Futurism, Vorticism and the Prescience of H.G. Wells (Part Two)


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The artistic movements of Futurism and Vorticism in Italy and England respectively were bold and brash, they crashed into the art scene of the day with total confidence and absolute violence.

Vorticism was an offshoot of Futurism created by Wyndham Lewis in 1914. Lewis had a strong affinity for Art Nouveau and Japanese art. It was a movement of the avant-garde artists who sought to break away from the traditional art of the past and create a new art form. The Vorticists believed in the power of the machine, speed, and motion, and sought to create art that reflected these themes.

Wyndham Lewis had a strong interest in the work of H.G. Wells, and in 1915, he wrote a series of articles for the weekly journal The Bystander on Wells' work. Lewis was drawn to Wells' vision of the future, his ideas about science and technology, and his concern for the dangers that these might pose to human society.

Lewis had a deep respect for Wells, and his articles on Wells' work were influential in shaping the Vorticists' ideas about the future. He believed that Wells' vision of the future was too optimistic, and that the world was in danger of being destroyed by the very technologies that it sought to harness.

Lewis' articles on Wells' work were also important in shaping the Vorticists' ideas about the role of art in society. They believed that art should be a powerful force for change, and that it should be used to challenge the status quo and to create a new vision for the future.

The Vorticists were also interested in the work of other writers and artists who shared their interest in the future and in the role of technology. They were influenced by the work of Jules Verne, H.G. Wells, and T. H. White, among others.

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