

Tate Modern Museum – February 2, 2018 – London, England

By Tom Allin

Our legs are rested so it's time for another museum. The Tate Modern was number one on my list of "to do" in London and very high on Nancy's list. The night before Nancy mapped our tube ride – one change of tube lines.

It's no surprise that London goes out of its way to make it easy for tourists to find their way around. In 2016 London was the second most visited city by international visitors. Bangkok was #1, London #2, Paris #3, Dubai #4, New York #5, Singapore #6, Kuala Lumpur #7, Istanbul #8, Tokyo #9, Seoul #10, Hong Kong #11,

London even uses its light poles to help tourists find their way.



The Tate Modern is the brown building on the right side of the pole.

I think we were incredibly lucky because the one of the two Tate exhibits was Modigliani. No photos allowed so you will have to trust me when I say this was a once in a lifetime opportunity to see one of my favorite artists. How big a favorite is he to me? I had a print of his above my sofa in Tucson for a half dozen years.



The print I had is a larger one of the one in the left in the photograph.

After an hour and half (isn't it great how photographs are date and time stamped) of walking the Modigliani exhibit it was time for a light lunch and in my case a beer. We were not the only ones taking a breather.



I overheard them talking. They were English. How lucky to live in a place where any day of the week you can step out and view some of the best art the world has to offer. And it's free to view!

After our food, beer and rest stop we began our tour of the remainder of the Tate Modern. Below is the American painter Arshile Gorky's *Waterfall*.



The next room caught us by surprise. In the center of the room was the French artist Germaine Rickier's *Chessboard Large Version*. It consisted of the five main chess pieces: King, Queen, Bishop, Knight and Rook. "Richier used distorted animal and partly human figures to reflect the anxieties and despair of post-war Europe". We spent more than several minutes viewing each piece – I like them.



I think these budding young artists also like them or at the very least found them interesting.



Another of my many favorite painters, American Mark Rothko. These nine paintings he donated to the Tate and they own one more that is hung outside this room.

I always find a common quietness in any museum room hanging only Rothko paintings. Almost a semi-religious experience or a total calmness is felt as everyone absorbs the feeling of his colors.



I couldn't help myself when I saw this lady in her red coat standing in front of a red painting by Rothko – click and she and the painting are now in my memory box of photographs.



This painting is by the British painter Bridget Riley. The title of the painting is *Natajare*. I am fascinated by colors. I think my fascination comes from not being able to imagine colors and especially two or more next to each other. As you probably can guess, I don't pick out paint colors for our homes.



There is something about the vertical bands of color painted in diagonal strips that caught my attention and imagination.

Sometime I wonder how an artist has decided on a title for a piece of art. Riley lets us know on this piece. "Nataraja is a term from Hindu mythology meaning 'Lord of the Dance'. It refers to the Hindu God Shiva in his form as the cosmic dancer, who is usually depicted with many arms. In this painting, vertical bands of color are cut across by diagonals, creating a sense of dynamic movement through intricate rhythm and counter-rhythm."

This is a painting by Gerhard Richter. It was one of six hung in this gallery. Individually and as a group the paintings were something to enjoy.



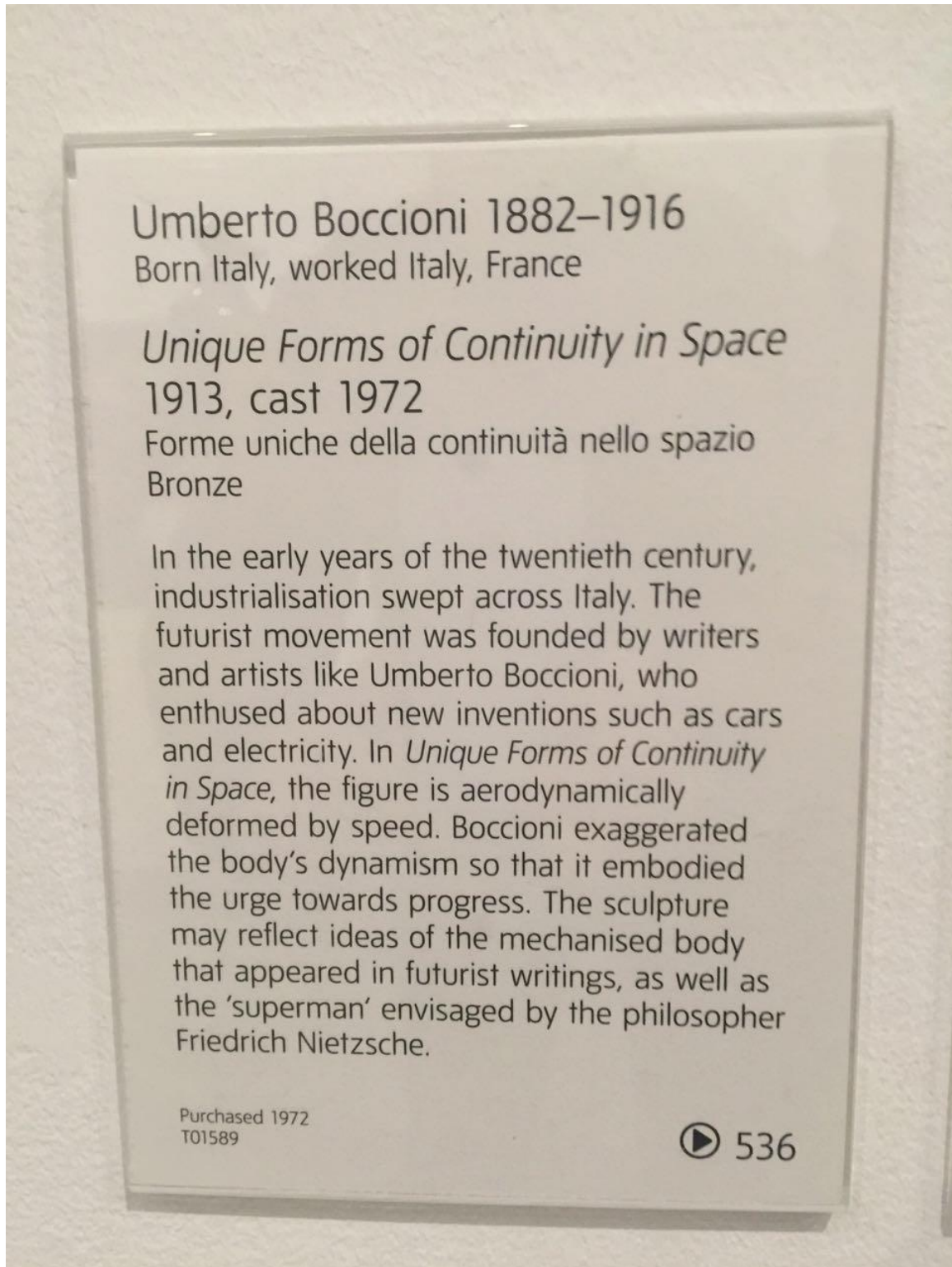
I had to include Fernand Leger's *The Acrobat and His Partner*. The cat in the painting looks a lot like our housemate.



The final piece from the Tate Modern that I photographed is Umberto Boccioni's *Unique Forms of Continuity in Space*. The sculpture can't help but catch your attention. Even though the creativity of the piece is based on a period of time almost one hundred years ago it still catches one's imagination.



I am including the notes on Unique Forms to let you decide if it is what it is supposed to represent.



Umberto Boccioni 1882–1916

Born Italy, worked Italy, France

Unique Forms of Continuity in Space

1913, cast 1972

Forme uniche della continuità nello spazio

Bronze

In the early years of the twentieth century, industrialisation swept across Italy. The futurist movement was founded by writers and artists like Umberto Boccioni, who enthused about new inventions such as cars and electricity. In *Unique Forms of Continuity in Space*, the figure is aerodynamically deformed by speed. Boccioni exaggerated the body's dynamism so that it embodied the urge towards progress. The sculpture may reflect ideas of the mechanised body that appeared in futurist writings, as well as the 'superman' envisaged by the philosopher Friedrich Nietzsche.

Purchased 1972
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May we all be human 'supermen'.