

Mirrors: an Interdisciplinary Approach

The International Virtual Mirror Studies Conference

(IVMSC)

Beijing, China

March 6th, 2020

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Sponsors and support



首都师范大学



首都师范大学历史学院
SCHOOL OF HISTORY CAPITAL NORMAL UNIVERSITY



This book of abstracts is edited by
Chen Haotian,
Khuong Tran,
Ali Farman

General Information

The International Virtual Mirror Studies Conference (IVMSC)

Committee

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Dr Ivica Bakota, Department of World History, Capital Normal University Beijing

Dr Donni Wang, Shanghai University

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Members

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Preface

International Virtual Mirror Studies Conference (IVMSC) is organized by Mirror studies project with support of Capital Normal University in Beijing, China. The conference theme is **Mirrors: an interdisciplinary approach**. This is a conference especially for students (BA, MA, Ph.D) and early stage researchers.

The main topic of this conference is mirrors and interdisciplinary approach. Mirrors as objects have been important in 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 Carrol), 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).

The conference will be held through an online conference software WeMeet, in every session there will be two technical assistants to help with the online issues. Because of the prevalence of Novel Coronavirus Pneumonia (NCP) and the relevant policy of Chinese government, the committee of IVMSC regret that the conference cannot be organized in one united offline site for participants who are from Beijing. In the following pages, there is an introduction for presenters to use the online software, please refer to "**software introduction**".

We wish that the conference will be held successfully.

The International Virtual Mirror Studies Conference (IVMSC)
Committee

Overview

Friday, March 6th

Proposed time (Beijing)	Participants	Schedule
Before 18:30		Pre-events: Online registration
18:20		Introduction and welcome speech
18:30	Keynote lecture: Ning Qiang Online assistants: Chen Haotian and Goran Đurđević	The Layers of Meaning in Traditional Chinese Mirror
	Breaking, Questions & Answers: 19:15-19:30	
19:30-20:30	Session 1 Mirrors in narratives. Literal, psychological and philosophical analyses Chair: Zvonimir Stopić Online assistants: Chen Haotian and Goran Đurđević	
19:30	Thu H. Truong	Si Se Non Nouerit Self-reflection, Love, and Self-Knowledge in Ovid's Narcissus
19:45	Natalija Stepanović	Reflection Theory Punishing Female Narcissim in the Works by <i>Lev Nikolayevich Tolstoy</i>
20:00	Peng Yuchao	Literature as Mirror: Travel Writings about China by South-Eastern European Visitors
	Breaking, Questions & Answers: 20:15-20:30	
20:30-21:30	Session 2 Mirrors in regional context, archaeological and social analyses Chair: Fang Meng Online assistants: Khuong Tran and Goran Đurđević	
20:30	Rutile Pukiene, Irute Kamiskaite	Archeological Wooden Mirror Frames from Vilnius, Lithuania (14th-16th CS.) Finds, Technology, Social Aspects
20:45	Li Yanping	Research on Early Handle Bronze Mirror in China
21:00	Cherry Thinn	Introducing Myanmar Mirror
	Breaking, Questions & Answers: 21:15-21:30	
21:30-22:30	Session 3 Interdisciplinary approaches in mirrors studies Chair: Ivica Bakota Online assistants: Khuong Tran and Goran Đurđević	
21:30	Goran Đurđević, Khuong Tran,	Click, collect, reflect: an introduction to Mirror studies project

	Chen Haotian, Ali Farman	
21:45	Nadir Fawad, Liu Taixun	Critical Approaches of Geoarchaeology and Archaeology of Soan Valley, Pakistan.
	Breaking, Questions & Answers: 21:45-22:00	
22:15-23:15	Session 4 Mirrors as a Tool for Self-Reflection Chair: Jana Krpina Online assistants: Ali Farman and Goran Đurđević	
22:15	Susan Ridley	A Question of Identity Mirrors as a Tool for Self-Reflection
22:30	Susan Ridley	Intergenerational Mirror Project
22:45	Susan Ridley	Reflections in a Broken Mirror The World Between The Cracks
	Breaking, Questions & Answers: 22:45-23:00	
23:15-01:00	Roundtable Chair: Donni Wang online Assistants: Ali Farman and Goran Đurđević	
		Emiliano Gallaga, Jose Lunazzi, Nancy de Grummond

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*Table with different time zones

KEYNOTE LECTURE

Professor Ning Qiang

THE LAYERS OF MEANING IN TRADITIONAL CHINESE MIRROR

Professor Ning Qiang specializes in the study of Chinese Buddhist art, particularly in the research of the art and artifacts of Dunhuang, where he spent eight years (1983–1991) investigating the Buddhist caves. He studied at Sichuan University (BA) and Harvard University (MA), received his doctorate in art history from Harvard University in 1997 and is the author of two award-winning books (in Beijing and Taiwan), numerous journal articles, exhibitions about Asian (Chinese, Korean, Japanese) ancient and contemporary art and archaeology. He received fellowships provided by Harvard University, Andrew W. Mellon Foundation, Samuel H. Kress Foundation, American Council of Learned Societies, and Metropolitan Center for Far Eastern Art Studies (Kyoto, Japan) and various research grants in the USA and China.

He has been engaged in teaching, research and creative work at California State University, University of Michigan, University of Connecticut and from 2006 was appointed as Changjiang scholar by Ministry of Education in China.

Professor Ning is a Distinguished Professor and doctoral supervisor of the School of History and School of Fine arts in Capital Normal University. He is also a professor and doctoral supervisor of Dunhuang Institute of Studies, Lanzhou University.

Abstracts

Session 1

Mirrors in narratives. Literal, psychological and philosophical analyses

Chair: Zvonimir Stopić

Online assistants: Chen Haotian and Goran Đurđević

SI SE NON NOUERIT

SELF-REFLECTION, LOVE, AND SELF-KNOWLEDGE IN OVID'S NARCISSUS

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This paper will examine the story of Narcissus in Ovid's *Metamorphoses* (3.316-510), with a new philosophical reading that would re-situate the myth among other discourses on self-reflection in antiquity. Reading the water-mirror as an enabling device in the narrative, the paper shows how Ovid's version of the myth connects and complicates problems of love, reflection, and self-knowledge, leaning on the deeper metaphysics of appearance ('what seems to be') as well as substance ('what is') in the poem. Comparison with Plato's *Phaedrus* and Lucretius' *De Rerum Natura* points to the poem's reception of these philosophical treatments of love, and to Ovid's 're-programming' of the Platonic and Lucretian love-languages in defining his own position in the discourse. The paper concludes that the faux love Narcissus experiences for his mirror image leads to his failure to obtain self-knowledge, which ultimately results in his metaphysical demise.

