Abstract

In 1983, Ronald Reagan claimed to have seen the concentration camps during World War II. When it became clear that he had not done so, that at most he had seen footage of the camps, the condemnation was swift and sharp. However, in her article ‘Performance and Death: Ronald Reagan’, Peggy Phelan takes a more generous approach, arguing that Reagan’s response opens up a profoundly paradoxical space in which to think through ethics, aesthetics, spectatorship and trauma. ‘Performance’, she argues ‘asks its spectators to become witnesses to events that are simultaneously real and indicative, simultaneously empirical and phantasmatic’ (1999: 118).

For this reason, there is a ‘profound ethical challenge and an important possibility in proposing that performance might provide a model for witnessing a historical real that exists at the very edge of the phantasmatic – events that are both unbearably real and beyond reason’s ability to grasp: events that are traumatic’ (118). The scene of Reagan’s false witnessing and the possibilities that Phelan sees within it go to the heart of this double issue of Performance Paradigm, which investigates themes of trauma, testimony, and witnessing as well as notions of liveness, mediatisation, and recording; ethics, aesthetics, and politics; empathy, identification, and imagination. More specifically, this first issue is dedicated to the figure of the witness – Reagan, Phelan, and all who follow – and the function of their witnessing.

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References

part series to introduce Adobe After Effects to aspiring animators and motion designers with little to no experience with the software. My name is Morgan Williams, and I’ve been an animator and animation director for over 25 years. By the end of this class, you’ll be comfortable with the basics of the After Effects work space, and you’ll be able to create simple animations with confidence. In upcoming lessons in this series, we’ll expand on these basics and go deeper into this exciting and versatile tool. Let’s dive in and get started. Now I can change this resolution to make After Effects perform a little better, which is particularly useful if you don’t have such a fast computer. Learning After Effects does not guarantee you acquiring Motion Graphics Skills. You have to head out again and find many other courses to learn the ins and outs of Graphics, then of Motion, and again more courses on how to put Graphics and Motion Together. In this course, I have gathered tons of experience in Motion Graphics and Adobe After Effects techniques. The Walking Character: An Introduction to compounding shapes and creating a walking cycle. Angry Birds: A project that will lead to learn all about space and time and how to put them together to create energetic animation. And many other projects that will teach you the ins and outs of Motion Techniques.