That Moment That Escapes From Us

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A moment that escapes us. A place in our memory. The traces of a path. A motion driven by the feeling of a moment, rather than by the pursuit of the concrete.
A moment of pause—where everything, and apparently nothing—a silence—exists at the same time.

In between two breaths, there is no fixed path. Forms, textures, and lines collide, causing us to forget our learned ways of seeing and exploring the exhibition space. Within this space, a sense of indetermination allows us to wander through the nature of the artifact and its conventions.

A sense of free movement is reflected in the pieces—through gestures, forms, and color—projecting footprints of the artist's life experiences. There is a sense of an invisible thread that ties *"uu64"* (2022) to other pieces around it, creating a dialogue between the two-dimensional forms created with oil, graphite, and mixed media on paper, and the three-dimensional pieces.

From a frontal position, the sculptures *"n"* (2023), *"Together"* (2021), and *"Polo"* (2023) suggest a spatial construction that draws our attention to form and gesture. These forms and gestures resemble the motion and paths of points of inflection in time—ones that seem to accelerate at certain moments.

Then, we come to a pause.

It becomes clear that the focus is on process rather than on a finished product—an approach that can be analyzed in syncretism with aspects of musical composition and poetry. Rhythm here is annexed to the imprints provoked by movement—both existing as tools of expression and interpretation

for the artist and the audience. Traces, forms, and pigments collaborate in a vie for control within the space.

Here, as in musical notation, by dismantling the mechanical habits of execution, we access a process of improvisation—one that exists as a singular occurrence within specific parameters of time, space, and experiential perception.

When moving around the pieces *“Untitled (Coconut Heart)”* (2021) and *“uu102”* (2023), we intervene in the space by peeking through the shapes drafted in space (blue sculpture—resin, aluminum). The material appears within the space as a pause.

A pause to listen, observe, and move.

This material—initially manipulated by the artist—allows us to observe the remnants of the relationship between the artist’s body and the medium. Here, we become intermediaries between the tangible and the empty space—a continuous flow and dialogue upon us, determined by the passage of time.

* Exhibition text accompanying David Benarroch’s solo exhibition *Between Two Breaths*, held at Monira Foundation / Mana Contemporary, Jersey City, NY, 2024