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THE MIRROR MOTIF IN MARGARET ATWOOD'S *CAT'S EYE*

Abstract

This paper will try to show how the mirror motif is symbolically presented through the images of eyes and water (as symbols of reflection) in the life of the novel's heroine – Elaine Risley. The mirror motif reveals the psychological state of Elaine's mind, initiates changes in her perspective and indicates that reality is only a reflection of what she is able to see at a given moment. The aim of this paper is to reconstruct the stages of painting as a creative act by establishing the internal and external factors that led our controversial painter and narrator to engage in the process of creation, as well as to indicate the significance of creative expression in resolving her complex relationship with Cordelia, the girl who marked her childhood. By identifying the elements of fiction and reality of the main character and indicating their interaction and interconnectedness, we will try to explore the symbolism of Elaine's creative process and determine the extent to which fictional elements have contributed to both her art and perception of reality. Both ontological and psychological theories will be used as a framework for exploring the relation between Elaine's possible liberation from fantasy, which is an indispensable resource for her fictional world, and the potential for identifying the real causes of her traumas and subtle misogyny.

Key words: fiction, reality, creativity, reflection

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1. Introduction

In *Cat's Eye*, Atwood's eighth novel, published in 1991, the middle-aged painter Elaine Risley returns to the city of Toronto because of her retrospective art exhibition, after several years of avoiding going back to the place in which she spent her childhood. After spending a long time studying visual arts and working in the area, Elaine becomes a celebrated painter of controversial art, which attracts the attention of feminists and critics alike. The novel explores the life of Elaine from her childhood to a turning point in her life, when she begins to reflect on her past and also analyze her own artistic work. The decisive moment occurs during the retrospective exhibition, in which she reflects on time and examines her artistic formation. Elaine's visual art is a means through which she tries to understand her own self and her world. Through the descriptions of Elaine's paintings, we can see that the protagonist represents the personal and social tensions she experiences.

Elaine's art is as complex as her own subjectivity. It transgresses the conventional modes of representation of the subject. Reflective surfaces such as mirrors, eyes and water represent the shift of the view of subjectivity in the arts from the Greek philosophers' proposition of an unobtrusive author to a more contemporary view, in which artists are aware of their own perception. Supported by the ideas of Lubomír Doležel, the focus of this paper is on identifying real and fictional elements in the protagonist's perception of reality by analyzing the unconventional mirror reflections that dismantle the view of art as a restricted mirror that used to frame the self as a complete subject.

References to reflective surfaces and to vision, such as a variety of mirrors, marbles, glasses, and eyes, are related to the protagonist's creative process. These surfaces have a strong effect on Elaine's artistic creation. Even before she i her career, reflective surfaces attract Elaine, especially the cat's eye marble. In her childhood, Elaine is fascinated by this type of marble and sees it as a talisman with the power to protect her. Her interest in the marble and other reflective surfaces increases when she studies Fine Arts at College. The painter concentrates her studies on "paintings in which there are pearls, crystals, mirrors, shiny details of brass" (Atwood 1988: 335).¹ Later on in the narrative, Elaine paints the cat's eye marble, the pier

¹ All the quotes in the paper are taken from this edition.

glass and other reflective objects in her works. The protagonist portrays a sphere of bluish glass in her painting *Life Drawing* (400), a round object "made of purple stained glasses" in *Three Muses* (445), and a female figure carrying a marble in *Unified Field Theory* (447).