Key words

Ovid, Narcissus, mirrors, self-knowledge, philosophy of love

REFLECTION THEORY

PUNISHING FEMALE NARCISSISM IN THE WORKS BY *LEV NIKOLAYEVICH TOLSTOY*

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Even though Lev Nikolayevich Tolstoy is mostly known as an opponent of (female) sexuality, this paper argues that female narcissism is an equally controversial category. As plots of three texts – the novellas “The Kreutzer Sonata” and “Family Happiness”, and the novel *Anna Karenina* – show, female characters have to convert ego-libido into object-libido in order to, while overcoming disappointment, reach Tolstoy's idea of living for others. The mirror is an important emblem in listed texts: Tolstoy uses it as a device for in-depth character study (as in the famous scene of Anna Karenina kissing her hand in from of the mirror just before committing suicide). It is also an important factor in both the construction and the interpretation of his writing. Tolstoy's famed parallel plots were often read through Marxist “theory of reflection” and were canonized as examples of high realism which mostly means that they were read as narratives that *mirror* the *external* world. The first part of the paper is based on a close reading of Tolstoy's novellas, and the second part examines the female characters of *Anna Karenina*. Instead of pointing out the differences between Kitty, Dolly, and Anna, I will try to foreground the ways in which they reflect each other.

Key words

Narratology, psychoanalytic criticism, representation, realism, *Anna Karenina*

LITERATURE AS MIRROR:

TRAVEL WRITINGS ABOUT CHINA BY SOUTH-EASTERN EUROPEAN VISITORS

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China has always been an “exotic, mysterious and unique” destination in Western travel writings. From the 18th century, more and more South-eastern European travelers from different backgrounds visited China for various purposes. Some of them kept their diaries and travelogues about China. This paper looks at a number of Serbian and Croatian travel writers to China between 1725 and 1940, and analyzes how these writers experience and describe the country and its people. However, instead of a synchronic study of history, this research focuses on a selection of different respects of their encounters in China during that period.

Key words

literature, travel writings, China, South-eastern Europe, cultural relations

Session 2

Mirrors in regional context, archaeological and social analyses

Chair: Fang Meng

Online assistants: Khuong Tran and Goran Đurđević

ARCHEOLOGICAL WOODEN MIRROR FRAMES FROM VILNIUS, LITHUANIA (14TH-16TH CS.)

FINDS, TECHNOLOGY, SOCIAL ASPECTS

RUTILE PUKIENE & IRUTE KAMINSKAITE

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A mirror frame collection was found in cultural layers of the Vilnius Castle complex, administrative center of the Grand Duchy of Lithuania. The complex consists of the Upper Castle on a hill and the Lower Castle located in a valley at the foot of the Castle Hill. The cultural layer of the Lower Castle territory has been accumulating since the 13th century and is 8 meters thick in deepest places. The late medieval layers at the bottom are saturated with ground water and are rich with preserved organic artefacts and wooden infrastructure objects. During archaeological investigation of the site 17 wooden mirror frames were found. These artefacts represent the 14th-16th cs. The frames are round-shaped with a socket for a reflecting plate. The majority of frames are turned from softwood planks. The specific production technology and the materials indicate that at least a part of the mirror frames could be imported.

Mirror frames are not often found in medieval old towns in Lithuania. Mirrors were used for beauty and personal hygiene. Being luxury goods, they showed the social status of a person, too. Despite the fact that mirrors have been considered a symbol of vanity quite often, very rare and interesting rite – blessing of a mirror, practiced in Vilnius diocese in the 15th – 16th cs., evidences that their use agreed with Christian views.

Key words

Late medieval period, history of hygiene, history of trade, Christian church history, archaeobotany

RESEARCH ON EARLY HANDLE BRONZE MIRROR IN CHINA

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Before Han dynasty, bronze mirrors with handles were unearthed in Xinjiang, Gansu and Inner Mongolia in northwest China, Sichuan and Yunnan in southwest China. Among them, the highest number of items are discovered in Xinjiang region.

Bronze mirror with handle can be divided into two types according to the length of the mirror handle. The first type is handle mirror, which has a longer handle for hand-holding. There are four ways to connect mirror and mirror handle: one-piece casting type, plug type, riveting type, and welding type. The one-piece casting style is the type with longest prevalent period among the bronze mirrors with handles, which lasted from the end of the Shang dynasty to the Han dynasty. Their appearances in China may have something to do with the eastward spreading of the Andronovo culture. Plug type handle bronze mirror is found very few. Rivet handle mirror is the most widely found handle mirror, is prevalent from the middle and late Spring and Autumn Period to the Warring States Period. China's northern regions and the Dnieper River area in the Eastern Europe are two major centers, this type of handle bronze mirror demonstrates the rise of Scythian culture in the Eurasian steppe and its close cultural exchanges with the surrounding area. The bronze mirror with welding handle is used from the middle and late Warring states period to the Han dynasty.

Another type of bronze mirror with handle is the hanging mirror, its handle is shorter, used for hanging, integral casted and split casted are two main types. As a common type in the eastern Eurasian steppe, the integral casted mirror with hanging handle was popular during the Warring states period. The discovery of this bronze mirror in China illustrates the close ties between the northern China area and Nomadic area in Tuva, Altai and surroundings. Split casted bronze mirror is only found in Sichuan and Yunnan of China. Its shape, structure and animal decoration are similar to those of the Eurasian steppe, which should influence those in China. Their appearances in Sichuan and Yunnan are related to the Qiang people's migration to the south.

It is worth noting that the bronze mirror with handle has always been used in the northern part of China and has not entered the central plains. The main reason is that during the Warring states Period, the Chinese round bronze mirror with single knob rose rapidly in the state of Chu, and exported to the Eurasian steppe.

Key words

handle bronze mirror, Chinese mirror, Warring states Period, Scythians, cultural exchange

INTRODUCING MYANMAR MIRROR

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According to ancient Myanmar language, the mirror is called a Kyemon. And in the later period the glass flat on the reversed side coated with vermilion is called Mhaan. In Myanmar, the mirrors were found at the Halin Pyu ancient city in 1963 as the first time. Then, the glass mirror has being replaced since the 11th century A.D, Bagan period. In 19th century A.D, the glass mirror became main material in the traditional Burmese mosaic made with pieces of glass, used to embellish decorative art, structures, and furniture that has existed since the 16th century A.D. A glass painting depicting the stories of Buddhist literature and Buddhist culture has also been popular in Myanmar since the 17th century A.D. In the 19th century A.D, mirrors appeared decorative with the frame with wooden sculptures, lacquer ware and the animal's horns. Then, there were many different types of mirror installing with the table, the wall and the showcase was becoming increasingly popular. The mirrors used by the Royal Family of Myanmar have being found in the Royal Museum (Mandalay) and the National Museum (Yangon) since after independence. Nowadays, some who believe in astrology are using the mirrors as an amulet. This paper was presented to introduce general information about the Myanmar mirror from the various point of view based on the evidences I found.

Key words

Myanmar mirror, glass mosaic, glass painting

Session 3

Interdisciplinary applies in mirrors studies

Chair: Ivica Bakota

Online assistants: Khuong Tran and Goran Đurđević

CLICK, COLLECT, REFLECT

an introduction to Mirror studies project

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Digital heritage studies, digital archaeology and museology are growing fields in academia and present new ideas, tools and ways for protection of cultural heritage in the digital era. International research student group named Mirror studies (www.mirrorstudies.com) is a big data project and web application. Mirrors, archaeological artefacts used for reflection, are key objects on this web site and they are collected according to archaeological site, museum collection, historical sources and bibliography. This project is an open access application and user friendly web site search by map based on searching, SQL, word and full text search. Mirror studies are created on the idea of WebGIS, Linked Open Data (LOD), Open access (OA), Charter on the Preservation of Digital Heritage by UNESCO and deals with concepts of digital and virtual heritage. The final aim of project is establishment of mirror studies, interdisciplinary academic subfield connected with mirrors and preparation of big data collection of various mirrors and mirroring objects (archaeological material, art history objects, historical sources, scholar databases, comprehensive bibliography, research tools) which is going to be digital heritage website.

