

Mirrors: an Interdisciplinary Approach #2

**The International Virtual Mirror Studies Conference
(IVMSC)**

**Beijing, China
March, 4th - 5th, 2021**

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This book of abstracts is edited by
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General Information

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Preface

International Virtual Mirror Studies Conference (IVMSC) is organized by Mirror studies project with the support of School of history, Capital Normal University in Beijing, China. The conference theme is **Mirrors: an interdisciplinary approach #2**. 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 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 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 Zoom, in every session, there will be two technical assistants to help with the online issues. 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

Thursday, March 4th

Proposed time (Beijing)	Pre-events: Online registration
19,15	Welcome
19,30-21,00	China
21,00-22,15	Mirrors and Bridal rituals
22,15-23,30	Mediterranean
23,30-01,00	Mirrors in psychology, medicine and social sciences
01,00 – 02,30	Etruscan Mirrors: Contexts and Iconography

Friday, March 5th

Proposed time (Beijing)	
19,00	Welcome
19,20-20,50	Interdisciplinary
21,00-23,30	Plenary
23,30-01,00	Literature
01,00-02,30	Mesoamerica

Time difference to Beijing:

Arizona -15
Bristol -8
Brookings -14
Buenos Aires -11
Cambridge, UK -8
Campinas -11
Constanța -6
Edinburgh -8
Florida -13
Gilching -7
Leeds -8
London -8
Madrid -7
Manchester -8
Mexico City -14
New York -13
Padova -7
Petach Tikva City - 6
Peterborough – 13
Požega -7
Rome -7
Sarajevo -7
Siena -7
Sinaloa -15
Skopje -7
Slavonski Brod -7
Sofia -6
Split -7
Swansea -8
Texas -14
Thessaloniki -6
Vilnius -6
Washington -13
West Virginia -13
Wisconsin - 14
Zadar -7
Zagreb -7
Zhengzhou 0

Beijing	Israel, Sofia, Vilnius	Central Europe, Italy, Spain	UK	Buenos Aires, Campinas	Florida, New York, West Virginia	Brookings, Mexico, Texas, Wisconsin	Arizona, Sinaloa
19,00	13,00	12,00	11,00	8,00	6,00	5,00	04,00
20,00	14,00	13,00	12,00	9,00	7,00	6,00	05,00
21,00	15,00	14,00	13,00	10,00	8,00	7,00	06,00
22,00	16,00	15,00	14,00	11,00	9,00	8,00	07,00
23,00	17,00	16,00	15,00	12,00	10,00	9,00	08,00
00,00	18,00	17,00	16,00	13,00	11,00	10,00	09,00
01,00	19,00	18,00	17,00	14,00	12,00	11,00	10,00
02,00	20,00	19,00	18,00	15,00	13,00	12,00	11,00
03,00	21,00	20,00	19,00	16,00	14,00	13,00	12,00

Table with different time zones

Participants and sessions:

Thursday, March 4th:

Session China; (chair: Jia Xiaobei; discussant: Ning Qiang)

- a) Lin Min, Cambridge University (UK): MIRROR REFLECTION OR PICTORIAL RECONSTRUCTION? COMPARING THE GENDER ROLES IN CLASSICAL GREEK AND HAN CHINESE FIGURATIVE ART
- b) Li Zhaang, Zhengzhou University (China): LONG-DISTANCE INTERACTIONS AS REFLECTED IN THE EARLIEST CHINESE BRONZE MIRRORS
- c) Xiaoying Zhao, SOAS University of London (UK): A STUDY OF MIRROR DEPICTIONS FROM NORTHERN SONG DYNASTY TOMB MURALS IN ZHENGZHOU: INTERPRETING MIRROR DEPICTIONS FROM A GENDER APPROACH

Session Mirrors and Bridal rituals; session organizers: Elena Castillo, Nancy De Grummond (chair: Elena Castillo; discussant: Nancy De Grummond)

- a) Elena Castillo, National Autonomous University of Mexico (Mexico): THE WOMAN AS MIRROR REFLECTIONS UPON THE MUNDUS MULIEBRIS “STIGMA” OF THE ETRUSCAN MIRRORS
- b) Sheri Lullo, Union College (USA): MIRRORS INSCRIBED WITH SENTIMENTS OF LOVE AND LONGING DURING THE HAN DYNASTY IN CHINA (206 BCE-220 CE)
- c) Rachel Sharaby, Ashkelon Academic College (Israel): MIRRORS AND SYMBOLIC MEANINGS IN MARRIAGE RITUALS OF MOUNTAIN JEWS

Session Mediterranean (chair: Thomas Alexander Husøy; discussant: TBA)

- a) Lucy Mudie, University of Manchester (UK): MAGIC MIRRORS: MIRROR METAPHORS IN OVID’S ARS AMATORIA
- b) Stella Nikolova, University of Edinburgh (UK): ROMAN LEAD MIRRORS IN BULGARIA
- c) Filomena Giannotti, University of Siena (Italy): JE SUIS LE MIROIR A LA FIN DE LA DECADENCE: MIRROR-GAMES BETWEEN SIDONIUS APOLLINARIS AND JEAN MARCEL

Session Mirrors in psychology, medicine and social sciences; session organizer: Susan Ridley (chair: Jana Krpina, discussant: Susan Ridley)

- a) Susan Ridley, West Liberty University (USA): INTERGENERATIONAL MIRROR EXHIBITION
- b) Susan Ridley, West Liberty University (USA): THROUGH THE LOOKING GLASS
- c) Wyona M. Frey Steinson, Texas Woman’s University (USA): THE NEUROCOGNITIVE MODEL OF MIRROR-VIEWING
- d) Virginia (Becky) Thayer, Wyona M. Frey Steinson, Texas Woman’s University (USA): NURSING EDUCATION - SUPPORTING MIRROR VIEWING

Session Etruscan Mirrors: Contexts and Iconography; session organizer: Nancy de Grummond (chair: Nancy De Grummond; discussant: Nancy de Grummond, Alexandra Carpino)

