

Elmhurst Art Museum
Jeremiah Hulsebos-Spofford: Near Eternity
Elmhurst, IL
May 30th–Aug 23rd 2026

Restrooms
Baños




Restroom
Baños





PLEASE
DO NOT
TOUCH

AN ART DAY!



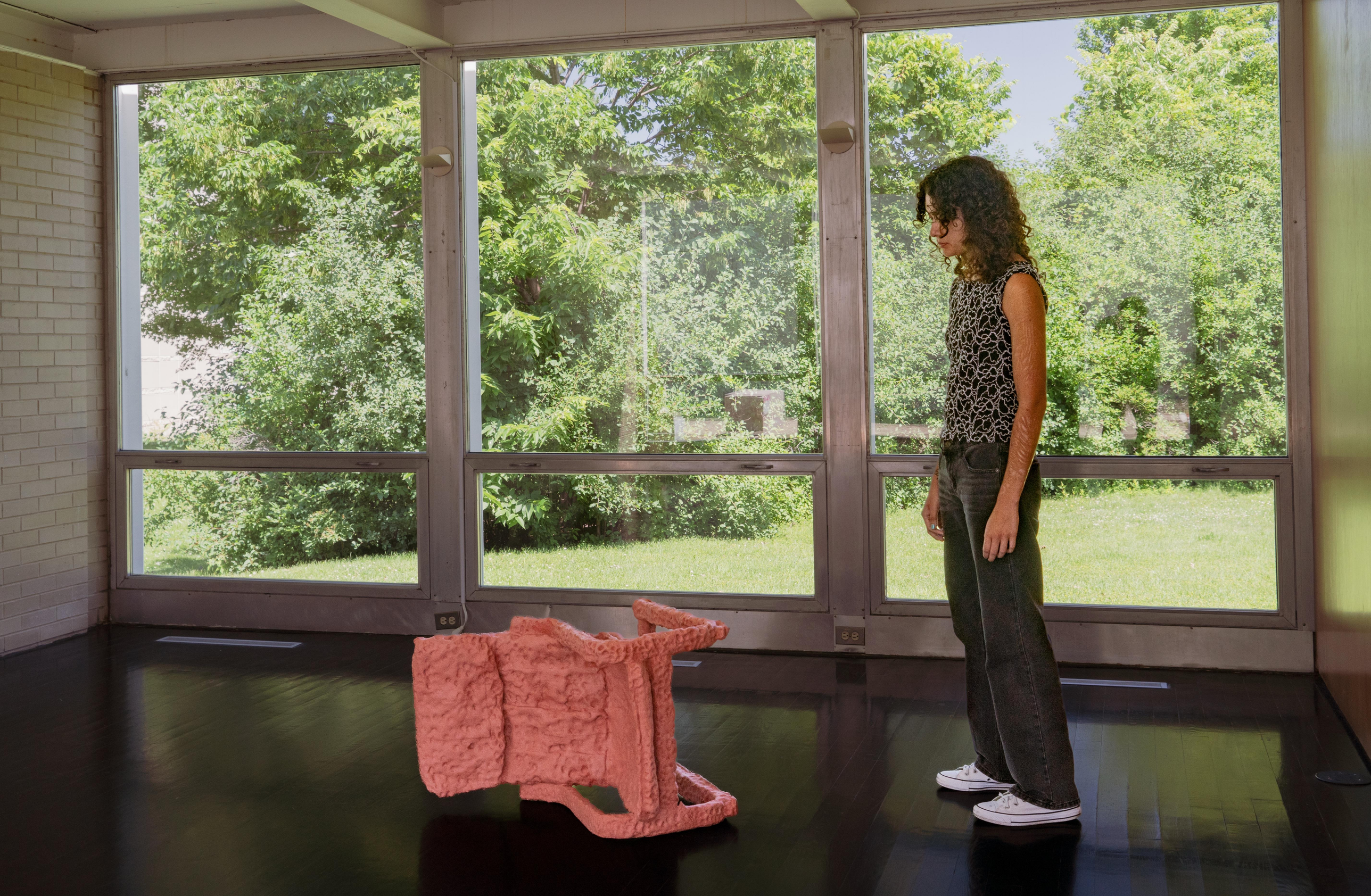







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Exhibition Check List

Slides 2-5, Hyperlexia: Ginkgo, 2026, wood, glue, hardware, 100”x100”x 29”

Slides 6-9, Hyperlexia: Barcelona Chair, 2026, polyester resin, talc, glass microspheres, pigment, wood, plastic 60”x 72” x 36”

Slides 10-13, Hyperlexia: Standing Desk (for pope.l), 2026, polyester resin, talc, glass microspheres, pigment, wood, plastic, 50” x 72” x 36”

Slides 14-16, Hyperlexia: Eames Splint, 2026, polyester resin, talc, glass microspheres, pigment, wood, plastic 96” x 28” x 12”

Slides 17-20, Hyperlexia: Ikea Chair, 2026, polyester resin, talc, glass microspheres, pigment, wood, plastic 18” x 26” x 22”

Slides 21-23, Hyperlexia: Sharkcat, 2026, bronze, 48” x 25.5” 36.6”

Slides 24-25, Networked Cats, 2019-present, cement, acrylic sealer, dimensions variable

Slides 26-27, Garden Gipsoteca: Mr. Coffee, 2019, sand blasting sand, resin, urethane foam, steel, hardware, wood, 68”x48”x24”

Slides 28-30, Hyperlexia: Hover, *Hyperlexia: Hover,* 2021, foam, resin, rubber, wood, 50”x38”x30”

Near Eternity is a site-responsive exhibition unfolding across the McCormick House and the surrounding grounds of Wilder Park at the Elmhurst Art Museum. Through a series of sculptures, the artist considers the lifespans and fragilities of designed systems—biological, architectural, capital, and digital—asking how permanence and decay are mediated by natural and technological infrastructures. Together with threads of 3D scanning and sculptural translation of works from the museum's collection, these references draw out parallels between botanical resilience, the myth of architectural immortality, and the digital networks that underwrite contemporary life.

Using sculpture as a tool to examine design and the larger systems in which objects circulate, the artist borrows familiar forms such as the Barcelona Chair designed by Mies van der Rohe and Lillian Reich, the Eames splint designed by Charles and Ray Eames, standing desks, and children's IKEA chairs. Hulsebos-Spofford transforms the sleek objects by pitting the surface with fingerprints that polka dot the form with texture. In their altered states, these icons of modern design become part of a digital–analog matrix, collapsing distinctions between furniture, sculpture, artifact, and interior architecture. Near Eternity ultimately proposes sculpture as a method for re-sensing designed environments, revealing how endurance and obsolescence are co-produced across bodies and buildings.

All of the sculptures are created through a hybrid process combining 3D scanning, digital printing, casting, and hand sculpting to materialize the interplay of organic forms and manufactured objects. Four new sculptures installed within the domestic modernist interior of the McCormick House create a "re-interior" that accentuates the architecture's vulnerabilities—aging materials, entropy, and the persistence of technological obsolescence. Outdoors in Wilder Park (adjacent to the Museum), three companion public sculptures embed themes of reproduction and the information age into forms typically associated with civic permanence (the public monument), extending the exhibition's inquiry into the landscape of public parks.

https://elmhurstartmuseum.org/exhibitions/near%20eternity

Documentation by Robert Chase Heishman for Bob. and Siegfried Mueller