Key words

mirrors, mirrors studies, digital heritage, digital archaeology, GIS, big data, open source

CRITICAL APPROACHES OF GEOARCHAEOLOGY AND ARCHAEOLOGY OF SOAN VALLEY, PAKISTAN

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Pakistan hold unique cultural and ecological diversity. From Pleistocene epoch, cultural activity has begun to flourish in South Asia through migration of early hominins as evidenced in Archaeology of Soan Valley. The current research aims to critically analyze geological concepts, ideas, theories and datasets as utilized by Archaeologists for interpretation of Paleolithic Culture of Soan Valley, Pakistan. Furthermore, the present aims to explore the geological settings of Soan Valley through detailed construction of stratigraphic sequences and linked them with known archaeological cultures. The study will also attempt to incorporate latest geological understanding of the formation processes of the Soan Valley and its impact on the archaeological understanding of the region.

Key words:

Archeology, Geoarchaeology, Soan Valley, Pleistocene

Session 4

Mirrors as a Tool for Self-Reflection

Chair: Jana Krpina

Online assistants: Ali Farman and Goran Đurđević

A QUESTION OF IDENTITY MIRRORS AS A TOOL FOR SELF-REFLECTION

DR. SUSAN RIDLEY

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Throughout history and across cultures, mirrors have reflected a worldview of individual and group identities in primitive and complex societies. Mirrors have been featured in folklore, religion, magic, science, art, and literature. The metaphoric use of mirrors in therapeutic literature, philosophy, and psychoanalytical texts implied that the reflected image, either real or imaginary, provided insight into the psyche. Identity informs values, decision making, and quality of life. For adolescents, who are negotiating the developmental growth from childhood to adulthood, it is especially important to gain a sense of self and direction in life. A strong foundation and belief in one's identity, meaning, and purpose in life as well as spiritual convictions may help turn negative experiences into opportunities for growth. Adolescents who have a strong sense of self are less likely to become involved in unwanted behaviors including substance abuse, vandalism, or self-harm. This high school qualitative study used mirrors as a tool for self-reflection. Results, limitations, future research, and implications for practice will be discussed.

Key words

Art therapy, self-reflection, identity, mirrors, arts-based research

INTERGENERATIONAL MIRROR PROJECT

DR. SUSAN RIDLEY

With an aging population and declining birth rates, there has been an increase in studies devoted to improving adaptive coping skills, maintaining health and well-being in adulthood, and preventing declining health in old age. The fundamental question of identity is an essential component of psychological well-being and determining factors in the formation of one's coping skills, and resiliency to life's challenges. This is especially important for adolescents who are negotiating the developmental growth from the childhood to adulthood, and older adults who are transitioning from the independence of adulthood to the dependence of old age. Breaking down generational boundaries can help older adults and youth to connect and learn from each other as well as help to re-shape negative stereotypes. This intergenerational qualitative study provided an opportunity for shared life experiences which impacted all participants. Results, limitations, and areas for future research will be discussed.

Key words

Art therapy, self-reflection, identity, mirrors, intergenerational

REFLECTIONS IN A BROKEN MIRROR

THE WORLD BETWEEN THE CRACKS

DR. SUSAN RIDLEY

This presentation will explore the role of survivor identity, the use of poetry and narrative therapy, and the importance of arts-based research. 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. Narrative research was useful in this type of qualitative inquiry because it was designed to investigate how people make sense out of the realities that are lived and perceived and help to create meaning out of life experiences. This arts-based research study provided an opportunity investigate the world between the cracks. Results, limitations, and areas for future research will be discussed.

Key words

Art therapy, self-reflection, identity, mirrors, narrative research

ROUNDTABLE

Chair: Donni Wang

Participants:

NANCY DE GRUMMOND

Nancy T. de Grummond is M. Lynette Thompson Distinguished Research Professor of Classics at Florida State University. She has served as director of archaeological excavations and research at the Tuscan site of Cetamura del Chianti since 1983. Dr. de Grummond has been honored for her teaching by FSU and Phi Beta Kappa and received the Award for Excellence in Undergraduate Teaching from the Archaeological Institute of America, 2014-2015. She received the Tuscan American Award in 2017 for her collaboration with Italian researchers in presenting a museum exhibition of Cetamura in the Florence National Archaeological Museum. She is an elected member of the Istituto di Studi Etruschi and of the Society of Antiquaries of London.

Dr. de Grummond holds the Ph.D. in Art History from the University of North Carolina at Chapel Hill. A specialist on the Etruscans, she has published books on Etruscan Myth, Sacred History and Legend (Philadelphia 2006) and on The Religion of the Etruscans (Austin, 2006), as well as on the corpus of Etruscan mirrors in Oxford, England (Corpus Speculorum Etruscorum, Great Britain 3, Rome, 2007). More than 60 of her articles have appeared in journals and other venues on Etruscan and Roman archaeology and art, and on Renaissance and Baroque painting.

EMILIANO GALLAGA MURRIETA

He 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).

JOSÉ JOAQUÍN LUNAZZI

He made his studies in Physics at La Plata City, Argentina, getting his PhD in 1975. The city was remarkably planned and in 1882 showed the better characteristics of an European city, including its university to receive any citizen devoted to know the world. A Natural History Museum is one of its main achievements and there Lunazzi knew many archaeological objects which helped that, many years later, he could recognize the special value of archaeological mirrors. His main research field deals with imaging, in holography and derived techniques, and optical metrology. Being a pioneer in those fields in his continent, he was invited to join the new born Campinas State University at Campinas City, São Paulo, Brazil, in 1975. After twenty years of international work, which included his participation at many international congresses, a one year stay at Université Paris VI, in France, and three months working at Ghent University, he knew Mexico where he perceived the high quality of the images of its archaeological mirrors, and succeeded to show its images in photographs made through Olmec mirrors. His knowledge of optics was crucial for that, but also his deep understanding of the way those mirrors would have been conceived, what made him to be invited to publish chapters in specialized books. Due to his activities in education, he visited recently some neighbour countries, visiting more museums and ancient sites to know more of those cultures to relate them to the appearance of mirrors, visualizing more aspects on this subject than an archaeologist could ordinarily see. The many exhibits and events he made for school students, in which he puts the participants to manipulate the many optical objects, gave him also a good insight on how a person may use optics within life.

Software introduction

WEMEET



WeMeet is a software designed by Chinese company Tencent. It is made for online conference presentations and communication. Unfortunately, we didn't find English version of software for Win and Mac, but we send English version of Android software.

INSTALLATION

First put language on your cell phone on "English".

Download from this link for Windows, macOS, IOS or Android.

Official download page is

<https://meeting.tencent.com/download-center.html?from=1001>

DIRECTION FOR ANDROID

Download application from official website:

<https://meeting.tencent.com/download-center.html?from=1001>

STEP 1

Click on blue square, to agree the service agreement and privacy policy.



