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Sommario/riassunto

Martyr posters are more than obituary images – they can act as visual politics. Focusing on Rabih Mroué's play *How Nancy Wished That Everything Was an April Fool's Joke* (2007), Agnes Rameder analyses how contemporary artists question and appropriate Lebanese martyr posters. By linking the posters from the Wars in Lebanon (1975-1990) to contemporary posters, she shows that these images continue to the present day, that martyrs are still created and that deaths, such as those who were killed in the explosion on 4 August 2020, are still visually remembered. This study does not focus on how such pictures are perceived by a Western audience but delves into the use and abuse of martyr posters that were intended to be shown to the Lebanese.