2. Traditional artistic representation

It should be pointed out that Atwood's use of mirrors in the protagonist's artistic process serves as a critique of conventional views of artistic representation. The way visual metaphors are used in traditional artistic representation differs from the way they are presented in contemporary works of fiction. Art is used to be a mirror that faithfully represents the artists' subjectivity and their perception of reality. Some Greek philosophers investigate and explain the process of literary and artistic production referring to a mirror metaphor. The importance of optics in Greek culture is emphasized through Aristotle's theory of mimesis. In *On the Arts of Poetry*, Aristotle defines all types of what he considers artistic representations (poetry, drama and painting) as modes of imitation that differ only in their means, in the objects or in the manner of their imitations (Aristotle 1920: 23). For this critic, literary and artistic representation is described as an imitation of the world or as a mirror, a reflection of nature. He points out that the poet is not fulfilling his role of an imitator when saying this *in propria persona* (Aristotle 1920: 83). He argues that artists should be impersonal and not show themselves in their works. On the contrary, they will dismantle the illusion of art as a mimetic device.

Since the negative power of vision is depicted in Greek myths, such as those of Narcissus, Orpheus and Medusa, many Greek philosophers regard literary and artistic representations as imperfect when associating art with mirror images and other visual metaphors. Unlike Aristotle, Plato and Socrates do not value the supposedly mirroring properties of representation due to the illusion they create. In *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, M. H. Abrams points out that Plato's concept of literary and artistic representations in *Republic* is based on the view that literature and art are as deceiving as the images formed in reflectors such as mirrors and water (Abrams 1971: 30). Abrams insists on the fact that literary and artistic representations are seen as twice distorted from the ideal world, just like reflections in a mirror (Abrams 1971: 34). Similarly

to Plato, Socrates suggests that the “poet is an imitator, and therefore, like all other imitators, he is thrice removed from the King and from the truth” (quoted in Abrams 1971: 8). In this traditional view, the artist’s role is not considered to be significant either.

The notion of art as a mirror that helps the artist in his attempt to copy nature predominates in aesthetics, literature and art long after this period. In general, most aesthetic theories developed from the fifteenth to the seventeenth century revisit Plato, Aristotle and Socrates to formulate a view of art in which mimesis becomes a key word. Critics became aware of the presence of the artist’s subjectivity in art, but impersonality continued to be present in the notions of representation that constitutes an effective imitation of nature. Mimesis was for a long time valued in literary works and visual arts because, by means of artistic realism, artists could both please and teach the audience. In *The Self-conscious Novel: Artifice in Fiction from Joyce to Pynchon*, Brian Stonehill points out that art is better if the illusion of life supported by mimesis and emphasized by the mirror metaphor is more convincing (Stonehill 1988: 11).

The different theories and concepts of representation in the traditional notions of art either undervalued or emphasized mimesis and illusion as the purposes of art. The focus was merely on an accurate and objective copy of reality. The artist’s subjectivity or personal perception of the work of art was mostly ignored. Romantic aesthetic theories started to regard the artist’s mind as an active reflector of the external world. Nineteenth-century mirror metaphors in relation to representation explain how artists project their own selves into their works and often highlight artistic creativity and individuality. The reflector is, according to Abrams, reversed, reflecting a state of mind instead of an external nature (Abrams 1971: 50).

In *Heterocosmica: Fiction and Possible Worlds*, Lubomír Doležel argues against the main postulate of mimesis, according to which fictional entities are derived from reality: as such, they are imitations or representations of real entities (Doležel 2008: 18). According to him, even though fiction and reality are intermingled, there should be a clear distinction between the real and the fictional since a fictional universe cannot function as the real world. Doležel’s theory of fictional semantics indicates the limitations of the most famous theories of fiction based on the assumption that there is “only one legitimate universe of discourse (referential domain): the real world” (Doležel 2008: 14). If we transformed fictional characters, places and stories into real people, places and real-life events, we would

reduce heterogeneous fictional worlds to the model of a single world based exclusively on human experience.