STEP 2

After installation, click and enter.

Login with WeChat account. If you don't have WeChat account, read step 3-6.



STEP 3

If you don't have WeChat account, click on square in red.



STEP 4

Click the button in red.

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STEP 5

Click on the blue and enter phone number. On the left side is phone code and find your country code (eg. China is +86) and on the right side put your number.

Confirm the number you have typed, and click the button below (blue circle) and wait for verification code.

55% 32% 16:58

< 返回

手机号验证 已有

Goran
Pozovl 16:15

手机号码
+86 请输入手机号码

验证码
请输入验证码

获取验证码

验证

点击「验证」按钮，即表示您已阅读并同意
《软件许可及服务协议》和《隐私政策》

STEP 6

You should receive verification code on SMS and type it here. Then click on blue to finish verifying.

返回

手机号验证 已有 Goran Pozovi 16:15

手机号码
+86 请输入手机号码

验证码
请输入验证码 获取验证码

验证

点击「验证」按钮，即表示您已阅读并同意
《软件许可及服务协议》和《隐私政策》

STEP 7

Congratulations! You installed successfully! Back to the front page of WeMeet, click the blue button to enter.



Step 8

After you enter with your Wechat account, you should have like this (from left to right): Join, Start, Schedule.



STEP 9

Joining conference

Click on Join (+ button) on the left. Upper row is meeting ID and lower is your name.

For conference meeting on the March 6, Friday between 18.15 and 01.15 (Beijing time).

meeting ID: 430 432 069

Your name should be your real name and surname written in English and Latin alphabet (example: Goran Durdevic or 陈昊天).

11:59 动

取消 加入会议

会议号 请输入会议号

您的名称 陈昊天

加入会议

入会选项

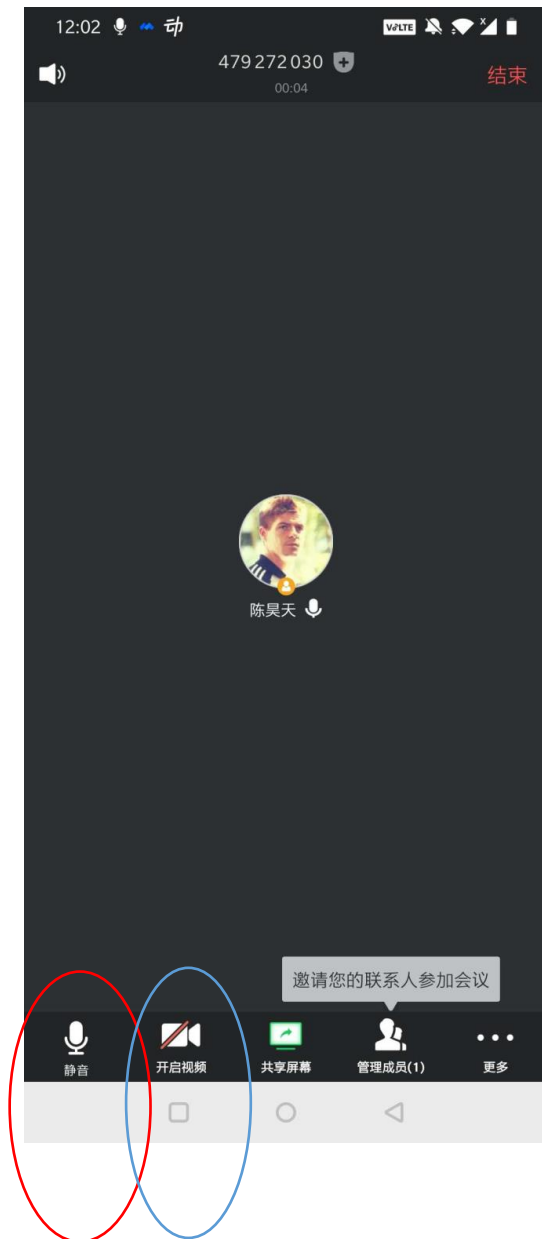
不自动连接音频

入会开启摄像头

STEP 10

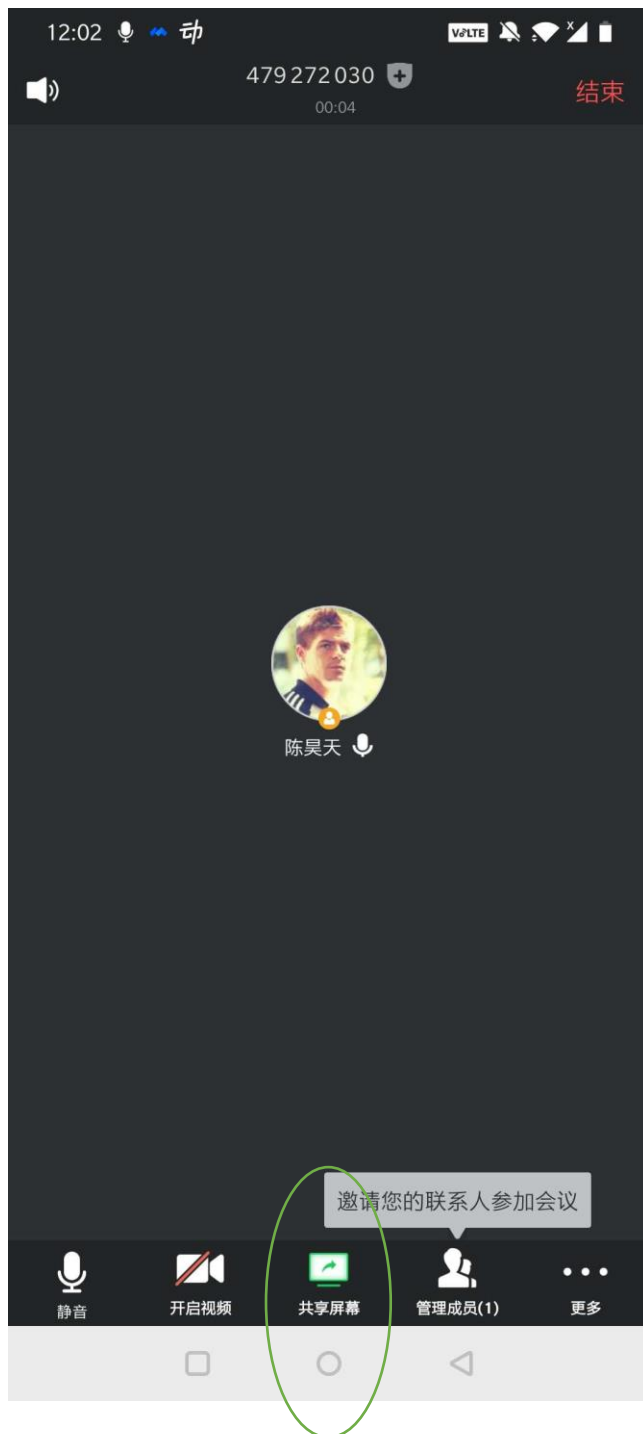
During conference.

Turn on/off audio(red) and video(blue).



