

Mirrors: An Interdisciplinary Approach

#4

The International Virtual Mirror Studies Conference (IVMSC)

September 6-8 2023

Mirror Studies project, www.mirrorstudies.com

The International Virtual Mirror Studies Conference (IVMSC) Organization

Organization

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Impressum

Publisher: Mirror Studies Project

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Professor Rik Van Wijlick, Peking University (China)

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Giulietta Guerini, Ph.D. student, University of Pisa (Italy)

Professor Wyona M. Frey Steinson, Texas Woman's University (USA)

PREFACE

International Virtual Mirror Studies Conference (IVMSC) is organized by the Mirror studies project. The conference theme is **Mirrors: an interdisciplinary approach #4**.

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, South America to Europe) and time frameworks (from prehistory to contemporary history and present). For the first time, we have covered new topics such as ballet, human-animal studies, ethnology and 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, nursing, optics, physics, etc.

As you can read, there are three types of events: scientific sessions, invited lecture, and a coffee/tea lounge, a chat event between participants. Invited lecture is our Mirror Studies Virtual Young Researcher Annual Lecture (MSVYRAL), an annual lecture and award for younger scholars. The first winner was Egyptologist Elizabeth Thomas (University of Liverpool) for 2021, and winners for 2022 (Isabella Jaeger from Oxford University) and 2023 (Luis Fernandez Lara from Universidad Nacional Autónoma de México) will give their lectures during conference.

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 #5 2024.

**Planned schedule
Beijing time**

Wednesday, Sept 6	Thursday, Sept 7	Friday, Sept 8
17.30 Opening		17.00 Virtual coffee/tea
17.45 – 19.20 Contemporary		17.30 – 19.20 Interdisciplinary
19.25 – 21.30 Reflections		19.20 – 21.30 Ethnology
23.00 – 00.20 Mesoamerica	21.30 Mirror Studies Virtual Young Researcher Annual Lecture (MSVYRAL) 2022	21.30 – 23.00 Philosophy
	22.10 – 23.30 Physics	23.00 Mirror Studies Virtual Young Researcher Annual Lecture (MSVYRAL) 2023
	23.40 – 01.50 Health	23.45 Conclusion

Table with different time zones

Beijing	Delhi	Kerman	Skopje, Belgrade, Zagreb, Budapest, Warsaw, Fribourg, Pisa	Cambridge Liverpool	Pelotas	Dallas	Mexico
17.00	14.30	12.30	11.00	10.00	6.00	4.00	3.00
18.00	15.30	13.30	12.00	11.00	7.00	5.00	4.00
19.00	16.30	14.30	13.00	12.00	8.00	6.00	5.00
20.00	17.30	15.30	14.00	13.00	9.00	7.00	6.00
21.00	18.30	16.30	15.00	14.00	10.00	8.00	7.00
22.00	19.30	17.30	16.00	15.00	11.00	9.00	8.00
23.00	20.30	18.30	17.00	16.00	12.00	10.00	9.00
00.00	21.30	19.30	18.00	17.00	13.00	11.00	10.00
01.00	22.30	20.30	19.00	18.00	14.00	12.00	11.00
02.00	23.30	21.30	20.00	19.00	15.00	13.00	12.00

ZOOM LINKS

Day I

Goran Djurdjevich is inviting you to a scheduled Zoom meeting.

Topic: IVMSC 2023 - Day I

Time: Sep 6, 2023 05:15 PM Beijing, Shanghai

Join Zoom Meeting

<https://us06web.zoom.us/j/8603377050?pwd=MmVTQXBIRUI2YXdoOXpJTFILN3kvQT09>

Meeting ID: 860 337 7050

Passcode: IVMSC

Day II

Goran Djurdjevich is inviting you to a scheduled Zoom meeting.

Topic: IVMSC 2023 - Day II

Time: Sep 6, 2023 05:15 PM Beijing, Shanghai

Join Zoom Meeting

<https://us06web.zoom.us/j/8603377050?pwd=MmVTQXBIRUI2YXdoOXpJTFILN3kvQT09>

Meeting ID: 860 337 7050

Passcode: IVMSC

Day III

Goran Djurdjevich is inviting you to a scheduled Zoom meeting.

Topic: IVMSC 2023 - Day III

Time: Sep 8, 2023 05:00 PM Beijing, Shanghai

Join Zoom Meeting

<https://us06web.zoom.us/j/8603377050?pwd=MmVTQXBIRUI2YXdoOXpJTFILN3kvQT09>

Meeting ID: 860 337 7050

Passcode: IVMSC

Sessions per day
Day I: Wednesday, September 6

17.30 – 17.45 OPENING CEREMONY

Opening speech by representative of organizers: Goran Đurđević

17.45 – 19.20 MIRRORS IN CONTEMPORARY ART AND FILMS

17.45 – 17.50 Introduction by chair Peng Yuchao (Beijing Foreign Studies University, China)

17.50 – 18.05 Ivana Katarinčić (Institute of Ethnology, Croatia): THE ROLE OF THE MIRROR IN THE CLASSICAL BALLET HALL

18.05 – 18.20 Luja Šimunović (University of Zagreb, Croatia): THE MIRROR IN THE DIGITAL SPHERE: AN ANALYSIS OF JON RAFMAN'S VIDEO WORKS

18.20 – 18.35 Iva Leković (Academy of Arts, Serbia): CINEMATIC AND IDENTITY MIRRORING IN RADU JUDE'S AFERIM!

18.35 – 18.50 Zhijun Xu (Nanjing University, China): THE FOUR CORNERS OF DAILY LIFE: CURATING THOUGHTS ON THE BRONZE MIRROR CULTURAL EXHIBITION

18.50 – 19.10 Comments by Ning Qiang (Beijing Foreign Studies University, China)

19.10 - 19.20 Questions from audience

19.25 – 21.35 REFLECTIONS

19.25 – 19.30 Introduction by chair Giuletta Guerini (University of Pisa, Italy)

19.30 – 19.45 Babar Khan (Shanghai Jiaotong University, China): FEMALE AND DESIRE AS PRINCIPAL MOTIFS IN MIRROR FOLKLORE

19.45 – 20.00 Wan Xiaoshi (Central Academy of Fine Arts, China): MIRRORING AND BEYOND: IMAGES OF THE MOON REFLECTED BY THE WATER IN CHINA

20.15 – 20.30 Goran Đurđević (Beijing Foreign Studies University, China): PUBLIC REFLECTION IN ROME AND INDIA

20.30 – 20.45 Diana Kulisz (Eötvös Loránd University, Hungary): AN ATYPICAL ANCIENT EGYPTIAN CARYATID MIRROR KEPT IN THE MUSEUM OF FINE ARTS, BUDAPEST

20.45 – 21.00 Elizabeth Thomas (University of Liverpool, UK): REVEALING THE SECRETS OF ANCIENT EGYPTIAN MIRRORS

21.00 – 21.20 Comments by Rik Van Vijlick (Peking University, China)

21.20 – 21.35 Questions from audience

23.00 – 00.25 MIRRORS IN MESOAMERICA

23.00 – 23.05 Introduction by chair Emiliano Gallaga (UNICACH, Mexico)

23.05 – 23.20 Luis Fernandez Lara (Universidad Nacional Autónoma de México, Mexico): EARLY FORMATIVE IRON-ORE MIRRORS FROM THE SOUTHERN GULF COAST AND THE CENTRAL VALLEY OF OAXACA, MEXICO: REEVALUATING INTERREGIONAL EXCHANGE NETWORKS

23.20 – 23.35 Emiliano Ricardo Melgar Tísoc (Museo del Templo Mayor, Mexico), Reyna Beatriz Solís Ciriaco (Museo del Templo Mayor, Mexico) & Viridiana Guzmán Torres (Museo del Templo Mayor, Mexico): ARCHAEOLOGY ON TWO STONE MIRRORS FROM MUSEO CASA DEL MENDRUGO, PUEBLA, MEXICO

23.35 – 23.50 Emiliano Gallaga (UNICACH, Mexico): THE MIRRORS FROM THE BRITISH MUSEUM, ENGLAND

23.50 – 00.10 Comments by Marc Blainey (Canada)

00.10 – 00.25 Questions from audience

Day II: Thursday, September 7

21.30 MIRROR STUDIES VIRTUAL YOUNG RESEARCHER ANNUAL LECTURE (MSVYRAL) 2022 by Luis Fernandez Lara (Universidad Nacional Autónoma de México, Mexico)

22.15 – 23.40 PHYSICS, OPTICS AND MIRRORS

22.15 – 22.20 Introduction by chair Zvonimir Stopić (Capital Normal University, China)

22.20 – 22.35 Ferenc Riesz (HUN-REN Centre for Energy Research, Hungary): SCIENTISTS LOOKING IN (AT) MAGIC MIRRORS

22.35 – 22.50 Radhakrishnamurty Padyala (DMLO, India): ARE THE LEAST TIME PATH PRINCIPLE AND SNELL'S LAWS OF REFLECTION EQUIVALENT?

