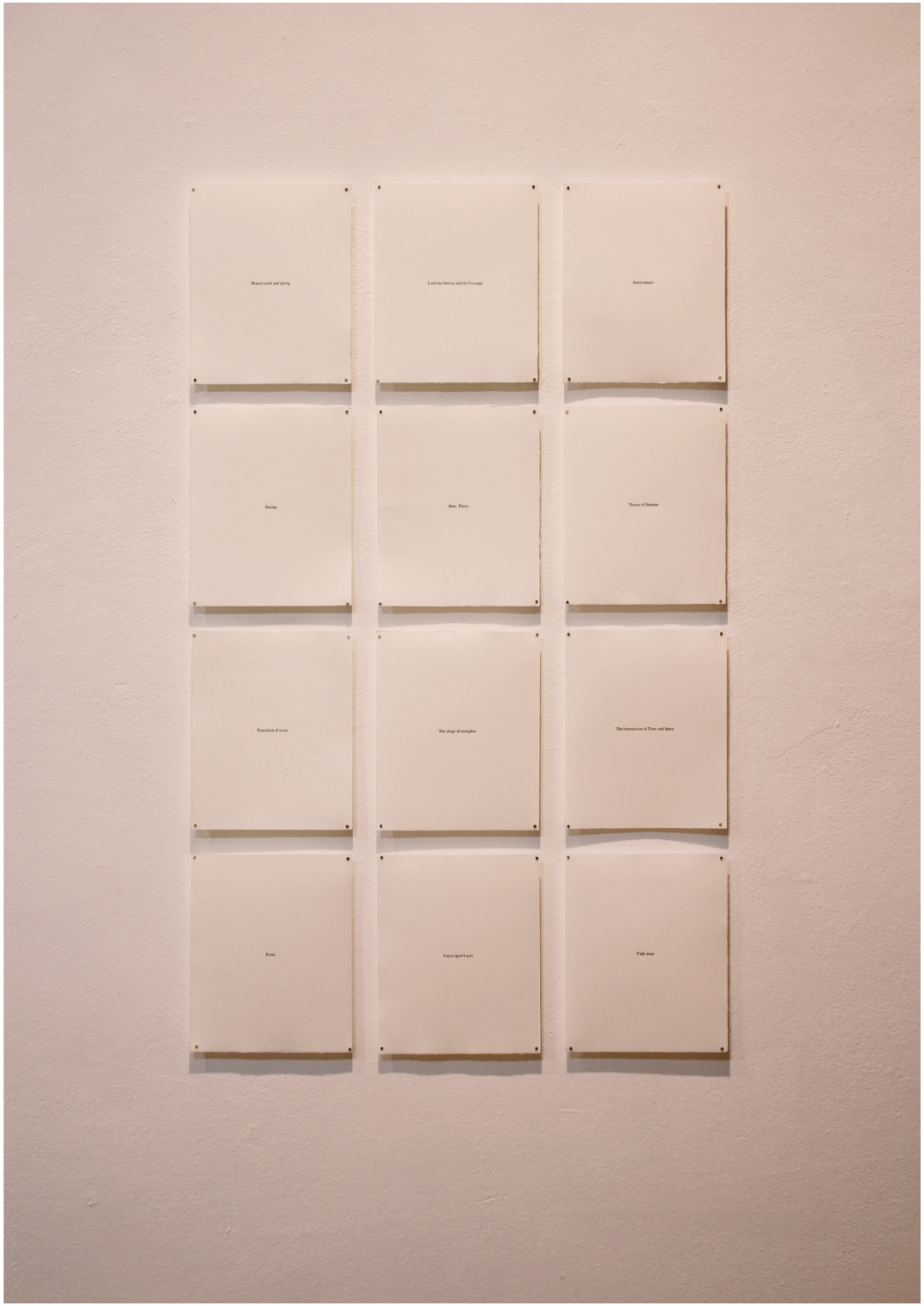


2-1. 덧없음의, 2023



2–2. EPHEMER, 2024


Ehrlicher Boden und Frühling



2–3. EPHEMERAL, 2024









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. 2.3 h × 8.5 w × 0.5 d cm