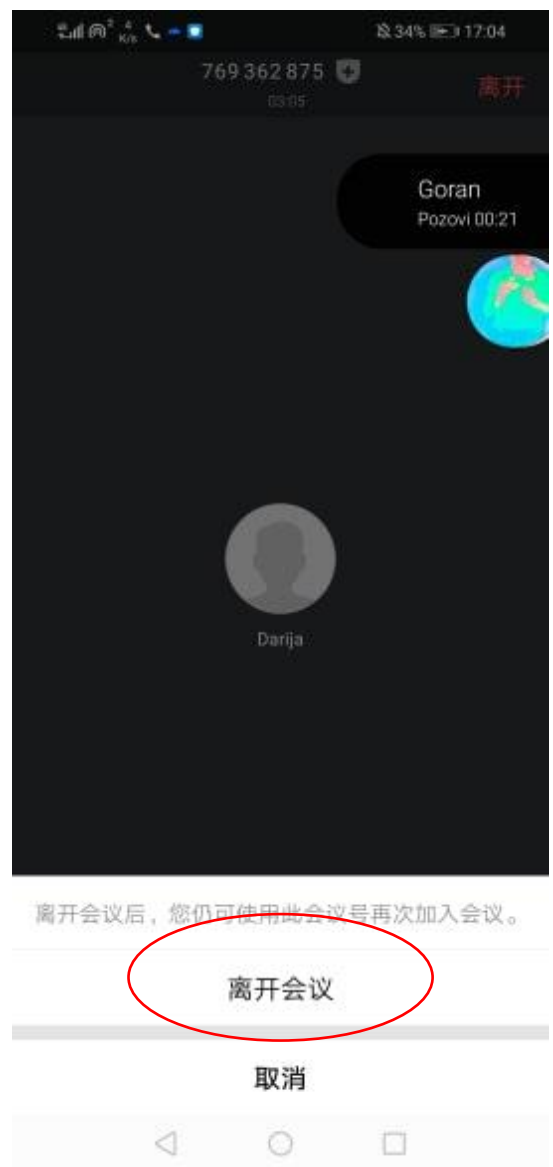
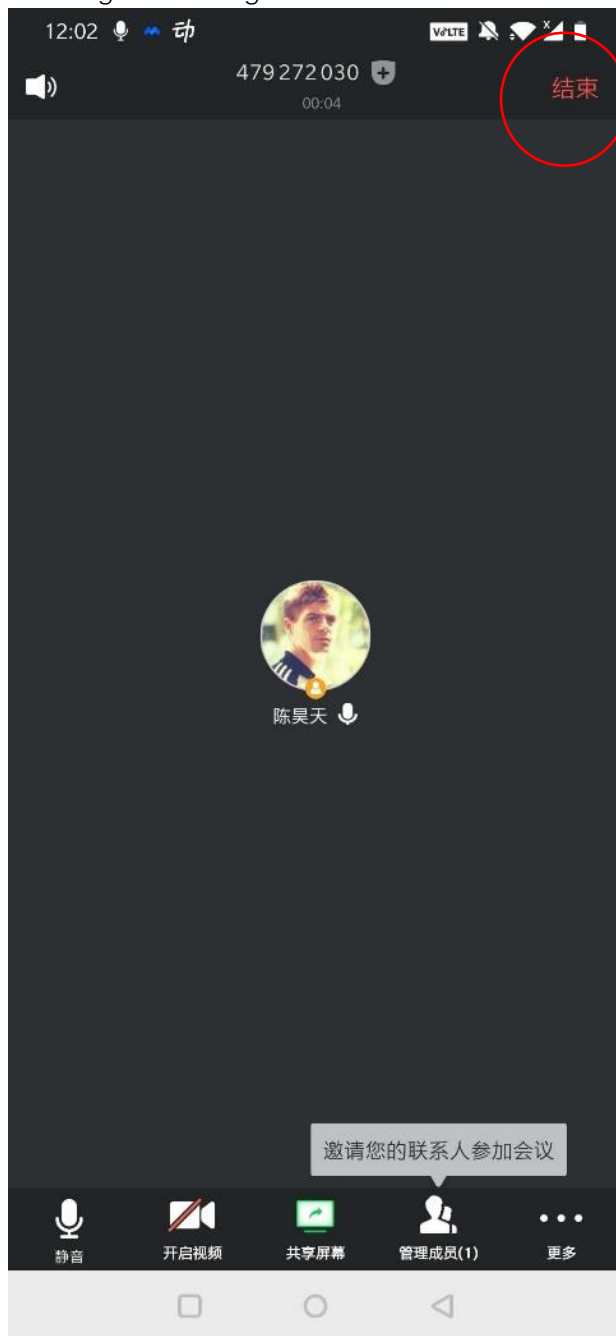
STEP 11

Share screen.



STEP 12

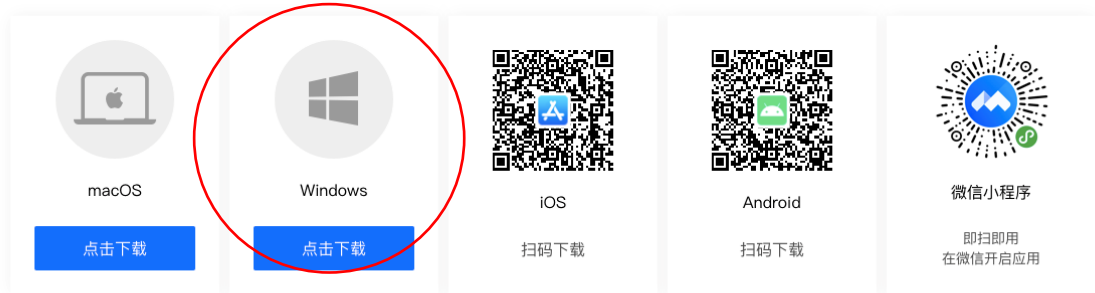
Finishing and leaving.



DIRECTION FOR WINDOWS PC

Download application from official website:

<https://meeting.tencent.com/download-center.html?from=1001>



Red circle for enter the conference, blue for create the WeChat account.

The procedure is quiet the same as for Android, please refer to the previous instruction.






DIRECTION FOR MACBOOK

Download application from official website:

