

Chapter 1 : The Secret Language of Flowers - Flora's Fancy

In this era of digital revolution, Echo is the Voice and Narcissus, the Visual. In an unprecedented struggle for recognition and reciprocation, Voice is leaving no stone unturned to create.

In Italy the people had really started to feel a returning consciousness of their past culture, and a desire to reproduce it. This was the reason that Italy was the birthplace of the Renaissance before it eventually spread to other parts of Europe. Advancements were made in fields such as astronomy, use of vernacular language in writing, the printing press, humanist philosophy, and painting and sculpting techniques, among others. It was during this time that the crusading Europeans came across advanced Middle-Eastern civilizations, thus playing an important role in the revival of classical philosophy. Islamic countries had preserved classical Roman and Greek texts, and these texts were reintroduced in Europe by the returning crusaders. These classical texts influenced contemporary thought during Renaissance, giving rise to a completely new mindset after the Middle Ages. Once more, humans were placed at the centre of events. Besides this humanist mindset, Renaissance art too was greatly influenced by Greek and Roman paintings, sculptures and texts. Classical and Renaissance art complimented each other as both focused on human beauty and nature. The works of the classical authors such as Plato, Aristotle, Cicero and Horace were having a similar effect. While the conservative churchmen fretted over the obviously pagan content of such works, scholars and artists continued to incorporate them into their art. Publius Ovidius Naso was a Roman poet writing during the reign of Augustus. The reasons for his exile remain obscure till date. He died at Tomis in AD 17 or The Metamorphoses in particular seems to have attracted much attention from artists, with the likes of Titian and Bronzino depicting scenes from it in their artworks. However, if one were to choose one story that is central both in Ovidian theory and in Renaissance art, poetry and aesthetics, it would be the story of Pygmalion. He then carves the statue of a woman out of ivory, and it is so beautiful and realistic that he ends up falling in love with it instead. He then asks Venus to bless him with a bride who would be the exact replica of his sculpture. Venus grants his wish, and the statue comes to life. Pygmalion eventually marries the woman whom he sculpted with his own hands. Transformation or metamorphosis, like the one mentioned above, is a common theme between the over myths that comprise the Metamorphoses. In fact, stone is a recurring image in the Metamorphoses. It seems to be an inversion of the myth of Medusa, where living beings were turned into stone instead. The myth encompasses the paradigm of Creation, practice of idolatry and also love. According to Leon Battista Alberti one of the characters in the Metamorphoses can be credited with the honor of being the first painter. The portrait to look at then would be that of Narcissus. Narcissus as the First Painter: He was known for his beauty and in his pride he scorned those who loved him. One day he sees his own reflection in a pool of water and falls in love with it, refusing to leave the edge of the pool and staring into the water until he finally dies. There is a stark contrast between the dark background and the more brightly coloured Narcissus. A loop is created by the way his arms are placed and consequently reflected in the water, symbolizing the loop of unrequited love that he is trapped in. Parallels can be drawn between the fable of Narcissus and Pygmalion. It is obvious that he has been praying to Venus due to the offering that can be seen burning in the background. The unclad statue has come to life, and she is looking out of the painting and not at her sculptor. The satyrs are holding utensils with which they are producing a loud din in hopes of encouraging the bees to settle in the tree. We can see Silenus atop his donkey on the right, and then the figures of Bacchus and Ariadne. Though subtle, the theme of metamorphosis is definitely present in the painting. Bacchus was the Roman god of agriculture, wine and fertility, hence the discovery of honey is significant as the satyrs can use it to make mead or honey wine. At the same time, however, we can see some of the satyrs to the right climbing trees to collect grapes, the source of another fermented drink. Through this simple detail Cosimo seems to be hinting at evolution, which after all is also transformation. Similarly the background features two different details: These contrasting features juxtapose civilization with wild nature, one the future and the other pure potential for the future, again hinting at evolution. He would often be tempted by other women, and take on various disguises to mask his deeds probably from Juno. Despite that in this painting Jupiter does not transform himself

completely. Instead he conceals himself in a dark cloud, through which we can see him embracing Io, although his form is vague. He is not entirely the cloud, but neither does he seem completely tangible. One might be familiar with the story of Danae and Jupiter. Danae was the daughter of King Acrisius and Queen Eurydice. This detail is transformed by Correggio for this portrait. Where there are showers of lust, there might as well be clouds of lust. The cloud here itself symbolizes the sexual vapors that wrap around the figure of Io. He was given the liberty to choose the stories, and the paintings he made covered the myths of Diana and Callisto, Diana and Actaeon, Venus and Adonis, the rape of Europa, Perseus and Andromeda, and Danae receiving the golden shower. There was also an unfinished portrait that centered on the death of Actaeon. The women are in varying states of nudity and even as Diana attempts to cover herself Actaeon can be seen exchanging a glance with another nymph hiding behind a stone column. His hands are raised in shock and the hint of a blush can be seen creeping up his face at the sight in front of him. In the very next moment, however, he is transformed into a stag by the enraged goddess. His hounds are on him, and within minutes he will be torn apart. This partial metamorphosis is tragic because he can only let his hounds know his identity by speaking, which is impossible given the stag head. With his head changed, it does not matter if his body remains the same. This head is turned towards us, as if looking outside of the painting but we can barely see his eye. In this last terrible moment one cannot find his eye to gauge the depth of his emotion. This too displays an Ovidian capacity to transform, for just as Ovid robbed Actaeon of his ability to speak, Titian has robbed Actaeon of his sight, while the story itself changes the hunter into the hunted. Renaissance sculpture too took much inspiration from him. The emerging style of non-finito had its roots in Ovidian and Platonic principles. This verb would identify the work as unfinished. Everything on heaven and earth undergoes transformation at some level, be it an infant, a caterpillar or even a boulder. He talks about bodies changing forms and asks the gods to inspire him, since they are the ones who create and who alter. Accessed 9 November Pygmalion in the Renaissance. Accessed 9 November Jones, Jonathan.

