

Mirrors: an Interdisciplinary Approach

#3

The International Virtual Mirror Studies Conference (IVMSC)

August 29 – 31 2022

Mirror Studies project, www.mirrorstudies.com

The International Virtual Mirror Studies Conference (IVMSC) Organization

Organization

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Impressum

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PREFACE

International Virtual Mirror Studies Conference (IVMSC) is organized by the Mirror studies project. The conference theme is **Mirrors: an interdisciplinary approach #3**.

The main topic of this conference is mirrors and interdisciplinary approach. Mirrors as objects have been important in the plenty of academic fields: arts (sculpture, pictures, photography), literature (Perseus and Medusa, fairy tales Snow White, Beauty and the Beast, children's book Through the Looking-Glass by Lewis Carroll), humanities (Archimedes and his mirror during siege of Syracuse, written sources about mirrors, folk tales about mirrors), science (physical tests of lightness and waves, chemical reports of texture and materials, metallurgical or glass analysis), social sciences (mirrors as social expression or tool used in rituals, religion festivals and funerals), political sciences (mirrors as gifts, political plans of sharing and spreading mirrors), psychology (mirroring, mirrors and soul, self-reflection), psychoanalysis (Lacan and mirror phase, Jung and symbolic mirrors, Freud and mirrors), philosophy (Foucault and heterotopia, Derrida and deconstruction, Wang Minan and mirrors), popular culture (movies, comics, journalism) and archaeology (mirrors within archaeological context).

This year, we expanded conference topics into various regions (from East Asia to Mesoamerica, Africa to Europe) and time frameworks (from prehistory to contemporary history and present). For the first time, we have covered new topics such as prehistoric mirrors and Korean or ancient Greek mirrors. These themes fit our old topics dedicated to Chinese, Central Asia, Egyptian, Roman, Medieval, or Mesoamerican mirrors. In addition, our interdisciplinary approach has been reflected in various academic fields: archaeology, history, art history, anthropology, ethnology, literature, film studies, performance studies, digital humanities, pedagogy, psychology, medicine, optics, physics, etc.

As you can read, there are three types of events: scientific sessions, an art session (in the form of a roundtable and feel free to prepare questions for our distinguished speakers), and a coffee/tea lounge, a chat event between participants.

The conference will be held through Zoom. In every session, two technical assistants will help with the online issues.

Looking forward to seeing you this year and preparing your abstracts for IVMSC #4 2023

**Planned schedule
Beijing time**

August 29	August 30	August 31
17.00 Opening ceremony	17.00 – 18.30 Art session	17.00 – 17.30 Virtual coffee/tea lounge 17.30 – 19.30 Mirrors in Roman Empire
17.15 – 19.00 Mirrors: interdisciplinary perspectives	18.30 – 20.30 Mirrors in the Balkans, Central and Eastern Europe	19.30 – 21.00 Mirrors in Italy: Etruria and Magna Graecia
19.00 – 21.00 Mirrors in East and Central Asia	20.30 – 22.00 Beauty and mirrors	21.30 – 23.30 Mirrors in prehistory, Egypt, Middle East, Greece
21.00 – 22.30 Mirrors in medieval worlds: from East to the West	22.00 – 23.00 Medusa: mirrors, symbols and reflection	23.30 – 01.10 Mirrors in science
22.30 – 00.30 Mirrors in Mesoamerica	23.30 – 01.00 Mirrors in psychology and medicine	01.10 – 01.30 Concluding remarks

Table with different time zones

Melbourne +2	Seoul +1	Beijing	Perm -3	Tel Aviv, Vilnius, Moscow -5	Zagreb, Ljubljana, Vienna, Bonn, Trier, Pisa, Madrid, Utrecht, Brussels, Paris -6	Liverpool , Manchest er, Oxford, Leeds, Bristol -7	Pelotas , La Plata - 11	Charles ton, New York - 12	Mexico City, Denton -13	Guatemala City, San Jose, Provo - 14
19.00	18.00	17.00	14.00	12.00	11.00	10.00	6.00	5.00	4.00	3.00
20.00	19.00	18.00	15.00	13.00	12.00	11.00	7.00	6.00	5.00	4.00
21.00	20.00	19.00	16.00	14.00	13.00	12.00	8.00	7.00	6.00	5.00
22.00	21.00	20.00	17.00	15.00	14.00	13.00	9.00	8.00	7.00	6.00
23.00	22.00	21.00	18.00	16.00	15.00	14.00	10.00	9.00	8.00	7.00
24.00	23.00	22.00	19.00	17.00	16.00	15.00	11.00	10.00	9.00	8.00
01.00	24.00	23.00	20.00	18.00	17.00	16.00	12.00	11.00	10.00	9.00
02.00	01.00	24.00	21.00	19.00	18.00	17.00	13.00	12.00	11.00	10.00
03.00	02.00	01.00	22.00	20.00	19.00	18.00	14.00	13.00	12.00	11.00

ZOOM LINKS

Topic: IVMSC 2022 - Day 1

Time: Aug 29, 2022 05:00 PM Beijing, Shanghai

Join Zoom Meeting

<https://us06web.zoom.us/j/8603377050?pwd=eHo1ckN2NGNWT3E5SzU4SVh6NGQyQT09>

Meeting ID: 860 337 7050

Passcode: IVMSC2022

Goran Djurdjevich is inviting you to a scheduled Zoom meeting.

Topic: IVMSC 2022 - Day 2

Time: Aug 30, 2022 05:00 PM Beijing, Shanghai

Join Zoom Meeting

<https://us06web.zoom.us/j/8603377050?pwd=eHo1ckN2NGNWT3E5SzU4SVh6NGQyQT09>

Meeting ID: 860 337 7050

Passcode: IVMSC2022

Goran Djurdjevich is inviting you to a scheduled Zoom meeting.

Topic: Goran Djurdjevich's Zoom Meeting

Time: Aug 31, 2022 05:00 PM Beijing, Shanghai

Join Zoom Meeting

<https://us06web.zoom.us/j/8603377050?pwd=eHo1ckN2NGNWT3E5SzU4SVh6NGQyQT09>

Meeting ID: 860 337 7050

Passcode: IVMSC2022

Sessions per day

Day I: August 29 (Beijing time)

17.00- 17.15 OPENING CEREMONY

Opening speech by representative of organizers: Goran Đurđević

17.15 – 19.00 MIRRORS: INTERDISCIPLINARY PERSPECTIVES

17.15 – 17.25 Introduction by chair: Mo Fei, Beijing Foreign Studies University, Beijing (China)

17.25 – 17.40 Thomas Keep, University of Melbourne (Australia): Digital Reflection: The reality of the digital world

17.40 – 17.55 Suzana Marjanić, Institute of Ethnology and Folklore Research (Croatia): The performance of the mirror: a reflection on performance art or “Verify if you are alive. Breathe out from the mouth to the mirror” (Vlasta Delimar, 1984)

17.55 – 18.10 Chen Haotian, independent researcher, Beijing (China); Ljiljana Đurđević, Primary school Stjepan Radić, Čaglin (Croatia); Marija Garić, Primary school Ivan Goran Kovačić, Velika (Croatia); Akiko Nishimoto Damjanović, Primary school Stjepan Radić, Čaglin (Croatia); Mire Mladenovski, Primary school Tihomir Miloševski, Skopje (North Macedonia); Goran Đurđević, Beiwai College, Beijing Foreign Studies University (China); H.K. Tran, Ph.D. student, South Dakota State University, Brookings (USA): Mirrors in everyday life: a workshop for teenagers

18.10 – 18.25 David Bartosch, Beijing Normal University, Zhuhai (China): Philosophical Mirror Metaphors in the Context of Self-Cultivation: Basic Elements Proceeding from Plato, Zhuangzi and later thinkers in Europe and China

18.25 – 18.40 Iva Leković, University of Arts (Serbia): Mirror and mirroring as a metacinematic device

18.40 – 18.55 Comments by Michael Crook

18.55 – 19.00 Questions from audience

19.00 – 21.00 MIRRORS IN EAST AND CENTRAL ASIA

19.00 – 19.10 Introduction by chair: Chen Yarong, Beijing Foreign Studies University, Beijing (China)

19.10 – 19.25 Rebecca O’Sullivan, University of Bonn (Germany): On the Relationship between Early Bronze Mirrors in China and Central Asia

19.25 – 19.40 Sungjoo Lee, Kyungpook National University, Daegu (South Korea): Bronze mirrors in proto-historical burials

19.40 – 19.55 Zhijun Xu, Nanjing University (China): Mirage Stage and Debris of Body: Mirrors in Chinese Contemporary Art

19.55 – 20.10 Wang Xiao, Fujian Normal University (China), Chen Yarong, Beijing Foreign Studies University, Beijing (China): The Use of Mirror in Chinese Contemporary Horror Movies: Perspective, Narratives, and Space

20.10 – 20.30 Comments by Ning Qiang, Beijing Foreign Studies University

20.30 – 20.45 Questions from audience

20.45 – 21.00 Break time

21.00 – 22.30 MIRRORS IN MEDIEVAL WORLDS: FROM EAST TO THE WEST

21.00 – 21.05 Introduction by chair Gao Ming (Peking University)

21.05 – 21.20 Liu Fang, Suzhou College (China): The Origin and Cultural Interpretation of the Buddhist Costume of the Buddha and Beast Mirror During the late Wu and Western Jin Dynasties - Centered on the Buddha and Beast Mirror Collected by Japan Cultural Affairs Agency

21.20 – 21.35 Ding Manyu, Sun Yat-sen University, Guangzhou (China): A Study on the Ceiling mirrors in the tombs of Song, Liao and Jin Dynasties

21.35 – 21.50 David Napolitano, Utrecht University (Netherlands): Mirrors of Expectations – An Exploration of the Medieval Ideal of Urban Rulership through the Lens of the European Mirrors-for-Magistrates (1200-1500)

21.50 – 22.05 Comments by Yuka Kadoi, University of Vienna (Austria)

22.05 – 22.15 Questions by audience

22.15 – 22.30 Break

22.30 – 00.30 MIRRORS IN MESOAMERICA

22.30 – 22.40 Introduction by chair Emiliano Gallaga Murrieta, Universidad Autónoma de Chiapas (Mexico)

22.40 – 22.55 Emiliano Gallaga. Licenciatura de Gestión Turística, Universidad Autónoma de Chiapas (Mexico); Emiliano Ricardo Melgar Tísoc. Museo del Templo Mayor (Mexico); Lynne Lowe, Centro de Estudios Mayas, Instituto de Investigaciones Filológicas, UNAM (Mexico): The Early Pyrite Mirrors from Chiapa de Corzo, an evaluation

