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ARTISTIC EXPRESSIONS OF VEGAN WOMEN WITH
DISTURBED EATING BEHAVIOR AND BODY IMAGE DISTRESS

A DISSERTATION

(submitted by)

LEE ANN THILL

In partial fulfillment of the requirements
For the degree of
Doctor of Philosophy

LESLEY UNIVERSITY
October 2020



Graduate School of Arts & Social Sciences
Ph.D. in Expressive Therapies Program

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Approvals

In the judgment of the following signatories, this Dissertation meets the academic standards that have been established for the Doctor of Philosophy degree.

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I hereby accept the recommendation of the Dissertation Committee and its Chairperson.

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ABSTRACT

This research explores the experience of women who are vegan, and have disturbed eating behaviors (DEB) and body image distress (BID). Four participants completed a series of three art-making sessions. Participants were invited to visually explore their experience as a vegan woman with DEB/BID. They made a mixed media collage with an emphasis on layering in each session. They engaged in discussion about their process, and the final art piece's meaning. Between sessions, researcher response art pieces were created for each participant piece, with accompanying journal reflections to engage with the ideas they explored. All participant sessions were video and audio-recorded. Edited individual review videos were created for each participant. Participants attended a fourth session, during which they discussed the research process, their art, corresponding response art, and the video of their sessions. A final research summary video was created, and a final summary art piece was created. Qualitative analysis revealed Six Essential Ideas that characterized the women's experience: re-claiming space, defining female, navigating food choices, vegan in context, identification and relationships with other animals and the environment, and disability as a vegan woman. A functional model of these six ideas, in relation to femaleness, veganism, and DEB/BID is presented to make meaning of the results. A set of theoretical models of the mechanisms between femaleness, veganism, and DEB/BID is proposed in response to the research question.

Keywords: animal rights, art-based research, art therapy, body image distress, collage, disability, disturbed eating behavior, eating disorder, ecofeminism, feminism, mixed media art, vegan

CHAPTER 1

Introduction

Veganism is the practice of avoiding animal exploitation, and includes a diet of vegetables, fruits, grains, and legumes. Vegans do not eat other animals' flesh, or products derived from animals, namely, dairy, eggs, and honey. In a patriarchal culture in which "meat is manly," veganism is maligned as peculiar, feminine, and ascetic, despite evidence that vegetarians actually eat a more varied diet than omnivores (Haddad & Tanzman, 2003). A vegan diet is culturally framed as pathological, it is commonly gendered, and in recent decades, has been mythologized as a suspected eating disorder (ED). More recent research is showing this conflation to be false, but the relationship between ED and vegans has not been well documented. There is even less understanding of disturbed eating behaviors (DEB) and body image distress (BID) among vegans.

Women comprise the majority of vegans and animal rights activists. Women are also more likely to have ED/DEB/BID. It seems convenient to ascribe cause to veganism when it coexists with ED/DEB/BID, but this is questionable when there is no evidence that ED/DEB/BID is more common among vegans. Furthermore, patriarchal phenomena like objectifying women, and characterizing women as sentimental and emotionally unstable, suggest that conventional patriarchal values and practices might be more entangled with eating and body image pathologies than veganism, a strategy for doing less harm in the world.

Research on vegans with ED/DEB/BID is limited, and much of it has methodological issues, which makes it difficult to draw conclusions from the literature. Whether or not women who are vegan are more or less vulnerable to ED/DEB/BID, there is a need to understand their experience so that those with ED/DEB/BID, and those at risk, can be more effectively supported.

This research has deep roots. It came out of my experience as a woman with type 1 diabetes who became vegan in mid-life, and has navigated a complicated relationship with food and body since early childhood. My research focus has long been on complicated food and body image issues, but I have turned from people with type 1 diabetes, to now investigating the experience of people who are vegan. This shift occurred after reading Carol Adams's seminal book, "The Sexual Politics of Meat" (2010a), in which she theorizes about the cycle of objectification, fragmentation, and consumption as mechanisms of violence against women and farmed animals. This cycle seemed surprisingly relevant to ED/DEB/BID.

The natural starting point for discovery was an art technique that I have experienced as healing, revelatory, and transformative in my personal art-making practice: mixed media collage. The flexibility and accessibility of this technique, characterized by layering, seemed suited for exploring experiences – DEB/BID, veganism, and femaleness – that are complex on their own, let alone in combination. For the purposes of this research, rooted in feminist critical theory, collage seemed particularly salient as a creative practice that is attributed to men by Western art historians, but in fact, has historically been the purview of women (Schapiro & Meyer, 2015); I thought it meaningful to reclaim that tradition. Given that this research explores aspects of vegan experience, collage also seemed appropriate for the potential to keep other animals present in the process because of the range of media options to represent them. Response art and video are components of this research that are foundational to the arts-based processes, as I seek to answer the questions: How does the experience of being a woman who is vegan relate to the experience of DEB and BID?

There is one last note on pronoun use. This paper is formatted according to style guidelines of the American Psychological Association (APA) (American Psychological

Association, 2020). However, I have used gendered pronouns – she/he/who, not it/that/which – when referring to other animals, contrary to APA style guidelines. APA pronoun rules are rooted in anthropocentrism and speciesism, which is inconsistent with the ideological framework of this research, and undermines creating space for women and other animals through art and language.

CHAPTER 2

Literature Review

The literature review begins with an exploration of various dimensions of veganism, starting with history, theory, and sociocultural aspects. An overview of nutrition and health, and social and environmental justice, are followed by an examination of ecofeminism, and literature that specifically addresses women, imagery and animal rights.

Disordered eating behavior and body image distress are reviewed, drawing on literature about eating disorders. This includes feminist perspectives on eating disorders, followed by eating disorders and veganism. The discussion about art therapy covers its practice from a feminist therapy perspective, its use in the treatment of eating disorders, nature-based expressive arts therapy, and finally, a review of literature on collage.

Veganism

The word, *vegan*, was coined in 1944, by Donald Watson, founder of The Vegan Society in the U.K. (The Vegan Society, 2019b). Veganism is a philosophy and practice, characterized by avoiding all forms of animal exploitation, when possible and practical. This includes use of animals for food, entertainment, clothing, and avoiding products tested on animals. The dietary practice excludes eating all animals used for meat, including sea life, and byproducts, such as eggs, dairy, and honey (The Vegan Society, 2019a).

Despite this definition, confusion about language and meaning are prolific. For instance, *vegetarian* and *vegan* are sometimes used interchangeably, as is *plant-based*, which more accurately designates a dietary pattern not necessarily motivated by ethics (Wendel, 2019). Adams (2010a) offered insight into confusion about the word, *vegetarian* (which vegans used until the word, *vegan*, became more widely recognized), starting with Latin etymology, and

leading to contemporary widening and neutralization of the word, such that some people will claim to be vegetarian, even if they eat fish, or only abstain from ‘red meat.’ The culture that is hostile to vegetarianism, tries to redefine it to render it less threatening, and then labels the vegetarian ‘too sensitive’ when they protest. When the word is redefined, misused, and recycled into neologisms (i.e. flexitarian), to the point that almost anyone can claim to be a vegetarian or semi-vegetarian, the word is dismembered from its meaning and history to make it more palatable and depoliticized (Adams, 2010a).

History

Named and defined for Western practitioners less than 100 years ago, the history of veganism is difficult to trace for numerous reasons. It has been informed by philosophy, science, culture, spiritual traditions, geography, and agriculture, which evolve over time. Historical accounts have not necessarily differentiated between veganism and vegetarianism. As such, this is a historical overview of vegetarianism.

The origins of Western vegetarianism can be traced back to ancient Greece and India, and the contemporaneous philosophers, Pythagoras (570-490 BCE) and Buddha (480-400 BCE), who have been credited with teaching against eating other animals (Stuart, 2006). Pythagoras is known as the father of Western ethical vegetarianism, and for centuries, vegetarians were called, Pythagoreans (Leitzmann, 2014). The evidence supporting Pythagoras’s vegetarianism is mixed, as fourth-century accounts are secondhand, some of which suggest Pythagoras only abstained from some types of animal flesh, and dispute what Pythagoras actually taught and practiced (Huffman, 2018).

Pythagoras’s credit is likely overstated, and conceals Asian influences. Philostratus (170-245 CE) wrote a semi-fictional biography of Apollonius of Tyana (15-100 CE), in which

Apollonius visited Brahmins of Taxila (modern Pakistan), and extolled vegetarianism, saying “the earth ‘grows everything for mankind; and those who are pleased to live at peace with the brute creation want nothing’, while carnivorous men, ‘deaf to the cries of mother-earth, whet their knife against her children’” (Stuart, 2006, pp. 41-42). Interest in Indian spiritual and dietary practices has been documented throughout European history, with a pattern of encounter, emulation, and, in some cases, appropriation and mythologizing, as Europeans attempted to reconcile their Christian beliefs with Eastern traditions. For instance, John of Marignolli was sent to the East by the Pope in 1338 to monitor Christian missionary activity. He found fraternity among Buddhists, and adopted their traditions of eating fruit and wearing coconut-fiber garments before returning to Europe. He reconciled this lifestyle by claiming his hosts were descendants of Adam (Stuart, 2006).

In the seventeenth century, Rene Descartes, Pierre Gassendi, and Frances Bacon supported vegetarianism, and by the 1700s, scientific interest in vegetarianism was advancing (Stuart, 2006). Studies suggested humans and herbivorous nonhuman animals were anatomically similar, nonhuman animals had comparable neural networks to humans, and therefore, experienced pain. Observations that people from India had better health outcomes and longevity “were seen to endorse the old theological claims for the origins of the vegetable diet, and it gave added force to the view that human society’s savage treatment of animals was a perversion of the natural order” (Stuart, 2006, p. xxiii). At that time, feeling sympathy was conceived as a supernatural connection between the human body and similar beings, and this theory was applied to vegetarianism by Thomas Tryon in the 1600s (Stuart, 2006).

Efforts to promote vegetarianism were met with strong backlash for challenging hierarchal belief systems about ‘Man’s place in the universe’, and in a mundane sense,

threatening people's culinary and gustatory preferences (Stuart, 2006). It is worth noting, patterns of disdain towards vegetarians is more of a Western phenomenon; Buddhist, Hindu, and Jain spiritual traditions of Asia have historically reinforced vegetarianism within the cultures where those spiritual traditions are commonly practiced (Wiley, 2004; Wright, 2015).

Theory

The theoretical and philosophical foundations of veganism are extensive and evolving. Key concepts highlighted here are *speciesism*, *anthropocentrism*, and *humanism*. *Critical animal studies* and *vegan studies* are described as fields of inquiry relevant to this research.

Speciesism “refers to the assignment of different inherent moral status based solely on an individual's species membership” (Caviola, Everett, & Faber, 2019, p. 1011). Speciesism has largely been the purview of theory and philosophy, but it is a human psychological phenomenon that manifests as biased beliefs, attitudes, and behaviors. It has been linked to human-human prejudices, including racism and sexism; these prejudices rely on ideological hierarchal frameworks (Caviola et al., 2019, p. 1026). Prejudice is the psychological manifestation, but like other –ism's, speciesism is economically, politically, legally, and environmentally institutionalized (Weitzenfeld & Joy, 2014).

Speciesism is better understood relative to its ideological counterparts. Anthropocentrism and humanism rely on speciesism, treating humans as exceptional, and the ideal against which all others are categorized. This assessment requires a concept of *human*, which in the modern Western world has been a white able-bodied younger adult man. All others, their interests and perspectives are subordinated, and their value is determined, in part, by their proximity to the human ideal, or how they function to maintain the hierarchy (Weitzenfeld & Joy, 2014).

This hierarchy, with humans deemed supreme, the sole authorities of empirical truth, is the essence of humanism. Anthropocentrism is an unsurprising outcome when the prevailing ideology is that humans create knowledge, to the exclusion of other ways of knowing the world that are not accessible to humans. The irony of assuming human exceptionalism is that research continues to expose this as a fallacy (C. Brown, 2015; Lederer et al., 2019; Marino, 2017; Roger & Lars, 2005; Rutledge-Prior, 2019). Furthermore, “anthropocentrism is not the effect of inescapable, ahistorical constraints of human sensibilities, but rather it is a historic development born from specific institutions and philosophical traditions” (Weitzenfeld & Joy, 2014, p. 5).

Critical animal studies (CAS) offer guiding principles to explore these concepts, and confront their impact. CAS is a field of inquiry and practice that challenges the fields of animal studies, which relies on animal experimentation, and human-animal studies, which upholds the human-animal binary, and regards animals as objects. In contrast to those fields, CAS:

Argues for an engaged critical praxis (i.e. theory and practice interwoven) that promotes listening to, following and working with the oppressed. CAS argues against the notion that nonhuman animals do not have voices while agitating against their domination because those voices are not human. CAS stresses that nonhuman animals do have agency, thus arguing for a nonhuman animal standpoint. (Nocella, Sorenson, Socha, & Matsuoka, 2014, p. xxvii)

CAS is guided by ten defining principles, five of which seem relevant to this research: (1) interdisciplinary research; (2) experiential understanding and subjectivity; (3) advance understanding of interlocking oppressions; (4) deconstruct the human-animal binary and related binaries (i.e. culture-nature) to liberate nature, and advance peace and ecological harmony; and (5) build new forms of consciousness and knowledge across academic groups (Nocella et al.,

2014). Although, not codified in CAS principles, “CAS deploys veganism as a stratagem for practicing and cultivating the experience of freedom” (Jenkins & Stanescu, 2014, p. 75).

CAS has explored the role of academia and scholarship in advancing theory, practice, and activism via critique of access to knowledge, arbiters of knowledge, and community engagement, represented by the *ivory tower*. Analysis of this symbol exposes ivory as the product of slaughtering elephants, contributing to their decline through poaching, and represents interlocking speciesism and colonialism under capitalism (Glasser & Roy, 2014; Smithsonian Museum of African Art, 2019). The academy has traditionally been hostile towards animals, using them as food and research tools, and marginalized non-exploitative scholarship about animals. CAS encourages interdisciplinary research that challenges poor accessibility and exploitation, and produces knowledge relevant to social justice, and accessible to potential beneficiaries. Instructors of any discipline can employ critical animal pedagogy (CAP) to support students’ academic and activist endeavors that challenge power structures, and advance liberation (Glasser & Roy, 2014).

Another recent area of inquiry, vegan studies, has been proposed by Wright (2015). The genesis and basis of vegan studies captures some of the challenges present in this current research. Vegan studies examines veganism as a dietary practice, lifestyle, and choice to be in the identity category of ‘vegan,’ construction and maintenance of this identity, with an interest in how “vegan identity is both created by vegans and interpreted and, therefore, reconstituted by and within (non-vegan) media (Wright, 2015, p. 2). Vegan studies asks, what is vegan history? What is the definition, and who defines it? What is its cultural function? Vegan voices are already deprecated, but this is compounded for those with marginalized identities. Writer-theorists, such as Harper (2019), critical race feminist, and Taylor (2017), artist and disability

rights activist, have explored animal rights and vegan identity through race-gender and disability lenses, respectively, exposing problems with the prevailing cultural narratives about veganism, and the ways vegans with marginalized identities are silenced, both within and outside of vegan and animal rights spaces. Illustrative of vegan studies, topics that have been examined include: linking the post-9/11 “war on terror” to the criminalization of animal rights activists, with implications for how vegetarianism and veganism have been framed in cultural discourse; efforts to masculinize veganism with the neologism *hegan*; and notably, analysis of media representation of veganism in relation to malnourishment, and *veganorexia* (Wright, 2015).

Society and Culture

Veganism was largely unfamiliar in the U.S. until this century (Stuart, 2006; Wright, 2015), but there was a seven fold increase in Google searches between 2014 and 2019 (The Vegan Society, 2019c). 56% of people in the U.S. are likely to reduce meat consumption in 2020 (Vegconomist, 2020), and news outlets have increasingly featured vegan-focused content (Fox, 2020; Parker, 2018). This appears to reflect changing consumer habits (i.e. reducing animal product consumption), more than interest in veganism or animal rights. Polling showed 2% of U.S. adults identified as vegan in 2019, so despite increased interest from a consumer standpoint, vegans make up a small percentage of the U.S. population (Stahler, 2019).

Increased awareness and media representation has not softened broader cultural attitudes towards vegans. Vegans reported having to navigate hostile and difficult social situations (Hirschler, 2011). Vegans do less harm to animals and the environment, but they tacitly threaten, alter, and transform cultural norms and traditions, so bias against them has been considered socially acceptable. Notably, vegans who are motivated by animal rights were evaluated more negatively than those motivated by health or the environment. Vegans and vegetarians reported

discord with family and friends after revealing their veganism or vegetarianism, and reported increased anxiety about relationships and discrimination (MacInnis & Hodson, 2017).

Similarly, negative cultural attitudes and bias are reflected in academic discourse that has represented vegan diets as restrictive and unpalatable, reinforcing normative power structures, without awareness or examination. Social science research characteristically uses words like, “omission,” “restrictive,” “limiting,” “extreme,” and “avoidant” to describe veganism, reinforcing cultural assumptions about the Western hierarchal value of animal-derived protein over plant-based food, contradicting vegans’ lived experience, and not accounting for what vegans eat (Beardsworth & Keil, 1992; Cole, 2008; Costa, Gill, Morda, & Ali, 2019). Research comparing motives for vegan, versus omnivore diets, falsely dichotomizes ethics and taste, as if vegans cannot simultaneously commit to animal rights, and enjoy delicious, satisfying food; the assumption is that not eating animals is synonymous with sacrificing pleasure (Cole, 2008). Consider an alternate discourse: “the pleasures of flesh eating include not only aesthetic judgements, but also pleasures of power and domination” , and eating meat is a “form of moral asceticism, a stunting of compassionate sensibilities, a form of ethical impoverishment” (Cole, 2008, p. 712 & 714).

An analysis of national newspapers in the U.K. found that 74.3 % of articles about vegans were predominantly derogatory. Only 5.5% were rated as positive, and 20.2% were rated as neutral. The identified discourses, coined “vegaphobia” by Cole and Morgan (2011), included: ridiculing veganism; characterizing veganism as difficult, or a fad; and characterizing vegans as oversensitive, hostile, or feeble. These discourses have three primary effects. Vegans are marginalized by articles that lack vegan perspectives, written for predominantly omnivore readers, and representation of vegans is largely relegated to “lifestyle” sections. The second

effect is that non-vegans perceive veganism as a consumer choice, or peculiarity, divorced from animal liberation, so they avoid confronting the violence of breeding, torturing, and killing animals. Lastly, derogatory discourses continue to normalize this violence. “Instead of veganism being used as an opportunity to open up debates about our relationships with nonhuman animals, it is abused as a reason not to care, or even think, about these issues” (Cole & Morgan, 2011, p. 149).

Nutrition and Health

The American Dietetic Association and Dietitians of Canada (2003) both concurred that “well-planned vegan and other types of vegetarian diets are appropriate for all stages of the life-cycle” (p. 62). Specific nutrient guidelines highlight the importance of a vitamin B12 supplement because plant-based B12 sources are limited (American Dietetic Association & Dietitians of Canada, 2003; Hvas & Nexø, 2006; Lederer et al., 2019).

There is an accumulating body of research supporting the assertion that a plant-based diet is associated with improved health outcomes. Positive effects have been documented for a range of chronic diseases, and in relation to various biomedical markers. Multi-site research on a plant-based diet program suggested improvements in cardiac risk factors, quality of life, exercise capacity, and depression (Frattaroli, Weidner, Merritt-Worden, Frenda, & Ornish, 2008). Satija and Hu (2018) recommended environmentally sustainable plant-based diets for improved cardiac health. Bradbury et al. (2014) compared cholesterol for different dietary patterns, and vegans had the lowest values. This research is significant for the number of vegans who participated, n=422. One study found that vegetarians and vegans had lower risk of cardio-metabolic disorders and some cancers, and the results suggested that vegan diets, in particular, appeared to offer protection against obesity, hypertension, type 2 diabetes, and cardiovascular mortality (Le &

Sabaté, 2014, p. 2142). Lower prostate cancer risk has also been associated with a vegan diet (Tantamango-Bartley et al., 2016).

Clinton, O'Brien, Law, Renier, and Wendt (2015) concluded that a whole foods plant-based diet (WFPB) led to reduced self-reported pain in people with osteoarthritis which they theorized is related to changes in fatty acids and inflammatory protein precursors. Animal-based foods appear to favor an intestinal environment associated with inflammation and insulin resistance-dependent metabolic disorders (Franco-de-Moraes et al., 2017).

There have been questions about the mental health of vegans and vegetarians, but the research has been inconclusive. A cross-sectional and longitudinal analyses of culturally diverse samples found that there was no positive or negative association between a vegetarian diet and mental health in U.S., Russian, and German samples, but there was a negative association in a Chinese sample (Lavalley, Zhang, Michalak, Schneider, & Margraf, 2019). One study found that vegetarian men have increased depressive symptoms, but no causal link was identified, and, notably, there was not a gender analysis (Hibbeln, Northstone, Evans, & Golding, 2018). In contrast, the results of a broad geographic survey indicated no adverse mood effects from a vegan diet, and possible benefits to mood, but methodological differences between studies might have contributed to mixed results (Beezhold, Radnitz, Rinne, & DiMatteo, 2015).