Chapter 2 : Ovid and the Renaissance: Theme of Metamorphosis in Art – Introduction to the Renaissance

A Journal of Verbal/Visual Enquiry Fallax Imago: Ovid's Narcissus and the seduction of mimesis in Roman wall painting.
HÁ©rica Valladares. Pages

Though she looks shyly down, there is something steady and unabashed about her; the fruit is there to be eaten, she does not mean it to rot. Percy Day to suggest the mountainous environment of the Himalayas as well as some scale models for motion shots of the convent. Sometimes in a film its theme or its colour are more important than the plot. The nuns were always in the white habits that he designed from a medley of medieval types. The chief native characters were robed in brilliant colours, particularly the General and his young nephew, in jewels and in rich silks. According to Robert Horton, Powell set the climactic sequence, a murder attempt on the cliffs of the cloister, to a pre-existing musical track, staging it as though it were a piece of visual choreography. When they filmed the scene with the rainfall on the leaves in what was to have been the penultimate scene, Powell was so impressed with it that he decided to designate that the last scene and to scrap the Mother Dorothea closing scene. It was filmed but it is not known whether it was printed. Box office[edit] According to trade papers, the film was a "notable box office attraction" at British cinemas in Audiences gasped at some of the scenes, notably the shot of the vibrant pink flowers which shown on the big screen was a spectacle at the time. It is a film full of wonderful performances and passion just below the surface, which finally, at the end of the film, erupts". In contrast, the critic Ian Christie wrote in the Radio Times in the s that "unusually for a British film from the emotionally frozen forties the melodrama works so well it almost seems as if Powell and Pressburger survived the slings and barbs of contemporary criticism to find their ideal audience in the s". The suggestions continually hover on the brink of hyperbole. The film achieves its extraordinary impact by daring so much against all bounds of decorum, far in excess of realism. The crimson lipstick Sr. Ruth applies turns her into a kind of werewolf, the kittenish wiles of Jean Simmons also convey, in a different mode, a fantasy of female sexual appetite. The crazed and sometimes cruel flapping of Angu Ayah adds yet another flourish to the portrait of female hysteria. In this convent, this house of women, all the women are mad. Clodagh to visitants from the world of chaos and passion she has foresworn in order to touch her, shake her, break her down. Dean, all bare, hairy legs, insolence and roguish eyes, erupts into her convent, the spirit of maleness embodied. The holy father in the grounds issues a mute challenge to her faith. Ruth finally holds up a mirror of the abyss into which Sr. Clodagh too might fall, and indeed only just escapes in more ways than one. While Lovelace had to rape Clarissa to achieve his end, Powell only has to show that Mr. Dean was right and Sr. The ending of Black Narcissus vindicates the world against the cloister, libido against superego, male against female.

Chapter 3 : "Metamorphosis of Narcissus", Salvador Dalí-, | Tate

In this era of digital revolution, Echo is the Voice and Narcissus, the Visual. In an unprecedented struggle for recognition and reciprocation, Voice is leaving no stone unturned to create disruption in domains that were traditionally ruled by Visual.

