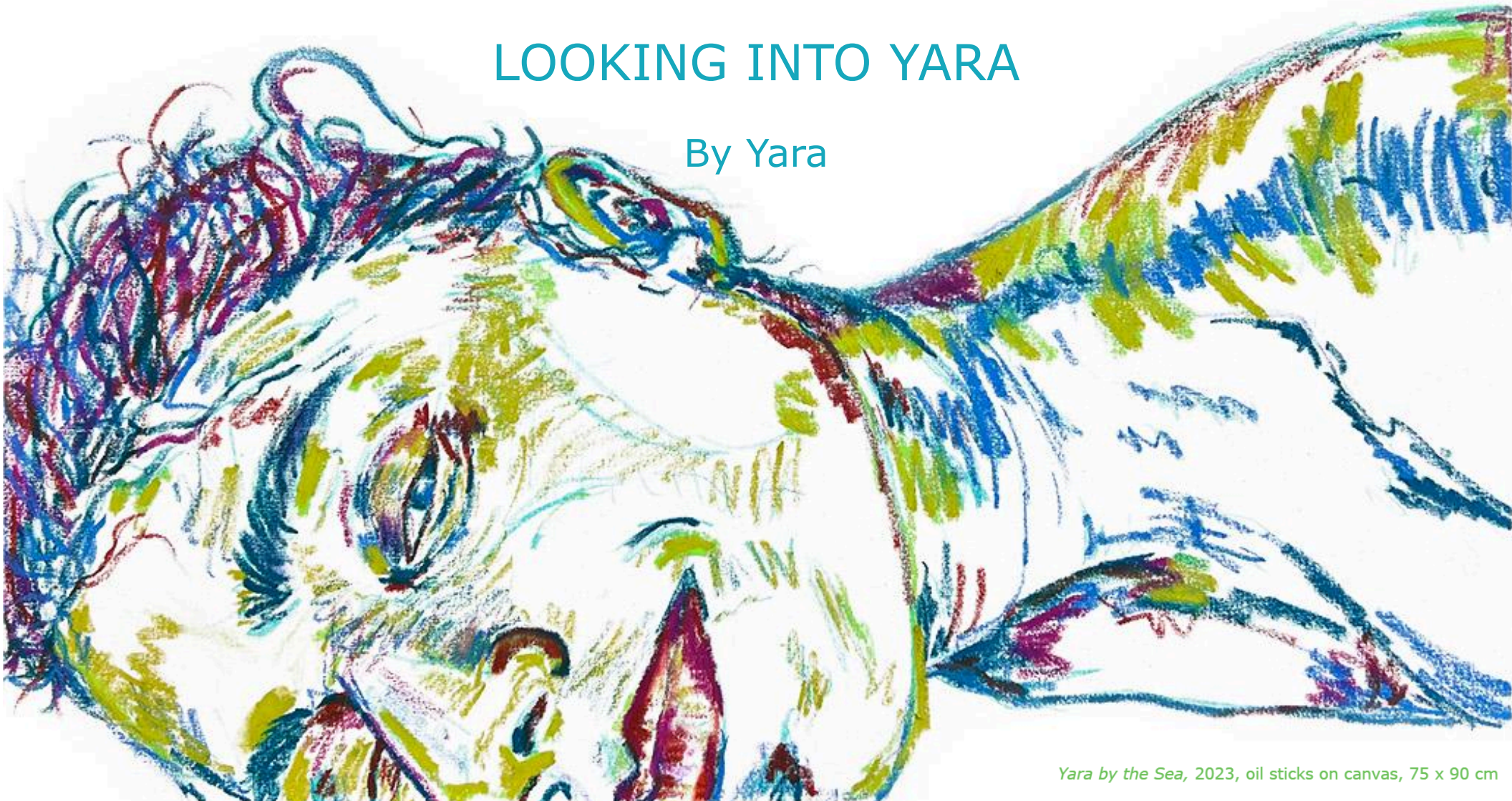


LOOKING INTO YARA

By Yara



Yara by the Sea, 2023, oil sticks on canvas, 75 x 90 cm

Looking into Yara

Yara Chaalan

Thesis supervisor: Erik Hagoort and Victoria McKenzie

Submitted to: Master Institute of Visual Cultures, St. Joost School of Art & Design, Avans
University of Applied Sciences, s' Hertogenbosch

The Netherlands In partial fulfillment of the requirements for the degree of Master of Art in Fine
Art & Design s' Hertogenbosch, The Netherlands

May 2024
Word count: 4160

RESEARCH QUESTION:

How does Yara use bodyscapes to explore Yara?

ABSTRACT:

As someone leaving their homeland, Lebanon, and moving to the Netherlands, I navigate feelings of displacement as I try to define my identity and find my footing in the world. In response, I employ art as a means of creating a sanctuary for myself through the concept of "bodyscapes," wherein I depict my body as landscapes and vice versa. This research delves into my journey, utilizing a self-exploratory, autoethnographic approach to explore themes of self, nature, and home within the context of art as both a method and a refuge.

Drawing inspiration from Carolyn Ellis and Arthur Bochner's concept of autoethnography, I share personal narratives that intertwine theoretical concepts with storytelling to expand on societal issues. Through self-reflection and vulnerability, I engage readers in a collaborative exploration of my experiences and insights.