Social and Environmental Justice

A brief overview of salient social and environmental justice issues is offered because of their relation to animal rights. The climate crisis is an ongoing and imminent threat (IPCC, 2019). Animal agriculture is a leading contributor to a range of environmental threats connected to the climate crisis: greenhouse gas emissions, unintended and purposeful reduction and extinction of native species, land misuse (soil degradation, invasive species, deforestation), and

aquatic pollution and misuse (Brooks, 2010; T. C. Brown & Froemke, 2012; Burgess, Polasky, & Tilman, 2013; Burkholder et al., 2007; Driscoll, 2004; Duplisea, Frisk, & Trenkel, 2016; IPCC, 2019; Legge et al., 2019; Matsuoka & Sorenson, 2013; Wen, Schoups, & van de Giesen, 2017). To ameliorate the effects of climate change, the IPCC (2019) recommended diets associated with lower greenhouse gas emissions, particularly plant-based diets.

Exploitation of other animals affects humans in significant ways (Matsuoka & Sorenson, 2013). Manure can contain a variety of pathogens, parasites, veterinary pharmaceuticals, and excessive phosphorus, causing pollution, which poisons groundwater and wildlife, contaminates food crops, and causes public health crises, often in rural low-income communities. Consequences include a range of human health issues, including nausea, antibiotic-resistant infections, asthma, cancer, seizures, and death; children, older adults, and people who are pregnant most at risk (Burkholder et al., 2007; Pfister & Manning, 2018). ‘Poop lagoons’ have caused environmental and health crises in the wake of recent hurricanes on the U.S. East Coast (Atkin, 2018).

Antibiotic overuse is universally employed to promote fast growth, and manage disease risk for animals held captive in confined, enclosed, stressful environments. The outcomes of this practice include antibiotics in groundwater and soil, and antibiotic resistance, which is an increasing public health threat (Burkholder et al., 2007; Martin & Thottathil, 2015; Matsuoka & Sorenson, 2013).

Human rights abuse is rampant towards labor. Fishers in England have some of the worst health outcomes, relative to other occupations (Turner, Sainsbury, & Wheeler, 2019). Slaughterhouse workers are at an increased risk of contracting hepatitis, which can be transmitted to coworkers, family, and consumers, repetitive motion injuries, and drowning in

poop lagoons (Craig, 2017; Tariq et al., 2019). Research indicates that severe injury incidence, requiring time off work, transfer, or restriction, is not accurately reflected in Bureau of Labor Statistics injury rate data for animal slaughter and meatpacking (Leibler & Perry, 2017). There are higher rates of psychological distress compared to the general population (Leibler, Janulewicz, & Perry, 2017). Slaughterhouse workers had increased alcohol consumption, felt less rested, reported a lower likelihood of being able to perform the same job in two years, reported a reduction in work ability due to sickness or accidents, and found their work less meaningful (Baran, Rogelberg, & Clausen, 2016). Comparing slaughterhouse to other “dirty work,” there was something about intentionally killing animals that “induces chronic empathic suffering” that can lead to alcohol use, nightmares, and domestic violence (Baran et al., 2016, p. 364).

Racism is another dimension of industrialized animal exploitation. In the U.S. this industry employs a high rate of people without citizenship status, due to remote locations, lax oversight, and undesirability of slaughterhouse work. Their status limits recourse options against employer abuses and unsafe work conditions, and their access to other opportunities is limited (Carpenter, 2018). Historically, animal agriculture in the U.S. has employed Black Americans, but in recent years, the industry has relied on Latinx people without documentation (Food Empowerment Project, 2019). The industry has actively recruited workers in Mexico, with support from U.S. immigration officials (Cohen, 1998). In recent years, immigrants from Mexico and Central America employed in this sector have faced threats from anti-immigration attitudes and policy, in addition to exploitative industry practices (Marrow, 2017). Adding to the complex racial considerations, internationally, U.S. animal agriculture plays a key role in Amazon

deforestation, where grazing animals and growing soy for animal feed is threatening indigenous tribes (Matsuoka & Sorenson, 2013; Tomassoni, 2019).

Ecofeminism

Animal welfare and rights causes, as a social movement, have a long history of activating women, such that, women have comprised the majority (Gaarder, 2011b). In the late nineteenth century, suffragettes and animal causes overlapped. Feminist publications of the time included pieces linking wife-beating to the treatment of animals, and conversely, linking justice for one with justice for the other. English suffragettes, after being imprisoned and force-fed during hunger strikes, aligned themselves with the cause of animals, in collaboration with laborers and socialists (Adams, 2010b; Adams & Gruen, 2014b).

On both sides of the Atlantic, feminist activists were essential participants in the antivivisection movement, founding organizations like the American Anti-Vivisection Society (AAVS) in Philadelphia in 1883 (Adams & Gruen, 2014b; Buettinger, 1997). Opposition to the antivivisection movement included scientists and physicians, professions that were almost exclusively male. In response to promising pending antivivisection legislation, these men lobbied against the efforts, and they did not cloak their resentment that women would challenge them, relying on gendered tropes such as female irrationality, denigrating sentiment, and charging advocates as immoral (Buettinger, 1997). Dana, a neurologist at the turn of the twentieth century, proposed that women suffered from *zoophil-psychosis*, giving clinical merit to sexist tropes, in an effort to protect scientific experiments that benefited his profession (Buettinger, 1993).

During second wave feminism in the 1970s, some feminists adopted vegetarianism, and started to think about the relationships between oppressions based on gender, race, species, and against the environment (Adams & Gruen, 2014b, p. 11). *Ecofeminism* was named and emerged

as theory, emphasizing that “*conceptual* connections among women, nature, and animals affect the *material conditions* of women” (Gaarder, 2011b, p. 6).

In the 1980s, the modern animal rights movement was taking shape. While the majority of activists were women, leading organizations were led by white men, and women held support positions (Adams & Gruen, 2014b; Gaarder, 2011a, 2011b). Feminists continued to organize, collaborate, and theorize in their own spaces, and responded to sexism and racism in male-led animal rights organizations. These feminists also responded to the environmental movement’s disregard for other animals, women, and people of color. Ecofeminists recognized the essential role of affect, connecting reason and emotion, in an *ethic-of-care* towards other animals and the environment. Popular animal rights theories proffered by white men did not account for affect (Donovan & Adams, 2007; Gruen, 2015).

From the ecofeminist ethic, emerged the farmed animal sanctuary movement, a form of outreach that serves both the needs of rescued animals, and provides opportunities for people to

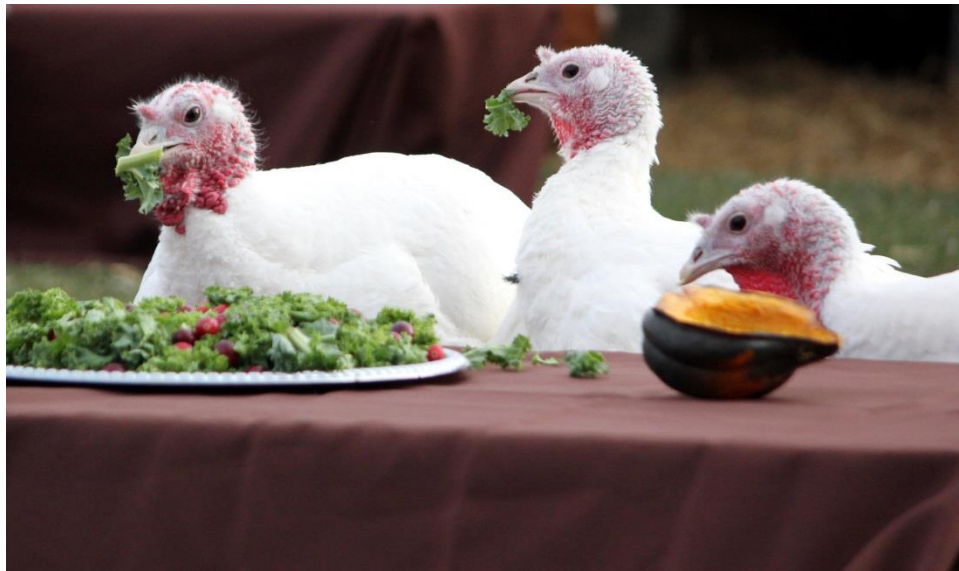


Figure 1. “Turkeys’ Dinner” at Celebration for the Turkeys, annual Thanksgiving event honoring resident rescued turkeys at Farm Sanctuary, Watkins Glen, NY, 2015

interact with farmed animals as individuals who are ambassadors for their respective species (Figure 1) (Adams & Gruen, 2014b). In recent years, the microsanctuary movement has emerged, led by activist-caregivers, with core principles of ethical veganism, a commitment to rescue and provide safe homes to animals who are not considered “companions,” and a commitment to creating and maintaining “spaces of collective liberation” for human and nonhuman animals alike (Microsanctuary Resource Center, 2020).

During the 1990s, ecofeminists initiated programs to support victims of domestic violence with companion animals, so victims of abuse did not have to choose between leaving an abuser and abandoning their companions (Adams & Gruen, 2014a; Gaarder, 2011b). During this decade, prolific theorizing and publication from feminist animal rights activists elicited criticism from other feminist and ecofeminist circles that adhered to a human-animal binary. In response to these critics’ claims that pro-animal ecofeminists were demanding universal vegetarianism, without consideration for such factors as geography and class, prominent animal rights ecofeminists advanced vegetarianism as a contextualized strategy for ethical decision-making that accounts for dimensions of identity and access. Ironically, the criticism that animal rights ecofeminists demanded universal vegetarianism, was based on theories of universal vegetarianism postulated by more widely recognized male animal rights theorists, with little regard for the pro-animal feminist theory and activism of women, that was similarly overlooked in the male dominated animal rights space (Gaard & Gruen, 1995; George, 1994). More recently, Taylor (2017) reaffirms contextualized veganism by describing “cripping animal ethics,” which accounts for people who are politically vegan, but due to other circumstances, such as disability, are unable to maintain a vegan diet.

A benchmark moment in the 1990s, Carol J. Adams published her seminal work, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* (2010a). Adams presented the concept of the *absent referent*: “Through butchering, animals become absent referents. Animals in name and body are made absent *as animals* for meat to exist” (p. 66). Animals become absent referents by: (1) killing them; (2) renaming them *meat*; and (3) using them as metaphors (i.e. “treated like a piece of meat”). Even feminists utilize these metaphors when describing experiences of humans who are victims of violence (the absent referent can operate similarly for all marginalized groups); “the structure of the absent referent in patriarchal culture strengthens individual oppressions by always recalling other oppressed groups” (p. 69). Adams conceptualized the cycle of objectification, fragmentation, and consumption. Women are objectified sexually, and animals are turned into objects (i.e. meat, apparel). Women are fragmented as “tits and ass,” and animals are fragmented as legs and rumps. Women are visually consumed (i.e. advertising, pornography), while animals are literally consumed (Adams, 2010a).

Noted gendered trends continue into the present: majority women activists; white men in top leadership positions at large, better funded organizations with persistent sexism and racism; and feminist inclusive activist efforts functioning in the margins with fewer resources. In research exploring the reason for the predominance of woman in animal rights, interviewees expressed beliefs about men being biologically less inclined to care about animals, and having greater social risk for supporting animal rights. Other respondents believed women were more empathetic towards the exploitation of animals due to their own gendered marginalization. Some women suggested women are more biologically inclined to care about animals and perform “emotion work.” Such perceptions belie the active choice animal activist women make, and do not account for why most women are not aligned with animal rights (Gaarder, 2011a).

Presently, ecofeminism that integrates animal rights remains influential. Although ecofeminism is not reflected in mainstream animal rights organizations, ecofeminist theory, alongside black feminist intersectional theory, have been foundational to CAS for investigating relationships between forms of oppression (Fitzgerald & Pellow, 2014). Ecofeminism has also been foundational to the emerging area of study, vegan studies (Wright, 2015).

Women, Imagery, and Animal Rights

Art and imagery have been a vital component of ecofeminist critique and activism. As cited by Adams and Gruen (2014b), in the 1984 *Feminists for Animal Rights Newsletter*, Kheel juxtaposed a rally led by major male-dominated animal rights organizations, featuring celebrities, with a 1980 women-led Pentagon protest, where women “were able to learn from each other... and in one protest weaved yarn across one of the entrances” (p. 15). EVE (Ecofeminist Visions Emerging) utilized ‘guerilla graffiti’ to transform anti-woman and anti-animal advertising in New York City with magic markers in the 1990s (Adams & Gruen, 2014b).

Representation shapes meaning, and representations of women and other animals reinforce oppressive paradigms. Upending these paradigms requires recognizing, translating, transforming, and resisting these representations (Adams & Gruen, 2014b). In response to what Adams describes as “the animalizing of women and people of color, and the feminizing, sexualizing, and racializing of domesticated animals” (Adams & Gruen, 2014b, p. 27), people have been sending images to Adams, primarily advertisements that illustrate this phenomenon (Figures 2, 3, 4 and 5), including representations of gendered food: “women eat salad,” and “men eat meat” (Figure 6). From this, Adams created *The Sexual Politics of Meat Slide Show*. To attendees of this presentation, she asks “whether the re-presentation of negative, oppressive, or violent images participates in the very visual culture that



Figure 2. LG print ad (LG, 2019)



Figure 3. Burger King print ad (Burger King, 2019)

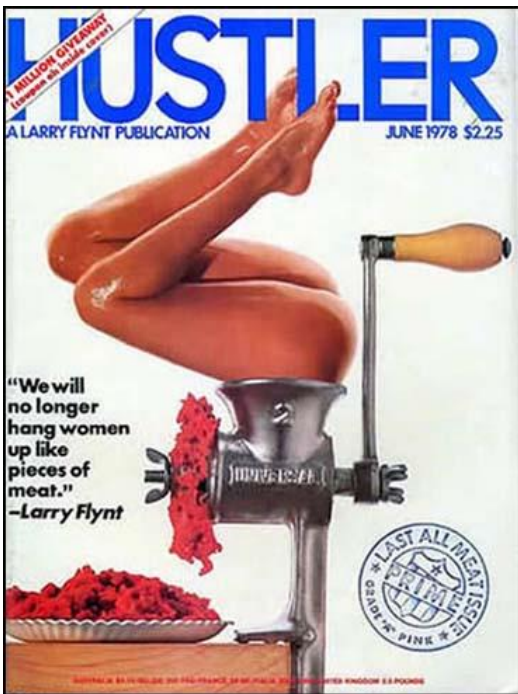


Figure 4. Hustler magazine cover (Hustler, 1978)



Figure 5. Wild Africa Liqueur print ad (Wild Africa Liqueur, 2009)

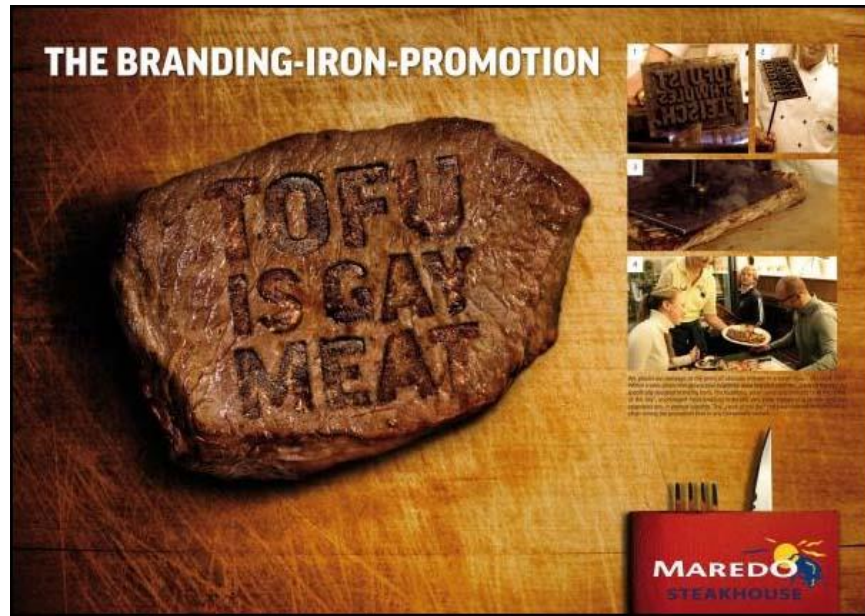


Figure 6. Maredo Steakhouse print ad (Maredo Steakhouse, 2012)

it attempts to deconstruct? Or can negative images that re-inscribe oppressive attitudes be contained, by being... dislocated from their original context?" (Adams & Gruen, 2014b, p. 27).

Contrary to images that uphold the status quo, art can juxtapose humans and other animals to activate compassion and engagement with animal rights by placing humans in other animals' positions, defying boundaries, and making the invisible seen (Cherry, 2016). Art can also defy boundaries by reminding viewers of our similarities. Artist Isa Leshko (2019) began photographing geriatric residents of farm animal sanctuaries to confront her fear of aging after caring for her mother who had Alzheimer's disease, but as she got to know her subjects, her motivation shifted to advocacy (Leshko, 2019). The arts have always played a crucial role in fostering empathy, eliciting emotion, and offering a reflection of someone else's experience, and it can do the same for the experiences of other animals (Gallagher & Newman, 2019, p. 6).

Socha (2012) analyzed the relationship between Avant-Garde women artists, and the animal liberation movement (ALM), starting with their respective origins: a response to

slaughter, during World War I for the former, and at the slaughterhouse for the latter. The Avant-Garde and Surrealists are popularly associated with the arts, but, like ALM, they were social critics, theorists, and activists, who questioned cultural norms, and compelled people to reconsider what they were seeing. Both Surrealists and ALM rejected the notion that because people have always done this – war, animal exploitation – we have to keep doing it (Socha, 2012).

Collage was a defining artistic technique of Surrealists. Fragmented images are assembled and taken out of context to create a new image with new meaning. The fragmented images not only recall their source, but the suggestion of what is missing. Socha (2012) astutely connects collage, in a conceptual sense, to Adams's (2010a) concept of the absent referent, and ALM's intention to make the missing part – the animal – visible, and in the spirit of avant-garde, prompts people to look at a familiar thing anew.

Although the Avant-Garde aspired to re-imagine society, and, in many ways, did upend convention, they ultimately reinforced oppressive societal standards, such as the beauty-ugly binary, use of animal fragments in art, and patriarchy, despite women artists' efforts to push back. Socha (2012) compares the failure of Surrealist women to liberate themselves through their art to PETA's (People for the Ethical Treatment of Animals) use of sexualized, young, white, able-bodied women in their campaigns. PETA campaigns suggest an aspiration for animal liberation (not necessarily in those words), at the expense of the liberation of women. At the very least, they reinforce objectification of bodies and patriarchal hegemony (Gaarder, 2011b; Socha, 2012). PETA tactics put women in the position of trying to navigate multiple –isms – sexism, racism, ableism, ageism, etc. – depending on the nature of the campaign (Gaarder, 2011b). Research suggests their sexualized campaigns harm women, and undermine their mission

because people are more responsive to ethical strategies when the mission is ethical in nature (Bongiorno, Bain, & Haslam, 2013).

Socha (2012) acknowledged PETA as “avant-garde ALM,” despite its history of problematic visual and performative tactics, much as the Avant-Garde was counter-culture, but reinforced hegemony. She differentiated between mainstream ALM, such as PETA, and radical ALM, who, like women Surrealists, want transformation both outside and within the movement. Radical ALM is situated within the surrealist legacy, agents of change, challenging myths and – isms, including speciesism, using the same tools of Surrealists, including photography, film, writing, activism, and art (Socha, 2012).

Eating Disorders

This research focuses on disordered eating behavior (DEB) and body image distress (BID), not clinical eating disorders (ED). Literature on DEB and BID that seemed relevant to this research was limited; much of the reviewed literature is specifically about ED. Because DEB and BID exist on a continuum, from not clinically significant to ED, an effort was made to extract potentially pertinent ideas from studies that focused on clinical populations.

National Eating Disorders Collaboration (2019) defined disordered eating as “a disturbed and unhealthy eating pattern... [and] can include behaviours that reflect many but not all of the symptoms of feeding and eating disorders.” DEB can include dieting, fasting, skipping meals, binge eating, unbalanced eating (i.e. restricting foods with a macro-nutrient, like fat or carbohydrates), and use of compensatory behaviors (i.e. excessive exercise, self-induced vomiting). These behaviors, especially dieting, indicate risk for developing an ED (National Eating Disorders Collaboration, 2019). A longitudinal study that followed community adolescents until they were 20-years old, found that 17.7% of participants had subthreshold

levels of ED, compared to 2.2% who received a clinical diagnosis. DEB was significantly higher than ED, and was associated with impairment (Stice, Marti, Shaw, & Jaconis, 2009).

Body image is “one’s thoughts, perceptions, and attitudes about their physical appearance” (Nation Eating Disorders Association, 2018). BID is characterized by distress, shame, self-consciousness, and a distorted perception about size and shape. BID is associated with depressed mood, isolation, low self-esteem, and the sense that one’s body is flawed (Nation Eating Disorders Association, 2018). It is associated with risk for developing an ED, and that risk increases in people who diet (Stice & Shaw, 2002). This has been supported by research with college-aged women for whom dieting, elevated appearance-ideal internalization, self-objectification, body dissatisfaction, and negative affectivity predicted clinical ED at 4-year follow-up (Dakanalis et al., 2016). Incidence of dieting and BID has been estimated to be 70% among female university students (Heatherton, Nichols, Mahamedi, & Keel, 1995).