Get Counseling for Narcissistic Abuse Learn More The Narcissus Myth Posted by Kaleah LaRoche borderline personality disorder , dark hearts , emotional abuse , narcissism , narcissistic abuse , narcissistic personality disorder , narcissus , npd , psychic cords , the narcissus myth by Ernie Vecchio In this tale, told by Roman poet Ovid and remembered for his verses on love, a young girl named Echo falls in love with a vain youth named Narcissus. He was the son of a woman that the river god had encircled with the windings of his streams, thus trapping and seducing her. He pulled away and vainly told her to leave him alone. Narcissus left Echo heartbroken and she spent the rest of her life lonely and pining away for the love she never knew. Only her voice remained. Eventually Narcissus became thirsty and went to drink from a stream. As he saw his reflection, he fell in love with it, not knowing that it was him. The narcissus flower is closely identified with the boy and was said to spring from the ground around the pool where Narcissus died. In the roman version it is suggested that Narcissus is transformed into the flower. He is trapped from the beginning. His life is tolerable but, only if he never learns the truth of his history. This is his curse. In this context, the only love he will ever know is the echo of his own voice. Because of vanity and false pride, even this will fade. Ultimately, having a desire thirst to understand the emotions that surrounds him, he will attempt to connect with the source. It is then that he sees his reflection and falls in love. Little does he know that " it is! Narcissus is the son of a God in the Myth A single attempt to accept kiss what he sees"makes it disappear. Each attempt to touch this illusive image of the self"disappears in the touching. Narcissus is heartbroken and alone"not realizing that it is his own divinity and self-acceptance that he longs for. As life would have it, the desire for connection, understanding, and proximity to the other becomes so great"that the longing kills Narcissus. In the end, Narcissus takes on his true form and potential " a flower. His true beauty occurs with the flowering understanding of his feelings. As a character disorder, the prognosis for change is poor. However, as an element of the culture and human condition knowing the myth offers hope. Everyone has narcissistic traits"what to do? Pursue understanding of your emotions and inner self. You are not cursed to never know yourself. No one has the capacity to see their own reflection"other people are mirrors " choose them wisely. How you treat yourself internally will be mirrored externally. False pride is a disguise for shame. Rejection of others will not heal this hole. Truly treat others as you wish to be treated. Compassion is a practice. If you find others parroting your reflection back to you"this is but an echo. Truth comes from true mirrors. Learn to recognize who they are and hold them sacred. True mirrors will sound different. They will advise and guide without an agenda. Become a good mirror first. If yours is broken"fix it. If not, you will not recognize others who have. Self-acceptance allows access to your divinity. Longing for it makes it possible. Reaching for it causes it to be elusive. In the end, realize that you already have what you seek. You are a reflection of divine character"but it is discovered from a life well-known"not a life denied or rejected. This kind of suffering with oneself is transforming"and allows the true self to appear. She has authored four books on the topic of narcissistic abuse, recovery, and traversing the dark night of the soul. A Clinical Hypnotherapist and Holistic Counselor since , Kaleah brings her compassionate counseling skill and Hypnotherapy to assist in healing and recovery.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Anirban Ghosh The primary objective of Visual Design has been to enhance User Experience by optimizing usability and aesthetics. However, research shows that Visual Design, as a competency in the digital world, is becoming increasingly insignificant. They are being asked to diversify their breadth of talent and acquire newer and more relevant skills. In the story, a series of tragi-comic events lead to Echo falling in love with the handsome Narcissus. Unfortunately, Narcissus rejects her love and falls in love with his own reflection origin of the word Narcissism and wastes away looking at it. Throughout history, the allegorical significance of the story has resonated with inventions and innovations, especially in areas where sound and image co-existed. Digital interfaces ATMs, mobile app-screens, web check-in kiosks at the airport, smartwatches, etc. In each of these cases, Echo has been an afterthought, doing a thankless job of lending her voice and shying away from the limelight. In an unprecedented struggle for recognition and reciprocation, Voice is leaving no stone unturned to create disruption in domains that were traditionally ruled by Visual. Amidst this drama of unrequited love, the practice of Visual Interface Design is facing disruption by Voice. Along with Voice, the other nemesis for Visual is Automation. Disruption through automation Early in my career, one of my projects was to create online payment gateway screens for a large banking and financial services company. Pixel-perfection was achieved manually as we measured the expanse of drop-shadows, gaps between input channels, text heights, and so on using the marquee tool. Thereafter, we would reimagine the grid on a power-point presentation and pass it on to the developers. We had veterans in the team who were known for spotting marginal pixel misalignments just by looking at the screens. Such a skill of creating flawless, pixel-perfect screens was celebrated and respected. As the technology around automation becomes increasingly robust, more and more companies are creating and depending on a library of scalable assets. Applying Machine Learning to standardize graphic design possibilities, these assets can be programmatically put together to create unique screens or duplicate existing ones. Such accurate reshuffling of visual assets is taking away from visual designers the pain, and joy, of manually-achieved pixel-perfect design. Disruption through voice Which areas is voice disrupting, you might ask? Everything that constitutes the mundane “low-impact regularities like making quick choices are being replaced by voice. From booking train tickets to ordering groceries, creating playlists to narrating recipes, to navigating smart aisles within a supermarket, Voice Interface VI is eliminating long lists of options that the user had to visually scroll through before making a final choice. This disruption is impacting design teams in the workplace too. Qualified GUI designers are increasingly losing their seats at the table where user experience is being discussed. That is an alarming situation. This will require having a holistic overview of business, design, culture, and technology. Facebook, Google, Apple, and Microsoft are investing in innovation labs to create seamless AR app experiences, and some are looking at immersive storytelling through VR. Complete with super-accurate facial recognition, eye-tracking mechanisms, and ambient gestures, the user is no longer a passive viewer but an active participant in the digital environment. These emotionally responsive VR films strengthened by A. French avant-garde filmmaker Jean-Luc Godard once mentioned that films should have a beginning, middle, and end, but not necessarily in that order. VR films, with their immersive storytelling techniques, are capitalizing on the essence of this statement and taking it to the next level, allowing multiple entry points into the narrative. Imagine a virtual scenario, where you are in a war-ravaged country. You could choose to be a fleeing refugee, a rebel, or a paramilitary officer employed to hunt down the enemies of the State. Based on who you choose to be and how you react to the situation at hand neurological responses and AI, you can influence the fate of your own characters and that of others around you. You could either plan an escape route, fight the perpetrators, or blow up hideouts of the rebels. Just imagine the level of engagement and empathy that a virtual environment such as this can create. This is the next big leap in the history of storytelling, and

visual storytellers have a significant role to play. The same immersive techniques are being applied to retail, travel, and financial services: Try out a virtual dress and take a selfie, and share it instantly with friends to get their feedback. Put on the VR glasses from the comfort of your home and go through the bylanes of your upcoming destination, explore cafes, and bookmark them. Wealth management is now made easy with smart assistant avatars who help you navigate through a bunch of investment options using informative animations. This is the world where Visual will continue to have an edge, where visual designers can contribute to create entire ecosystems and conjure formidable landscapes. However, in the process, they will need to drop their titles as visual designers and take up more challenging, multi-disciplinary roles such as visual architects and choreographers. Visual designers need to look beyond the captivating screens that they create and be aware of Echo ‐ voice technology and automation lurking around, disrupting businesses and redefining user experience. The views and opinions expressed in this article are those of the author and do not necessarily reflect the views of YourStory.