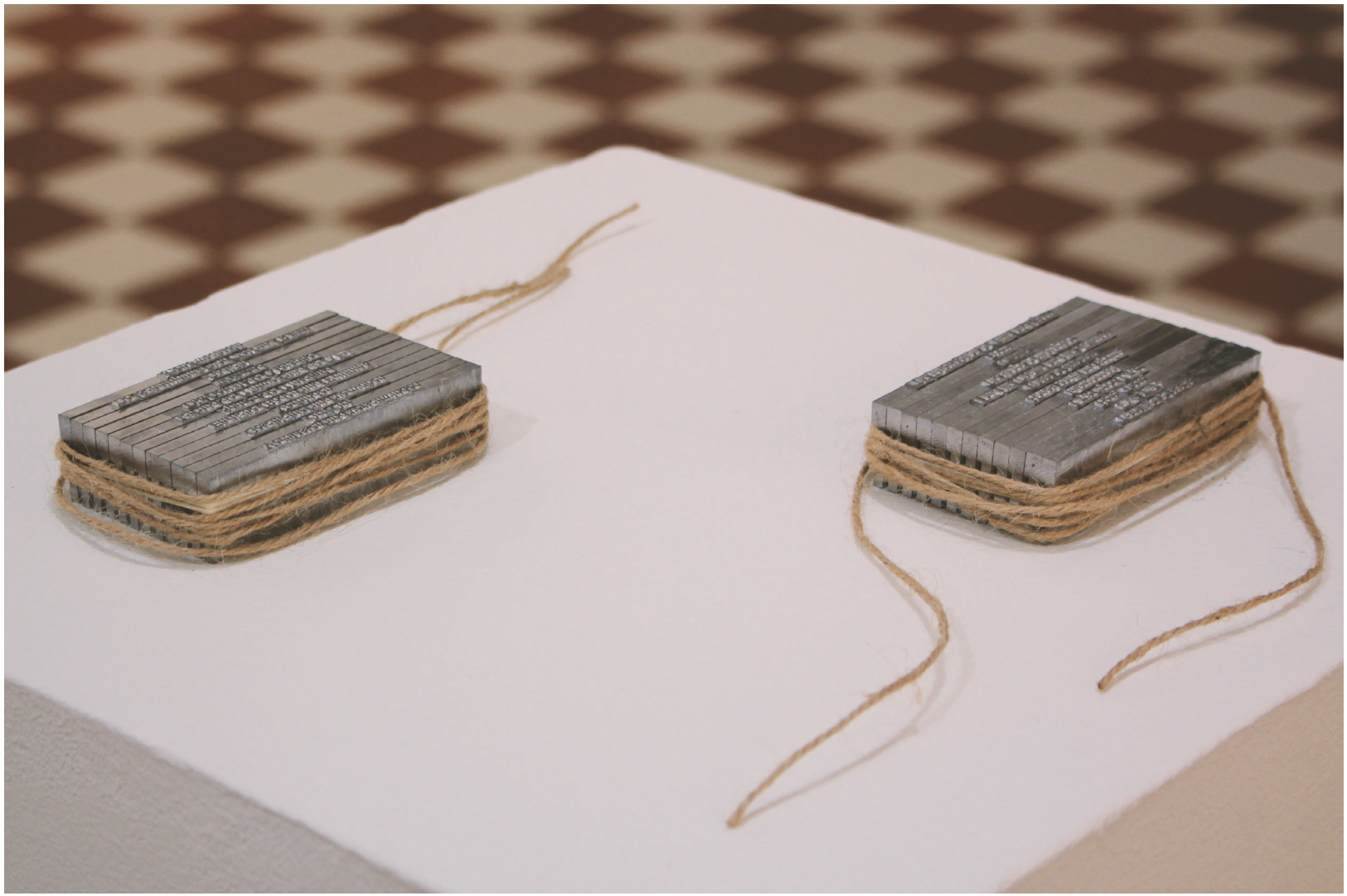
3–1. 덧없음의, 2023

Three lines of movable metal type, cast in Paju using the Choi Jeong-ho typeface at 4 pt 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 *Ephemeral* (2024), are displayed on a plinth.