- a) Giulietta Guerini, Scuola Normale Pisa (Italy): THE EMBRACE MIRROR (ES 324a)
- b) Veronica Bartolomei, Sapienza University (Italy): RELATIONSHIP BETWEEN ONOMASTIC AND ICONOGRAPHY ON ETRUSCAN ENGRAVED MIRRORS-MYTH ON ETRUSCAN MIRRORS
- c) Jennifer Weigel, Florida State University (USA): REFLECTING ON THE PAST: ETRUSCAN MIRRORS IN CONTEXT

Friday, March 5th

Session Interdisciplinary approach (chair: Zvonimir Stopić; discussant: Zvonimir Stopić)

- a) Martina Topić, Leeds Beckett University (UK): THE ENVIRONMENTAL COSTS OF VANITY? MIRRORS, BEAUTY INDUSTRY AND THE IMPACT OF PATRIARCHY ON THE ENVIRONMENT
- b) Irutė Kaminskaite, Rūtilė Pukienė, National Museum - Palace of the Grand Dukes of Lithuania (Lithuania): MIRROR AS A SHIELD: FROM PERSEUS TO WARSAW AND VILNIUS BASILISKS
- c) Ivica Bakota, Capital Normal University (China): BANKNOTES AS SYMBOLS OF REFLECTION AND IDENTITY

Plenary session Optics and mirrors; session organizer: Jose Lunazzi (chair: H.K. Tran; discussant: Emiliano Gallaga)

- a) Maria Calvo, (Spain): SOME CONSIDERATIONS ON THE CHAVIN MIRRORS TO THE LIGHT OF ITS OPTICAL PROPERTIES
- b) Jose Lunazzi, Campinas State University (Brazil): ON THE IMPORTANCE OF RESTORING THE ORIGINAL PROPERTIES OF ARCHAEOLOGICAL MIRRORS FOR BETTER UNDERSTANDING ITS USE
- c) Michael Berry, University of Bristol (UK): MAGIC MIRRORS AND WINDOWS
- d) Maria M Morita and G. Bilmes, (Argentina): REFLECTANCE TRANSFORMATION IMAGING AS A POTENTIAL TECHNIQUE FOR THE DOCUMENTATION AND DISSEMINATION OF ARCHAEOLOGICAL MIRRORS
- e) Michael A. Rappenglück, Adult Education Centre and Observatory, Gilching (Germany): IMAGE, REFLECTION, POWER TOOL, AND GATEWAY: USAGE AND SYMBOLISM OF MIRRORS IN PREHISTORY
- f) Mario José Garavaglia. Centro de Investigaciones Ópticas-CIOp (Argentina): ON METAL PREHISPANIC PLATES OF THE ARGENTINE NORTH-WEST, WITH MIRROR PROPERTIES

Session Literature and pop culture; session organizer: Zlatko Bukač (chair: Peng Yuchao, discussant: Peng Yuchao)

- a) Zlatko Bukač, University of Zadar (Croatia): WHY DO WE NEED MIRROR UNIVERSES? ALTERNATIVE REALITIES IN SCIENCE FICTION
- b) Lejla Mušić, University of Sarajevo (BIH): SOCIAL DIMENSION OF MIRRORING THE GENDER ADVANCEMENT IN DISNEY FEMALE CHARACTERS
- c) Chen Haotian, Ivan Marković, H.K. Tran, Goran Đurđević, Ljiljana Đurđević, Mire Mladenovski (China, USA, Croatia, North Macedonia): MIRROR STUDIES AND SHARING KNOWLEDGE: CASE STUDY – WORKSHOP SYMBOLS AND MIRRORS FOR SECONDARY SCHOOL STUDENTS

Session Mesoamerica; session organizer: Emiliano Gallaga (chair: Emiliano Gallaga; discussant: Marc Blainey)

- a) Isara Yoltzin Torres Luna, ECRO (Mexico): STUDY OF THE MANUFACTURE AND RAW MATERIALS OF THE PYRITE MIRRORS OF THE HUITZILAPA, JALISCO, MEXICO COLLECTION
- b) Emiliano Gallaga Murrieta, Emiliano Melgar Tizoc, Museo del Templo Mayor, INAH Ciudad de México (Mexico): THE PREHISPANIC PYRITE MIRROR MANUFACTURE,

SOME INSIGHTS FROM THE EXPERIMENTAL ARCHAEOLOGY

c) Jose Luis Punzo, Centro INAH, Michoacán (Mexico), Emiliano Gallaga Murrieta: THE PYRITE MIRRORS FROM TINGAMBATO MICHOACÁN, PRELIMINARY INTERPRETATIONS

Abstracts

Session China (chair: Jia Xiaobei; discussant: Ning Qiang)

LIN MIN
Cambridge University

MIRROR REFLECTION OR PICTORIAL RECONSTRUCTION? COMPARING THE GENDER ROLES IN CLASSICAL GREEK AND HAN CHINESE FIGURATIVE ART

Abstract

For historians and archaeologists, figurative art is one of the most important references for past societies, especially on gender-related topics. However, uncritical use of such a body of evidence can be problematic. For visual representation is neither a direct reflection nor a literal description of reality. Rather, the meaning of an image is complex and combinatorial, as it is constituted by juxtaposition of multiple visual elements. One not only has to identify the origin of the visual element from the physical world but also understand the tradition of how such element is depicted. The structure of its visual language governs the mode of representation of an object in a given culture. When interpreting the visual element, the relation referring to the physical world is less important than to the ideological concept.