<https://meeting.tencent.com/download-center.html?from=1001>

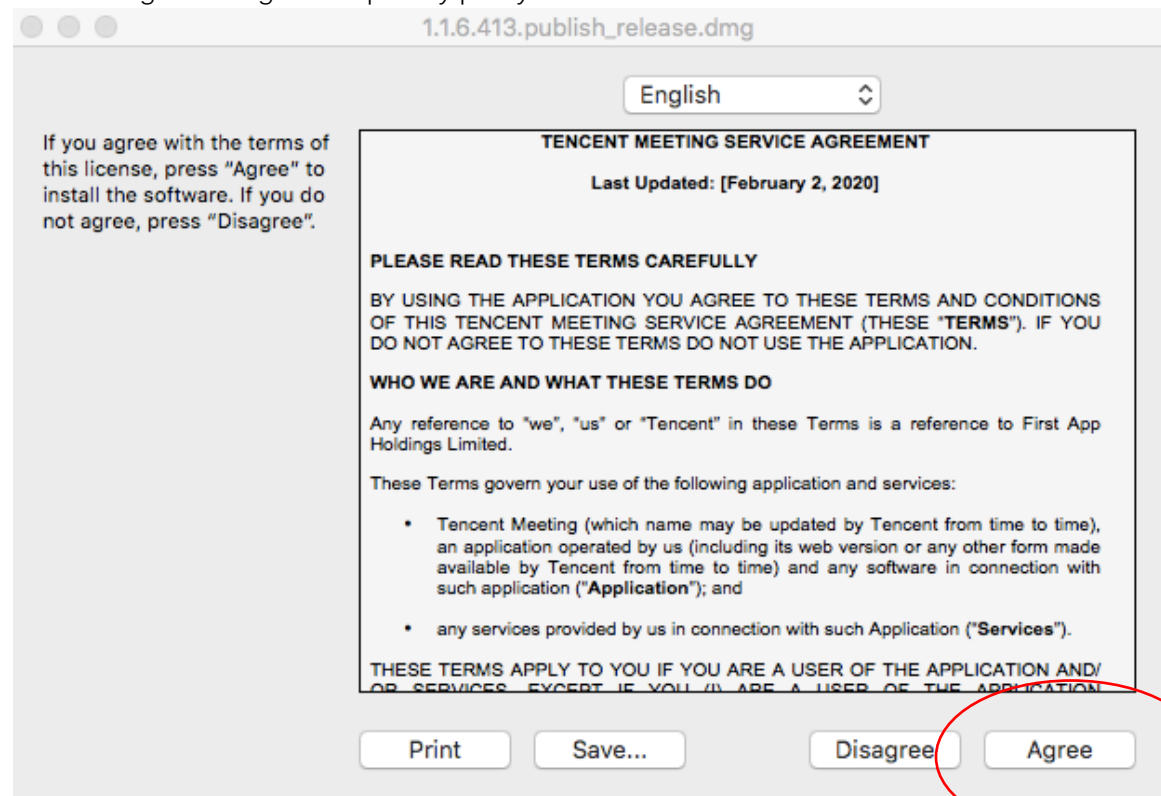
STEP 1

腾讯云 | 腾讯会议 云会议 定价与购买 下载中心 联系销售 合作伙伴 支持中心 上线预告 加入会议 预定会议 快速会议 登录 免费注册

 macOS 点击下载	 Windows 点击下载	 iOS 扫码下载	 Android 扫码下载	 微信小程序 即扫即用 在微信开启应用
--	--	--	--	---

STEP 2

Click on "agree" to agree the privacy policy.



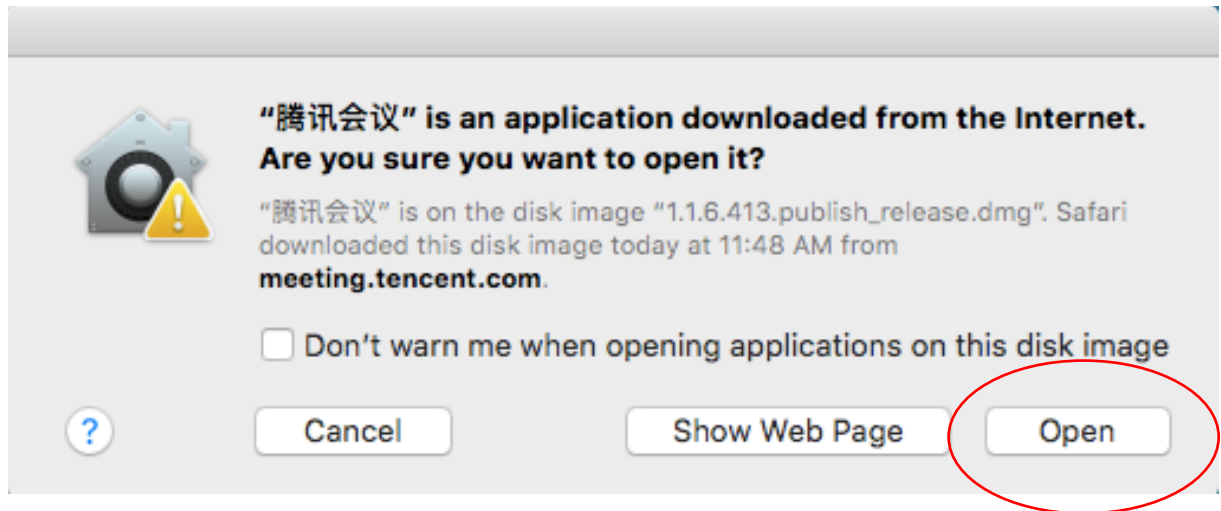
STEP 3

Put data into Applications folder and continue to install.



STEP 4

If your MacBook system asks this, click on "open".



STEP 5

Click on blue square, to agree the service agreement and privacy policy.

服务协议和隐私政策

欢迎您使用腾讯会议！我们非常重视您的隐私保护和个人信息保护，特别提示您阅读并充分理解“服务协议”和“隐私政策”各条款。

我们会严格按照法律规定存储和使用您的个人信息，未经您同意，我们不会提供给任何第三方进行使用。我们会采用业界领先的安全措施保护您的个人信息安全。

您可以阅读《[软件许可及服务协议](#)》和《[隐私政策](#)》全文了解详细信息。如您同意，请点击“同意”开始接受我们的服务。

暂不使用

同意

STEP 6

After installation, login with WeChat account. If you don't have WeChat, read step 7.



STEP 7

Click on the red square and enter phone number. On the left side is phone code and find your country code (eg. China is +86) and on the right side put your number.

Wait for verification code and confirm the number you have typed, and click the button below (blue circle).



STEP 8

Congratulations! You installed successfully! On the front page of WeMeet you should have like this (from left to right): Join, Start, Schedule.



加入会议



快速会议



预定会议

STEP 9

Joining conference

Click on Join (+ button) on the left. Upper row is meeting ID (red circle) and lower is your name (blue circle).

For conference meeting on the March 6, Friday between 18.15 and 01.15 (Beijing time) is meeting ID: 430 432 069.

Your name should be your real name and surname written in English and Latin alphabet (example: Goran Durdevic or 陈昊天).

