

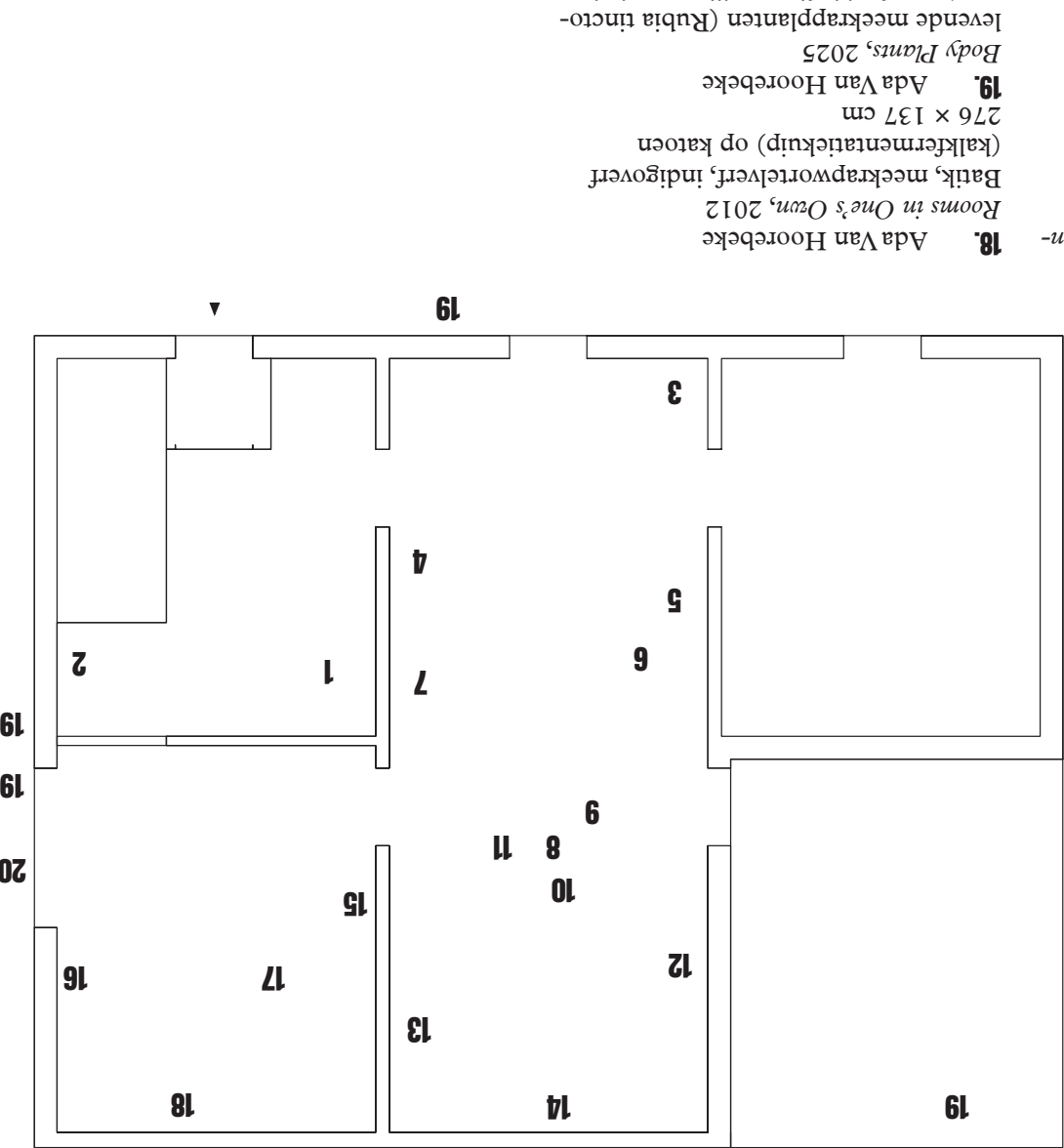
<i>it will come from below</i>	Exhibition text Karel Op 't Eynde	<i>it will come from below</i> was produced with the support of the Flemish Government, the City of Genk and the Embassy of the Netherlands in Belgium.	Wed.–Sun., 1–6 pm
Junghun Kim & Ada Van Hoorebeke	Production Stefanie De Bakker Stef Renard Rachel Daniëls		Schachtboklaan 11, 3600 Genk
June 22 nd –September 21 st , 2025			www.jester.be/en info@jester.be
Co-curators Karel Op 't Eynde Koi Persyn	Graphic Designer Benjamin McMillan	  	