22.50 – 23.05 Maria Calvo (Complutense University, Spain): ALHAZEN'S OPTICAE THESAURUS VOLUME SEVENTH INTERPRETING LIGHT IN MIRRORS

23.05 – 23.25 Comments by Maria Mercedes Morita (CONICET, Argentina)

23.25 – 23.35 Questions from audience

23.40 – 01.50 MIRRORS AND HEALTH

23.40 – 23.45 Introduction by chair Wyona M. Freysteinson (Texas Woman's University, USA)

23.45 – 00.00 Harriett Omodi, Wyona M. Freysteinson (Texas Woman's University, USA): MIRROR EXPOSURE FOR INDIVIDUALS WITH OBESITY: A LITERATURE REVIEW

00.15 – 00.30 Omsalimeh Roudi Rashtabadi, Wyona M. Freysteinson, Homayoun Kazemi, Mohammad Hossein Fattahi, Zahra Soleimani, Asma Seifali Nasab, Behjat Kalantari Khandani (Kerman University of Medical Sciences, Iran): MASTECTOMY WOMEN'S ACCEPTANCE OF ILLNESS, BODY IMAGE AND MIRROR IMAGE COMFORT/AVOIDANCE: A CROSS SECTIONAL-CORRELATIONAL STUDY IN IRAN

00.30 – 00.45 Tracy E. Tyner; Wyona M. Freysteinson (Texas Woman's University, USA): WOMEN'S MASTECTOMY WITH FLAT CLOSURE AND MIRROR-VIEWING EXPERIENCES

00.45 – 01.00 Sanaz Roustae, Omsalimeh Roudi Rashtabadi, Batool Tirgari, Yunes Jahani, Sedigheh Tahmasebi (Kerman University of Medical Sciences, Iran): MIRROR THERAPY EFFECT ON SHOULDER PAIN AND DISABILITY AND QUALITY OF LIFE OF MASTECTOMY WOMEN: A RANDOMIZED CLINICAL TRIAL

01.00 – 01.15 Wyona M. Freysteinson (Texas Woman's University, USA): THE NEED FOR AND THERAPEUTIC UTILITY OF MIRRORS IN HOSPITALS AND OTHER HEALTHCARE ORGANIZATIONS

01.15 – 01.35 Comments by Elif Isik (Texas Woman's University, USA)

01.35 – 01.45 Questions from audience

Day III: Friday, September 8

17.00 VIRTUAL COFFEE AND TEA

17.30 – 19.20 INTERDISCIPLINARY

17.30 – 17.35 Introduction by chair Pieter den Hollander (Beijing Foreign Studies University, China)

17.35 – 17.50 Monica Bezzegato (Beijing Foreign Studies University, China): FROM WATER TO LITERATURE: MIRRORS IN THE VENETIAN TRADITION, FROM MARCO POLO TO ITALO CALVINO AND BACK

Ivana Katarinčić (Institute of Ethnology, Croatia): THE ROLE OF THE MIRROR IN THE CLASSICAL BALLET HALL

17.50 - 18.05 Suzana Marjanić (Institute of Ethnology, Croatia): LOOKING INTO THE FACE OF AN ANIMAL OR A MIRROR – HUMAN/NON-HUMAN

18.05 - 18.20 Bruno Beljak (ICAH, Croatia): LOOKING INTO ANIMAL – MIRRORING IN ANIMAL ASSISTED THERAPY

18.20 - 18.35 Fabio Vergara Cerquiera (University of Pelotas): THE MIRROR IN FUNERARY SCENES IN APULIAN VASE-PAINTING: USES AND MEANING

18.35 – 18.55 Comments by Agshin Aliyev (Beijing Foreign Studies University, China)

18.55 – 19.10 Questions from audience

19.20 – 21.20 MIRRORS, ETHNOLOGY AND FOLKLORISTICS

19.20 – 19.25 Introduction by chair Nataša Radosavljević Gaberova (Beijing Foreign Studies University, China)

19.25 – 19.40 Anna Vitanova-Ringaceva (State University Goce Delcev, North Macedonia): THE MIRROR AS A RITUAL PROP IN SHAMANIC HEALING PRACTICE

19.40 – 19.55 Suzana Miceva (State University Goce Delcev, North Macedonia): THE MIRROR - THE CONNECTION BETWEEN THIS WORLD AND THE OTHER

19.55 – 20.10 Sylwia Siedlecka (University of Warsaw, Poland): LEGEND OF THE WARSAW BASILISK: CONTEMPORARY SOCIAL MIRROR

20.10 – 20.25 Melita Ivanovska, Yllza Rustemi (University Ss. Cyril and Methodius, North Macedonia): MIRROR AS A SYMBOLISM OF INITIATION

20.25 – 20.40 Kristina Dimovska (University Ss. Cyril and Methodius, North Macedonia): ORIGIN MIRRORS”, “DOOM MIRRORS” AND THE “REFLECTOR” AS A MIRROR “ARTEFACT” IN THE VIDEO-GAME ŌKAMI

20.40 – 21.05 Comments by Lidija Stojanović (University Ss. Cyril and Methodius, North Macedonia)

21.05 – 21.20 Questions from audience

21.30 – 23.00 MIRRORS AND PHILOSOPHY

21.30 – 21.35 Introduction by chair Chen Yarong (Beijing Foreign Studies University, China)

21.35 – 21.50 Vedran Grmuša (University of Fribourg, Switzerland): EARLY CHRISTIANITY AND CONCEPT OF MIRROR IN THE THEOLOGY OF APOSTLE PAUL AND THE LATER THEOLOGY OF ICON

21.50 – 22.05 Pieter den Hollander (Beijing Foreign Studies University, China): MIMESIS IN WESTERN AND CHINESE THOUGHT

22.05 – 22.20 Benjamin Coles (Huaqiao University, China): FROM THE MONAD TO THE HALL OF MIRRORS: ON MIRRORING IN WESTERN STUDIES OF CHINESE THOUGHT

22.20 – 22.35 David Bartosch (BNU Zhuhai, China): THE MIRROR AS AN ENIGMA OF BEING AND THE SYNERGY OF ITS MODALITIES OF EXISTENCE (*EXISTENZ*) AND READINESS-TO-HAND (*ZUHANDENHEIT*)

22.35 – 22.50 Comments by Benoit Vermander (Fudan University, China)

22.50 – 23.00 Questions from audience

23.00 – 23.45 **MIRROR STUDIES VIRTUAL YOUNG RESEARCHER ANNUAL LECTURE (MSVYRAL) 2022** by Isabella Jaeger (Oxford University)

23.45 **CONCLUSION** by Goran Đurđević

ABSTRACTS

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19.10 - 19.20 Questions from audience

Ivana Katarinčić, Institute for Ethnology and Folklore Research (Croatia)

The role of the mirror in the classical ballet hall

Classical ballet dancers adopt ballet dance technique through disciplined practice. Only by adopting it do they become proficient in their discipline. In addition to designing the appropriate dance technique, certain material tools have been designed throughout history to help in the development of dance technique and help in the training of dancers. Some of them contributed to greater possibilities of the body in adopting dance technique. Even today, an integral part of every ballet training hall is a bar (to which the dancers hold on during a part of the exercises) and a mirror. Ballet dancers have been practicing in front of a mirror since the middle of the 18th century, and its original role has remained to this day. It was introduced as a self-correction tool and became an important teaching tool. It is an aid that facilitates and reflects physical progress, confronts the dancers with the image of their own movements allowing detailed adjustments and at the same time acts as a visual guideline for evaluating their movements. In the mirror, they follow the connection between the body parts they feel. The mirror symbolically often represents only an idea that helps dancers, through the sense of sight, to control their bodies. In addition to the reflection, the mirror is also a witness of the dancer's work on the body and has an important role in the awareness of the dancer's body and their individual struggle with disciplining the body. Using mirrors, dancers analyze their own and other bodies in the hall and learn to monitor themselves.

Luja Šimunović, University of Zagreb (Croatia)

The mirror in the digital sphere: an analysis of Jon Rafman's video works

This proposal considers Canadian artist Jon Rafman's video-based practice as a distinct actualisation of the mirror's symbolic function into the digital sphere. The mirror/digital sphere analogy will be built upon an analysis of the mirror's allegorical function throughout Western history. It is simultaneously a physical object with physical properties, as well as a virtual space with the power to reflect and absorb reality (Malchior-Bonnet, 1994; Gosciolo, 2010). It has been an ideal and unattainable space of totality and unity, where our complete, objectified other resides (Lacan, 2006). The digital sphere functions in much the same way, only it actually retains, transports, distorts and endlessly reproduces – it is a haunting double (Baudrillard, 1988). While the mirror is pure, hierarchical and ephemeral, the digital is contaminated, rhizomatic and in many ways permanent. This analysis will aim to show how Jon Rafman's work explores this dichotomy as a distorted haunting, reflecting on the virtual's historic promise of fullness and utopia and its failure in the digital sphere. They are waking nightmares littered with portals, found footage, bad CGI, cheesy text and visual poetry uncovering the unstable relationship between the real and virtual, fiction and fact. Made digitally, the works also circulate virtually — actualising an embedded and embodied virtuality. Focusing on the works *Dream Journal* (2019), *Poor Magic* (2017) and *Mainsqueeze* (2014), the goal of this proposal is to open an interdisciplinary discussion in the field of mirror studies.

Iva Leković, University of Arts in Belgrade (Serbia)

Cinematic and identity mirroring in Radu Jude's *Aferim!*

Radu Jude's black-and-white fiction feature *Aferim!* (2015) represents an epoch drama, set in the 19th century Walachia, that tells a story about a constable and his son set on a quest to find a slaved gipsy found guilty of seducing the boyar's wife. The plot provides a narrative framework for a story based on genre formulas of road movie and western that reveals a rich layering in terms of form and content. With its parodic exposure of the Romanian and Balkan history, customs, tradition and stereotypes, the film could be seen as cinematic comment on the theoretical discourse of the Balkans, while its representative modes allows it to be seen as a form of metacinema. In that context, two main types of mirroring strategies that are going to be observed here refer to the cinematic and identity mirroring in Jude's film. The concept of identity mirroring will rely on psychoanalytic and postcolonial theory and it aims to show how the Romanian (and Balkan) identities in general are constructed in this film in relation to and as a reflection of the identity of the other. On the other hand, cinematic mirroring will be based on intertextual analysis of the film that will show reflexive strategies the film uses to create references to the genre films and to the early Romanian cinema.

Zhijun Xu, Nanjing University (China)

The Four Corners of Daily Life: Curating Thoughts on the Bronze Mirror Cultural Exhibition

Mirror has four meanings in the daily life of ancient China: an auxiliary tool for make up, a carrier of moral admonitions, a medium for intimate emotions, and a magical tool for warding off evil spirits. Sometimes these four meanings are multiple used. Therefore, the ancient mirror has also become a word with complex cultural meanings.

In a bronze mirror-themed exhibition, I hope to present these four meaning separately. The bronze mirror as an index, it represents the corners of daily life in ancient China. For the audience, they re-touched a part of the ancient Chinese spiritual world through the daily objects in the exhibition. At the other end of the Silk Road, the cultural meaning of bronze mirrors in ancient Europe is similar to that in China, but there are also differences. I hope to find four meaningful scenes of daily life, and construct a comparative relationship based on civilians and everyday perspectives in the exhibition.