Three narratives from my life form the foundation of this exploration: my upbringing in Lebanon, my relationship with landscapes and nature, and my experiences navigating hardship and 'Hijra'. These stories illuminate societal pressures, cultural norms, and personal struggles that have shaped my artistic expression and self-identity.

Central to my artistic practice is the fusion of the female body with natural landscapes, challenging traditional associations and advocating for female empowerment. Through the lens of ecofeminism, I explore the interconnectedness of gender, nature, and social justice, reclaiming

agency over my body and environment. Ultimately, my art serves as a therapeutic outlet and a means of reclaiming a sense of home and belonging. By merging personal narratives with creative expression, I aim to foster contemplation, reflection, and dialogue, advocating for a reimagining of female identity rooted in self-discovery and empowerment.

Hijra: (Arabic) "Migration" or "Emigration", The etymology of the word can be traced to its Arabic root "Hijr" which means departure or exodus from one's tribe.

For me, it's leaving home for a better future, financially and politically.

Bodyscape: A term I created to define my practice. A merge of landscapes and the body.

TABLE OF CONTENT:

INTRODUCING YARA.....	4
GROWING UP AS YARA.....	7
IN BETWEEN THE MOUNTAINS.....	12
LAND MEETS BODY.....	17
BODYSCAPES (YARASCAPES).....	21
APPENDIX:.....	22
BIBLIOGRAPHY:.....	24

INTRODUCING YARA

As a Lebanese, Muslim, and Arab woman, living in the Netherlands, trying to find my place while feeling out of place has been an ongoing experience. In order to tackle that, I have used art to try and create a safe place for myself in the form of bodyscapes. "Bodyscapes" is a term I have coined to describe my practice: I paint different parts of my body as landscapes and vice versa, creating an image that is both a body and a landscape. My research is about myself, Yara, and I use Yara as an object, a tool, and a person to explain how I create these places. In this research, I use a self-exploratory, autoethnographic approach, which focuses on myself as a main referential point that opens not only questions of memory, home, and landscape but also how art becomes a method and haven in this endeavor. I start by focusing on important events or parts of my life that have significantly impacted my self-image. I also try to explain how I was raised and the different environments that surrounded me, to give perspective on who I am. For each story that I present, I also share different pieces of art that I have created, which help give a visual and written context to Yara.

Based on the video lecture of Carolyn Ellis and Arthur Bochner (2010), autoethnography is a method of crafting personal narratives that explore societal issues while blending theoretical concepts with storytelling. By immersing oneself in the narrative, embracing vulnerability, and assuming a character's role, a deep connection is fostered between me, the author, and you, the reader. This collaborative process encourages contemplation on the purpose of the work and the audience it aims to engage. Autoethnography urges individuals to capture diverse experiences, not just moments of joy, prompting reflection and sharing insights that shape their worldview, their internal landscape, and thus their external landscape at large. Although not exclusively focused on trauma or hardship, these themes often arise in autoethnographic work, and they do hold significance for me.

Autoethnography “lets you use yourself to get to culture” (Pelias, 2003, p. 372), and I will use it to explain how my artwork itself has connected me to my culture. I will be sharing three stories from my life that have shaped the person I am today.

The first story is from memories from my childhood. It is about the culture and environment I grew up around, as well as the different beauty expectations imposed on me. “Around 1.5 million cosmetic surgeries are performed every year in Lebanon, which has a population of six million and is known as the Botox capital of the Middle East.” (López-Tomàs, 2023). This should give some insight into how my life was growing up and how that affected my relationship with my body.

The second story is about Landscapes and my relationship with my homeland. It is about my love of nature and how landscapes have made me feel safe. Finding solace and safety in nature amidst societal pressures to conform to beauty standards reflects the ecofeminist understanding of the interconnectedness between women's experiences and the natural world, highlighting how patriarchal norms shape both personal identity and environmental perception.

Finally, the third story is about me now and my relationship with my body, my land, and my home in the context of moving away from that home to the Netherlands. By pulling out memories and nostalgia, my artistic practice becomes an investigation of the past to give myself a future. Through those stories, I will delve deeper into the topics that connect my artwork to my search for a home. As Bochner (1997) explains by referencing other researchers, our lives are shaped by stories we inherit and embrace as our own, forming the essence of who we are. Stories serve as the foundation of our existence. Narratives not only help us understand our world but also enable us to communicate our experiences. When engaging in narrative inquiry, my approach transforms