Chapter 5 : Saint Narcissus of the Flies Bronze Sculpture by Salvador Dali

Its deeper meaning: Narcissus is the product of a seduction of a woman engulfed by her emotions. He is trapped from the beginning. His life is tolerable but, only if he never learns the truth of his history.

The Narcissus Myth by Ernie Vecchio In this tale, told by Roman poet Ovid and remembered for his verses on love, a young girl named Echo falls in love with a vain youth named Narcissus. He was the son of a woman that the river god had encircled with the windings of his streams, thus trapping and seducing her. Narcissus "will live to a ripe old age, as long as he never knows himself. When Narcissus finally heard her footsteps he shouted "Who goes there? He pulled away and vainly told her to leave him alone. Narcissus left Echo heartbroken and she spent the rest of her life lonely and pining away for the love she never knew. Only her voice remained. Eventually Narcissus became thirsty and went to drink from a stream. As he saw his reflection, he fell in love with it, not knowing that it was him. As he bent down to kiss it, it seemed to "run away" and he was heartbroken. The narcissus flower is closely identified with the boy and was said to spring from the ground around the pool where Narcissus died. In the roman version it is suggested that Narcissus is transformed into the flower. Narcissus is the product of a seduction and a woman engulfed by her emotions. He is trapped from the beginning. His life is tolerable but, only if he never learns the truth of his history. This is his curse. In this context, the only love he will ever know is the echo of his own voice. Because of vanity and false pride, even this will fade. Ultimately, having a desire thirst to understand the emotions that surrounds him, he will attempt to connect with the source. It is then that he sees his reflection and falls in love. Little does he know that "it is! Narcissus is the son of a God in the Myth A single attempt to accept kiss what he sees" makes it disappear. Each attempt to touch this illusive image of the self" disappears in the touching. Narcissus is heartbroken and alone" not realizing that it is his own divinity and self-acceptance that he longs for. As life would have it, the desire for connection, understanding, and proximity to the other becomes so great" that the longing kills Narcissus. In the end, Narcissus takes on his true form and potential " a flower. His true beauty occurs with the flowering understanding of his feelings. As a character disorder, the prognosis for change is poor. However, as an element of the culture and human condition knowing the myth offers hope. Everyone has narcissistic traits" what to do? Pursue understanding of your emotions and inner self. You are not cursed to never know yourself. No one has the capacity to see their own reflection" other people are mirrors " - choose them wisely. How you treat yourself internally will be mirrored externally. False pride is a disguise for shame. Rejection of others will not heal this hole. Truly treat others as you wish to be treated. Compassion is a practice. If you find others parroting your reflection back to you" this is but an echo. Truth comes from true mirrors. Learn to recognize who they are and hold them sacred. True mirrors will sound different. They will advise and guide without an agenda. Become a good mirror first. If yours is broken" fix it. If not, you will not recognize others who have. Self-acceptance allows access to your divinity. Longing for it makes it possible. Reaching for it causes it to be elusive. In the end, realize that you already have what you seek. You are a reflection of divine character" but it is discovered from a life well-known" not a life denied or rejected. This kind of suffering with oneself is transforming" and allows the true self to appear.

Chapter 6 : Black Narcissus - Wikipedia

This article documents the unusual case of a literary graffito quoting Ovid's Heroides 4. The graffito was inscribed on a myth painting in Pompeii, preserving a historical individual's reaction to.