19.25 – 21.35 REFLECTIONS

19.25 – 19.30 Introduction by chair Giulietta Guerini (University of Pisa, Italy)

19.30 – 19.45 Babar Khan (Shanghai Jiaotong University, China): FEMALE AND DESIRE AS PRINCIPAL MOTIFS IN MIRROR FOLKLORE

19.45 – 20.00 Wan Xiaoshi (Central Academy of Fine Arts, China): MIRRORING AND BEYOND: IMAGES OF THE MOON REFLECTED BY THE WATER IN CHINA

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20.45 – 21.00 Elizabeth Thomas (University of Liverpool, UK): REVEALING THE SECRETS OF ANCIENT EGYPTIAN MIRRORS

21.00 – 21.20 Comments by Rik Van Vijlick (Peking University, China)

21.20 – 21.35 Questions from audience

Babar Zaman Khan, Shanghai Jiaotong University (China)

Female and Desire as Principal Motifs in Mirror Folklore

The following presentation focuses on the folklore and sometimes dives into the Myths surrounding Mirror across various traditions from all over the World. It is a study of how Mirrors have been perceived in various cultures from around the world including Balkan, Baltic, Celtic, Chinese, Greek, Japanese and Slavic. By the end of this presentation, the audience will have a better understanding of how mirrors, in the past, have been perceived as an object of fascination for all of the traditions mentioned above. From mirrors containing a part of a person's soul to mirrors being used as an object of vanity to mirrors being an object of bad luck, it will be seen that Mirrors used to be more than just mere pieces of glass to the people of these traditions and that they have had a special part to play other than showing a person his own reflection.

Wan Xiaoshi, Central Academy of Fine Arts (China)

Mirroring and beyond: images of the Moon reflected by the water in China

According to the existing pieces of artwork and contents of literature, the earliest depiction of water reflections can be traced back to the 11th century in China while much earlier in the western world. However, Chinese paintings might show the world earliest art motif of the “moon in water”, which depicts the full moon reflected on the surface of the water. The purpose of this study is to explore the unique viewing experience of moon-in-water images. Firstly, this study introduces two paintings (ca. 12-13th century) and analysis their similarities with the representation of “sky on water” in Chinese literature. Secondly, this study divides existing moon-in-water images into four styles, including the reflecting lake, the stream, the pond and the washbasin. Generally speaking, the former two styles can inspire the fantasy of the Palace of the Moon for the male audience. While the latter two may be associated with the Jade Pool, where lives the Queen Mother of the West Paradise, for the female. Last but not the least, this study indicates that the visual perception of moon-in-water images is different from the general mirror-looking experience. Moon-in-water images turns to be a visual carrier of anti-mirroring.

Goran Đurđević, Beijing Foreign Studies University (China)

Public reflection in Rome and India

Public reflection is a concept based on seven conditions (size of objects, fixed location, changeable directions, collective and individual appearance, time, space, environment and landscape and additional function) and idea can be understood as imperial tool for spreading power and re-create imagined space that is combination of history, territory and cosmology. It is applied to polished stones (marble) monuments and buildings such as the Forum Augustum, the Basilica Aemilia, the temple of Apollo Palatinus, the temple of Castor and the temple of Concord in the Forum Romanum, water surfaces and obelisk Solarium Augusti in the Roman Empire (particularly in reign of Augustus) and water surfaces, irrigation tanks and polished stones (Ashoka's pillars and walls in Barabar caves) in the Mauryan empire (322 BCE - 185 BCE) in Indian subcontinent. The usage of reflection is multiple and these objects functioned as mirrors, surveillance tools, decoration and ideological symbols of empire and imperial power. This phenomena where peculiar situated surfaces (water, glistening stones) had purpose of mirrors is analyzed through historical sources, contemporary literature, archaeological objects, architectural remains, epigraphic evidences and natural phenomenon.

Diana Kulisz, Eötvös Loránd University (Hungary)

An atypical Ancient Egyptian caryatid mirror kept in the Museum of Fine Arts, Budapest

B. Platz acquired a bronze caryatid mirror during his Egyptian journey in the late 19th century. In view of the shape and execution, this object shows atypical details compared to the Egyptian caryatid mirror production. Furthermore, it has repaired elements, which raises the question whether the repair happened in ancient or modern times. Beside stylistic, iconographic and symbolic analysis, we examined the artefact with X-Ray Fluorescence Spectroscopy, X-ray, and microscope as well, in order to find answers to the atypical characteristics and anomalies of the mirror. Finally, we found a convincing explanation for certain anomalies through the study of provincial artefacts, while Nubian influence is in line with the results of the stylistic analyses.

Elizabeth Thomas, University of Liverpool (UK)

Revealing the Secrets of Ancient Egyptian Mirrors

Neutron-based techniques have been demonstrated to be the most suitable tools to qualitatively and quantitatively characterise the composition and micro-structural properties of metal artefacts in a non-destructive way. These methods aid the reconstruction of the manufacturing processes and explore any changes in the composition of metals. They have only recently been applied to archaeological materials and have not yet been conducted on Egyptian mirrors, artefacts where important questions about manufacturing methods have yet been satisfactorily addressed. The insights that the identification of such changes may provide regarding technical skill, production cost, functionality, and the social significance of mirrors will add important knowledge to our understanding of Ancient Egypt.

This paper will present the preliminary results from the investigation of four Egyptian mirrors from the Nicholson collection in the Chau Chak Wing Museum, University of Sydney.

23.00 – 00.25 MIRRORS IN MESOAMERICA

23.00 – 23.05 Introduction by chair Emiliano Gallaga (UNICACH, Mexico)

23.05 – 23.20 Luis Fernandez Lara (Universidad Nacional Autónoma de México, Mexico): EARLY FORMATIVE IRON-ORE MIRRORS FROM THE SOUTHERN GULF COAST AND THE CENTRAL VALLEY OF OAXACA, MEXICO: REEVALUATING INTERREGIONAL EXCHANGE NETWORKS

23.20 – 23.35 Emiliano Ricardo Melgar Tisoc (Museo del Templo Mayor, Mexico), Reyna Beatriz Solís Ciriaco (Museo del Templo Mayor, Mexico) & Viridiana Guzmán Torres (Museo del Templo Mayor, Mexico): ARCHAEOOMETRY ON TWO STONE MIRRORS FROM MUSEO CASA DEL MENDRUGO, PUEBLA, MEXICO

23.35 – 23.50 Emiliano Gallaga (UNICACH, Mexico): THE MIRRORS FROM THE BRITISH MUSEUM, ENGLAND

23.50 – 00.10 Comments by Marc Blainey (Canada)

00.10 – 00.25 Questions from audience

Luis Fernandez Lara, Universidad Nacional Autónoma de México (Mexico)

Early formative iron-ore mirrors from the Southern Gulf Coast and the Central Valley of Oaxaca, Mexico: reevaluating interregional exchange networks

In the late 1960's, two of the most well-known and important Early Formative (1800-1000 cal. a.C.) sites were being investigated: the olmec center of San Lorenzo in Veracruz and San José Mogote, a large village located in Oaxaca. The discovery of a large area with iron-ore and evidence of domestic production of mirrors from this same material at San José Mogote led Kent Flannery to propose that the site was the main source of iron-ore mirrors during this period and that the San Lorenzo olmec were receiving these oaxacan artifacts. Later, the pioneering work of chemical characterization made by Jane Wheeler revealed that most of the geological sources of iron-ore used during the Early Formative are located in Oaxaca, proposing an interregional exchange network in which the oaxacan iron-ore artifacts were exported to distant sites like San Lorenzo. This paper will present an on-going reevaluation of Flannery's and Wheeler's excavation and sourcing data that puts their hypothesis into question.

Emiliano Ricardo Melgar Tísoc (Museo del Templo Mayor, Mexico), **Reyna Beatriz Solís Ciriaco** (Museo del Templo Mayor, Mexico) & **Viridiana Guzmán Torres** (Museo del Templo Mayor, Mexico)

Archaeometry on two stone mirrors from Museo Casa Del Mendrugo, Puebla, Mexico

During excavations inside the patio of Museo Casa del Mendrugo, located at historical downtown of Puebla City, Mexico, two stone mirrors were recovered, among greenstone objects. Both mirrors have holes to employ them as pectorals, but their morphological and technical attributes required an specialized research to identified their constitutive materials and manufacturing techniques.

This research includes the mineralogical and traceological-technological study of these mirrors in order to detect their cultural affiliation and technological styles. Using SEM-EDS and μ Raman, we identified two raw materials: pyrite and specular hematite. Also, through the characterization of their manufacturing marks with experimental archaeology and SEM, we detect two patterns: one related with the Olmec pieces and the other one with Mayan pieces.

Emiliano Gallaga, UNICACH (Mexico)

The Mirrors from the British Museum, England

Museums are not only a good place to visit to know about the culture and the past of a community, but also to do research. Archaeological projects normally need a place to storage all the material that came out from it, and museums storage rooms are one of them. In addition, collectors donate or sell their collections to them. At the end of the day, museums have thousands of materials that if we are lucky have some general information about the piece. In this particular case, we take the opportunity to register all the available Mesoamerican mirror found in their catalogue (# 16) and this presentation will tell us about them.

Day II: Thursday, September 7

22.15 – 23.40 PHYSICS, OPTICS AND MIRRORS

22.15 – 22.20 Introduction by chair Zvonimir Stojić (Capital Normal University, China)

22.20 – 22.35 Ferenc Riesz (HUN-REN Centre for Energy Research, Hungary): SCIENTISTS
LOOKING IN (AT) MAGIC MIRRORS

22.35 – 22.50 Radhakrishnamurty Padyala (DMLO, India): ARE THE LEAST TIME PATH
PRINCIPLE AND SNELL'S LAWS OF REFLECTION EQUIVALENT?