- Ada Van Hoorebeke *Future Ey3 Fabric*, 2023
Wax and natural dyes on organic cotton, indigo (urine fermentation vat), pomegranate peels, rust
119 x 212 cm
- Junghun Kim *From the cells of the mother*, 2023
single-channel video, 22min 48sec
- Ada Van Hoorebeke *Madder Routines Display 1*, 2025
galvanised steel flower display, madder root dye and contactprint on cotton, various process related materials, glass, dried madder roots, dye, fish glue, video loops, fabric of the series *Madder Routines Reread* (2025)
variable dimensions
- Ada Van Hoorebeke *Madder Routines Display 2*, 2025
galvanised steel flower display, madder root dye and contact print on cotton, various process related materials, glass, roots, madder hydroculture, fabrics of the series *First Contact Readings* (2025).
Variable dimensions
- Ada Van Hoorebeke *Madder Routines Lingering Lab*, 2025
aluminum flower presentation table, madder root dye and contact print on cotton fabrics, water irrigation system, bamboo, sloped glass.
variable dimensions
- Ada Van Hoorebeke *Madder Routines Display 3*, 2025
galvanised steel flower display, madder root dye on cotton, various process related materials, dried madder roots, dye, fabric of the series *Madder Routines Reread* (2025).
variable dimensions
- Junghun Kim *Causality of extracting loaf of soil, cosmological soil as all species's soul*, 2023
pastel, watercolor, acrylic on canvas
220 x 160 cm
- Junghun Kim *Accumulating dilemmas through extracting planetary cells*, 2025
porcelain, ceramic pigments, metal pipe, motor, jute
variable dimensions