A Psychological Door to the Otherness of Self. The first traces of the object used as mirror were made from the obsidian, [1] which were found in Anatolia. The taste of personal appearance and representation has developed, what was in particular advantage to the feminine part of the society. The mirror quickly became a utility of the first necessity as a means of personal assurance of oneself. His story was propagated in various literary sources going back as far as the Greek mythology. The baby from the beginning was of extreme beauty. When Narcissus was sixteen, the nymph Echo falls in love with him. Narcissus rejected her love. Heartbroken nymph suffers an enormous pain and she slowly disappears to the point that finally only her voice stays alive. The goddess Nemesis [11] touched by her tragedy decided to punish Narcissus making him falling in love with his own reflection in the pool. Enable to fulfill his desires Narcissus finally dies. It is sad but deeply meaningful myth. Based on this story the meaning of the word Narcissism entered to the Western history as an overstated admiration of self, leading to the egocentric behavior of an individual. Writers, [12] poets, sculptors, and painters nourished their creativities on Narcissus tragedy. The various interpretations of this original story are not always exact. The painterly interpretations of this myth including the Acadian surroundings were the most successfully depicted by Nicolas Poussin see fig. They are typically literary interpretations of this tale. In order to emphasize this, Caravaggio put on Narcissus a dress from his own epoch and not the mythological one. Caravaggio was not the only one who found out that there is much more in this story than just a fascinating myth. The tale is interesting because it is touching the psychological aspects related to the human perception of reflected reality. The presence of the flat mirror in the middle of the painting with almost perfectly depicted faces of the Queen and the King complete the three-dimensionality of the space visible through the Royal eyes. These issues have been explored a lot in the art of self-portraiture. The self-portraiture art in its essence is nothing more than a psychological reflection of not always objective image of the artist and his personality. Furthermore, any kind of portraiture is nothing else than reflection of the Narcissist idealistic perception of the portrayed self. It is interesting to see how the artists perceive their own reflection in the mirror and transform it on the canvas. In just few examples it is possible to review how various artists deal with it. In the same spirit of Freudian psychic territory is the self-portrait of Francis Bacon [19] see fig. The grid over his face refers to the way his projected reflection is framed by the social perception of the artistic creative sensibility. The question of the reflection projected by the other unreachable materiality of the mirror infinite space was probably aborted in the most interesting way by the Surrealism movement. The Surrealistic art tried to mirror the unconsciousness of the dreamed fantasies intellectuality. For Surrealists the psychoanalytic perception of the reflected reality was filtered through their visionary mind inspiring the efforts to apprehend and capture its essence in their artworks. Here the traditional myth faces the intellectual contemporary reflections: His dreamed hallucinations mirror its-own inner creative complexity. Delvaux through his visual linguistics shows the mirror as an object able to transfer the mental state of anyone to the other realities. The personages dream about different realities through the surface of the mirror. In each of his paintings Magritte poses questions but he does not offer any answers. It is the viewer who reads the hidden messages accordingly to its mental ability. Magritte created in this piece an interior dialogue with the exterior world through the instrument of the vision. This time the artist refers to the allegoric mirror and his abilities to look at the outside world through his own psychological perspective depicting the interior space of the eye. The mirror protective reflection of the female body suggests that we all carry within ourselves a certain amount of a psychological luggage of the Narcissist tendencies. Magritte by using the philosophical imagery provokes a dialog of an intellectual exchange by exposing publicly the fragmented unity of his visualized thoughts. The summary of his hybrid compositions collected from the logical visual contradictions engages the viewer to reflect on the surrounding realities of his own. Magritte in his works is playing with the irrationalities of the reflected space by implying different order accordingly to his own-mirrored perception of

his physical existence. The apparition of photography changed significantly the problem of inconstancy of he produced mirrored reflection. From now on any reflection of mirrored space can be documented and looked at it at any time. The picture can be printed and carried as a very personal reflection of intimate moments. It captures the invisible history of that piece and its sublime ambiance of the physical presence of the previous visitors in that room. This picture has the content for psychoanalytic studies of the interior space reflected through the mirror in the room. The two divided parts of the chamber by the mirror are connected by the chimney and the reflected other part of the room suggests the presence of a couple, which after exchange of the energy of their libidos left the room going each of them in different directions. Atget through his image tells the story remaining hidden behind his camera visible on the left side of the mirror reflection. The fact that he decided to show himself in the picture and not to take another shot from different angle in order to avoid of being visible proves to some point his personal Narcissist touch in it. The human mannequins in the window, with the reflected in the glass city architecture, suggest an allegorical automatism of the Modern life, which is taken over by the fever of the commodities consumption. Atget exposes in his pictures his own admiration or even love of the objects them-selves. He is exploring the psychological otherness of the reflected spaces. From his pictures he projects a poetic psychology of the photographed area. He perceives the reflected spaces through the Freudian psycho analytics without probably knowing it. Mirror and photography share common similarities. Both of them reflect the reality of the spaces and objects. However, they do it with significant differences. The reflections in the mirror are never permanent exposed on constant changes, in contrary the photographic image frames the moments of the reflected subject preserving a visual proof of its one time existence. The mirror aspect of fluid permanence was explored often by the cinematographic productions. The fact that the movie camera reflects and registers in the same time the presence and the past, which could be reviewed indefinitely as a simulated truth captured on the celluloid pages, opened another possibilities to the artistic creativities. Especially when talking about the Avant-Gardism in cinema during the Surrealist period of thirties and forties. At the beginning of nineteen thirty-two individuals were competing between each other permanent leaders of the Surrealist cinema: His mind is overtaken by his desires transferring him from the rational to the irrational world of his imagination. He draws a portrait of a woman with simple lines and when he finished to draw the lips he realized that they look as if they are alive. Scared by his own irrationality, he tries to erase the leaps with his hand. The beauty of the lips provokes the artist to kiss them and putting his tongue inside of his own hand. This extremely erotic scene is beautifully elaborated interpretation of Narcissus myth. Cocteau transferred in this scene the genius of his poetic imagery. He as well refers to his own Narcissism. The scene reflects his mirrored passionate interiority. He sat on the chair and falls asleep. When he awakes he realizes that he is in the company of a sculpture without lips. Instantly the sculpture started to speak saying to him: It is a symbolic representation of the fear to be radicalized and wrongly perceived by our gestures posed in the public. The next scene of the movie begins with the artist awoken in the empty room without windows where instead of doors there is a big mirror. Artist started to look nervously for the way to escape from this strange place. The only apparent way of getting out is the mirror. He touches the mirror and realized that its surface is liquid. He puts his hands inside the mirror in order to assure his next move. Finally he decides to jump in. On the other side of the mirror is an empty space. He swims through in the air as if in the water arriving to the corridor with many doors. Cocteau in the scene with the mirror refers to the way the mystery of the mirror is perceived by humans as yet another space to explore. Cocteau visualized the complexity of the artistic creativity with the various rooms in the corridor where the artist is looking at each of them through the keyhole in the doors. The Surrealistic poetry of his visions leads the viewer through the rest of his Avant-Garde epopee. The movie finishes as it started, with the brick chimney but this time the chimney falls down in ruins. Everything has to die and give a chance to a new beginning. It concerns the artists too. Cocteau tried in his movie to show allegorically the mental specifics of creative process. Cocteau in his movie explores the theme of the mirror through the labyrinth of his own interior fantasies. Through the reviewed few samples of various artistic creativities inspired by the void irrational space of the mirror, it is possible to see how important place in the human life this commodity object always has been. However, it is important to remember that it is just an illusion. It is appropriate to conclude with the translation of the phrase written by

