

## Seismographic Color Code

Sabine Arlitt

In the work of Zurich-based artist Hanna Roeckle, self-contained paintings yield to visual configurations consisting of modules that may take the shape of a solid block or an articulated, open-ended system of elements. The visual supports—precise wood constructions—already have the character of an object in themselves. The moment the colors make contact with the surface, they find their place though they also seem to be just touching down, as if stopping over. Color impacts the third dimension, for it is presented as if its two dimensions were afloat and suspended in space. Roeckle has never taken the path of pure painting that refers only to itself. She explores the trails in between and terrain that obeys the laws of fluctuation.

Roeckle examines transport phenomena between things and within systems. Movement consistently leads beyond the edges. Empty patches establish a presence as if the unseen had been caught unawares. Roeckle's modular connections resemble woven structures whose inherent up and down simultaneously reference the disappearance and appearance of images. The worked surfaces alternate between transparent and opaque, between condensed and scattered. More recent works occupy an area that lies between painting and sculpture. Roeckle stacks her visual modules into threedimensional compositions in space, using a system of rules as a physical stock of pictures. For about a year now, she has begun placing less emphasis on horizontals and the horizontal flow of paint, instead taking a more vertical approach inspired by crystalline structures. Some of the color combinations in her modular compositions take their cue from the play of colors that changing light conditions conjure from the transparent stones, both colored and clear. The carpet of pixels, corresponding to computer-scanned photographs of selected minerals and crystals, reverberates in the act of painting as a vague memory grid.

The interplay of serial work, reduction, and a greater emphasis on pure linearity in Hanna Roeckle's oeuvre shows affinities with the principles of constructivism and concrete art. Nonetheless, like the titles of her works—Xoana, for instance, which refers to a mobile boundary marker—order for Hanna Roeckle necessarily merges with a personal inner universe.