22.50 – 23.05 Maria Calvo (Complutense University, Spain): ALHAZEN'S OPTICAE
THESAURUS VOLUME SEVENTH INTERPRETING LIGHT IN MIRRORS

23.05 – 23.25 Comments by Maria Mercedes Morita (CONICET, Argentina)

23.25 – 23.35 Questions from audience

Ferenc Riesz, HUN-REN Centre for Energy Research (Hungary)

Scientists looking in (at) the magic mirrors

Magic mirrors (in Japanese: Makyoh) are ancient artefacts originating from China and Japan. Such mirrors are metallic mirrors with a backside relief pattern. If a light beam falls on the mirror surface, an image is projected that resembles the back pattern as if the mirror were transparent. These mirrors fascinated laymen and scholars alike during centuries, and from the 19th century till recent days, they have been actively studied by European and Asian scholars. It was clarified that a nearly invisible surface relief is formed on the polished front face during machining by mechanical translation of the back relief, and the image is created by the deflection of the reflected rays by this front relief. The present work reviews the scholar approaches to the optical image forming of magic mirrors. The importance of viewing conditions (screen and light source distance, ambient conditions) is emphasised and the various approaches and motivations are discussed. A new approach is also introduced: we look at the relation of the opto-mechanical image formation mechanism and the visual perception of the back relief of the mirror rather than treating the backside relief as the input. The role of magic mirror as an analogy in various science and technology problems is also briefly discussed.

Radhakrishnamurty Padyala, DMLO (India)

Are the least time path principle and Snell's laws of reflection equivalent?

We show in this paper that the answer to the question in the title is in the negative.

In modern optics, Snell's law of reflection is derived using Leibniz's calculus method that identifies the least time path, chosen by rays of light in going from a given point A, to another given point B, undergoing reflection at a point P on their way.

We demonstrate, taking two examples of reflection: (1) at a plane surface and (2) at elliptic surface, that Snell's law of reflection is not a consequence of least time path principle and, that Leibniz's method of derivation of Snell's law of reflection is invalid.

In (1), we prove that, if a light ray is reflected at point P on a line, along the least time path APB, then every point P_i on that line reflects rays from point A, to point B, satisfying Snell's law. However, paths, APB and AP_iB do not have equal travel times.

In (2), we prove that, if a light ray reflected along the least time path APB, from focus A to focus B incident at point P on an ellipse, satisfies Snell's law, then points P_i , not lying on the ellipse, also reflect light from A to B satisfying Snell's law. However, the paths APB and AP_iB do not have equal travel times.

Thus, both examples prove that least time path is not a criterion for reflection and, that Snell's law of reflection is not a consequence of least time path principle.

Maria Calvo, Complutense University (Spain)

Alhazen's Opticae Thesaurus Volume Seventh: interpreting light in mirrors

The magnum opus of Arab science from the 11th century is Alhazen's Book of Optics, from the Arab title *Kitab-al-Manazir*. Its translation into Latin allowed its wide dissemination in Europe from the twelfth century and later. It set up an important line of transmission of knowledge used by scientists such as Descartes, Kepler and Snellius. These collection of books are known as *Opticae Thesaurus*, and was edited and printed, for the first time, in 1572, in Basel by German mathematician Friedrich Risner. The sixth volume is dedicated to the reflection of light in surfaces, from plane mirrors to more sophisticated forms as cylindrical, prismatic and pyramidal ones. We present here a brief resume of this outstanding work done in a historical époque of the Arab Golden Age. We adjust basically on Alhazen's geometrical description of light trajectories defined in those reflecting surfaces, as introductory examples of geometrical optics and the concept of light ray.

23.40 – 01.50 MIRRORS AND HEALTH

23.40 – 23.45 Introduction by chair Wyona M. Freysteinson (Texas Woman's University, USA)

23.45 – 00.00 Harriett Omodi, Wyona M. Freysteinson (Texas Woman's University, USA):

MIRROR EXPOSURE FOR INDIVIDUALS WITH OBESITY: A LITERATURE REVIEW

00.15 – 00.30 Omsalimeh Roudi Rashtabadi, Wyona M. Freysteinson, Homayoun Kazemi,

Mohammad Hossein Fattahi, Zahra Soleimani, Asma Seifali Nasab, Behjat Kalantari Khandani

(Kerman University of Medical Sciences, Iran): MASTECTOMY WOMEN'S ACCEPTANCE

OF ILLNESS, BODY IMAGE AND MIRROR IMAGE COMFORT/AVOIDANCE: A CROSS

SECTIONAL-CORRELATIONAL STUDY IN IRAN

00.30 – 00.45 Tracy E. Tyner; Wyona M. Freysteinson (Texas Woman's University, USA):

WOMEN'S MASTECTOMY WITH FLAT CLOSURE AND MIRROR-VIEWING

EXPERIENCES

00.45 – 01.00 Sanaz Roustae, Omsalimeh Roudi Rashtabadi, Batool Tirgari, Yunes Jahani,

Sedigheh Tahmasebi (Kerman University of Medical Sciences, Iran): MIRROR THERAPY

EFFECT ON SHOULDER PAIN AND DISABILITY AND QUALITY OF LIFE OF

MASTECTOMY WOMEN: A RANDOMIZED CLINICAL TRIAL

01.00 – 01.15 Wyona M. Freysteinson (Texas Woman's University, USA): THE NEED FOR

AND THERAPEUTIC UTILITY OF MIRRORS IN HOSPITALS AND OTHER

HEALTHCARE ORGANIZATIONS

01.15 – 01.35 Comments by Elif Isik (Texas Woman's University, USA)

01.35 – 01.45 Questions from audience

Harriett Omodi, Wyona M. Freysteinson, Texas Woman's University (USA)

Mirror Exposure for Individuals with Obesity: A Literature Review

Mirror exposure has been tested and proven effective in self-esteem improvement and behavior modifications (Griffen et al., 2018). Obesity is the second leading cause of preventable deaths after smoking (America's Health Rankings, 2016), and contributes to exponential healthcare costs, morbidities, and can lead to severe emotional distress in those that are obese (Weinberger et al., 2016). African American (AA) women disproportionately have the highest rates of obesity than any other group in the United States, eighty percent of AA women are overweight or obese (U.S. Department of Health and Human Services [HHS], 2020). However, current diet therapies have proven unsustainable to many. Most people are not able to keep up with weight loss programs, diet regimens or exercise routines due to lack of motivation, time constraints and cost. Lack of body satisfaction is prevalent in obese individuals (Weinberger et al., 2016). This paper aims to discuss the effect of mirror exposure in obese individuals.

Omsalimeh Roudi Rashtabadi, Wyona M. Freysteinson, Homayoun Kazemi, Mohammad Hossein Fattahi, Zahra Soleimani, Asma Seifali Nasab, Behjat Kalantari Khandani, Kerman University of Medical Sciences (Iran)

Mastectomy Women's Acceptance of Illness, Body Image and Mirror Image Comfort/Avoidance: A Cross Sectional-Correlational Study in Iran

Introduction: Body Image disturbance is very common in mastectomy patients. In general, mastectomy women avoid looking at themselves in the mirror which may cause poorer self-care practices or even worse, neglecting the upper body and forgetting it. Providing professional/psychological support in body image disturbance after mastectomy is one of the important responsibilities of the caring nurses. So, this study aimed to investigate the relationship between acceptance of illness, body image and mirror image comfort/avoidance in mastectomy women in 2023 in Kerman, Iran.

Methods: This is a descriptive-analytical study with 103 mastectomy women who were recruited by convenience sampling and completed a 4-part questionnaire: demographic, Acceptance of illness(AIS), Body Image Scale(BIS) and mirror image comfort/avoidance scale(MICAS). The distribution of main variables was not normal so the data were analyzed by non-parametric tests in SPSS 23.

Results: The median (mode) of AIS was 30(32), for BIS was 6(4), mirror comfort 33(36), mirror avoidance was 16(16) which means acceptance of illness was good, body image disturbance was very lower than cut point (<10), mirror image comfort was 33 out of maximum 45 and mirror image avoidance was 16 out of maximum 40. Analytical results showed a weak negative correlation between AIS and BIS scores ($r = -.133$), a good positive and significant correlation between AIS and MICom ($r = .45, p = 0.000$), a strong and negative correlation between AIS and MIAvoid ($r = -.609, p = 0.000$). The more acceptance of illness the more mirror image comfort, less body image disturbance and less mirror image avoidance.

Conclusion: The results showed that despite the traumatic experiences after mastectomy our participants mentioned in the telephone-interview, they accepted cancer very well, are not suffered from post-mastectomy body image very much, felt comfortable/less avoidant to look at mirrors compared to women in other countries and we think it is because of the impact of religious beliefs (all of participants were Muslims and covered their body in the public), their family/social support which is rooted in the culture of close attachments between families in Iran. We suggest context-based qualitative studies to explore the reality of these phenomena in mastectomy and women experiences with mirrors.

Tracy E. Tyner; Wyona M. Freysteinson, Texas Woman's University (USA)

Women's mastectomy with flat closure and mirror-viewing experiences

A qualitative study, using a hermeneutic phenomenological design, was conducted to examine the experiences of women with breast cancer who chose to undergo a mastectomy with flat closure. Flat closure is a surgical procedure that creates a flat contoured chest wall after a mastectomy. Nineteen women in the United States (*Mean* = 53, range 31-72) with breast cancer who underwent a bilateral mastectomy with flat closure with the intention of remaining flat were interviewed. Women's flat closure and mirror-viewing experiences were explored. Women choosing flat closure felt pressured by clinicians to undergo breast reconstruction. Over half of the women received a suboptimal aesthetic flat closure, being left with unwanted excess skin and tissue defects. Mirror-viewing experiences of women obtaining suboptimal flat closure outcomes led to shattered expectations, triggering mirror trauma and avoidance behaviors, psychological distress, and body image disturbances. These findings illustrate the need for supportive healthcare environments for women making flat closure decisions that incorporate supported mirror-viewing interventions to help address expectations and assist women adapting to their new body image.

Sanaz Roustaeae, Omsalimeh Roudi Rashtabadi, Batool Tirgari, Yunes Jahani, Sedigheh Tahmasebi, Kerman University of Medical Sciences (Iran)

Mirror therapy effect on shoulder pain and disability and quality of life of mastectomy women: a randomized clinical trial

Purpose: To investigate mirror therapy (MT) influence on shoulder pain/disability and quality of life in mastectomy women.

Materials and methods: Sixty unilateral mastectomy women were recruited and randomly assigned to an MT group (N = 30) or a sham therapy (ST) (N = 30). Women in the MT and ST group attended a nurse-led, unsupervised, 30 min a day, five days a week, and at home training program for three weeks with and without a mirror, respectively. Shoulder pain and disability scale and QOL outcomes were assessed at baseline and 3 months after intervention.

