

URBANITY AS POSITIVE ENERGY

About Carine Hayoz's Painting

Whoever meets big cities knows these organisms of spaces where life variety plays : Amidst beautiful buildings and city squares, great avenues and vanishing alleys, forgotten nooks, ugly non-places on the edge of outer districts. In layers of architectures light refracted creates fabric of bright and dark. The atmosphere of air is denser, rhythm quicker. In big cities beat also human swing to spin a vibrant web of relationship.

Each painting by Carine Hayoz is a urban spatial symphony. Whether open countryside or water surface in view, never is city silhouette far. Vertical sprout high rises up into the sky, freely abstracted paintbrush pathways placed on canvas. **CITY OF HOPE** – a work in 2018 : With multilevel rust red, black and white shades seems to resonate Manhattan or Chicago. Tiny figures move about a wide promenade in shapes so fine to seem as shadows, yet occult directors of the theater of life in the big city.

RELATIONS (2018): On both sides of a glass building facade couples reserved or in embrace can be seen. The light radiating outwards is mirrored outside, both spheres in dialectic flow. Carine Hayoz lets buildings metamorphosize into transparent structure. These expand in layers, nesting their space to emerge architecture in architecture. **WHO'S THAT GIRL ?** – A group observes a female figure standing offside. The night sky is deep blue, yet the scene takes place in glary lighth. We sense the atmosphere in which the relationship between figures as aura is felt.

Carine Hayoz's pictures do not present any recognizable big cities. There are impressions of many cities condensed to felt memories. Initially still purely architectural scenes, narrative of figures becomes more important, the web of imagined relationships more complex. Encounter, love, happiness, longing and solitude – the scenes pitch something to the beholder which he can himself complete to a story.

The space and being together of the figures are elements bearing the pictures. As by Giacometti, that contains the whole spectrum of intimacy and distance. Against the coldness of certain modern arcitecture the relationships of figures are counterforces. They are an unreckonable moment. No planning will can predict them. And also the urban itself is in painting of Carine Hayoz a positive force. The big city is site of inspiration. In mirror of its spaces and rhythms life shows its creative plenty.

Maria Becker

Art historian and freelance author of Neue Zürcher Zeitung