To demonstrate the complexity of visual construction, and how figurative art is constituted and constituting the real world, I am going to analyse and compare the gender role represented on Attic painted pottery and Han Chinese pictorial slabs. Notwithstanding the socio-culturally specific nature of gender ideology, similar strategies are used in representing gender in Ancient Greece and Han dynasty China. At the same time, gender roles shared among these two traditions are represented in diverse ways. By employing comparative iconographic analysis, the result indicates that the similarities and differences regarding the specific activities, the appearance of female figures and the modes of interaction are evident. Such similarities and differences in visual representation embody the ideal gender role and the allocation of female space. However, the usage of the material objects determines the selection of imageries. The vase painting used in various contexts allows more diverse subject matter, whereas the ideology of ancestral worship governs the representation of pictorial slabs. Moreover, while idealized wifehood and motherhood are the important underlying message, the distinct socio-cultural contexts caused different emphasis in the representation of such a statement in these two traditions.

Through the comparative analysis, I want to provide a theoretical argument for the use of visual representation in understanding gender in the past, and a methodological framework for analysing figurative art with correspondence to the socio-cultural context.

LI ZHAANG

Zhengzhou University (China)

LONG-DISTANCE INTERACTIONS AS REFLECTED IN THE EARLIEST CHINESE BRONZE MIRRORS

Abstract

This research discusses the origin, transmission, and localization of the earliest bronze mirrors in China. By synthesizing mirrors from the Qijia culture to the Eastern Zhou period, the author emphasizes the value of each specific cultural context of mirrors. This research shows that the earliest Chinese mirrors were the product of interactions with both Central Asia and the steppe. The knob mirror apparently originally was invented in Central Asia, while the geometry motif on the Gamatai mirror was after that in the steppe. The Bronze Age mirrors may have been deeply imbedded in specific religion, which, therefore, were constantly resisted in the Central Plains tradition. The acceptance and localization of bronze mirrors in the Central Plains took place no earlier than the Western Zhou period. The first systematic casting of mirrors in the Central Plains metallurgy was launched at the foundries of the state of Jin of the Spring and Autumn period.

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A STUDY OF MIRROR DEPICTIONS FROM NORTHERN SONG DYNASTY TOMB MURALS IN ZHENGZHOU

INTERPRETING MIRROR DEPICTIONS FROM A GENDER APPROACH

Abstract

This essay seeks to explain the meanings of 12 mirror depictions from 19 Northern Song Dynasty mural tombs. It firstly makes a detailed observation on the 12 mirror depictions, then situates the mirror depictions in a broader social context to identify the possible meanings of the mirror depictions and the relationship between mirror and gender. The lack of skeleton information makes it is hard to speculate about a relationship between mirror depictions and the gender grave occupants. However, all the mirror depictions in the murals are shown together with female figures or female belongings. By analysing the representations of mirror in tomb murals, it can be observed that mirror depictions in murals are not only a representation of the women's real lives, but also a visualised representation of the ideal women in Confucian view. Additionally, mirrors were acquired with symbolisms of love tokens and erotism in ancient China, which makes mirrors associated with femininity.

Keywords: mirror depiction, tomb murals, Northern Song Dynasty, gender archaeology

Session Mirrors and Bridal rituals; session organizers:
Elena Castillo, Nancy De Grummond (chair: Elena
Castillo; discussant: Nancy De Grummond)

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THE WOMAN AS MIRROR: REFLECTIONS UPON THE MUNDUS MULIEBRIS “STIGMA” OF THE ETRUSCAN MIRRORS

Abstract

“The Mirror with Toilette of Malavisch” is an Etruscan bronze grip mirror that has been at the center of scholarly discussions regarding mirrors usage and meaning. Due to the inscriptions that clarify the Etruscan mythological figures’ identities, the variations of the Malavisch subject matter have been placed within the feminine sphere of adornment, making it easy to consider them proper wedding gifts for a bride. Following previous renowned studies of the Malavisch mirror, in this paper I will analyze the organization of the visual elements and inscriptions connected to the historical and archaeological evidence that point to the women’s special status in Etruscan society. I will argue that the Malavisch mirror, in particular, and the Etruscan mirrors, in general, intimate through the image and the distorted self-reflection that the woman is not only a mirror image of society, but also an amplifying small reflective lens that with the outer image of the adorned body showed the flux of the world. In that way, the woman was considered a mirror that, just as the bronze grip mirrors in the funerary context showed the economic and social importance of the owners through the afterlife, was a precious emblem that announced destiny.

Key words: woman, bridal gifts, destiny, adornment, society reflection

RACHEL SHARABY
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MIRRORS AND SYMBOLIC MEANINGS IN MARRIAGE RITUALS OF THE MOUNTAIN JEWS

Abstract

The ritual discussed in the sociological and anthropological literature is an act by an individual or a group, whose essence is its hidden symbolic content. It reflects the social structure, the relations and the beliefs of the participants. Marriage rituals are an important type of “rites of passage”, according to the classical definition of the anthropologist van Gennep. The participants pass from one status to the other by means of these rituals, and receive confirmation for their new identity. The marriage ritual among the mountain Jews was not a single rite of passage. Rather, it was a chain of rituals that reflected the main values of the Jewish family and community. The procession, in which the bride and groom were led to the marriage ritual, was a major element that expressed the meaning of the marriage for the bride as a rite of passage, in which she left the home of her parents and moved to her husband’s family. During the procession, the bride’s brother carried a meaningful symbol, the mirror.

Keywords: rite of passage, symbol, mirror, the mountain Jews, patriarchal family

SHERI LULLO

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MIRRORS INSCRIBED WITH SENTIMENTS OF LOVE AND LONGING DURING THE HAN DYNASTY IN CHINA (206 BCE- 220 CE)

Abstract

Bronze mirrors were commonly placed with deceased individuals in early Chinese tombs and are generally understood as items of talismanic or cosmological value. Scholars agree, however, that mirrors served a range of functions in life and death. This paper draws from the auspicious dimensions of mirrors to highlight the more mundane yet highly personal significance of some of these objects as intimate possessions stored in toilette boxes or placed close to the body in death. Among the many categories of inscriptions incorporated into the Han bronze mirror's decor, those that express love and longing will be discussed in order to emphasize the potential of some mirrors to act as tokens of affection or keepsakes of memory. In support, information from the historical and social contexts of the Han period indicates that such mirrors figured as significant bridal gifts or as part of women's trousseaus.