Doležel's theory is a fertile ground for interpreting the works of Margaret Atwood. The fictional worlds presented in literary works (for instance, the fictional worlds of all Atwood's works) have their own subcategory (the fictional worlds of Atwood's heroines). Since all these worlds are possible worlds in a fictional universe, each of them can be the centre according to which we compare and contrast the others. The main female characters in Atwood's works live in their own fictional worlds, so their perception of reality is quite disturbed by their internal turmoil. The heroines are prone to fantasies, reveries, hypnosis, automatic writing and other ways of leaving the world that is considered to be real. The reality of our heroines is also influenced by fiction and vice versa. In this paper, we will focus on Atwood's use of visual metaphors present in her protagonist's works of art as a means by which the relation between fiction and reality is established. Visual metaphors such as convex, fragmented, and distorting mirror surfaces and distinctive eyes serve as an indicator that art, as a work of fiction, is a reflection of our heroine's distorted perception of reality.

3. Mirrors

In *Negotiating with the Dead: A Writer on Writing*, Atwood discusses the artist's multiple selves. She claims that artists are "double" because they possess the secret identities (Atwood 2003: 32). As a consequence, writers and artists carry not only a "Jekyll hand" and a "Hyde hand" – a reference to the double identity of the protagonist of the famous novel *Dr. Jekyll and Mr. Hyde* – but also a slippery, fragmented, multiple self. To compare how literature and art represent the artist's self through mirror imagery, Atwood refers to Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass*, in which Alice "goes *through* the mirror and then there is only one Alice, or only one that we can follow. Instead of destroying her double, the 'real' Alice merges with the other Alice – the imagined Alice, the dream Alice, the Alice who exists nowhere [...] The act of writing takes place at the moment when Alice passes through the mirror. At this one instant the glass barrier between the doubles dissolves and Alice is neither here nor there, neither art nor life" (Atwood 2003: 49-50).

Atwood's analysis of representation shows that, when artists reflect on their own selves through the mirror of art, there is also a process of

dissolution of the fragmented selves. In the same way that Alice's identities are blended once she enters the mirror, artists' selves and their depicted identities reflected in the mirror of contemporary art are also mixed. This view of art as a mirror that problematizes subjectivity by emphasizing several possibilities of representing the existence of the self in different fictional worlds is adopted in Elaine's works.

The visual metaphors and mirror imageries support the complexity of the painter's complex subjectivity and perception of reality. In the first pages, the novel opens with Elaine's notorious assertion that "[t]here's never only one of anyone" (Atwood 1988: 6). The painter looks at the mirror and gives a strange description of her face: "I'm transitional; some days I look like a worn-out thirty five, others like a sprightly fifty. So much depends on the light, and the way you squint" (6). Elaine's self-image in the mirror is described here as a kind of visual representation, a painting or a photograph. Elaine's perception of herself, as in a visual representation, is transitional and also multiple, in the sense that the protagonist seems to be aware of the complexity of subjectivity. However, this does not make her realize that her perception of reality is also complex and distorted.

Later, when the protagonist decides to become a painter, Elaine confesses that her life becomes multiple, and she sees herself in fragments (344) because she also feels that she is split between two places, the University and her parents' house, and between two relationships, her affair with Professor Joseph and the artist Jon.

The chapter entitled "Half a Face" challenges this view of the self, which is represented in the narrative through the images of disfigured and half faces. In this chapter, Elaine's friend Cordelia tells her the story about twin sisters: "a pretty one and one who has a burn covering half her face" (232). The disfigured sister commits suicide "in front of the mirror out of jealousy [and] her spirit goes into the mirror" to take over her twin sister's body (233). In "Names, Faces and Signatures in Margaret Atwood's *Cat's Eye* and *The Handmaid's Tale*", Jessie Givner claims that "the half-face is one of the most pervasive images of disfiguration" in the novel (Givner 1992: 66). This passage also highlights the possibility of other selves lurking in the unconscious mind, like the beautiful twin who looks at the mirror and sees the disfigured face of her dead sister, as if it were her own.