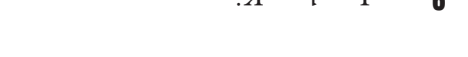
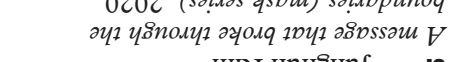
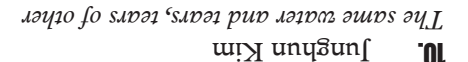
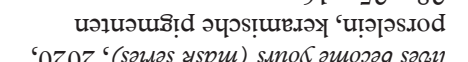
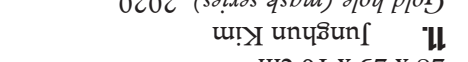
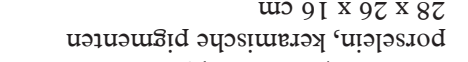
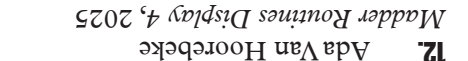
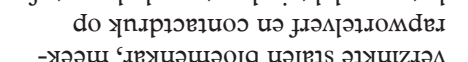
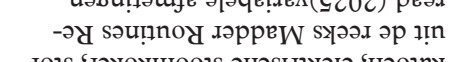
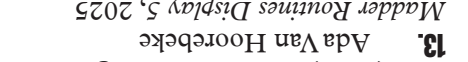
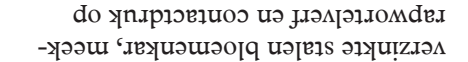
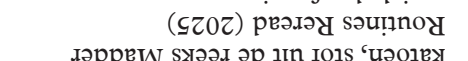
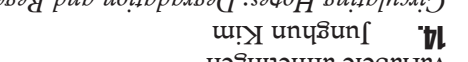
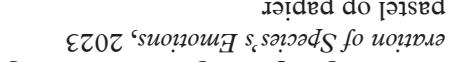
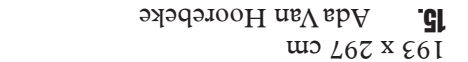
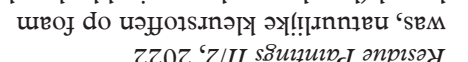
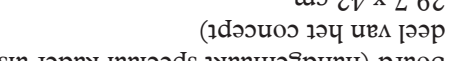
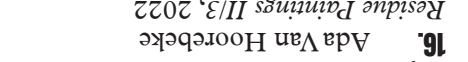
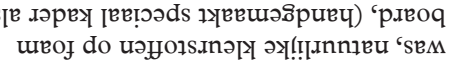
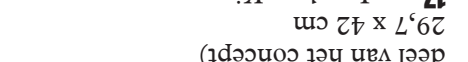
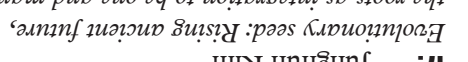
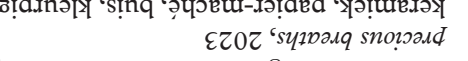
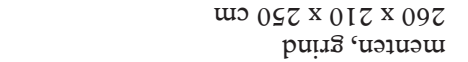
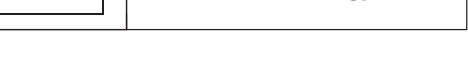
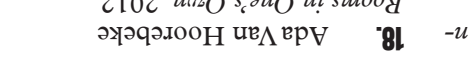
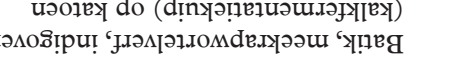
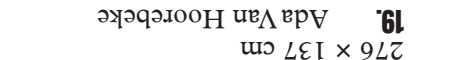
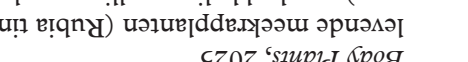
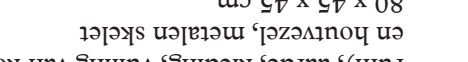
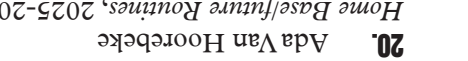
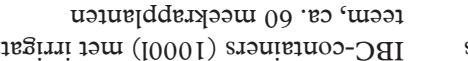
- Junghun Kim *A message that broke through the boundaries (mask series)*, 2020
porcelain, ceramic pigments
26 x 20 x 18cm
- Junghun Kim *the same water and tears, tears of other lives become yours (mask series)*, 2020
porcelain, ceramic pigments
28 x 25 x 16 cm
- Junghun Kim *Gold hole (mask series)*, 2020
porcelain, ceramic pigments
28 x 26 x 16cm
- Ada Van Hoorebeke *Madder Routines Display 4*, 2025
galvanised steel flower display, madder root dye and contactprint on cotton, electric steamer, fabric of the series *Madder Routines Reread* (2025)
variable dimensions
- Ada Van Hoorebeke *Madder Routines Display 5*, 2025
galvanised steel flower display, madder root dye and contactprint on cotton, fabric of the series *Madder Routines Reread* (2025)
variable dimensions
- Junghun Kim *Circulating Hopes: Degradation and Regeneration of Species's Emotions*, 2023
pastel on paper
193 x 297cm
- Ada Van Hoorebeke Residue Paintings II/2, 2022
wax, natural dyes on foam board (hand made special frame as part of the concept)
29,7 x 42 cm
- Ada Van Hoorebeke *Residue Paintings II/3*, 2022
wax, natural dyes on foam board, (hand made special frame as part of the concept)
29,7 x 42 cm
- Junghun Kim *Evolutionary seed: Rising ancient future, the roots as integration to be one and many precious breaths*, 2023
ceramic, paper mache, pipe, color pigments, gravel.
260 x 210 x 250cm

