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Pour obtenir le grade de DOCTEUR  
Sous le sceau de l'Université européenne de Bretagne  
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Mention : Esthétique

présentée par

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Préparée dans l'équipe d'accueil Arts : Pratiques et poétiques

**My awesome thesis with  
an awesome incredibly  
long and complicated title**

**Thèse soutenue le 12 Décembre 2016**

devant le jury composé de :

**Nicolas THÉLY** Professeur, Université Rennes 2 / directeur de thèse

# Table des matières

Partie 1.....	3
Partie 2.....	6
Partie 2.2.....	7
Références.....	9
Table des figures.....	II
Glossaire.....	IO

# Forewords

These are the forewords

Thanks to all !

Momanddad The dog My imaginary friend Serge

I am just there, not linked to `content.md`. I should be put at the end of content by alphabetical order.

## This is part one

A reference Another view on the timeline

I am inline referencing to an image ([figure 1](#)).



Figure 1 – installation: pulse

Lorem ipsum dolor sit amet, consectetur adipisicing elit. Doloribus, fugit, id. Unde nulla incidunt sapiente reiciendis atque similique totam, facere earum dolores. Soluta earum, autem! Fugit, iure, repellat. Nesciunt, inventore.

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Then I want to say that the image I just showed image ([figure 1](#)) is awesome.

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And then I want to display a group of images :

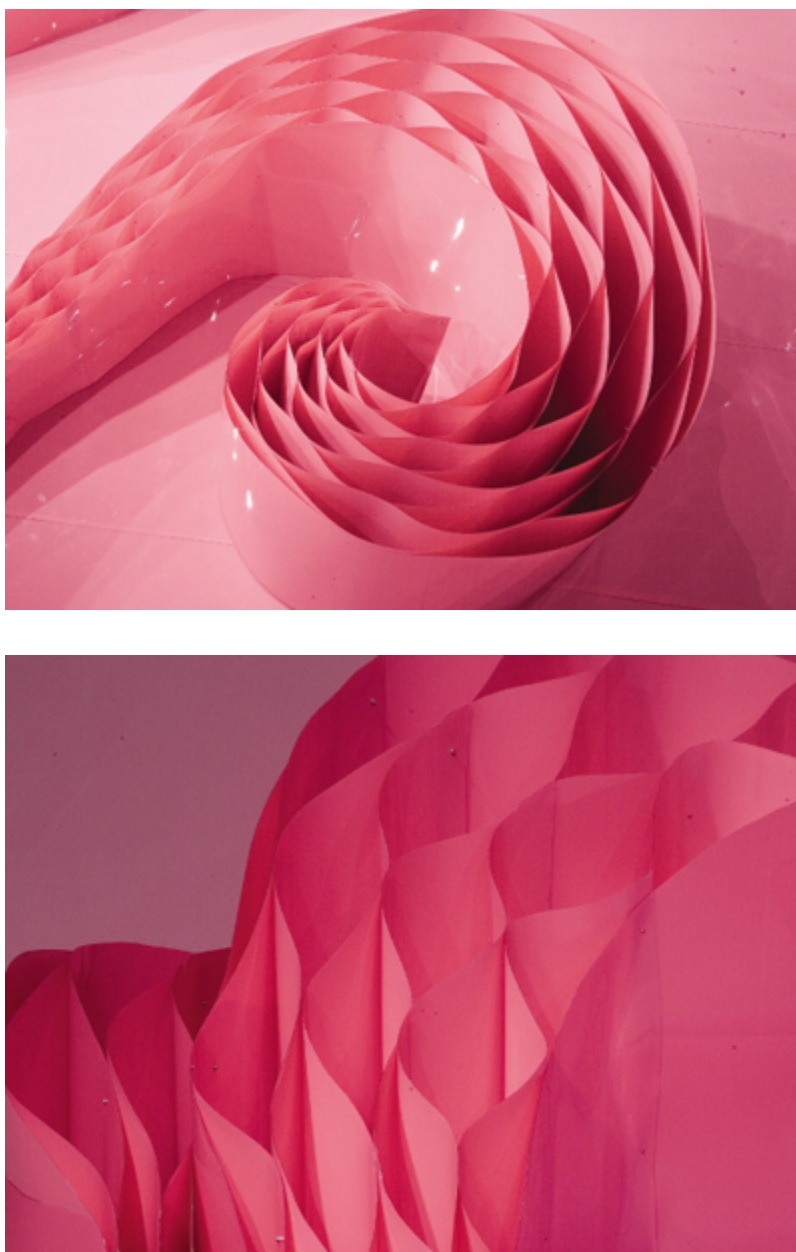


Figure 2 – A group of images

And then I want to point to an online<sup>1</sup> resource.