The reference to a disfigured face is also present in Elaine's paintings *Half a Face* and *Leprosy*. In her work of art *Half a Face*, the painter makes a portrait of her friend Cordelia, but the picture has "an odd title, because

Cordelia's entire face is visible. But behind her, hanging on the wall... is another face, covered with white cloth" (Atwood 1988: 249). While in this picture Elaine plays with the images of half and full faces, in *Leprosy*, she emphasizes the fragmentations and disfiguration of the self when she paints one of her girl friends' mothers, Mrs. Smith, "with half of her face peeling off" (383). Her depictions of half faces reveal that anyone's self is multifaceted and cannot be seen as a simple unity: like reality, an individual's self-images can often be split, fragmented, and distorted.

In "Bridge and Mirror: Replicating Selves in *Cat's Eye*", David Cowart argues that "[t]he art of Elaine Risley – or Margaret Atwood – is a mirror in which one sees an image of the artist" (Cowart 1992: 129). However, Atwood "refines her examination of the shivered self", as *Cat's Eye* also analyzes "the representation of this self in the mirror of art and in the eye of the conscious and unconscious mind" (Cowart 1992: 125). This preoccupation with the artist's self and personal vision in Elaine's artistic development is significant, because Atwood draws our attention to the process of self-representation as a visual practice that is also subjective.

Looking at a mirror, Elaine problematizes ordinary vision as a reflection of herself. While thinking of the people of her past, Elaine asks herself: "Now I think, what if I just couldn't see what they looked like? Maybe it was as simple as that: eye problems. I'm having that trouble myself now: too close to the mirror and I'm a blur, too far back and I can't see the details. Who knows what kind of face I'm making, what kind of modern art I'm drawing onto myself?" (Atwood 1988: 6) She questions her visual perception of friends, family and especially of her own self-image in the mirror because of the limitations of her eyes. Elaine reflects: "Even when I've got the distance adjusted, I vary" (6). She is aware of the variation and indeterminacy of her perceptions. In other words, even if the painter adjusts her self-reflection in the mirror or in her art, she will still have alternative possibilities of representation.

Elaine recognizes that her reflection in some types of mirrors may not sustain her multifaceted self. In this sense, *Cat's Eye* also interrogates traditional representation when the protagonist contests the limitations of flat mirrors and celebrates the openness and distorting qualities of convex reflective surfaces. Elaine has a negative relation with her image projected in flat surfaces, for instance, in the pocket mirror which Cordelia holds "in front of [Elaine] and says, 'Look at yourself! Just look!' Her voice is disgusted, fed up" (175) and, later, in Cordelia's sunglasses: "There I am

in her mirror eyes, in duplicate and monochrome, and a great deal smaller than life-sized” (329). These flat surfaces seem to reduce the multiplicity of Elaine’s selves. On the other hand, anamorphic mirrors, with their distorting quality, oppose flat surfaces and the traditional notion of vision which they stand for. Elaine prefers to view her self-reflections in anamorphic surfaces such as the pier glass and the cat’s eye marble. These convex surfaces are more effective when it comes to representing the complexity of the painter’s subjectivity and perception of reality.

4. Real entity used in fiction

One of the best examples that illustrate Doležel’s fusion of the fictional and the real in Atwood’s novel is the use of a real work of art – Jan van Eyck’s painting *The Arnolfini Marriage*.² The pier glass depicted in the painting is van Eyck’s discreet departure from realism. It shows the figure of the artist who observes the main figures painted. The painting is signed, inscribed and dated on the wall above the convex mirror: “*Johannes de eyck fuit hic 1434*” (“Jan van Eyck was here 1434”).

According to Doležel, works of real artists become part of a fictional world by their transformation into individualized fictional objects (Doležel 2008: 65). *The Arnolfini Marriage* becomes a fictional object since the protagonist of Atwood’s novel, being a student of Art and Archeology who is “fascinated with the effect of glass, and of other light-reflecting surfaces” (Atwood 1988: 355), examines the pier glass depicted on van Eyck’s painting. She is aware of the way that van Eyck’s pier glass problematizes reflection and perceives the distorting quality of the convex mirror used in this painting.³ She defines the pier glass as a “magnifying glass” which reflects the figures of the Arnolfini couple “slightly askew, as if in a different law of gravity, a different arrangement of space exists inside” (Atwood 1988: 355). Atwood’s fictional world depicted in *Cat’s Eye* and her protagonist’s fiction presented in the paintings indicate that there is a close relation between fiction and reality. A close connection with reality does not negate the autonomy of fictional.