22.55 – 23.10 Jose Luis Punzo, Centro INAH-Michoacán (Mexico): Obsidian mirrors in the Tarascan world

23.10 – 23.25 Christa Schieber de Lavarreda, Parque Arqueológico Nacional Tak'alik Ab'aj/MICUDE-IDAHEH (Mexico); Emiliano Ricardo Melgar Tísoc, Museo del Templo Mayor (Mexico); Reyna Beatriz Solís Ciriaco, Museo del Templo Mayor (Mexico); Miguel Orrego Corzo, Parque Arqueológico Nacional Tak'alik Ab'aj/MICUDE-IDAHEH (Mexico); Geremías Claudio, Parque Arqueológico Nacional Tak'alik Ab'aj/MICUDE-IDAHEH (Mexico): Recent research on iron ore mirrors from Tak'alik Ab'aj

23.25 – 23.40 Matthieu Ménager, Centre d'Études Mexicaines et Centraméricaines, UMIFRE MEAE - CNRS - Université de Paris; Centro de Investigaciones Antropológicas, Universidad de Costa Rica; IMBE- Avignon University/ CNRS/ IRD/ Aix-Marseille University, Restoration Engineering of Natural and Cultural Heritage, Faculty of Sciences, Avignon, France; Emiliano Ricardo Melgar Tísoc, Museo del Templo Mayor, INAH, Mexico City, Mexico; Carolina Cavallini, Centro de Investigaciones Antropológicas, Universidad de Costa Rica (Costa Rica); Sebastian Bette, Max Planck Institute for Solid State Research (Germany); Robert Dinnebier, Max Planck Institute for Solid State Research (Germany); and Silvia Salgado, Centro de Investigaciones Antropológicas, Universidad de Costa Rica (Costa Rica): Exchange and reuse of iron ore mirrors in Mesoamerica and Central America

23.40 – 23.55 Andrea Sandoval Molina, University of Bradford, Bradford (UK) and Universidad del Valle de Guatemala (Guatemala), Tomas Jose Barrientos Quezada, Universidad del Valle de Guatemala (Guatemala), Tanya Carias Portillo, Universidad del Valle de Guatemala (Guatemala): Study of Classic Mayan Mirrors and Reflective Artifacts using Analytical Techniques

23.55 – 00.10 Comments by Emiliano Gallaga Murrieta, Universidad Autónoma de Chiapas (Mexico)

00.10 – 00.30 Questions by audience

Day II: August 30

17.00 – 18.30 ART SESSION

Participants: Ivica Šimić (director in theater, Xian), Vitomira Lončar (actress and professor, Eurasian University, Xian), Mark Levine (Minzu University, Beijing)

Moderator: Goran Đurđević

18.30 – 20.30 MIRRORS IN THE BALKANS, CENTRAL AND EASTERN EUROPE

18.30 – 18.40 Introduction by chair Nataša Radosavljević Gaberova, Beijing Foreign Studies University (China)

18.40 – 18.55 Nadezhda Povroznik, Perm State University (Russia): Web Archives as Mirrors of the Information Society

18.55 – 19.10 Ana Antolković, independent researcher (Croatia): Mirrors on textile and various decorative objects in Croatia

19.10 – 19.25 Peng Yuchao, Beijing Foreign Studies University (China): Pursuit of the “Mirror City” - The reception of Yugoslav film Walter defends Sarajevo in China

19.25 – 19.55 Elena Rybina, Lomonosov Moscow State University (Russia): The frames of glass mirrors from the excavations of Novgorod and other medieval Russian cities (presentation will be in Russian with translation to English)

20.00 – 20.20 **Comments** by Martina Topić, Leeds Beckett University (UK)

20.20 – 20.30 **Questions from audience**

20.30 – 22.00 BEAUTY AND MIRRORS

20.30 – 20.40 Introduction by chair Ioannis Kostopoulos, Liverpool John Moore University (UK)

20.40 – 20.55 Esther Pugh, Leeds Beckett University: Mirrors and the Presentation of Self: Fashion and Beauty Consumers as Performers in Retail Theatre

20.55 – 21.10 Martina Topić, Leeds Beckett University (UK); Ioannis Kostopoulos, Liverpool John Moore University (UK), The Environmental Cost of Vanity: An Ecofeminist Inquiry into Purchase Behaviour on Mirrors, Environmental Attitudes and Values of British Consumers

21.10 – 21.25 Goran Đurđević, Beijing Foreign Studies University, China: Mirrors, beauty and popular culture: some remarks

21.25 – 21.40 **Comments** from Ioannis Kostopoulos, Liverpool John Moore University (UK)

21.40 – 21.50 **Questions from audience**

21.50 – 22.00 Break

22.00 – 23.00 MEDUSA: MIRRORS, SYMBOLS AND REFLECTION

22.00 – 22.10 Introduction by chair Thomas Keep, University of Melbourne (Australia)

22.10 – 22.25 Jana Krpina, Capital Normal University (China): You Should Not Look the Fear In the Eyes: The Case Of Medusa And Perseus

22.25 – 22.40 Pieter den Hollander, Beijing Foreign Studies University (China): Medusa’s Mirror

22.40 – 22.55 Goran Đurđević, Beijing Foreign Studies University (China): Reflection of emptiness: Medusa as symbol of Other on the Greek mirror from South Italy

22.55 – 23.10 **Comments** by Elisabeth Günther, University of Trier (Germany)

23.10 – 23.20 **Questions from audience**

23.20 – 23.30 Break

23.30 – 01.00 MIRRORS IN PSYCHOLOGY AND MEDICINE

23.30 – 23.40 Introduction by chair Susan Ridley, West Liberty University (USA)

23.40 – 23.55 Susan Ridley, West Liberty University (USA): Mirrors and identity transitions

23.55 – 00.10 Susan Ridley, West Liberty University (USA): Reflection in a broken mirror: response art

00.10 – 00.25 Wyona M. Freysteinson, Nelda C. Stark College of Nursing, Texas Woman's University (USA): The Development of an Instrument to Measure Mirror Comfort and Avoidance

00.25 – 00.40 Jana Krpina, Capital Normal University (China): How Important is Our Reflection? Connection with Values and Emotions' Intensity

00.40 – 00.55 Comments by Susan Ridley, West Liberty University (USA)

00.55 – 01.05 Questions from audience

Day III
August 31

17.00 – 17.30 VIRTUAL COFFEE/TEA LOUNGE

17.30 – 19.30 MIRRORS IN ROMAN EMPIRE

17.30 – 17.40 Introduction by chair Zvonimir Stopić, Capital Normal University (China)

17.40 – 17.55 Elena Heran, University of Melbourne (Australia): The Man in the Mirror: Ovid's Narcissus and the Gendering of Self-Knowledge

17.55 – 18.10 Lucy Mudie, University of Manchester (UK): The reflection of Ovid and his reader in Narcissus' mirror

18.10 – 18.25 Sven Günther, Institute for the History of Ancient Civilizations, Northeast Normal University (China): Speculum titulorum? Mirrors in Latin Inscriptions

18.25 – 18.40 Kaja Stemberger Flegar, PJP (Slovenia), Verena Vidrih Perko, Gorenjska Museum and University of Ljubljana (Slovenia): Roman Mirrors and Mythology in the Roman Period

18.40 – 18.55 Kaja Stemberger Flegar, PJP (Slovenia), Ana Kovačič, independent researcher (Slovenia), Rafko Urankar, PJP (Slovenia): Roman Mirrors Of Slovenia

18.55 – 19.15 Comments by Rik Van Wijlick, Peking University (China)

19.15 – 19.30 Questions from audience

19.30 – 21.00 MIRRORS IN ITALY: ETRURIA AND MAGNA GRAECIA

19.30 – 19.40 Introduction by chair Pieter den Hollander, Beijing Foreign Studies University (China)

19.40 – 19.55 Thomas Keep, University of Melbourne (Australia): Revelation and the Eleusinian Mysteries: An Interpretation and Discussion of Three Vases of the Hellenic Museum

19.55 – 20.10 Elisabeth Günther, University of Trier (Germany): Humorous mirrors in South Italian vase paintings

20.10 – 20.25 Isabella Jäger, Oxford University (UK): The mirror in South Italian funerary context: A study of the mirror's function and symbolic meaning in graves in the Greek colonies Locri Epizefiri and Metaponto

20.25 – 20.40 Giulietta Guerini, Scuola Normale Superiore, Pisa (Italy): Two mirrors for Medea: An Etruscan mirror and its Renaissance reflection

20.40 – 20.55 Comments by Yan Shaoxiang, Capital Normal University (China)

20.55 – 21.10 Questions from audience

21.10 – 21.30 Break

21.30 – 23.30 MIRRORS IN PREHISTORY, EGYPT, MIDDLE EAST, GREECE

21.30 – 21.40 Introduction by tba

21.40 – 21.55 Laura Alvarez, Free University of Brussels (Belgium): Typology of Bronze Age Aegean Mirrors

21.55 – 22.10 Elizabeth Thomas, University of Liverpool (UK): Shedding Light on Egyptian Mirrors

22.10 – 22.25 Guy D. Stiebel, Tel Aviv University (Israel), Liat Oz, Israel Antiquities Authority (Israel): Through the looking-glass, and what we have found there: A Hellenistic Mirror from a Burial Cave, Jerusalem

22.25 – 22.40 Fabio Vergara Cerqueira, Federal University Pelotas (Brazil): The mirror on the Apulian vase-painting: its mystic symbolism and its ritualistic uses (4th cent. BC)

22.40 – 22.55 Krystal V. L. Pierce, Brigham Young University (USA): More Than Just Self-Reflection: A Textiled Egyptian Mirror in a Canaanite Burial

22.55 – 23.15 **Comments** by Sven Günther, Institute for the History of Ancient Civilizations, Northeast Normal University (China)

23.15 – 23.30 **Questions from audience**

23.30 – 01.00 MIRRORS IN SCIENCE

23.30 – 23.40 Introduction by chairs Rutilė Pukienė and Irutė Kaminskaitė, National Museum - Palace of the Grand Dukes of Lithuania (Lithuania)

23.40 – 23.55 Sir Michael Berry, University of Bristol (UK): Curved mirrors

23.55 – 00.10 Maria L. Calvo, Universidad Complutense de Madrid (Spain): Light reflections in an eye: the case of the Bull's Head Rython

00.10 – 00.25 Mario Garavaglia, Universidad Nacional de La Plata (Argentina): On the three classes of scientific mirrors

00.25 – 00.40 Toke Knudsen, SUNY Oneonta (USA): “Resembling a Mirror”: Mirror Similes in Sanskrit Texts from Ancient and Medieval India”

00.40 – 00.55 Comments by Rutilė Pukienė and Irutė Kaminskaitė, National Museum - Palace of the Grand Dukes of Lithuania (Lithuania)

00.55 – 01.10 Questions from audience

01.10 – 01.30 **Concluding remarks** (moderator: Goran Đurđević)

ABSTRACTS

TUESDAY, AUGUST 29
SESSION 1
17.15 – 19.00 BEIJING TIME

MIRRORS: INTERDISCIPLINARY PERSPECTIVES

chair: Mo Fei, Beijing Foreign Studies University, Beijing (China)
commentator: Michael Crook, Western Academy of Beijing (China)

Thomas Keep, Ph.D. candidate, University of Melbourne (Australia)

Digital Reflection: The reality of the digital world

Digital representations of cultural heritage are becoming increasingly common in the 21st century, with interest in photogrammetry and virtual reality displays exponentially growing in the past decade, and likely to become progressively more commonplace in the post-COVID era. With this change, it is important now to consider what the meaning of these representations is, how they relate to original material culture, and what qualifies as a legitimate representation. In discussing these questions, theoretical perspectives from Jean Baudrillard and Walter Benjamin will be considered, before moving on to examine three recent digitization initiatives involving the presenter and considering the implications of different modes of digital representation.