Movable metal type on a plinth

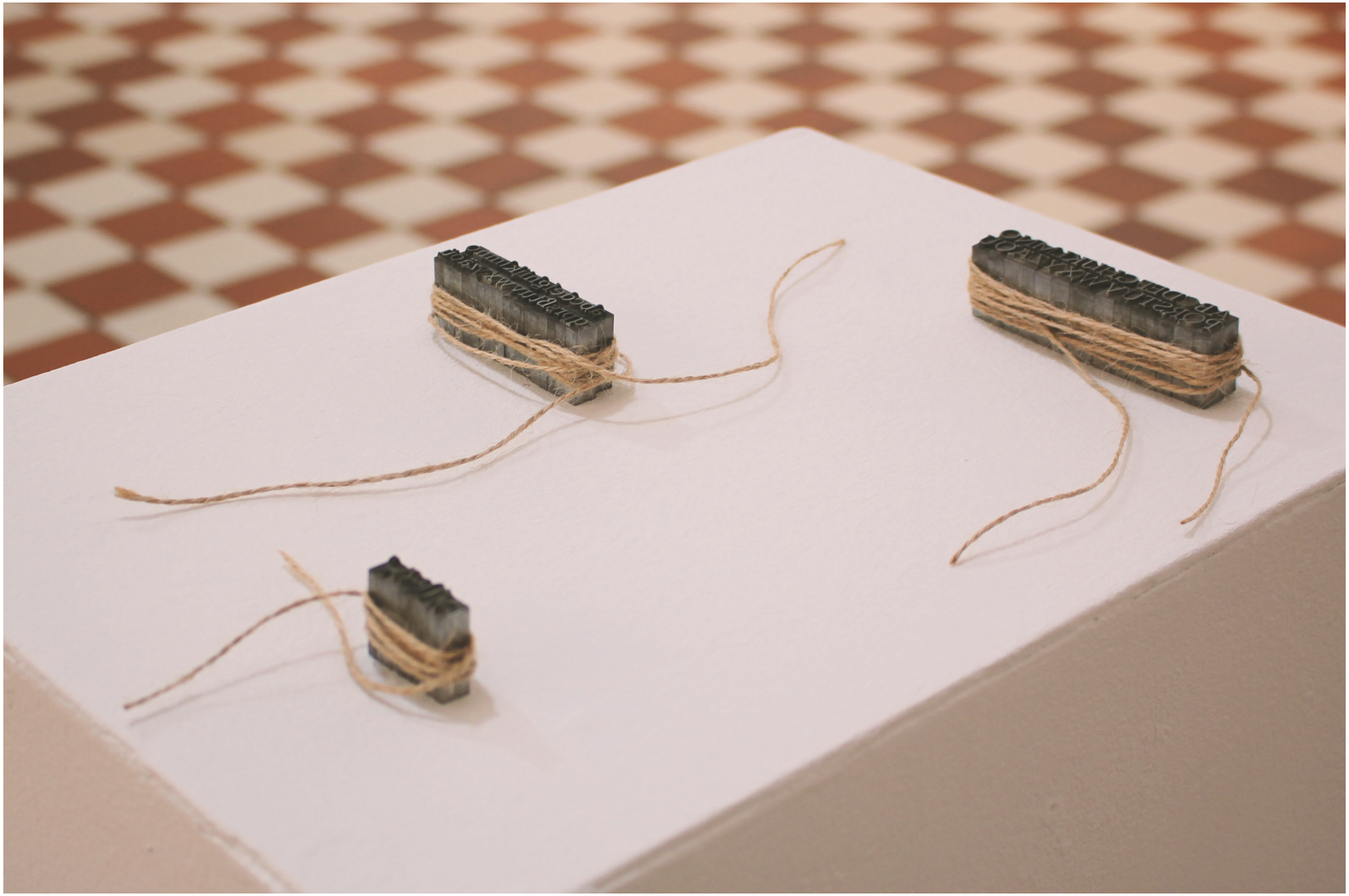
Typeface in Times, 12 pt, Cast with Linotype, arranged in 24 lines (two sets of 12)

Each line 2.2 h × 9.0 w × 0.4 d cm

Verbindungen und Verschiedenheiten
Ort Orte
Geschichtet und verwoben
Endliches Boden und Unendlichkeit
Verbinden und Trennen
Spuren der Umwelt und der Mut
Ich und der Gesamtkörper
Die Gestalt der Metapher
Wahrheit
Gestalt von Zeit und Raum
Der Schmutz von Spuren weichen

Transitions of space
Hello world
Here, There
Layer upon Layer
Interconnect
Honest earth and spring
Traces on Mountains
Land like Heaven and like Country
The shape of metaphor
Poem
The Interconnection of Trees and Spirits