² The Flemish painter Jan van Eyck broke with the monocular vision. He was also one of the forerunners of the self-conscious artistic tradition that was revolutionary in Renaissance, Flemish art. See the Fig.1.

³ See Fig. 2.

Jessie Givner argues that convex surfaces are instrumental in producing reflections through repeating, although distorting the visible source (Givner 1992: 68). It is precisely this distorting quality of the convex mirror in van Eyck's painting that interests Elaine (Givner 1992: 70). The pier glass fascinates Elaine because it "reflects in its convex surface not only [the Arnolfini's couple's] backs but also two other people who aren't in the main picture at all" (Atwood 1988: 355). Even though in this passage Elaine does not say that the pier glass can also emphasize the artist's own vision of the painting, the protagonist recognizes the power of this convex glass to help her see further, because "[t]his round mirror is like an eye, a single eye that sees more than anyone else looking" (355).

Elaine will use van Eyck's idea in her painting entitled *Cat's Eye*, which the painter calls a "self-portrait, of some sorts". The convex mirror depicted in her painting shows the painter's head "in the foreground, though it's shown only from the middle of the nose up: just the upper half of the nose" (Atwood 1988: 446). Her self-portrait, as a self-conscious work, emphasizes the presence of the artist, who becomes the subject of the painting, simultaneously the viewer and the viewed. Furthermore, the painter also adopts one of the unconventional visual metaphors of the novel in this work: "Behind [her] half-head, in the center of the picture, in the empty sky, a pier glass is hanging, convex and encircled by an ornate frame" (Atwood 1988: 446). Reflected in the pier glass, Elaine describes, "a section of the back of [her] head is visible, but the hair is different, younger" (446). Her pier glass functions as a magnifying lens which distorts Elaine's face in the foreground, revealing the complexity of her self-image and the fact that she feels transitional: both young and old at the same time, as she confesses at the beginning of the narrative.

5. The cat's eye marble

The most significant metaphor that refers to artistic vision and self-reflection is another anamorphic surface, the cat's eye marble. As a metaphor of the eye, the cat's eye marble becomes an emblematic surface of artistic and subjective vision in the novel. It exists as a referential object in the text, as Howells points out in the text "*Cat's Eye: Elaine Risley's Retrospective Art*", signaling its importance as a visual and imaginative symbol (Howells 1994: 210). Similarly to the visual power of the pier glass, the cat's eye

helps Elaine create a different mode of seeing, but it also gives her an alternative representation of the self.

As a girl, when Elaine plays with marbles, she expects to win the cat's eye, which is her favorite, because she first recognizes that this marble represents an alternative and unconventional form of vision. Elaine carries her marble in her pocket, and when her friend Cordelia asks about it, Elaine thinks: "She doesn't know what power this cat's eye has, to protect me. Sometimes when I have it with me I can see the way it sees" (Atwood 1988: 157).

Through the marble, Elaine sees things differently, as she later explains: "I keep my cat's eye in my pocket, where I can hold on to it. It rests in my hand, valuable as a jewel, looking out through bone and cloth with its impartial gaze" (Atwood 1988: 172). As Elaine discovers the partial gaze of the cat's eye marble, she realizes that there are ways of seeing the world other than the vision provided by the ordinary eyes. She finds out that "[t]he cat's eyes really are like eyes, but not the eyes of cats", because the marble also represents "the eyes of something that isn't known but exists anyway, like greens eyes of the radio, like the eyes of aliens from a distant planet" (69). Elaine shows that the cat's eye marble may refer to alternative ways of seeing. In other words, she discovers that, instead of one vision, there are many visions.