Eating Disorders and Feminist Theory

Women experience a higher incidence of ED, DEB, and BID (Heatherton et al., 1995; Lewinsohn, Seeley, Moerk, & Striegel-Moore, 2002; Ruth H. Striegel-Moore et al., 2009). There is evidence that societal factors can harm girls’ and women’s relationships with their bodies (Murnen & Smolak, 2009), and feminist theory has been applied to make meaning of this gender disparity (McBride & Kwee, 2019; Seid, 1994a). ED development is multifaceted, with a range of theories about the biological, personality, familial, relational, sociocultural, and historical influences (Schmidt, 2003; Ruth H Striegel-Moore & Cachelin, 2001). Feminist perspectives on ED, and symptomology (including DEB and BID), have been a response to long-standing medical-model individual psychopathology theories, which have not accounted for the increased prevalence since the mid-late twentieth century, or the widespread prevalence of subclinical

DEB and BID (McBride & Kwee, 2019; Seid, 1994b). ED develop and are maintained within a sociopolitical context, not in isolation (McBride & Kwee, 2019). Women who had previously been in treatment, and identified as recovered, also believed that there was a gendered dimension to their experience (Holmes, 2016). A broader historical perspective would account for the gendered cultural beliefs about eating, appetite, health, beauty and virtue, and given the relationship with capitalism, it's notable that in a culture where more is better, body-size and appetite are somehow exceptions (Seid, 1994b).

A feminist approach to intervention includes empowering people with ED, raising feminist consciousness, and inasmuch as possible, attenuating the therapist's power. Transformation and liberation are prioritized, not just symptom relief (L. S. Brown, 2018; Carolan, Bak, Hoppe-Rooney, & Burns-Jager, 2010). However, advances in theory have not necessarily translated to clinical practice. Interviews with women who recovered, revealed incidental explorations of gender, or invalidated efforts to do so, despite the interviewees' interest in feminist treatment approaches. Such interviews suggest that practice lags behind theory, a disconnect that should be seen as political (Holmes, 2016).

Eating Disorders and Veganism

Research into vegetarianism, veganism, ED, and DEB has yielded inconsistent and difficult to interpret results, partly due to ambiguous or inconsistent definition of terms (Rosenfeld, 2019; Timko, Hormes, & Chubski, 2012). Many studies combine vegans and vegetarians, with disproportionately few vegans, such that, the applicability of the results to vegans is questionable, and veganism is often presented as a type of preternatural dietary asceticism (Baş, Karabudak, & Kiziltan, 2005; Cole & Morgan, 2011; Curtis & Comer, 2006; Kadambari, Gowers, & Crisp, 1986; Martins & Pliner, 1999; Zuromski et al., 2015). Combining

vegans and vegetarians disregards the fact that vegans see themselves as distinctly different from vegetarians (Rosenfeld, 2019). Some studies include participants described as “semi-vegetarian,” which is not vegetarian; by definition, vegetarians do not eat animal flesh. This category has been used to describe people who eat ‘white meat,’ but not ‘red meat,’ references to the type of flesh taken from particular animals used for food, without clear meaning or association to nutritional value (Keeton & Dikeman, 2017). Some researchers have separated vegetarians from semi-vegetarians, while others have combined them (Bardone-Cone et al., 2012; Baş et al., 2005; Curtis & Comer, 2006). The terminology used in much of this body of research conflates distinct groups in a way that contradicts the respective groups’ defining characteristics, and relies on terminology that is confusing, or ill-defined.

Another concern is the reliance on participants to self-identify their dietary pattern. Charles (2014) examined the accuracy of self-identified vegans and vegetarians, using a food-frequency questionnaire, and found only 47% accuracy. Semi-vegetarians reported eating all animal products, at least occasionally, contradicting the meaning assigned to this term in some studies. While the participant group was small, $n=204$, the 47% discrepancy between self-identification and food consumed raises questions about the use of self-identification, and its effect on validity. Although, given the confusing use of terms in research, perhaps it should be expected that research participants’ self-identification does not necessarily describe their actual dietary intake.

Looking at literature that specifically explores the relationship between vegans and ED, or risk thereof, there are limited studies. Charles (2014) found that vegans had a more positive body image compared to vegetarians, and suggested that an animal rights motivation is somehow not conducive to DEB, whereas vegetarians motivated by health or weight concerns are more

susceptible. Notably, of the participants who were at moderate or high risk for DEB, 51% inaccurately self-identified as vegetarian or vegan, based on the food frequency questionnaire. .

In contrast to the numerous studies exploring the relationship between vegetarianism and DEB, Costa, Gill, Morda, and Ali (2019) found that vegan women were more engaged in a lifestyle, not just following a diet. Veganism functioned as a means of healing, with implications for improving sense of self, psychosocial wellbeing, and connections to others and the environment. Participants were more concerned with having a positive impact on the world, rather than the effects of food on their bodies. Participants in this study reported past concerns about food and body image, but it seemed that reflecting and acting on the social, animal rights, and environmental dimensions of veganism resulted in a “stronger sense of agency and sense of self, as well as stronger emotional (empathic), cognitive (knowledge of animal cruelty and healthy eating), and behavioural (diet and consumption choices, actions towards other) investment in their social worlds” (p. 7).

Veganism has been associated with orthorexia, a concern with “healthy” eating that leads to impairment (Bartel, Sherry, Farthing, & Stewart, 2020; Bratman, 2017; Cheshire, Berry, & Fixsen, 2020). Orthorexia is not a clinical diagnosis; it is a neologism that has gained traction through popular media (Bratman, 1997; Kaplan, 2015). There is debate about defining criteria, as well as whether it warrants recognition as a diagnosis, especially because it is similar to both anorexia and obsessive compulsive disorder (Bartel et al., 2020; Kaplan, 2015). Bias against veganism manifests in human interest stories about people who are recovering from orthorexia, as “former vegans,” by eating animal-based protein, narratives that obscure DEB, or conflate DEB with a vegan diet (Cole & Morgan, 2011; Stanescu & Stanescu, 2019).

From a sociocultural standpoint, attempts to frame vegan eating as pathological and irresponsible, warranting intervention and monitoring, reflect patriarchal efforts to control women's bodies, and label them as mentally unstable (Stanescu & Stanescu, 2019; Wright, 2013, 2015). Most studies linking ED to vegetarianism do not accurately or adequately represent veganism, have not shown veganism to have a relationship to ED, and in some studies, also do not represent vegetarianism accurately. In studies that have suggested a relationship between DEB and vegetarianism in adolescent girls, it appears that vegetarianism generally functioned to mask DEB. The problem was not vegetarianism, per se, but reliance on a dietary practice that is perceived as a means to lose weight because it sanctions rejecting some foods, masking pathological behaviors and beliefs about nutrition. In the end, this type of research has continued, and the conclusions, regardless of validity, persist as myth, because vegetarianism and veganism represent a rejection of patriarchal norms (Wright, 2015).

Art Therapy

Art therapy combines creative, visual expression with psychotherapy to help people express and explore thoughts, feelings and experiences. It is based on the belief that artistic expression is inherently healing, and reflecting on artwork can facilitate creative problem-solving, promote insight, and offer a fresh perspective. Art therapy is an effective treatment for individuals, groups, couples and families with a broad range of personal and interpersonal issues. It can be used with people of all ages, all intellectual levels, and all levels of artistic experience (American Art Therapy Association, 2019).

Feminist Art Therapy

Feminist therapy emerged as part of second-wave feminism in the late 1960s and 1970s in response to what was then a male-dominated mental health provider landscape that women

experienced as sexist (L. S. Brown, 2018; Conlin, 2017). Feminist therapy was conceived to elevate and amplify the perspectives of those who had felt marginalized by the dominant culture: white women; people of color; LGBTQ+ people; poor people; displaced people; people with disabilities; and immigrants and refugees (L. S. Brown, 2018). Early feminist therapy was more exclusionary in scope, centering white cisgender heterosexual able-bodied middle-class women (Sajani, 2012). Critiques, and notable contributions and influence from black feminist theory, have led to a more intersectional feminist theory that includes multiple dimensions of identity (Collins & Bilge, 2016). Some people call feminist therapy, multicultural feminist theory, or critical race feminist theory (Conlin, 2017; Sajani, 2012). Feminist therapy affirms diversity, promotes empowerment and egalitarianism, interrogates and resists oppression, and the therapist helps clients understand how some issues are socially constructed (Burt, 2012; Conlin, 2017).

Attention to feminist theory within art therapy has been limited, relative to comparable professions, like psychology and social work (Burt, 2012), and primarily focused on theory. As the defining element of art therapy, imagery provides a means of enacting and exploring principles of feminist therapy. Within the therapeutic space, empowerment can be activated by setting goals, and evaluating therapy (Burt, 2012). Specific to art therapy, empowerment can be encouraged through a range of collaborative or client-initiated decisions about materials, processes, themes, and art tasks. Clients can be further empowered by nurturing strengths, abilities, and competence through mastery of materials and processes, and receiving positive feedback from the therapist (Rader & Gilbert, 2005; Sajani, 2012)

Fostering a therapeutic relationship in which the client feels empowered to make choices about therapy, represents an egalitarian approach, or “power sharing,” another tenet of feminist therapy (Rader & Gilbert, 2005). Therapeutic relationships have an inherent power imbalance,

and the therapist is responsible for monitoring its effect, and minimizing it to the extent possible by respecting the client's expertise on their life and experience (Sajnani, 2012).

The use of imagery in art therapy is particularly well-suited to interrogating the cultural implications of imagery, particularly of marginalized groups, but more broadly, the stories they tell, who is telling them, and the stories that are not told (Rehavia-Hanauer, 2012). This consideration of what's left unseen recalls Socha's (2012) examination of Surrealist collage, and how meaning is informed both by what is visible, and what has been omitted. It also harkens back to Adams's feminist-vegetarian critical theory concept of the absent referent, ubiquitous and neutral, in media imagery (Adams, 2010a; Adams & Gruen, 2014b).

Art Therapy and Eating Disorders

Art therapy has been a widely used therapeutic modality in residential treatment for people with ED for decades. Art therapy literature about ED has primarily been comprised of case narratives and theory, with limited empirical research (Frisch, Franko, & Herzog, 2006). Randomized, controlled studies to better standardize an art therapy approach have been recommended, but the individualized nature of arts expression is at odds with a homogenous approach, which could undermine potential benefits (Frisch et al., 2006). Programs that offer art therapy have reported that it seems to facilitate self-expression, offers an opportunity to explore body image and self-esteem, and is a positive coping outlet. Additionally, people who are less receptive to other therapeutic interventions sometimes respond favorably to arts therapies (Frisch et al., 2006).

An analysis of the evidence supporting the use of art therapy with people who have ED (as well as other psychological issues), compared two different systems for evaluating studies' evidence-based criteria. According to the two respective systems for evaluation, 84% and 41%

did not meet evidence-based criteria. The remaining studies were evaluated, and one system found 19 articles were important contributions to art therapy (Holmqvist & Persson, 2012). However, the other evaluation system showed no evidence for the use of art therapy. The evaluation systems they applied might have been limited, and did not account for more than one truth about subjective experience, which raises questions about defining evidence. Although this might sound discouraging, the authors highlighted a positive trend in art therapy research, with improved quality over time. They also emphasized the particular difficulties of measuring change in humans in psychotherapy, and art therapy in particular (Holmqvist & Persson, 2012).

Despite the research challenges, there have been a few studies that suggest art therapy offers potential benefits to people with ED. A 6-week group intervention with people who were obese, receiving healthcare services from a chronic illness clinic at a hospital, showed modest improvements in self-esteem (Anzules, Haennl, & Golay, 2007). A phenomenological interview-based study by Ki (2011) with adults at a community ED support center found that participants responded favorably to art therapy. Concepts that emerged in the interviews included improved emotional well-being, sense of safety, sense of control, and improved self-awareness (Ki, 2011).

An additional study of significance is Rehavia-Hanauer's (2003) qualitative analysis of therapy notes from art therapy sessions with people who have anorexia. She extracted six conflicts that characterized the content of the session notes, and identified theoretical orientations aligned with the nature of each conflict. The rigorous methodology and ensuing results of this research represent an advance in understanding anorexia through an art therapy lens, and an opportunity to develop theory and practice that accounts for the gendered dimensions of ED (Rehavia-Hanauer, 2003).

Nature-Based Expressive Arts Therapy

Nature-based expressive arts therapy (NBEAT) merges ecotherapy and expressive arts therapy (EAT). EAT integrates multiple creative practices, including dance, drama, music, poetry, storytelling, and visual art, in a multisensory process-centered healing experience. . Ecotherapy is rooted in ecopsychology's premise that human health corresponds with health of the environment, and medicalized psychological theories that rely on Western notions of individualism and anthropocentrism reinforce a culture of pathology and violence that contributes to psychological distress (Atkins & Snyder, 2018; Rugh, 2017).

EAT and ecotherapy easily converge in NBEAT, with an emphasis on multisensory experience, action and interaction, themes of space – the space of bodies in motion, space on an art surface, space of the environment, and the relationships we create with space (Atkins & Snyder, 2018; Hasbach, 2015). NBEAT is a response to such Western values as separateness – being apart from the world in which we live, rather than a part of this world – and objectivity, which posits that there is only one way to know something (Rugh, 2017); we can be a part of the world by not only recognizing human subjectivity, but also the subjective experience of others with whom we share common interests, and the arts facilitate an appreciation for multiple perspectives. In different cultures, throughout history, the arts have been a means of honoring and reinforcing interdependence with nature. NBEAT relies on the idea that art-making about nature, creating in nature, and working with natural materials can awaken instincts that are ancient in origin. NBEAT is intended to benefit both people and the environment, and at a time when climate change is accelerating, and the outlook can feel grim, it can give people a sense that they have some control over their lives, and the world around them (Hasbach, 2015; Kopytin, 2017).

Like feminist therapy, NBEAT emphasizes relational presence, empowerment through discovery of internal and external resources, and creative expression is framed as an innate, egalitarian process (Atkins & Snyder, 2018; Kopytin, 2017). NBEAT and ecofeminism graze each other at the ethic-of-care, described by Atkins and Snyder (2018) as “an entry into creating wholeness in a fragmented world” (p. 131), which is poetic, but ill-defined and abstract; NBEAT lacks the philosophical analytic depth of ethic-of-care, as theorized and practiced by ecofeminists (Donovan & Adams, 2007; Gruen, 2015). In fact, Atkins and Snyder sentimentally recounted a walk, during which they associate spring flowers with farmers interacting with cows. The reality is that cows are not natural, and are denied their autonomy and bodily integrity; they have been bred so they do not resemble their ancient predecessors; they suffer in numerous ways, including forced insemination, congenital ailments due to breeding practices, separation from their families, and violent deaths at a fraction of their expected lifespan (Levitt, 2018; Turk, 2007). Furthermore, animal agriculture contributes to environmental degradation, environmental racism, and greenhouse gas emissions, exacerbating climate change, which NBEAT practitioners have purported to want to ameliorate (A Well Fed World, 2020; Food Empowerment Project, 2020; Ketcham, 2019).

Ecofeminist animal rights theorists and activists account for the relationship between ethic-of-care, and politics and economics, without which, ethic-of-care remains cloying and shallow. Ethics alone do not compel someone to care; who receives care, and the nature of care, are informed by ideologies, like speciesism and capitalism. Care can coexist with superiority and privilege without reflection and analysis through a critical lens (Donovan, 2006).

Overall, discussion of human-other animal relationships in the NBEAT literature is nonspecific. An exception was King (2017), who described animal-assisted therapy (AAT) with

her companion dog for people in end-of-life-care, but the author did not explore critical issues about the ethics of AAT (Iannuzzi & Rowan, 1991). Arguably, NBEAT with AAT might not be within the purview of NBEAT because dogs are domesticated, bred by and for humans, not necessarily to their benefit, as evidenced by data on shelters and euthanasia (The Humane Society of the United States, 2020). The interest in human-other animal relationships is avant-garde, but without a radical, anti-speciesist analysis, this effort is likely to replicate the oppressions NBEAT seeks to deconstruct.

Ultimately, NBEAT is uniquely positioned to actively engage people about issues that have been almost entirely ignored in the arts therapies literature, at a critical time for the environment, no less. However, there is a lack of critical analysis. Ecofeminist theory and CAS perspectives seem particularly relevant. Those perspectives would likely illuminate complications, but if the field is going to earnestly challenge anthropocentrism, with an emphasis on subjectivity, relationality, and meaningful change for humans and the environment, interrogation and reflection seem prudent (Atkins & Snyder, 2018; Kopytin, 2017; Rugh, 2017).

Collage

Collage means ‘glue’ or ‘stick’ in French. Within the context of Western art history, it is conventionally attributed to Picasso and Braque, and like ALM, is an instance of men being credited for women’s labor (Kiefer, 2004; Lahman et al., 2019; Schapiro & Meyer, 2015). People have been collaging for thousands of years, despite what some art history texts might suggest. Shapiro and Meyer (2015), in an online reprint of their 1977 article, define collage as “a word invented in the twentieth century to describe an activity with an ancient history.” Collage fits into a broader array of creative practices that include decoupage, photomontage, quilting applique, and scrapbooking that have largely been the purview of women artists, non-Western

artists, and folk artists. Taking this history into account, Schapiro and Meyer offer a new definition:

Femmage: a word invented by us to include all of the above activities as they were practiced by women using traditional women's techniques to achieve their art – sewing, piecing, hooking, cutting, appliqueing, cooking and the like – activities also engaged in by men but assigned in history to women.

Western art history has effectively overlooked some of these techniques, and erased the artists, including the eighteenth century German nun, who pasted delicate parchment cuttings on paintings of saints, in an act of devotion to God, and created what would eventually be recognized as a valentine (Schapiro & Meyer, 2015).

Were Schapiro and Meyer (2015) to update their *femmage* article in the present, they might also include vision boards. Vision boards feature images, photos, inspirational words and phrases, and drawing, to visually represent aspirations and dreams as a means of formulating and pursuing goals (Waalkes, Gonzalez, & Brunson, 2019). Vision boards have been described as a creative therapeutic intervention for counselors (Burton & Lent, 2016), but similar to decoupage, scrapbooking, and quilting, vision boards appear to be the purview of women (Ardis, 2019; Dawson, 2015; Jackson, 2019), and thus, a twenty-first century *femmage* technique (Schapiro & Meyer, 2015).

An essential component of collage is the layering process, which can be additive, or subtractive by peeling, cutting, or scraping to reveal underlying layers. The end result is evocative of growth, history, time, and erosion (Nelson, 1986). The layering process also represents layers of thoughts and feelings (Cupchik & Gignac, 2007). Notably, collage can be an effective technique for working simultaneously with possibly disparate concepts, in order to

explore and identify their relationships, and can concretize uncomfortable or complex ideas (Culshaw, 2019; Mellor, 2017).

Summary

The overarching topics of this literature review were veganism, DEB/BID, and art therapy. This research is concerned with the relationships between being a woman, being vegan, and having DEB/BID, so there was a purposeful effort to focus on connections between the topics and the experience of women, particularly through a feminist lens. Overlap between topics was also examined, such as the use of imagery in the animal rights movement, the use of art therapy with people who have ED, and established practices of using arts-based therapies to explore connection to the environment and other animals. There is limited research about vegan women with DEB/BID, so the intention was to illustrate interconnections, as described in the literature, in order to contextualize the lived experience of the research participants in this study, as investigated through art-making.

CHAPTER 3

Methods

This research utilized an art-based method with a feminist perspective to answer the guiding question: How does the experience of being a woman who is vegan relate to the experience of DEB and BID? Participants were recruited via social media. Four women participated in three individual art-making sessions that were video and audio recorded. The art-making process was mixed media collage with an emphasis on layering. Guidance offered to participants was loosely structured, such that the work was largely self-directed, but supported with dialogue as questions or struggles with the creative process arose. Following the completion of each piece, I engaged in open-ended discussion with the participants about the process, finished piece, meaning, and associations. I completed: (1) a series of response collages, one to correspond to each participant piece; (2) written reflections for each response piece; (3) video summaries of each participant's session series; (4) a brief video summary of the entirety of the research process; (5) a final large mixed media collage; and (6) session transcriptions. In final review sessions, participants discussed their art pieces, transcripts, video summary of their sessions, and the corresponding response artwork. Transcriptions and written materials were qualitatively analyzed, using a deductive-inductive process, to distill essential concepts.

Design

Participants were recruited using social media. Facebook groups for people who identify as vegan, specific to the metropolitan area where the research was being conducted, were used as a means of connecting with people who were likely to qualify. The following is a sample of the post that was shared:

CALL FOR RESEARCH PARTICIPANTS

The research is titled, "Artistic Expressions of Vegan Women with Disturbed Eating

Behavior and Body Image Distress." No formal or extensive art experience is required. Those who are receptive to experimenting with visual expression are encouraged to respond.