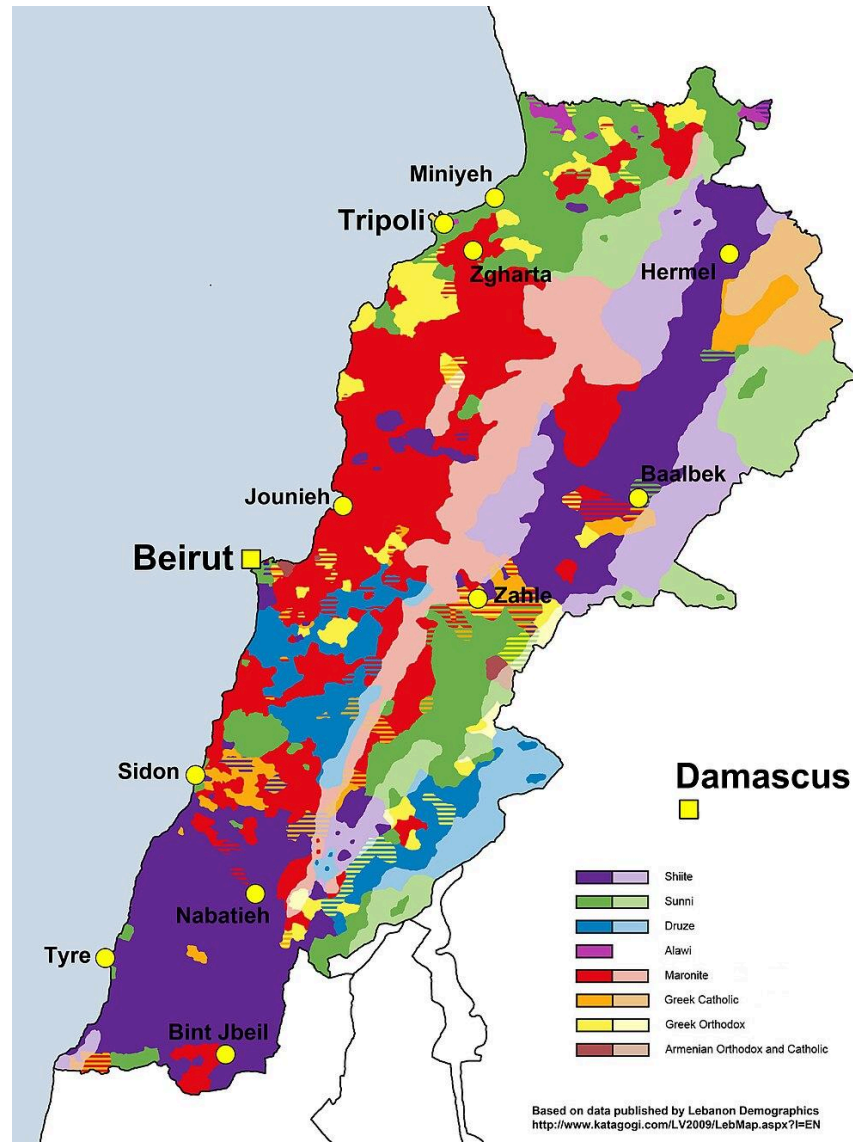
Down By the River, 2023
Oil sticks on canvas, 70 x 70 cm

theorizing from mere contemplation to a collaborative process. Instead of dissecting stories for content analysis, the focus shifts to experiencing their impact and uncovering personal truths within them. Arthur Frank emphasizes the distinction: analyzing a story reduces it to content, whereas engaging with a story involves experiencing its influence on our lives, revealing profound truths about ourselves.

GROWING UP AS YARA

The first story I will be sharing is from my childhood in Lebanon. Lebanon is a small country in West Asia. It is quite divided and has several religious sects, eighteen to be exact, some more “progressive” than others. These religious sects are scattered geographically all across Lebanon. The large number of various sects also means that there is a wide spectrum for how conservative or liberal someone could be with their beliefs. Some parts of Lebanese society are conservative, due to religious influence, family dynamics, and traditional values. However, Lebanon’s history and its society of religious coexistence make it relatively liberal compared to other countries in the region.

My father was raised in a conservative setting in a small village in Lebanon called Zeita. This background shaped him into someone with plenty of rules that my sisters and I could not defy, he had opinions of what we could wear and what we could not. These rules that he had were imposed because of the high value that

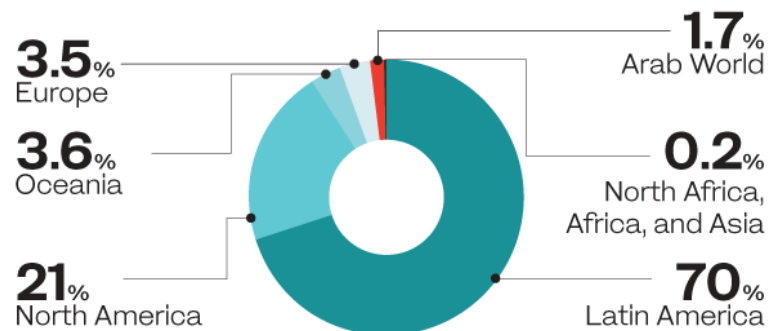


Lebanese people place on their (extended) family members' opinions of them. Family bonds are of significant importance in Lebanon, and they play a central role in individuals' lives, providing emotional, financial, and social support. This creates a space for strong opinions to be shared about each other that are not always shared directly; gossip is a common form of communication in Lebanese culture. In a small country like Lebanon, gossip spreads easily, impacting reputations and imposing many restrictions. Therefore, my father's rules and opinions were largely influenced by what the people around him, particularly his family, would say about us. If my sisters or I wore a mini skirt or spaghetti straps, we were sluts.