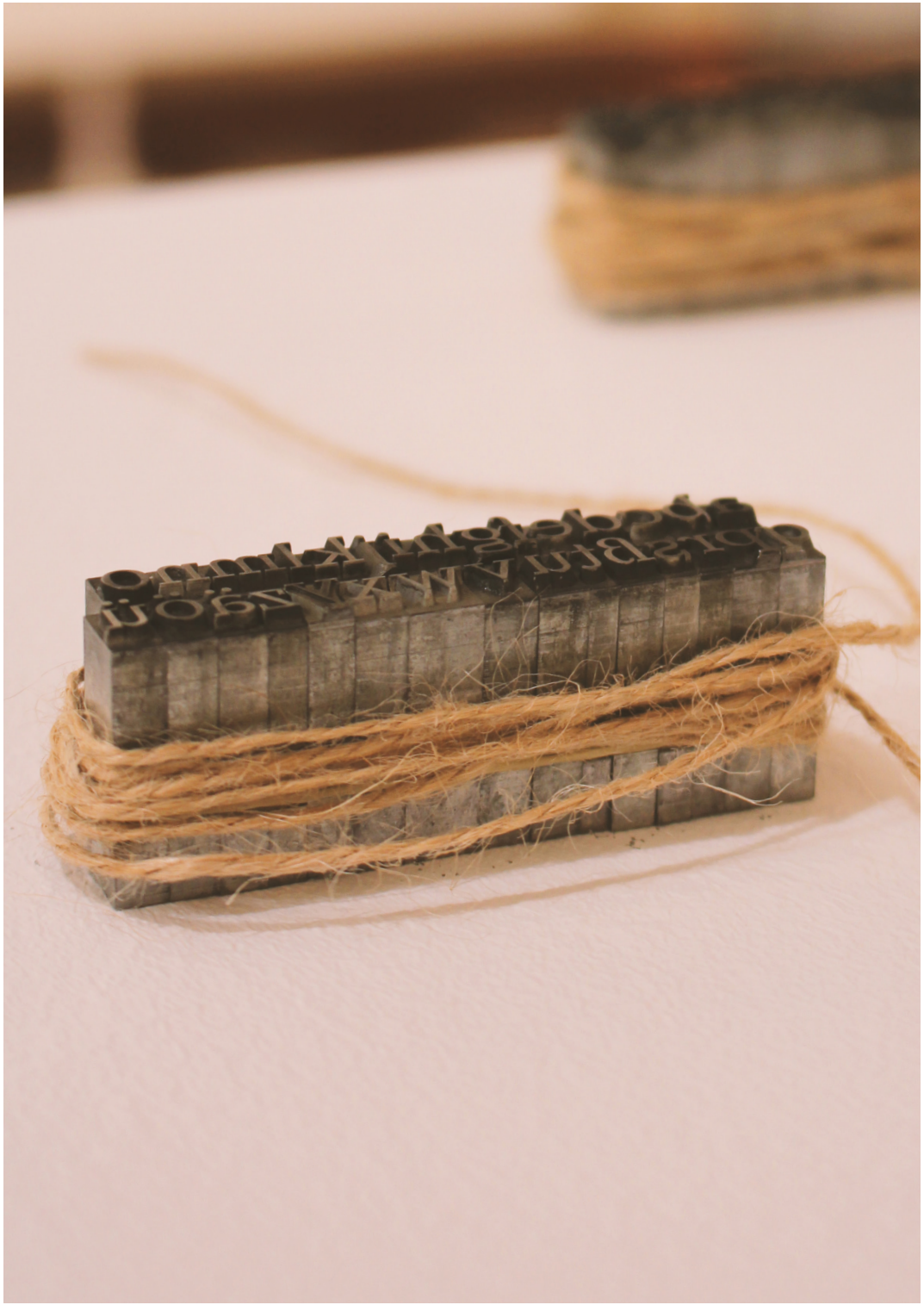


3–3. CANDIDA, 2024

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

ABCDEFGHIJKLMNO
PQRSTUVWXYZÄÖÜ







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

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.




des Windes
바람의
Das Buch zur Ausstellung
»Jikji. Gutenberg und die Brücke der Zeit«
Inter-historischer Dialog
Sung-Ho Jo
조 성 호



Kang, Myung-Kwan. 2014.
Die Geschichte von Büchern und Wissen im Joseon-Zeitalter. Seoul: Imagine 1000.

04

05









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

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.