Participant should be:

- ~ Women
- ~ Aged 25-50
- ~ Vegan (minimum 1 year; motivated in whole or part by commitment to animal rights)
- ~ Self-described experience (past or present) with disturbed eating behavior (DEB) and body image distress (BID). DEB can include stress-eating, patterns of bingeing, restricting, dieting, and weight fluctuations, behaviors associated with shame and guilt, but it does not meet clinical diagnostic criteria of an eating disorder. BID might be characterized by anxiety or dissatisfaction related to weight, body shape, ability, or size.
- ~ No history of an eating disorder diagnosis

Participants must be able to:

- ~ Provide informed consent
- ~ Attend four 2-hour individual art-making sessions in Center City/Rittenhouse (weekly or bi-weekly)
- ~ Engage in a process of reflecting, reviewing, and validating the evidence collected in research sessions

For the sake of amplifying marginalized voices, efforts will be made to recruit participants with varying identifying characteristics (i.e. race, education, sexual orientation, ability, spiritual affiliation)

This research is a requirement for completion of the doctorate in expressive arts therapies. This research project has been approved by the Lesley University Institutional Review Board in accordance with human subject research protocols.

The call for research participants included the researcher's contact information.

Five interested prospective participants contacted the researcher via email. Phone screening interviews were scheduled, and these interviews lasted 15-20 minutes. The researcher used a structured interview format (Appendix C). The interview was designed to verify eligibility, gather brief, pertinent history, and collect basic demographic information.

Additionally, participant responsibilities were reviewed, and pending the prospective participants' level of interest, scheduling was discussed. Of the five prospective participants who completed the screening interview, one did not respond to follow-up contact. In total, there were four people who agreed to participate. All participants were Caucasian and cis-gendered. None of them had children, and all had bachelors or masters degrees. One Black woman responded to

ask questions about participating, but she did not think she could make the time commitment, and declined to move forward.

One person who responded said she had an ED history; she was in recovery, and actively involved in individual psychotherapy. Although the initial call for participants excluded people with an ED history, out of concern for their possible vulnerability, she discussed the research with her therapist, who supported participation. She described her commitment to maintaining recovery, but her recovery included managing DEB/BID. She also had type 1 diabetes, and while this was incidental to the research, she knew of my personal experience with type 1 diabetes, as well as my clinical, advocacy, and academic related experience, which contributed to her commitment to the research. Ultimately, it seemed her risk was comparable to other interested candidates, and she continued her outpatient individual therapy throughout the process, so she was deemed qualified to participate.

This participant was Alex (she/her), 26-years old, professional editor, agnostic, queer woman, in a relationship with a man. She has had type 1 diabetes since adolescence, a history of depression, and had received both inpatient and intensive outpatient treatment for an ED. Her DEB included restrictive eating, and insulin restriction. Behaviors associated with body image distress included over-exercising, obsessive thoughts, and body checking rituals. In addition to outpatient therapy, she was consulting with a nutritionist. Alex had been vegan for 10 years, and was vegetarian in high school. She said she was motivated by animal rights and the environment, and had been influenced by a project on factory farming she had completed in high school. She said being vegan was part of her identity.

Angela (she/her) was 28-year old, a software engineer, bisexual, married, spiritually unaffiliated, but influenced by Buddhist philosophy. She reported repetitive stress injury (RSI)

from computer use. She had been treated for depression and anxiety, and she had engaged in couple's therapy in the past. Her disordered eating behaviors started in her teens when she was diagnosed with high cholesterol, precipitating an interest in vegetarianism, and then a vegan diet. She described adolescent peer relationships that reinforced dieting for weight reduction, but "found Jesus" after a period of severe calorie restriction. In college, she developed an interest in animal rights, which has helped her sustain her veganism. At the time of screening, she was using a structured meal plan through a paid subscription service, and avoided calorie counting. To alleviate body image distress, she did not have full-length mirrors in her home, but was taking dance classes, and said that "doing something" in the mirrored environment had reduced distress about seeing herself in the mirror. She also noted that her mother is a dietician.

Lexi Jane (she/her) was 43-years old, high school English teacher, heterosexual, and divorced. She identified as culturally Jewish, and atheist. At the time of screening, she had been seeking treatment for ongoing physical pain that had yet to be diagnosed. Lexi Jane reported bingeing, which she described as "comfort fooding" in response to stress, sadness, or even feeling happy, a behavior she described as compulsive and distressful. She used a food and fitness app to track her food intake, which had been useful for modulating binges. Regarding her body image, her body confidence was boosted by an interest in nudism, clothes that fit, and romantic involvement with a man, but she said she "hates male validation." Her interest in becoming vegetarian developed at age 15 after an Earth Day celebration, and later, yoga training inspired her to become vegan. Initially motivated by health, she eventually learned about animal rights and the environment. Lexi Jane had an active social life that revolved around the local vegan community, and had multiple volunteer outlets related to veganism and animal rescue.

Lexi Jane was emphatic when discussing her feelings about being vegan: “I love being vegan. It’s the best thing I’ve ever done.”

Sinclair (she/her) was a 27-years old student in a masters counseling program, heterosexual, and married. Her spiritual practice was Hinduism. She had a history of trauma, depression, substance misuse, premenstrual dysphoric disorder diagnosis, and she has had psychotherapy. Restricting, bingeing, and purging have been intermittent since she was in high school, a coping strategy during more stressful periods in her life. The most recent precipitant to these behaviors was a long-distance move, two years prior. When she stopped misusing substances, she became “addicted to running.” Her body image distress began during pre-adolescence when she was teased for being “weightier,” and she has continued to experience body dysmorphia, including “difficulty relating to my size.” Her vegan practice had been intermittent, starting at age 13, when she read the PETA website. At the time of the interview, she had been vegan for 1.5 years, describing it as “liberating,” a means of connecting to herself, and addressing her body image struggles. The primary motivators she identified were “not causing suffering, body image concerns, and religion.”

Participants met individually with the researcher for a total of four sessions (Appendix E). Each of the first three sessions was approximately two hours, dedicated to making a piece of art, followed by a discussion about the art-making process and finished art piece. The total session time was generally split in half for each component. The first few minutes of the second and third sessions were spent revisiting the art made in the previous session, my response piece, and the relationship between the companion pieces. The final session was spent reviewing all of the completed artwork, including my artistic responses, watching the video review, discussing

the overall process, as experienced by the participants, and discussing updates they wanted to share and final reflections.

All sessions took place at my private practice office, located in a professional office building in a major city in the Mid-Atlantic region. The space is set up for art therapy clients, with a conversational seating area, and an adjacent art-making space that includes a work table, chairs, and utility sink. Participants completed their work at the table, and once they were done, the piece was set on an easel for better viewing and discussion.

Participants were provided electronic copies of the informed consent (Appendix B) to review prior to the first meeting. During the first session, a paper copy of the informed consent form was reviewed and signed. Each person chose a pseudonym for themselves. In all three art-making sessions, before proceeding to the art task, the researcher asked participants if they had any questions or concerns, and inquired how they were feeling about moving forward to art-making. In some instances, they expressed uncertainty about content, process, or materials, in which case, we talked about the obstacles they identified, and strategies for proceeding.

Each participant started with a 16”x 16” canvas board. Participants had an array of art materials from which to choose. All materials were laid out for them to view and select as they worked, in areas adjacent to the work space. The materials offered included: acrylic paint and mediums, watercolor paint, oil and chalk pastels, graphite pencil, colored pencils, colored markers, colored construction paper, colored paper in a range of skin tones, patterned paper, colored tissue paper, magazine selection, stencils of a cow, pig, and chicken, yarn and string in a variety of colors and textures, glitter, alphabet stamps and ink, brushes, a palette, adhesives, tapes, and scissors.

All sessions were recorded with video and separate audio. Participants had a choice of using a small head-mounted action camera, or a conventional camera with video capability mounted on a tripod. When the tripod-mounted camera was used, the camera was focused on the table work surface, showing participants' hands working, and omitting their faces to protect their identities. This video recording process was structured to capture the art-making process, selection and use of materials, and development of the final images. The recordings were multipurpose. The video footage was edited into individual summary videos, capturing the essence of the multi-session process for participants to view in the final session, in order to help them remember the process. Segments of audio that captured meaningful dialogue, relevant to the research topic, were included in the videos. The video also served as a reference during the analysis phase, to help me recall their process. The audio recordings were transcribed, and the transcriptions were qualitatively analyzed for salient ideas.

Once the participant was ready to move forward with art-making, the researcher introduced the materials, responded to questions about materials, and invited participants to select materials, and begin working. The guidance was relatively open-ended for all art-making sessions: use a mixed-media layering process to create imagery about femaleness, veganism, food, and body. Participants were encouraged to work intuitively, using materials that were attractive or intriguing to them, holding the research themes in mind as they worked. The process of creating and playing with materials was emphasized, as was layering materials to build an image. In order to support an experimental approach, they were reminded that the layering process allows for removing, covering, and changing any visual elements they found unsatisfying, and conversely, preserving and working around elements they liked. Participants were invited to ask questions about materials or processes, as needed, and discuss their process,

or engage in dialogue as they worked, to the extent that they were comfortable. My role was to be encouraging, respond to questions, ask questions if they seemed like they were struggling or uncertain, and listen.

If they felt unsure about how to proceed, or could not decide if the piece was complete, I offered support, asked questions, or provided technical guidance. For instance, one participant wanted to create “ridges” that came off the surface, so I explained how to use various materials in order to achieve the textural effect she described. There were other moments when participants struggled with how to visually capture a concept, and brief discussion about their ideas, intentions, and materials helped them develop ideas for representation.

When they decided their piece was complete, the video recording was stopped. We tidied the art space, and set the artwork on an easel for better viewing and discussion. The discussion included questions about process, intention, meaning, associations, materials, and emotion. The discussion was generally unstructured, but questions and observations were framed to relate to the research topic, and were intended to give space for participants to elaborate and make meaning. They were asked to share reflections on decisions they made throughout the process, thoughts and feeling about the finished piece, which sometimes shifted as we engaged with the piece from a distance, and ways the imagery related to their personal experience. When it seemed like the discussion was coming to a close, I would invite them to share any final thoughts before turning off the audio recorder.

After each art-making session, once the participant had left, I completed an art piece in response to the processes, imagery, materials that characterized their artwork, and the ensuing discussion. When they had leftover materials, such as acrylic paint they had mixed, or scraps of paper, I incorporated that into my piece, partly to capture some essence of their piece, and also

applying an ethic of conservation. My intention was to explore the ideas that emerged in their work, and discover ways that our experiences as individuals had some essential commonality related to the themes of the research. There were some instances when I delayed completing the response art, either because of a time constraint, or because I felt confused about how to respond. In those latter cases, I had difficulty identifying a commonality representing an ‘access point,’ and needed time for further reflection before completing the art.

I wrote short reflections to complement the art-based inquiry process, in which I identified the visual, material, and conceptual elements of their art that resonated with me, and thoughts about my process, imagery, and meaning. I also used this journaling exercise to reflect on the research process, and my role as researcher. Journaling facilitated insight, and deepened my understanding of what they explored through art-making, from specifics that were particular for them, to ideas that were broader.

After all the art-making sessions were complete, the audio recordings were transcribed using the website, Transcribe. The videos were created using Adobe Premiere. This process involved watching the videos in their entirety, and selecting clips that captured key actions or decision-making moments that contributed to the final art pieces, and the meaning attributed to the art. Thinking about the perspective of someone who had not witnessed the development of the pieces, I wanted to convey the process in a way that is not necessarily evident from seeing the completed collages. For instance, Alex and Sinclair had created pieces that were heavily stamped, so clips of the stamping were included in their respective videos because these clips conveyed physical movement and energy that were meaningful, and visually compelling. Paint mixing was a new experience for all participants, so I included brief clips of mixing paint because the experience was novel, satisfying, and elicited feelings of mastery. The intention was

to condense the art-making process of each session into a 3-5 minute segment. The segments for each participant were combined to create 12-15 minute videos. Audio clips of conversation complement the video. The audio was selected to find parts of conversation that were meaningful in regard to content and emotion, and further illuminated how the finished visual piece relates to the themes of the research.

Prior to the review sessions, participants received copies of transcripts for their review. During the review sessions, we viewed and discussed all three participant art pieces, the corresponding response pieces, and transcripts, viewed the videos, and talked about the research process. Because time had elapsed between the third and final session, participants also offered updates about such topics as relationships, professional and academic pursuits, and how they were managing DEB/BID. The intention of viewing the videos was to elicit memories, including physical/sensory memories, thoughts, and emotions associated with the art-making process. Viewing the videos elicited follow-up on discussions we had during the art-making sessions, and through the recollection process, further imbued the art pieces with meaning related to the research topics. Reviewing transcripts was also for recollection purposes, and gave the participants the opportunity to better situate the art within the context of what was happening in their lives at the time of making the art.

Transcripts were analyzed for common essential concepts. The three art-making sessions were analyzed separately from the final review sessions for several reasons. Time elapsed between the art-making sessions and review session, so participants reported change over time. Also, the structure and content of the final session was different. During those final sessions, we discussed the primary themes of the research inasmuch as participants offered updates, and discussed the research process more than the meanings and process of each piece.

Content analysis was conducted to identify consistencies between transcripts of the art-making sessions, using a deduction-induction approach. The first step included reading through the transcripts multiple times in order to identify and organize separate meaning modules based on the themes of the research and the inquiry process: gender or femaleness, food and body, veganism, and art. From there, those meaning modules were further differentiated into sensitizing concepts (Appendix F). Because the nature of the research question was to understand relationships, most sensitizing concepts were assigned to multiple sensitizing concepts.

After deductive analysis, inductive analysis was used to identify underlying concepts which were not necessarily explicitly stated, but characterize the evidence. This entailed carefully reading, and rereading the clustered information for emergent concepts. There was an interpretative nature to this step, guided by the notion that the primary experiences being investigated were interrelated, there are patterns to the relationships, and those relationships can be described.

Transcripts from the review sessions were similarly and separately analyzed. Discussions in these sessions focused on impressions of the overall process, and what the participants identified as being useful or not about the sessions. Additionally, participants offered updates about changes in their lives, in relation to the research themes.

At the completion of all session series for all participants, I created a final art piece in response to the completed research process. This was done on a 36" x 36" stretched canvas. I used the same mixed media collaging technique, although I used a more expansive array of materials, partly because I wanted to incorporate some personal elements, notably, embroidery and fabric. I worked on this final piece over several weeks. Much like the other pieces, my intention was to explore the themes of the research. Instead of working off of a specific

participant art piece, I was intentional about adding certain elements – imagery, process, and material – that I thought was evocative of their work.

The last step was completing a 5-minute synopsis video of all the participant sessions. I used the same process that I had for the longer individual videos, but condensed each participant segment to about one minute each. This video is intended to give viewers a general impression of the process and content of the sessions, capturing visually dynamic moments of action and decision-making that characterized the art-making process, and audio clips with salient thoughts and reflections that seemed to capture the essence of the discussions we had about the research themes.

Researcher biases were checked at multiple points. Discussions with participants about researcher response art, and the art's relationship to the accompanying participant art, were a primary means of checking biases. This was an opportunity for me to describe interpretative impressions of participant art, both in words, and through the art-making process, which evoked a reflexive experience for us both about the meaning of our respective artwork, and differences and commonalities in experience. This exchange process generated conversation about how I had interpreted their art, elements that became important in my response art, as well as elements in their work that I overlooked or had not understood, better illuminating my biases. Biases were also checked during the final review sessions when, again, participants were encouraged to share their responses to the interpretative dimensions of the response art and videos, and we again had the opportunity to identify what I had seen, and what I had missed.

Summary

The evidence that was created included: (1) audio and video recordings of all participant sessions; (2) photographs of all participant art work; (3) transcripts of the audio recordings; (4)

interpretative synopsis video of each participants' art-making sessions with select audio samples; (5) response mixed-media collage pieces, corresponding to each participant art piece; (6) brief synopsis video of the combined sessions to capture the essence of the process; (7) final large mixed media collage response art; and (8) accompanying journal-style written reflections for each art piece. The evidence was qualitatively analyzed, using a deductive-inductive process, for emergent concepts, characteristics, and patterns, in relation to the research question.

CHAPTER 4

Results

This research sought to answer the question: How does the experience of being a woman who is vegan relate to the experience of DEB and BID? Essential ideas were identified through a deductive-inductive analysis of discussions about the artwork that illuminate the interrelated nature of these three dimensions of experience: femaleness, veganism, and DEB/BID. The six ideas are:

- Re-claiming space
- Defining female
- Navigating food choices
- Vegan in context
- Identification and relationships with other animals and environment
- Disability as a vegan woman

This chapter includes selected images to illustrate these ideas. Images of all completed collages can be viewed in Appendix D. Links to videos for each participant, and the brief summary video are in Appendix G.

Re-Claiming Space

The idea of space was significant for all participants. Space manifested in discussion about the physical space both human and other animal bodies occupy, space for ideas and experiences, space that people have in relationships, and environmental space.

Space was an especially salient idea for Alex, who described her first piece (Figure 32) as being about female bodies. Her use of a blotting technique using red paint and tissue paper

generated a discussion about blood (Figure 7), which she associated to menstruation and killing animals:

These realities that are inextricably part of having a body with a uterus shedding its lining, or getting food from an animal, blood is involved in these things, and conversations around it that don't really have a good debate, 'but let's not talk about that, it's gross.' I want there to be permission to be blood all over this.

Alex mentioned the “gruesome parts” of animal slaughter, and how people are not supposed to “talk about that at the table,” which she compared to the expectation that people who have periods not talk about their experience. In response to this suppression, she was intentional about giving space to a visual representation of blood in her artwork. She also added yarn to symbolize hair, explaining that she wanted to give blood and hair “space on [the canvas] because it’s all part of being in a body.”

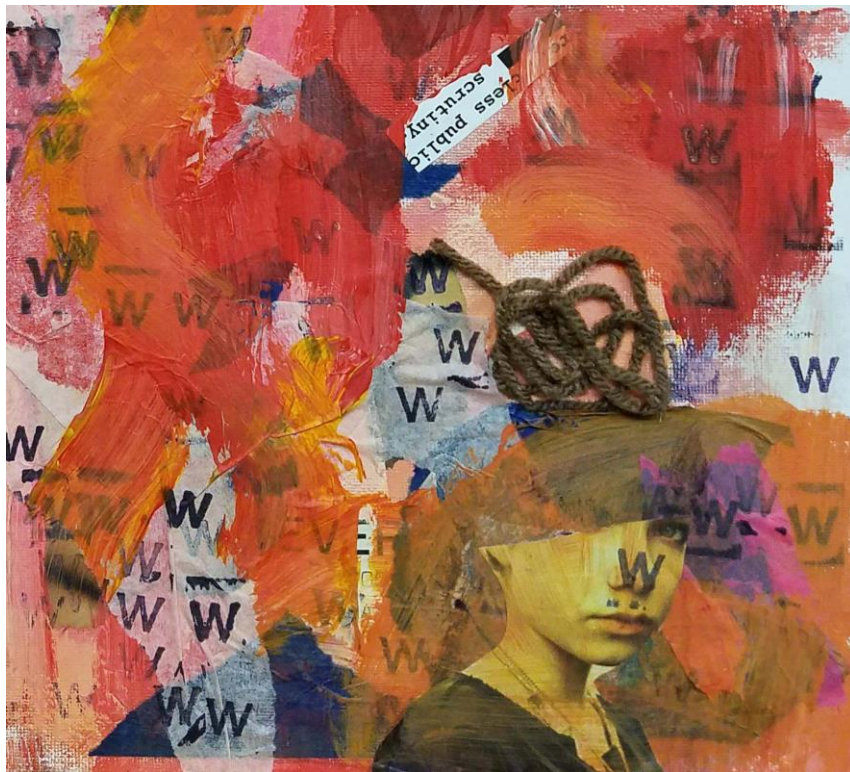


Figure 7. Alex session one, close-up

In her second piece (Figure 34), Alex explored ideas about the environment, a motivating factor for her veganism. She described these concerns as a way of “zooming out,” away from concerns about the particulars of food and body; instead, decisions about food were informed by her desire to take care of the environment. Through the artmaking process, she explored the ways nature “can wreck things, and be a force,” taking over space claimed by humans, which she described as “resistance.” She started working with lighter green colors, but quickly shifted to darker greens and black, metaphorically representing this process (Figure 12). To further illustrate her point, she recounted seeing a tree at a local park that “started to eat a sign that had been attached to it to not park there.” She referenced the dynamic between indigenous and white patriarchal conceptualizations of land and space, in relation to an image she had used: “There’s something else, like that other clip of those people saying, ‘this is our land.’ I want to reclaim that, and grow over that.” The image was covered as she worked, but the collaged text, “harvest what’s left,” a reference to the way the ecosystem is stripped, is visible in the completed piece.

Angela used space in her second piece (Figures 38) to explore feelings and perceptions about her body. She was deliberate about creating demarcated sections to represent aspects of bodily experience. On the left, the lengths of yarn represent “how bodies should be, long, and yarn is thin.” The section with the stars and glitter was associated with feeling good about her body, “the outward movement of what I do with my body, my body moving through space, three dimensional space, less related to my anatomical body.” The section with layered yellow tissue paper (Figure 8) contrasts with the “sparkly... positive... expansive” section above it, but they are “both ways of filling space.” She elaborated:



Figure 8. Angela session two, close-up

When I feel positive about myself, I feel comfortable with the amount of space I take up in the world around me. I'm allowed to take up space, there's nothing wrong with that.

