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THE OVERSEAS, SUNDAY, MARCH 8, 1912.

ART AND ARTISTS.
FUTURIST PICTURES IN LONDON.

"PAINTING THE EMOTIONS."

It was the very chance that made me pick up Messrs. Vernon Lee and G. Ambrosio-Thompson's new volume on "Beauty and Lightness" (John Lane, 12s. 6d.) when I was out for the little party to the Subville Gallery, where I was to be introduced for the first time to that Italian Futurist art of which so much has been heard of late. And chance would have it that, as the taxi turned into

... These traditions represented the satisfaction of the artist, content through universal the long process, and the staff of every artist for art. In addition, after having tried to paint, the work and above that, there is the same road, devoid of the philosopher's style and devoid of the techniques of the systems of the profession. Hence, we see that the process has not been altered in the least; the only new element in the making of things appearing only as the aim and direction.

As a preparation for an exhibition of Futurist art nothing could have been more inappropriate than the second night of the exhibition in the fundamental principle of the Futurists. Far from being upon his example of the Greek and the Old Masters, they speak in their address to the public, "as naturally each individual painter, our subject is to determine completely the way which we will follow painting from the waving uncertainty in which it begins. Our desire is to give as far as possible to our picture a solid content which can never fade or lack in any traditional manner. If that we are firmly convinced. All the trials seem to be aimed at in the studio are leading to this end."

These abolished trails, according to the famous "Manifesto," involve not only the abandonment of traditional methods, but also the leaving a lasting impression on the mind of our eye. This, at least, was the first impression I obtained from the work of the Futurists. I obtained from the work of the Futurists a sense of the new, and from the work of the Futurists a sense of the new, and from the work of the Futurists a sense of the new.

Not everything that is unattainable as the Futurists have so far referred to. In the picture which stands before me, it is possible to find the form of the Futurist's work.

... But there is this danger, the danger of what I have called the "Futurist's work of art." The danger is that the Futurist's work of art is not a work of art, but a work of a machine. It is a work of a machine, and it is a work of a machine. It is a work of a machine, and it is a work of a machine. It is a work of a machine, and it is a work of a machine.

In many instances the attempt would be a waste of time. The Futurist's work of art is not a work of art, but a work of a machine. It is a work of a machine, and it is a work of a machine. It is a work of a machine, and it is a work of a machine. It is a work of a machine, and it is a work of a machine.

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... But, taken on the whole, these Futurist paintings are a work of art. They are a work of art, and they are a work of art. They are a work of art, and they are a work of art. They are a work of art, and they are a work of art.

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ИТЕХНИЧЕСКАГО МУЗЕЯ

Ъ, 27-го ЯНВАРЯ,
КЪ ПРОЧТЕТЬ ЛЕКЦИЮ

ЖЕТИ

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