Results: Shoulder pain and disability were significantly improved in the MT group but there was not meaningful difference between groups in the EORTC-QOL scales except for some functional scores of QLQ-BR23 scale in the MT group after 3 months follow-up.

Conclusions: Nurses should instruct MT as a rehabilitation program to mastectomy patients during or after hospitalization to reduce their post-op shoulder pain and disability. This intervention may have also positive impact on their self-care outcomes. It is recommended that further studies should be performed with nurse-supervised exercises, a validated tool for measuring QOL for a long period after surgery, and a longer follow-up period at least for 6 months. Implication for rehabilitation This study aimed to investigate whether an unsupervised, nurse-led mirror therapy (MT) can alleviate shoulder pain and disability of mastectomy patients and improve their quality of life. Our findings indicated that nurse-led MT as a novel rehabilitation option for mastectomy patients, may reduce shoulder pain and disability even after long period after the surgery. Rehabilitation centers can equip rooms for MT so breast cancer women can use it immediately after mastectomy. Mirror therapy can be used as a rehabilitation method for mastectomy patients because it is easy-to-use, inexpensive, and without the need to attend a rehabilitation center. Rehabilitation centers can provide mirrors along with nursing instructions to women who want to use this method at home.

Wyona M. Freysteinson, Texas Woman's University (USA)

The Need for and Therapeutic Utility of Mirrors in Hospitals and Other Healthcare Organizations

Background: Two survey studies of mirrors in hospitals and nursing homes (homes for the aged and disabled) were discouraging in that few mirrors, if any, were present. Personal experience has found few mirrors in physician offices. Four qualitative studies of viewing the self in the mirror provided an understanding of the mirror-viewing experience (terminal illness, dementia, mastectomy, amputation). These studies confirmed the assumption that each person has the right to view their changed body in a private or supported safe space, but this right is not always provided in hospital patient rooms or nursing home rooms.

Methods: These qualitative and survey studies, memory and trauma theories, and MRI studies provided the foundation for the Neurocognitive Mirror-Viewing theory. This work provides a foundation for more significant consideration of mirrors in environmental design in health care organizations.

Findings: Participants have reported that traumatic mirror experiences occur when viewing their bodies in full-length mirrors after a drastic body change (e.g., amputation) or perceived body change (e.g., dementia). These experiences frequently occur in full-length mirrors in public areas of hospitals, i.e., elevators, main lobby, or at home alone, leading to a high risk of falls, and negative psychological implications, including ongoing mirror avoidance.

Implications: Research findings and the mirror-viewing theory provide a foundation for how we envision incorporating mirrors into the healthcare design. Interventional research is needed to determine if mirrors well-being, physical health, patient satisfaction, and quality of life. Suggestions for appropriate mirrors in hospitals, nursing homes, and physician offices are provided.

Day III: Friday, September 8

17.30 – 19.20 INTERDISCIPLINARY

17.30 – 17.35 Introduction by chair Pieter den Hollander (Beijing Foreign Studies University, China)

17.35 – 17.50 Monica Bezzegato (Beijing Foreign Studies University, China): FROM WATER TO LITERATURE: MIRRORS IN THE VENETIAN TRADITION, FROM MARCO POLO TO ITALO CALVINO AND BACK

17.51- 18.05 Suzana Marjanić (Institute of Ethnology, Croatia): LOOKING INTO THE FACE OF AN ANIMAL OR A MIRROR – HUMAN/NON-HUMAN

18.06 - 18.20 Bruno Beljak (ICAH, Croatia): LOOKING INTO ANIMAL – MIRRORING IN ANIMAL ASSISTED THERAPY

18.21 - 18.35 Fabio Vergara Cerquiera (University of Pelotas, Brazil): THE MIRROR IN FUNERARY SCENES IN APULIAN VASE-PAINTING: USES AND MEANING

18.35 – 18.55 Comments by Agshin Aliyev (Beijing Foreign Studies University, China)

18.55 – 19.10 Questions from audience

Monica Bezzegato, Beijing Foreign Studies University (China)

From water to literature: mirrors in the Venetian tradition, from Marco Polo to Italo Calvino and back. A tale of experimentation, innovation and sustainability through the mirror effect

In this contribution we will explore the long-lasting tradition of making mirrors in Venice, where mirrors became precious and rare artworks thanks to a favourable environment of creativity and handicraft provided by water.

In the XIV and XV Centuries Venetian artisans developed refined techniques that resulted into the exaltation of the magic effect of water and light reflected, in a city that eventually provided the perfect stage for Italo Calvino's experimentation with the mirroring technique in literature.

Calvino, one of the most prolific and well-known Italian writers of the 20th century, was born exactly a hundred years ago and was the most translated writer in Italy at the time of his death. His works represent milestones of experimentation with the language to the point that the technique of specularity and, consequently, the mirror effect of his pages is emblematic of innovation through sustainability, with water as the unifying element that brings together tradition and experimentation in a continuous research for a perfect balance.

Calvino will finally offer the chance to join with Marco Polo, the famous explorer who set off from Venice centuries ago and who is said to have spent a long time in the Eastern world, still being considered the symbol of mirroring communication between cultures.

Suzana Marjanić, Institute of Ethnology (Croatia)

Looking into the Face of an Animal or a Mirror – Human/Non-Human

In this presentation, I will document several performances that explore the concept of using an animal's face as a mirror. It is no coincidence that Una Chaudhuri begins her essay "(De)Facing the Animals: Zooësis and Performance" (2007) with J. Derrida's question, "How can an animal look you in the face?" (Derrida 2002: 377). Marina Abramović, in her performance/video piece titled "Confession" (2010), confronts a donkey while kneeling before it. She explains, "I brought a donkey into the backyard of Nicholas's house and created a video piece called 'Confession.' In this piece, I confessed to the donkey all the flaws and mistakes of my entire life, beginning from my childhood and extending up to that very day." Finally, I will discuss Lars Fr. H. Svendsen's research on the mirror in animals, drawing from anthrozoological research. In his chapter titled "Through the Mirror, in the Puzzle," Svendsen highlights various points, including the fact that dogs and cats do not pass the mirror test. He explains that dogs primarily rely on their sense of smell for orientation, as emphasized by Stanley Coren's observation on the mental abilities and intellectual potential of dogs: "I smell, therefore, I exist." Hearing is the second most important sense for dogs, while sight ranks third. Considering the problematic aspects of the mirror test, it becomes evident that it lacks significance in terms of detecting self-awareness.

Bruno Beljak, ICAH, (Croatia)

Looking into animal – mirroring in Animal assisted therapy

When using animals for therapeutic purposes (AAI - animal assisted interventions), "mirroring" plays an important role. In contrast to observing animals from a distance or hiding places, for biological purposes, i.e., what nature looks like without humans. In the common coexistence of animals and humans, mirroring is often noticed and used.

With animal use in public health for therapy or helping ill health people, we observe "mirroring" for therapeutic purposes. Whether it's pairing a homeless person with a dog, therapeutic horseback riding, or treating loneliness in the geriatric age. Mirroring gives person an image essential for connecting with his "other self".

Mirroring brings awareness to rootedness and relatedness as defined by Fromm by developing trust and connectedness in an intuitive form without explanatory speech. Simply, anyone who has groomed a horse, visited a zoo or walked a dog can feel the interspecies connection. A connection with the animal.

Transspecies psychotherapy in its oldest aspect points to a relationship when we ourselves were still half-animals; sharing everyday life through food and space. Using dog as an example, I will try to shed light on mirroring in the practice of animal assisted therapy - How dogs give meaning to life.

Fabio Vergara Cerquiera, University of Pelotas (Brazil)

The mirror in funerary scenes in Apulian vase-painting: uses and meaning

The mirror is one of the most polysemous objects in the sign system of Apulian vase-painting. It is also one of the most represented objects, present in scenes linked to everyday life and religion, as well as to amorous or mystical contexts. Funerary scenes are also an important frame of mirror representation. In such scenes it may be represented in two different ways: in scenes of cult to the dead next to the tomb stele or in naiskos scenes. In the stele-scenes the painter represents the visitation to the tomb, with tributes and offerings given to the dead in front of the gravestone. In these scenes, the mirror can be a votive offering or an instrument of cult. Naiskos-scenes, in turn, are divided into two types of approach: scenes with mirror outside the “funerary temple”, as an object carried by those who visit the tomb; and scenes with a mirror inside the “funerary temple”, associated with the dead. The uses and meanings of the mirror vary according to the context to which it is associated in the vase-painting. This funerary iconography brings a very original approach compared to Attic vase-painting.

19.20 – 21.20 MIRRORS, ETHNOLOGY AND FOLKLORISTICS

19.20 – 19.25 Introduction by chair Nataša Radosavljević Gaberova (Beijing Foreign Studies University, China)

19.25 – 19.40 Anna Vitanova-Ringaceva (State University Goce Delcev, North Macedonia):
THE MIRROR AS A RITUAL PROP IN SHAMANIC HEALING PRACTICE

19.40 – 19.55 Suzana Miceva (State University Goce Delcev, North Macedonia): THE MIRROR
- THE CONNECTION BETWEEN THIS WORLD AND THE OTHER

19.55 – 20.10 Sylwia Siedlecka (University of Warsaw, Poland): LEGEND OF THE WARSAW
BASILISK: CONTEMPORARY SOCIAL MIRROR

20.10 – 20.25 Melita Ivanovska, Yllza Rustemi (University Ss. Cyril and Methodius, North
Macedonia): MIRROR AS A SYMBOLISM OF INITIATION

20.25 – 20.40 Kristina Dimovska (University Ss. Cyril and Methodius, North Macedonia):
ORIGIN MIRRORS”, “DOOM MIRRORS” AND THE “REFLECTOR” AS A MIRROR
“ARTEFACT” IN THE VIDEO-GAME ŌKAMI

20.40 – 21.05 Comments by Lidija Stojanović (University Ss. Cyril and Methodius, North
Macedonia)

21.05 – 21.20 Questions from audience

Anna Vitanova-Ringaceva, State University Goce Delcev (North Macedonia)