I was raised in a small town, less conservative than my father's village, but, nonetheless, with many expectations and rules governing how we could act. Eventually, we moved to the capital, Beirut. As I mentioned earlier, there is a wide spectrum of how conservative people can be in Lebanon, and Beirut was on the more progressive side. Aside from geography and religion, progressive ideology in Lebanon is also largely affected by the immigration patterns of Lebanese people, who flee in times of turmoil and return to their homeland many years later. As Volk explains in his article "Crossing the East-West Divide", when immigrants come back to Lebanon, they embody both Western and Eastern stereotypes. This has been the case since the civil war in the 1970s, and it has strongly impacted Lebanese culture today and how Westernized it is. Since Beirut is a blended area, quite affected by Western ideologies, my father started to let go of some of the restrictions he had placed on us. My sisters and I had become older and more

LEBANESE AROUND THE WORLD

Proportion of international population in global regions



Source: iloubnan

opinionated, and my father was able to see how our move to the city could allow us more freedom to express ourselves as we wanted to.

Despite the freedoms that we were eventually granted in terms of how we could dress, there were still other societal pressures that affected how I perceived myself. The pressure to look a certain way, especially in Lebanon, is very strong, and it resulted in body image issues for me, particularly regarding my weight. People around me were all obsessed with weight loss and impossible beauty standards. In Lebanon, plastic surgery has become increasingly popular due to significantly lower costs compared to the United States, Canada, and Europe. The prevalence of procedures is attributed to societal pressure, particularly driven by social media and a culture that values appearance. Myriam Sfeir, director of the Arab Institute for Women, highlights in an interview with López-Tomás (2023) the pervasive influence of social media and the pressure it places on individuals, especially young girls, to conform to specific beauty standards. Despite efforts to combat inequality and unrealistic beauty standards, societal emphasis on appearance remains strong in Lebanese culture. Most Lebanese women I knew had had some form of plastic surgery and I remember that when I was younger, people would take loans from banks for the operations. Lebanese media often promoted cosmetic surgery procedures to help women obtain the ideal of "a willowy Euro-American female form - fair and straight hair, blue, green or hazel eyes, fair skin, petite nose" (Doherty, 2008). Aside from plastic surgery, seeing a dietician for weight loss was also a common practice. This is because a person's weight was also a strong indicator of their beauty in Lebanon. For example, it was common practice to greet someone by commenting on their weight gain or loss. I had been seeing a dietitian from the age of 14 till I was 20, which created the idea that my body was not something to be in relation with, but a problem to "fix". However, with age and self-reflection, I came to accept and embrace my body for what it is, and I found that I enjoy portraying it in my artwork.

In fact, as soon as I started painting figures, I was drawn to painting my own body. Taking photos from different angles and transforming them into paintings repetitively, fostered a connection with myself that I had been missing. There is this sort of satisfactory feeling of portraying one's body. Breaking reality. It was a rebellion against my younger self, going from hiding my body to showing it in the way I would like people to see it.

Ghada Amer's influence on my artistic path has been profound; her bold portrayal of sexual imagery and feminist perspective resonated with my desire to challenge societal norms and reclaim female sexuality. Her piece "You Are a Lady," with its intricate embroidery depicting a nude female figure masturbating, delves into societal concerns and female sexuality, echoing my journey of rebellion and self-expression. Thus, my childhood experiences underscore why I find comfort and empowerment in portraying my body through art.

The artworks that go with the story of my upbringing are self-portrait paintings, inspired by Lebanese mountains, the sea, and sunsets. They are three large-scale oil paintings of my face and body. They are self-reflective, self-exploratory pieces, which allow me to contemplate and communicate with myself in hopes of creating a conversation with the viewer as well. Their large size gives them a monumental and noticeable aspect.



My Face Looks Good in the Sun, 2024
Oil on canvas, 150 x 150 cm

"My Face Looks Good in the Sun" is the only finished piece from this collection, the rest are still in progress.

IN BETWEEN THE MOUNTAINS

My second story comes from my relationship with landscapes and my land. Over the years I've been going on many hikes in the Lebanese mountains. Discovering new routes every time, almost always fascinating places that feel out of this world. I went hiking with a few friends and my partner, Karim, a few years back. We got lost on the way there and were on the verge of turning



Zaarour Bodyscape, 2023
Oil on canvas, 30 x 30 cm

back. We finally arrived at a random destination where we sat in front of a small lake under a tree. It wasn't an ideal location, there was trash all around and the water wasn't appealing, but we just wanted to relax somewhere before heading back to the city. One of my friends was starting to get itchy from our surroundings, and everyone wanted to leave at that point. I got high and kept insisting on staying longer while Karim took a swim in the dirty lake.

It was a different hike than our usual trips. When I go to the mountains it is often an escape from the city and the crowd. Another escape for me was my village, *Zeita*, located in the south of Lebanon. I used to go to the garden of our house there, which is surrounded by greenery and views of the mountains, to paint images of my body that I have already photographed, or the nature around me, not connecting the two but the process itself connecting them. I could play around with scenes and exaggerate their beauty. Painting nature and landscapes has a similar appeal to painting my body for the audience. A beautiful scene being admired. Portraying my body as something monumental like a mountain or the sea while making it look beautiful is satisfying.