Whereas, in the visceral fat quadrant, there's something very wrong, it's sickly, it's gross. Despite uncomfortable feelings about the yellow tissue paper section, she shared her inclination to keep working on it, and spent considerable time "putting [her] hands on it," arranging and manipulating the tissue paper to create visual and textural effects, which she described as an effort to accept this part of her bodily experience.

For Lexi Jane, space was more metaphorical, related to community, the people in her life, activities she has pursued, and the way her priorities have shifted over time, as in, who and what is given space in her life. She had recently started identifying as a dominatrix, and was excited to have found an alternative sex-positive space and community, themes she explored in her third piece (Figure 23). She also explored the space that farmed animals occupy. She associated the vertical strips of paper in her second piece (Figure 44), with factory farming and prison. The

surrounding elements, like the blue sky, were associated with freedom and the animal sanctuary where she has volunteered. Referring to the pig images, she said: “They’re outside the prison bars, so they’re free.”

Space was also metaphorical for Sinclair, who was struggling with her marital relationship, spiritual path, trying to make decisions about what direction she should go with her education and career, and the space she occupies in society. She explored these ideas in her third piece (Figure 21), which began with images of a sunroom, blender, and baby (Figure 9), much of which became obscured as she added layers, eliciting conversation about moving back to her home state, being closer to nature, having a home with her husband, and having a child. After explaining this vision, she said, “I don’t see myself in it at all.” Her dissatisfaction with her current life circumstances made her feel like retreating: “I wish I could just be ignorant, like a Victorian woman who is completely retired to the drawing room. That sounds kind of nice... why does that appeal to me? Why do I want that? It’s all so confusing.”



Figure 9. Sinclair session three, close-up

Defining Female

Despite the general homogeneity of the participants, their respective perspectives on being female were varied. Alex described her first piece (Figure 32), with the references to blood and hair, as “unapologetically female... it’s not just curvy, pretty shapes, it’s going all these places, and becoming even jarring in that way, to be fully in nature isn’t just this curated, catalog experience.” In her second piece (Figure 34), Alex explored the gender dynamics of environmentalism and veganism. The central image of the vaping women represented a conflict for her about being a woman in society. Alex associated the image with feminism, “what equality looks like, a woman, if she wants to do that to her body, she gets to decide,” But she also felt that this woman represented “some kind of male destructive force” because the woman is far removed from nature, but still connected to nature, by way of vaping, which Alex said uses palm oil, a substance associated with rainforest destruction, and endangering orangutans.

Angela’s first piece (Figure 36), featuring an image of a tomato and asparagus (Figure 13), led to conversation about “the intersection of food and womanhood.” Angela said: “The first thing I think of is apples, but in general, I think of something with seeds. I feel like the tomato is there for that, the tomato is technically a fruit, but it’s juicy, it’s rich.” This represented a conflict for her, in regards to having a female body: “Feminine is rich, and plump, and soft, and fertile, but that’s praise, but it’s not at the same time.”

Lexi Jane was interested in exploring female sexuality for her third piece (Figure 23). She explained that when she was married, her husband had been “addicted to porn and jacking off... Sex with him was such a chore.” She started taking yoga, which is how she was introduced to veganism, and “becoming vegan opened me up to so many other social justice issues.” This shift in her “political and ethical trajectory” elevated her confidence, and over time, led to a “personal

sexual revolution.” This emerging facet of her identity informed her image selection (Figure 10): “Let me find more badass babes, owning their sexuality, just looking empowered in some way.” To reinforce the theme, she used stamps to add text, “empowerment,” and “femdom,” and then she “added glitter, owning my sexuality and feeling empowered as I am, it makes me feel sparkly.” Throughout her pieces she relied on pink art materials and glitter: “I like glitter, and confetti, and rainbows, yeah, really traditional girly things.”



Figure 10. Lexi Jane session three, close-up

Sinclair focused on femininity for her first piece (Figure 21), and expressed anxiety about successfully depicting this: “Most present in my mind was the idea about femininity, and creating something that I thought looked feminine. I felt this pressure that I couldn’t do that. Does that mean that I don’t possess feminine qualities?” She recognized her conflicted feelings about femininity, and how to be and look feminine. Sinclair recounted how her “entire closet was grayscale” through college until recently, compared to young girls who are “dressed very colorfully.” She said she had recently been wearing colors, which she enjoyed, but worried and expected people to perceive her as feminine, “and that’s something I don’t want. I felt the same way using the watercolors today. If it’s too colorful, it’s going to be too playful, or too feminine, and that’s not ok.”

Discussing what it means to be a woman, during the third session (Figure 11), Sinclair, offered observations about veganism through a gendered lens: “Women conventionally like animals. Then of course, veganism isn’t conventional, and is really frowned upon, so there’s this, well, you can only go so far with that.” Veganism requires intellectualism, resourcefulness, and commitment, qualities she ascribed as masculine, and “vegan activist females are more masculine, in the way they dress and present themselves.” While acknowledging that this was a stereotype, she thought it was still accurate, and sardonically contrasted that with women who “volunteer at the humane society... that’s so sweet.”

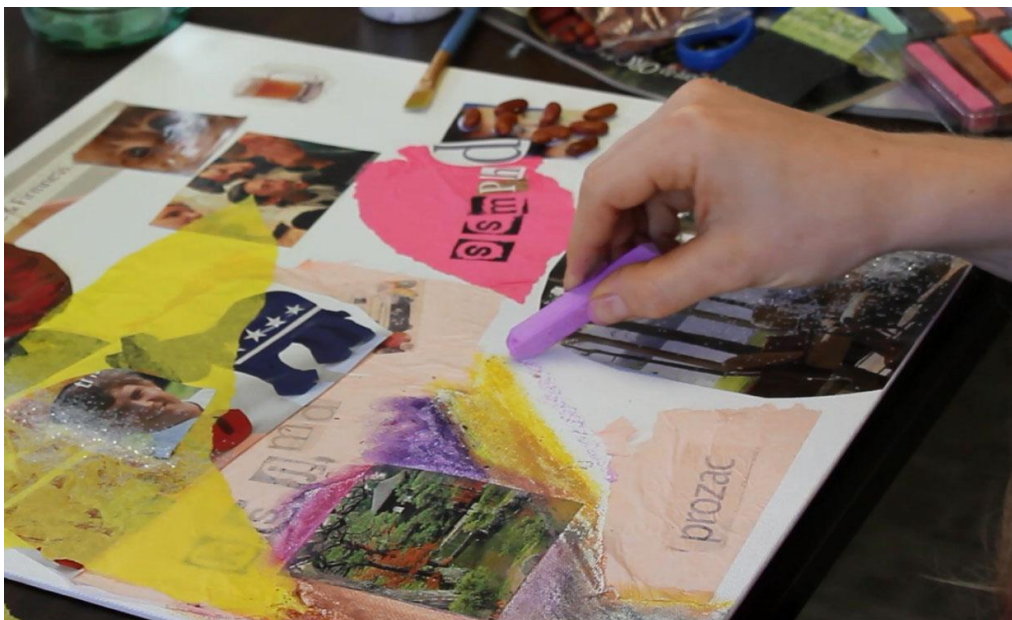


Figure 11. Sinclair session three, video still

Navigating Food Choices

A range of experiences with food were described by the participants. During the second session (Figures 12 and 34), Alex, who was in active recovery from an ED, characterized her relationship with food as multidimensional and nuanced. Having type 1 diabetes meant that “food is medically relevant in one direction,” but she also gave consideration to the ethics of food choices, which she described as “intimidating.” About veganism, she said, “I find it really empowering. I continue to make the daily decision to eat without animal products, but I can see how, where do you even begin, there’s so much.” Being vegan had led her to consider other food ethics issues, like fair trade products, and thus, human rights issues, as well as environmental impact, such as deforestation related. She acknowledged how these issues can make food choices seem “impossible, insurmountable,” which created a conflict between being “deserving” and “undeserving,” words she collaged on her second piece. She compared the “messiness” of trying

to align ethics with her nutritional needs, diabetes management needs, and food access, to her painting process:

Letting myself just touch the paint, and get paint all over, when I'm putting down the tacky stuff, I'm putting it on my hands, and then putting it down. I didn't even want to wear a smock today. I wanted to be there with that.

For her, the messiness of food choices had made a controlling approach to food “appealing and tempting. ‘I’ll just focus on my body, and hate this, or focus on this meal, and make an enemy out of that.’” However, in recovery, she was trying to be more flexible and gracious towards herself because “recovery is actually messy.”



Figure 12. Alex session two, video still

Angela went into detail about food choices as she worked on her first piece (Figure 36), which was inspired by the dinner she had prepared the previous evening. She said she normally used a paid meal plan service, structure that alleviated her anxiety about food choices and portion sizes. Angela believed a preconception that veganism can make people thinner could be positive “if it gets them in the door,” by which she meant, such a belief generates interest in veganism among non-vegans by appealing to culturally sanctioned beauty standards. However, she was critical of the types of vegan convenience foods that might make veganism more accessible for some people, such as veggie burgers and hotdogs, breakfast pastries and cereal, which she characterized as “not real food.” She described real food as food that “looks very similar to the thing that it is, the thing that grew out of the ground” (Figure 13). She described her conviction that eating “real food” was a strategy for addressing climate change, which she associated with overconsumption, and convenience foods that are produced in factories.



Figure 13. Angela session one, close-up

Lexi Jane explored food as one dimension of her veganism in her first piece (Figure 42), by including collaged images of food. It was important to her that the food images come from vegan-themed magazines; she rejected images of food from more mainstream magazines: “No, these macarons are not vegan. I’m not going to pretend that...Here’s a picture of chocolate pudding from a vegan source, so I know it’s actually vegan, and I’m not pretending.” When discussing her bingeing patterns, Lexi Jane mentioned stress as a precipitant. Her overall attitude about bingeing was gentle and forgiving: “I’m bingeing, and it’s ok, like, I gave myself permission to binge, and I didn’t beat myself up over it... ‘That all fucking tasted great, and I needed it, and that’s fine.’” She also said she sometimes binges out of laziness; referring to a brand of vegan macaroni and cheese, she described her thought process: “This tastes good. This isn’t three servings, this is one serving. I’m going to eat the pot. Shut up, Daiya [vegan food brand].” Lexi Jane discussed how she had been cooking more often recently, testing recipes for a friend, instead of eating at restaurants, and observed that she was bingeing less often.

Food activism was important to Lexi Jane. While creating her third piece about sexuality (Figure 23), and discussing her experience socializing with a dominatrix group, she mentioned having gotten positive responses about vegan dishes she had taken to a non-vegan potluck. When asked about the potluck experience, she said: “A lot of the stuff I couldn’t have, but it was fine. That’s why I made two good things I could eat,” a common strategy that vegans use to manage non-vegan social events. Lexi has also organized several vegan bake sales in her community to raise money for farmed animal sanctuaries.

While working on her second piece, which focused on animals (Figure 46), Sinclair conveyed her frustration with food choices, which she described as “overwhelming and confusing.” She said she did not trust herself to make “good decisions,” and frequently asked her

husband for support and direction, which had caused tension in their relationship. When I asked if she thought her husband is a better judge of her needs, she said: “That’s how I have felt for most of our relationship, yeah. I really don’t like that. I feel like I trust him more than myself. That’s not something I want to do.” As far as what she eats, she described having “very high standards for myself, and it definitely plays into veganism, especially in terms of healthy eating, so it’s hard for me to eat something like a vegan donut, versus, like, a salad. So it’s like, that’s difficult.” Sinclair shared that, during a period of time in her early 20’s, she returned to eating animal products “because of my body image concerns, and wanting to stay thin.” Reflecting on that time, she found it “pretty disturbing... It’s a reflection of my shortcomings as a person that I was more concerned about my vanity and how I looked than lives. That’s disappointing. I’m not holding it against myself.”

Vegan in Context

The participants shared perspectives about how veganism is represented, both within and outside of the vegan community, and how it functions in relationships with others. For instance, while making her third piece (Figure 25) about animals’ and women’s shared interests, which featured animal-based insults (Figure 14), Alex, whose family is Italian, described the use of Italian insults that use animal words. According to Alex, “these insults are usually very directed about looking like an animals or behaving like one, as though that’s this barbaric, disgusting thing.” She explored the juxtaposition of ingrained derogatory attitudes about animals, and the culturally relevant insults, with her effort to align with other animals, and reject the messages of the insults.



Figure 14. Alex session three, close-up

Angela spoke at length about the way veganism affects relationships and interactions while making her third collage (Figure 40), including her perspective on people who are “vegan-ish...not full ethical vegan, but knows it’s a good idea, tries to do it most of the time, but gives into their inner nature every so often.” Having more vegan-ish friends would be positive because “they’re trying,” but she had strong feelings against relationships with former vegans: “I don’t understand how you can know it, and then un-know it.” To her, that was more troublesome than befriending people who hunt, despite the “buckets of blood in your basement, that’s gross.”

For Angela, popular notions about “looking like a healthy vegan” meant having a “certain body shape... reducing body fat,” about which she had mixed feelings. She recounted an exchange she had had with a non-vegan: “Someone said you don’t look like a vegan, and they meant, you aren’t skinny enough... It’s something you don’t forget because it was randomly hurtful, versus, intentionally trying to hurt me. It was like, ‘oh well, you just shared your

judgement of me.” Despite the way this misconception personally hurt her, Angela suggested that “it’s probably in the interest of the vegan movement for us to continue to let people believe that you can become skinny by being vegan because it gets them in the door.”

Lexi Jane was dedicated to being a representative of a vegan lifestyle, and this was foundational to her activism, a topic that arose throughout the session series. In addition to bake sales, Lexi was enthusiastic and committed to supporting farmed animal sanctuaries:

I think introducing people to animals is probably the best way to make new vegans, well, give them good food... I think non-vegans who take tours, like, they do a survey at the end of the tour at Woodstock [Farm Sanctuary], and like, ‘are you vegan, vegetarian, omnivore?’ They ask, will you, like, ‘I’m not vegan, but I am now, after meeting the animals.’

Lexi Jane also discussed her efforts to elicit interest in veganism from her mother by having her watch documentaries. While this was normally a fraught relationship, her mother had been open to watching, and Lexi Jane expressed optimism that her mother had seemed more receptive to veganism recently. She also recounted how, in her role as a dominatrix, she was using veganism to condition her submissive partner, making him watch documentaries, write essays, and only eat vegan food in advance of their sessions.

Like Angela, Sinclair recognized “a negative stereotype of vegans. There are a lot of body image stereotypes of vegans, which I am aware of, vegans are skinny. That’s always a huge thing.” She described an interaction with someone who had commented that Sinclair is “tiny” because she’s vegan. Sinclair did not see her body that way, and felt conflicted about whether or not she wanted that for herself. She would like to see “vegans of different body types, to be more

normalized. It's a normal thing, you don't have to be this extreme person in order to do that, and your body doesn't have to look extreme in any kind of way."

Talking about the different species of animals she represented in her second piece (Figure 46), she pondered whether or not she could love a horse as much as she loved her cat, Moe. She distinguished this difference in personal affection towards individual animals, from the hierarchal appraisal of value of different species: "The average person sees them as different categories, whereas, I'm just like, they're all the same, they're all animals, they're all equal in integrity, and deserving of respect, and care." This ideological stance impacted her relationships, and made her "protective" of her veganism because people are not consistently accepting, and in turn, she perceived people as "out of touch with themselves that they can't relate emotionally to the experience of animals, or even their own suffering."

Identification and Relationships with Other Animals and Environment

Other animals and the environment were prominent discussion topics for all participants because both were primary motivators for their veganism. For her first piece (Figure 32), Alex differentiated cutting out parts of women's faces, which she described as "strong visual parts," from using images of torsos, which felt uncomfortable for her because she associated the former with seeing animals as body parts:

Why am I going to take that one part of you, and not let you have that identifying feature that is your face? I feel more comfortable just cutting out the eyes, and having a funny little thing with that person's face, as opposed to taking a chunk of their body.

Similarly, the letter stamps she used across the surface of her piece (Figure 7), 'W' to designate, 'woman,' reminded her of ear tags used to identify cows in animal agriculture: "There's a certain violence to putting that tag on, to putting that label on, whether it's literal, as tagging in their ear

actually hurts, or the way that emotionally and mentally, tagging someone with a binary can be destructive too.”

In reference to her second piece (Figure 34), an exploration of femaleness and the environment, Alex said she had thought about curvy bodies as she was cutting curvy landscape images, and observed: “You don’t body shame a tree... if they were someone’s body silhouette, that’s open to criticism, but a landscape just got to be there.” Regarding the relationship between women and other animals, she was clear that “we’re all on the same team,” speaking about the way she positioned women and other animals together in her third piece (Figure 25). According to Alex, “by insulting the animals, using that in that way to insult a human body, you’re further devaluing the animals, and trying to devalue the human woman,” such that, by calling a woman a “pig,” an insult words she added to her piece, both the pig and the woman are denigrated.

During the first session (Figure 36), Angela expressed her concern about the environment and climate change, which she described as “a big portion of my veganism.” Eating plants was a strategy for her to have a positive impact on the environment, humans, and other animals.

Angela’s third piece (Figure 38) was inspired by animal rights theory, and featured images of pigs, who represented beneficiaries of vegan practice. When asked if she has had opportunities to interact with pigs, she said she had not. Regardless, Angela valued what she had read about animal rights theory, which she represented with text from articles in vegan magazines (Figure 15). She spoke about learning about pigs, and thought they were relatable and elicited empathy. Pigs have been one of Angela’s “go-to examples” when communicating with non-vegans about animal rights because they have particular traits, such as intelligence comparable to a young child, and active social and family dynamics, that she found compelling.



Figure 15. Angela session three, video still

When creating her second piece about liberating chickens, pigs, and cows from animal agriculture (Figures 16 and 44), Lexi Jane was enthusiastic and animated while discussing her relationships with the farmed animals at the animal sanctuary where she volunteers. She shared an anecdote about being licked by a cow, and her amazement at their physical presence. She also recounted cleaning a turkey coop:

At first we were scared, like, ‘why are these turkeys surrounding us, what do they want? That’s creeping me out a little.’ They just wanted to be petted. That’s all they wanted. They’re like, ‘Hi, pet me, I’m a turkey,’ and they purr, and their little heads feel really warm, and they’re so cute.

For Lexi Jane, volunteering and fundraising for sanctuaries meant she is “doing something directly for the animals who have been rescued from horrible circumstances. She was emphatic that interacting with rescued farmed animals, spending time with them, and getting to know them

were transformative experiences: “God, I used to love goat cheese, but I love goats so much. I’m not going to take their milk. That’s terrible. Terrible. It’s for their babies.”



Figure 16. Lexi Jane session two, video still

Similar to Lexi Jane, Sinclair was deeply committed to protecting animals, and while making her second piece (Figure 46), spoke at length about how transformative her relationship with her cat, Moe, has been, and the insights she has gained about herself through her commitment to nonviolence. She shared her distress at the thought of losing her cat, who was 16 years old, and feeling like people do not understand the depth of her love for him:

I think my feelings about him are weird or extreme in some kind of way. I feel like, if I'm talking to the average person about him, they might not understand... I've been with this cat for half his life, and I came from a pretty dysfunctional family who, after the car accident, after the car accident, they really weren't there for me. My parents divorced shortly thereafter, and I didn't come from a very together family, so my Moe was the closest thing I had... Moe is a way I've been able to connect to the world.

Sinclair expressed a desire to “prioritize more my relationship with animals going forward in life. That’s something like a guiding principle,” and she mentioned a desire to start an animal sanctuary.

Sinclair recognized how much more “enjoyable” creating the second piece about animals was, relative to how “awful” she felt making the first piece about femininity. She said she wanted to bring that enjoyment to her relationship with food:

Thinking about the animals, and thinking about the lives that are being spared as a result of my diet, and being more conscious about the impact of my diet while I'm eating... I think that might be a direction for me to go, in terms of putting the process that I saw unfold this week and last week, into something that could be useful for me outside of this room.

In fact, when Sinclair returned for the third session, and reflected on the previous session, she said that “this has come up for me at times when I wanted to be critical... I do feel like it was helpful for me to physically integrate that idea with creating something, to get it in my mind.” The collage process she used in her second piece (Figure 17), mismatching different animal heads and bodies was more difficult than she imagined when she first conceived of the idea. She compared it to self-harm:

It’s like trying to commit suicide... If you’re going to cut your wrists, you have to overcome a lot of, ‘this is not what you do.’ It felt similar when I was cutting the animals, ‘this is just not what you do.’ There’s this instinctual drive to preserve life.

The art-making process “helped me see how similarly I view animals’ bodies to that of my own, and how much I relate to them, which I don’t think I was consciously aware of before.”



Figure 17. Sinclair session two, close-up

Disability as a Vegan Woman

All four women disclosed having some kind of physiological or psychological diagnosis, and they each discussed the relationship of their respective diagnoses to veganism. Alex had type 1 diabetes, and was in recovery from an ED. The transition to adopting a vegan diet was complicated by type 1 diabetes, for which she needs to monitor portions, and manage her blood sugar, and, at that time of becoming vegan, she was “straight up denying the food my mom wanted to be able to prepare for me.”

Angela initially reported a repetitive stress injury from work-related computer use, but did not make any association to veganism. Of note however, in the interim between the art-making sessions, and the final review session, Angela had the realization that her DEB/BID were more serious than she had self-assessed when she volunteered for this research. After the art-making sessions, she became engaged in the body positivity movement, and adopted intuitive eating strategies to reduce the distress and disruption that her symptoms had caused. At the conclusion of the research, she described her diet as vegetarian, and said she was eating occasional dairy and eggs. For her, the dietary practice of veganism was “related to judgmentalness... and these really high standards for myself of essentially a form of being perfect all the time, which, I think, is, you know, a very eating disorder-y thing.” One aspect of this change for her was reflecting on her place in the local vegan community, which she characterized as toxic, judgmental, and competitive, qualities that buttressed her DEB/BID, which caused harm to her. While disability was not explicitly explored during the art-making sessions, it seems noteworthy that her DEB/BID was causing more impairment and distress than she realized at the time.

Lexi Jane had been struggling with chronic pain at the time of the art sessions, and she reported that her eating patterns had an effect on her pain levels. She said, “I’m a fucking sugar

addict, and should not be eating it because of inflammation,” but she struggled to manage her intake in such a way that she would reduce chronic pain. In her first piece (Figure 42), she represented this conflict with her image selection, including chocolate pudding and French toast, juxtaposed with salad and soup (Figure 18). She explained: “I know if I was eating less pudding and bread, and more greens and beans, I would be in less physical pain.” At the review session, she disclosed that she had been diagnosed with fibromyalgia: “Diagnosed is the word I use, like, ‘well, we did all this blood work, and you don’t have the other things.’ So, like, ‘thanks, rheumatologist, helpful.’ And that’s so dumb.” She was still trying to manage chronic pain, fatigue, and persistent cold intolerance, but was matter-of-fact, and committed to “still living my life.”

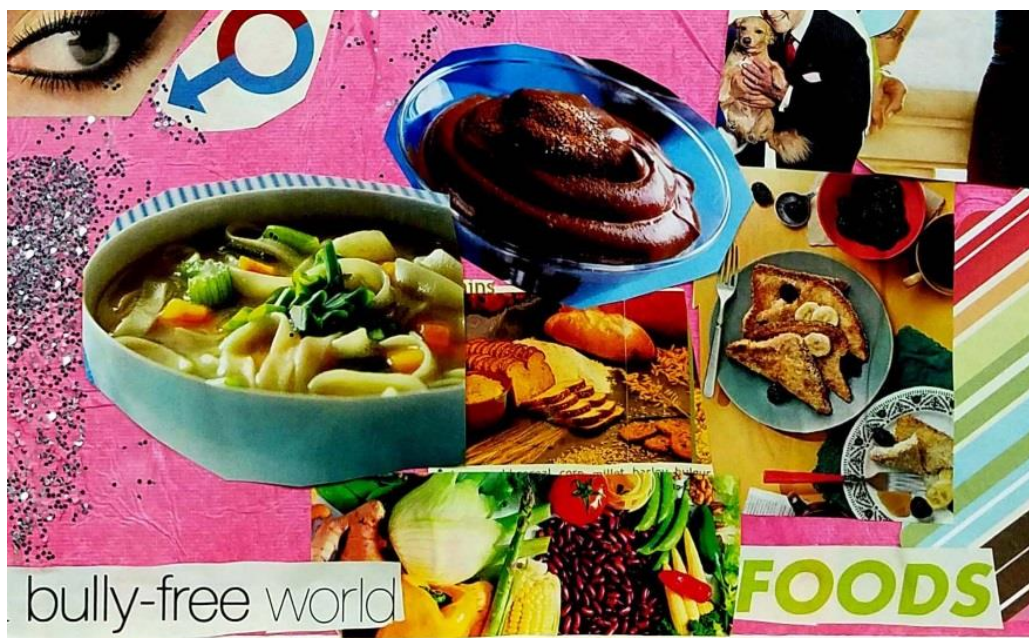


Figure 18. Lexi Jane session one, close-up

Sinclair had a significant trauma history that impacted her vegan experience. At age 15, she was in a serious car accident with friends, and her boyfriend was killed. She became depressed and suicidal, necessitating inpatient psychiatric treatment. After years of asking her parents for a cat, they agreed, and she adopted Moe, the cat about whom she spoke so lovingly during the sessions. She continued to struggle with her trauma after adopting Moe, began using drugs, and engaging in other self-destructive behaviors. Ultimately, she was pulled over for speeding: “I was really angry. I was yelling at the officer about what they were going to do with the money for his speeding ticket, and stupid shit. I was like, ‘oh, you can get your car clean,’ and I was throwing soda on it, and dumb shit.” Sinclair was arrested, ordered to do community service, anger management, and substance use counseling, which “was the beginning of me becoming a bit more responsible.”

Through these years of trauma and addiction, Moe, Sinclair’s cat companion, stayed with her family, and she did not spend much time with him. She was sad about this, and referred to that time as their “lost years.” She described herself as a “neglectful mother.” On their most recent anniversary, she wrote a poem for him, “The Patient Cat,” because “he’s just always been there.” She also referenced gendered and age-related stereotypes about relationships with other animals, positing that people see her as a “crazy cat person. I think there are these stereotypes about being a little bit crazy about animals.” Sinclair thought this was more acceptable as a younger woman, but considered aberrant once a woman is expected to a wife and mother. “I think as you get older again, and your spouse dies, and now all you have left is your cat. It’s all that person has.”

Review Sessions

The review sessions were an opportunity for each participant to see all three collaged art pieces together, alongside the corresponding response pieces (Appendix D). Participants were also able to view their individual review video of the three sessions (Appendix G), which included a few minutes from each session, featuring key actions and decision-making moments. The videos incorporate audio clips of conversation that seemed meaningful to the overall process, capturing moments of insight and disclosure.

All participants thought the video review added to the overall experience. They found it especially useful for remembering specific steps they had taken to achieve finished pieces, which was especially meaningful because the layering process inherently concealed early stages of their creative process. For instance, Angela said: “It kind of helped jog physical memory of, like, what it felt like to touch things. And since I don't have a, like, I don't have a making-art practice, that was a nice reminder of going through this,” Alex made a similar comment: “There's a lot of steps that I might have forgotten, such as, with the second painting, seeing how it started in the video versus where it ended.”

There were candid comments about the challenges of the process too. Alex recognized that this was not making art for art's sake, and the process of being witnessed imposed a pressure to produce a product, affecting her decision-making process:

There are probably moments of me catering to what I think the project might want, or catering to what I think a picture should look like... even in the safe, you know, environment. Like, I trust you. I trust the process. I trust this project.

Similarly, Lexi Jane said: “I remember being like really self-conscious about making them because I'm not an artsy person.”

They also shared their thoughts about the value of the art-making process. Angela compared it to working with personal trainers who reminded her of therapists, in that talking while doing something lends itself to sharing. Art “lets you sit in your body in a way, like watching my hands do things, and I was thinking about the tactile feel, and it’s a very physical thing.” Lexi Jane said: “I was like, oh damn. I’m so cool creating a thing. Yeah. That’s why I like the last one the best, like I felt a lot of growth from beginning to end, like, less self-consciousness in that one.”

The sessions also elicited observations about changes that had transpired since the art-making sessions. Lexi Jane had ended her relationship with a significantly younger submissive partner in a femdom arrangement, partly because she became dissatisfied with the discrepancy in maturity levels. She had started dating a man, who was close to her in age, and characterized the relationship as equitable, exciting, and a new experience for her. She also described managing food restriction behaviors, and had been working on strategies to binge less: “Wow this brownie... is really sweet. I don’t have to eat the whole thing right now. I can put half of it away. I only need a bite and I can eat the rest later.” Meanwhile, shortly after the art sessions ended, Sinclair initiated a divorce, and moved back to the Midwest:

I struggled to acknowledge the progress I’ve made emotionally, physically, and in other ways. Yet, seeing myself today, it is as though I have very little in common with that woman in the video. And, yet I do, that woman and I share a history.

Angela, having become vegetarian after engaging in the body positivity movement, and adopting intuitive eating practices in an effort to manage DEB/BID, said that she did not have “much dysmorphia now ... I’m doing a lot of personal work, and viewing my body as part of a larger context of, like, how a society has decided what is acceptable and... What’s them versus me?”

In addition to reviewing all the art in the final review session, at the start of the second and third sessions, the piece from the previous session was revisited, alongside the corresponding response art piece. For example, during session two, we looked at their respective session one piece, alongside the response piece I had created in the interim, as a way of reflecting on the previous session, and orienting to creating the next piece. The intention was to maintain a feminist space by creating a sense of egalitarianism, reinforce the idea that this research was collaborative in nature, and treat participants as co-researchers. It opened up conversation about individuality, inherent value, adequacy, and the nature and effect of comparisons that were pertinent to the research.

Angela thought the process of seeing the previous session's art, plus the response piece, was beneficial: "I actually really like this because I feel like it's a way for you to express you're listening. And so, like, so seeing your pieces made me feel heard." Related to that, Angela also noted that it was interesting to see what ideas or aspects of her art I chose to develop in my pieces, versus aspects that were not incorporated. For example, in her first piece (Figure 36), she had referenced Catholicism with the style, and a quip about "Saint Asparagus." This also seemed connected to her discussion during that first session about "good and bad" foods, and moralistic assessment of "whole" foods. I had not explored that dimension of the piece; instead, I had responded to ideas about gardening, ecosystems, roots, and seeds (Figure 37).

Sinclair also shared how the integrated response art component, about which she had mixed feelings, affected her:

It kind of helped me to see what I was trying to create because I had a hard time getting the images from my mind onto the material... but then I also feel like maybe one of the disadvantages is that I judge my own production relative to yours.

This led to discussion about the ways that women engage in comparison with each other, ideas about competition, and how this can result in distorted views of self.

Alex compared the process to having a conversation, and took the opportunity to ask questions about what parts of her pieces had resonated with me, which led her to fresh insights about her art:

You got the essence of what I didn't even realize I was expressing so strongly, until I'm coming back to it, and seeing it. It's not like you copied it, it's not that kind of thing at all, yet, they're very compatible, as a pair. Through yours, I feel like I could understand mine a little more too.

Alex had felt unsure about whether or not she was satisfied with the piece she made during the second session right after she made it, and whether or not it was complete, but given the opportunity to see our corresponding pieces together at the outset of the third session (Figures 34 and 35), she stated: “Seeing yours gives me this validation, or feels affirming... to continue that conversation into the other canvas, layering and seeing what happens. I like that I added as much black, and you saw that invited, and did the same.”

Lexi Jane expressed mixed feelings, but overall, had a positive assessment of the integrated response art process: “I'm a little jealous of your talent and skill because that's so cool, but then I'm also like, wow, something simple that I did inspired something with that talent and skill. That's more of the feeling.” Lexi Jane had not been satisfied with her first piece (Figure 42), but felt positive about the second and third pieces (Figures 44 and 23). She took into account that she “is not an artsy person,” but as she became less self-conscious, her efforts exceeded her expectations.

Response Art and Reflections

The response art and written reflection components of this research were an opportunity to think more deeply, and find points of alignment with the participants that facilitated insight, and enhanced the process. Using 16” x 16” canvas board, just as the participants had, a collage was created in response to each participant’s artwork, for a total of twelve mixed media collages. In most cases, the art was created immediately after the participant left the session. In some case, due to time constraints, the pieces were created later. In three cases, because I struggled with the artmaking process, the pieces took longer to complete, and they changed numerous times as I sought to connect with the ideas behind the respective participant art pieces.

The response (Figures 20 and 41) to Angela’s artwork (Figures 19 and 40) for session three came effortlessly to me. I had strong associations to her interpretation of animal rights theory, and its relationship to animals, which she called a “black and white” issue. Her piece relies on dark colors, and my impression was that it felt ominous, but Angela’s description contrasted with my impression: “I was like, ‘animal friends.’ That's what they are, cute little pigs hanging out.” Exploring this contradiction in my piece interested me. I decided to forgo stencils, and rely on photographic images because I had the idea that the symbol can be a barrier to knowing who cows are. In my journal, I wrote:

The cows in my piece blend in... Maybe to camouflage them for safety... In contrast to Angela, I think people who use animals are leaning on black and white thinking, us and them... the gray area is where we meet other animals, which can be confusing, cloudy, hard to navigate, given the pressure to separate ourselves.

The crackle areas represent both cracks in black and white thinking, and a reference to spilled milk. This participant and response art pair elicited thoughts about interpreting animal rights

theories, renegotiating relationships with animals, and the messiness of translating theory to practice



Figure 19. Angela session three, close-up



Figure 20. Response art to Angela session three, close-up

Sinclair's first piece (Figure 21) surprised me. At the outset of the first session, her initial comments about her expectations of what she would make gave me the impression she would struggle with the art-making process. Her prediction did not match what I observed as she developed the image that she ultimately described as being about her masculine and feminine sides. The playfulness of her process and the finished piece belie the discomfort and uncertainty she relayed as she worked. As this was the first session of the research, so I related to Sinclair's discomfort and uncertainty.

My point of access for approaching my response (Figure 22) was her leftover materials – mixed paint, and scraps of colored paper and rice paper – a strategy I used for most of the response art. I tore and applied paper, and a figurative shape emerged, which “gave me a grounding image for a concept [gender] that felt ambiguous, uncomfortable, even threatening, as far as self-revealing. The figure is nude, so that feeling of being seen or revealed persisted.” Sinclair's use of rice paper and watercolor was whimsical, and not something I would have thought to do, so I was eager to incorporate that: “The paper is simultaneously strong and delicate, both binding and unraveling. It's safe, especially as a protective layer between the figure's nudity and the viewer, but also constricting... These really potent, dichotomous characteristics” lent themselves to exploring the tension that characterized Sinclair's description of her work. The first session with Sinclair was significant for disrupting my expectations and preconceptions about what might emerge in the research process, from how the materials could be used, to what participants would investigate through art-making.



Figure 21. Sinclair session one



Figure 22. Response art to Sinclair session one

Of the art pieces that I struggled to complete, Lexi Jane's third piece (Figure 23), an exploration of her sexuality, and recent identification and practice as a dominatrix, was particularly confounding. Because her piece was exclusively and overtly sexual, I could not identify what I considered an access point that felt appropriate in my role as researcher. I returned to this piece at a later time when I recognized the underlying themes of power, which became my access point. The resulting piece (Figure 24) is about disclosure, exposure, vulnerability, and ways I experienced powerlessness during the research process. The following is an excerpt from my journal entry about this piece:

There's a lot here about body – the nude woman, the statue, the ghost bust, which all reflect dimensions of my body experience, if not at this time, then perhaps body image or experience in the past. The yarn is a reference to boundaries, which have been a source of uncertainty through this process, and the use of tissue paper is a reference to transparency or opaqueness. Maybe there's a lot here about how to navigate spaces and relationships as a woman, without seeming overly emotional, especially in an academic context.

I was frustrated and disappointed with myself for having difficulty getting started on this piece, but ultimately, it compelled me to look deeper into Lexi Jane's piece, to underlying concepts and gender dynamics. As frustrated as I was initially, once I found a way to engage with her piece, I found the creative process stimulating and energizing, while the themes that emerged made me sad and reflective.



Figure 23. Lexi Jane session three



Figure 24. Response art to Lexi Jane session three

Another piece (Figure 26) that was challenging for me to create was the response to Alex's third piece (Figure 25). I started this after she left the session, and had good momentum as I searched through old art magazines for images of female artists and artistic representations of women. My initial intention was to cluster those images together, as she had done with the female heads, but similar to Alex, I became frustrated, and had a strong feeling of incompetence. I also had negative feelings about the exposed canvas on her piece, which was more about my own art practice. I was irritated with myself for that, which exacerbated the creative block I experienced. I set this collage aside, and did not come back to it until right before Alex and I were scheduled for the final review session. In the interim, I had developed a particular fondness for the piece after transcribing the sessions, and reflecting on its richness and meaning. When I returned to it, my access point was the subjugated position of women and other animals. The more prominent visual elements of my piece are animals, sets of cows, pigs, and hens, shown in exploitative conditions, alongside safe and loving conditions. Plus, the donkey and woman's back – ass and ass – partly because I thought that was funny; throughout her sessions, Alex had mentioned making decisions because she thought they were funny. My journal entry for this piece concludes with: "I was very fastidious about covering and re-covering parts, adhering tiny shreds of tissue paper all around it, which is, at least to some extent, a response to the exposed surface in Alex's piece." The images of women artists and artistic representations of women that I had carefully selected and collaged when I started this piece were mostly covered up. They represent my feelings and experience as a woman artist, feelings of loss and disappointment about my artist identity, and thoughts about a culture that continues to be hostile to women artists.



Figure 25. Alex session three



Figure 26. Response art to Alex session three

For the pieces I made directly after participant sessions, I was purposeful about using leftover materials from their sessions, such as paint that had been mixed, or paper scraps. This conservation of materials characterizes my art-making process more generally, but was particularly useful for imbuing some essence of their work into mine. It turned out that Angela had a similar concern about conservation of materials in her first session (Figure 36). She had spent considerable time trying to mix a shade of brown, but the acrylic paint colors that were available, prevented her from getting the hue she wanted. She “kept trying to use the paint I had, in the conservation of resources.” When we were discussing her finished piece, she relayed thoughts she was having as she worked: “Before I go get other things, how can I use what I have?” This resonated with me because it has long been a consideration in my personal art practice, and reflects a broader consciousness about conservation that informs my vegan practice.

The final summary art piece, 36” x 36” on stretched canvas (Figure 27), completed while I was writing the dissertation, was challenging because I felt pressure to capture the entirety of

the research process, as well as the larger doctoral education experience. I was uncertain about what to extract from all that had emerged, and I felt a responsibility to the participants to reflect dimensions of their sessions that they would recognize as personally relevant. I wanted them to see their contribution represented in some way to credit them for their generous time, commitment, and collaboration. I wanted them to feel seen and heard, as they had in response to the art that was a direct response to the individual collages. There were many conscious decisions made towards that goal.

The repeated pig images with the bar codes are intended to evoke the stamping that had been elements in the work of Alex and Sinclair (Figures 32 and 48). Alex also inspired my use of red to reference blood. Angela's third collage (Figure 40) was on my mind when I used the printed text from vegan publications as a base layer, and, thinking of her second piece (Figure 38), I used tissue paper to evoke flesh. I relied on pink as a symbol for traditional femininity, with Lexi Jane and Sinclair in mind (Figures 21, 23, 42 and 44). A tribute to Cici, a pig, rescued by Woodstock Farm Sanctuary, is featured with an image of her and the embroidered remembrance, inspired by Lexi Jane's second piece (Figure 44) about the animals escaping slaughter, and finding sanctuary. The woman's head with the barcodes reminded me of Alex's third collage (Figure 25) with all the women's heads, as well as Sinclair's third session, with its themes of conflict about women's roles, autonomy, agency, and the conflicted feelings she described about traditional expectations (Figure 48).

Another consideration for the final piece is my experience completing the research, which is represented with personal symbols of fabric and embroidery. These elements had been essential to my senior art show as an undergraduate in 1996. I was compelled to complete this final step of my academic journey by incorporating sheer fabric leftover from that installation,

which was also about femininity and consumption. This fabric and the embroidery process are personally meaningful dimensions of this work about art-making, femininity, youth, loss, and sadness and confusion about artist and professional identity. It is a meta-reflection about the entire research and doctoral process.

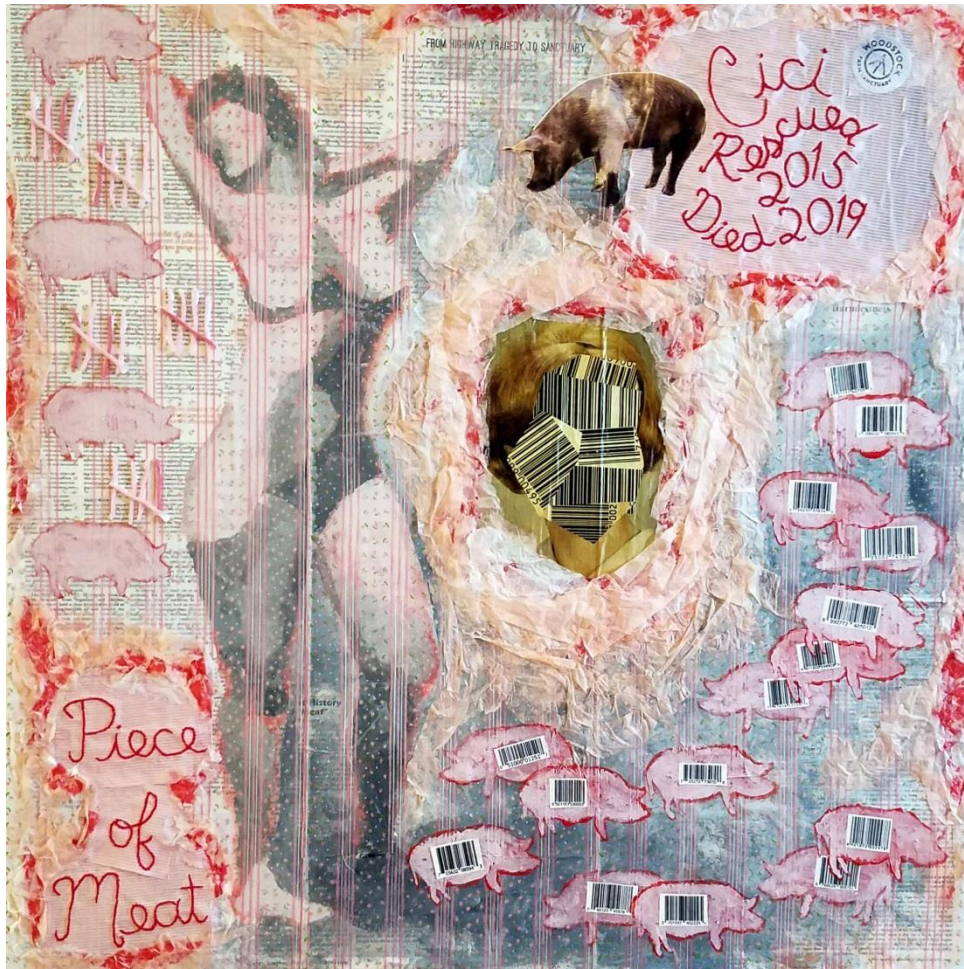


Figure 27. "Piece of Meat" acrylic, mixed media, embroidery on canvas, 36" x 36"

Summary

Transcript analysis of the participant art sessions, using a deductive-inductive process revealed Six Essential Ideas: re-claiming space, defining female, navigating food choices, vegan in context, identification and relationships with other animals and environment, and disability as a vegan woman. Viewing their art and the video summaries in the final review session elicited reflections on what creating the art had meant for them, and what the impact had been. The review session was also an opportunity for participants to offer updates on where they were in relation to their experiences with femaleness, veganism, and DEB/BID. The response art played a dynamic role. First, it created a visual exchange that generated conversation about the research topics. Second, it was a means for me to investigate the art processes and ideas that participants brought to the sessions, and allowed me to identify commonalities that I likely would not have considered otherwise.

CHAPTER 5

Discussion

This research generated insights about the experience of women who are vegan and have DEB and BID. The discussion chapter explores how the results connect to the existing literature, and how the Six Essential Ideas functioned for these vegan women with DEB/BID. A theoretical model is presented of mechanisms that link the experience of being female, being vegan, and having BID/BID. The chapter concludes with limitations, recommendations for the field of art therapy and future research, and conclusions.

Putting the Pieces Together

The literature suggests veganism, as a political strategy, has healing or protective potential. Becoming vegan activates empathy, fosters compassion, sparks interest in social change, and generates a sense of autonomy and agency. Connection to others appears to be a key determinant of healing one's relationships to self, others, including animals, and the environment (Costa et al., 2019; Gaarder, 2008). "It seems veganism is offering these women ways of making meaning in life beyond individualistic culture by making passionate connections between themselves and social causes" (Costa et al., 2019, p. 143). This seemed to be true for the participants in different ways.

Alex, Lexi Jane, and Sinclair identified meaningful connections that may be instrumental to benefiting from veganism's healing potential, such as volunteering, and relationships with companion and sanctuary animals. These three participants attributed harm-reduction and ethic-of-care, defining tenets of veganism, as deterrents to engaging in DEB/BID. Curtin (2014) describes compassion as "a place where how we feel, how we think, and we act come together...

compassion is a cultivated practice... it is a deep, ongoing pattern of engagement” (p. 46).

Perhaps cultivating compassion towards others facilitates extending it toward the self.

Angela was motivated by environmental concerns and animal rights theory, but she did not indicate that personal relationships with animals had significance for her. During the review session, she described the local vegan community, not as a source of connection, but a source of distress due to conflict and judgement from others. This influenced her decision to return to vegetarianism, evoking Cherry (2006), whose research indicated the significance of social support, not willpower, for staying involved in the vegan movement. Angela had found community in the body positivity movement that she said better met her needs. The experiences of all participants with community and connectedness are supported by previous research that suggests vegan social engagement can heal food-related fear and anxiety (Costa et al., 2019).

Angela was highly concerned with “healthy eating,” and experienced anxiety when she was unable to rely on the diet subscription service she used. She was the only participant to make value judgments about what other vegans eat, as opposed to Sinclair and Lexi Jane who only expressed negative or conflicted feelings about personal food choices. Angela also described a past history of using vegetarianism to mask DEB. Vegans motivated by ethics do not seem to be more prone to ED, but those who are focused on “healthy eating” appear to have elevated risk for DEB (Brytek-Matera, Czepczor-Bernat, Jurzak, & Kornacka, 2019; Franco-de-Moraes et al., 2017). That being said, the ED literature is lacking in this area due to operational definition problems, and limited research specifically about vegans, so it is possible that there were additional, or entirely different phenomena at work for Angela. Reflecting on her own experience as a vegetarian with an eating disorder, Wright (2013) said the connection between the two is “much more complicated than simply one serving as an excuse for the other” (p. 187),

and recounted that she was unable to make “the great leap” from consciousness and care for animals to “self-care that could nourish and sustain a position that felt so unfamiliar and, in many ways, unsafe” (p. 187). It seemed that Angela had a comparable struggle, feeling unsafe in the local vegan community, and unable to take that leap from caring for the environment and animal rights to the self-acceptance she sought, and ultimately found in body positivity as a vegetarian.

Participants did not subscribe to conventional animal/human dualistic thinking, but other dualistic paradigms were a source of tension –good food/bad food, skinny/fat, good art/bad art. Both Alex and Sinclair explored the gender binary– Alex spoke of labeling women with ‘W’ as an act of violence (Figure 32), and Sinclair struggled to create dimensional ridges as a representation of masculinity, and doubted she could visually represent femininity (Figure 21). Dualism is a Western concept that defines power relationships – us/them, nature/culture, rational/emotional – and is foundational to systems of oppression – i.e. racism, sexism, ableism, and speciesism. Feminism challenges dualism with inclusion, contextualization, and relationality. Animal rights are part of a wider feminist vision of social change and liberation that deconstructs dualism. Culturally ubiquitous dualistic paradigms held by vegan women with feminist values were a source of damage, distress, disruption, and distraction. Participants’ position regarding animal rights had effectively opened them up to other social issues, such as climate and food justice, and they used the art-making process to question and renegotiate dualistic thinking. Engaging in activism for animal rights, as well as other social issues, was valued, and gave them a sense of contributing to the world (Birke, 2007; Cherry, 2006; Gaarder, 2008; Kirk, 1997; Twine & Potts, 2010; Warkentin, 2012).

Alex explored animalized insults towards women as personal experience and cultural phenomenon (Figure 25). Such metaphors harm both women and other animals. Speciesism

relies on the mischaracterization that domesticated animals are mindless, and their subjugation is justified; “exploiting the hen for her eggs, the cow for her milk, and the bitch for her ability to produce litters invites female-specific metaphors” (Dunayer, 1995, p. 15). Taylor (2017) has explored animalized insults towards people with disabilities, and similar to Alex, noted challenges of reconciliation. How does one positively or even matter-of-factly acknowledge a similarity, relatability, or identification with animals, when the culture at large weaponizes real or perceived commonalities? Animalized insults are used against people with different identities – gender, ability, race, sexuality, etc. – in order to harm: “To call someone an animal is to render them... a being that can be shamelessly objectified” (Taylor, 2017, p. 108). Animalizing women can be sexually objectifying, as Adams describes and documents in the *Sexual Politics of Meat* slideshow (2019); Alex explored how women are denigrated and desexualized by calling them “dog,” “cow,” and “pig.” Anthropocentric humanism is the philosophical basis for dehumanizing people based on dimensions of their identity that relies on the dualistic framework Alex was trying to deconstruct. Interestingly, in the children’s literature classic, *Charlotte’s Web* (White, 1952), Charlotte spins words into her web – “some pig,” “terrific,” “radiant” – “rather than accede to the false naming of Wilber the pig as pork, bacon, and ham” (Adams, 2010b, p. 115). Like Charlotte, Alex utilized language and visuals to redefine the conversation and disrupt assumptions.

Participants reported that navigating relationships with non-vegans was complicated, and sometimes fraught. Lexi Jane, whose relationship with her mother was already a source of stress, was trying to identify an effective way of engaging with her in a positive way regarding veganism. Lexi Jane had a clear strategy for representing veganism to non-vegans – delicious vegan food – although social situations, like potlucks with non-vegans, could still be challenging.

Sinclair was cautious about disclosing her veganism or love for her cat, Moe, to others for fear of judgment. Angela recounted numerous ways veganism affected relationships, from her opposition to having relationships with ex-vegans, to conflict with a non-vegan roommate. It is not unusual for vegans to have relational conflict with family and friends, or feel isolated from others (Greenebaum, 2017; MacInnis & Hodson, 2017).

Contemporary efforts to conflate veganism with ED are intended to pathologize women's political resistance as "hysteria," much like women who protested vivisection in the late 1800s and early 1900s (Buettinger, 1993, 1997; Stanescu & Stanescu, 2019). Probyn-Rapsey (2014) coined the term, *animaladies* – combining animals, maladies, and ladies – to "gesture at a state of profound dis-ease in the face of destructive human/animal relationships but with the view that such dis-orders can provoke positive transformations" (p. 16), and generate interrogation of the "connections between gender, madness, and animality" (Gruen & Probyn-Rapsey, 2019, p. 1). Within this framework, the "crazy cat lady," as referenced by Sinclair when discussing her relationship with her companion, Moe, is understood "as a gendered cultural trope that is mobilized in both negative and positive ways to exemplify the feminization of concern for human-animal relations" (Probyn-Rapsey, 2019, p. 175). Taylor's (2014, 2017) writings on interdependence, and experiences of caring and receiving care, which integrated animal rights theory and disability studies, seem to have relevance to Sinclair's relationship with her cat, Moe, and his role in her recovery from addiction and trauma. Both Sinclair, in relation to her cat, and Lexi Jane, in relation to the resident animals at the sanctuary where she volunteered, conveyed their experience of care and mutuality. A feminist perspective on human-animal relations does not "pathologize women's deep emotional connections with other animals but instead makes room for an empathic understanding of them" (Fraser & Taylor, 2019, p. 165).

Mixed media collage seemed to be an effective technique for exploring femaleness, veganism, and DEB/BID. Art-making facilitated meaningful conversations about personal issues with sociopolitical implications, and allowed for giving other animals, who were an inherent concern of this research, a visible presence, so the absent referent was not replicated (Adams, 2010a; Rehavia-Hanauer, 2012). The layering process was conducive to exploring history and narrative because the end product was often quite different from participants' intentions and beginning steps (Nelson, 1986). Everyone relayed that they felt overwhelmed to some extent by the choice of materials, and during the first session, there was anxiety about creating from imagination, as opposed to having a completed piece for visual reference. However, all participants described feeling more comfortable and confident as the session series progressed, and they became familiar with the process and available materials, which manifested in an experimental and playful approach. The layering process seemed to make playfulness more accessible because they had the option to remove, cover, or adjust additions that they found unsatisfying (Nelson, 1986). The process also reflected NBEAT, in that participants found the research process personally beneficial, and to some extent, it reinforced interconnectedness, and their identities as people trying to make a difference in the lives of others (Hasbach, 2015; Kopytin, 2017).

Video and audio-recorded sessions were instrumental to generating reflections and meaning, both for purposes of analyzing the information that was gathered, and as a reference for participants to discuss their research experience during the final review session. Due to the layering process of collaging, video facilitated recall about the art-making process, such that, we could see what the different layers were, even if they were eventually covered; recognizing this history seemed to deepen the meaning and value of the work. When participants viewed the

videos, physical movement memories were triggered, as well as memories of thoughts and feelings they had during the art-making sessions, which allowed for more nuanced discussions about the process, from start to finish (Bonnie, 2003; Toraldo, Islam, & Mangia, 2018)

Art-based research facilitated exploration of the experiences of women who are motivated by social issues because “art has served as a primary agent of change in the world” (McNiff, 2008, p. 38). Unlike other research methods, art-based research is inherently nonprescriptive, which seemed pertinent for women who actively refused culturally sanctioned oppressive norms, and were striving to extricate themselves from prescriptive, dualistic ideas about good/bad food and bodies (McNiff, 2008). Art-based research enabled participants to explore identity facets and experiences that were interconnected. Significantly, by visually representing other animals in the art-work, they were better able to give other animals space in the sessions. This elicited associations, perspectives, and emotions that were the basis for reflections and dialogue, critical to the research question (Estrella & Forinash, 2007)

From a feminist research perspective, sharing and discussing response art tempered the researcher-participant power imbalance by eliciting reflections about common experiences relative to both the art-making process (i.e. feeling creatively “stuck”), and the essential experiences that are central to the research question (i.e. relationships with other animals), and fostered dialogue about respective standpoints, which enhanced participants sense of co-creating knowledge (Daley, 2010; Olesen, 2011). This collaborative dynamic was enhanced by shared stories, even though the extent to which I shared when discussing response art was limited. For instance, the access point for my response art to Sinclair’s session two piece was her relationship with her cat companion, reminding me of my relationship with my dog companion, which I

conveyed to her. This shared experience also fomented a mutual ethic-of-care (Bondi & Fewell, 2017; Toombs, Gross, Bardzell, & Bardzell, 2017).

Functional Model of Six Essential Ideas

The challenge presented by the findings is making meaning of the six ideas that emerged, as they relate to femaleness, veganism, and DEB/BID. What do those ideas suggest about the relationship between those defining dimensions of identity and experience? What is the framework for understanding how disparate experiences like a dissatisfying marriage, snuggling with turkeys at a farm animal sanctuary, or cutting out images of bodies to make art, might be related? How can the essential ideas illuminate the ways these dimensions of identity and experience are entangled? The Functional Model of Six Essential Ideas (Figure 17) was developed to situate the essential ideas, in relation to the ways they define and connect femaleness, veganism, and DEB/BID, with the effect of reinforcing, or challenging understanding of self and the world. Each of the six ideas was considered to be ‘rooted’ in one of the three experiences – femaleness, veganism, DEB/BID. For example, the model illustrates the idea, vegan in context, which is rooted in veganism, connecting veganism and DEB/BID. Experientially, this manifested for Angela when a conversational partner expressed surprise that Angela was vegan because this person thought all vegans are skinny. Conversely, vegan in context connected veganism and femaleness when Lexi Jane was in community with others involved in activism.

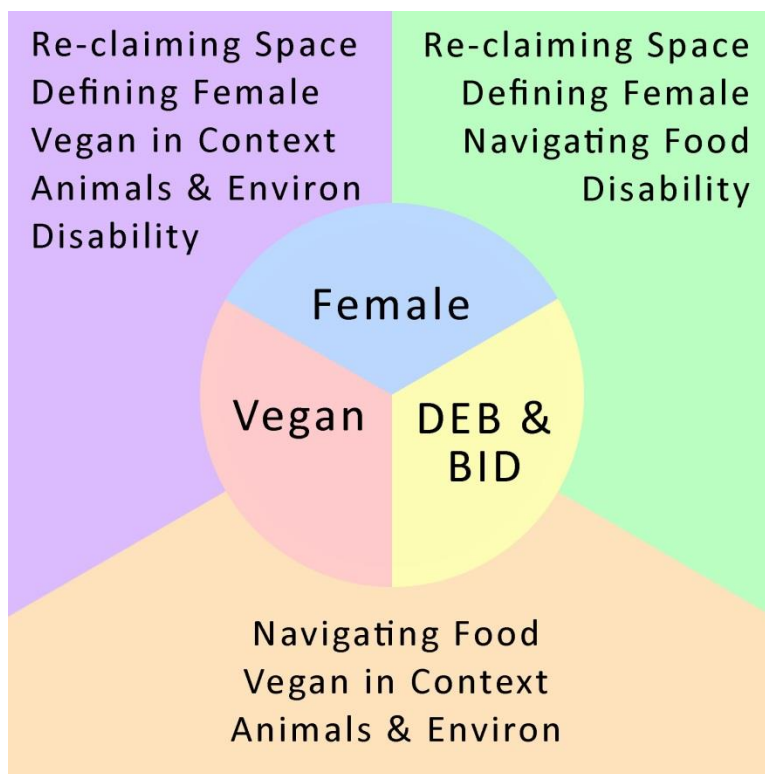


Figure 28. Functional Model of Six Essential Ideas

Disability is an embodied experience so, in this model, it was rooted in femaleness. In the case of Sinclair, a history of trauma linked femaleness and veganism when she developed a close relationship with her cat companion, which fostered empathy towards other animals and herself. Another outcome for disability occurred when Alex, whose type 1 diabetes requires dietary management, struggled to follow dietary recommendations, complicating her relationship with food, and compromising her wellbeing.

Navigating food choices was rooted in DEB/BID, connecting to femaleness and veganism. Needless to say, the nature of this dynamic was significant for the participants' level of distress and sense of attunement with food and body image. Angela had austere ideas about good and bad foods, and struggled to make food decisions independent of the subscription diet plan she used; she ultimately recognized that her ideas about food, which became entangled with

veganism, were perpetuating DEB/BID. Lexi Jane had a strong relational experience around food – bake sales, recipe testing for friends – and spoke more positively about food and her body, connecting femaleness, associated with relationality, and DEB/BID. For Lexi Jane, the relational experience seemed to mitigate DEB/BID.

For these participants, this proposed model serves as a way to make sense of the relationship between their experiences as individuals, and the Six Essential Ideas that emerged. It is a response to the research question: How does the experience of being a woman who is vegan relate to the experience of DEB and BID?

Managing DEB/BID as a Vegan Woman: Theoretical Models

Carol J. Adams's theory of objectification – fragmentation – consumption (OFC), represents a mutually reinforcing cycle that harms women and other animals (2010a). The current research question was initially conceived, based on a reading of Adam's OFC theory that seemed to also capture fundamental features of ED/DEB/BID, and seemed worth exploring. Objectification manifests in DEB/BID as objectifying oneself, seeing oneself as a certain size (i.e. "I'm this size," rather than "I wear this size"), and objectifying others, such as comparing body size or shape. Fragmentation occurs in multiple ways. It could be rumination and skewed perception of certain parts of one's body (i.e. "I hate my arms"); attention to other people's body parts, in the form of comparison, criticism, and evaluation; fragmented focus on food's nutritional value; and emotional, relational, and cognitive disconnection or fragmentation that can contribute to the development of, and reinforce DEB/BID. Consumption relates directly to food consumption, ideas about the body "consuming itself" by burning calories, and thoughts about food and body that consume one's mind.

What has emerged from this research is a proposed antithesis to OFC: individuality – integration – co-creation (IIC). Like OFC, IIC is also a mutually reinforcing process, but conceived as an opposing dynamic:

Individuality: Recognition of self and other, including other animals, as unique beings, with valid subjective experiences, antithetical to objectification.

Integration: Development of an integrated perception of self and other, a unified sense of characteristics, complexities, and context, antithetical to fragmentation.

Co-creation: Building relationships, alliances, and collaborations, cross-cultural, cross-species, and with the environment, disrupting the hierarchal status quo in the interest of common cause to liberate self and other, and build a future based on an ethic-of-care, antithetical to consumption.

Phenomena described by participants illustrate these processes. Personal relationships with other animals, who they saw as individuals with needs and interests, illustrate individuality in the IIC framework. Integration is reflected in concern about the environment and the climate crisis, and recognition that we are all integral parts of this world, whose actions have impact on others. Co-creation is exemplified by community building through volunteering, and participation in this research to generate knowledge about the vegan experience.

Conversely, participants struggled with OFC experiences when Adams's (2010a) framework is applied to DEB/BID. Phenomena illustrating this included: focus on specific body parts or characteristics; recognition and regret that they had regarded other animals as objects at other times in their lives; recognition that focusing on food and body contributed to relational difficulties; prioritizing food and body concerns at the cost of attention to other social issues; an inclination to categorize foods as “good” or “bad,” and believing that eating something “bad”

reflected badly on them; and recognition of the ways women are objectified, or the participants had been objectified by others.

A theoretical model of how IIC and OFC operate as mechanisms between these three dimensions of experience – femaleness, veganism, and DEB/BID – is represented in Figure 29. This model was developed as a way to understand the application and impact of the Functional Model (Figure 28), and illustrate the dynamic nature of these experiences. Of the Six Essential Ideas, the five that affect the relationship between femaleness and veganism – re-claiming space, defining female, vegan in context, animals and environment, and disability – often generated positive regard for self, reinforced agency, and reinforced an ethic-of-care. For instance, Alex wanted to reject the use of animalized insults towards women because the insults negated or undermined the individuality of both women and animals. This was an effort to reject the human-animal binary, enacting integration, and reinforcing an alliance with other animals, enacting co-creation. However, Alex also had to manage the tension of a vegan dietary practice and taking care of her diabetes, which is perhaps characterized by fragmentation and consumption due to the nature of type 1 diabetes dietary management that includes carbohydrate counting, and accounting for blood glucose levels and insulin dosage.