The mirror as a ritual prop in shamanic healing practice

The main function of shamans is to treat the sick and protect them from evil spirits. In order to achieve this, the shaman travels to the spiritual realms where he faces numerous dangers, and dangers lurk when he returns to the material world. The most common danger that lurks may occur during the rite of healing the sick, when the spirit of the disease may attack the shaman himself. Therefore, the costumes worn by the shamans, in a symbolic sense, have a protective or apotropaic function, that is, they should protect the shaman from the dangers that surround him. Shamanistic props, clothing, masks, drums, utensils, etc. differ in different parts of the world where shamanism is practiced, but their symbolism is similar everywhere and cannot be interpreted in isolation within a specific cosmology. Shamans who have the power to find the source of disease often possess props that they believe have supernatural powers. The shamanic mirror plays a significant role in shamanistic rituals, this object according to Eliade helps the shaman see the world, arrange the spirits or determine the needs of a person. In some communities (such as Manchu-Tungus) it is believed that in the mirror the shaman can see the souls of the deceased, Mongolian shamans can see the "shaman's white horse" in the mirror and so on. In Chinese mythology, a copper mirror is found which, together with other shamanic props, is called ling wu, which translates as spiritual objects, soul objects or demonic objects. For shamans in Mesoamerican cultures the so-called A "bright" or "clear" stone (a kind of mirror) is a precious object believed to have been left by the sacred animal - the jaguar. The shaman, who in the Yucatan region of Mexico is called an X-man, before using the mirror, puts it in a liquid called "balche" which is obtained from the bark of the tree of the same name mixed with honey. Such a mixture was used only for ritual purposes and was believed to have the power to cleanse evil forces. Immersing the mirror in the holy liquid awakens its hidden power, which in the reflection of the light and the glow of the candle (a phenomenon called "lucero") is also part of the ritual and can reveal the cause of the disease. In fact, an experienced shaman in the glare can read the will of the gods. The peoples who lived in these regions also performed preventive ritual activities in the hope that they would deter the evil winds from bringing them accidents and diseases. They buried amulets in the shape of a cross in four places in front of the entrance of the village that symbolize the four sides of the world, and the participants in the ritual are given salt, which is a symbol of wisdom. After the prayers are said to remove the evil spirits, water is drawn from the village well into which thirteen ancient crosses are thrown. Water has the universal dimension, it is a symbol of purification and renewal.

Suzana Miceva, State University Goce Delcev (North Macedonia)

**The Mirror - the Connection between This World and the Other
(A mirror as a connection between two worlds)**

The mirror is one of the most useful objects in our everyday life. We have it in our living rooms, dining rooms, bedrooms - and inevitably, in the bathrooms. Its presence in homes is desired for reflecting light, expanding space, especially in smaller rooms - it is such a necessary and common object that it is not given special emphasis. However, in the cultural tradition of the people, it has a significant role and even occupies a central place in ritual ceremonies still practiced in certain cultural environments of the Slavic people, especially in rural areas. In this paper, we will attempt to interpret the mirror as a door that connects the material world with the non-material world. Specifically, as a magical tunnel through which one can transition from the realm of the living to the realm of the dead. For this purpose, we will analyze funeral customs in which the mirror and all reflective surfaces with similar properties are covered to prevent the "powers" of the mirror and facilitate the peaceful transition of the deceased to the other world. We will also analyze how it is presented in the cultural heritage of the people, specifically the associations that folk storytellers associate with it.

Sylwia Siedlecka, University of Warsaw (Poland)

Legend of the Warsaw basilisk as a contemporary social mirror

The subject of my presentation is the legend of the Warsaw Basilisk (Bazyłiszek). According to it, the monster's gaze caused people who looked into its eyes to turn to stone. It was only when a condemned man was sent to the underworld with a mirror that the monster had to look into his own eyes, after which he petrified at the sight of himself. The legend of the Basilisk is a vital source of borrowings and intertextual references for the Polish contemporary culture. The most emblematic example from recent years is the 2017 short film 'Operacja Bazyłiszek', directed by Tomasz Bagiński, which is an episode of the popular 'Polish Legends' series. Here, the filmmakers combine the legend of the Warsaw Basilisk with Gall Anonim's 'Chronicle of Poland' from the 12th century. The main character who holds up a mirror for Basilisk is Boguś Kołodziej, alluding to the figure of Piast Kołodziej, the progenitor of the Piast dynasty and ruler of the Polanian tribe, a hero of folk genealogy. Bagiński's film has contemporary realities, but reaches back to the narrative of the origins of Polish nation and the imaginary of Slavic tribes, whose determinant becomes, above all, positively directed affect: "Slavic anger", serving a good cause. In this sense, the legend of Basilisk becomes a mirror in which contemporary culture looks through, evoking its need for folk heroes whose anger has the power to transform reality.

Melita Ivanovska, Yllza Rustemi, University Ss. Cyril and Methodius (North Macedonia)

Mirror as a symbolism of initiation

The reality of a mirror is reality of a man. Our reflection in the mirror rediscovers our personality and gives immense thanks to the creative power that made us so beautiful. In the vocal traditions of Macedonians and ethnic Albanians in North Macedonia abounds with motifs about mirrors in different connotations.

Mirrors were associated with the idea of the beauty of a young woman, before marriage, which furthermore associates mirrors with femininity as a part of the Macedonian and Albanian traditional beliefs. Most commonly, the motif found in the songs is one where a young girl will traffic her own brother at a marketplace in exchange for a mirror and make-up (skin powder, blush). These items were part of not many young women's collection of beauty products, which at the time were difficult to find. Her beauty was imperative for her chances to get married. On the other hand, the wedding represent the great initiation rite in Macedonian traditional culture that reveal female transition to new ontological status.

We can also find motifs of mirrors as a reflection of a woman's mysticism, e.g., of predicting her own future, particularly her own marriage. In order to predict the face of her future husband, the girl performed various customs in front of the mirror.

In this paper, we will present the mirror as a reflection of the passage of a young woman to a married one. In context of the songs that we researched, the mirror is a personalized representation, emphasizing the desire of a young woman to transition into bridehood. We will research more deeply into the phenomenon of a conversation between a young woman with the personalized mirror, and its role as a specific type of female initiation, with the compartment of the Macedonian and Albanian traditional vocal music in weddings customs.

Kristina Dimovska, University Ss. Cyril and Methodius (North Macedonia)

“Origin Mirrors”, “Doom Mirrors” and the “Reflector” as a mirror “artefact” in the video-game *Ōkami*

The presentation will aim to describe, portray and explain the function and possible hypotextual background of the so-called “Monozane no Kagami” or “Origin Mirrors”, the four types of the so-called “Doom Mirrors” and the “Reflector” as a “Divine Mirror/ Instrument” in the video-game *Ōkami* (Clover Studio, 2006). The purpose will be not to just abstractly describe these mirrors or artefacts or instruments but to give their possible hypotextual origins and to explain the meaning of the “Shintai” or the physical objects of worship in Shinto religion, with the main accent on Yata no Kagami or the mirror used to lure the ancient goddess Amaterasu out of the cave.

If we agree that parts of the *Ōkami* storyline and especially characters and mirror “artifacts” are rooted in Japanese mythology and folklore (specifically in *Fudoki* and especially in *Kojiki* and *Nihon Shoki*), then we can treat *Ōkami* as a hypertext (both hypo- and hypertext are Gerard Genette’s terms). In this sense, through the examination of the functions of the aforementioned mirrors and mirror artefacts, we can uncover *Ōkami*’s links and relations to Japanese mythology and specifically between characters in the video-game (such as the protagonist pair Shiranui/Nagi and their “contemporaries”/ descendants Susano/Amaterasu, as well as the antagonistic pair Yami/Orochi) with their mythical pandans (the Japanese goddess Amaterasu, Susanoo and the eight-headed snake or dragon Yamata no Orochi).

The conclusion should direct us towards perceiving and cherishing video-games such as *Ōkami* for their beautiful setting, style, design and composition and to treat them as ways of conserving ancient stories, myths and folklore.

21.30 – 23.00 MIRRORS AND PHILOSOPHY

21.30 – 21.35 Introduction by chair Chen Yarong (Beijing Foreign Studies University, China)

21.35 – 21.50 Vedran Grmuša (University of Fribourg, Switzerland): EARLY CHRISTIANITY AND CONCEPT OF MIRROR IN THE THEOLOGY OF APOSTLE PAUL AND THE LATER THEOLOGY OF ICON

21.50 – 22.05 Pieter den Hollander (Beijing Foreign Studies University, China): MIMESIS IN WESTERN AND CHINESE THOUGHT

22.05 – 22.20 Benjamin Coles (Huaqiao University, China): FROM THE MONAD TO THE HALL OF MIRRORS: ON MIRRORING IN WESTERN STUDIES OF CHINESE THOUGHT

22.20 – 22.35 David Bartosch (BNU Zhuhai, China): THE MIRROR AS AN ENIGMA OF BEING AND THE SYNERGY OF ITS MODALITIES OF EXISTENCE (*EXISTENZ*) AND READINESS-TO-HAND (*ZUHANDENHEIT*)

22.35 – 22.50 Comments by Benoit Vermander (Fudan University, China)

22.50 – 23.00 Questions from audience

Vedran Grmuša, University of Fribourg (Switzerland)

Early Christianity and Concept of Mirror in the Theology of Apostle Paul and the Later Theology of Icon

In the theology of Apostle Paul, we can find the sentence that we are looking on the things now like in the mirror, but in the future the sight will be clear, and not the reflection, like in the mirror. The concept of dualism in antiquity shaped his theology and how his thoughts went above it. Later the theology of icon gave us new concepts of “mirroring” ourselves in the picture and life of saints. What was the purpose of the use of gold on icon paintings? The icons as the imaginary mirror that shows us the future of space and time. The play and reflection of light on the icon as an object.