7. The third eye

The alternative visionary practices are also presented by the metaphor of the third eye. In this sense, *Cat's Eye* is linked to the story entitled "Instructions for the Third Eye" from her collection of short stories *Murder in the Dark*. It is worth mentioning that, in this story, the narrator defines the third eye by making a distinction between vision and a possible vision: "The former relates to something it's assumed you've seen, the latter to something it's assumed you haven't" (Atwood 2010: 112). The metaphor of the third eye refers to the second type of vision. On the one hand, the actual eyes are limited to a supposed truth – the thing one assumes to have seen – on the other, the third eye "will show you that this truth is not the only truth" (Atwood 2010: 113). This short story, thus, proposes a type of seeing beyond the totalitarian concept of vision and towards alternative visions that best correspond to the artist's third eye, which the cat's eye marble stands for

in the novel. If, when Elaine is young, the cat's eye marble represents a talisman that protects her "already functioning beyond her consciousness as her Third Eye" (Howells 1994: 211), later, when the marble fades away and becomes only a symbolic presence, Elaine begins to use this visionary power of the marble in order to see further. After she becomes a painter, the protagonist realizes that she used to paint things that were actually there, in front of her: "Now [she] begin[s] to paint things that aren't there" (Atwood 1988: 366) – things that she can only see through her newly discovered artistic vision. Cowart argues that the cat's eye marble "is an eye [...] and a mirror – the mirror of the mind and of art. It is the eye of the painter Elaine Risley and [...] finally, a rich emblem for art and for artistic imagination" (Cowart 1992: 130). Therefore, Elaine adopts the mode of reflection of this anamorphic surface to develop an artistic way of seeing the world, symbolized by alternative and imaginary visual perceptions. Elaine also begins to use the power of her third eye, that is, her cat's eye marble, to see and understand her own selves. In this sense, this visual metaphor stands for a mode of self-representation, especially if one considers the homophonic relation between the words "eye" and "I" in English. Elaine's artistic vision affects the way she reconstructs her memories and represents her own subjectivity. For example, the adult Elaine returns to Toronto one day to stay with her elderly mother after her father has died, and discovers her old cat's eye marble in a purse in the cellar. The marble is a forgotten object that provides Elaine with the opportunity to reflect back on herself and to understand her past, just like in the narrative: as she looks into the marble, the painter sees her life entirely (434).

Givner points out that, in Atwood's poetry and prose, the writer breaks with the "unified I/eye, for she introduces an I/eye which is 'multiple and in fragments'" (Givner 1992: 57). As Howells states, Elaine recognizes the marble as a mark of "the artist's power of vision", which appears again and again in her works as her signature (Howells 1994: 211).

While the visual image provided by our ordinary eyes is restricted, artistic vision functions as a third eye seeing through these limitations. Atwood seems to adopt this powerful concept of artistic vision in *Cat's Eye*, allowing Elaine to portray her complex self and the world beyond the limitations of the ordinary eyes and of conventional artistic representations. Through her brother Stephen Risley's theories about time, space and vision, Elaine understands better how one perceives the world. Stephen proposes a four-dimensional theory and asks Elaine the reason why one can only

perceive reality in three dimensions. When she answers, “that’s how many there are”, Stephen explains that: “That’s how many we perceive, you mean... We are limited by our own sensory equipment... But actually we perceive four” (Atwood 1988: 241-42). Her brother’s discussions about the role of vision influence Elaine’s own aesthetics, helping her question the ability of the eyes and adopt alternative ways of seeing.

In his scientific concept of perception, Stephen also adds a fourth dimension besides length, height and depth: the perception of time, which plays an important role in Elaine’s art work, as some critics have argued (see Howells 1994: 209). But what is significant in Stephen’s reflections is how they instruct Elaine to understand the limitations of her own visual organs and to develop an artistic vision that can perceive the complexity of the self.

