



Thèse / Université Rennes 2
Pour obtenir le grade de DOCTEUR
Sous le sceau de l'Université européenne de Bretagne
École doctorale Arts Lettres Langues
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

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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

`{@cool_timeline}`

Another view on the timeline

`{@cool_timeline, startat="2012-21-01" }`

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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Lorem ipsum dolor sit amet, consectetur adipisicing elit. Dolore commodi maxime laborum cupiditate nam consequuntur in. Laudantium autem, accusantium! Iure, autem quas quis, odit fugit dolor voluptatum esse quisquam asperiores.

And then I want to display a group of images :

A group of images

And then I want to point to an online¹ resource.

This is a block website contextualization, displaying a poster or the resource (typically a screenshot) if specified

I will talk about that² :

Another reference with unnamed contextualizer

```
{ type="timeline", layer={layertype=events,data=@res.data.dates,labels=@res.data.labels}, title="My title" }
```

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](#)).

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

2. with a footnote here



Figure 2 – installation: pulse

Then I should have an ibid here ³

And as say a lot of people⁴, 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 footnote⁵.

And for the footnotes, I want to say that Martin said that⁶

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

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"

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

Welcome to my awesome book.

Lorem ipsum dolor sit amet, consectetur adipisicing elit. Dolor, saepe. Facere minus dolores, voluptatem quia provident dolor odit neque nihil, est commodi, suscipit eligendi, mollitia. Ratione voluptates, alias! Consequuntur, earum.

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 !.

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

This is part two

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Again something about [materiality](#).

Footnote⁷

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Footnote⁸

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Footnote⁹

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Footnote¹⁰

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Footnote¹¹

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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

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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 footnote¹²

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](#) ?

12. 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. [6](#), p. [6](#), p. [8](#)

materiality of things : p. [6](#)

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.....	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.