Pieter den Hollander, Beijing Foreign Studies University (China)

Mimesis in Western and Chinese thought

The following passage from literary theorist James J. Y. Liu (*Chinese Theories of Literature*, 1975, 50) provides the starting point for this lecture on mirrors and mimetic theory:

„The similarities and dissimilarities among the three kinds of theories— mimetic, expressive, and metaphysical—are reflected (if I may indulge in using the same metaphor that I am about to discuss) in the various ways in which the metaphor of the mirror is used. In Western mimetic theories, the mirror may represent the work of art, which is conceived of as a reflection of external reality or God, or represent the artist’s mind, similarly conceived, whereas in expressive theories the mirror generally represents the artistic work, conceived of as a reflection of the artist’s mind or soul rather than of external reality. In Chinese metaphysical theories, the metaphor of the mirror does not occur with such persistency as in Western theories, and therefore does not seem to have played an equally important role in Chinese critical thinking.“

Using Stephen Halliwell’s (*The Aesthetics of Mimesis: Ancient Texts and Modern Problems*, 2002) dichotomy between a “world-reflecting” model of artistic representation (for which the “mirror” has been the most common metaphor) and, on the other side, a “world-simulating” or “world-creating” conception of mimetic theory, we will take a brief look at how mimetic elements figure in Chinese theories of art (*Zhuangzi*, Confucius, Lu Chi) in comparison with the Western mimetic tradition from Plato onwards.

Benjamin Coles, Huaqiao University (China)

From the Monad to the Hall of Mirrors: On Mirroring in Western Studies of Chinese Thought

In understanding, it is natural to begin by assimilating alien phenomena to that which one is already familiar with, taking the other to be a mirror of oneself. Although this was common in the early history of the Western reception of Chinese thought with figures such as Leibniz, increased awareness of cultural relativity has led more recent studies to attempt to transcend the limitations of such original identity-based mirroring and reveal the "otherness" of Chinese thought. This paper discusses several representative examples of this approach, arguing that, despite avoiding the pitfalls of early studies, they nonetheless represent various forms of mirroring that assimilate Chinese thought to a familiar position within a Western conceptual framework. With the reduplication of such mirror images and their acceptance by Chinese scholars, this can be seen as developing into a "hall of mirrors" in which the image takes on a life of its own.

David Bartosch, BNU Zhuhai (China)

**The Mirror as an Enigma of Being and the Synergy of its Modalities of Existence (*Existenz*)
and Readiness-to-Hand (*Zuhandenheit*)**

If all things, or rather their concepts, are unmediated and fundamental projections of human existence, then the mirror occupies a special position. The mirror directs our self-reflective consciousness in various ways. From the perspective of phenomenological philosophy, it allows us to discover that, in the way that we deal with our existence in its environment, we are corporeal existing living beings. Moreover, the surface of the mirror can be viewed as a symbolic enigma, self-projection, or rather, (self-)reflection of the underlying horizon of understanding (*Verstehenshorizont*) of the Being (*Sein*) that is to be thought of as identical with our existence as existing beings (*existierende Seiende*). Secondly, a mirror not only reflects our bodies and, thus, our character as human beings in relation to the very Being of our existence, but also the non-human beings and things, the entity-character of which also has to be discerned from their particular mode of Being that *is* in the form of readiness-to-hand (*Zuhandenheit*), namely in an analogous sense of ontic difference. Therefore, the same mirror surface simultaneously alludes to the Being of our existence and, also because of its parallel status as a thing that is “at hand,” to the Being of all things and beings that express the Being of the readiness-to-hand (in relation to the Being of our existence. The mirror thus represents, or rather symbolizes, the dual nature of understanding (1) my own Being as that of the Being of existence, which is only possible by dealing with myself as an entity that is inseparably interwoven with ready-to-hand entities, and (2) the Being of the readiness-to-hand of these non-human entities. Both aspects have been represented in various ways and in different cultures and at different times, and I will provide some examples from Chinese and Western Eurasian contexts.

SOFTWARE INTRODUCTION

ZOOM

The conference software is Zoom. Download from <https://zoom.us> and instructions are on English.

1. Download Zoom from <https://zoom.us/download>
2. Registration is free and <https://zoom.us/signup>
3. To join click to our session click on link below or write meeting code and password


10 GOLDEN RULES FOR SURVIVING IN ZOOM COMMUNITY

a) please login 10 mins before your presentation

b) check Zoom (do you have account, do you know how it works, do you know password)

c) check camera

Test your video while in a meeting

1. Start or join a meeting.
2. Next to Start Video/Stop Video on the meeting controls, click the up arrow .



3. Select Video Settings.
Zoom will display your camera's video and [settings](#).
4. If you don't see your camera's video, under Camera, click the dropdown menu and select another camera.

d) check microphone

1. Click your profile picture, then click Settings .

2. Click the Audio  tab.


3. Under Speaker, you can do the following:

- Test your [speaker](#).
- Select the speaker you want to use in the drop-down menu.
- Use the Output Volume slider to increase or decrease the output volume.

4. Under Microphone, you can do the following:

- Test your [microphone](#).
- Select the microphone you want to use in the drop-down menu.
- Use the Input Volume slider to increase or decrease the input volume.

e) you could share screen and choose share screen, not share file

1. Click Share Screen  located in your meeting controls.
2. Select one of these screen share options:

- Basic: Share your entire desktop, specific application windows, [whiteboard](#), or [iPhone/iPad](#) screen.
Note: Users can select multiple desktop programs at once instead of sharing their entire desktop, but all selected programs must be on the same screen to be visible. Only the user employing this feature will need to be on version 5.4.3 or higher while viewers can be connected with older versions. Hold the Shift key on macOS or the Ctrl key on Windows to select more than one application.


- Advanced

- Slides / PowerPoint as Virtual Background: Allows you to utilize a slideshow presentation as your virtual background, providing a more immersive presentation.



- Portion of Screen: Share a portion of your screen represented by a green border. The border can be adjusted as needed during the share by clicking and dragging any side or corner.



- Computer Audio: Only [share your computer's audio](#) (your selected speaker in your [audio settings](#)). Select the down arrow  to the right of Computer Audio option to view audio options and switch between Mono and Stereo (high fidelity) audio options.





- Video: Share locally stored [video content through Zoom's native video player](#).



- Content from 2nd Camera: Share a secondary camera connected to your computer; for example, a document camera or the integrated camera on your laptop.




f) if you have video in your PPT, check does it work:

1. Sign in to the Zoom desktop client.
2. Start or join a Zoom meeting.
3. Click Share Screen  located in your meeting controls.
4. Switch to the Advanced tab, and then select Video .
5. Click Share.
Your system file browser will open for you to select the video file to open.
6. Navigate to and select the video you wish to share, then click Open.
The video will now open within Zoom and be visible to attendees.

g) mute your microphone when you do not have presentation


To enable Mute my microphone when joining a meeting:

1. Sign in to the Zoom desktop client.
2. Click your profile picture, then click Settings.
3. Click Audio .
4. Select the Mute my microphone when joining a meeting check box

h) enable screen sharing


Account

To enable the screen sharing feature for all members of your organization:

1. Sign in to the Zoom web portal as an administrator with the privilege to edit account settings.
2. In the navigation menu, click Account Management then [Account Settings](#).
3. Click the Meeting tab.
4. Under In Meeting (Basic), click the Screen sharing toggle to enable or disable it.
5. If a verification dialog displays, click Enable or Disable to verify the change.
6. (Optional) Adjust [additional screen sharing options](#).
7. (Optional) If you want to make this setting mandatory for all users in your account, click the lock icon , and then click Lock to confirm the setting.

Group

To enable the screen sharing feature for all members of a specific group:

1. Sign in to the Zoom web portal as an administrator with the privilege to edit groups.
2. In the navigation menu, click User Management then [Groups](#).
3. Click the applicable group name from the list.
4. Click the Meeting tab.
5. Under In Meeting (Basic), click the Screen sharing toggle to enable or disable it.
6. If a verification dialog displays, click Enable or Disable to verify the change.
Note: If the option is grayed out, it has been locked at the account level and needs to be changed at that level.
7. (Optional) Adjust [additional screen sharing options](#).
8. (Optional) If you want to make this setting mandatory for all users in the group, click the lock icon  , and then click Lock to confirm the setting.

User

To enable the screen sharing feature for your own use:


1. Sign in to the Zoom web portal.
2. Click [Settings](#).
3. Click the Meeting tab.
4. Under In Meeting (Basic), click the Screen sharing toggle to enable or disable it.
5. If a verification dialog displays, click Enable or Disable to verify the change.
6. In the Enable Screen sharing window, click Enable to verify the change.
7. (Optional) Adjust [additional screen sharing options](#).

i) enable recording

How to enable local recording

Account


To enable or disable local recording for all users in the account:

1. Sign in to the Zoom web portal as an administrator with the ability to edit account settings.
2. In the navigation menu, click Account Management then [Account Settings](#).
3. Click the [Recording](#) tab.
4. Under the Recording section, click the Local Recording toggle to enable or disable it.
5. If a verification dialog appears, click Enable or Disable to verify the change.
6. (Optional) Select the check boxes to enable or disable additional features, then click Save:
 - Save chat messages from the meeting/webinar: Allow hosts to save [in-meeting chat](#) messages in the local recording files.
 - Save closed caption as a VTT file: Allow hosts to save [closed caption](#) files in local recordings.
 - Hosts can give meeting participants permission to record locally: Allow hosts to give permission to record locally as well.
7. (Optional) If you want to make this setting mandatory for all users in your account, click the lock icon , and then click Lock to confirm the setting.

Group

To enable or disable local recording for a group of users:

1. Sign in to the Zoom web portal as an administrator with the privilege to edit user groups.
2. In the navigation menu, click User Management then [Groups](#).
3. Click the applicable group name from the list.
4. Click the Recording tab.
5. Click the Local Recording toggle to enable or disable it.
6. If a verification dialog appears, click Enable or Disable to verify the change.
7. (Optional) Select the check boxes to enable or disable additional features, then click Save:
 - Save chat messages from the meeting/webinar: Allow hosts to save [in-meeting chat](#) messages in the local recording files.
 - Save closed caption as a VTT file: Allow hosts to save [closed caption](#) files in local recordings.

- Hosts can give meeting participants permission to record locally: Allow hosts to give permission to record locally as well.
8. (Optional) If you want to make this setting mandatory for all users in the group, click the lock icon , and then click Lock to confirm the setting.

