

Infinitude The Form is the Message

"In the beginning God created the heaven and the earth and the earth was unformed and void, and darkness was upon the face of the deep; and the spirit of God hovered over the face of the waters and God said: 'Let there be light.' And there was light."
Genesis, I, 1-2

The mystery of creation and the mysticism that surrounds and attempts to understand it has occupied man since the beginning of time. Total emptiness, the very point of origin, has been the polemical focal point of what artists, philosophers, scientists and architects have tried through the ages to decipher.

Hani Laronne has created her own wonderful world made up of objects that are almost celestial, floating in space. In her attempt to investigate the world of formal phenomena beyond what the eye perceives, she grasps the end of a thread, both figuratively and literally, and follows it step by step – or is perhaps followed by the thread, as she weaves and interlaces mesh and wisps like a spider's web. Sphere after sphere is woven in infinite space that sometimes threatens to consume and sometimes creates an uplifting of the spirit and the soul to sublime levels. Hani uses ancient knowledge about lines that delineated the five platonic objects, those perfect geometric shapes described by Plato as the geometric basis for all creation.

The five Platonic solids provide Hani with the foundation stones for her mystic and spiritual structures.

The five geometric figures, representing the five elements of earth, fire, air, water and ether respectively, are the cube – hexahedron, the triangle – tetrahedron, the octahedron, the icosahedron, and the dodecahedron, the metaphysical motif associated with God.

The Platonic solids all consist of equal faces, are equilateral and equiangular and all points can enter a sphere, which in itself represents endlessness.

The secret of the geometric forms known by their ancient name, Sacred Geometry, was hidden in ancient temples. Mathematicians, artists and musicians were mesmerized by them and used their formulae in creating linear, formalistic and chromatic compositions and to create musical harmonies.

Sacred Geometry explained and symbolized reality and was a language guarded by a handful of scholars in each period of history.

Ancient philosophers developed intricate formulae and images in an attempt to understand the universe.

One of the well-known images, the "Flower of Life", is a complex image consisting of seven circles representing the cell division process and the origin of life's creation. This element, used by Laronne, appears in the Rose Windows prevalent in Gothic architecture.

Ancient wisdom believed that the combination of female and male geometric energy created something new, straight male lines connecting to the center of a circle in a way that forms the "Flower of Life" created a form known as the Metatron Cube, which contains the five Platonic solids that constitute the energetic fields surrounding our bodies and from which everything else may be created.

As an architect, Hani Laronne sketches imaginary objects and structures based on the foundation principles of Sacred Geometry. The triangle, cube, bipyramid, hexagon and the pentagon are the foundation blocks with which she creates the floating structures that appear to be organic-mechanic hybrids.

In her attempt to investigate the inner origin of these shapes and structures, she begins with the primal form and then seeks the appropriate material to best express it. She then adds abstract, spiritual and elusive images which impart the endless dimensions of space and time while also imparting the order, symmetry and harmony present in the cycle of life and in the changing of the seasons.

Ancient archetypal forms such as the mandala, the sphere, the circle, female forms that symbolize heaven and the immeasurable universe, suggest an undefined essence, that pivotal and all-embracing something that repeatedly weaves itself, compared to the square, a male, tangible image which appears every once in a while and, when combined with the pyramidal triangle, destroys both earthly and spiritual powers.

The convoluted forms that are formed and developed within each other are reminiscent of structures inspired by heavenly bodies, fractal shapes and ancient structures such as Stonehenge and crop circles, the zodiac wheel and tribal circles.

Malevich's black square and Mondrian's vertical and horizontal lines are also evoked. The same abstract geometric artistic formulae invented by artists in an attempt to portray in their work the

universal values of creativity and the creation of the universe. Pure geometric lines were also used to portray that mystic and cosmic order that lies behind the phenomenal world.

With her ethereal objects, Hani Laronne communicates with the dimensions of consciousness that strive to float above matter by crossing the border and going beyond the physical to the mystic and spiritual world, touching the spirit that surges in the universe and connects all mankind. With geometric symbols sketched in space, Hani forges a unique and personal language that touches the mysterious realm of Infinitude.

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