



Impossible Object / Regenerating Hive

96 x 54 x 48 inches

Mixed Media: Steel, Epoxy Putty, Thermal

Emergency Blanket

Bethany Springer

Bio

Bethany Springer (she/her/hers) is an interdisciplinary artist with a background in modern dance and sculpture. For nearly three decades, her practice has focused on the possibilities and limitations of the body in unstable environments. Residencies in Newfoundland and the Arctic Circle have fueled her current installations which examine the uncanny relationship between Polar and Space exploration. Springer's installations have been exhibited at venues including The Delaware Contemporary, 21C Museum Hotel, Maryland Art Place (MAP), Boston Center for the Arts, the Milwaukee Institute of Art and Design, Creative Arts Workshop in New Haven, CT, the Grounds for Sculpture, the Georgia Museum of Art, Full Tilt Creative Centre in Newfoundland, Canada, LHUCA in Lubbock, TX, and as a contributor to the Personal Structures exhibition at the 2022 Venice Art Biennale. Springer's work was selected for inclusion in the ACNMWA's 2023-2025 Artist Registry, and in 2024 her first digital publication premiered on Burnaway's Mood Ring. Springer received an MFA in Sculpture from the University of Georgia and holds a Modern Dance minor from Virginia Tech. She is the recipient of a Pollock-Krasner Foundation Grant, an Individual Artist Fellowship from the Arkansas Arts Council, an Artist Mini Grant from the Iowa Arts Council, and a Community Research Award from the UA Community and Family Institute. Springer has been in residence at Full Tilt Creative Centre and Terra Nova National Park in Newfoundland, The Arctic Circle in the International Territory of Svalbard, the Fine Arts Work Center, the Bemis Center for Contemporary Arts, the Tides Institute and Museum of Art, Marble House Project, Stove Works, and the Hambidge Center for the Creative Arts & Sciences in Georgia among others. Springer currently lives and works in Fayetteville, Arkansas and is a Professor in Sculpture + Experimental Media at the University of Arkansas.

Artist Statement

Pulling from a practice rooted in modern dance and sculpture, my installations examine humanity's complex history of territorial claim, the perception of progress, and potential of a body destabilized. Recent inquiries have focused on cumulative structures influencing environmental instability – political ecology's pursuit of resources undermining conservation efforts to protect biodiversity, political economy's attempt to govern bodies, and the uncanny relationship between Polar and Space exploration amid climate collapse. As the Thwaites glacier deteriorates and Northwest Passage thaws, as shipping routes become more viable and artifacts from lost expeditions are found, the billionaire space race intensifies. SpaceX deploys satellite constellations, engineers posit extraterrestrial waste stream purge, and entrepreneurs mine asteroids in the search for raw materials. Dependent ecosystems are forever changed. Piloting a drone in the Arctic prompted this inquiry, which envisions a threshold between worlds – a place of uncertainty offering the possibility for transformation. Constructed from nonrenewable materials to reference the increased competition for natural resources, created projects are experiments in evolution – an inquiry into seeing as believing, a levitation resisting unpredictable ground, and a re-evaluation of departure as becoming.