

# Eric Demetriou



Eric Demetriou, *Sanaterrarium*, 2017, installation view at Gertrude Glasshouse

Contemporary Art on the Road is a unique program that provides access to artists and art experts from some of Melbourne's leading art institutions. This resource was created to introduce teachers to a range of hands-on, expertly designed strategies and resources for teaching contemporary art in their classroom.

Contemporary Art on the Road is funded by the Department of Education and Training Victoria (DET) through the Strategic Partnerships Program (SPP) and partnered with the following organisations:

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Contemporary Art on the Road is an initiative developed by Gertrude Contemporary and in partnership with Monash University Museum of Art, the Victorian Curriculum and Assessment Authority and three regional Victorian galleries: Latrobe Regional Gallery, Horsham Regional Art Gallery and Shepparton Art Museum.

## About the Artist

Eric Demetriou is a Melbourne based artist working with sound, performance and sculpture. He completed a Masters of Fine Art at the Victorian College of the Arts in 2013, and was a Gertrude Studio artist in residence between 2015-17. Demetriou is represented by Lindberg Galleries, Melbourne, and has exhibited and performed extensively across Australia. Demetriou was the recipient of the John Fries Award 2016, The Linden Contemporary Art Prize 2014, Fiona Myer Travelling Scholarship 2013, and Nellie Castan Contemporary Art Award 2013.

Recent solo exhibitions include: *Sanaterrarium: performance art festival for frogs and crickets*, Gertrude Glasshouse, 2017; *An Afternoon with Herb Jercher*, Lindberg Galleries, 2016; *Four minutes and thirty-three seconds in cat years*, TCB Art inc, 2015; and *Flee Flu*, West Space, 2014.

Demetriou frequently collaborates with sound artist and whip cracker Herbert Jercher and is an active member of Melbourne performance art groups The Band Presents (TBP) and Germlock.

## Artist Statement

*“ Recently my studio focus has been geared towards collaborative practice and performance based outcomes. By applying an open interpretation to the term composition exciting permissions are granted within the politics of experimental art and music. By working collaboratively with artists, performers or multi-disciplined professionals a mutual goal is established and sometimes completed. ”*

Artist website: [ericdemetriou.com](http://ericdemetriou.com)

Gallery representation: <http://lindbergcontemporary.com.au/eric-demetriou/>

Youtube Channel : <https://www.youtube.com/channel/UCDfROjtAiOnKTbrbY4R03Vw>

# Workshop Summary

To begin, Demetriou will trace the history of sound and performance art. Demetriou will showcase his use of unconventional materials or ready-made objects as means of producing a sound-based kinetic sculptures. The etymology of the word 'noise' is with the Latin 'nausea' and has associations with obstruction and interruption. Demetriou's body of work that investigates the application of noise, and research focuses on connotations of noise being an undesired excess material, with a political economy that anticipates a reception of hostility.

Participants will be engaged predominantly in conversation in the first half of the workshop. In this time ideas will be exchanged and a general overview of experimental music, composition, and performance will be looked at as a group.

During this time the group will decide what kind of album they would like to produce, and how they will go about making it. By breaking down terms associated with documenting action, the intention is to direct thinking toward the inherent freedoms of composition.

The second half of the workshop will be the recording phase.

As a group participants will write, record, produce and release a short-run record using easily accessible equipment and only *start - stop* recording, with no overdubs and no tricky edits. A key outcome in this project is to do away with preconceived ideas of the relationship between the music industry and record production. With this, the treatment of producing a record aims to act as a form of time-capsule, compiling data and action from one moment in time and transcribing it to a recitable object.

There are endless possibilities as to how this could be determined as a group, but the chief motivation is to work conceptually and expediently. In this project there is no preference for high fidelity recordings or musical ability.

Participants will be responsible for producing every aspect of the album democratically. Once the medium is determined - the duration of the album (in seconds) will be divided by the amount of participants.

When cut at 33 rpm a 12" record holds about 22 minutes of audio per side. In this instance 44 minutes can be divided by the amount of participants -  $44 \text{ mins} = 2640 \text{ seconds}$ . If there are 30 participants,  $2640 / 30 = 88 \text{ seconds}$ . In this instance participants will have 88 seconds each of recording time.