Throughout time, the concept of associating women with nature has often been from a male's perspective; we see this metaphor in paintings such as "Primavera" by Sandro Botticelli where the female figures represent various aspects of nature, fertility, and renewal. The central figure, Venus, is surrounded by allegorical figures symbolizing the changing seasons and the blooming of spring (Ovadia, 2019). Another painting is "Ophelia" by John Everett Millais, which depicts a woman surrounded by flowers as she drowns in a river. The scene conveys a connection between the woman and the natural world, emphasizing themes of beauty, melancholy, and nature's unpredictability (Olivas, 2015).

The representation of nature and women through the male perspective did not seem relatable to me. Looking into ecofeminism has helped me create a clear path to compare myself to nature

through my own perspective. Ecofeminism offers a lens through which I can explore the interconnectedness of gender, nature, and social justice, providing a framework for understanding the patriarchal systems that influence both human relationships and environmental degradation. By integrating ecofeminist principles into my work and self-exploration, I challenge traditional narratives that objectify women and exploit nature, and instead seek to reclaim agency and autonomy over my body and my environment. "Ecofeminists examine the effect of gender categories to demonstrate the ways in which social norms exert unjust dominance over women and nature." (Miles, 2018).

Lebanon has faced severe mismanagement of resources, leading to environmental degradation. This crisis is not solely due to global factors but primarily due to systemic corruption and inadequate regulation (Germanos & Samara Azzi, 2024). The fact that Lebanon's government is more than ninety percent male shows how the patriarchal state is responsible for this disregard for the environment (L. Munzer, 2022). Similar to how the patriarch in my family imposed what I could wear and how I could act, the nature around me in Lebanon was also controlled by a patriarchal state. Greta Gaard's book "Ecofeminism: Women, Animals, Nature" states that "A complex morality based on dominance and exploitation has developed in conjunction with the devaluing of nature and "feminine" values. This association of women and nature has had tragic consequences for humans and the rest of nature." This is why creating bodyscapes, which express my self-portraits as part of nature, has been so liberating. This expression of my female figure as well as nature, without the burdens of the patriarchy, has helped me to reclaim my female sexuality and my homeland's environment from a feminist perspective.

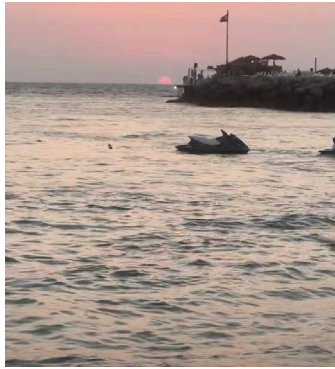
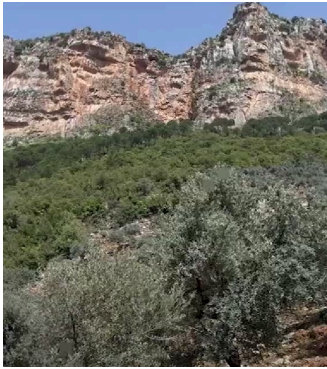
Unfortunately, the unsuccessful hike was not the end of our story. On our way back we got stuck in traffic. Karim suddenly got a call from my mom; she was yelling and asking if I was ok, then she hung up. We didn't understand what happened. As we started getting closer to the city, we noticed the broken glass and cars everywhere. We barely had any reception, but from what we understood from bystanders, it was some sort of explosion. The closer we got home, the more destruction we saw; broken buildings, blood everywhere, shattered glass. If we had left 15 minutes earlier, we would've probably been hit.

In between the mountains, we were safe. The earth protected us. We didn't even realize what had happened. We were possibly the only people in Lebanon who didn't hear the explosion.

This "failed" trip saved me from experiencing what was catastrophic for so many others. The 2020 port explosion in Lebanon was caused by the detonation of approximately 2,750 tons of improperly stored ammonium nitrate that had been stored at the port for several years without proper safety measures in place. It resulted in widespread destruction of buildings, infrastructure, and homes in Beirut, causing numerous casualties and injuries. The explosion exacerbated the country's existing economic crisis, leading to further instability and hardship. The incident highlighted systemic issues of corruption, mismanagement, and negligence within the government causing more people to migrate. It was not the usual lack of "peace in the Middle East".

The port explosion wasn't the first traumatic incident to affect the entire nation. Both my parents lived through the civil war that spanned from 1975 until 1990. They tell stories of how they used to hide in the basements for days, and how so many people fled the country around that time. Another national trauma was the 2006 war. It feels like a blur to me because I was only 8 then. Nonetheless, I have become so familiar with being unsafe in Lebanon, that it has become a normal aspect of my life. It does not fill me with fear or resentment. In fact, it feels like home,

and it leaves me with the question of what it means to have a home, and how we carry our "homes" with us wherever we go.



Screenshots from *Home Video*, 2024

For this story, I wanted to show a glimpse of Lebanon from my perspective, so I collected videos from family members and myself of Lebanese landscapes. I wanted to show realistic imagery of the places I miss, but I only wanted to include landscapes.

