

Temitayo Ogunbiyi

*You will have revelations along felled
branches and longer roots/routes*

With attention to the healing capacities of plants that are considered local to Chicago or, Lagos, Nigeria, the artist's city of residence, Temitayo Ogunbiyi brings to The Arts Club of Chicago a gathering of botanical drawings and paintings, a singular sculptural work, and a newly commissioned installation for the garden entitled *You will count those whose names you may never know (abacus)*. Drawn on herbarium paper or painted upon found fabric, Ogunbiyi's botanical studies merge the vocabulary of plant life with that of hair textures and are sometimes captioned with linguistic plays. These layers of reference point toward Ogunbiyi's existence between places and her interest in cultural and geographic translation. The exhibition's display strategy employs vintage used furniture as framing devices to honor the value of recirculation in lieu of waste. Similarly, the sculptural elements placed in the gallery and outside are cast from found Nigerian plumbing fixtures like faucets or handles. They take the form of grinding stones, a traditional tool still used in many Nigerian kitchens for the purpose of pureeing vegetables. The exhibition's title continues the artist's frequent use of "you will," drawing from the speaking habits of Nigerians whose intention is to bestow promise with such phrasing. The branches, roots, and routes in this example suggest pathways that may be interrupted or indirect, honoring ancestry, but that can ultimately lead toward deeper knowing.

Temitayo Ogunbiyi enfoca su atención en las propiedades curativas de las plantas consideradas autóctonas en Chicago o Lagos, Nigeria, ciudad de residencia de la artista, y presenta en el Arts Club de Chicago una colección de dibujos y pinturas botánicas, una escultura singular y una instalación recién encargada para el jardín titulada *Contarás a aquellos cuyos nombres quizás nunca conozcas (ábaco)*. Dibujados sobre papel de herbario o pintados sobre tela encontrada, los estudios botánicos de Ogunbiyi fusionan el vocabulario de la vida vegetal con el de las texturas del cabello y, en ocasiones, van subtítulos con juegos lingüísticos. Estas capas de referencias apuntan a la existencia de Ogunbiyi repartida entre diversos lugares y a su interés por la traducción cultural y geográfica. La estrategia de presentación emplea muebles antiguos como elementos decorativos para honrar de la recirculación en lugar de los residuos. De igual manera, los elementos escultóricos ubicados en la galería y en el exterior están moldeados con accesorios de plomería nigerianos encontrados, como grifos o manijas. Adoptan la forma de piedras de moler, una herramienta tradicional que aún se utiliza en muchas cocinas nigerianas para hacer puré de verduras. El título de la exposición retoma el uso frecuente del artista del futuro imperativo: “you will,” inspirado en los hábitos de habla de los nigerianos, cuya intención es proferir promesas con dichas expresiones. Las ramas, raíces y rutas en este ejemplo dejan entrever caminos que pueden ser interrumpidos o indirectos, en honor a los antepasados, pero que, en última instancia, pueden conducir a un conocimiento más profundo.

Translation by Elisa Cabal

*Temitayo Ogunbiyi: You will have revelations along felled
branches and longer roots/routes*

The Arts Club of Chicago

September 17 - December 19, 2025

This exhibition is made possible by a grant from Conor O'Neil; specific programming is supported by the Goethe-Institut. A version will travel to the Wexner Center for the Arts, Columbus, Ohio, in 2026.

Throughout the galleries:

You will find new framings in crafts of old, series, 2017- present. Mixed media on herbarium paper placed in vintage furniture. Dimensions variable. ***Unless otherwise noted, visitors are welcome to touch and interact with the furniture to view the drawings enclosed*.**

1. *You will cross boundaries with compassion and conviction (soursoy and the American paw paw)*, 2025. Varnished Japanese ink and acrylic on found fabric. 54 x 35 in (137.2 x 88.9 cm).

2. *You will know that all seeds planted may not grow under the same condition, and some may rot*, 2021. Varnished ink and acrylic on fabric. 24.5 x 38.6 in (62 x 98 cm).

3. *You will find a spirit in everything that is living*, 2019. Varnished Japanese ink and acrylic on found fabric. 54.1 x 35 in (137.5 x 88.9 cm).

4. *You will find new paths to stability*, 2025. Copper alloy and crystals. Dimensions variable. ***Do not touch***

5. *You will pursue the faintest seeds in faith*, 2025. Varnished Japanese ink and acrylic on found fabric. 47 x 31 in (119.4 x 78.7 cm).

6. *You will encounter variables in curiosity*, 2025. Varnished Japanese ink and acrylic on found fabric. 47 x 31 in (119.4 x 78.7 cm).

