

Unknown

Tusk

Ivory and Teak, 19th Century

The intricate carving on this Elephants tusk and its teak stand depicts figures, foliage, buildings, men drinking and playing checkers.

The tusk, although skilfully carved and intricately planned, belongs to a type of artefact, which in recent years has become increasingly taboo.

The rare elephant ivory was collected through poaching which kills the animal and has led to many species becoming endangered.

This has led to a brutal underground ivory trade. Ivory objects in museums are now subject to strict controls and checks. Can we ever place today's morals onto historic objects; does the tusk show us the skill and beauty or the barbarity of the past?

LCNUG : 1927/2485

It makes me feel socked.

The colour is creamy.

It's awesome .

It reminds me of Vikings.

The artist is making decoration.

I was drawn to this because it looks nice.

Toby

Age 8

Tusk

Makes me feel bewildered

Black and yellowish white in colour

It shows figures in the art

It is silent

Reminds me of woolly mammoths

Elephants

Looks bumpy

Not sure what its supposed to look
like

It's a long tusk sticking out of
something

TUSK

A long funnel of sound like the moan
of the animal it was taken from, as
human intervention takes what it
wants without thought of
consequence.

Of it's intricacy.

VIEWPOINTS



UNTITLED (RAL 50) - RICHARD BILLINGHAM

Richard Billingham (1970 -)

Untitled (ral 50)

SFA4 colour photograph mounted on aluminium,
1995

This work comes from the series *Rays a Laugh* and shows an image of the artist's father. The work displays the deprivation of growing up in with an alcoholic father.

The snapshots taken on the cheapest film available pose difficult questions. The artist puts his own families suffering on show for us to view, allowing us to draw conclusions on them as people by looking at their surroundings, appearance and hobbies.

Their humanity is removed and they become objects to consider. Richard challenges viewers to reconsider our own prejudices and to rethink society's issues in these confronting images.

Kindly loaned by Arts Council Collection, Southbank
Centre, London

The first thing I noticed was the out of focus man which is brave for a large photograph. So, the man might not be the subject. That's when I noticed the fabulous wallpaper!

There's so much to discover in the background which makes it fascinating!

I have looked a lot at his work + I am impressed that he makes himself & his family very vulnerable! His alcoholic father, surrounded by the collection of their marriage/lipsticks. It is so down to earth!! No pretence, grandeur or middle/upper class values. It is as it is!

A staunch reminder of British life at its most real. A clear portrayal of a darker side of living with demons.

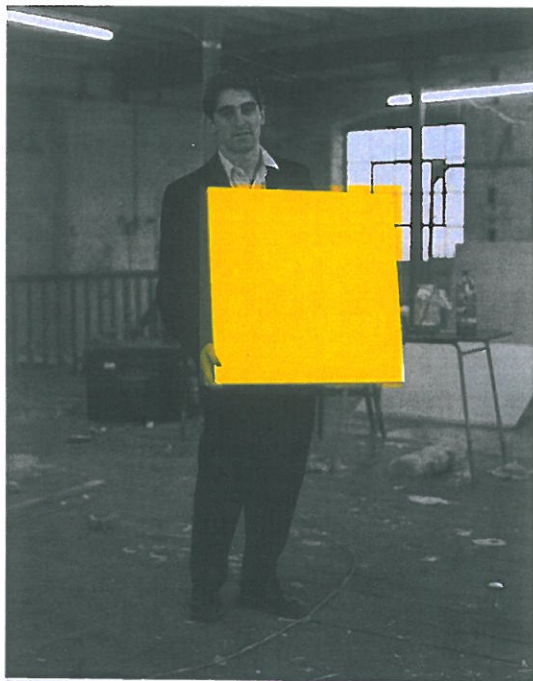
Tom 20

My initial reaction to the series of photographs is like a punch in the gut. It feels almost too honest; a reflection of a lifestyle we like to ignore and pretend not to see. After a while, there is something else to it. As well as the sadness, there is something friendly about these people, they seem just like a family.

I've studied this body of work numerous times throughout my photography degree and I am an avid fan, it's personal, raw but humorous with undertones of melancholy.

The bold, brash colours make the image stand out immediately through the artist's choice to use cheap film. I think this is to mirror his socio-economic status.

VIEWPOINTS



When I woke up in the morning, the feeling was still there.

**WHEN I WOKE UP THIS MORNING, THE FEELING
WAS STILL THERE - ANGUS FAIRHURST**

Angus Fairhurst (1966 - 2008)

When I woke up this morning, the feeling was still there

Screen print, from the London portfolio, 1992

In this work there is a misalignment between the empty space and the way in which it has been filled by the yellow square. This purposeful mistake could relate to the title and the difficulty of controlling our feelings. Our emotions do not perfectly fit any boundaries.

Angus has said 'I wanted to play on the misalignment of the hard form and the notion of feeling, both physical and emotional, which is something you cannot be so sure about'

ACC25/1996

Kindly loaned by Arts Council Collection, Southbank Centre, London,

The man is deeply troubled, the lights are on but darkness fills the space.

The eyes are dull and have little hope.

The yellow represents the colour of the solar plexus emotions.

The edges are sharp and the yellow is bleeding out showing his emotions are taking over and consuming a larger space.

His tidy appearance surrounded by a cluttered space represents his mindset.

The man in this print looks like he has just had an idea. He as exhausted after the look nights spent thinking and the room is trashed from the torment of the brain. His word is drained and grey, but his idea burns bright on to his body. The yellow light slowly emitting on to his body soon will encompass him; and swallow him in hope.

This reminds me of when my daughter looking at black and white photos of me said “Daddy, when did colour come into this world?” (presumably after I was born and before she was!)

Rev P Wood

Middle-age

I find this work really interesting because I can't quite put into words how it makes me feel.

There is something about the purity and intensity of the colour against this man who looks so sad.

I am not really sure why the man is in a suit either but standing in a really odd kind of empty space.

Ashley, 28