GENESIS

In principio liber bresith quē nos genesim
st principio creauit deus celū diem⁹
r terram. Terra autem erat inanis et
uacua: r tenebre erāt sup faciē abissi
e spūs dñi ferebat sup aquas. Dixit
deus. Fiat lux. Et facta ē lux. Et vidit
deus lucem q̄ esset bona: r diuisit luce
a tenebris: appellauitq; lucem diem r
tenebras nocte. Factū; est uespe r
mane dies unus. Dixit q̄; deus. Fiat
firmamentū in medio aquar: r diui
de aquas ab aquis. Et fecit deus fir
mamentū: diuisitq; aquas que erāt
sub firmamento ab his q̄ erant sup
firmamentū r factū ē ita. Vocauit
deus firmamentū celū: r factū ē uespe
r mane dies secūd⁹. Dixit uero deus.
Congregent aque que sub celo sūt in
locū unū r appareat arida. Et factū ē
ita. Et uocauit deus aridam terram:
congregationesq; aquar appellauit
maria. Et vidit deus q̄ esset bonū: et
ait. Germinet terra herbā uirentem r
faciente semen: r lignū pomiferū faciēs
fructū iuxta genus suū: cui⁹ semen in
semetipso sit sup terrā. Et factū ē ita. Et
protulit terra herbā uirentē r faciente
semē iuxta genus suū: lignūq; faciēs
fructū r habēs unūquodq; seminē secūm
speciē suā. Et vidit deus q̄ esset bonū:
r factū est uespe r mane dies tertius.
Dixit quoq; deus. Fiant luminaria
in firmamento celi: r diuidāt diem ac
noctem: r sint in signa r tpa r dies r
annos: ut lucēāt in firmamento celi r
illuminēt terrā. Et factū ē ita. Fecit q̄;
deus duo luminaria magna: luminare
maius ut p̄esset diei: r luminare min⁹
ut p̄esset nocti: r stellas: r posuit eas in
firmamento celi ut lucerent super terrā: r
p̄esse diei ac nocti: r diuidere lucē
ac tenebras. Et vidit d⁹ q̄ esset bonū:
r factū ē uespe r mane dies quartus.
Dixit etiā d⁹. Producāt aque reptile
animē uiuentis: r uolatile super terrā
sub firmamento celi. Creauitq; deus cete
grandia: r omnē aīam uiuentē atq;
motabilē quā produxerāt aque i species
suas: r omne uolatile secūm genus suū.
Et vidit deus q̄ esset bonū: benedixitq;
eis dicens. Crescite r multiplicamini: r
replete aquas maris: auesq; multiplicen
tur super terrā. Et factū ē uespe r mane
dies quint⁹. Dixit quoq; deus. Pro
ducat terra aīam uiuentē in genere suo:
iumenta r reptilia: r bestias terre secūm
species suas. Factūq; ē ita. Et fecit d⁹
bestias terre iuxta species suas: iumen
ta r omne reptile terre i genere suo. Et
vidit deus q̄ esset bonū: et ait. Faci
mus hoīem ad ymaginē r similitudinē
nostrā: r presit piscibus maris: et uola
tilibus celi r bestiis uniūsq; terre: omni;
reptili q̄ mouetur i terra. Et creauit
deus hoīem ad ymaginē suā: ad ymaginē dei creauit illū: ma
sculū r femina creauit eos. Benedixit
q; illis deus: r ait. Crescite r multiplica
mini r replete terrā: et subiicite eā: et dñā
mini piscibus maris: et volatilibus cel
et uniuersis animātibus que mouent
super terrā. Dixitq; d⁹. Ecce dedi uobis
omnē herbā afferentē semen super terrā
et uniūsa lignā que habēt in semetipsis
semen genus suū: ut sint uobis i escā
r cunctis aīantibus terre: omnq; volucri
celi r uniuersis q̄ mouentur in terra: r i
quibus est anima uiuēs: ut habeāt ad
uescendū. Et factū est ita. Viditq; deus
cuncta que fecerat: r erāt valde bona.



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

名為智智能入覺不思議
乎古禪師常勸諸人莫學佛法但自無心去利根
人當時解脫鈍根人或三五年遠不過十年若不
悟去老僧當伏入黃泉
白雲和尚抄錄佛祖直指心體要節卷下

宣光七年丁巳七月　日　清州牧外興德
寺鐫字印施

施化
門人
釋衆
達濟

施主　比丘尼　妙德