7. *You will find community and intimacy in the labor of harvests*, 2025. Varnished Japanese ink and acrylic on found fabric. 162 x 54 in (411.5 x 137.2 cm).

8. *You will honour the people who toil for the comfort of others*, 2025. Japanese ink, pencil and acrylic on found fabric. 24 x 24 in (61.9 x 61.9 cm).

9. *You will carry the fruits of your past into present perspectives*, 2025. Varnished Japanese ink and acrylic on found fabric. 54 x 36 in (137.2 x 91.4 cm).

10. *You will know that all voids can open space for new growth*, 2025. Varnished Japanese ink and acrylic on found fabric. 47 x 31 in (119.4 x 78.7 cm).

11. *You will connect similarities beneath the surface*, 2025. Varnished Japanese ink and acrylic on found fabric. 54 x 35 in (137.2 x 88.9 cm).

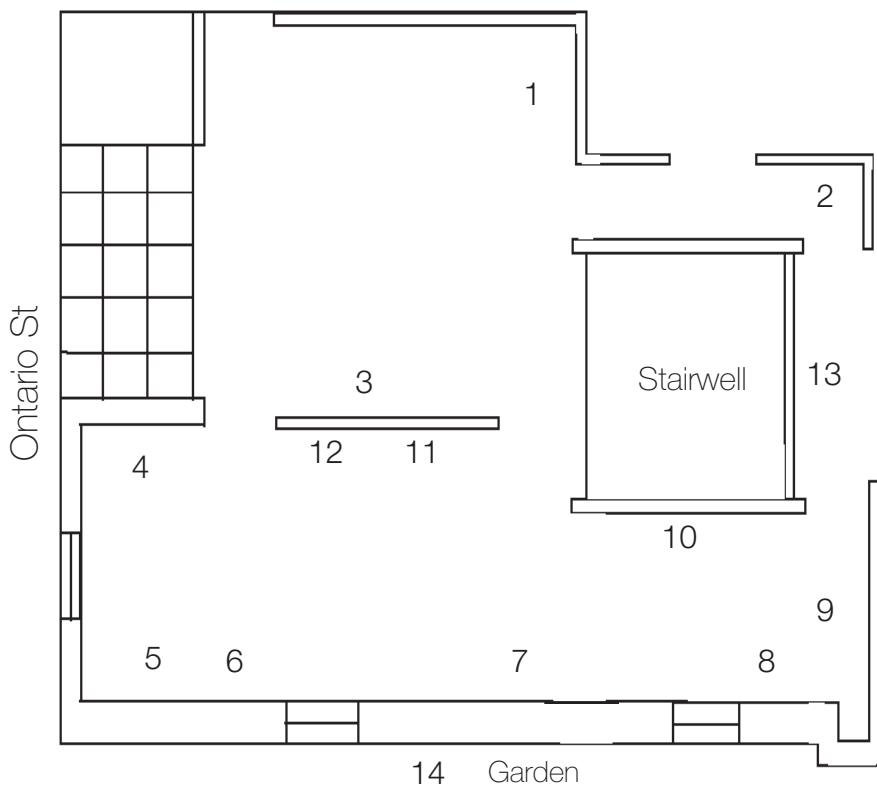
12. *You will run to the river and be still*, 2025. Varnished Japanese ink and acrylic on found fabric. 54 x 36 in (137.2 x 91.4 cm).

13. *You will recall seeds that concealed their openings towards growth*, 2025. Varnished Japanese ink and acrylic on found fabric. 64 x 47 in (162.6 x 119.4 cm).

Garden:

14. *You will count those whose names you may never know (abacus)*, 2025. Copper alloy and crystals. Dimensions variable.

Do not touch



Temitayo Ogunbiyi's practice explores the relationship between the environment, line, and representation. Moving between drawing, painting, sculpture, and installation, her work responds to and forges dialogues between global current events, anthropological histories, and botanical cultures. Systems that capture, mediate, and direct the movement of people and matter is a recurring subject of investigation in her practice.

In 2018, she built her first functional playground, appropriating construction materials and conventional household items into a composition of non-prescriptive stimuli and has made fourteen playgrounds to date. Her most recent playgrounds are on view at the De Singel (Antwerp, Belgium), and the Bundeskunsthalle (Bonn, Germany). Another was recently on view at the Harewood Biennial (Leeds, UK).

Ogunbiyi's recent and forthcoming exhibitions include projects at the Museum Tinguely (Basel, Switzerland), the 4th Lagos Biennale, The Centre for Contemporary Art, Lagos, the Arts Club of Chicago and the Noguchi Museum (New York). She lives and works in Lagos, Nigeria, with her young family.



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