8. Paintings

Elaine adopts the distorting properties and openness of the anamorphic mirrors – the cat’s eye marble and the pier glass – and the visionary power of the third eye. Therefore, her paintings propose alternative visual practices.

In her painting *Deadly Nightshade*, for instance, Elaine paints several eyes. In Elaine’s first art exhibition, the painter is asked: “What are all those eyes doing in it?” (Atwood 1988: 383) Elaine does not answer the question, even though these many eyes seem to symbolize the several possible ways of seeing, contesting the existence of a single mode of perceiving the world.

Likewise, her painting *Unified Field Theory* also echoes the concern with many possible ways of seeing. Through the representation of her emblematic cat’s eye marble, the protagonist emphasizes the power of visions, as her painting is a reference to an incident of her past. As a young girl, Elaine falls into a frozen stream under a bridge, but believes she is saved by the Virgin Mary. As it is never proved that young Elaine is really saved by the saint, the narrative seems to imply that she sees a sort of apparition, *a* vision, not *the* vision. In Elaine’s reworking of this supposed apparition in *Unified Field Theory*, the saint holds “an oversized cat’s eye marble” between her hands (Atwood 1988: 447). This painting shows the power of imaginary vision because, while the saint depicted holds

an unconventional visual metaphor, artists may also be seen as having the power to carry and provide imaginative visions represented in their artworks. For Howells, Elaine develops a complex representation of vision in this painting (Howells 1994: 214).

9. Conclusion

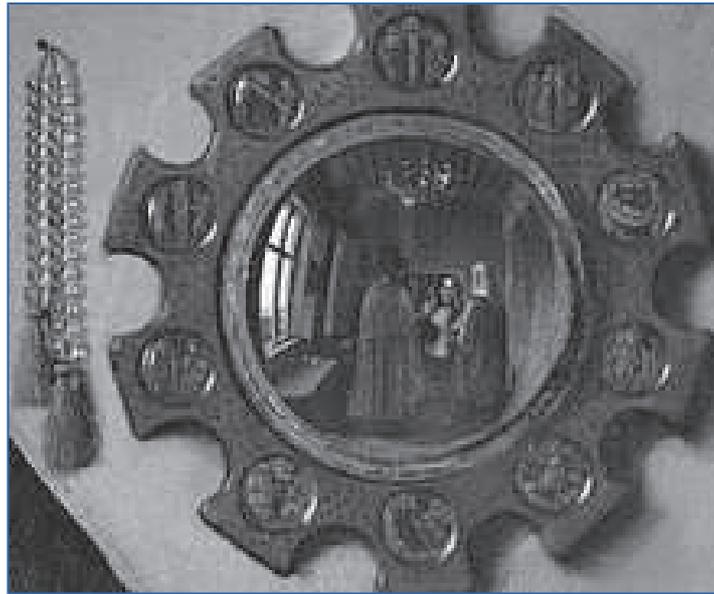
Alternative visual practices are demonstrated in Elaine's combination of a vision (represented in the form of Virgin Mary) and a symbol of artistic vision (represented by the marble). Hence, by representing eyes, mirrors and other reflective surfaces in her artworks, Elaine interrogates the ideologies of visual practices. Her visual artifacts depict the relation between the vision and visions in which the socially accepted codes of seeing are challenged by the eye of the artist (Howells 1994: 204). The unconventional visual metaphors, the anamorphic mirrors and the third eye, therefore, underline Elaine's power to represent her complex subjectivity and other people's selves in an alternative way. Elaine goes beyond the limitations of traditional self-representation and conventional visual practice to emphasize the perception of subjectivity and reality as fragmented and slippery in her paintings.

Appendix

Fig. 1. Van Eyck, Jan. *The Arnolfini Marriage*.
(https://en.wikipedia.org/wiki/Arnolfini_Portrait)



Fig. 2. *Detail of the convex mirror*
(https://en.wikipedia.org/wiki/Arnolfini_Portrait)



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