Session Mediterranean (chair: Thomas Alexander
Husøy; discussant: TBA)

LUCY MUDIE
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MAGIC MIRRORS: MIRROR METAPHORS IN OVID'S ARS AMATORIA

Abstract

The mirror, in ancient literature, was a polysemous symbol; its textual presence, always invited the reader to recognise the power of art to captivate, transform perception, teach and create magical illusions (Taylor 2008: 1-8). With its reflective and refractive properties, it was considered to be a symbol for the poet himself, who may project a faithful—or false—representation of reality with his words (Plato. Republic. X 599a). This paper will explore the metapoetic significance of mirror metaphors in Ovid's *Ars Amatoria*. The *Ars Amatoria* was an erotic manual written by the elegiac poet Ovid and published around 1 CE. The poem has garnered much attention throughout the centuries not only for its seductive subject matter and poetics but its contribution to Ovid's exile by the emperor Augustus in 8 CE. In this paper, I will discuss the potential political ramifications behind this text and how these metaphorical mirrors point to the possible ontological transformations the *Ars Amatoria* may have had on Ovid's contemporary audience, which could have resulted in the poet's exile (Berrino and Luisi 2008).

Key words: Latin Literature, socio-politics, Augustan Rome, mirrors, metapoetics

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ROMAN LEAD MIRRORS IN BULGARIA

Abstract

During the 2nd century small lead mirrors with a glass surface gained popularity in the Roman empire. They are found in different archaeological contexts ranging from random finds in settlements, grave goods and offerings in sanctuaries. So-far no monographic study has been done on them, but they have been the subject of separate local museum publications. It has been found that they were produced in several workshops throughout the Roman empire. This short presentation aims to discuss these small mirrors, the technology in which they were made, their function and comment on some local types found in Bulgaria, that do not seem to have a parallel in any of the published lead mirror types.

Keywords: lead mirrors, votive mirrors, Bulgaria, Roman glass mirrors

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JE SUIS LE MIROIR A LA FIN DE LA DECADENCE: MIRROR- GAMES BETWEEN SIDONIUS APOLLINARIS AND JEAN MARCEL

Abstract

December 467 A.D.

The Gallic-Roman aristocrat Sidonius Apollinaris, who is already an acclaimed poet and in a few years' time will become a combative bishop, is traveling from Lyon to his villa in the countryside of Aydat. His friend Evodius, through a messenger, begs him to compose a poem to be engraved on a shell-shaped silver basin. He wants to give it as a present to Queen Ragnahild, the wife of Euric, who had become King of the Visigoths a short time before. The poet stops for a while, writes twelve lines as required, one for each frill of the chiseled basin, and gives the letter containing the poem (now Sidonius' Epistula IV 8) to Evodius' messenger. According to the last four lines, when the Queen is reflected in the water of the basin, her beauty will illuminate the silver.

March 1993.

Jean Marcel (pen name of Jean Marcel Paquette, a Canadian writer of great imagination and irony: 1941-2019), decides to crown his trilogy of novels about the end of the Roman Empire (*Triptyque des temps perdus*) with a book about Sidonius Apollinaris and the key role he played in Late Antiquity mounting a military and cultural resistance against the Visigoths (*Sidoine ou la*

Dernière Fête, Montréal, Leméac). The chapter entitled *Ce que dit le miroir de Ragnahilde le 10 décembre 467* takes inspiration from Sidonius' Epistula IV 8, but in Marcel's version Sidonius is only required to write four lines (the last four of the real epigram) and they are destined to be engraved on the frame of a mirror for "the fairest of them all": the splendid Ragnahild, every barbaric heart's dream. When the Queen receives the mirror, she is not able to understand the Latin verses. And, as she is reputed to be a bit of a witch, the silver surface suddenly begins to come alive, as happens in the magic mirror of Queen Grimhilde in the fairy tale *Snow White* by brothers Grimm (1812), according to the popular iconography widely spread by the Walt Disney cartoon. Looking through those "waves of time", Ragnahild glimpses not only this poet, unknown to her, while interrupting his journey to write those lines, but also several crucial episodes from his special life against the background of Roman decadence. The mirror shows her nothing but the agony of the Western Roman Empire: the murders which, one after the other, sweep away the last ten Roman Emperors, until the fateful date of the "noiseless fall" of that Empire (476). It is the same year in which Sidonius' region, the Arvernia, is ceded to King Euric. Right before being imprisoned for his resistance, the poet writes a painful letter, which has been called "the epitaph of the Western Roman Empire" (Epistula VII 6). Even though those tragic days are still far away, the Queen is moved and one tear falls on the mirror. The water of time stops floating in the mirror and reflecting distant events, so it again becomes the simple, cold mirror in which Ragnahild reflects her own cold beauty.

467-477 A.D.

For a few more years the unknown author of the verses engraved on the frame will be able to devote himself to his works and close his first letter collection with one of his most memorable

sentences, «being well aware that the mind is as fully exposed in a book as the face in the mirror»(Epistula VII 18,2: *minime ignarus, quod ita mens pateat in libro velut vultus in speculo*).

Session Mirrors in psychology, medicine and social sciences; session organizer: Susan Ridley (chair: Jana Krpina, discussant: Susan Ridley)

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INTERGENERATIONAL MIRROR EXHIBITION

Abstract

Mirrors have accompanied the quest for identity throughout history and across cultures. The 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 older adults transitioning from the independence of adulthood to the dependence of old age. Eight mirrors were decorated by older adults and students and then were put on display at an intergenerational event celebrating Grandparent's Day at a senior community center. Those viewing the mirrors (N = 15) were asked to complete a short, anonymous survey on their responses to the mirrors in the exhibition. This intergenerational qualitative study provided an opportunity for shared life experiences. Results, limitations, and areas for future research will be discussed.