Suzana Marjanić, Institute of Ethnology and Folklore Research, Zagreb (Croatia)

The performance of the mirror: a reflection on performance art or “*Verify if you are alive. Breathe out from the mouth to the mirror*” (Vlasta Delimar, 1984)

As Dalibor Martinis states on the occasion of his three video works (*Open Reel, Video Immunity*, 1976; *Manual*, 1978) – "The mirror previously served artists so that they could paint a self-portrait, at a time when performance became one of the dominant art disciplines, it became a tool checking the viewer's view of the artist himself. In all three mentioned works, I expose myself to the view of the camera, which serves as a mirror for me, so it assumes the role of the viewer, but at the same time I examine the limits of the medium itself" (cf. Kalčić 2004/2006).

On the trace of this interpretative reflection by Croatian transmedia *artist* and *video* maker Dalibor Martinis, the presentation considers the symbolism of the mirror in the works of the following performance artists: Slobodan Era Milivojević (*Pasting the Mirror with Scotch Tape*, 1971; *The Mirror*, re-performance, 2015), who is one of the founders of conceptual art in Serbia and Yugoslavia, and two Croatian feminist artists – Vlasta Delimar (*Verify if you are alive. Breathe out from the mouth to the mirror*, 1984) and Miyu Križanić (*Changing Rooms/Cabins*, 2018).

Chen Haotian, independent researcher, Beijing (China)

Ljiljana Đurđević, Primary school Stjepan Radić, Čaglin (Croatia)

Marija Garić, Primary school Ivan Goran Kovačić, Velika (Croatia)

Akiko Nishimoto Damjanović, Primary school Stjepan Radić, Čaglin (Croatia)

Mire Mladenovski, Primary school Tihomir Miloševski, Skopje (North Macedonia)

Goran Đurđević, Beiwai College, Beijing Foreign Studies University (China)

H.K. Tran, Ph.D. student, South Dakota State University, Brookings (USA)

Mirrors in everyday life: a workshop for teenagers

Students in primary and secondary schools have problems with logical thinking and connecting various information into conclusions. This workshop, created for students between 13 and 19 years old, connected production process of mirrors and decision-making. It should help solve some mentioned issues and problems. The lesson is designed as a set of activities (introduction, mirror production, method of Six hats designed by Edward de Bono, group activity, discussion and conclusion). Students will learn differences between facts and feelings, then planning and organization process, decision-making and problems, solutions and challenges. Authors link the workshop's theme with curricular and extra-curricular subjects and contents (critical thinking, multiperspective, empathy, problem-based learning).

David Bartosch, Beijing Normal University – Zhuhai (China)

**Philosophical Mirror Metaphors in the Context of Self-Cultivation: Basic Elements
Proceeding from Plato, Zhuangzi and later thinkers in Europe and China**

In this contribution, I will concentrate on an analysis of the use of philosophical metaphors of the mirror in Chinese and Western Eurasian traditions. In particular, I will focus on the use of the metaphor under the background of the philosophical problem horizon of self-cultivation. The explorative parallel investigation starts with Plato and the Daoist thinker Zhuangzi. The mode of subsequent comparison and parallel analysis of historical elements is systematic: the historical traditions in question have not exchanged thoughts directly. In this context, major affinities and differences in the use of the metaphor are explored. On the Western Eurasian side, I am focusing on representatives of Platonic, respectively, Neo-Platonic foundations. Regarding the Chinese aspect, I refer to Daoist, Buddhist and Neo-Confucian thinkers. The development of the topic is followed through various respective historical stages until the Early Modern Age, respectively, the Chinese Ming dynasty (1368-1644). This train of thought leads through epistemological, moral philosophical and consciousness theoretical areas.

Iva Leković, University of Arts in Belgrade (Serbia)

Mirror and mirroring as a metacinematic device

In his book „Impersonal enunciation, or the place of film” Christian Metz writes that the mirror represents a „privileged filmic object“. With its many symbolic functions, representation of mirror has been widely spread through history of arts and media, but its practical function always implies a process of reflexivity, accentuating mirror as a *par excellence* reflexive figure. In film theory, from the psychoanalytic point of view, this reflexivity is directed towards the scope of identity, mainly that of the characters. But, in both its empirical and phenomenal aspects, mirror and mirroring form structures of frame(s)-within-a-frame, which marks a presence of *secondary screens* within a film. As such, mirror is seen as a metacinematic device, while mirroring one of principle strategies of metacinema constructions. Focusing on metacinematic dimension, in this exposure, we observe the mirror as a metaphor for the screen, or the embedded film itself. The analysis will take in consideration both the representation of a mirror in the film (within a *mise-en-scene*) as a screen, and *viceversa* representation of embedded screens within a film (as a *mise-en-scene*), which results in metacinematic mirroring that eventually reflects the relations of one text within the other. Theoretical framework for the talk is based on linguistic and semiotic film theory, as epitomized by Metz’s theoretical propositions. As examples, the analyses will rely on some of the famous masterpieces of film art, but also on some less internationally known works by Yugoslav and post-Yugoslav filmmakers.

SESSION 2
19.00 – 21.00 BEIJING TIME

MIRRORS IN EAST AND CENTRAL ASIA

chair: Chen Yarong, Beijing Foreign Studies University (China)

commentator: Ning Qiang, Beijing Foreign Studies University (China)

Rebecca O'Sullivan, University of Bonn (Germany)

Early bronze mirrors in China and Central Asia: evidence for complex interactions in the Eurasian Bronze Age

Disc-shaped mirrors appear in western and northwestern China in the early second millennium BCE. Like other objects with earlier parallels in Central Asia, they have popularly been considered evidence for the far-reaching trade and exchange networks of early Bronze Age Eurasia. Current theories of where mirrors originated and how they arrived in China are, however, heavily based on data published in dense reports from the mid-20th-century Soviet excavations in Central Asia, which have been increasingly critiqued in recent years in the wake of improved scientific methods and new finds. This presentation examines misconceptions regarding the chronology of mirrors in Central Asia that has implications for theories of their presumed spread east. This allows the further analysis of a rapidly growing body of research exploring alternate explanations of how mirrors arrived in China, including the theory of local invention and the suggestion that they were introduced multiple times by different groups. This contributes to greater understanding and theorisation of complexity in inter-group interactions during the early Bronze Age in eastern Eurasia.

Sungjoo Lee, Kyungpook National University, Daegu (South Korea)

Bronze mirrors in proto-historic burials

There was also a custom in Korea to bury bronze mirror in burials as a grave good. In particular, during the Proto-historic Period (B.C. 300-300A.D.), the bronze mirror was the most prestigious item among the elite burial goods. In the early Proto-historic Period, Bronze mirrors produced in the Korean Peninsula which have the remarkably sophisticated geometric designs on its back were placed only in the very few elite burials due to limited production. In the late Proto-historic Period, the production of bronze mirrors on the Korean Peninsula suddenly ended, and products of Western Han were imported. When the imported Chinese bronze mirror was buried with the dead, it is common to bury only one piece each, but in the important elite burial feature more than three to four were placed. Not only was there a difference in the design and exchange network of bronze mirrors between the Early and the Late Proto-Historic period, but the number and place they were placed in the burials were also different. In short, it seems to be because the way bronze mirrors interact with humans had changed with social transformations during the Proto-historic Period.

Zhijun Xu, Nanjing University (China)

Mirage Stage and Debris of Body: Mirrors in Chinese Contemporary Art

Mirrors using is a general element in worldwide contemporary art creation. The element appeared in Chinese contemporary art since 1980s, and mirrors be used in works constantly. This article first of all classify that different expression ways of mirror in these works, as well as the inclusiveness of the included. On a global perspective, the article further compares other national artists' use of mirrors, and attempt to figure out some personality of mirror using by Chinese artists. Time is the third perspective in analysis of the mirror element in Chinese contemporary art works at this article. It was a stress of economic development and social change since Chinese economic reform, 1980s. The rendering of the mirror in the works also refracted a different period, and the artist's understanding and story of this change. Contemporary art is a sense of activation, gaze and reflection on daily lives, and mirrors can be considered a fragmented container that stores this process.

Xiao Wang, Fujian Normal University (China)

Yarong Chen, Beijing Foreign Studies University (China)

**The Use of Mirror in Chinese Contemporary Horror Movies:
Perspective, Narratives, and Space**

Mirror, the artifact that can reflect, is often used in different genres of movies for different purposes. Mirror often plays a special part in horror movies. This presentation will take a look at contemporary Chinese horror movies. The presenters will explore the role of the mirror in these horror movies. The presentation will mainly discuss how mirrors provide a subtle perspective to peep at the characters' mentality, extend virtual space, create multiple narratives, etc., in Chinese Contemporary Horror Movies. By doing so, the presenters seek to provide more empirical data for studying mirrors.

SESSION 3
21.00 – 22.30 BEIJING TIME

MIRRORS IN MEDIEVAL WORLDS: FROM EAST TO THE WEST

chair: Gao Ming, Peking University (China)

commentator: Yuka Kadoi, University of Vienna (Austria)

Liu Fang, Suzhou University (China)

**The Origin and Cultural Interpretation of the Buddhist Costume of the Buddha and Beast Mirror During the late Wu and Western Jin Dynasties
Centered on the Buddha and Beast Mirror Collected by Japan Cultural Affairs Agency**

In the late Wu and Western Jin Dynasties, the image of Buddha appeared in the painting of Buddha and beast mirrors was the popular theme of bronze mirrors, and the secular clothing elements presented by the figure clothes are considered the early origin of the Buddhist costume of “Baoyibodai Style”. This paper focuses on the Buddha and beast mirror collected by Japan Cultural Affairs Agency, on the basis of characteristics of careful observation, combined with the Buddhist statues unearthed in other areas of this period, through a comprehensive analysis of the important influencing factors such as monks' clothing, secular clothing and social and historical background, discusses the source and formation of the Buddhist costume style. Its appearance in bronze mirror, a daily necessities, shows the influence of Buddhist belief on people's life at that time, and also reflects the initial combination of Buddhism and Chinese culture.

Ding Manyu, Sun Yat-sen University, Guangzhou (China)

A study on the ceiling mirrors in the tombs of Song, Liao and Jin dynasties

This paper investigates the phenomenon of placing ceiling mirrors in 28 tombs throughout the Song, Liao and Jin dynasties. The function and meaning of the ceiling mirror cannot be understood independently. Thus, the study examines the relationships between the ceiling mirror, the painted ceiling, and other decorations, and there are three types of uses of the ceiling mirror. In the first type, the ceiling mirror is shown together with ceiling murals and surrounding architectural elements simulating wooden structures; in the second type, the ceiling mirror is accompanied by murals; the third type concerns those with only mirrors and wooden architectural elements. Ceiling mirrors also appeared in Buddhist temples and pagoda crypts. It is possible that the phenomenon of placing ceiling mirrors is derived from them. According to the coffin panel painting and textual records, the uses of the ceiling mirror helps construct a cosmological space inside tombs, and symbolizes meanings of “taking the light and breaking the darkness” and warding off evil spirits.

David P.H. Napolitano, Utrecht University, Utrecht (The Netherlands)

**Mirrors of Expectations - An Exploration of the Medieval Ideal of Urban Rulership
through the Lens of the European Mirrors-for-Magistrates (1200-1500)**

Throughout the Middle Ages the standard mode of government in Western Europe was the monarchy, while republican self-government constituted the proverbial exception to this rule. Therefore, it is not surprising that much attention has been paid to medieval mirrors-for-princes. In contrast, their republican counterpart, the mirrors-for-magistrates, have been underexplored. My paper aims to correct this imbalance in scholarly interest by providing an introduction to this corpus for the two most important urbanized areas of medieval Europe (the Southern Low Countries and Northern and Central Italy). This corpus covers, albeit in successive waves, one hundred and fifty years (1200-1350). In addition, my paper will discuss the medieval ideal of urban rulership embedded in these moralistic-didactic texts. More precisely, it will argue that these texts were designed by their authors to train medieval city magistrates to become “trustworthy men”, i.e. political leaders that could be trusted upon by the citizenry to act in their common interest.

SESSION 4

22.30 – 00.30 BEIJING TIME

MIRRORS IN MESOAMERICA

chair and commentator: Emiliano Gallaga Murieta, Universidad Autónoma de Chiapas (Mexico)

Emiliano Gallaga, Universidad Autónoma de Chiapas (Mexico)

Emiliano Ricardo Melgar Tísoc, Museo del Templo Mayor (Mexico)

Lynneth Lowe, Centro de Estudios Mayas, Instituto de Investigaciones Filológicas, UNAM (Mexico)

The Early Pyrite Mirrors from Chiapa de Corzo, an evaluation

Smith and Kidder were among the first to mention that the pyrite prehispanic mirrors were “marvels of painstaking craftsmanship” (1951: 44). These Classic mirrors present a nice reflective surface made of between 20-50 pyrite tesserae, perfectly cut with beveled edges and an average of two mm thickness. It is known that the first example of mirrors is the “Olmec” type or a concave mirror on a single hematite piece for the Preclassic period and later in the Classic period the pyrite mirrors replace them. But little we know about the transition between the two types. In this work, a description of two pyrite mirrors found at the site of Chiapa de Corzo, Chiapas, Mexico, dated around (BC 700-500) is presented as possible examples of the transition between the two mirrors types. Also, we will show the traceological analysis of their manufacturing traces through experimental archaeology and Scanning Electron Microscopy. Based on that, we identified the materials and techniques employed to craft them on this site. The different technological patterns found could be the result of the development of specialized artisans at distinct workshops, increasing the complexity and labor investment in the lapidary objects as prestige goods.

José Luis Punzo Díaz, Centro INAH-Michoacán (Mexico)

Obsidian mirrors in the Tarascan world

Mirrors played a very important role in the Tarascan world, firstly as one of the most appreciated gifts among the great lords and secondly as divinatory objects used by the uacúsechas priests. Archaeologically, some obsidian mirrors have been recovered in excavations in Tzintzuntzan and other sites. This paper will present these objects, which are found in different collections in Michoacán and the archaeological contexts in which they were found.

Christa Schieber de Lavarreda Parque Arqueológico Nacional Tak´alik Ab´aj/MICUDE-
IDAEH (Guatemala)

Emiliano Ricardo Melgar Tísoc Museo del Templo Mayor (Mexico)

Reyna Beatriz Solís Ciriaco Museo del Templo Mayor (Mexico)

Miguel Orrego Corzo Parque Arqueológico Nacional Tak´alik Ab´aj/MICUDE-
IDAEH (Guatemala)

Geremías Claudio Parque Arqueológico Nacional Tak´alik Ab´aj/MICUDE-
IDAEH (Guatemala)

Recent research on iron ore mirrors from Tak´alik Ab´aj

The archaeological site of Tak´alik Ab´aj is located in the southwest of Guatemala, near the Pacific Coast. During excavations of Burial No. 1 at Structure 7A, dated to the Late Preclassic, a rich interment with dozens of pieces of jadeitite, hematite, and pyrite were recovered. Among these goods, we analyzed four pyrite mosaic “reflectors”. All of them were crafted with the same manufacturing technology and had a “flexible” support of ceramic sherds (assembled with resin). Two of these mosaics were integrated into the chest garment and short skirt of the ceremonial costume. The other two were part of additional emblems like a possible standard bearer. This research includes the traceological-technological study of these mosaics through the characterization of their manufacturing marks with experimental archaeology and optical and Scanning Electron Microscopy. As results, we detected a highly standardized craft production of this pyrite mosaic “reflectors”. Interestingly, the lapidary abraders were made with local volcanic rocks, such as dacite, a technological pattern interpreted as cultural preference in Tak´alik Ab´aj without any similar register in another Mayan lapidary collection so far.

Matthieu Ménager, Centre d'Études Mexicaines et Centraméricaines, UMIFRE MEAE - CNRS - Université de Paris; Centro de Investigaciones Antropológicas, Universidad de Costa Rica; IMBE- Avignon University/ CNRS/ IRD/ Aix-Marseille University, Restoration Engineering of Natural and Cultural Heritage, Faculty of Sciences, Avignon, France;

Emiliano Ricardo Melgar Tísoc, Museo del Templo Mayor, INAH, Mexico City (Mexico)

Carolina Cavallini, Centro de Investigaciones Antropológicas, Universidad de Costa Rica (Costa Rica)

Sebastian Bette, Max Planck Institute for Solid State Research (Germany)

Robert Dinnebier, Max Planck Institute for Solid State Research (Germany)

Silvia Salgado, Centro de Investigaciones Antropológicas, Universidad de Costa Rica (Costa Rica)

Exchange and reuse of iron ore mirrors in Mesoamerica and Central America

Iron ore mirrors were essential artefacts for divine maya kings and high ranking individuals notably crafted in the Maya area. Such iron ore mirrors have also been found in important quantities in burial contexts, in archaeological sites dating from 300 to 600 AD located in Costa Rica. These territories were inhabited by communities speaking a dialect of the Chibcha family. The presence of such prestigious and rare Mesoamerican artefacts in Costa Rica is of main importance for understanding the link between these two archaeological areas. We will address the question of when, how, and why mirrors from Mesoamerica made their way to Costa Rica. In particular, mirrors fragments found at the Sojo site (Costa Rica) were analysed using analytical chemistry and traceology in order to assess their production techniques, fabrication materials and potential origin. The stone bases, adhesives and tesserae were characterized by infrared spectroscopy, Scanning Electron Microscopy, Raman spectroscopy, X-ray Diffraction and X-ray fluorescence. The techniques used for their manufacture were elucidated using traceology. Such analyses allowed us to identify specific materials and techniques which were not present in the Chibcha area during this period. The traceology analyses demonstrated a probable Maya origin and dismissed a Teotihuacan origin.

Andrea Sandoval Molina, University of Bradford, Bradford (UK) and
Universidad del Valle de Guatemala (Guatemala),

Tomas Jose Barrientos Quezada, Universidad del Valle de Guatemala (Guatemala)

Tanya Carias Portillo, Universidad del Valle de Guatemala (Guatemala)

Study of Classic Mayan Mirrors and Reflective Artifacts using Analytical Techniques

Iron ores and pyrite were used to craft a wide variety of artifacts in Pre-Columbian Mesoamerican cultures (e.g. mirrors, figurine eyes, beads, dental inlays); mirrors being the most studied. In the Mayan region, most of these raw materials have been identified with the naked eye. For that reason, the main objective of this research is to analyze the morphology and to identify the raw materials used to produce reflective objects in the Maya Lowlands zone, through samples from the archaeological sites of La Corona and Cancuen, located in Guatemala, Central America. The analyzed objects were tesserae from mosaic mirrors, beads, and potential raw material nodules. Selection was based on their “good state of preservation” and the abundance reported in each site. The techniques used to identify their composition were Scanning Electron Microscopy with EDS detector (SEM-EDS), X-ray Diffraction (XRD), Raman Spectroscopy and Magnetic Susceptibility. The results indicate the presence of diverse materials such as hematite, goethite (iron oxides) and pyrite (iron sulfide). This study aims to collect analytical evidence relating to specific iron ore identification in the Maya region. In this sense, this will contribute to further studies that aim to understand the usage and significance of these raw materials and their archaeological production in Pre-Columbian Mesoamerica.

