IVAN CHERMAYEFF
CUT AND PASTE

PENINSULA ARTS
19 SEPTEMBER - 14 NOVEMBER 2015

ACTIVITIES PACK
VISITING PENINSULA ARTS

Peninsula Arts has a growing commitment to making the best in the arts world accessible to young minds. We welcome all ages, from primary through to students in further education.

Before you book your visit we are happy to discuss details with you, so please contact us with any queries or concerns. All groups must be supervised by an appropriate number of staff members from the visiting school and we advise teachers to visit the gallery space before making your visit. Peninsula Arts Gallery is fully wheelchair accessible.

Visiting the Peninsula Arts Gallery could not be easier and we welcome school groups of all ages. Our free talks and tours can be amended to suit any timeframe or learning stage and we can tailor your visit to incorporate activities and workshops which complement the exhibition.

Booking your visit for Ivan Chermayeff / Cut and Paste is essential. You can do this by emailing: outreach@plymouth.ac.uk or by telephoning 01752 585036

Peninsula Arts Gallery visiting hours:
Monday – Friday 10.00 – 17.00
Saturday 11.00 – 16.00
(closed Bank Holidays)

How to find us:
Peninsula Arts Gallery is situated in the Roland Levinsky Building on Plymouth University campus. It is opposite Plymouth City Museum and Art Gallery on North Hill.

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Ivan Chermayeff is a talented graphic designer and illustrator. He was born in London in 1932 and at the age of eight his family moved to America. Ivan’s father was an architect and knew many other artists and designers. It is not surprising that Ivan would also follow a creative career.

He is a partner in a company that specialises in brand design. This means they design logos which make companies recognisable. These then can be used on everything from personalised paper, clothing, advertisements, vehicles and much, much more.

At the age of 17 Ivan started to create collages, and he still produces them in his 80s. These collages are playful and unplanned. He says that he likes to work without thinking too much because it can stop you being as creative.

Do you agree with him?

THE ARTIST

Looking at the collages displayed you may feel they are staring back at you. A lot of the images look like faces despite being made out of a range of different materials. By using the simplest of objects Chermayeff is still able to make faces with a wide range of emotions.

Go around the room and pick your favourite image. Can you create a short story about the figure? How are they feeling? What are they doing?

For example: “This is a happy doorman meeting you at the entrance of your hotel. He suggests that you should take a boat ride and have fish and chips while you are visiting Plymouth. He is very helpful and friendly.”

Name the work and write the story below

In groups tell each other your stories. Do your friends agree that your story suits your chosen image?
Ivan Chermayeff started making collages because he had a fear of not being able to draw. Collages allow you to make impressive pictures at a quick pace. Drawing can often take hours and hours to produce whilst a collage can take minutes.

Chermayeff’s tip is to keep it simple and not to think about it too much. Almost any material can be used in collage.

For example:
This collage is made out of a garden glove and some stones, this could show an interest in gardening. However the way the stones are arranged, the black of the body and the shape of the hand make the person seem anxious and scared.

Can you make a self-portrait with the objects displayed?
There is an activity table with a selection of materials for you to make a collage. Think about how you can describe yourself. Do you like dancing? Or have any hobbies? Do you have a recognisable piece of clothing you always wear?

You can choose to use things that you have brought with you, maybe some gloves or a hairband. Don’t worry you don’t have to stick them down!

When you’re happy with how it looks take a picture of the collage instead.

You have probably seen faces in random places, such as bin lids, door handles and car headlights. This is quite a common experience and often can be quite funny. The ability to see faces in objects is called Pareidolia. Scientists believe we are able to see faces in objects as an evolutionary trait. Humans are very social and the ability to recognise human faces at a young age is an important survival technique. Noticing reactions and facial expressions can help people to react to possible threats. Most babies can recognise faces from birth.

When people cannot recognise faces at all this is called Prosopagnosia. This is a very rare condition that affects 2.5% of the world population. People who have Prosopagnosia find it difficult to recognise people that they have always known.

Can you imagine how difficult it would be not to recognise people you know? Do you think it would cause a lot of trouble to your day to day life?

Outside the gallery
Equipment: camera, printer, scissors, glue stick

Take a camera with you on a day out and record and ‘faces’ you see. You might see a face in the side of a building or in a pattern of a brick. How many faces in objects can you find? Did you find them by accident or did you have to seek them out?