With this nomination of time - participants now have the option to either produce a solo piece (88 seconds) or to collaborate with others thereby extending the duration time (88 seconds x group members). A group of two (88 x 2) 176 seconds, a group of three (88 x 3) 264 seconds, a group of four (88 x 4) 352 seconds etc.

Zoom recorders, microphones and computers can be shared, 1 per group of approximately 4 students. Each group should produce a digital file that can be transformed into a short-run vinyl.

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## Materials List

### Key Tools:

These are your recording tools

Speakers

Zoom Recorder/s

Computer/s

Microphone/s

Garageband (or similar software)

### Example Tools:

Use whatever instruments you can easily access

Tambourine

Keyboard

Maracas

Cymbal

Found-objects

Drums

Guitar

Castanets

Xylophone

# Goals and Objectives

- Students will learn about the relationship between art history, performance and sound art and methods used.
- Students will develop a short vinyl that links conceptual ideas and expressions to outcomes that they've developed.
- Students are challenged to think critically and creatively about the objects and instruments used, sounds created, and compositions they develop.

The activity aims to:

- Expand students knowledge about art histories, concepts and techniques.
- Encourage imagination, enjoyment and a personal aesthetic through engagement with music making, discussing, interpreting and evaluating.
- Teach students to express themselves through sound and challenge ideas about institutionalised compositional or aesthetic conventions in music.
- Expand student's critical and creative thinking, using sound, performance, kinetic-sculpture and related theories.

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## Learning Activity

### Discussion

- Discuss sound as an art form. It's influences and links to other art histories. Who are significant artists that use this method?
- Discuss early sound artists like Futurist Luigi Russolo. How is narrative created in their art. What sounds and objects have they used?
- Discuss how instruments and objects can be used in unconventional ways to produce sounds and music. How does Demetriou use ready-made objects in his practice?
- How can abstract things communicate meaning? Discuss how different sounds and techniques can act as sites for alternative meanings; for example certain notes together, reflect common ideas or can trigger memories.

### Concept Development

Students should begin by undertaking research and discussing the history of of sound and performance art. Students should examine the history of the Italian Futurists, particularly Luigi Russolo, and subsequent exploration by the Dadaist and Surrealists. Building on the discussion and research undertaken students should generate ideas that will act as a catalyst for their experiments.

### Production

Students will begin by determining the medium/s and duration of their sound piece. Remember different size vinyl's hold different amounts of time - it is easiest to break up time allotted to students in number of seconds. For example: a 12 inch record holds about 22 minutes of audio per side. In this instance 44 minutes = 2640 seconds, 2640 seconds / 20 students = 132 seconds each.

They can work with easily accessible instruments, or work with found-objects to produce sounds. This could be a pot used as a drum, a water bottles used as maracas, or rubber-bands used as a guitar. Students can work alone or in groups to produce sounds. They are to use the zoom recorder, microphone and computer to capture the sounds they produce. Using Garageband or similar software to produce the file to be transcribed to vinyl. They must record their experiments using the start-stop method - they are not to use overdubs or tricky edits. There are endless possibilities!

Additional task - ask each student to produce a sculpture to complement their sound work and install them in a gallery setting.

# Links to Curriculum

## EXPLORE & EXPRESS

Levels F – 6

Investigate the ways in which Eric Demetriou explores ideas, techniques and materials in his artworks. How are these expressed?

Levels 7 – 10

Explore the practices of Eric Demetriou. Through discussion of Demetriou use of objects and instruments, how he expresses his ideas and develops a particular style with his work. Discuss his work in terms of the history that he reflects. Relate his work to the practices of other sound-artists from different times and cultures. From this discussion students should develop their own artistic practice through the use of inspiration, materials, techniques and processes to develop their own sound-works.

## VISUAL ARTS PRACTICE

Levels F – 6

Based on the artworks of Eric Demetriou, students explore materials, techniques and processes. They should identify and describe the use of these in the production of their artworks.