DAY II
August 30
SESSION 5
17.00 – 18.30 BEIJING TIME

ART SESSION

Participants: Ivica Šimić (Eurasian University, Xian), Vitomira Lončar (Eurasian University, Xian), Mark Levine (Minzu University, Beijing)

Moderator: Goran Đurđević

SESSION 6
18.30 – 20.30 BEIJING TIME
MIRRORS IN THE BALKANS, CENTRAL AND EASTERN EUROPE

chair: Nataša Radosavljević Gaberova, Beijing Foreign Studies University (China)

commentator: Martina Topić, Leeds Beckett University (UK)

Nadezhda Povroznik, Perm State University (Russia)

Web Archives as Mirrors of the Information Society

Specific of the modern times is an increased production of information. Individuals, communities, and various organizations write posts for online blogs, publish materials on the websites, and disseminate information widely. Processes of the modern communication strongly relate to the exchange of information. It will be completely impossible to trace the modern human history without this complex of rich information resources as web. Web archives are intended to solve this problem and preserve the web which has been recognized as digital cultural heritage by the UNESCO in Charter on the Preservation of the Digital Heritage.

Web archives preserve web on different levels such as global (for ex. by Internet archive), national (programs of the national domains web preservation), and local levels. Web archives storing websites make them accessible through the time.

Web archives can be considered as mirrors of the contemporary times which preserve web-resources and will be able in the future to show our days, to disclose the ways of modern life, display the kaleidoscope of events, and absorb the contemporary discussions which will be addressed during the presentation.

Ana Antolković, independent researcher (Croatia)

Mirrors on textile and various decorative objects in Croatia

The main topic of the research are mirrors on textile and various decorative objects in central and eastern Croatia.

The presentation includes theoretical and field research using the methods of ethnology and cultural anthropology. The theoretical part presents papers and various texts dealing with mirrors on textile (eg. head pieces on *ljelje* from eastern Croatia) and various decorative objects (eg. licitar from central Croatia) in Croatian editions of professional and scientific literature, while the field research presents data collected by semi-structured and structured interviews with informants from villages close to Zagreb (central Croatia) and from Slavonia (eastern Croatia).

The topic is closely researching two questions. The first one is the general presence of the mirrors in research by Croatian ethnologists and cultural anthropologists and other related scientists studying textile and other decorative items, since, at the first glance, research on mirrors in Croatian ethnology and cultural anthropology is not too common, and mirrors and their function often appear as additional information to the main research topic.

The second question deals with mirrors and their function on festive occasions (eg. on *ljelje*) and in everyday life.

The aim of this paper is to present an overview of the existing literature on mirrors in Croatian ethnology and cultural anthropology and to analyze the phenomenon of mirrors in the culture of dressing and various decorations in central and eastern Croatia.

Peng Yuchao, Beijing Foreign Studies University (China)

Pursuit of the “Mirror City” - The reception of Yugoslav film *Walter defends Sarajevo* in China

According to the definition of Chinese scholar Professor Dai Jinhua, we can understand every modern culture as a "cultural mirror city", because it reflects various cultural spectacles and events within or over the border, and also reflects the acceptance of foreign culture by a cultural subject whose reaction reflects the encounter and collision between the self and the other. Movies are often the entry point for us to observe "cultural reflection in the mirror city", especially the introduction and reception of foreign movies. By observing the relationship between movies and society, studying the acceptance of movies in a specific cultural context will help us better understand the interaction of engaged cultures. Yugoslav film "Walter Defends Sarajevo" was made in 1972 and was imported to China in 1977. It was immediately welcome by the Chinese audience and became a bridge and symbol of friendship between the two peoples for decades. This paper attempts to study this film's artistic characteristics, symbolic meaning and history background, explore the film's position in the sequence of "Cultural Mirror City" in modern China, and then reveal the interactive relationship between cultures.

Elena Rybina, Lomonosov Moscow State University (Russia)

The frames of glass mirrors from the excavations of Novgorod and other medieval Russian cities

The paper is dedicated to review the findings of metal and wooden frames of glass mirrors which were collected during excavations of Veliky Novgorod and other towns of the medieval Russia. Over many decades the question about mirrors as a category of material culture of medieval Russia has not even been considered, though mirrors had been mentioned in written sources since the 11th century. During the excavations in Novgorod and Pskov often some wooden and metal things had been found which looked like covers of unknown purpose. Only in 1995 they were attributed as folding frames of glass mirrors. Thanks to European analogies in the same time also wooden frames were attributed. The first finding of such a frame has been made in Novgorod already in 1948. By now in the 13-16th c. cultural layers of the medieval Russia towns, predominantly in Novgorod, about 400 frames of glass mirrors have been found, from which more than 60 were made from metal and more than 300 - from wood. Frames with the central depictions (rider, musician, dragon ?, bird) and geometrical ornaments stand out amongst those made from metal. The biggest part of frames was found in Novgorod (295) and Pskov (80). Furthermore, mirror frames were found in Staraya Russia (13), Ryazan (10), Vitebsk (2) as well as single frames in Moscow, Smolensk and Kolomna.

SESSION 7
20.30 – 22.00 BEIJING TIME
BEAUTY AND MIRRORS

chair and commentator: Ioannis Kostopoulos, Liverpool John Moore University (UK)

Esther Pugh, Leeds Beckett University (UK)

Mirrors and the Presentation of Self: Fashion and Beauty Consumers as Performers in Retail Theatre

Retail has often been compared to theatre by academics and practitioners. This empirical paper extends this analogy by exploring consumers looking into mirrors when shopping in fashion and beauty stores and trying online purchases at home. Consumer culture theorists consider consumers to be active protagonists in the retail experience today, not passive recipients of marketing messages. Therefore, as an extension of Goffman's 'dramaturgy' (1959), this paper uses the act of looking into mirrors, which is significant in both theatre and retail, as the means to examine how consumers perform in retail theatre. While mirrors are considered one of the most fundamental pieces of equipment in fashion and beauty stores, little is known about consumers' feelings, perceptions, and behaviours around them. In order to explore this, ten fashion and beauty shoppers took part in qualitative interviews to reflect on their feelings, perceptions and behaviours when looking into mirrors whilst trying clothes and beauty items on, in shops and at home. It was found that the mirror is the audience when 'trying' and 'trying on' and the setting, costume, props and scripts, provide dramatic resources for a reflective performance. When shopping at home, trying on things in front of mirrors is a rehearsal, back stage, for a front stage performance. Physical stores should facilitate consumers' performances by putting in place Goffman's performance props and by recognising the role of the consumer as a performer, not as an audience member.

This paper contributes to Goffman's theory by emphasising the mirror in the bricks and mortar and home shopping retail experience. It makes a contribution to the retailing literature by extending knowledge of the difference between shopping in store and at home, and the mirror in each setting. Retail practitioners can use these findings to improve the experience that mirrors in stores provide.

Martina Topić, Leeds Beckett University (UK)

Ioannis Kostopoulos, Liverpool John Moore University (UK)

The Environmental Cost of Vanity: An Ecofeminist Inquiry into Purchase Behaviour on Mirrors, Environmental Attitudes and Values of British Consumers

Ecofeminism stands for many things but what is often in common is the notion that the oppression of women and nature is intertwined, and thus both women and nature are dominated by the same masculine ideology of domination. Many studies historically showed that women are more likely to express environmental concerns and that environmentalism has, historically, been a woman's issue (Mallory, 2006; Brownhill & Turner, 2019; Goldstein, 2006; Leahy, 2003; McStay & Dunlap, 1983; Poole & Harmon Zeigter, 1985; Shapiro & Mahajan, 1986; Steger & Witt, 1988; Diani, 1989; Schahn & Holzer, 1990; Blaikie, 1992; Franklin & Rudig, 1992; Stern et al, 1993; McAllister, 1994; Hampel et al, 1996; Tranter, 1996; Godfrey, 2005; Shiva, 1989; Brownhill, 2010; Godfrey, 2008; Holy, 2007; Mann, 2011; Stoddart & Tindall, 2011; Giacomini, 2014; Kirk, 1998; McMahan, 1997; Salleh, 1984; Topić, 2020d; Topić et al, 2021), however, there are also studies that show that other characteristics such as class, age and education are more important in influencing environmental support (Van Liere & Dunlap, 1980; McStay & Dunlap, 1983; Diani, 1989; Franklin & Rudig, 1992; McAllister, 1994).

Against the backdrop above, we designed a study on the British public's attitudes about the beauty industry and the environment. In that we followed a quantitative approach with the use of a structured questionnaire. Specifically, we purchased a survey sample from a Smart Survey pollster, which yielded 513 responses. The research instrument included questions on the consumption of mirrors, attitudes on the environment and we are then analysing these findings against the demographic characteristics of the sample. All scales were confirmed as reliable and valid. In addition to that, we also asked questions under the vanity question group thus asking how much time people spend in a front of a mirror, how much they spend on these products, etc.

Results show that women marginally show more concern for environmental affairs, which goes in line with the ecofeminist view of environmentalism being fundamentally a woman's issue, however, since this difference is marginal, the findings suggest that environmentalism is becoming more of a universal value that no longer reside within women's sphere as it has been the case historically, at least when this sample is in stake. When it comes to vanity, results show that people show vanity views regardless of their educational level and this is linked to income so the more one earns the more vanity one tend to show. What is more, the results of the analysis show that pro-environmental attitudes are influenced negatively by vanity. That means that people with a higher degree of vanity will develop worse attitudes on environmentalism and people with a lower degree of vanity will develop better attitudes on environmentalism. Moreover, gender was found to be a moderator on the aforementioned relationship. Specifically, it was found that for men the negative influence of vanity on environmentalism is stronger than for women. The results of the regression model confirm the significantly negative influence of vanity on environmental attitudes and revealed a significant positive impact of positive social values (power, achievement, hedonism, self-direction, stimulation, universalism, benevolence) and conservative social values (Tradition, Conformity, Security) on environmentalism. That means that people who consider these types of values more important will develop more pro-environmental attitudes. The only important difference between the two genders was found for Tradition and Security. For both, women score

higher. So that means that, in our sample, women value more tradition and security than men. No significant differences were found for all other positive or conservative values. The analysis is currently ongoing and we aim to have a completed paper to present and discuss at the conference.

Goran Đurđević, Beijing Foreign Studies University (China)

Mirrors, beauty and popular culture: some remarks

The joint project between researchers from the UK, Croatia, and China has been developed to investigate relations between mirrors, vanity, products, and environmental costs. The paper deals with popular culture and mirrors, which could be understood on two levels. First, the analysis of the questionnaire, which researched associations and links between mirrors and popular literature, music, films, and stage performances. Second, the workshop was prepared for children and a broader audience based on mirrors in popular culture. The presentation will be based on results and implications.