When you are home print out the images and make a photo-collage. Maybe you would like to organise the images by their different emotions (happy faces, scared faces...).
The most common non-human faces that people see are in cars. Car manufactures actively design cars to have certain ‘facial’ features. Can you recognise faces in these cars?

Match the car to the key words you think best describes the car. You can either cut and stick the words under the images or write them. Add your own words if you can think of more!

GRUMPY
STRONG
PRETTY
STERN
INTELLIGENT

FRIENDLY
GENTLE
YOUNG
OLD
MYSTERIOUS

Ivan Chermayeff professionally works as a graphic designer for his own company Chermayeff&Geismar&Haviv. He is asked by companies to create logos and other merchandise which will help make the business more recognisable to the public. Chermayeff has worked with some of the biggest companies in the world including universities, airlines and television stations.

In the gallery we have supplied books that have examples of the work that his design company has produced. Take a note of the type of logo he designs. They are all quite simple and use bright colours.

What do you think makes a good logo?

Discuss in groups and write your answers below.
WHAT IS A GRAPHIC DESIGNER?

Graphic designers produce work that is used commercially. This means that the designs they create are used to advertise a product with the aim to make people buy or visit it. Graphic designers are hired by businesses who request a certain design. There are many different jobs which can be considered under the term of graphic design such as:

- Brand identity designers – who create logos and other products that make a company recognisable to the public.
- Editorial designers – who organise how the letters and images will look on a page of a magazine.
- Illustrators – who draw pictures to go in magazines or books.
- Photographers – who take photographs which may be used in a magazine feature or other places.
- Typographers – who design fonts and letters.

The boundaries between illustrators, typographers and other designers can blur as the artists experiment with different materials and techniques to make their work.

Designers produce work to a client’s brief, and often work collaboratively. Fine artists create work that is purely their own idea, and mostly work alone. Some people think that fine artists are more important than designers. However, fine artists have not always worked as many do today. Historically painters and craftspeople worked together for patrons, and in many cases would have been told exactly what to create. It is only more recently that we have come to think of fine art as separate from design.

Ivan Chermayeff shows that as a designer he is able to produce personal works which can also be talked about as Fine Art. This is because all these jobs require a similar skill set. All artists are trained to consider how things look visually.

Discuss these questions in groups or individually.

Do you think that designers are different than fine artists in terms of what they do?

Do you think one is more valuable than the other?

Would you rather be a fine artist or a graphic designer?

Fine artists are able to create whatever they want but they are not always able to sell work when they need to. Graphic designers have a good supply of work but might not be able to create the work they want to regularly.
Advertising can be cleverly designed to portray complicated ideas in the simplest ways. Sometimes a product might already have a feature which is instantly familiar. Graphic designers can play on the fact that the public will already know what the product is without putting lots of detail in the logo or advertisement.

In this image, Chermayeff has used a hat and a cigar to describe a figure. Many adults would recognise this to be the late Prime Minister Winston Churchill who was often photographed with those two things.

Take a walk around the gallery and pick an image that has been used in an advertisement.

Answer these questions:

What did you first like about the image?

What is the advertisement for?

What image has been chosen to represent the information?

How many colours have been used?

If you took away the text from the image do you think you would still understand the picture?

In the space below, try to represent your favourite thing as simply as possible.

For example, if you have a puppy it can be represented by a collar or perhaps you like to play hairdressers with your sister so you can draw a hair brush. The aim is to not draw your favourite thing but something that reminds you of it. Can you do this with only one or two colours and shapes?
The use of collage in Fine Art became popular after 1913 – around the time of the First World War. A handful of artists started using this method for various reasons. Some artists, such as Pablo Picasso were concerned with the formal elements of an image. That means they used collage because they liked how it looked. Other artists, such as the DADA artists, used photomontage to reflect on what was happening in society.

Photomontage is similar to collage as it is made by cutting and pasting. By choosing images from newspapers and other media then mixing them with other images DADA artists hoped to change the meaning of the pictures.

The benefits of collage is that it was quick to make and easy to play around with ideas. It can be described as drawing with scissors.

At Home or in the Classroom

Research the art works of Henri Matisse, Pablo Picasso and Kazimir Malevich. You may have already heard of them! Find an image that you like and print it out. Stick it next to the Ivan Chermayeff example you think it most resembles.

Do you think they are similar? If so do you think that was on purpose?

Discuss the similarities and differences between the images – think about the colours used, the subject and what is happening.
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A De La Warr Pavilion touring exhibition
co-curated by Alan Powers and Jane Won

Curated for Peninsula Arts Gallery
by David Smart