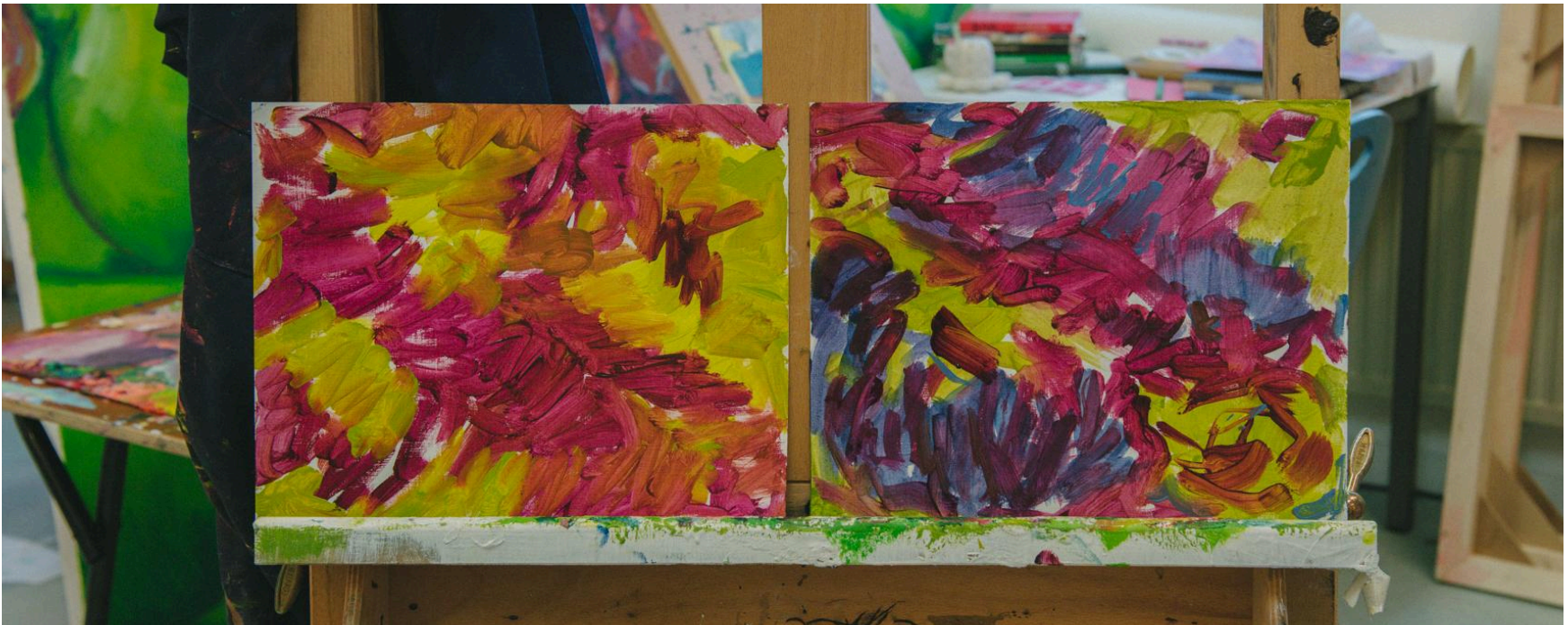
LAND MEETS BODY

My third and final story is from my recent trip back home, which was the first time I went back since the war on Palestine started. Lebanon's South borders occupied Palestine. While I was there, there was a bombing near my village in the south. The next day my family and I went to my village and picked lemons from our garden. We didn't question whether it was safe; we wanted to go, so we did. As I explained, there's a sort of normalization of fear in Lebanon that I've grown up with that feels familiar to me; although I worry about what's happening and I stay up to date with the news, I worry more when I'm away. Whether this is the right way to cope or not, it's part of our culture to move on and not fixate on the bad that's going on. I've learned to cope with things and not make a big deal out of traumas since there's so much going on all the time, that it feels like part of life. As if it's all part of the routine. My parents are even better at that willful repression than my siblings and I, as they grew up during the Civil War and aren't concerned with the national trauma.

Art is a tool for dealing with and navigating trauma. "Throughout art history, one can easily notice that most often the artists' inspiration source has been represented by certain obsessions, traumas, and painters such as Edvard Munch or Francisco Goya are well-known illustrations of this fact." (Nedelcu, 2012). Although some artists use their work to express the pain of their past experiences, I have opted to focus instead on creating a place away from that pain, just like Lebanese people who distance themselves from their national trauma. Through my paintings, I create that safe space for Yara. I avoid painting recurring sad scenes and instead, I create romanticized, ideal spaces inspired by Lebanese landscapes.

Etel Adnan, a writer, poet, and painter, wrote about themes of war, violence, and their impact on individuals and societies in her book *The Arab Apocalypse* (1989). As a woman living in different

countries, she also explored themes related to identity, belonging, and displacement. Her writing delved into questions of cultural identity, memory, and the complexities of existing between different worlds. Due to the similarities that we share as women who have to live away from their unsafe homelands, I feel connected to her and her work. She has influenced me to share my stories and has helped me shape my work with her vibrant paintings that don't represent the reality of Lebanese politics. In our storytelling, we both navigate our past experiences and bring them to the present through our art. The memories that I share through my art allow me to explore the identity that my past has shaped. However, my art also goes further by allowing me to create a space for my identity in the present, unburdened by the restrictions of reality.