Levels 7 – 10

Think about the intentions that Demetriou has when he commences making his work. Discuss his artistic practice. Research a range of sound artist work, similar to that of Demetriou as a starting point, explore materials, techniques and processes to develop an individual artistic intention.

## PRESENT AND PERFORM

View an exhibition of Eric Demetriou's work. This could be an online exhibition or images of an exhibition in a commercial gallery or an example of Demetriou's work in a group show in a public gallery. The students then plan their own exhibition of their artworks. They should consider the audience of the artworks and how they wish the audience to interpret the artwork.

## RESPOND AND INTERPRET

Level F – 6

Respond to Eric Demetriou's artwork by identifying and describing technique and ideas. Consider how and where he makes his work.

Level 7 – 10

Analyse and interpret Demetriou's artworks discussing ideas and viewpoints. Compare his work with works by other contemporary artists to identify characteristics and features of the works. Students can focus on other works that embody sound, performance or ready-made objects.

## Glossary

Experimental music - is a general label any music that pushes existing boundaries and genre definitions. It is radically opposed to, and questioning of, institutionalized compositional, performing, and aesthetic conventions in music

Kinetic sculptures - an artwork, made of any medium that contains movement, they either move naturally (wind) or are machine operated. It has its foundations in Dada and Surrealist art. Alexander Calder mobiles are key examples.

Musical composition - refers to an original piece of music, the structure of a musical piece, or the process of creating or writing a piece of music.

Performance art - a performance presented to an audience within a fine art context. It is a interdisciplinary medium and can be predetermined or spontaneous, scripted or abstract. Performances also often incorporates audience members. Marina Abramovic is a prominent figure in performance art.

Ready-made - ordinary, manufactured objects used and appropriated by artists. The term was first coined to refer to the work of Dada and Surrealist artist Marcel Duchamp. See *Fountain* (1917).

Recitable object - an object capable of being recited and repeated.

Short-run record - once off or limited production custom vinyl records.

Sound art - an artistic discipline where sound is used as primary medium, it is often interdisciplinary crossing into the fields of sculpture, installation and performance. early examples include Italian Futurist Luigi Russolo's *Intonarumori*. Subsequent experiments were undertaken by Dadaists and Surrealists.

**Victorian Curriculum Unit Planner**
**Title: Eric Demetriou – Sound works**
**Level: 4**
**Weeks of Unit: 3 -4**
**Learning Areas:**
**Arts Disciplines:** Visual Arts, Media Arts, Music, Critical & Creative thinking.

	<b>Learning Intentions (for the development of assessment criteria)</b>	<b>Achievement Standard Level 4 – Visual Arts</b>
1	<ul style="list-style-type: none"> <li>Students listen to the experimental music of Eric Demetriou and produce their own sound art work as a response to a discussion of personal ideas and experiences.</li> <li>Research the Italian Futurists, Dadaist and Surrealist art forms.</li> </ul>	Plan and make artworks that are inspired by artworks students experience.
2	Students create their own sound art work and refine it for publication as a record.	Use materials, visual conventions and techniques in artworks.
3	Discuss and evaluate the processes Demetriou and other sound artists use to make their works, the techniques they use and how they express their ideas.	Discuss and evaluate the art making process, materials and techniques used to express their ideas.

**Focus artworks**

 Artist website: [ericdemetriou.com](http://ericdemetriou.com)