- Ada Van Hoorebeke *Rooms in One's Own*, 2012
Batik, madder root dye, indigo dye (chalk-fermentation vat) on cotton.
276 × 137 cm
- Ada Van Hoorebeke *Body Plants*, 2025
living madder plants (Rubia tinctorum), earth, apparel, coconut and wood fiber filling, metal skeleton.
80 x 45 x 45 cm
- Ada Van Hoorebeke *Home Base/future Routines*, 2025-2026
IBC-containers (1000l) with irrigation system, ca. 60 madder plants
variable dimensions

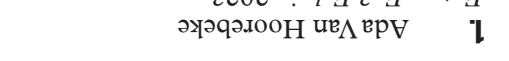
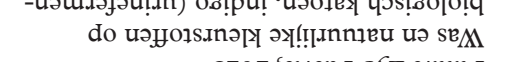
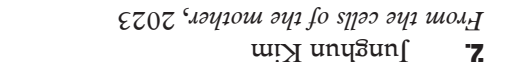
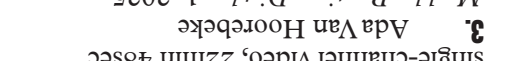
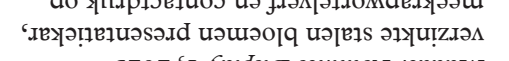
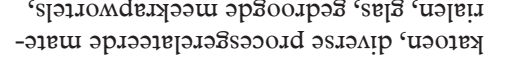
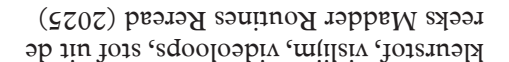
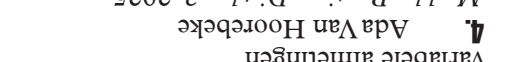
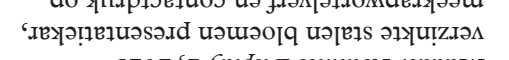
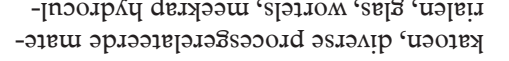
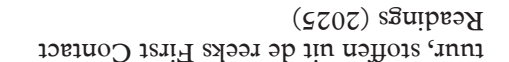
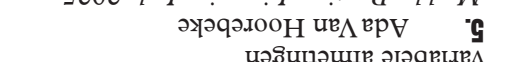
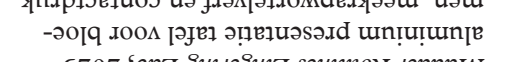
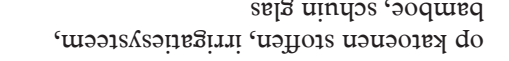
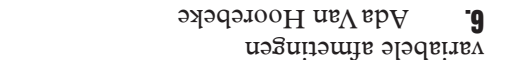
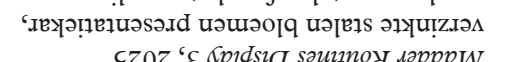
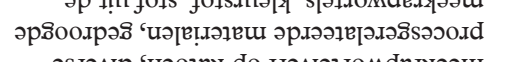
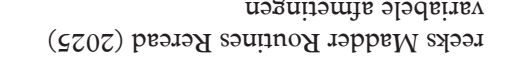
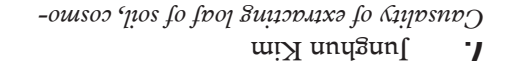
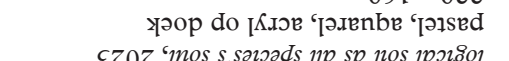
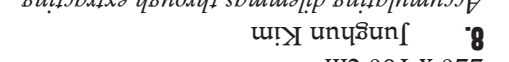
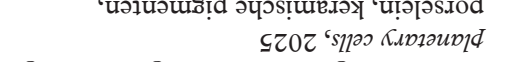
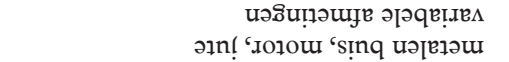


