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Otobong Nkanga Kicsy Abreu Stable Beau Disundi Angyvir Padilla

Embracing Grounds

11 January - 28 February 2026

OPENING : Sunday 11th January 2026, 2pm-7pm



Otobong Nkanga, *Inyang*, 2025

Since the late 1990s, Otobong Nkanga (born in 1974 in Kano, Nigeria, and now based in Antwerp, Belgium) has been using multiple media to explore our relationship with the earth and its natural resources, as well as the body's relationship with the environment and space.

Her multidisciplinary practice, which includes drawings, paintings, poetry, ceramic, glass, and wood sculptures, texts, sound pieces, and performances, has resulted in a powerful and poetic body of work that focuses on ecology and the economic, social, and cultural use of our resources. With the precision of a cartographer, the artist invites us to observe the underside of our reality and reflect on the intimate repercussions of politics. The notion of stratum is central to her work and draws our attention to the way our bodies inhabit territories, how they traverse and transform them, and are themselves transformed. The artist weaves links between human beings and landscapes through networks and constellations that explore the restorative potential of natural and relational systems.

For her third exhibition at Galerie In Situ - fabienne leclerc, Otobong Nkanga wanted to invite three young artists whose very distinct practices engage in dialogue with her own works, around common themes that question our complex relationship with the earth and the way we inhabit it. The decision to display the works in a very open manner allows for fluid movement between them and encourages dialogue.

Kicsy Abreu Stable (born in Havana, Cuba, in 1992) develops a practice at the intersection of architecture, sculpture, and drawing. Abreu Stable's work explores the complex relationship between human beings, the places they live, and the environments that surround them, revealing the latent narratives buried within these living spaces. With a background in architecture, she remains drawn to spatial storytelling, both as a physical experience and as a metaphorical exploration. Her work explores themes of loss, memory, atmosphere, and time, aspiring to create works where the revealed meets the hidden, and presence merges with absence. With layered narratives and recounted memories, the artist invites visitors into a dialogue between what is visible and obvious and what is remembered and forgotten.

Beau Disundi (born in Kinshasa, Democratic Republic of Congo, in 1993) explores world history through intimate and personal perspectives. His multidisciplinary practice, which encompasses sculpture, drawing, and installation, gives form to the visible and invisible impacts of globalization on identity, culture, and the environment. Disundi's approach follows the traces of trade, memory, and power inscribed in material history. For him, the consumption of cod in Africa (fished much further north but imported since the 14th century) is an endless subject of study for questioning the perpetuation of capitalism and globalization. From recycled makayabu (cod) packaging, which he paints on, to large-scale metal structures, his works construct layers of poetic and critical landscapes where past and present meet. The superimposition of different natural environments, entirely in dry pastel, functions as long stories that additionally evoke cultural identities, personal and collective narratives, economic interdependence, neocolonialism, capitalism, and globalization.

Angyvir Padilla (born in Caracas, Venezuela, in 1987) embraces a variety of disciplines and mediums, including sculpture, performance, photography, video, and sound. Inspired by the experience of uprooting, the artist transcends simple objects to create narratives in perpetual motion, abolishing the boundaries between past and present, imaginary and real, ephemeral and tangible. The notion of “home” is a recurring theme in her installations—a space that is both familiar and strange, impossible to capture in a single image or phrase. Fascinated by the concept of uprooting, Padilla studies the symbolic and ritualistic meaning of flowers and plants found in her grandmother’s garden in Le Tigre, Venezuela. She weaves connections between flowers and her personal family stories, particularly in the way they re-root themselves after leaving a familiar environment.