 Gallery examples: <http://lindbergcontemporary.com.au/eric-demetriou/>

 Youtube: <https://www.youtube.com/channel/UCDfROjtAiOnKTbrbY4R03Vw>

## Unit Content – Learning Activities

Learning Activity	Content Descriptor
<b>Explore &amp; Express</b>	
<ul style="list-style-type: none"> <li>Explore the work of sound artists such as the Futurists and Dada artists. Discuss broadly the ideas that the artists are expressing. Compare this with the works of Eric Demetriou. Key question: what are the ideas you think the artist is expressing? What sounds represent those ideas?</li> <li>Follow a simple guideline constructed by the teacher, of the codes and conventions used to construct a sound artwork. Focus on timing, sound, volume and combinations of sounds to tell a story.</li> <li>Experiment with a range of sound making objects provided such as maracas, tamborine, triangle, cymbals, drums, string instruments and found objects. Use words to describe the sounds the instruments make and illustrate the ideas. (simple symbols can also be used to illustrate the ideas produced by the sounds)</li> </ul>	<p>Explore ideas and artworks from different cultures and times to express ideas in visual artworks.</p>
<b>Visual Arts Practices</b>	
<ul style="list-style-type: none"> <li>Using their set group of sounds and instruments, students produce a range of sound works. They work in groups to produce small compositions illustrating a common idea such as an environmental work or a composition representing their personal relationships with others at school.</li> <li>Students identify basic conventions that are used to make their work such as sound, movement and time.</li> </ul>	<p>Use materials, techniques, technologies and processes, and explore visual conventions to make artworks.</p>

<b>Present &amp; Perform</b>	
<ul style="list-style-type: none"> <li>Students perform their artworks using the compositions that they have developed in class. They document their compositions using symbols and notations on A3 paper. The notations become an artwork illustrating their ideas and the sound.</li> <li>They discuss the relationship between the artwork notations and the sound works identifying the representation of ideas.</li> </ul>	Create and display artworks, describing how ideas are expressed to an audience.
<b>Respond &amp; Interpret</b>	
Students identify the ideas that are expressed in a range of performance works from the Futurists, to Dada artists and contemporary artists like Super Critical Mass and Demetriou. They identify how visual conventions of sound works have been used to illustrate these ideas.	Identify and discuss how ideas are expressed in artworks from a range of places and cultures.

<b>Assessment Task</b>	<b>Achievement standard</b>
Responses to sound artworks – experimentation with sounds and conventions. Demonstrate links between the artworks.	Plan and make artworks that are inspired by artworks students experience.
Combined sound composition based on the collaborative work and discussions with peers.	Use materials, visual conventions and techniques in artworks.
Research of sound artists from historical and contemporary contexts.	Discuss how artists use materials techniques and visual conventions in artworks.
Evaluation of process and outcome of sound artwork. Reflection on goals and learning.	Discuss and evaluate the art making process, materials and techniques used to express their ideas.



<b>ASSESSMENT RUBRIC – PERFORMANCE ART –SOUND WORK</b>			
<b>Criteria</b>	<b>Towards Level 3</b>	<b>Level 4</b>	<b>Towards Level 6</b>
Research and exploration of sound artworks – identification of ideas and use of conventions.	Identification of the ideas in a range of works by sound artists. Demonstration of exploration of a range of sounds to express ideas variety of materials showing a response to the artworks viewed.	Discussion, using specific examples of the ideas expressed in works by sound artists. Clear intention and link as a response to these works in the exploration of sounds and instruments.	Discussion showing links and examples from a range of artists, identifying the ideas expressed in the artworks. Development of a structured exploration and investigation into the use of sound to express ideas with specific responses to artworks investigated.
Use of materials, visual conventions and techniques in artworks.	Ideas documented and expressed in a sound work that is planned with consideration of visual conventions.	Discussion of ideas in visual representations that relate to a planned composition using a range of instruments and visual conventions.	Representation of a range of ideas and experimentation with sounds in a range of compositions that explore a variety of instruments and visual conventions.
Discuss how artists use materials, techniques and visual conventions.	Identify the conventions and ideas in a range of artworks by different sound artists.	Discuss a range of sound artworks and the expression of ideas using conventions. There are some links between the artworks discussed.	Discuss a range of sound artworks and the expression of ideas identifying a common theme and clear links between the use of visual conventions by artists from different historical and contemporary contexts.
Discussion of the art making process, materials and techniques.	Identify, using simple language the ideas in the artwork, the art making process, the use of materials and techniques	Discussion of the ideas expressed in the artwork and the use of materials techniques and the art making process.	Comprehensive discussion using sophisticated language of the ideas in the artwork, the use of materials, techniques and the art making process.

