

1. Record Nr.	UNICAMPANIAVAN00133885
Autore	Simpson, William M. R.
Titolo	Surprises in Theoretical Casimir Physics : Quantum Forces in Inhomogeneous Media : Doctoral Thesis accepted by the University of St Andrews, Scotland / William M. R. Simpson
Pubbl/distr/stampa	Cham, : Springer, 2015
Titolo uniforme	Surprises in Theoretical Casimir Physics
Descrizione fisica	xxiv, 177 p. : ill. ; 24 cm
Soggetti	00A79 (77-XX) - Physics [MSC 2020] 81-XX - Quantum theory [MSC 2020] 81T30 - String and superstring theories; other extended objects (e.g., branes) in quantum field theory [MSC 2020] 81T55 - Casimir effect in quantum field theory [MSC 2020] 81V10 - Electromagnetic interaction; quantum electrodynamics [MSC 2020]
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNISA996647835503316
Autore	Rameder Agnes
Titolo	Picturing the (un)Dead in Beirut : Appropriations of Martyr Posters and Other Images of the Physically Deceased
Pubbl/distr/stampa	Bielefeld : , : transcript Verlag, , 2024 ©2024
ISBN	9783839475393 3839475392
Edizione	[1st ed.]
Descrizione fisica	1 online resource (415 pages)
Collana	Image ; ; 253
Altri autori (Persone)	ArndtMaria
Soggetti	ART / History / Contemporary (1945-)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
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the Ruin as Presents Framed as Past -- 4.6 The Time Is Out of Joint: The Martyr as a Spectral Ghost -- 4.7 How Nancy Shows Us via Appropriation That the Martyr Image Is Fabricated -- 5. Images of the Dead Around 4 August 2020 -- 5.1 Coexistence: Sectarian Martyrs, the Martyrs of the Thawra, and the Dead of 4 August -- 5.2 Artistic Reflections of 4 August -- 5.3 A Continuation of Violence, Ghosts, Ruins, and Impossible Truths -- 6. Martyrs and Other (Un)Dead in Beirut and Beyond -- 6.1 Nancy and the Construction of Images of Martyrs -- 6.2 Old and New Pictures of the (Un)Dead: Beirut 2020–23 -- 6.3 Looking Further: Martyrs in Northern Ireland -- Afterword: An Ongoing Mass Production of Martyrs and a Stabilised Dystopia -- After the Afterword: War Again -- Bibliography

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.