Zaita Bodyscapes, 2023, oil on canvas, 30 x 24 cm

The culmination of the three stories I've shared is a need for a space that allows me to free my body from its childhood restrictions, while also connecting me to the natural landscapes of my homeland.

The process of portraying myself in different forms has been therapeutic. I take pictures of the body, face, and surroundings – separately. Sometimes using images from my phone that look like landscapes or bodies or both as references. Portraying nature while thinking of the body and the body while thinking of nature. Approaching my work as if it is a landscape with human features and vice versa, focusing on segments and forms that could be either the body or nature. Looking at myself as a work of art is a different experience than looking in the mirror or at a photo. With painting and embroidery, I sculpt the form the way I would like the audience to see Yara.

Joan Semmel paints themes that explore sexuality, identity, and the female body. She depicts the female body, usually through self-portraits, in different forms in acts of self-exploration and pleasure. Linda Troeller, a self-portrait photographer, invites the viewer to contemplate the complexities of the self and the interconnectedness of our inner and outer worlds. These female artists have created a conversation with the viewer while reflecting on themselves. I have created a similar dialogue with my work, which has opened space for contemplation while not having to include the negative aspects of life. A romanticized utopian place that leaves space for imagination.

With my final story, which justifies my need to create a home, I wanted to create a bodyscape by merging Yara's body with a landscape into a familiar composition. I worked with embroidery, inspired by both Ghada Amer's embroidery work, as well as my grandmother, who worked as a seamstress for many years and now works with embroidery. Working with fabric is something I've been wanting to experiment with for a while now, especially because of the nostalgia it awakens in

me since it has been an interest of mine from a young age. Although it began as an interest in exploring it as an artistic medium, it has also become therapeutic, and I find myself working with it at my house before I sleep, as a calming practice.



Work in progress of "Sea, Cloud, Sun, Mountain, and Tree"

BODYSCAPES (YARASCAPES)

My artistic journey culminates in creating artwork embodying the home I yearn for. Through merging images of my body and Lebanon's landscapes, I express the intertwined emotions tied to my homeland, crafting a haven for myself. Yara, symbolizing this fusion, becomes a living bodyscape, a tool through which I explore and contextualize the artist I have become. This process involves reclaiming the objectification of the female body and empowering myself as a woman within this narrative.

Employing autoethnography, I delve into my past, from my childhood shaping my self-image to my bond with Lebanese landscapes representing home. The narrative extends to my present reality in the Netherlands, where my art has become a sanctuary. This introspective journey, influenced by figures like Ghada Amer and Etel Adnan, not only reshapes my view of femininity and sexuality but also challenges societal norms, advocating for a feminist perspective rooted in self-discovery and empowerment, as well as nature.

Navigating familial expectations and societal pressures in Lebanon has sculpted my artistic expression and self-discovery. From defying norms to embracing my body through bodyscapes, I intertwine human forms with natural landscapes, reshaping traditional associations and advocating for female identity empowerment. This artistic practice serves as a liberating outlet, offering an opportunity to explore idealized spaces inspired by Lebanon's natural beauty.

Amidst national traumas and the normalization of fear, my art provides solace, inviting contemplation and reflection. By blending self-exploration with creative expression, I aim to steer away from darkness towards a narrative of self-empowerment and connection with the world around me, echoing the principles of ecofeminism and advocating for a reclamation of female identity.

I have been researching what certain things could mean in my work (symbolism) but have not found definitions that resonate with me. I gave them my own definitions. These definitions are based on memories and experiences from back home. I used each term merged with my figure to create a space for Yara.

APPENDIX:

- Blue:** *The saddest color. Cloudy grey sad rainy days. Also, the color of the sea. The color that gives me green, which is my favorite color. I've been finding a place for it in my closet recently, that happens every now and then, I get hooked on a color for a while unconsciously.*
- Bodyscape:** *A term created by self, it is the depiction of a body and a landscape merged into one.*
- Clouds:** *Fluffy pillows in the sky. Some days when we went to the mountains, we couldn't see the villages underneath because they were covered by a sea of clouds. Storytellers.*
- Flowers:** *My mother's favorite gift, my favorite thing to draw. A topic that comes up often in spring.*
- Grass:** *Walking barefoot in the garden back in my village without having my feet turn brown. A term also used for substances such as weed.*

- Mountains:** *Good place to be to see the sunset from the top. Reminds me of long cruises and tight roads that we used to take for smoking sessions since we couldn't smoke hashish at home or in the streets, especially not in Beirut. Shaped like breasts.*
- Nature:** *Nature can be several things. The first thing that comes to mind is trees and landscapes. My village house is at the bottom of the mountain, surrounded by fruit trees and flowers.*
- Rocks:** *Various ways of use. Could be part of a collection depending on form and structure. Tossed in the water for fun. If you're lucky you can draw with it.*
- Sea:** *When wanting to be alone without feeling lonely. A place to watch the sunset where each time feels special. Where mountains grow.*
- Trees:** *Avocados, blackberries, loquat, lemons, figs, walnuts, olives... trees that relate to my childhood, that were planted in my village home. Cedar trees because of our flag and their history in Lebanon.*
- Zeita house:** *A house that I grew up hating because of its non-industrial, disconnected aspects. Later, started to love it for the same reasons. A small old house filled with childhood memories and greenery that have been there since my grandma planted them.*

BIBLIOGRAPHY:

Adnan, E. (1989). The Arab Apocalypse book. *The Post-Apollo Press*.