User

To enable or disable local recording for your own use:

1. Sign in to the Zoom web portal.
2. In the navigation menu, click Settings.
3. Click the Recording tab.
4. Click the Local Recording toggle to enable or disable it.
5. If a verification dialog appears, click Turn On to verify the change.
Note: If the option is grayed out, it has been locked at either the group or account level, and you will need to contact your Zoom administrator.
6. (Optional) Select the check boxes to enable or disable additional features, then click Save:
 - Save chat messages from the meeting/webinar: Allows you to save [in-meeting chat](#) messages in the local recording files.
 - Save closed caption as a VTT file: Allows you to save [closed caption](#) files in local recordings.
 - Hosts can give meeting participants permission to record locally: Allows you to give permission to record locally as well.

j) if you have questions for speaker, please type of chat or wait for Q and A

GUIDANCE FOR CHAIRS (VIRTUAL)¹

Thank you for agreeing to chair a session at the our Conference. Please read the following guidelines ahead of your session:

How the Meeting is Set Up

As you know, our meeting will be on Zoom from Wednesday to Friday. If you have any doubts, please e-mail us and we will make sure you know exactly which link to use. A member of the conference organising committee will be present wherever possible during sessions to help monitor the Zoom, deal with any audience problems should they arise, and troubleshoot any technical difficulties.

Your Responsibilities

Your main responsibilities will be to introduce the session and the speakers, to make sure that talks run to time, and to manage the questions session (more on this below).

What to Do Before the Session Starts

10 minutes before your session is due to begin, please make sure that you are in the Zoom. You will be made a co-host by a member of the organising committee. They will also make the speakers in the panel co-hosts so that they have screen-sharing abilities.

Please welcome the speakers in your panel and ensure that they know how the session will run (i.e. what order they are speaking in, that questions will be taken after all speakers have presented, etc.). Please also check how to pronounce everyone's names- this can really help speakers to feel valued. Remember that the speakers are likely to be nervous so please be welcoming and encouraging!

Prior to the session's start time, ask each of the speakers to share their screens to make sure that there are no technical issues. If there are, a member of the organising committee will be on hand to help either in the Zoom with you or via e-mail! Make sure that your speakers know how much time they have for their talks (15 minutes each) and emphasise to the speakers that they will need to keep to time. It is your responsibility to ensure that they do because anyone running over will impact the running of the rest of the day. It may be useful to keep a clock, stopwatch, or your phone handy to keep track of time. Reiterate to your panelists that questions will be taken at the conclusion of all of the presentations, rather than after each one.

Please remember that the audience for this conference is international, has a range of accessibility needs, and will often be dealing with technical challenges such as small screens and slow or unstable internet connections. Please speak clearly and at a measured pace. If necessary, remind your speakers to do the same. Try to minimise background noise while you are speaking: we recognise that this is not always possible, but please take all available steps such as closing windows and doors.

Introducing the Session

Unless the organising committee have any special messages to deliver first, you will be the first person to speak during the session. Please start promptly at the time advertised.

¹ The guidelines is used from BSHS PG Conference and minimum adapted to our conference.

When the session begins, please welcome the audience by saying the following:

Hello and welcome to the International Virtual Mirror Studies Conference - IVMSC. My name is [your name here] and I will be chairing this session, Panel [number here] on [title here]. This panel is compiled from [number] individual papers and you will be able to ask questions to the panelists at the conclusion of all [number] of the presentations. If you have a question for any of our speakers, please either use the raise hand function during the Q&A session, or type your question into the chat. You can add your questions to the chat at any time during the presentations but if it is not obvious which speaker the question is for then please add a note of that.”

You will then need to introduce the first speaker. Please then give the title of the panelist’s paper and invite them to begin. You should introduce speakers in the order provided in the programme, unless you are dealing with a last-minute change such as a late-arriving speaker. If you need to make a change to the order, please explain this clearly to the audience in advance.

Mute your microphone whenever you are not speaking.

Please do all you can to prevent speakers from over-running. One technique that works really well is to have a brightly coloured piece of paper (such as a post-it note) to hand. Turn your camera off when the presentation begins then, with two minutes remaining, turn your camera on and hold the paper up to the camera. Wait until the speaker acknowledges this, then put the paper back down. If you plan on using this method, please tell all panelists that this is what you will be doing before the start of the session. If the speaker continues past their time limit, please politely interject and ask them to wrap up. This can feel awkward but the smooth running of the conference relies on panelists keeping to time and you will have warned them beforehand so it should not come as a surprise to them. It might be useful to thank speakers for their excellent timekeeping where appropriate!

Dealing with Questions

Once all of the speakers have delivered their papers, we have commentator or discussant (see Guidelines for commentators) and after him/her, ask the audience to show their appreciation to the speakers, and encourage them to submit questions either by raising their virtual hand or by using the chat function. There will likely be a delay whilst audience members do this so ask a question to one or more of the panelists while you wait.

You will need to have the chat open and read out any questions that appear there. Please give the name of the person who has asked the question when reading it out. Please also exercise reasonable judgement and skip any questions that are offensive, irrelevant, based on a fundamental or potentially embarrassing misunderstanding, or that are very similar to questions already raised.

If there is a question that you can’t pronounce or can’t follow, please apologise and deliver it as best you can: people will be forgiving. You can also invite the questioner to clarify. We also ask that you keep an eye on the audience members and ask anyone with a raised hand to turn on their microphone and ask their question. Please take questions in the order that they are raised (i.e. on a first come first served basis) so as to keep things fair for audience members.

If the speaker(s) can't follow a question, ask the questioner to follow up and explain their question in a different way.

If you have more questions than you can cover in the time available, please say something like: “We've got a lot of questions here: unfortunately it looks like we won't be able to get to all of them; I'll do my best to get through as many as possible. I'm sure the speakers would be happy to be contacted for offline or in-chat discussion of anything we can't raise.”

At the End of the Session

Please be aware of the scheduled end time of your session and begin winding down the questions session around 5 minutes before that time. If any panelists scheduled to be in your session have withdrawn from the conference, you may finish early or continue with questions until the end of the session.

Once the questions session has ended, ask the audience to show their thanks again to the speakers by saying something like the following:

“That's all we've got time for. Please join me in thanking all of our speakers for sharing their research, it has been a brilliant panel. I would like to express my gratefulness to our commentator, professor ... Thanks to you as well, our audience, for joining us today.”

Please check the schedule for which session and/or break follows yours and introduce this by saying something along the lines of:

“We will now have a [length] break and then we will be back here for the next session [Panel title] at [Time]. Grab a drink or a snack, stretch your legs, and we'll see you again shortly!”

The audience will likely then leave the Zoom Room and take a break. Please thank your panelists again and then you are done! The call will stay open and one of the organising committee will step in to thank you for the session and to set up the next one.

If you are chairing the last panel of the day, please say the following instead:

“I'll now pass you over to [Member of the organising committee], one of the organising committee, for some quick closing remarks.”

Please then mute yourself and allow the member of the organising committee to begin the closing remarks. You are welcome to thank your panelists via the chat whilst the closing remarks take place.

Your Session Details

You should all be aware of which panel(s) you are chairing. If you are unsure, please see the below timetable:

If you are unable to make your allotted session, or are experiencing technical difficulties on the day, please let me know as soon as possible so that I can arrange for another chair to step in.

Thank You

Thank you again for your help, it is very much appreciated! If you have any further questions, let me know. Please be assured that you will be fully supported on the day and are going to do a fantastic job!

GUIDANCE FOR DISCUSSANTS AND COMMENTATORS (VIRTUAL)²

Thank you for agreeing to chair a session at the our Conference. Please read the following guidelines ahead of your session:

How the Meeting is Set Up

As you know, our meeting will be on Zoom from Wednesday to Friday. If you have any doubts, please e-mail us and we will make sure you know exactly which link to use. A member of the conference organising committee will be present wherever possible during sessions to help monitor the Zoom, deal with any audience problems should they arise, and troubleshoot any technical difficulties.

What to Do Before the Session Starts

10 minutes before your session is due to begin, please make sure that you are in the Zoom. You will be made a co-host by a member of the organising committee. They will also make the speakers in the panel co-hosts so that they have screen-sharing abilities.

Please also check how to pronounce everyone's names- this can really help speakers to feel valued. Remember that the speakers are likely to be nervous so please be welcoming and encouraging!

During the session

Please remember that the audience for this conference is international, has a range of accessibility needs, and will often be dealing with technical challenges such as small screens and slow or unstable internet connections. Please speak clearly and at a measured pace. Begin by introducing yourself and your expertise to the audience. State your role as a discussant/commentator.

Provide a concise summary of the presentation's main points, research question, methodology, and key findings. This helps the audience understand the context.

Highlight the strengths and valuable contributions of the research. Acknowledge innovative methodologies, unique insights, and significant findings. Offer constructive criticism where appropriate. Discuss limitations, potential biases, or areas that might need further clarification or development. Pose questions to the presenter that encourage deeper exploration of their work, methodology, or implications. Offer a broader perspective by connecting the research to existing literature and theoretical frameworks. Highlight overarching themes or trends. Invite the audience to ask questions or share their thoughts on the presentation. Foster a dynamic and interactive discussion. If audience members have questions, provide well-informed responses and encourage further exploration.

Major Considerations:

1. **Objectivity:** Approach the role with objectivity and fairness. Focus on the research content rather than personal opinions.
2. **Constructive Tone:** Maintain a respectful and constructive tone in your comments. Critique should be aimed at improvement, not discouragement.
3. **Time Management:** Be mindful of time constraints. Ensure you have enough time for your comments and questions without overshadowing the presenter's time.

² The part of the guideline is used from BSHS PG Conference and minimum adapted to our conference.

4. **Engagement:** Keep the audience engaged by presenting your comments in an organized and clear manner. Avoid jargon that might be unfamiliar to all attendees.
5. **Preparation:** Thoroughly prepare your comments in advance to ensure thoughtful and relevant insights. Rehearse if necessary to ensure a smooth delivery.
6. **Adaptability:** Be prepared to adapt your comments based on the presenter's responses or unexpected developments during the session.
7. **Feedback Format:** Depending on the conference format, your feedback can be verbal, written in a chat, or a combination of both.

Thank You

Thank you again for your help, it is very much appreciated! If you have any further questions, let me know. Please be assured that you will be fully supported on the day and are going to do a fantastic job!

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. Formerly he was 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.