



**monomyth:**

SCULPTURES & PAINTINGS  
BY JOE DEMETRO

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## SCULPTURES & PAINTINGS BY JOE DEMETRO

Indian Habitat Center  
Visual Arts Gallery  
April 14th - 20th, 2006  
Lodhi Road, New Delhi

Artist's Gallery Talk  
Friday April 14th  
4 PM

### **Opening Reception**

Friday April 14th  
6 PM

### **Front Cover**

The Enemy  
Stoneware 7x9x8 inches  
2006

### **Back Cover**

The Shepherd  
Acrylic on Canvas  
12x12½ inches  
2005

## **'Monomyth'**

At first viewing ' Monomyth' by American artist Joe Demetro seems to suggest a futuristic utopia located nowhere or in no-place, it is not any nowhere that can call itself a utopia because by definition' to count as a Utopia, an imaginary place must be an expression of desire.' Joe Demetro's expression of a place somewhere, inhabited by citizens who may or may not be similar to us, hints of a place where something can be learned of how life should or could be lived. Rather than confronting us with an expression of fear, a dystopian vision, Demetros' world presents the viewer with a positive vision where love is manifest, where loved ones can live in the security that the world can be a better place Embedded within any such notion or world view is the inescapable duality whereby absence and presence indicate the real nature of our understanding between our conscious and unconscious selves.

Joe Demetro was born in the small town of Waterloo, New York, in the rural Northeast region of the United States, he studied art at Syracuse University, Arizona State University and Finger Lakes Community College before obtaining his Bachelors of Fine Arts degree at Purchase College near New York City. Exposed to the broad artistic activity of New York, Demetro has worked in several different media: video installation, performance and outdoor sculpture. Being heavily involved with avant-garde contemporary American art styles, Purchase

College offered only an introductory course in ceramics and it was here that Demetro found the empty clay studios and limited tutorial contact very productive to developing a personalized approach to his architectonic clay sculptures.

Demetro has traveled far beyond the constructs of his formal artistic heritage to combine a myriad of influences within his work. Following an extended visit to Central Italy in 1998 the ideals of the Italian Renaissance are reflected in his approach to his paintings and clay sculptures. 'It has to do with realizing that the beauty and logic of nature and the beauty and logic of geometry are directly related. I think when all the paintings, sculptures and architectural monuments are unified by this philosophy, while simultaneously serving to elevate the mind towards the community's spiritual heritage, one will have the makings of the ideal city.'

Whilst all art forms from the lexicon of human activity can be said to be as varied as the cultures that produced them, one particular element that can be found to be consistently employed is an articulation of space. From the time of its invention in the early fifteenth century when Filippo Brunelleschi created the magnificent Florence Cathedral, perspective has given Western art a way to perceive the intricate complexities of space. In Italian Baroque, the union of the arts of architecture, painting and sculpture acted in concert with the emotions of the viewer to elevate, through the grandiose use of space and light , the

senses to the agonies and ecstasies of the Divine. In another form of expression, such as Buddhist sand mandala paintings the intention is to use flattened space and geometric form to mediate between levels of consciousness from the terrestrial to the celestial.

The arrangement of Demetro's constructed urbanscapes through painting and ceramics at first seem at odds with each other playing as they do with differing perspectives. The paintings present onewith a single point perspective that recall something of the Italian modernist painter De Chirico's theatrical intensity, where the psychic integrity of his paintings is the absence of human society in an emptied town-scape. In contrast Demetro's ceramic work is viewed from above, this perspectival structure draws the viewer in to inspect the complexity of detail embedded in the structures whilst remaining aloof as if observing a distant colony in a Petri dish.

The trace of humanity in Demetro's work is evidenced by the hybridicised architectural forms that he presents to us. The genesis of these can be found in an eclectic range of sources from Islamic architecture such as the extraordinary mud constructions in Nando, Mali, American turn of the 20th century industrial architecture, early Jazz music with its African rhythms infused with the freneticism of urban American cities to the Buddhist iconic spiritual maps of Tibetan Thangka paintings.

'As an American artist it is impossible to escape the influence or

legacy of twentieth century music on modern art. It is intertwined with that quality we call "visual pleasure" that is still at the heart of contemporary abstract painting.'