1. <https://medium.com/@sxywu/on-d3-react-and-a-little-bit-of-flux-88a226f328f3#.4z6m379fa>

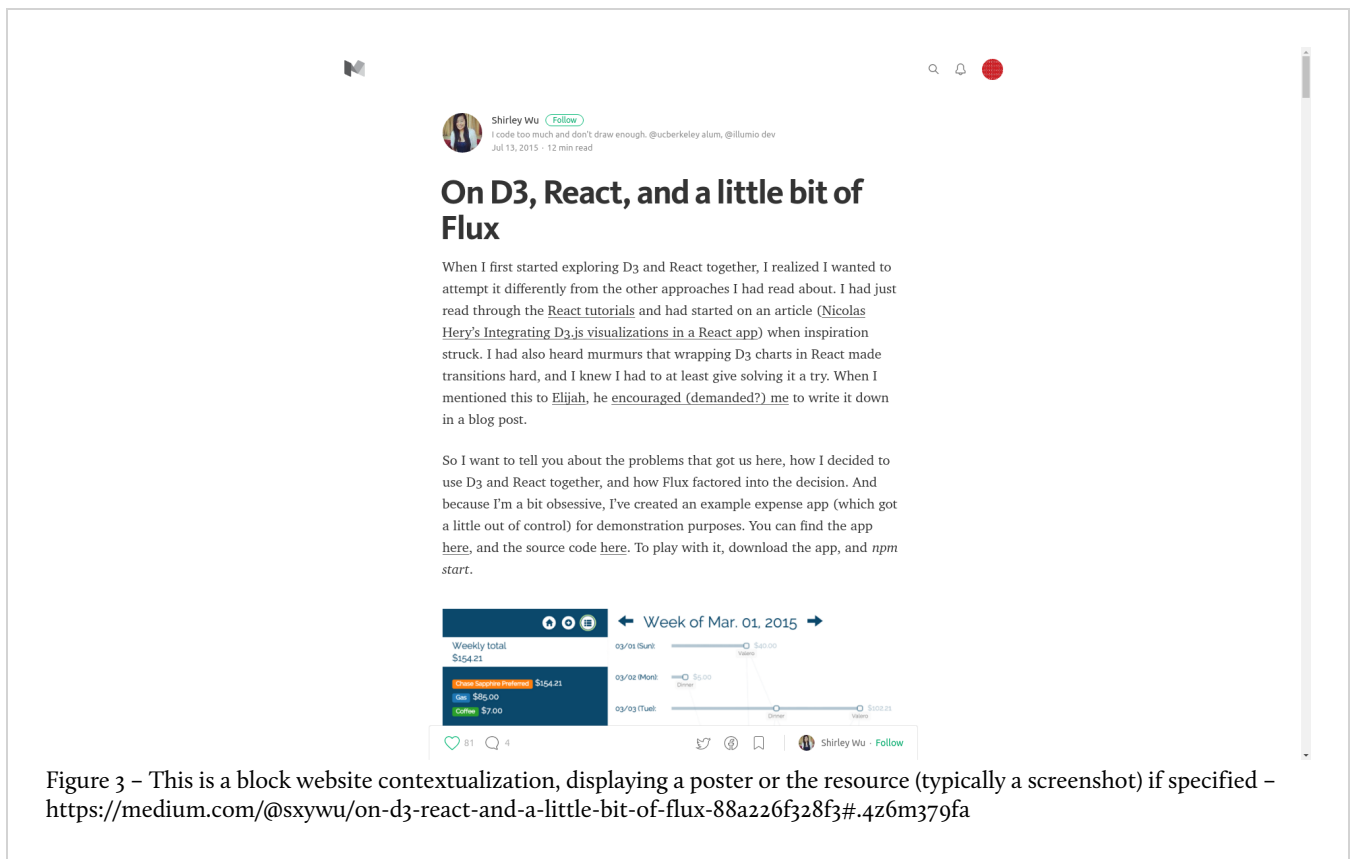


Figure 3 – This is a block website contextualization, displaying a poster or the resource (typically a screenshot) if specified – <https://medium.com/@sxywu/on-d3-react-and-a-little-bit-of-flux-88a226f328f3#.4z6m379fa>

I will talk about that<sup>2</sup> :

Another reference with unnamed contextualizer

I will first quote in a book where someone that says «it's not possible » (CHARALAMBOS et BORDER, 1994). But I would like to quote again my group of images (figure 2).

Then I should have an ibid here<sup>3</sup>

And as say a lot of people<sup>4</sup>, publishing could be simpler.