Key words: Art therapy, self-reflection, identity, mirrors, arts-based research

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THROUGH THE LOOKING GLASS

Abstract

This qualitative study investigated the use of mirrors as a tool for self-reflection for elementary students transitioning into middle school (N= 22). 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. Having a clear sense of identity can provide protection against involvement in unwanted behaviors including substance abuse, vandalism, or self-harm. The results from this limited study indicated that mirrors can be used to connect to one's inner thoughts and feelings on the topic of identity. Limitations, future research, and implications for practice will be discussed.

Key words: Art therapy, self-reflection, identity, mirrors, narrative research

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THE NEUROCOGNITIVE MODEL OF MIRROR-VIEWING

Abstract

Four phenomenological studies of viewing self in the mirror provided an understanding of the mirror-viewing experience. The study participants included terminally ill women, women who had a mastectomy, individuals with an amputation, and women veterans who suffered military sexual trauma. The researcher studied memory theories, trauma theories, and MRI studies. This literature and the findings of the mirror-viewing studies provided the foundation for the neurocognitive mirror-viewing theory. Participants have reported that traumatic mirror experiences occur when viewing their bodies in full-length mirrors after a drastic body change (e.g., loss of limb). These experiences frequently occur in public areas of a hospital or at home alone. If a patient experiences ANS faint during mirror-viewing, there is a risk of falls. If mirror avoidance occurs, there is a risk of poor or no wound care for injuries that require a mirror for visualization. Education and supportive nursing interventions, i.e., supporting a patient during mirror-viewing, may mitigate mirror trauma, improve well-being, patient satisfaction, and quality of life. Results, limitations, and areas for future research will be discussed.

Keywords: Mirror, theory, model, body image

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NURSING EDUCATION

SUPPORTING MIRROR VIEWING

Abstract

This study explored the feasibility of a nursing education video intervention on improving confidence and frequency of offering a mirror. The aim was to educate nurses in supportive mirror viewing in the immediate aftermath of amputation or other disfigurements. One group repeated measures design with two-time points. Pre-test, video, and 20-minute discussion group held post-video and at one month. The feasibility of video-based education for this emotionally sensitive topic appeared appropriate. The use of eight individuals with amputations added legitimacy to the video to teach nurses supportive mirror interventions. Stories about missed nursing opportunities to intervene in mirror-viewing post-amputation were powerful tools. The partnership between researchers, administrators, and clinical nurse specialists was an opportunity to contribute to a new understanding of the needs of those with disfigurement using an inexpensive sensitive intervention. This feasibility study was the foundation for a more extensive study in which nursing confidence and frequency of offering mirrors improved significantly ($p > .001$).

Keywords: Mirror, nursing, education, body image

Session Etruscan Mirrors: Contexts and Iconography;
session organizer: Nancy de Grummond (chair: Nancy
De Grummond; discussant: Nancy de Grummond,
Alexandra Carpino)

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THE EMBRACE MIRROR (GR 1867,1023.1 - ES 324a)

Abstract

An Etruscan mirror now in the British Museum collection depicts two women embracing. This subject is depicted in two other mirrors (now in Berlin and Basel). Even though the mythological names of the characters change in each mirror, the gesture and its meaning were possibly the same in all three specimens. It is remarkable that a scene not at all widespread in classical imagery is reproduced three times in the *corpus* of Etruscan mirrors, suggesting that its specific meaning was seen as particularly fitting to this class of objects. One may ask what kind of relation may bond these two women embracing, and what kind of situation could lie behind this gesture.

Eva Fiesel (1934) suggested that behind a mythological façade is depicted the bride's farewell to her mother or the groom's mother welcoming her. These ideas, never followed or developed since then, can be reassessed and supported with new iconographic *comparanda*. It is possible that it depicts the farewell of the bride from her mother, a situation made exemplary by the mythical names labeling the figures. In particular, Thanr, a figure possibly connected with liminal moments such as birth and death, might here be in charge of presiding over marriage. The specific meaning of greeting expressed by the embrace, supported by Etruscan parallels, could have been framed by a wider message of good fortune possibly addressed to a bride-to-be.

Keywords: Etruscan mirrors, bride, Thanr, fortune

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RELATIONSHIP BETWEEN ONOMASTIC AND ICONOGRAPHY ON ETRUSCAN ENGRAVED MIRRORS

MYTH ON ETRUSCAN MIRRORS

Abstract

This paper presents a preliminary study on the relationship between onomastic and mythical representations on Etruscan mirrors, within the geographic and chronological limits of inner southern Etruria in the fourth century BC. As first, the different types of inscriptions engraved on the relevant mirrors are analyzed, comparing the epigraphic data with the finding contexts and the position of the inscriptions on the surface of the mirrors. Subsequently, the focus is narrowed to the captions and their relationship with the mythical scenes depicted on the obverse of these precious objects, paying special attention to their presence and absence. The narrative function of the myths is also examined, as well as the phenomenon of time discrepancies. In conclusion, the issue of the reception of Greek myth in Etruria and its local elaboration is briefly assessed, with special regard to the choices that led to the selection of specific episodes of the myth in relation to the use and function of mirrors in Antiquity.

Keywords: Etruscan mirrors; inscriptions; captions; myth; visual narratives.

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REFLECTING ON THE PAST

ETRUSCAN MIRRORS IN CONTEXT

Abstract

Etruscan mirrors have engendered curiosity among the scholarly and public community alike since they were rediscovered in the Renaissance, due in part to the large number that has been found. At the last count, there were over 3,000 extant Etruscan mirrors, although the exact number today is likely much more. In spite of this large number, much is still unknown and heavily debated about Etruscan mirrors, as the vast majority do not have recorded tomb contexts. By assembling a complete listing of all Etruscan mirrors from Italy that have recorded tomb contexts, this paper endeavors to contextualize Etruscan mirrors and draw conclusions based on the data collected. In this paper, I will analyze information gathered about their dating, centers of manufacture and concentration, the gender of the mirror users, accompanying grave goods, mirror placement, and iconography. While there are over 3,000 extant Etruscan mirrors, only those that have documented tomb contexts are used, numbering over 140 mirrors. By examining them within their tomb contexts, instead of as isolated objects, this paper reveals new patterns and interpretations of Etruscan mirrors in Italy.