Demetro has lived and worked in Mussoorie, India since 2001, an experience that has no doubt informed much of the imagery that is manifest in this current body of work. Indeed the legacy of a universal expression of humanity's spiritual longing for order can be found in 'Monomyth', a body of work that juxtaposes known and familiar forms with those from Demetro's fantastical inner and uniquely personal vision.

Anna Macleod. Ireland. 2006.



The Liar  
Stoneware  
7x10x8 inches  
2006



The False  
Stoneware  
10x8x8 inches  
2006



The Void  
TerraCotta  
6x10x6 inches  
2005



The Weak  
Stoneware  
12x8x8 inches  
2006



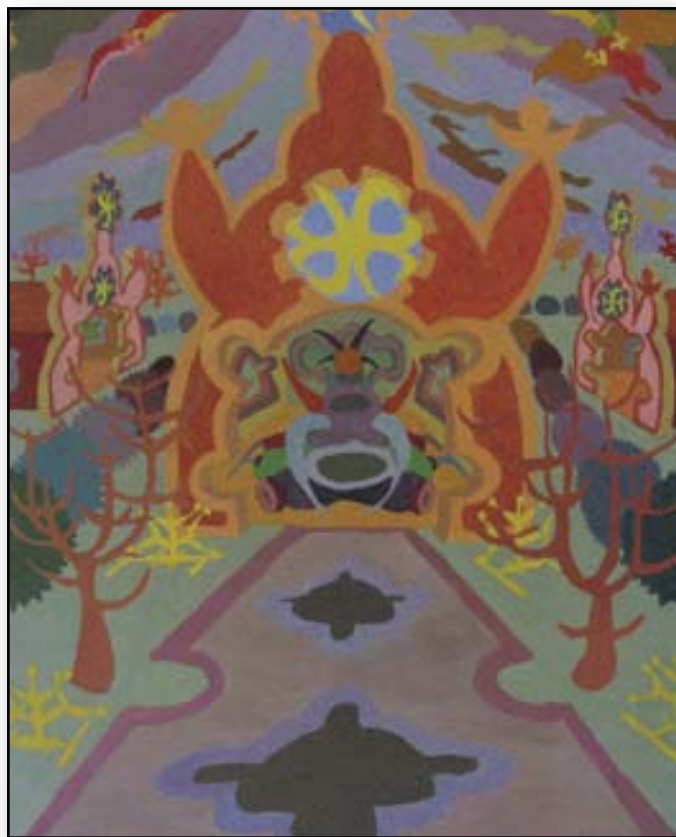
The End  
Stoneware  
7x9x6 inches  
2006



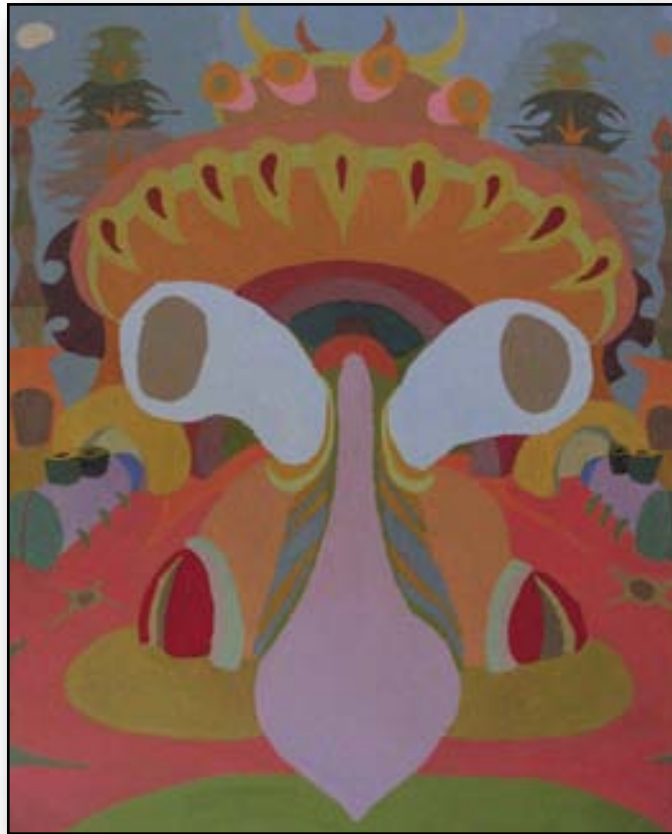
**The Right**  
Acrylic on Canvas  
12x12½ inches  
2005



