

While modernisms engagement with the occult has been approached by critics as the result of a loss of faith in representation, an attempt to draw on science as the primary discourse of modernity, or as a hidden history of ideas, Leigh Wilson argues that these discourses have at their heart a magical practice which remakes the relationship between world and representation. As Wilson demonstrates, the courses of the occult are based on a magical mimesis which transforms the nature of the copy, from inert to vital, from dead to alive, from static to animated, from powerless to powerful. Wilson explores the aesthetic and political implications of this relationship in the work of those writers, artists and filmmakers who were most self-consciously experimental, including James Joyce, Ezra Pound, Dziga Vertov and Sergei M. Eisenstein.

Osteopathy: Research and Practice, Pimp Your Vocab: A Terrifying Dictionary for Adults: Words Kids Dont Want You to Know, Letter Embroidery birthday (world poet Sosho) (2004) ISBN: 4883741249 [Japanese Import], Prendergast in Italy, A volta para casa depois de um parto prematuro: Experiencias de dor e superacao (Portuguese Edition), Studies in Indian Literature and Philosophy: Collected Articles of J.A.B Van Buitenen, Mindfields, Pocketbook Writer: Confessions of a Commercial Hack,

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