SESSION 8
22.00 – 23.00 BEIJING TIME

MEDUSA: MIRRORS, SYMBOLS AND REFLECTION

chair: Thomas Keep, University of Melbourne (Australia)

commentator: Elisabeth Günther, University of Trier (Germany)

Jana Krpina, Capital Normal University, Beijing (China)

You Should Not Look the Fear In the Eyes: The Case Of Medusa And Perseus

This article aims to analyze the symbolism of the mirror Perseus used to kill Medusa in the Greek myth about Perseus and Medusa from the psychological perspective. The mirror is seen as a way to circumvent confronting directly the fear and danger. The parallel is made with the contemporary psychotherapeutic practices and techniques of confronting fears and phobias. Additionally, the mirror image in this myth is analyzed from a Lacanian perspective as the Symbolic and opposed to the Real, which looking Medusa directly would be, and the role of symbolizing in treating fear, phobia, and trauma.

Pieter den Hollander, Beijing Foreign Studies University (China)

Medusa's Mirror

In his working notes from the winter of 1884 for part IV of *Thus Spoke Zarathustra* Friedrich Nietzsche compares his key thought of the 'eternal return of the same' with the head of Medusa. In *Zarathustra* 4: the great thought as the Gorgon's head: all traits of the world become rigid, a frozen death struggle.

But Nietzsche had used the metaphor of Medusa much earlier. Already in his works from the early 1870s about the Dionysian and Apollonian the head of Medusa is present. In this talk we will have a look at how the meaning of the metaphor of Medusa changes as Nietzsche's philosophy evolves. Furthermore, Medusa and the myth of Perseus seem to be a mythical substrate in Nietzsche's late thought and part of his self-portrait (*Selbstdarstellung*). By excavating the head of Medusa from the fragments of the *Nachlaß* perhaps we can arrive at a better understanding of Nietzsche's philosophy. Nietzsche's basic insight is that life is only possible by the transfiguration of what is seen in the mirror.

Goran Đurđević, Beiwai College, Beijing Foreign Studies University (China)

Reflection of emptiness: Medusa as symbol of Other on the Greek mirror from South Italy

Medusa, a mythic creature who has availability to petrify observers, has been an important symbol in Greek Archaic, Classical and Hellenistic art. The representations of Gorgoneion in Archaic Greek art were depicted as monster with snake in the hair, beard, large teeth and tongue. Based on selected case study of hand bronze mirror date 500 – 480 BCE from South Italy located in Getty Museum in Los Angeles, comparison with archaeological objects as pottery and ceramics, pendants, antefixes and other artefacts in collaboration with ancient written sources (Achilles Tatius, Apollodorus, Diodorus Siculus, Euripides, Herodotus, Hesiod, Homer, Lucan, Lucian, Ovid, Palaephatus, Pausanias, Pindar and Vergil), author is challenging interpretations as historical (Joseph Campbell, Robert Graves), psychoanalytical (Sigmund Freud, Joan Relke, Beth Selling), feminist (Helene Cixious), apotropaic (Kiki Karoglou), cultural (David Leeming), power (Mary Beard) and cult/ritual (Marija Gimbutas, Jane Ellen Harrison) explanations of Medusa and her/its reflection. Beyond this, author proposes concept of heteroreflexion, various perspectives of reflection, impossibility of vision (Giorgio Agamben) and heterotopia (Michel Foucault) which is related to emptiness, transfer of time, transformations of humans and ideology of future linked with Others. The issues of future are connected with mirrors, magic objects, catoptromancy and representations on decorative side where is Medusa, represented as Other, located as full face creature watching the observers, but enable to have vision or cannot be seen (Giorgio Agamben). The importance of reflection and mirror in story of Medusa is described by her ending because Perseus and his reflective bronze shield killed Medusa by reflecting her own ability. The analyzed mirror with Medusa (her name is from verb μέδω meaning protect, rule over) has become magic object for posterity and duality in singularity (object and reflection in mirror, space and emptiness, male and female characteristics of Medusa) with symbolic usage of Others.

SESSION 9
23.30 – 01.00 BEIJING TIME

MIRRORS IN PSYCHOLOGY AND MEDICINE

chair and commentator: Susan Ridley, West Liberty University (USA)

Susan Ridley, West Liberty University (USA)

Mirrors and identity transitions

This qualitative study investigated the use of mirrors as a tool for self-reflection for students transitioning into middle school (N = 34). The question of identity is an essential component of psychological well-being and determining factors in the formation of coping skills and resiliency to life's challenges. Identity informs values, decision making, and quality of life. Middle school can be a difficult transition for students, so it is especially important for them to gain a sense of identity and direction in life. Adolescents who have a strong sense of self are less likely to become involved in unwanted behaviors including self-harm and substance abuse. Results, limitations, future research, and implications for practice will be discussed.

Susan Ridley, West Liberty University (USA)

Reflection in a broken mirror: response art

This arts-based research will explore the use of mirrors as a tool for self-reflection. Identity includes our shadows and limits, our wounds and fears as well as our strengths and potentials. Through the creative process of deconstructing (breaking the mirror and removing the shards), and reconstructing (putting the shards back together again), the mirror became a tangible reflection of an existential crisis. In existential philosophy and psychology, a crisis can be seen as a potential catalyst for new insights and transformation and an opportunity for growth. Color, words, images and/or symbols were used to bind the shards together revealing the re-formation of self-identity; of being whole but with the cracks creating a tension of strength and vulnerability. Results, limitations, and areas for future research will be discussed.

Wyona M. Freysteinson, Nelda C. Stark College of Nursing, Texas Woman's University (USA)

The Development of an Instrument to Measure Mirror Comfort and Avoidance

Purpose: Viewing oneself in a mirror after actual or perceived disfigurement (e.g., amputation, burns, colostomy, mastectomy, sexual assault) can be devastating, resulting in self-revulsion, devastation, sadness, or hopelessness. An instrument was needed to measure the degree of comfort one has in viewing self in a mirror and the degree of mirror avoidance that one experiences. This instrument is the first scale in the world to exclusively measure the mirror-viewing experience. The neurocognitive theory of mirror-viewing provided the conceptual foundation for developing the mirror comfort and avoidance scale (MICAS).

Methods: The process for developing this instrument included a literature review, item creation, content validity, pre-testing, exploratory, and confirmatory factor analysis. Waltz, Strickland, & Lenz's instrument development process guided instrument development. A multi-disciplinary team included a nurse researcher, a clinical psychologist and community member with limb amputations, and two instrument development experts. Following item creation and Likert levels, 137 participants were surveyed: After conducting an exploratory factor analysis and trimming poorly loading questions, a Likert-type 41 question scale was established. Confirmatory factor analysis was conducted to further validate the instrument with 242 participants. Several iterations of exploratory factor analysis were used to refine the initial pool of 41 items. After trimming, a 2-factor instrument comprised of 17-items was established.

Results: The two factors (comfort and avoidance) explained 59.9% of the variance in the items, and all item pattern coefficients were $> .4$. The comfort scale's internal consistency was $\alpha = .90$, and the internal consistency for the avoidance scale was $\alpha = .94$. Confirmatory factor analysis was then conducted using a second sample. Results indicated adequate model fit $\chi^2 (114) = 285.47$, RMSEA = .10, 90% CI [.09 - .12], CFI = .90, SRMR = .09. Also, all standardized path coefficients were $\geq .55$. Additional analyses were conducted to examine preliminary demographic relationships. An independent-samples *t*-test indicated a statistically significant difference in mean comfort scores between men and women, $t (140) = 3.51$, $p = .001$, $d = .60$. Males tended to have higher overall mirror-viewing comfort scores than females. A second *t*-test compared individuals with limb loss to veterans with post-traumatic stress disorder (PTSD) or military sexual trauma (MST). Results indicated that individuals with limb loss tended to have higher comfort scores, $t (140) = -4.0$, $p < .001$, $d = .67$. A similar independent samples *t*-test was conducted to compare the mean avoidance scores between veterans and individuals with limb loss. Results indicated a statistically significant difference in mean avoidance scores between the two groups, $t (135.47) = 2.24$, $p = .03$, $d = .38$. Veterans with PTSD or MST have higher overall mirror avoidance scores than individuals with limb loss.

Conclusion: MICAS is the first instrument to measure mirror-viewing. Results of this study provide initial validity and reliability evidence for the 2-factor scale. MICAS offers a window into sensitive mirror-viewing experiences of self and, together with its companion theory, provides the means to measure future interventions aimed at enhancing the mirror-viewing experience. Currently, a validation study of MICAS in the general population is in the data-collection phase.

Jana Krpina, Capital Normal University (China)

How Important is Our Reflection? Connection with Values and Emotions' Intensity

Do people who like to look at themselves in the mirror have different values? Common reason and psychological research suggest they might be more individualistic and self-centered. This research aims to check the connection between the importance of physical appearance and mirrors, time spent looking at oneself in the mirror and other reflective surfaces, and emotions felt while looking at oneself at the mirror, with 10 values: power, achievement, hedonism, stimulation, self-direction, universalism, benevolence, tradition, conformity and security. Results will provide information whether greater importance placed on physical appearance is positively related to values of power, achievement, hedonism, stimulation and self-direction, longer time spent looking themselves in mirror and other reflective surfaces, and stronger positive and negative emotions while looking at their physical reflection, as well as the role of gender.

**Day III
August 31**

**SESSION 10
17.00 – 17.30 BEIJING TIME**

VIRTUAL COFFEE/TEA LOUNGE

This is a unique chance to have small chat between us. As organizers, we would like to invite you to share your thoughts about mirrors and reflection, discuss our ideas about Mirror Studies project and web application and future collaborations. Prepare some tasteful hot/cold drinks and have a nice time together between sessions.

SESSION 11
17.30 – 19.30 BEIJING TIME

MIRRORS IN ROMAN EMPIRE

chair: Zvonimir Stopić, Capital Normal University (China)
commentator: Rik Van Wijlick, Peking University (China)

Elena Heran, University of Melbourne (Australia)

The Man in the Mirror: Ovid's Narcissus and the Gendering of Self-Knowledge

Ovid's retelling of the tragedy of Narcissus forms an important part of *Metamorphoses* Book III. Its emotional climax – when Narcissus discovers that the boy he loves, the boy who seems to stare back imploringly from the waters of the pool, is actually just his own reflection – is often seen as a textbook moment of tragic anagnorisis, or recognition. It is also foreshadowed from the beginning, when Narcissus' mother Liriope receives an oracle that her son will live a long and happy life 'as long as he does not know himself.' An aspect of this moment of self-recognition that receives comparatively little attention, however, is the role of Narcissus' androgynous immaturity in rendering self-knowledge dangerous. Knowledge of the self is a philosophical pursuit, and philosophical pursuits generally, in the ancient world, are coded as masculine; what happens, therefore, when someone who does not fit into the narrow category of 'mature male subject' gazes into their own eyes? The Roman answer, this paper contends, is that they will fall into the self-devouring maw of Vanity. For women and boys, seeking after oneself is a sure-fire way to lose oneself altogether.