The Tower  
Acrylic on Canvas  
3x4 feet  
2005



The Land  
Acrylic on Canvas  
3x4 feet  
2005



The Power  
Acrylic on Canvas  
3x4 feet  
2005



The Guardian  
Acrylic on Canvas  
12x12½ inches  
2005

**Joe Demetro**

Woodstock School  
Landour Bazaar, Mussoorie,  
Uttaranchal 248179 India  
91 0135 632610, ext. 2514  
[joedemetro@woodstock.ac.in](mailto:joedemetro@woodstock.ac.in)

**Exhibits****Solo Exhibits**

Monomyth India Habitat Centre Visual Arts Gallery, New Delhi, (2006)  
Recent Works, Art Konsult Gallery, New Delhi, (2002)  
Breakthroughs, MFA Thesis Exhibit, Watkins Gallery, American University,  
Washington, DC(1999)

**Group Exhibits**

Resident Artist Exhibit, Global Arts Village, New Delhi (2006)  
Singular Identities, curated by Dr. Alka Pande,  
India Habitat Center Visual Arts Gallery, New Delhi(2004)  
Peace and Harmony, Delhi Blue Pottery,  
India Habitat Center Visual Arts Gallery, New Delhi(2004)  
Khala Ghoda Art Festival, Mumbai, (2002)  
Kanoria Center Residents Show, Ahmedabad, (2002)  
Abstract Painting, Gallerie Moderne, New Delhi, (2002)  
Now You See It, Now You Don't, 4 Artists, curated by Barbara Rose,  
EJ Vaughn and Associates, New York, NY(1999)  
Small Is Beautiful, EJ Vaughn and Associates, New York, NY(2000)  
Christmas Show, EJ Vaughn and Associates, New York, NY(2000)  
Exit: 12 Emerging Artists, Duncan Miller Gallery, Washington, DC(1999)  
Chautauqua Student Show, Chautauqua Art Gallery, Chautauqua, NY(1999)  
The Drawing Show curated by Lester Goldman,  
Watkins Gallery, American University, Washington, DC(1998)  
Working Spaces, American University, Washington, DC(1998)  
First Year MFAs, American University, Washington, DC(1997)  
The Senior Show, SUNY Purchase Art School, Purchase, NY(1996)

**Education**

American University, Washington, DC, MFA Painting, 1999  
Suny Purchase, Purchase, NY, BFA Sculpture, 1996

**Awards And Grants**

Woodstock Professional Development Grants for Kanoria and Sanskriti Residencies (2001 & 2002)  
Chautauqua School of Art Full Scholarship, Ceramics Department (1999)  
American University Merit Fellowship (1997)  
Purchase Award (Student Artwork sold), Finger Lakes Community College (Spring 1994)

**Fine Arts Programs And Residencies**

Global Arts Village, New Delhi, (Winter 2005-06)  
Kanoria Art Center Ahmedabad, Gujarat, (Winter 2002)  
Sanskriti Kendra, New Delhi, (Summer, 2002)  
Chautauqua Art School, Chautauqua, NY (Summer 1999)  
Accademia Del Bella Arte, Perugia, Italy (Fall, 1998)

**Lectures And Seminars**

Monomyth, Gallery Talk, India Habitat Centre, New Delhi (2006)  
Singular Identities, Gallery Talk, India Habitat Centre, New Delhi (2004)  
Pottery Demonstration, India Habitat Centre, New Delhi (2004)  
Artist Lecture, Kanoria Art Center, Ahmedabad (2002)  
Bookmaking: Basic Instruction, Chautauqua Fine Art Center, Chautauqua, New York (2000)

**Collections**

Global Arts Village, New Delhi  
Jagannath Panda, Gurgoan,  
Ray Meeker, Pondicherry, Tamil Nadu  
New Zealand High Consulate, New Delhi, India  
Kanoria Art Center, Ahmedabad, India  
Finger Lakes Community College, Canandaigua, NY

**Bibliography**

ArtIndia Volume IX issue II Quarter II, 2005 p. 89  
ArtIndia Volume X issue I. 2005 p.14