1	Ada Van Hoorebeke <i>Future Ey3 Fabric</i> , 2023 single-channel video, 22min 48sec	2	Junghun Kim <i>From the cells of the mother</i> , 2023 pastel, watercolor, acrylic on canvas 220 x 160 cm	3	Ada Van Hoorebeke <i>Madder Routines Display 1</i> , 2025 aluminum flower presentation table, madder root dye and contact print on cotton fabrics, water irrigation system, bamboo, sloped glass. variable dimensions	4	Ada Van Hoorebeke <i>Madder Routines Display 2</i> , 2025 galvanised steel flower display, madder root dye on cotton, various process related materials, dried madder roots, dye, fabric of the series <i>Madder Routines Reread</i> (2025). variable dimensions	5	Ada Van Hoorebeke <i>Madder Routines Lingering Lab</i> , 2025 aluminum presentation tafel voor bloemen, meckrapwortelverf en contactdruk op katoenen stoffen, irrigatiesysteem, bamboe, schuin glas variabele afmetingen	6	Ada Van Hoorebeke <i>Madder Routines Display 3</i> , 2025 verzinkte stalen bloemen presentatiekar, meekrapwortelverf op katoen, diverse procesgerelateerde materialen, gedroogde meekrapwortels, kleurstof, stof uit de reeks Madder Routines Reread (2025) variabele afmetingen	7	Junghun Kim <i>Causality of extracting loaf of soil, cosmological soil as all species's soul</i> , 2023 pastel, aquarel, acryl op doek 220 x 160 cm	8	Junghun Kim <i>Accumulating dilemmas through extracting planetary cells</i> , 2025 keramiek, papier-maché, buis, kleurpigmenten, grind 260 x 210 x 250 cm	9	Junghun Kim <i>A message that broke through the boundaries (mask series)</i> , 2020 porselein, keramische pigmenten 26 x 20 x 18 cm	10	Junghun Kim <i>The same water and tears, tears of other lives become yours (mask series)</i> , 2020 porselein, keramische pigmenten 28 x 25 x 16 cm	11	Junghun Kim <i>Gold hole (mask series)</i> , 2020 porselein, keramische pigmenten 28 x 26 x 16 cm	12	Ada Van Hoorebeke <i>Madder Routines Display 4</i> , 2025 verzinkte stalen bloemenkar, meekrapwortelverf en contactdruk op katoen, elektrische stoomkoker, stof uit de reeks Madder Routines Reread (2025)variabele afmetingen	13	Ada Van Hoorebeke <i>Madder Routines Display 5</i> , 2025 verzinkte stalen bloemenkar, meekrapwortelverf en contactdruk op katoen, diverse procesgerelateerde materialen, gedroogde meekrapwortels, kleurstof, stof uit de reeks Madder Routines Reread (2025) variabele afmetingen	14	Junghun Kim <i>Circulating Hopes: Degradation and Regeneration of Species's Emotions</i> , 2023 pastel op papier 193 x 297 cm	15	Ada Van Hoorebeke <i>Residue Paintings II/2</i> , 2022 (kalifermentatiekuip) op katoen 276 x 137 cm	16	Ada Van Hoorebeke <i>Residue Paintings II/3</i> , 2022 was, natuurlijke kleurstoffen op foam board, (handgemaakt speciaal kader als deel van het concept) 29,7 x 42 cm	17	Junghun Kim <i>Evolutionary seed: Rising ancient future, the roots as integration to be one and many precious breaths</i> , 2023 keramiek, papier-maché, buis, kleurpigmenten, grind 260 x 210 x 250 cm	18	Junghun Kim <i>Rooms in One's Own</i> , 2012 Batik, meekrapwortelverf, indigovert (kalifermentatiekuip) op katoen 276 x 137 cm	19	Ada Van Hoorebeke <i>Body Plants</i> , 2025 levende meekrapplanten (Rubia tinctorum), aarde, kleding, vulling van kokosrum, en houtvezel, metalen skelet 29,7 x 42 cm	20	Ada Van Hoorebeke <i>Home Base/future Routines</i> , 2025-2026 IBC-containers (1000l) met irrigatiesysteem, ca. 60 meekrapplanten variabele afmetingen