Lucy Mudie, University of Manchester (UK)

The reflection of Ovid and his reader in Narcissus' mirror

The myth of Narcissus has garnered much attention over the years. While the origin of the myth is unknown and has been told by many authors, Ovid's variation tells of a young man, who, upon glancing at his own reflection in a pool of water, was so enamoured with his own beauty that he wasted away due to unattainable love. The myth has been celebrated throughout the centuries in Western art, literature and culture and has been interpreted as an allegory for allusivity, illusion and the relationship between the reader and the text (Gildenhard 2000: 144). This paper will explore how the mirror metaphor in the myth of Narcissus speaks of the hermeneutical problem of perception in poetry and how the figure of Narcissus himself is a mirror-image of both the Ovidian poet and his reader. In order to demonstrate these ideas, I will focus on the myth of Narcissus at *Metamorphoses* 3.339-512 and consider the 'absent presence' (Hardie 2002: 1-15ff) of Narcissus at various points in the *Ars Amatoria*, including, most notably, passages 2.109-10, 2.197-202 and 3.679-83.

Sven Günther, Institute for the History of Ancient Civilizations, Northeast Normal University (China)

Speculum titulorum? Mirrors in Latin Inscriptions

Terminology of mirrors appear several times in Latin inscriptions. This paper will discuss the use of *speculum* and related terms in inscriptions by contextualizing the respective inscriptions with special focus on the related materiality and figurative use of language (cf., e.g., Németh and Szabó 2010 on inscriptions on (lead) mirrors).

Kaja Stemberger Flegar, PJP (Slovenia)

Verena Vidrih Perko, Gorenjska Museum and University of Ljubljana (Slovenia)

Roman Mirrors and Mythology in the Roman Period

Mirrors are seemingly only one object amongst many other toiletry items used in the Roman period. However, the reflective surface of mirrors made them anything but ordinary. They were considered a barrier and gateway between worlds, and were featured in several myths. Mirrors were sometimes used to foretell the future (e.g. in *Scriptores Historiae Augustae*), and played an important part in various rites of passage, prominently in marriage, but on the other hand, they were sometimes featured in mortuary rites as well.

To connect mythology to the material world, we will present the small number of mirrors with depictions found in Slovenia and attempt to relate them to the mythological role of mirrors in the Roman period. As the mirrors in question predominantly come from burials, we will be focussing mostly on the funerary sphere. Apart from depictions that can be related to the classical Roman pantheon, we will also discuss a mirror with a Christogram found at the cemeteries under modern-day Ljubljana. Last but not least, we aim to relate the context and iconography of the mirrors to rites of passage, an understudied sphere of Roman archaeology in Slovenia.

Kaja Stemberger Flegar, PJP (Slovenia)
Ana Kovačič, independent researcher (Slovenia)
Rafko Urankar, PJP (Slovenia)

Roman Mirrors of Slovenia

This paper aims to present the preliminary results of the first comprehensive study of mirrors from Roman-period Slovenia. What is now Slovenia was divided among several parts, namely *Regio X*, *Noricum*, *Pannonia*, and *Dalmatia*. The largest town was *Colonia Ulpia Traiana Poetovio* (modern Ptuj), followed by *Colonia Iulia Emona* (modern Ljubljana) and *Municipium Claudium Celeia* (modern Celje). Probably the most consistent publications regarding artefacts are catalogues of the cemeteries belonging to these settlements, where the majority of our research material originates, although several smaller settlements, coach stations, *villae rusticae* etc. were also unearthed and documented to various degrees.

Mirrors in the context of Roman archaeology of Slovenia were never addressed in their own right. With regard to this, we strive to establish what types of Roman mirrors have been discovered in Slovenia and focus our study primarily on the distribution of the types and their chronology. The study is based on all available site reports and published museum collections up to 2022. In addition to typochronology, we aim to record the spatial distribution of mirrors. The locations of finds will be GIS referenced. Moreover, we aim to analyse what materials different types of mirrors are made of, what their sizes are and why these parameters vary.

SESSION 12
19.30 – 21.00 BEIJING TIME

MIRRORS IN ITALY: ETRURIA AND MAGNA GRAECIA

chair: Pieter den Hollander, Beijing Foreign Studies University (China)
commentator: Yan Shaoxiang, Capital Normal University (China)

Thomas Keep, University of Melbourne (Australia)

Revelation and the Eleusinian Mysteries: An Interpretation and Discussion of Three Vases of the Hellenic Museum

In the collection of the Hellenic Museum of Melbourne are three Magna-Graecia vases depicting scenes we contend represent elements of the Eleusinian Mysteries. A 4th century BCE hydria depicts four female figures in an interacting symmetrical arrangement prominently features a mirror, prompting consideration of the symbolic meaning and psycho-social function of the Eleusinian Mysteries as a ritual of revelation, wherein participants come to understand not only the nature of Kore and Demeter as instruments of agriculture and regeneration, but also the nature of the self within society. This article offers an interpretation of these vases in relation to existing scholarship on the Eleusinian Mysteries, comparanda, the symbolism of the mirror in the ancient Greek world, and the theoretical perspectives of Foucault, Lacan and Derrida.

Elisabeth Günther, University of Trier (Germany)

Humorous mirrors in South Italian vase paintings

Mirrors appear frequently in South Italian vase-paintings of different fabrics. They are usually attributes of idealized young women, symbolizing beauty and attraction. However, they are also among the stage props of comedy-related vases, the so-called “phlyax vases”. This group of painted pots, dating between approximately 420 and 320 BC, were produced in all South Italian regions. They show actors in grotesque costumes with distinctive masks, padded bellies and artificial *phalloi*, sometimes including a wooden stage. The paintings do not only parody myths and tragic plots, but they even transgress simple reproductions of stage performances: The painters created visual narratives on different levels by assembling incongruent and contradictory frameworks of the visual elements and the overall composition. In my paper, I will discuss to what extent mirrors contribute to the visual narration of the respective vase paintings and how they invert the “serious” iconography of non-comic vases to create a comic effect.

Isabella Jäger, Oxford University (UK)

The mirror in South Italian funerary context: A study of the mirror's function and symbolic meaning in graves in the Greek colonies Locri Epizefiri and Metaponto

Bronze mirrors are found in vast numbers across the Greek world and many of them derive from funerary contexts. Although mirrors are not anomalous finds within graves on the Greek mainland, the abundance found within funerary settings in the Greek colonies Locri Epizefiri and Metaponto during the Archaic to Hellenistic period is conspicuous. My presentation explores the mirror's contemporary function and meaning within the burial record and endeavours to discern why mirrors appear within a funerary setting.

The mirrors in an ancient Greek context have been considered as highly gendered object associated with women as a toiletry item. My discussion will explore other possible functions such as the link to the practice of catoptromancy as well as chthonic cults and death, subsequently suggesting an extensive range of different functions and meanings of mirrors within the ancient world.

I will argue for a connection between mirrors found in graves and the Orphic-Dionysiac-Pythagorean cult, especially pronounced in Magna Graecia during this period, but also as inhabiting possible ritualistic functions such as being a tool for divination.

Giulietta Guerini, Scuola Normale Superiore, Pisa (Italy)

Two mirrors for Medea: An Etruscan mirror and its Renaissance reflection

A print for a hand-mirror by Étienne Delaune, dated 1561, shows the depiction of an episode of the myth of Medea on its non-reflective side. Here the heroine is portrayed as a sorceress boiling an old man into a cauldron. This scene has been interpreted by earlier scholarship either as the rejuvenation of Medea's father-in-law Eson or as the killing of king Pelia. The dilemma is not a trivial one, as with the iconography the general meaning of world of images on the mirror varies. The choice of one interpretation between the two is closely linked with the methodological approach each scholar might adopt about the complex relationship between image and text. It is often given for granted that the drawing was based on Ovid, but, if so, at what extent? Moreover, was Ovid read in Latin or, more probably, in translation? What the author of the print surely did not know, because found centuries later, is an Etruscan mirror depicting a similar scene, which raises comparable questions starting from the iconography to the meaning of this to the sources of inspiration for artistic creation. The parallel study of these two mirrors, as close by subject as far from each other regarding chronology, poses intriguing questions about the world of images, its underlying mechanisms, and modern ways to approach them.

SESSION 13
21.30 – 23.30 BEIJING TIME

MIRRORS IN PREHISTORY, EGYPT, MIDDLE EAST, GREECE

chair: Jiang Siwei, Lanzhou University (China)

commentator: Sven Günther, Institute for the History of Ancient Civilizations, Northeast Normal University (China)

Laura Alvarez, Free University of Brussels (Belgium)

Typology of Bronze Age Aegean Mirrors

I have studied almost a half-hundred Minoan and Mycenaean mirrors from the Greek Museums collections in the context of my doctoral research. This allowed me to observe macroscopic features which had not previously been identified, such as the handle print at the bottom of the mirror disk. One of the major results of my work is to have developed an innovative chronotypology based on the handle's form, which I will present during my talk.

Elizabeth Thomas, University of Liverpool (UK)

Shedding Light on Egyptian Mirrors

Ancient Egyptian mirrors have received a great deal of attention for their cultural significance and connections to religious beliefs. However, in depth investigations into their production processes have been lacking with only a handful included in wider analyses. So how were mirrors manufactured and what kind of reflection did the metal produce? What colour and how clear were the images? Essentially, how did the Ancient Egyptian elite see themselves? The combination of metallurgical analysis and experimental work presented here aims to shed light on some of these questions.

With the use of a novel minimally destructive sampling method called flat edge abrasion, analysis of mirrors from a range of UK museum collections using SEM-EDX has revealed the chemical composition and microstructure of the metal. The mirrors' provenance spans from the Old Kingdom through to the Late Period, allowing the manufacturing techniques used to produce them to be characterised and then tracked over time, showing when various developments occurred. Additionally, different surface treatments have been identified which will have varying effects on the type of reflection created, ranging from a coppery through to a silvery appearance. Ongoing experimental work based on these analyses aims to re-create the manufacturing sequence alongside the visual characteristics of the mirrors which will aid our understanding of how they originally functioned.

