

Julia Betts: In her practice, she creates situations that hold onto spaces or things. The energy of the performance is either experienced live or through performative traces. The output is unmonumental sculpture at the intersection of performance, sculpture, installation, and, most recently, writing. This maximalist tendency towards accumulation is combined with minimalist categorization and procedures. Objects and spaces can artifact personal interactions and carry the residue of a lived experience. Time accumulates materially leaving traces such as giant black stains in Screens or a million tiny rips in a wall in Picking, Bleeding. A psychological feeling of a person or place can be transmitted viscerally and visually.