1	Ada Van Hoorebeke <i>Future Ey3 Fabric</i> , 2023 single-channel video, 22min 48sec	2	Junghun Kim <i>From the cells of the mother</i> , 2023 pastel, watercolor, acrylic on canvas 220 x 160 cm	3	Ada Van Hoorebeke <i>Madder Routines Display 1</i> , 2025 aluminum flower presentation table, madder root dye and contact print on cotton fabrics, water irrigation system, bamboo, sloped glass. variable dimensions	4	Ada Van Hoorebeke <i>Madder Routines Display 2</i> , 2025 galvanised steel flower display, madder root dye on cotton, various process related materials, dried madder roots, dye, fabric of the series <i>Madder Routines Reread</i> (2025). variable dimensions	5	Ada Van Hoorebeke <i>Madder Routines Lingering Lab</i> , 2025 aluminum presentation table for flowers, meekrapwortelverf and contact print on cotton fabrics, water irrigation system, bamboo, sloped glass. variable dimensions	6	Ada Van Hoorebeke <i>Madder Routines Display 3</i> , 2025 galvanised steel flower display, madder root dye and contact print on cotton, various process related materials, glass, roots, madder hydroculture, fabrics of the series <i>First Contact Readings</i> (2025). Variable dimensions	7	Junghun Kim <i>Causality of extracting loaf of soil, cosmological soil as all species's soul</i> , 2023 pastel, aquarel, acryl op doek 220 x 160 cm	8	Junghun Kim <i>Accumulating dilemmas through extracting planetary cells</i> , 2025 keramiek, papier-maché, buis, kleurpigmenten, grind 260 x 210 x 250 cm	9	Junghun Kim <i>A message that broke through the boundaries (mask series)</i> , 2020 porcelain, ceramic pigments, metal pipe, motor, jute variable dimensions	10	Junghun Kim <i>The same water and tears, tears of other lives become yours (mask series)</i> , 2020 porcelain, ceramic pigments, metal pipe, motor, jute variable dimensions	11	Junghun Kim <i>Gold hole (mask series)</i> , 2020 porcelain, ceramic pigments, metal pipe, motor, jute variable dimensions	12	Ada Van Hoorebeke <i>Residue Paintings II/2</i> , 2022 wax, natural dyes on foam board, (hand made special frame as part of the concept) 29,7 x 42 cm	13	Ada Van Hoorebeke <i>Residue Paintings II/3</i> , 2022 wax, natural dyes on foam board, (hand made special frame as part of the concept) 29,7 x 42 cm	14	Junghun Kim <i>Evolutionary seed: Rising ancient future, the roots as integration to be one and many precious breaths</i> , 2023 ceramic, paper mache, pipe, color pigments, gravel. 260 x 210 x 250cm	15	Junghun Kim <i>the same water and tears, tears of other lives become yours (mask series)</i> , 2020 porcelain, ceramic pigments 26 x 20 x 18cm	16	Ada Van Hoorebeke <i>Body Plants</i> , 2025 living madder plants (Rubia tinctorum), earth, apparel, coconut and wood fiber filling, metal skeleton. 80 x 45 x 45 cm	17	Ada Van Hoorebeke <i>Home Base/future Routines</i> , 2025-2026 IBC-containers (1000l) met irrigatiesysteem, ca. 60 meekrapplanten variabele afmetingen	18	Ada Van Hoorebeke <i>Rooms in One's Own</i> , 2012 Batik, madder root dye, indigo dye (chalk-fermentation vat) on cotton. 276 × 137 cm	19	Ada Van Hoorebeke <i>Madder Routines Display 4</i> , 2025 galvanised steel flower display, madder root dye and contactprint on cotton, electric steamer, fabric of the series <i>Madder Routines Reread</i> (2025) variable dimensions	20	Junghun Kim <i>A message that broke through the boundaries (mask series)</i> , 2020 porcelain, ceramic pigments, metal pipe, motor, jute variable dimensions