加入会议 快速会议 预定会议

加入会议

会议号

请输入会议号

您的姓名

请输入您的名字

会议设置

入会开启摄像头

不自动连接音频

加入会议

STEP 10

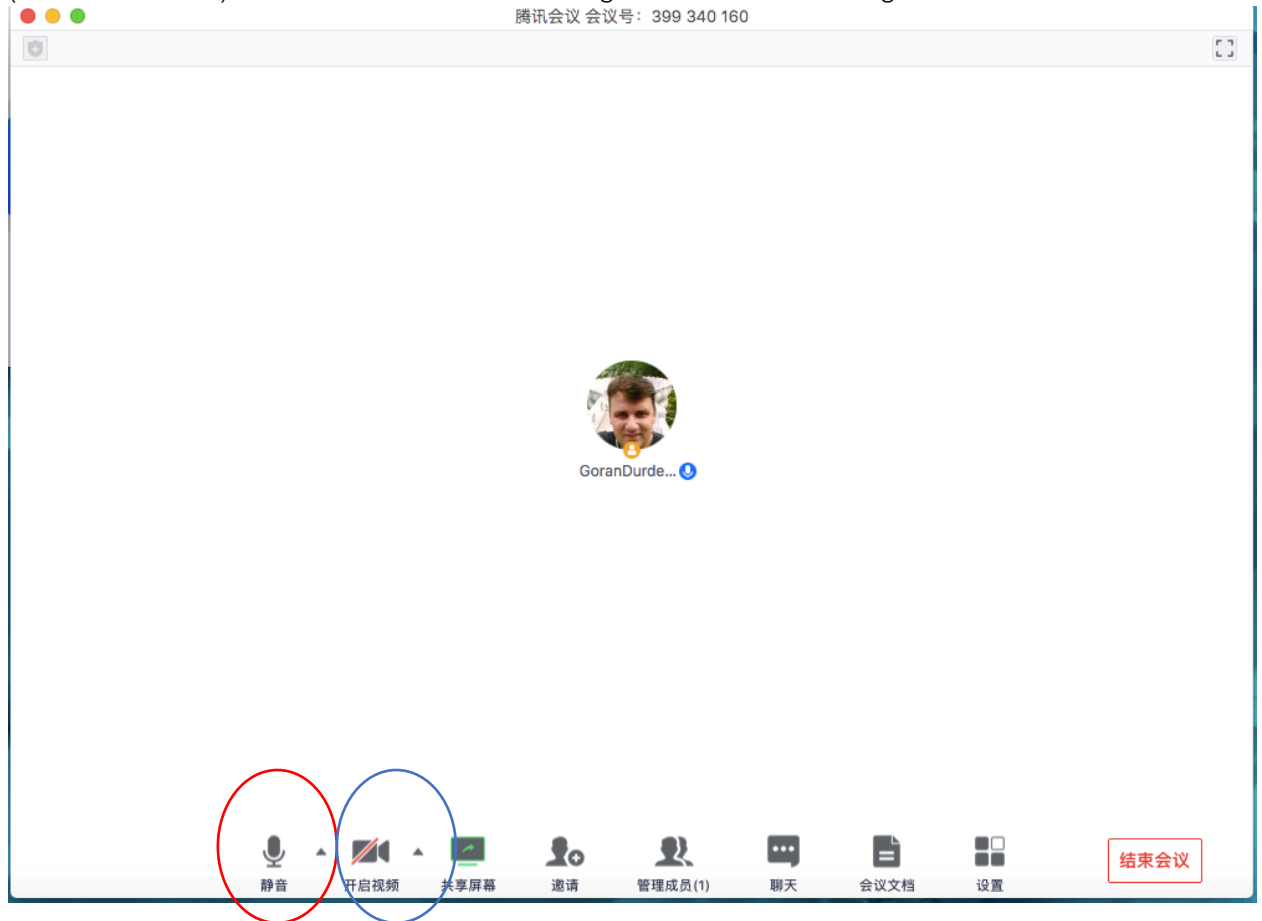
After opening call window, it can ask about audio and choose right one (computer audio).



STEP 11

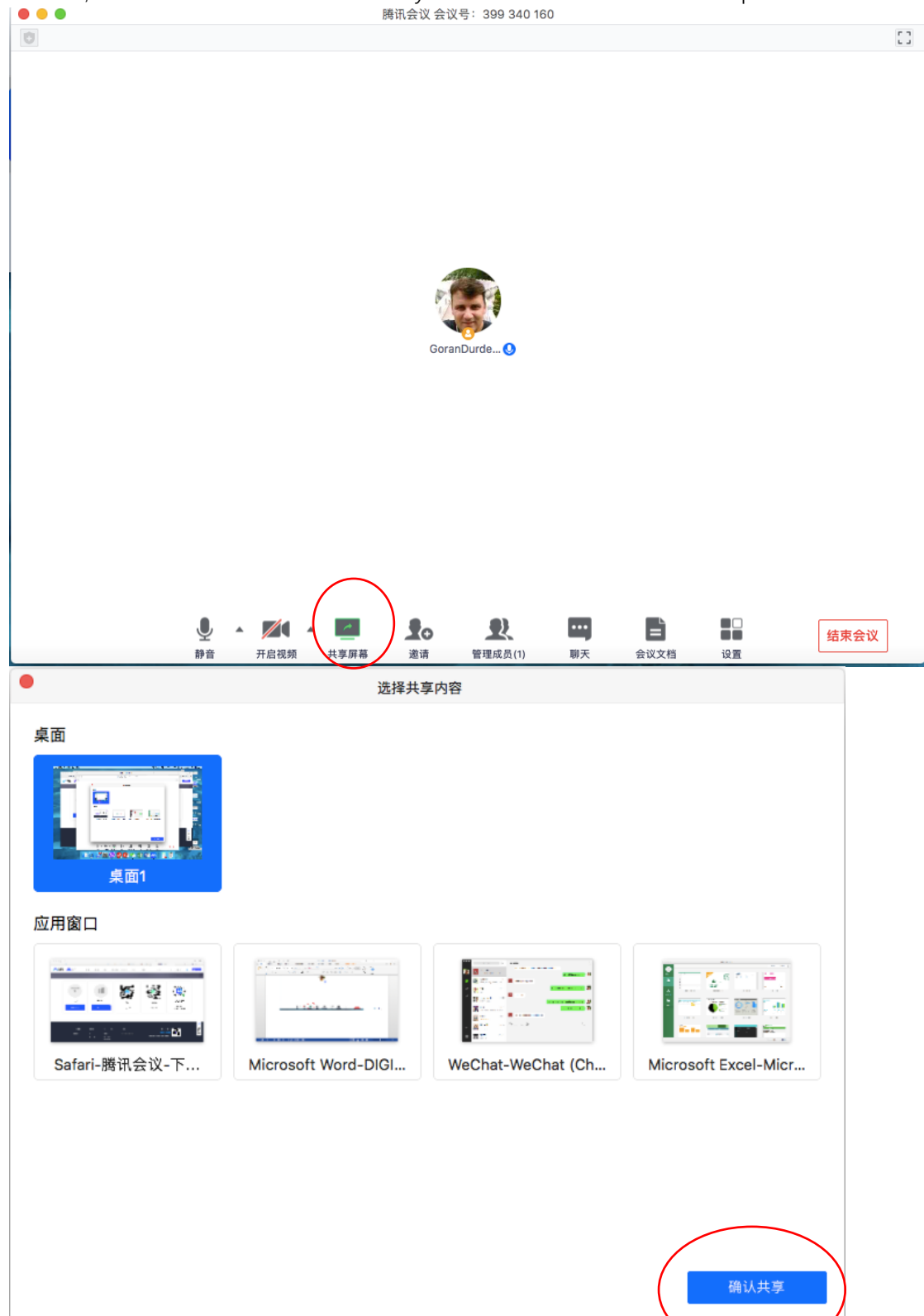
During conference

Turn on audio (icon for microphone) and next is triangle so you can choose device for sound. If microphone works, icon of microphone (red circle) will be fill with green. To turn on camera (icon with camera) shouldn't be crossed and triangle is made for choosing device.



