Arabella Campbell's project for Artspeak is a site-specific window installation and a departure from her monochrome paintings. Yet this window installation bears similarities to her paintings. Campbell is interested in painting as a means to an end. To accomplish this, she limits the parameters of her technical process to the essential elements of painting, but in doing so, she goes beyond painting to invest it with a situational and conceptual content. The elemic foregrounding Campbell's paintings are shape, colour, proportion and, importantly, the frame itself. They are usually drawn out of the specific context of spatial position and the materiality of the work. Some works confront the picture plane with shapes that first at pictorial perspective. The sum of these elements reminds us that its scale and colour that we look at first and last in her painting, while the precision of her concept directs us to a complex variety of perceptual experiences.

The simple geometry of Campbell's pictorial strategy has taken a new direction in her installation at Artspeak. The reductive aesthetic and formal clarity of Minimalism is essential to the work of Arabella Campbell; the omission of extraneous details from her artwork results in a purity of form that is complemented by her subtle experiments in perception. Following approximately fifty years of exposure to the Minimalist aesthetic, purity of form is something that each successive generation must rediscover for itself. Campbell's work is a confirmation of Minimalism's continued vitality. Her monochrome paintings, site-specific installations and sculptures allow her to explore issues implicit to a stripped-down aesthetic and examine the context in which art is experienced.

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