Seneque: In Italy glass mirrors coated with the gold flakes were crafted in the first century AC. From 11th century clear glass mirrors were crafted in Moorish Spain. In early Renaissance in Europe glass mirrors coated with tin-mercury amalgam were produced. He introduced to the psychology the concept of Narcissism.

Chapter 7 : Black Narcissus Blu-ray - Deborah Kerr

OR the poet may simply be offering us fourteen manners in which the narcissist hero approaches verges of temptation and seduction and encounters with the strange new world of now so different from the world and time of Narcissus' origin and time.

The general claim is that selfies are narcissistic and that, like Narcissus peering in the pool, we too, are seduced by our own images. The critique is at times virulent; Tomas Chamarro-Premuzic, for example, writes: Social media and other digital technologies become co-conspirators in this rampant pathology: The fear of the selfie must be placed within a wider distrust of the image. Indeed, the concept of narcissism has many definitions. American Life in an Age of Diminishing Expectations Keith Campbell in their book The Narcissism Epidemic: Living in the Age of Entitlement Yet images representing the self are not all narcissistic, nor are they narcissistic in the same way. More specifically, I will argue that the myth of Narcissus is a particularly poor comparison to the selfie practice, and I will consequently propose two theoretical alternatives: These alternatives will then be tested on a case study of spoof selfies. This article will not preclude all narcissistic tendencies to the selfie, but it will show that the narcissism in question must be qualified and defined. The questions which concern us here relate to those explored in W. The Lives and Loves of Images In order to explain the question in the title of his book, Mitchell asserts that: The point, however, is not to install a personification of the work of art as the master term but to put our relation to the work into question, to make the relationality of image and beholder the field of investigation. The idea is to make pictures less scrutable, less transparent; also to turn analysis of pictures toward questions of process, affect, and to put in question the spectator position. The proposed concepts better describe this relationship between viewer and selfie than the more commonly proposed concept of Ovidian narcissism. Many scholars have noted how selfies force us to rethink photography and the visual in general. Selfies are as imagined or fictitious as they are a testimony to the past. They also are performative and present a potential future: The selfie is posted to social networks as quickly as possible and this rapid diffusion influences the production of the image. The selfie is not supposed to last, and Tisseron invokes applications like Snapchat which limit viewing times. For Serge Tisseron, selfies aim to reconcile representation and presence just as the relic did during the Roman Age. The selfie and the relic solve the question of the image in the same way. In this sense, selfies reactivate a long-standing desire to have images that function both as representations and as presences. Unfortunately, Tisseron does not tie these thought-provoking conclusions to visual strategies deployed within the images themselves. How do selfies communicate presence? This article hopes to address such questions about how selfies provoke the effects described by Tisseron. It will show how the selfie space, the selfie as image, influences the viewer. These images captivate our attention, attract our gaze and give us an illusion of having a special bond with the person represented. These effects must be explained. To begin, I will focus on the concept of narcissism as understood through the myth of Narcissus. The third section of the work tells the story of Echo and Narcissus. One of them casts a spell on him: He admires the body he sees and falls in love: Here, Narcissus, Worn from the heat of hunting, came to rest Finding the place delightful, and the spring Refreshing for the thirsty. As he tried To quench his thirst, inside him, deep within him, Another thirst was growing, for he saw An image in the pool, and fell in love With that unbodied hope, and found a substance In what was only shadow. He looks in wonder, Charmed by himself, spell-bound, and no more moving Than any marble statue. Lying prone He sees his eyes, twin stars, and locks as comely As those of Bacchus or the god Apollo, Smooth cheeks, and ivory neck, and the bright beauty Of countenance, and a flush of color rising In the fair whiteness. Everything attracts him That makes him so attractive. Foolish boy, He wants himself; the loved becomes the lover, The seeker sought, the kindler burns. How often He tries to kiss the image in the water, Dips in his arms to embrace the boy he sees there, And finds the boy, himself, elusive always, Not knowing what he sees, not burning for it, The same delusion mocking his eyes and teasing. He does not understand that he sees himself in the water. It is despairing, for every time he approaches the image to touch it, it disappears. There are different variations of the ending to this myth. Some say that Narcissus committed