Woe–Zon, 13:00–18:00



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it will come from below

Junghun Kim & Ada Van Hoorebeke

Tentoonstelling
22 jun–21 sep, 2025

Schachtboklaan 11, 3600 Genk
Woe–Zon, 13:00–18:00

vorm aan het licht die uiteenvalt in hybride morfo-

logieën: ledematen, botten en botanische structuren

smelten samen tot een lichaam dat gebaart naar de

genezing van wat er onder ligt.

Ada Van Hoorebeke creëert textiel en instal-

laties waarbij kleurstofplanten worden gekweekt en

verwerkt. Haar praktisch kan worden gelezen als een

levend laboratorium, waarin de complexiteit van de

natuur en haar overleving door transformatie worden

omarmd. Als eerste gebaar in de tentoonstellings-

ruimte presenteert Van hoorebeke *Future Ey3 Fabric*

(2023), een textielwerk dat ze een universum noemt

dat buigbaar, vouwbaar en rekbaar is. Dit werk toont

tekeningen gemaakt met natuurlijke kleurstoffen,

die een speculatieve taal uitbeelden van wezens die

zouden arriveren nadat de mens al lang verdwenen

is. Voor *it will come from below* ontwikkelde ze *Madder*

Routines (2025), een werk dat de meekrapplaat, die

historisch begeerd werd omwille van het alizarinerode

pigment in zijn wortels, als protagonist inzet. Een

nieuwe generatie van deze soort heeft zich voorrige-

plant en bevolkt nu de Jester site, terwijl een vorige

generatie een delicate afdruk van haar ondergrondse

netwerken op textiel heeft achtergelaten.

De werken van Kim en Van Hoorebeke active-

ren kleurstofplanten, keramiek, sculpturen, textiele

werken en performatieve video, en leggen verbanden

tussen metabolische processen, planetaire zorg, ex-

tractiepolitiek en belichaamde weerbaarheid.

De tentoonstellingsruimte zelf wordt gepresen-

teerd als een levend lichaam dat ademt en pulseert,

en waar de kringloop van regeneratie tastbaar wordt

gemaakt. Schrijfver Susan Griffin's stelling dat “het li-

chaam een landschap is” fungeert als een conceptuele

lens waardoor zorg, verval en regeneratie worden her-

overwogen. De tentoonstelling presenteert het indus-

triële verleden van deze locatie niet als een afgesloten

hoofdstuk, maar laat de weerklank ervan horen en

suggerert dat wat zich beneden bevindt nog steeds

klopend van leven is.

Introductie door Karel Op 't Eynde

Jester presenteert met trots *it will come from below*,

een duotentoonstelling van Ada Van Hoorebeke

(°1982, BE) en Junghun Kim (°1991, SK). *it will*

come from below is géént op de gelaaagde geschiedenis

van de voormalige steenkoollmijn, waar sporen van

het industriële verleden op materiele en symbolische

wijze verankerd zijn in de omgeving. De nabijgelegen

tertil, die zichtbaar is vanuit de tentoonstellingsruim-

te, fungeert als geografisch en conceptueel anker-

punt waarbij het landschap wordt benaderd als een

lichaam, en op zijn beurt het lichaam als een land-

schap. Door dit landmerk zowel als een litteken als

een voedingsbodem te zien, bevraagt *it will come from*

below hoe landschappen trauma's metaboliseren en

hoe lichamen—zowel menselijke als niet-menselijke—

zich aanpassen, overleven en helén binnen veranderde

ecologische systemen.

Het werk van Junghun Kim onderzoekt de diep-

gaande impact van economische en technologische

voortgang op humanitaire vraagstukken. Zijn werk

fungeert als een activeringssysteem waarin poëtische,

spirituele en speculatieve gebaren blootleggen wat

door antropocentrische perspectieven over het hoofd

wordt gezien. Bij het binnengaan van de tentoon-

stelling presenteert Kim *From the cells of the mother*

(2023), een performatief videowerk dat de kunstenaar

toont terwijl hij kritisch reflecteert over de uitputten-

de exploitatie van onze planeet, met een specifieke

focus op ecologische trauma's, gemeenschappen en

emoties. Het is een oproep tot actie, een pleidooi om

de relatie met de aarde en haar bewoners te her-

overwegen. Bij Jester ontwikkelde Kim *Accumulating*

dilemmas through extracting planetary cells (2025),

een sculpturale installatie die in gesprek gaat met de

opgravingen die op deze plek plaatsvinden, waarbij

wat wordt gezien als een toevluchtsoord wordt om-

gevormd tot levende cellen van een groter geheel.

Terwijl de ondergrondse lopen metaforisch worden

de tentoonstellingsruimte lopen metaforisch worden

geopend, brengt het werk een grote machinaachtinge

Introduction by Karel Op 't Eynde

Jester proudly presents *it will come from below*, a duo

exhibition by Ada Van Hoorebeke (°1982, BE) and

Junghun Kim (°1991, SK). *it will come from below* res-

onates with the layered histories of the former mining

site, where traces of the industrial past remain mate-

rially and symbolically embedded in the environment.

The nearby slag heap, which is visible from the exhi-

bition space, acts as the geographic and conceptual

anchor point, approaching the landscape as a body,

and in turn, the body as a landscape. Viewing this

landmark as both a scar and seedbed, *it will come from*

below questions how landscapes metabolize trauma,

and how bodies—whether human or non-human—

adapt, persist, and heal within altered ecologies.

Junghun Kim's practice interrogates the pro-

found impact of economic and technological pro-

gress on humanitarian concerns. His work operates

as an activation system where poetic, spiritual, and

speculative gestures expose what is often overlooked

by anthropocentric perspectives. When entering the

exhibition, Kim presents *From the cells of the mother*

(2023), a performative video work that shows the

artist practicing a critical reflection on the extractive

development of our planet, with a specific focus on

ecological trauma, communities, and emotions. It's

a call to action, a plea to reconsider relationships

with the Earth and its inhabitants. At Jester, Kim

developed *Accumulating dilemmas through extracting*

planetary cells (2025), a sculptural installation that

converses with the excavations practiced on this site,

reframing what is seen as resource into living cells of

a larger whole. While metaphorically opening up the

subterranean tunnels that still run beneath the exhi-

bition space, the work unearths a large machine-like

form that fractures into hybrid morphologies: limbs,

it will come from below

Schachtboklaan 11, 3600 Genk

Wed–Sun, 13:00–18:00

Junghun Kim & Ada Van Hoorebeke

Exhibition

Jun 22–Sep 21, 2025

bones, and botanical structures merge into a body that gestures toward the healing of what lies below.

Ada Van Hoorebeke creates fabrics and installations involving the growing and processing of dye plants. Her practice can be read as a living laboratory, embracing nature's complexity and resilience through transformation. As a first gesture in the exhibition space, Van hoorebeke presents *Future Ey3 Fabric* (2023), a textile work she refers to as a universe that is bendable, foldable, and stretchable. This work shows drawings made with natural dyes, depicting a speculative language of beings that might arrive after humans are long gone. For *it will come from below*, she developed *Madder Routines* (2025), a work that frames the madder plant—historically coveted for the alizarin red pigment in its roots—as its protagonist. A new generation of this species has been propagated and now populates the Jester site, while an older generation has left a delicate imprint of its underground networks on textile.

Works by Kim and Van Hoorebeke activate dye plants, ceramics, sculptural devices, textile works, and performance-based video, tracing connections between metabolic processes, planetary care, extraction politics and embodied resilience

The exhibition space itself is presented as a living body that breathes and pulses, and where cycles of regeneration are made tangible. Writer Susan Griffin's reflection that “the body is a landscape” acts as a conceptual lens through which care, decay, and regeneration are reconsidered. Rather than presenting the industrial past of this site as a closed chapter, the exhibition listens to its reverberations, suggesting that what lies below still pulses with life.