I'm now going to quote a book from the same authors in the same year, but different - it should add a b but let's see what's in the footnote<sup>5</sup>.

And for the footnotes, I want to say that Martin said that<sup>6</sup>

Whe Martin says «there has to be some *change* » (MARTIN et COLEMAN, *op.cit.*).

Now let's say I want to link to this timeline and continue my paragraph quietly.

Welcome to my awesome book.

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An inline resource video, it should display a thumbnail or something in static mode even if its not visible :

I am now talking about **material things**. But I would prefer to register it as a **concept**, for instance "materiality of things". Check out the glossary !.

2. with a footnote here

3. CHARALAMBOS et BORDER, *op.cit.*, p. 12.

4. MARTIN et COLEMAN, 2002a, pp. 30-40

5. MARTIN et COLEMAN, 2002b, pp. 32-36

6. I'm referencing to MARTIN et COLEMAN, *op.cit.*, pp. 12-13 when he says : "hello"

- a first list level
  - second list level
- return to first list level

# This is part two

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Again something about **materiality**.

Footnote<sup>7</sup>

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Footnote<sup>8</sup>

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Footnote<sup>9</sup>

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Footnote<sup>10</sup>

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Footnote<sup>11</sup>

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7. This is another footnote

8. This is another footnote

9. Lorem ipsum dolor sit amet, consectetur adipisicing elit. At, id autem incidunt delectus ea. Architecto aliquam alias iure mollitia voluptate totam in repellendus, dignissimos. Quia necessitatibus ipsam, quis itaque nisi.

10. This is another footnote

11. This is another footnote



# This is part two point two

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Lorem ipsum dolor sit amet, consectetur adipisicing elit. Quisquam nesciunt molestias hic error dignissimos blanditiis, quo, voluptas necessitatibus neque, aliquid cupiditate commodi sed dolor consequatur ipsum fugiat esse placeat illo.

I try a third footnote<sup>12</sup>

I am going to talk in the end about **Anthony Grafton**. But I would like to see his name written without writing his name twice : **Anthony Grafton**.

And how couldn't I link Grafton to the concept of **Materiality** ?

<sup>12</sup>. third footnote



# Références

MARTIN, Julia et COLEMAN, Nicolas. *Change the {Metaphor}: {The} {Archive} as an {Ecosystem}*. Journal of Electronic Publishing, 2002, vol. 7, n° 3, ISSN : 1080-2711, pp. 12-60. DOI : [10.3998/3336451.0007.301](https://doi.org/10.3998/3336451.0007.301). Accessible en ligne : <http://hdl.handle.net/2027/spo.3336451.0007.301>.

MARTIN, Julia et COLEMAN, Nicolas. *Change the {Metaphor}: {The} {Archive} as an {Ecosystem} - version 2*. Journal of Electronic Publishing, 2002, vol. 7, n° 3, ISSN : 1080-2711, pp. 12-60. DOI : [10.3998/3336451.0007.301](https://doi.org/10.3998/3336451.0007.301). Accessible en ligne : <http://hdl.handle.net/2027/spo.3336451.0007.301>.

*cool data.*

JAKUBOWICZ, Andrew. *Bridging the mire between e-research and e-publishing for multimedia digital scholarship in the humanities and social sciences: {An} {Australian} case study.*

*installation: pulse.*

*installation: pulse.*

*D3 and react tutorial.*

CHARALAMBOS, D. Aliprantis et BORDER, Kim C.. *Infinite Dimensional Analysis*. second edition. Springer : Berlin, 1994.

MASKIN, Eric S.. *The theory of implementation in {N}ash equilibrium: a survey*. Cambridge University Press : Cambridge, 1985.

*The first book image.*

# Glossaire

## Grafton (Anthony)

p. [8](#), p. [8](#)

Henry Putnam University Professor of History

## Materiality

p. [5](#), p. [6](#), p. [8](#)

materiality of things : p. [5](#)

Materiality of computers : p. [7](#)

When we read literature and look at images on pages or screens, we are usually trying to extract information from words, symbols and figures. We don't often think about the physical processes involved in this or even the material objects with which we are interacting: we seem to see through the paper pages and the illuminated computer screens, barely registering differences between media as we work out the messages being transmitted through them. Yet the material properties of different media have all sorts of subtle effects on our reading and viewing experiences. For example, the way that the cover of a book feels or looks can determine whether we pick it up and enjoy reading it, and the brightness and speed of electronic images can determine whether we stay on one site or click our way to another.

# Table des figures

[Figure 1.....3](#)  
[Figure 2.....4](#)  
[Figure 3.....5](#)

## **My awesome thesis with an awesome incredibly long and complicated title**

This is a thesis about some subject. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.