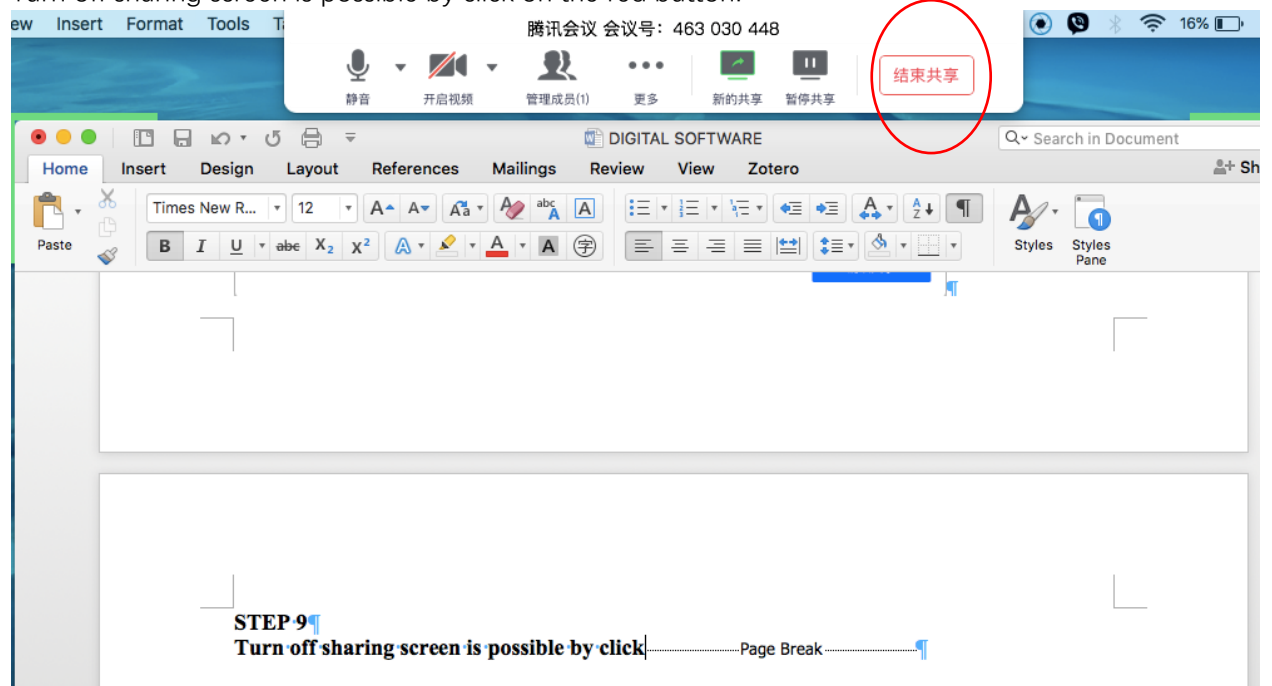
STEP 12

Share screen is possible by click on the icon with screen and it will open new window as you can see, choose which screen document you will share and click of blue square.



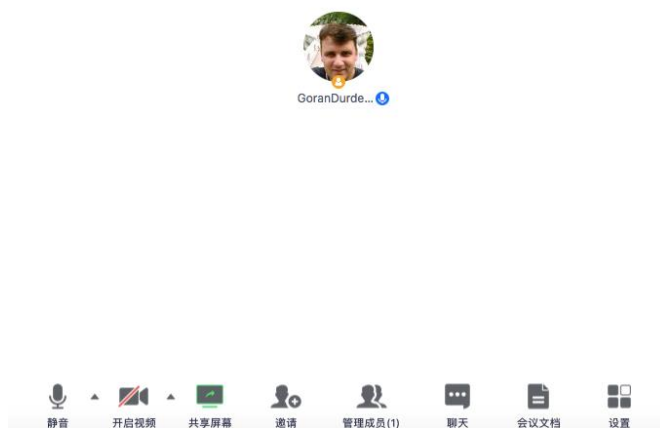
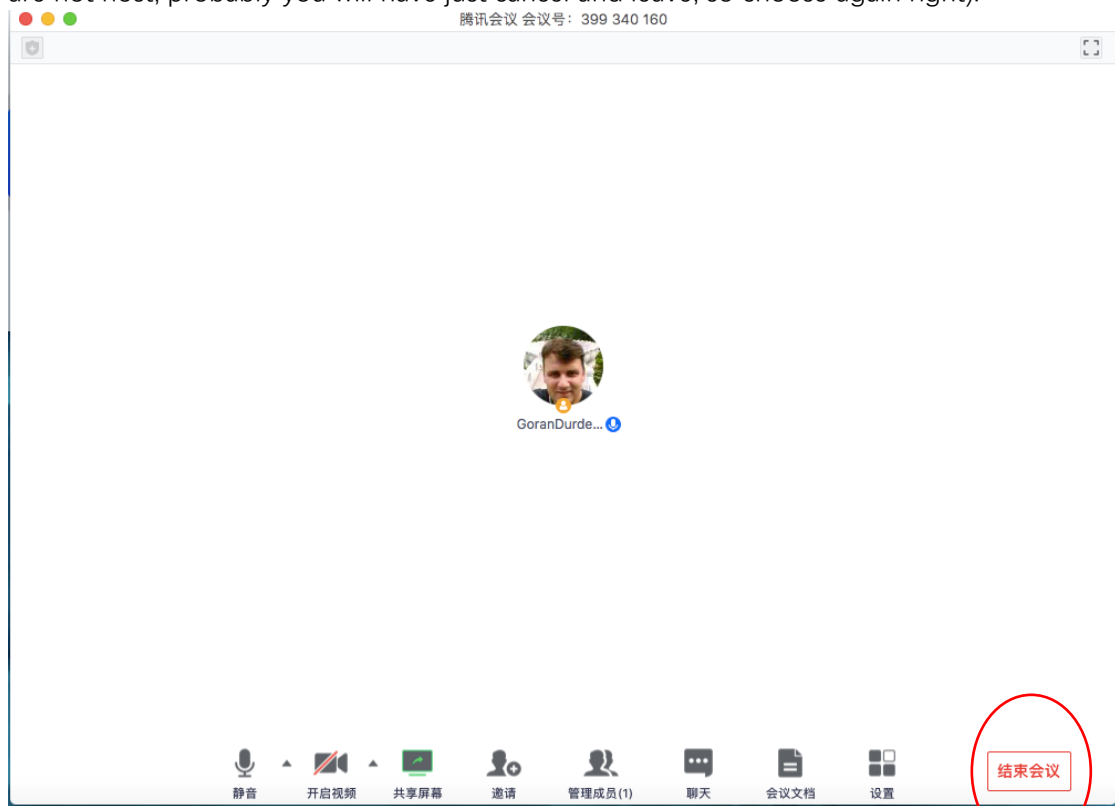
STEP 13

Turn off sharing screen is possible by click on the red button.



STEP 14

Finishing and leaving is possible by click on red square on the right side. After, it will open new window and you can click (from left to right): cancel, finish, leave. So choose leave (if you are not host, probably you will have just cancel and leave, so choose again right).



Cooperation

Dear professors, colleagues and participants,

We are inviting you to participate as contributors in our Mirror studies. Visit our web site www.mirrorstudies.com to inform more about project, find samples for cooperation and connect with us. We are looking forward to work, cooperate and contribute together.

Best regards,
Mirror studies team

For all questions:

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Chen Haotian is born in Beijing 1996 and he is MA student of World history who is doing his graduate studies 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.

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