suicide. Narcissus does not understand that his reflection is an image; he is confused by the mediation. A selfie produces an ostentatious, intentional, and visible gesture. It is never an accidental image. The selfie taker orchestrates the image capture. The photographer is not duped or deceived by the representational process. The case study will show that the narcissism at play is more about a theory of the environment. The selfie and its narcissism can only be understood through their fundamental relationality. Interface and Attraction I propose two theoretical alternatives to a narcissistic understanding of selfies based on the Ovidian myth: These two concepts serve to describe a spatial organization between spectator and image and to question not the content of the selfie, but the way it operates as image. The key to the myth of Narcissus is that he does not understand that the image he sees is a reflection. He falls in love with his image thinking that the reflection is in fact someone else. Narcissus does not understand the relation between his body and the reflective water, and he is deceived by this mirroring. Thus, beyond a love for his image, there is a total lack of understanding of the mediations at play and of the space in which they operate. This space is that of the interface, where two separate entities come into relation with one another. Narcissus misreads the dynamics of this space, not realizing that what he sees is a double of himself. The selfie, on the contrary, problematizes this space of the interface between the subject and the reflective device. It shows this space ostensibly with each new photographic capture. To take a selfie is a conscious act, a voluntary gesture of the photographer, a staged performance of and within the interface space. Selfie takers know very well that they are producing an image. The selfie represents, visualizes, this interface between the photographer and the camera “in particular with the inclusion of the arm that passes through this space. The interface as a theoretical concept, however, raises fundamental questions of relationality and communication. I therefore argue that the space between the camera and the photographer must be understood as an interface and that the selfie stages this space. Scholars define the concept of interface in many ways, but the common thread is the importance of relations. For Alexander Galloway the interface is above all a mediation space: These levels, these many interfaces, are the subject of analysis not so much to explain what they are, but to show that the social field itself constitutes a grand interface, an interface between subject and world, between surface and source, and between critic and the objects of criticism. Hence the interface is above all an allegorical device that will help us gain some perspective on culture in the age of information. The interface is then the realization of a contradiction. It is the field of operation of mediation. Fiction Film and its Spectator In this book, which analyzes how the cinema designates, situates and sends its viewer on a certain trajectory, 19 the interface is used to describe the mediation space that opens up between the viewer and the screen: By virtue of this fact, facing two realities whose interconnection is not quite obvious “signifieds on the one hand, and behaviors on the other “our analysis must insist on the existence of a space expressly destined to be a space of mediation. It proposes a double confrontation where one alone has proven insufficient. The concept of interface raises a whole new series of questions about the selfie. Researchers interested in selfies generally tend to focus on its diffusion. Agathe Lichtensztejn, in her book *Le Selfie: The relationality of the interface* makes it possible to describe the communicative and social aspects of the selfie, even before its diffusion through online publication and sharing. The popularity of these self-portraits often prevents a more thorough interrogation of the practice itself and directs selfie research to the dissemination of the photographs. What interests us in the selfie within the scope of this special issue on seduction is not the rapid diffusion of the selfie thanks to image-sharing platforms like Facebook, Instagram, or Snapchat. Indeed, this diffusion of images does not just apply to selfies. Instead, this article will instead focus on what makes us stop and look at any one of these images in particular. The concept of interface allows a useful theoretical bridge, from the mobile phone and the relational space created by the selfie gesture, and the influence of the photographer on the relational space with the viewer, in addition to post-production sharing of the image. The second concept I propose describes the visual effects caused by the relationality of the selfie. If we return to the myth of Narcissus once more, Narcissus loves his image so much that he is not aware of the processes of mediation, capture and transmission. He sees only the content of the image himself without realizing that the image is an image. He is completely absorbed by the subject of the image and does not perceive its status as image. If the concept of attraction is now one of the most productive in film studies, the fear is that its use has become too widespread.

It is therefore important to take the time to explain how the concept was first defined by Gunning and Gaudreault in order to show how it applies to the study of the selfie. For Gaudreault and Gunning, the concept of attraction applies essentially to early cinema. Tom Gunning describes this cinema as fundamentally exhibitionist; it builds a different relationship with the viewer by using, for example, the look to camera: This action, which is later perceived as spoiling the realistic illusion of the cinema, is here undertaken with brio, establishing contact with the audience. From comedians smirking at the camera, to the constant bowing and gesturing of the conjurers in magic films, this is a cinema that displays its visibility, willing to break a self-enclosed fictional world for a chance to solicit the attention of the spectator. Rather, it challenges the viewer directly because it attracts their attention.