Keywords Etruscan mirrors, grave goods, gender, manufacture

Session Interdisciplinary approach; session organizer:
Martina Topić (chair: Zvonimir Stopić; discussant:
Zvonimir Stopić)

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THE ENVIRONMENTAL COSTS OF VANITY? MIRRORS, BEAUTY INDUSTRY AND THE IMPACT OF PATRIARCHY ON THE ENVIRONMENT

Abstract

This is an ongoing work that aims to conduct an international analysis of the mirror industries in three countries with different economic and cultural systems, the UK (capitalist economy), Croatia (mixed economy) and China (controlled economy). The industry of mirrors is worth 4.42 billion dollars in the US alone, thus signalling a significant environmental impact of this industry. In this project, we are analysing how relevant this industry is, and we are linking this with an exploration of cultural, economic and societal conditions that gave rise to this industry. In other words, there are different cultural understandings of mirrors where some people see it as a utility but some also assign meaning to mirrors, e.g. vanity. On the other hand, in feminist scholarship, the notion of women being historically pushed to look pretty and pay attention to their appearance is well explored, and thus mirrors can be seen as vanity and part of a patriarchal aspect of the beauty industry.

From an environmental sustainability perspective, consumerism is obvious in the data of the mirror industry and its net worth. One indeed has to ask, how many mirrors one needs and how much does it need to cost? What is the share of personal mirrors in a total value of the mirror industry (e.g. mirrors as a beauty asset)? How do people perceive and understand mirrors and how often they buy them? How much people generally spend on beauty products? What is the environmental impact of the beauty industry? Can we argue that patriarchy has a significant environmental impact?

The project tackles the beauty industry, with a focus on mirrors, in a three-tier approach, environmental, feminist and cultural. In that, we aim to conduct a combination of secondary and primary research. First, we will use secondary data such as published figures and policy documents and. Then using the findings of the secondary research and an extensive literature review in fields of cultural studies, environmentalism, and women's studies, we will design and conduct a primary quantitative study with the use of a structured questionnaire. To this end, we aim to conduct a large survey in three countries and explore three different perceptions. The approach of the project is ecofeminist and the assumption is that the Earth is being exploited by patriarchal and capitalist structures with the encouragement of consumerism, which is also often grounded in patriarchal prejudices (e.g. fashion and beauty industries). Thus, resources are being drained and the damage being caused has caused a climate crisis, and in this project, we want to explore consumer attitudes and measure the environmental impact of the beauty industry.

Keywords: mirrors, beauty industry, environmentalism, patriarchy, ecofeminism

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MIRROR AS A SHIELD: FROM PERSEUS TO WARSAW AND VILNIUS BASILISKS

Abstract

Attribution of protective powers to mirror has been known since Antiquity. In Greek mythology Perseus could behead Gorgon whereas protected himself from her killing gaze by viewing not directly but to her reflection in the polished copper shield. Since then the concept of mirror as kind of shield protecting or helping to fight against supernatural evil has been travelling across cultures and over centuries, transforming itself to local legends. This concept manifests in the medieval and post-medieval beliefs and legends in the Middle European region. In the 15 th c. in Vilnius, capital of the Grand Duchy of Lithuania, where a collection of medieval wooden mirror frames has been found, mirror used to be not only a practical device to maintain hygiene but, blessed in the church, could protect from all adversities. In the 17 – 18 Cs., in the capital cities of the Polish – Lithuanian Commonwealth legends about the Basilisk emerged. Contrary to the myths from medieval bestiaries in which venomous basilisk could be killed by weasel that ate rue, in Warsaw the basilisk was killed by a man protected by clothes covered with mirrors. The Vilnius Basilisk, killed by rue branches in the 1724 version of the myth, in later versions became defeated by his own gaze reflected in a mirror. In this popular narrative mirror turns from a shield to a weapon which uses the reversed own force of the monster to fight it.

Key words: Late medieval period, post-medieval period, city legends, bestiary, archaeology

IVICA BAKOTA, PhD
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BANKNOTES AS SYMBOLS OF REFLECTION AND IDENTITY

Abstract

The aim of this paper is to trace reflection of national identity on banknote iconography. By tracing the development of iconographic elements on the banknotes, the first part will present the premodern, modern and contemporary features on paper money and the way they 'whip the confidence' in its exchange value as well as mirror the values of sovereign power and national identity. The second part will tackle iconographic features of "nationalized" banknotes and analyze the model of isomorphic development of monetary iconography from a collectivist to an individualistic worldview, while the final part will bring up some contemporary iconographic elements on banknotes which might indicate decoupling of the 'national' identity from the banknote iconography.

Plenary session Optics and mirrors; session organizer:
Jose Lunazzi (chair: H.K. Tran; discussant: Emiliano
Gallaga)

MARIA L. CALVO
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Spain

SOME CONSIDERATIONS ON THE CHAVIN MIRRORS TO THE LIGHT OF ITS OPTICAL PROPERTIES

Abstract

In this communication we present a compendium on the common work with Prof. Jay M. Enoch, in the topics related to the presence and use of mirrors in ancient civilizations, and in particular, the amazing manufacturing of the anthracite mirrors developed by the early civilizations of the Chavín and Moche cultures in areas of the current Peru. The studies performed by us confirmed that these Pre-Columbian civilizations had technological knowledges with respect to the reflection and refraction properties of treated surfaces performed in anthracite with remarkable optical quality.

As introductory subject, we will mention some of the previous work done by Prof. Jay M. Enoch on the use of mirrors, performed in various types of metals, in ancient civilizations in geographical areas other than the American Continent, in an intent to complete the remarkable independent contributions of Pre-Columbian civilizations to the use of mirrors and lenses as well.

- 1.- Jay M. Enoch, Introduction to the history of lenses and visual corrections: a reference to Spain and the territories of the new world [In Spanish: Introducción a la historia de las lentes y correcciones visuales: una referencia a España y a los territorios del nuevo mundo], en: Óptica Avanzada (Coord. M. L. Calvo), Editorial Ariel Ciencia, Barcelona 2002. Chapter 1 [and references therein].
- 2.- Jay M. Enoch, Archaeological Optics, in: International Trends in Applied Optics, Vol.5, Intern. Commission for Optics - ICO, (Ed. A.H. Guenther, SPIE Press, 2002), Chapter 27.
- 3.- Maria L. Calvo and Jay M. Enoch, Introduction to the history of lenses and visual corrections: a reference to Spain and the Spanish colonies in the new world (XV-XVI C.), Revista Cubana de Física, 22(1):1-12 (2005).
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- 4.- Jay M. Enoch, History of Mirrors Dating Back 8000 Years
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- 5.- Jay M. Enoch, Archeological optics: The very first known mirrors and lenses
June 2007
Journal of Modern Optics 54(9):1221-1239
DOI: 10.1080/09500340600855106

JOSE J. LUNAZZI
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ON THE IMPORTANCE OF RESTORING THE ORIGINAL PROPERTIES OF ARCHAEOLOGICAL MIRRORS FOR BETTER UNDERSTANDING ITS USE

Abstract

It is possible that many objects were not classified as mirrors due to its surface deterioration. It is necessary to assess the possible original image quality in order to determine its function, and we call the attention to it. A short description will be made to give a comprehension of the physics elements that may possible different mirrors's functions, for which we prepare a series of videos

MICHAEL BERRY
University of Bristol (UK)

MAGIC MIRRORS AND WINDOWS

Abstract

Oriental magic mirrors cast ghostly reflections revealing the relief pattern on their back, even though this is invisible on the polished front face. The explanation of this 2000 year old puzzle involves an elementary but little-explored aspect of geometrical optics, with the Laplacian function as a central feature, and suggests a transmission counterpart: magic windows.

MARIA M MORITA AND G. BILMES
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REFLECTANCE TRANSFORMATION IMAGING AS A POTENTIAL TECHNIQUE FOR THE DOCUMENTATION AND DISSEMINATION OF ARCHAEOLOGICAL MIRRORS

Abstract

Reflectance Transformation Imaging (RTI) technique is a computational photographic method based on the acquisition and processing of images of a fixed object. The result is an interactive digital image of the object, which can be illuminated virtually from any direction. This technique is used to reveal details of the surface of the object that are not visible by direct observation or by standard photography, such as marks, cracks, modifications in the relief, holes, etc. It is an alternative tool for the study of cultural heritage. In this presentation, we will explain the basics of the RTI technique, as well as examples of applications in cultural heritage objects and its potentialities for documentation and dissemination of archaeological mirrors.

MICHAEL A. RAPPENGLÜCK
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Gilching (Germany)

IMAGE, REFLECTION, POWER TOOL, AND GATEWAY: USAGE AND SYMBOLISM OF MIRRORS IN PREHISTORY

Abstract

Cultures worldwide give evidence for profane and sacral use of mirrors (flat/curved). They served for self-perception and observation of the world. They were used in everyday life for personal hygiene and for fashion purposes, often associated with the activity of women, and as a medical tool. Mirrors were also popular for entertainment. They were used practically and ritually for illuminating the dark interiors by directing sunlight into them. Mirrors were important for self-awareness and contemplating, getting knowledge, and catoptromancy. As a kind of 'gateway' they enabled communication and encounter with „other worlds“, wherein deities, ancestors, certain powers, or other entities exist. They played an important role in death rituals and for the renewal of life. Mirrors were associated with magical, apotropaic, protective, destructive actions, political and divine power as well as archaic cosmologies. The lecture is rounded off by a one minute video of a moon observation done by an obsidian mirror similar to specimens found in Çatalhöyük.

Keywords: prehistory, profane use, sacral use, cosmology, obsidian telescope.

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CONCAVE-CONVEX BRONZE PLATES FROM NORTHWEST ARGENTINA: MIRRORS, WEAPONS, IMAGES, MAGIC AND POWER

Abstract

Concave-convex bronze plates from the Argentine Northwest belonging to the period 1000-1470: Interdisciplinary study of physics, anthropology and art, conjecturing that the plates behave as mirrors for the formation of images and the concentration of sunlight. The archaeological cultures of the NOA that were not seen, narrated or interpreted by anyone and that have not left written testimonies about themselves, are they totally silent? Archaeological objects are themselves considered documents, that is, objects that serve as evidence. Proof of a previously raised hypothesis, or proof that new questions can be formulated to broaden and deepen knowledge.

We conjecture that the NOA plates are mirrors for forming images and concentrating sunlight, and we do a fictional exercise to interpret the possible applications, following well-known chroniclers.

We try to carry out an interdisciplinary study of physics, anthropology and art on solar reflection in the Andean worldview. Existing scientific data indicate that the concave-convex plates of the NOA are mirrors. We conjectured its uses for imaging and concentrating sunlight. We carry out a fictional exercise to interpret possible facts, following well-known chroniclers, by analogical transposition.

STUDIES CARRIED OUT ON SOME PLATES OF THE NOA

- 1) Elementary composition by EDAX (Energy Dispersive Spectroscopy by Micro X-ray Fluorescence).
- 2) Observation by optical microscopy.
- 3) X-rays and -rays.
- 4) Digitization of images.
- 5) Penetrating inks.
- 6) Topography of the concave surface by optical techniques.
- 7) Topography of the concave surface using mechanical techniques.
- 8) Surface roughness.
- 9) Elemental composition by LIPS (Laser-induced plasma spectroscopy).

USES OF MIRRORS

According to historical, ethnographic and archaeological sources, the mirrors could have been used:

- i) As a luxury gadget for self-contemplation,
- ii) As an object embedded in statues to represent the eyes,
- iii) As a communication device,
- iv) As a magical instrument to promote crops,
- v) As a divinatory artifact of the future or to describe the past,
- vi) As an utensil related to the solar cult,
- vii) As a symbol of power, hierarchical or social position,
- viii) As a defense warlike device,

ix) As an astronomical instrument.

CONCLUSIONS

The languages of science and art have allowed us to suggest guesses plausible and propose fictions to explain the use of NOA plates as mirrors to form images and to concentrate sunlight within the Pre-Hispanic Andean cosmovision.

Session Literature and pop culture; session organizer:
Zlatko Bukač (chair: Peng Yuchao, discussant: Peng
Yuchao)

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University of Sarajevo

SOCIAL DIMENSION OF MIRRORING THE GENDER ADVANCEMENT IN DISNEY FEMALE CHARACTERS

Abstract

Social dimension of mirroring the changes in gender roles of female characters of Disney, is focused onto the research analyses of changes in teaching the Gender studies in contemporary. This investigation involves short opinion based case study, with focused interviews with students of MA studies in Sociology, with main hypothesis that Disney characters mirror the changes in eras, especially in relation to Women's rights movement. The role of Mirrors, and Mirroring is exchanged with the different ideas of New heroins, such as Merida the Brave, Moana, Mulan I and II, so unlike the Snow White, Alice, Cinderella, Ariel. Therefore, marking the Era of Chinese Women's rights Conference idea "Women Human rights are Human rights"(by Hillary Clinton), in the importance of female as artisans, craft women, and sociology professionals, with female biographies as professional goals, and life as longtime learning project. Poststructuralist feminist theories are very significant in understanding the mirroring phase, in multiple different approaches to contemporary understanding of socialization processes.

Key terms: Disney princesses, Beijing platform for action, Women's rights, Indigenous people's rights, Mirroring phase of Lacan's postfeminist, poststructuralist camp

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WHY DO WE NEED MIRROR UNIVERSES? ALTERNATIVE REALITIES IN SCIENCE FICTION.

Abstract

This paper proposes a new way of researching alternative realities in science fiction. By alternative realities, it is meant here on various mirror narratives that encompass popular science fiction stories. Its function, narrative power and symbolism are explored and approached as a way of questioning unintentional or intentional hegemonical aspects of various stories appearing in popular culture. In this presentation, the focus will be on specific superhero stories, primarily the graphic novel *Superman: The Red Son* (and its movie adaptation), as well as special mirror episodes of the *Star Trek* TV series. One of the main questions this paper is going to discuss are: how exactly these fictional alternative realities challenge and enable the readers to question dominant discursive ideologies in its primary stories.

Keywords: discourse, popular culture, mirror narratives, mirror universe, *Star Trek*, *Superman*

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MIRROR STUDIES AND SHARING KNOWLEDGE: CASE STUDY – WORKSHOP SYMBOLS AND MIRRORS FOR SECONDARY SCHOOL STUDENTS

Abstract

In the contemporary world, digital communication and sharing knowledge have been common practice. Explicit knowledge is one of the sub-concepts in sharing knowledge and it could be applied to Mirror Studies, a big data project and web application about mirrors. The paper deals with explicit knowledge, educational potentials of Mirror Studies and workshops for secondary school students named Symbols and mirrors with Russian education system and curricula. Authors examine sharing knowledge as a key part of educational processes based on the Mirror studies project.

Keywords: mirror studies, sharing knowledge, knowledge management cycle, open access, pedagogy, teaching materials, world history

Session Mesoamerica; session organizer: Emiliano
Gallaga (chair: Emiliano Gallaga; discussant: Marc
Blainey)

ISARA YOLTZIN TORRES LUNA
ECRO
Mexico

STUDY OF THE MANUFACTURE AND RAW MATERIALS OF THE PYRITE MIRRORS OF THE HUITZILAPA, JALISCO, MEXICO COLLECTION

Abstract

Very few shaft tombs in the Occidente region of Mexico have been registered without having been altered or looted previously, the Huitzilapa tomb is one of them. Inside it, a large funerary trousseau was located in which, apparently, two pyrite mirrors were located, which already showed signs of degradation. In this paper we will present the advances of the investigation to establish its manufacture, the types of materials used, future chemical analyzes and proposals for its restoration. Some of the answer will show some light on the origin of the manufacture of the pyrite mirror found inside the tomb, that we think came from Central Mexico.

Keywords: Mirrors, Manufacture, Prehispanic, Restoration

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THE PREHISPANIC PYRITE MIRROR MANUFACTURE, SOME INSIGHTS FROM THE EXPERIMENTAL ARCHAEOLOGY

Abstract

Since the beginning of time, pyrite mirrors have been among the most admired objects prehispanic artisans manufacture. These, had been among the 40 some cultural elements that Kirchhoff used to define the term Mesoamerica back in the 50's, they had been an elite and sumptuary objects found at royal tombs and important ritual caches, but also found at the very far edges of the Mesoamerican borders such as the American Southwest to the north or at the chiefdoms of Costa

Rica. A lot of researchers mention them as elite and religious items, but very few research had been done on its manufacture. Here we are presenting new insight on the manufacture process of them through the aid of the experimental archaeology.

Keywords: Mirrors, Experimental Archaeology, Manufacture, Prehispanic

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THE PYRITE MIRRORS FROM TINGAMBATO MICHOACÁN, PRELIMINARY INTERPRETATIONS

Abstract

Until today had not been any data or context that tell us that the prehispanic communities of Michoacán manufacture pyrite mirrors. However, there is couple of them in the archaeological context and in private collections. In this paper we will present the ones found in a tomb in Tingambato, an important site from the Epiclassic period, located between the Tierra Caliente and the lakes from the highlands of Michoacán.

This data open the research questions that if Tingambato artisan actually manufacture pyrite mirrors? If not, how this communities obtain the mirrors?

Keywords: Mirrors, Tingambato, Michoacán, Prehispanic

SOFTWARE INTRODUCTION

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ABOUT EDITORS

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