Amer, G. *You Are a Lady*. 2015. Acrylic and embroidery on canvas. 183 x 163 cm.

Bochner, A. P. (1997). It's About Time: Narrative and the Divided Self. *Qualitative Inquiry*, 3(4), 418–438. <https://doi.org/10.1177/107780049700300404>

Brisson, S. (2017). Women's Connectedness to Nature: An Ecofeminist Exploration. *Regis University Student Publication*.
<https://epublications.regis.edu/cgi/viewcontent.cgi?article=1856&context=theses>

Chan, K. (2022, November 20). What Is Female Embodiment?. *Verywell Mind*.
<https://www.verywellmind.com/what-is-female-embodiment-5496399>

Doherty, S. (2008). Cosmetic Surgery and the Beauty Regime in Lebanon. *Middle East Report*.
<https://merip.org/2008/12/cosmetic-surgery-and-the-beauty-regime-in-lebanon/>

Ellis, C. & Bochner, A. (2014, April 23). Autoethnography in Qualitative Inquiry - Professor Carolyn Ellis and Professor Arthur Buchner. *Youtube*. https://youtube.com/watch?v=FKZ-wuJ_vnQ

Fausing, B. (2015, February 14). Self-media. The self, the face, the media, and the selfies. *Triade*.
https://www.academia.edu/13785723/Self_media_The_self_the_face_the_media_and_the_selfies_Extended_version_2015_

Gaard, G. (1993). Ecofeminism: Women, Animals, Nature. *Temple University Press*.

- Germanos, P. & Azzi, S. (2024, January 8). The Devastating Impact of Lebanon's Environmental Failures. *Washington Institute*.
<https://www.washingtoninstitute.org/policy-analysis/devastating-impact-lebanons-environmental-failures#main-content>
- Jones, N. (2017). *Map of Lebanon by Religious Sect*. [Photograph].
https://www.researchgate.net/figure/Map-of-Lebanon-by-religious-sect_fig1_333246746
- Khoury, N. (2012, May). (Re) Positioning Lebanese Feminist Discourse A Rhetorical Study of Al-Raida (Pioneer) Journal, 1976-1985. *Core*.
<https://core.ac.uk/download/pdf/79563908.pdf>
- Lebanon at a Glance (1976). *The New York Times*.
<https://www.nytimes.com/1976/01/23/archives/lebanon-at-a-glance.html>
- Lopez-Tomas, A. (2023). Despite Economic Crisis, Lebanese Still Going Under the Knife for Cosmetic Surgery. *The Media Line*.
<https://themedialine.org/top-stories/despite-economic-crisis-lebanese-still-going-under-the-knife-for-cosmetic-surgery/>
- Miles, K. (2018, October 9). Ecofeminism. *Encyclopedia Britannica*.
<https://www.britannica.com/topic/ecofeminism>
- Mounzer, L. (2022, May 14). The Smallest of Silver Linings In Lebanon's Elections: Women Candidates. *Wilson Center*.

<https://www.wilsoncenter.org/blog-post/smallest-silver-linings-lebanons-elections-women-candidates>

Nedelcu, E. (2012). The Exploration of the Self in Pictures. Photo-Therapy. *Academia*.
https://www.academia.edu/92942866/The_Exploration_of_the_Self_in_Pictures_Photo_Therapy?email_work_card=view-paper

Nedelcu, E. (2012). The Exploration of the Self in Pictures. Photo-Therapy. *Challenges of the Knowledge Society*.
https://www.academia.edu/92942866/The_Exploration_of_the_Self_in_Pictures_Photo_Therapy?email_work_card=view-paper

Olivas, T. (2015). Who is Ophelia? An examination of the Objectification and Subjectivity of Shakespeare's Ophelia. *University of Nevada*.
<https://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=3404&context=thesesdissertations>

Osman, G. (2021, November). What Constitutes Feminism?: A Study on Contemporary Feminist Activism In 2020 Beirut. *American University of Beirut*
https://scholarworks.aub.edu.lb/bitstream/handle/10938/23334/OsmanGinan_2021.pdf?sequence=3

Ovadia, E. (2019, August). Flowering in the Springtime: An Iconographical Analysis of Botticelli's Primavera. *Lindwood University*.
<https://digitalcommons.lindenwood.edu/cgi/viewcontent.cgi?article=1057&context=theses>

Pukas, A. (2018). *Lebanese Around the World*. [Photograph].
<https://www.arabnews.com/node/1296211/amp>

Reynolds, D. (2022, January 11). "Land Body" at OCA: An Exploration of the Female Body and Landscape. *Daily Utah Chronicle*.
<https://dailyutahchronicle.com/2022/01/11/land-body-oca-female-art-landscape/>

Wall, S. (2006). An autoethnography on learning about autoethnography. *International Journal of Qualitative Methods*, 5(2), Article 9.
http://www.ualberta.ca/~iiqm/backissues/5_2/pdf/wall.pdf