Chapter 8 : Mirror: A Psychological Door to the Otherness of Self. | Andre Pijet

"Fallax Imago: Narcissus and the Seduction of Mimesis" February , Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

Petersburg, Florida, 5 Marchâ€”24 May , no. Permanent Revelation, Worthing , p. The Book of Great Masters, Tokyo , fig. El enigma sin fin, Barcelona , p. Los grandes surrealistas, Madrid , p. The Metamorphosis of Narcissus, Cambridge , p. Lo crudo y lo podrido, Madrid , p. Metamorphosis, Madrid , pp. Freud wrote to the Austrian-born writer Stefan Zweig â€” the following day: This young Spaniard, with his ingenuous fanatical eyes and his undeniable technical mastery, has suggested to me a different appreciation. In fact, it would be very interesting to explore analytically the creation of such a painting. Its subject is based directly on the Greek myth of Narcissus, a beautiful boy who was highly sought after by would-be suitors, but too proud to offer his love in return. Nemesis complied, and one day, when Narcissus bent down to drink from a clear pool of water, he caught a glimpse of his own reflection and was completely overcome with love. He tried in vain to embrace his reflection, and when his love could not be reciprocated, he fell into such despair that he beat his breast until he died. In his place bloomed a lovely white flower with a yellow centre: However, Metamorphosis of Narcissus differs from many of his other double-image paintings in that, rather than seeing multiple images hidden within one ambiguous figure â€” a reclining woman who is also a horse and a lion as well, for example â€” the subject itself is doubled. A crouching Narcissus sits on the left side of the painting, resting his head on his knee as he peers into the lake at his reflection, while on the right hand side of the painting the form of his body becomes an ossified hand, the fingertips of which grasp an egg â€” the bulb from which the narcissus flower blooms. His rationale for this has not been widely discussed, though it evinces his sophisticated awareness of optical phenomena. In he wrote: The metamorphosis of the myth takes place at that precise moment, for the image of Narcissus is suddenly transformed into the image of a hand which rises out of his own reflection â€” Beside it can be seen the limestone sculpture of the hand â€” the fossil hand of the water holding the blown flower. The effect is due to the perceptual need for constant movement â€” tiny saccades, or subtle jerky movements â€” that perpetually refocus the eye and change what the viewer sees. The optic nerve is designed to ignore images that are static on the retina. The central focus of the eye is least affected, which is why peripheral objects disappear first, but in theory, if the subject of concentration becomes a sufficiently stable retinal image, it, too, will begin to disappear from sight. Narcissus vanishes, leaving behind the stony hand and blooming flower. Under the split in the retreating black cloud the invisible scale of spring is oscillating in the fresh April sky. On the highest mountain, the god of the snow, his dazzling head bent over the dizzy space of reflections, starts melting with desire in the vertical cataracts of the thaw annihilating himself loudly among the excremental cries of minerals, or between [sic] the silences of mosses towards the distant mirror of the lake in which, the veils of winter having disappeared, he has newly discovered.

Chapter 9 : Black Narcissus () - Rotten Tomatoes

Artwork page for 'Metamorphosis of Narcissus', Salvador Dalí-, According to Greek mythology, Narcissus fell in love with his own reflection in a pool. Unable to embrace the watery image, he pined away, and the gods immortalised him as a flower.

Says Prince Korasoff to Julien Sorel, the protagonist, with respect to his beloved girl: During the two or three little outbursts of passion she has allowed herself in your favor, she has, by a great effort of imagination, seen in you the hero of her dreams, and not yourself as you really are. Page , Penguin Edition, trans. Author and poet Rainer Maria Rilke visits the character and symbolism of Narcissus in several of his poems. Seamus Heaney references Narcissus in his poem "Personal Helicon" [11] from his first collection "Death of a Naturalist": Throughout the novel, she allows the arrogant, pompous pressures of high-class society to overrule the unconditional love that she should have for her brother. At the end of the poem stands a jonquil, a variety of daffodil, Narcissus Jonquilla, which like Narcissus looks sadly down into the water. Herman Melville references the myth of Narcissus in his novel Moby-Dick , in which Ishmael explains the myth as "the key to it all," referring to the greater theme of finding the essence of Truth through the physical world. An incident involving the ship, and the difficult decisions made by the crew, explore themes involving self-interest vs. Narcisse Valentin Narcisse is introduced as a condescending intellectual. Scottish-Canadian animator Norman McLaren finished his career with a short film named Narcissus , re-telling the Greek legend through ballet. Narcissus appears in the Disney adaptation of Hercules. In the film, he is portrayed as an Olympian god with purple skin. Pink Narcissus is an artistic film by James Bidgood about the fantasies of a hustler. In the film Seeing Heaven, Narcissus is depicted in a painting - the character of the film also replicates the myth of Narcissus gazing at his own reflection. The film delves deeply into the main character Paul and the theme is loosely based on the myth of Narcissus, as all who look at Paul are transfixed by his beauty - just as all those who gazed upon Narcissus were transfixed with his beauty. The Neon Demon , a psychological horror film by Nicolas Winding Refn , is loosely based on the story of Narcissus. Progressive metal band Threshold referenced the myth with an minute epic titled "Narcissus", the closing track on their album Hypothetical. Greek metal band Septic Flesh recorded a song about Narcissus called "Narcissus" on their album Communion. The cerebral rock band "Glass Wave" retells the Narcissus story from the perspective of the nymph Echo in their song "Echo," from their self-titled album "Glass Wave" The Canadian band Hedley has written a song about Narcissus called " Narcissist ". In , Swedish electronic artist pacific! This work comprised one movement of the larger Janus Cycle, for mixed instrumentation. She composed Narcissus for flute and digital delay. Tear ", featuring V Kim Taehyung with references to the myth in both lyrics and visual aspects of the video. Narcissus has been a subject for many painters including: