

Hani Laronne / Above Time

The three-dimensional bodies floating in the gallery space take viewers on a journey of acquaintance with structures that requires tarrying and closer observation. The pieces contain a hidden essence that is both present and absent, minute bodies of mass with a wide spatial presence.

Hani Laronne's exhibition "Above Time" in fact abolishes clear concepts of place and time. It focuses on observation of timelessness, on seeing physical objects and metaphysical spaces created in our image. Observation is both tangible and philosophical, to the very depths of the secrets encoded in them

Hani Laronne's object of focus is the angels – three groups of spiritual forces that serve as messengers who connect the Creator to his creatures – Seraphs (*Seraphim*), Wheels (*Ofanim*), and Holy Beings (*Chayot Hakodesh*). Wheels are the forces in the world associated with practical endeavor and find expression in circular objects, such as the wheels of a vehicle, that always move forward. The Seraphs are found on a higher level.

The structures take on new meaning through the beholder's eyes. The bodies's transience and fragility, their buoyancy in the air, are the infinite seeds that are given to individual interpretations. The constant interaction between the beholder's perception and sense of the objects in the gallery space completes one's understanding of the artist's tendency towards condensation and simplicity. This also opens the beholder's path to understanding the fourth dimension she tries to touch, and it is presented to the beholder as an option for physical and spiritual reception.

The art works in this exhibition provide a spiritual experience that allows the beholder to rise above time and place as well as a broader overview. Hani Laronne uses images such as the Flower of Life, and Holy Geometry that creates an infinite circle. The *Vesica Piscis* is made up of circles that intersect precisely on a common surface and form a golden ratio, letters and words from biblical texts, and create new meaning and interpretation. The pieces invite the beholder to construct spaces in his consciousness.

The works: *Pillar of Cloud* connects thread and leaves, shapes and symbols of nature, to create a spiritual sign; the structure of the *The Heart* and the pentagons bring new insights regarding the thin line between dimensions; *Jacob's Ladder* connects higher and lower worlds; The wings of the *Seraph* create a sense of floating in space; The *Tree of Life* trapped in the Flower of Life creates a fascinating hybrid that empowers infinite spaces; the structure of *Eighteen/Shemona Esrei*, entwined with red threads, refers to and symbolizes

the prayer of the same name, which raises Jews to the highest of the spiritual worlds (the World of Emanation).

Observation Cube and the structure of *The Mezuzah*, with its letters removed to create a space, bring holy texts and represent the presence of a material God. Items in the artist's Hani's *Circle in a Square* series present the concept of structural perfection, the creation of the world framed in shapes reflected in a mirror, ever changing and mutually complementary.

According to the artist her works were born as sketches deciphered by the material, an idea comprising forethought and a blurry vision. The next step is practical application, which refreshes the memory and turns the sketches into art works. This is followed by final changes and adding the final touches to the pieces that have come into being.

Hani Laronne was born in Israel, studied at Bezalel Academy of Arts and Design in Jerusalem, was awarded a scholarship by the America-Israel Foundation, and has participated in solo and group exhibitions in Israel and abroad.