Guy D. Stiebel, Tel Aviv University (Israel)
Liat Oz, Israel Antiquities Authority (Israel)

Through the looking-glass, and what we have found there: A Hellenistic Mirror from a Burial Cave, Jerusalem

In 2019, a sealed burial cave was excavated, by the IAA, at the southern outskirts of Jerusalem. In addition to the burnt skeletal remains of a woman the only burial good to be found there was a rarely well-preserved copper-alloy mirror case. Its clear classification indicates the object should be dated to the transition period between the Persian and the Hellenistic period, namely the days of Alexander the Great and the Syrian Wars; a period of which archaeologically speaking we know nothing from Jerusalem.

This discovery and the meticulous scientific examinations the mirror-case underwent allow us to shed light regarding themes of status, gender and burial customs and not least importance regarding the movement of material culture during a major historical junction in the history of the Holy Land. Focusing on the history of one item, we would like to offer a glimpse into the life of one young woman that was laid to rest some twenty-three hundred years ago.

Fabio Vergara Cerqueira, Federal University Pelotas (Brazil)

The mirror on the Apulian vase-painting: its mystic symbolism and its ritualistic uses (4th cent. BC)

The representation of objects on the 4th cent. BC Apulian vase-painting makes up a complex sign system. One of the most polysemic objects in this iconography is the mirror. Among the different meanings associate to it, I will approach here the ritualistic symbolism concerning its uses in cults devoted to Eros and Aphrodite, and when one wants their favor for love issues, as well as its mystical uses, for instance for the oracle of the dead.

Krystal V. L. Pierce, Brigham Young University (USA)

More Than Just Self-Reflection: A Textiled Egyptian Mirror in a Canaanite Burial

The 13th-12th centuries BCE cemetery at Deir el-Balah (Gaza) is assumed to have been used by expatriate Egyptians, who played an authoritative role in the settlement during the New Kingdom period of Egyptian hegemony in Canaan. Tomb 118 contained a female skeleton with assorted Egyptian objects, including a bronze mirror. Mirrors fulfilled several social, mortuary, and religious functions for Egyptian women in both life and death, and the example in Tomb 118 may have played a unique role for an Egyptian woman buried abroad in Canaan. Mirrors were high-status gendered objects associated with preserving a living image in a permanent state of continual existence and were connected to the goddess Hathor, which facilitated the divinized transformation of the deceased in the afterlife, a more difficult task for an Egyptian buried outside of Egypt. However, information gleaned from the mirror in Tomb 118 goes beyond the function of the device itself, due to the presence of textile remains adhered to its surface. The thread, weave, and hue of the cloth supplement the data provided by the mirror itself. In this study, the textiled mirror from Tomb 118 will be analyzed in relation to the social, religious, and cultural identities of the woman in the burial, especially regarding her status as an Egyptian expatriate in Canaan.

SESSION 15
23.30 – 01.00 BEIJING TIME

MIRRORS IN SCIENCE

chairs and commentators: Rutilė Pukienė and Irutė Kaminskaite, National Museum - Palace of the Grand Dukes of Lithuania (Lithuania)

Sir **Michael Berry**, University of Bristol (UK)

Curved mirrors

Curved surfaces, such as the polished metal of cars, cosmetic mirrors in bathrooms, shiny spheres decorating Christmas trees, and deliberately deformed fairground 'funhouse' mirrors, reflect strikingly distorted and disrupted images of extended objects such as faces. Understanding the anatomy of these images requires geometrical optics and mathematics developed only in the late 20th Century. Mirrors deformed in two dimensions generate more interesting images than mirrors distorted in one dimension.

Maria L. Calvo, Universidad Complutense de Madrid (Spain)

Light reflections in an eye: the case of the Bull's Head Rhyton

In this communication, we present a compendium on the common work with Prof. Jay M. Enoch, on a topic related to one of the first known lenses (circa 1550-1500 BC). The latter is a part of the so-called Minoan Bull's Head Rhyton. The remaining right eye of the Rhyton (a vessel usually employed for drinking wine) included a rock crystal lens, actually performing a role equivalent to the eye cornea. On the almost flat back surface of the lens, one appreciated a miniaturized face painted in silhouette. This unique figure would try to represent the image of a person (possibly, the artisan himself), as it can be reflected on the reflective surface of the cornea. This optical phenomenon is commonly detected by fixing the vision to the cornea of a person who can be, for example, in front of the observer. It concerns the formation of the so-called Purkinje images or Purkinje reflexes.

This old vessel contained a unique representation, allowing some speculations on primary generation of lenses in the antiquity. We present, as well, some optical and technical considerations about this artistic craft. In particular, the high index of refraction of rock silica, associated with alpha-silica, would have provided better magnification than glass for the same lens thickness and curvature.

Mario Garavaglia, Universidad Nacional de La Plata (Argentina)

On the three classes of scientific mirrors

The first one was described by A. Einstein in his introductory paper of a 3D theoretical resonant cavity with perfect reflective walls containing: 1) oscillators with two energy levels, E_1 and E_2 , and 2) radiation of frequency f . Under such conditions $E_2 > E_1$ and $f = (E_2 - E_1)/h$, where h is Planck's constant, taking into account the theoretical study of Planck in 1900.

Einstein analyzed the interaction of the radiation with the oscillators according to the common knowledge at that time: That was absorption from E_1 to E_2 and emission from E_2 to E_1 . But the result of his calculation shown a discrepancy with the experimental results obtained by Heirich Rubens and Ferdinand Kurlbaum in 1900. Then, Einstein introduced a new way to emit radiation: the Stimulated Emission of Radiation -which resemble the absorption of radiation- the basis of the device bildup by Ted Maiman in 1960 which produced an emission without divergence, very intense, monochromatic and coherent: the LASER had been born! LASER means Light Amplification by Stimulated Emission of Radiation. Maiman's LASER was a cylindrical ruby cristal of one inch in diameter and two inches in length, whose oposited faces were covered with aluminium films. This class of mirrors are the second type of scientific mirrors.

The development of new lasers, such as the He-Ne gas laser, need other class of mirrors to obtain the best quality in emission beam. These mirrors were produced by vacum deposition of several films of two dielectric substances of different index of refraction and alternatively spaced in the order of the emitted wavelength. These class of mirrors acts as interferential mirrors because reflections at every film surfaces overlaps each other in fase producing coherent radiation.

Summarizing, the three classes of scientific mirrors are: 1) A theoretical device as in the Einstein 3D resonant cavity. 2) Metallic mirrors as in the Maiman ruby laser. 3) Bidielectric multofilms as in the He-Ne gas laser.

Toke Knudsen, SUNY Oneonta (USA)

“Resembling a Mirror”: Mirror Similes in Sanskrit Texts from Ancient and Medieval India

The talk will explore mirror similes in Sanskrit literature and their meaning. Authors of Sanskrit texts from ancient and medieval India sometimes used similes where an object is compared to a mirror. To give an example, writers of Sanskrit astronomical treatises often cited, then refuted, the simile that the earth resembles a mirror. According to the astronomers, the *tertium comparationis* of the simile is flatness. That is, the simile is used to express the belief—erroneous, according to the astronomers—that the earth is flat. However, flatness is not the only possible *tertium comparationis* when the earth is compared to a mirror, and other interpretations are possible. It will be shown that there are multiple interpretations of mirror similes in Sanskrit texts. These interpretations provide us with information about mirrors in ancient and medieval India.

SOFTWARE INTRODUCTION

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ABOUT EDITORS

Emiliano Gallaga Murieta is a graduate of the National School of Anthropology and History (ENAH) in Archeology; he obtained the masters and doctorate degrees in Anthropology at The University of Arizona. He has worked in different archaeological sites, both national and international, in the states of Sonora, Chihuahua, State of Mexico, D.F., Yucatan, Chiapas, Arizona, New Mexico and Brazil. He has given more than one hundred lectures nationally and internationally. His publications add more than forty among articles, reviews, catalogs, biographical sketches and books. From the highlights of his collection we can mention the books *Surveying the Archaeology of Northwest México*; *¿Dónde están? Investigaciones de afromexicanos*; *A Landscape of Interactions during the Late Prehispanic Period in the Onavas Valley, Sonora, Mexico*; *Manufactured Light: Mirror in the Mesoamerican Realm*; and his most recent book : *Chiapa de corzo: Origenes de una comunidad milenaria*. He served as a federal delegate at the INAH Chiapas Center from 2006 to 2013 and as a professor at the Faculty of Tourism Management of the National Autonomous University of Chiapas (UNACH) from 2009 to 2013. Archaeologist-researcher at the INAH Chihuahua Center in 2013, and director of the School of Anthropology and History of Northern Mexico (EAHNM), Chihuahua, and professor of the same from 2014 to 2019. Currently he is a professor at the Faculty of Tourism Management of the National Autonomous University of Chiapas (UNACH).

Chen Haotian is born in Beijing 1996 and he is an independent researcher. He got a MA of World history at Capital Normal University in Beijing. Previous he obtained bachelor degree from same university in history. His interests beside mirror studies are environmental history, popular culture, gender studies, history of everyday life, regional studies (particularly Iberian and Balkan peninsulas), Silk Road.

Khuong Tran Hoang, born in 1994, is a Vietnamese engineer who finished BSc in Surveying and Mapping at Ho Chi Minh City University of Technology and MSc of GIS & Remote Sensing at Capital Normal University in Beijing. Now, he is a Ph.D. student in GIS at South Dakota State University in the USA. Interests are combination of geography, engineering and social sciences and include mirror studies, Global Navigation Satellite System (GNSS) Applications, Drone, Photogrammetry, Remote Sensing Applications, Silk Road.

Goran Đurđević (1988), a Croatian-born archaeologist and ancient and environmental historian who works as lecturer/assistant professor at Beijing Foreign Studies University. He is educated in Croatia (University of Zadar), India (Mumbai University), China (Capital Normal University in Beijing) and the USA (UCLA) in the fields of archaeology, history and comparative mythology. He obtained Ph.D. at Capital Normal University in 2021 (thesis *Reflection in Qin – Han and Roman Art: a comparative study of ancient mirrors*). Research interests are in three main focuses: a) global antiquities and comparative archaeology, b) digital humanities, c) environmental humanities. Currently, he (co-)leads digital humanities project *Mirror Studies*. He was awarded by the Government of People's Republic of China's Ph.D. scholarship, outstanding student scholarship awarded by the Croatia Ministry of Science and Education, double Winner of Rector's awards for academic years 2007/2008 and 2011/2012 at University of Zadar. He is also (co)author of two books, five edited volumes and around 30 papers and book chapters published in Croatian, English, Spanish, Russian and Chinese.