

BS"D

The world as we know it, which according to the Sources was created "out of nothing" ("yesh me'ain"), evolved from an infinite, ethereal entity into a corporeal, limited and finite reality. This world is the tricky world of phenomena, seemingly swept by the senses, where the spirit beating behind these events and which indeed is their driving force, has disappeared from view and is likely to be revealed only to those who strive to seek it.

The Bible's opening sentence, in Genesis Chapter 1, describes the creation of the heavens and the earth, two inherently different entities that are nevertheless mutually complementary – the spiritual and the material. Man has the choice to follow reason that is supported by the senses and to view the corporeal as representing all of reality itself, or he may observe and introspect in order to penetrate that which transcends reality. Wholeness is found where these two entities meet.

According to the Sages, the word "Breishit" ("In the beginning") hints that the world was created by "B" (two in Hebrew) and "Rashiot" (heads – leading concepts) – will and wisdom, two forces that are necessarily aroused prior to every act of creativity or of creation. According to the Kabbala (a body of mystical teachings of rabbinical origin), these two forces were also aroused in the Creator prior to the creation of the world. Hani Laronne's creations reflect her patient and consistent search for signs of concealed wisdom and for the invisible spirit behind reality as we know it. Through the lengthy and laborious processes of checking, assembling and attempts at deciphering, she strives to reveal the wisdom and intrinsic laws that constitute the foundation stones of the Creation.

According to Kabbalistic tradition, the world is revealed in three dimensions – place, time and motion. These dimensions exist in the corporeal world only

and are the features that characterize it. Hindu tradition also dictates that the universe is revealed in two main forms, motion and place. The Sanskrit concept of "Akasha" describes the point of passage from the abstract to the place where things are perceived by the senses, to the three-dimensional world we are familiar with, in which these elements reside. "Akasha" contains all possible movements, even those beyond the third dimension on their way to the spiritual dimensions in an infinite myriad of facets.

The root of the Hindu word "Akasha" is "kash", which means "to shine" or "radiate light". According to Kabbalistic literature, the Light (Infinite Light) is a sobriquet for the Creator and for the source of life. Light has qualities of infinitude, it moves extremely fast and it encircles all reality. Its quality transcends material boundaries. Movement – a principle of life in the phenomenal world, derives from a sense of deficiency and the desire to be replenished. Light, the energy of life, has the ability to fill the emptiness to maximum capacity.

Hani Laronne touches on the dynamics of movement and filling (light and vessel), the aspiration to wholeness and to the primal axioms of the traditions of the Creation and interrelation of material and spirit. She attempts to investigate the primal movement that created the basic forms of nature that constituted, according to ancient sciences, the foundation stones of the Creation. Her point of departure is Sacred Geometry, which more than anything illustrates material as an enveloping spirit. In trying to realize the concept, **she creates structures wherein the inner spaces are often more tangible than the material surrounding them.** These structures are both fragile and compelling and reflect the ephemeral nature and instability of the material dimension as well as the existing order in nature that indicates an incredibly ordered process of Creation in which each and every thing has both a body and a soul.

The Mishneh Torah -The Book of Knowledge describes Man as the climax of creation – the ultimate combination of form and the force of life. This is an additional facet of the concept that Hani Laronne is trying to illustrate. The pupa is a geometric structure, a material covering borrowed from natural organisms. The empty spaces within, on the other hand, represent the form – knowledge- the shape of the cognitive and knowledgeable spirit that separates man from beast.

Hani Laronne's creations are characterized by a desire for condensation and perfection. **In this way she attempts to incorporate another dimension, which in fact exists solely in our consciousness, almost within the boundary of the corporeal world.** Her creations should be viewed as objects for meditative introspection, like mandalas that are used as aids in connecting to one's higher consciousness, to man's inherent knowledge that is usually not accessed and used in our daily lives.

This is the knowledge of creation that Hani Laronne touches upon, the moment of coming into being in which the idea materializes and starts being fulfilled.

Yifat Ben-Nathan

Curator