**Victorian Curriculum Unit Planner**
**Title: Eric Demetriou – ‘Sound emotions’**
**Level: 8**
**Weeks of Unit: 8 - 10**
**Learning Areas:** Visual Arts, Media Arts, Music, Personal & Social, Ethical, Critical & Creative thinking.

	<b>Learning Intentions (for the development of assessment criteria)</b>	<b>Achievement Standard Level 8 – Visual Arts</b>
1	<ul style="list-style-type: none"> <li>Explore use of sound in Eric Demetriou’s work investigating the methods he uses to create sounds and the use of instruments and found objects to create sounds. Collate a research diary of Demetriou’s work focusing on the use of sound as an artwork, the ideas he is expressing through his work and the presentation of the work.</li> <li>Explore the use of sound in performance works by contemporary artists and other historical sound works by the Futurists, Dada artists and modernist artists such as Len Lye. Experiment with some of the sounds created by these artists and document the findings.</li> </ul>	Identify, analyse and evaluate how other artists use materials, techniques, technologies, processes and visual conventions to express ideas and convey meaning.
2	Explore a range of sounds using a range of instruments and found objects based on the investigation of Demetriou’s work. Plan a sound artwork based on student personal ideas about an emotion. Use technologies and digital software to edit sounds and create musical compositions.	Plan and make art works in response to the exploration of techniques, technologies, and processes used in their own and others’ artworks.
3	Present the final artwork in a gallery context with accompanying documentation such as notation examples, responses to various sounds and the emotions they explore.	Demonstrate the use of materials, techniques, processes, visual conventions and technologies to express ideas and convey meaning in their artwork.

**Focus artworks**

 Artist website: [ericdemetriou.com](http://ericdemetriou.com)

 Gallery representation: <http://lindbergcontemporary.com.au/eric-demetriou/>

 Youtube Channel : <https://www.youtube.com/channel/UCDfROjtAiOnKTbrbY4R03Vw>

## Unit Content – Learning Activities

Learning Activity	Content Description
<b>Explore &amp; Express</b>	
<ul style="list-style-type: none"> <li>List all the visual conventions, techniques and processes used in sound and performance art.</li> <li>Explore the work of Eric Demetriou – the processes he uses to produce sound, the use of digital technologies in art work production, the presentation of his work. Explore how Demetriou’s work expresses ideas about experimental music, political and social issues.</li> <li>Explore the work of Futurists, Dada artists and other contemporary sound artists such as Super critical Mass and the ways in which they produce sound works and the ideas they are expressing. Compare the use of materials, processes and ideas based on artist intentions.</li> </ul>	<p>Explore the practices used by artists to develop expression of themes, concepts or ideas in their own artworks.</p>
<ul style="list-style-type: none"> <li>Explore the processes used by artists to produce sound works and decide on a relevant process to be used to create the students’ own artwork.</li> <li>Explore the use of digital technologies to produce sound artworks.</li> <li>Investigate the documentation of processes and ideas that sound artists use as a basis for the document of student artworks.</li> </ul>	<p>Explore how artists use materials, techniques, technologies and processes to realise their own intentions in artworks.</p>

<b>Visual Arts Practices</b>	
<ul style="list-style-type: none"> <li>• Select an artist to form the basis for an experimentation of sounds. Students explore a range of objects to produce sound (these can be both found objects or sounds produced digitally).</li> <li>• Explore emotions that the students wish to express using sound.</li> <li>• Discuss the conventions used to produce sound works. Explore the use of these conventions in producing sound works.</li> </ul>	Experiment with materials, techniques, technologies and processes to express ideas, concepts and themes in their own artworks.
<ul style="list-style-type: none"> <li>• Document all experimental work by listing the sounds and visual conventions explored and the emotions the sounds are representing.</li> <li>• Plan a sound artwork through notation by producing symbols that represent sounds, the layering of sounds, timing, volume and combinations. The documentation will be a visual composition of the sound work.</li> <li>• Plan the presentation of the sound artwork by considering locations and the location of equipment, volume levels and audience interaction.</li> </ul>	Develop skills in planning and designing artworks and documenting practice.
<b>Present &amp; Perform</b>	
<ul style="list-style-type: none"> <li>• Develop the artwork and produce visual documentation through drawings and photography. Evaluate the use of equipment, the presentation of the work and any development and refinement.</li> <li>• Present the work with visual representation and document audience feedback.</li> </ul>	Present art work considering how ideas can be expressed to an audience.
<b>Respond &amp; Interpret</b>	
Research a range of artists who have produced sound artworks focusing on Dada artists, Surrealists and Futurists. Analyse the ideas expressed in the works from a historical and cultural contexts using conventions, techniques, materials and processes.	Analyse how ideas and viewpoints are expressed in artworks.
Identify specific features of artworks from the Dada, Surrealist and Futurist movements and compare them to contemporary artists such as Demetriou. Conventions, ideas, materials, techniques, processes and presentation.	Identify and connect specific features of visual artworks from different cultures, historical and contemporary times.

## Assessment

Project	Achievement standard
Research diary on the practices of sound artists. Research project on Eric Demetriou	Identify, analyse and evaluate how other artists use materials, techniques, technologies, processes and visual conventions to express ideas and convey meaning.
Response to other artworks and planning of sound artwork in a visual diary. Documentation includes exploration, development, refinement presentation of artwork and audience feedback.	Plan and make artworks in response to exploration of techniques, technologies and processes in their own and others' works.
Final artwork with accompanying visual notation.	Demonstrate the use of materials, techniques, processes, visual conventions and technologies to express ideas and convey meaning in their artwork.

ASSESSMENT RUBRIC – PERFORMANCE ART – SOUND ARTWORK			
Criteria	Towards Level 8	Level 8	Towards Level 10
Analysis and evaluation of sound artists work discussing use of materials, techniques and processes to convey ideas and meaning.	Identification the ideas in the work of sound artists. Explanation of the use of materials, techniques and processes. Identification of conventions in the works.	Identification and analysis of the use of materials, techniques, processes and visual conventions to convey ideas and meanings in the work of a range of sound artists.	Analysis and evaluation of the use of materials, techniques, processes and visual conventions to convey ideas and meanings in a range of works by sound artists.
Planning and development of sound artwork.	Some planning of the artwork with limited reference to the works of sound artists as inspiration.	Planning of the sound work with reference to the artists researched is evident.	Planning of artwork in response to research is evident. There are clear references to the artists researched.
	Some exploration of techniques and processes used by sound artists is evident.	Exploration of techniques and processes with documentation and links to the sound artists researched is evident.	Comprehensive exploration of techniques and processes with evaluation and links to meanings is evident in the visual diary.

Criteria	Towards Level 8	Level 8	Towards Level 10
Presentation of Performance work.	Some aspects of the artwork demonstrate an understanding of materials, techniques and processes to convey student ideas. The location, presentation and interaction of the audience is considered in the artwork.	Artwork demonstrating the application of materials, techniques and processes to convey a clear idea based on student emotion. There is evidence of the planning of the work in the use of processes, materials and techniques. The location of the work and the audience interaction is evident in the presentation of the work.	Sound work demonstrating a sophisticated understanding of the application of materials, techniques and processes to convey innovative ideas. There is evidence of the planning of the work in the use of processes, materials and techniques. Alternatives are considered and the work is based on a selection of materials and processes to best represent ideas. The location of the work and the audience interaction is evident in the presentation of the work. Alternative locations are considered.
	Presentation of the work with accompanying notation.	Presentation of the artwork and its development demonstrating an understanding of the performance and presentation of the work and the accompanying notation.	Presentation of the artwork and its development demonstrating an understanding of the refinement of the performance and presentation of the work and the accompanying notation.
	Self-evaluation of final artwork is presented considering the presentation of the work and audience reception.	Self-evaluation of final artwork is presented discussing the presentation of the work in visual form and thoughtful evaluation of audience reception using methods such as questionnaires or oral feedback.	Self-evaluation of final artwork is presented discussing the presentation of the work in visual form and thoughtful evaluation of audience reception using a range of methods such as questionnaires or oral feedback. The work is further refined in response to audience feedback.