

Daphne Minkoff

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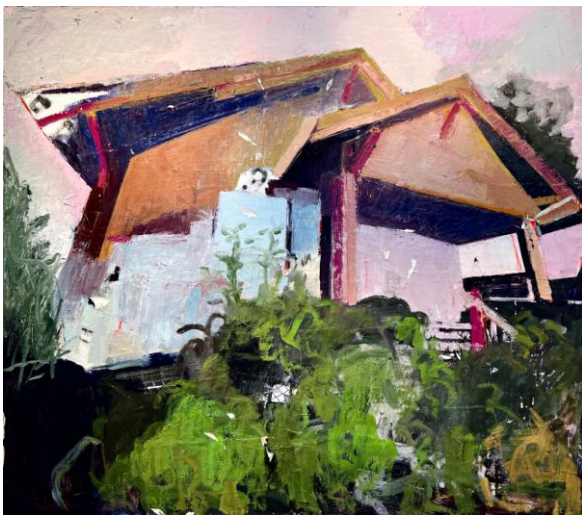
Artist Statement

I've always been drawn to unconventional beauty but I think this image is an example of my subtle commentary about how Seattle is in a state of flux—for better or worse. Many of the boarded up buildings and houses I capture have already been demolished and replaced with condos, slick, multi-use facilities in order to create urban density. I wonder if what is being lost is greater than what is being built. Like many, I'm left with a strong sense of nostalgia for the places and images-like postcards, but not the picturesque scene you'd expect-the color draws the viewer in and then there's surprise or perhaps disappointment upon closer inspection or maybe even a moment of recognition.

I am curious about the specific virtues a shelter can hold, and wonder how the meaning and purpose of a structure shifts when its original intent is no longer relevant? What remains? What secret memories, good and bad, happy and sad, do they hold within their walls? Inhabited spaces bear the essence of a “notion of home”. In *The Poetics of Space*, Gaston Bachelard describes the house as an “imagined vertical being. It rises upward. It differentiates itself in terms of its verticality. It is one of the appeals to our consciousness of verticality. A house is imagined as a concentrated being. It appeals to our consciousness of centrality.”

But what does the uninhabited space bear the essence of-the absence of presence or the presence of absence? These once occupied homes, now vacant spaces, are only illusions of stability. They are waiting. Waiting for a change in their circumstances to occur, of which they have absolutely no control. In the middle of March 2020, I too had to wait. The entire world had to wait.

I began to consider how difficult it is to simply wait. To sit with change is an extremely uncomfortable place to be. And to sit with change that one has no control over, no say in the matter, with no specific end date in sight, is extraordinarily challenging. Feelings of uncertainty, instability, insecurity, sadness, boredom, helplessness, impatience, and fear were just a few of my daily emotions. But there were also many moments of noticing beauty in the mundane, thankfulness for my friends, family and health, and a profound appreciation for my circumstances. The imagery of my work stayed the same, but personally, there was now something extra present in the work- an additional awareness of what it means to wait, to sit with change, and perhaps also, a tangible sentiment of hopefulness for what the possibilities of change can bring once the waiting is over.



Artist Bio

Daphne Minkoff was born in Baton Rouge, LA . She received her BFA from Indiana University in Bloomington, Indiana, and an MFA from the Rhode Island School of Design, with honors in painting. She currently teaches painting and drawing at North Seattle College and shows her work at the Linda Hodges Gallery in Seattle, WA. Daphne combines painting with imagery photographed during her travels and everyday life in Seattle. The images represent small "excerpts of life, a passing glance or momentary recollection of a place," and the pairings are focused on how those things intersect. Minkoff finds unconventional beauty through disparate elements. Her work is a unique balance of the mundane and poetic, abstract and realistic, bucolic and gritty. Daphne's paintings are a search for stability, structure or a modest moment of beauty in our crazed, unhinged world - revealing a quiet, humble truth that speaks to her.