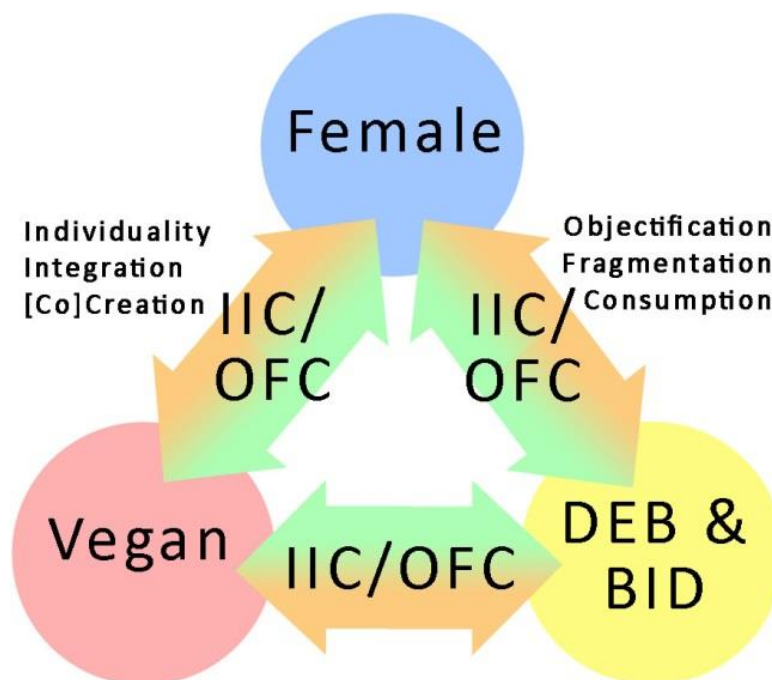


Figure 29. IIC-OFC Model: Relationships between female, vegan, and DEB/BID are characterized by varying degrees of individuality – integration – [co]creation, and objectification – fragmentation – consumption

The ideas that represented a dynamic between femaleness and DEB/BID – re-claiming space, defining female, navigating food, and disability – also had a variable impact. Sinclair struggled with basic decisions around food – what and when to eat – and described feeling frustrated and embarrassed that she would request guidance from her husband about what to eat, as if he knew more about her needs than she did. She recognized this was related to DEB/BID, and it also elicited confusion about gender dynamics in her marriage, as well as a broader uncertainty about decision-making and agency. Applying the OFC cycle, she seemed fragmented from hunger cues and food cravings. Unable to exercise agency, she was positioned as an object, subjected to her husband’s assessment of her needs, which mirrored other ways her needs were usurped in the relationship, such as living in a city she disliked for the sake of her husband’s educational pursuits. Lastly, consumption is apparent because the central concern was about

when and what to eat, which she said consumed her thoughts. In contrast, Lexi Jane's experience as a dominatrix reflected a positive IIC dynamic between femaleness and DEB/BID. Being a dominatrix elevated her confidence, and made her feel good about her body.

The dynamic between veganism and DEB/BID, and the extent to which it was characterized by IIC or OFC, appeared to inform attitudes and how they negotiated the tension between veganism and DEB/BID. For instance, when negotiating food choices, experiences like categorizing foods as "good" or "bad," anxiety about wanting or eating "bad" food, and restricting based on this dualistic categorization, is an OFC dynamic, which reinforces DEB/BID (Figure 30). Such was the case with Angela, who dismissed vegan convenience foods, like boxed cereal, as "not real food." On the other hand, prioritizing an ethic-of-care towards animals, as Sinclair did when she interrupted critical thoughts about eating a vegan hotdog to remind herself that her food choice was an act of care towards animals, seemed to diminish the experience of DEB/BID; DEB/BID felt less disruptive and caused less distress (Figure 31).

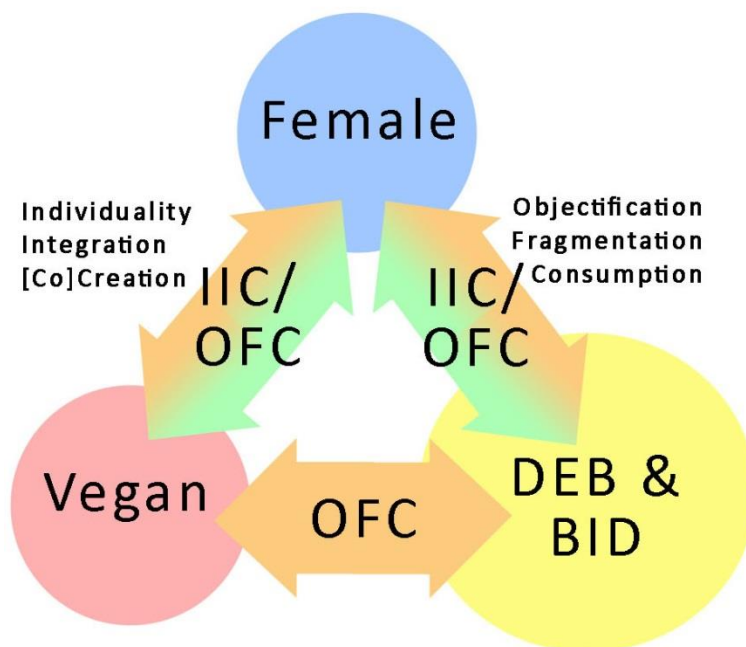


Figure 30. IIC-OFC Model Variation 1: Relationship between vegan and DEB/BID is characterized by objectification – fragmentation – consumption, reinforcing DEB/BID

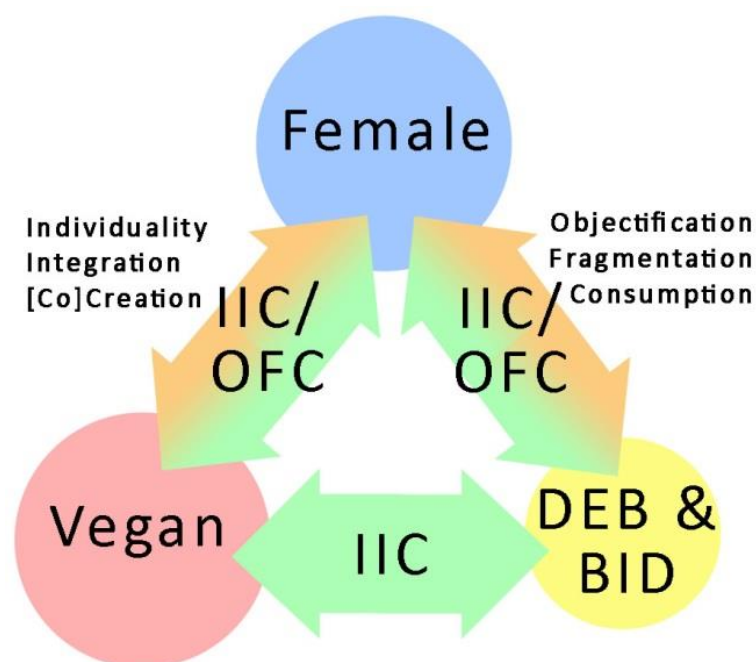


Figure 31. IIC-OFC Model Variation 2: Relationship between vegan and DEB/BID is characterized by individuality – integration – [co]creation, easing food and body image tension

While this was not outcomes or comparative research, Angela's disclosure at the final review session that her DEB/BID was more serious than she understood at the outset of the study, raised questions about whether or not information that emerged in her sessions suggested her DEB/BID had greater clinical significance. Angela spoke in depth about food, naming specific foods, and talking about meals and meal planning. She had prescriptive ideas about primarily eating foods that looked like it was picked from the garden, and expressed disdain for convenience foods like veggie burgers on white flour rolls. She relied on a meal plan subscription, and said she was uncomfortable and anxious when she needed to create a meal outside of that meal plan due to routine disruptions. The imagery she used, and tone and content of the ensuing discussion was seemed critical, as it related to food and body, and reflected patterns of OFC. For instance, her second piece (figure 38) is comprised of clearly demarcated sections, representing different bodily experiences, conveying fragmentation. When discussing my response piece (Figure 39), an interpretation of a more integrated bodily experience, she recognized her fragmented representation, and expressed her desire to have an integrated experience. This is not to say that these phenomena should be interpreted as clear indicators of clinically significant DEB/BID, but in a clinical setting, they could warrant more exploration to better parse underlying assumptions and motivations.

The effort to better understand Angela's experience led to developing the IIC-OFC Model set. The IIC-OFC Model (Figure 29) illustrates the tension that participants experienced, trying to manage DEB/BID as vegans, but does not account for how this tension manifested as different experiences for these participants. IIC-OFC Models, Variation 1 (Figure 30) and Variation 2 (Figure 31) were developed to make sense of these observed differences. Variation 1 illustrates Angela's experience over the course of the time we worked together, specifically, how

her OFC inclinations exacerbated DEB/BID. While she had a solid comprehension and high regard for vegan philosophy, and was motivated by ethics and concern for the environment, the practical matter of living as a vegan, in regard to diet, was entangled with ideas about food and body that exacerbated her DEB/BID. She also experienced the local vegan community as judgmental and toxic, so she lacked the kind of social support she sought. IIC-OFC Model variation 2 more closely captures how Alex, Lexi Jane, and Sinclair managed the tension between being vegan and DEB/BID. Their respective efforts to protect other animals, do less harm in the world, and foster personal interactions with animals, seemed driven by IIC inclinations. They were able to manage DEB/BID, to the extent that they felt less distress, disruption, and damage, and by the final review session, they described feeling more comfortable with themselves, their bodies, and relationships with food.

Limitations

This research has several limitations. There were four participants, so the results are specific to the women who participated, and are not generalizable. The four women had many commonalities – they were all white cis women in their late 20’s to early 40’s, with college degrees, and professional careers, living in the same city, one that happens to have a large, established, active vegan community. Despite a participant recruitment effort that was intended to be welcoming to all vegan women, including trans and femme people, it is impossible to definitively say why the participants were a homogenous group. Low interest from people with more diverse dimensions of identity might be due to a number of reasons, including concern about working with a researcher who is a white cis woman, time and scheduling considerations, and accessibility to the session location. As such, the theoretical models do not account for

dimensions of identity, such as race or socio-economic status. Although one woman was in recovery for an ED, this was a non-clinical group of participants.

Recommendations and Conclusion

The potential for future research is broad. The most basic next step would be to see if the theoretical models apply to more than these specific women, especially with a larger group of participants that is more heterogeneous, including racial, socioeconomic, geographic, and disability variability. Some participants in this study were disappointed that the fourth session did not include art-making, especially because they had grown increasingly confident in their art-making practice, so another direction could be a research design with more sessions, and possibly, a longitudinal design, allowing for additional exploration of the themes at hand, and opportunity to monitor for change. It could be worthwhile, especially given the limited research with people who are vegan with clinical ED, to conduct research with people who have a clinical diagnosis, with an eye towards developing interventions.

The collage layering technique was initially intimidating for participants because of the wide range of materials, and open-ended nature of the task, but after the first session, all participants demonstrated more confidence, and willingness to take chances in their work as the series progressed. The art-making technique is unstructured, but flexible and accessible, and has a range of possible applications. Of particular interest would be its use by researchers or clinicians with a feminist philosophical framework, with participants or clients who are receptive to feminist theory, because of the historical role of collage – or femmage – in the lives of women.

Through artmaking, reflective discussion, response art, and reflective video, the participating women explored their perspectives on and experiences with femaleness, veganism,

and DEB/BID. Veganism was both a way to eat, and a political strategy for protecting animals, the environment, and connecting to other social justice issues. The relationship between veganism and DEB/BID created tension, with variations in strategies for managing that tension, and variation in how those efforts unfolded over time. The experiences of femaleness, veganism, and DEB/BID, as they relate to each other, are dynamic and complex. Mixed media collage, characterized by a broad selection of materials, a high reliance on autonomy and agency, and a layering process, seemed well-suited for exploring these complex dynamics. Reflective video and response art provided rich opportunity for reinforcing the collaborative nature of this study, and enhancing insight into the experience of femaleness, veganism, and DEB/BID.

APPENDIX A

INSTITUTIONAL REVIEW BOARD APPROVAL



29 Everett Street
Cambridge, MA
02138
Tel 617 349 8234
Fax 617 349 8190
irb@lesley.edu

Institutional Review

DATE: March 16, 2017

To: Lee Ann Thill

From: Robyn Cruz and Terrence Keeney, Co-chairs, Lesley IRB

RE: **IRB Number: 16/17-033**

The application for the research project, "Artistic Expressions of Vegan Women with Disturbed Eating Behavior and Body Image Distress" provides a detailed description of the recruitment of participants, the method of the proposed research, the protection of participants' identities and the confidentiality of the data collected. The consent form is sufficient to ensure voluntary participation in the study and contains the appropriate contact information for the researcher and the IRB.

This application is approved for one calendar from the date of approval.

You may conduct this project.

Date of approval of application: March 15, 2017

Investigators shall immediately suspend an inquiry if they observe an adverse change in the health or behavior of a subject that may be attributable to the research. They shall promptly report the circumstances to the IRB. They shall not resume the use of human subjects without the approval of the IRB.

APPENDIX B

INFORMED CONSENT FORM

**Informed Consent Form:
ARTISTIC EXPRESSIONS OF VEGAN WOMEN WITH
DISTURBED EATING BEHAVIOR AND BODY IMAGE DISTRESS**

Principal Investigator:

Lee Ann Thill, researcher, lthill@lesley.edu

Shaun McNiff, faculty adviser, smcniff@lesley.edu

You are being asked to volunteer in this study to assist in my doctoral research on *Artistic Expressions of Vegan Women with Disturbed Eating Behavior and Body Image Distress*. The purpose of the study is to explore the experience of being a women, being vegan, and having a current or past history of disturbed eating behavior (DEB) and related body image distress (BID) through the use of art-making and discussion.

You are being asked to participate in four 2-hour sessions, on a weekly or bi-weekly basis. Each session will take place at the researcher's office in Philadelphia. All sessions will be video and audio recorded. Session 1-3 will include art-making, discussion about the artwork, and how it relates to your life. Before session 4, the researcher will email transcripts of sessions 1-3 for you to review, add comments and corrections, and return. During session 4, you will review your artwork, review edited/condensed videos of sessions 1-3, and discuss your experience participating. The artwork will be digitally photographed, and the artwork will be returned to you at the end of session 4. The researcher will email a transcript of session 4 for you to review, add comments and corrections, and return.

You will only be personally interacting with me, the principal researcher. This research project is anticipated to be finished by approximately June 2017.

I, _____, consent to participate in this study, *Artistic Expressions of Vegan Women with Disturbed Eating Behavior and Body Image Distress*, with researcher, Lee Ann Thill, MA, ATR-BC, LPC, registered board-certified art therapist and Pennsylvania licensed professional counselor.

I understand that:

- I am volunteering for a series of four (4) art therapy sessions involving art-making and discussion, each session will be approximately two (2) hours in length. The sessions will be scheduled weekly or bi-weekly.
- Sessions will be video and audio recorded. The camera will be focused on my hands and body to capture the art-making process. My face will not be included in the video frame to help protect my identity.
- My identity will be protected with a pseudonym that I can select. All identifying information will be stored on a single reference document on a password-protected server in the investigator's possession.

- Session materials, including photographs of finished artwork, transcripts with my comments, video and audio recordings, will be kept confidential and used anonymously only, for purposes of professional activities, such as supervision, presentation and/or publication.
- The sessions will include verbal discussion about my experience being vegan, experience with disturbed eating behaviors and body image distress, experience as a woman, cultural self-identification and other identifying characteristics. These topics require discussing my personal history.
- The sessions may bring up feelings, thoughts, memories, and physical sensations. Therefore, possible emotional reactions are to be expected, however, I am free to end any session at any time. If I find that I have severe distress, I will be provided with resources and referrals to assist me.
- This study may not provide any direct benefits to me. However, I may experience increased self-knowledge and other personal insights that I may be able to use in my daily life. The results of the study may also help to increase public and professional awareness of the needs and experiences of women who are vegan and have experience with disturbed eating behaviors and body image distress.
- The video and audio recordings, photos of my artwork, and transcripts will be kept on a password-protected personal server in the investigator's possession for possible future use. However, this information will not be used in any future study, publication, or professional presentation without my written consent.
- The therapist is ethically bound to report, to the appropriate party, any criminal intent or potential harm to self.
- I may choose to withdraw from the study at any time with no negative consequences.

Confidentiality, Privacy and Anonymity:

*You have the right to remain anonymous. If you elect to remain anonymous, your records will be kept private and confidential **to the extent allowed by law**. Pseudonym identifiers will be used rather than your name on study records. Your name and other facts that might identify you will not appear when we present this study or publish its results.*

If for some reason you do not wish to remain anonymous, you may specifically authorize the use of material that would identify you as a subject in the experiment. You can contact my advisor Shaun McNiff at 617-349-8562 or smcniff@lesley.edu with any additional questions. You may also contact the Lesley University Human Subjects Committee Co-Chairs (see below)

You will be given a copy of this consent form to keep.

a) Investigator's Signature:

Date

Investigator's Signature

Print Name**b) Subject's Signature:**

I am 18 years of age or older. The nature and purpose of this research have been satisfactorily explained to me and I agree to become a participant in the study as described above. I understand that I am free to discontinue participation at any time if I so choose, and that the investigator will gladly answer any questions that arise during the course of the research.

Date

Subject's Signature

Print Name

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Co-Chairs Drs. Terry Keeney (tkeeney@lesley.edu) or Robyn Cruz (rcruz@lesley.edu) at Lesley University, 29 Everett Street, Cambridge Massachusetts, 02138.

APPENDIX C

SCREENING INTERVIEW FORM

1. Name _____
2. Pseudonym _____
3. Age _____
4. Racial/Ethnic Identity _____
5. Gender Identity _____
6. Sexual Orientation _____
7. Relationship Status _____
8. Pregnancies/Children _____
9. Spiritual/Faith-Based Affiliation _____
10. Education History _____
11. Employment Status _____
12. Vocation _____
13. Dis-Ability Status _____
14. Summary of Disordered Eating Behaviors History _____

15. Summary of Body Image Distress History _____

16. Summary of Experience with Veganism _____

17. Art Experience _____

18. Additional Comments _____

APPENDIX D

PARTICIPANT ARTWORK AND RESPONSE ARTWORK



Figure 32. Alex session one, 16" x 16" mixed media on canvas board



Figure 33. Response to Alex session one, 16" x 16" mixed media on canvas board



Figure 34. Alex session two, 16" x 16" mixed media on canvas board

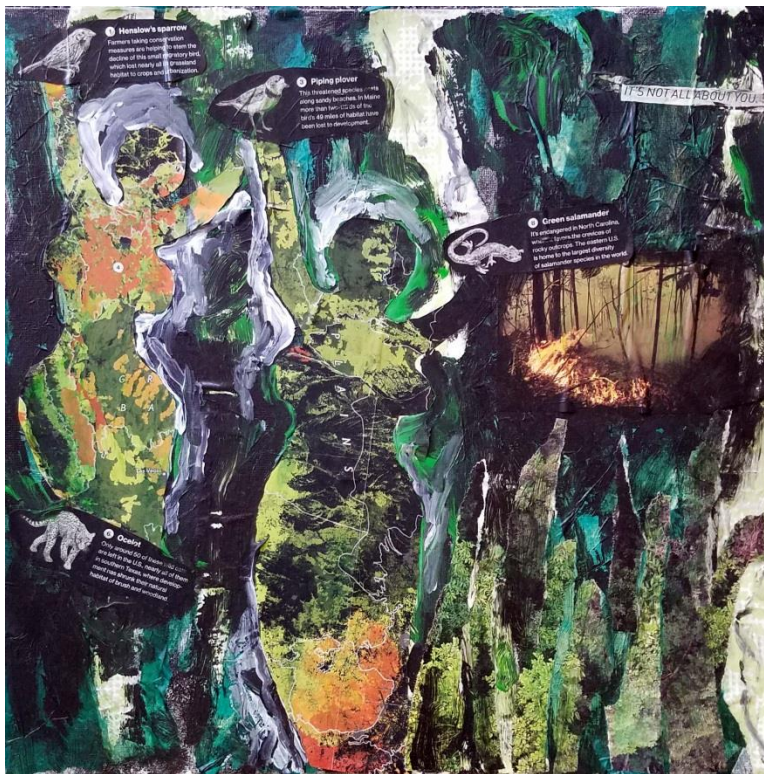


Figure 35. Response to Alex session two, 16" x 16" mixed media on canvas board



Figure 36. Angela session one, 16" x 16" mixed media on canvas board



Figure 37. Response to Angela session one, 16" x 16" mixed media on canvas board



Figure 38. Angela session two, 16'' x 16'' mixed media on canvas board



Figure 39. Response to Angela session two, 16'' x 16'' mixed media on canvas board



Figure 40. Angela session three, 16" x 16" mixed media on canvas board



Figure 41. Response to Angela session three, 16" x 16" mixed media on canvas board



Figure 42. Lexi Jane session one, 16" x 16" mixed media on canvas board



Figure 43. Response to Lexi Jane session one, 16" x 16" mixed media on canvas board



Figure 44. Lexi Jane session two, 16" x 16" mixed media on canvas board



Figure 45. Response to Lexi Jane session two, 16" x 16" mixed media on canvas board

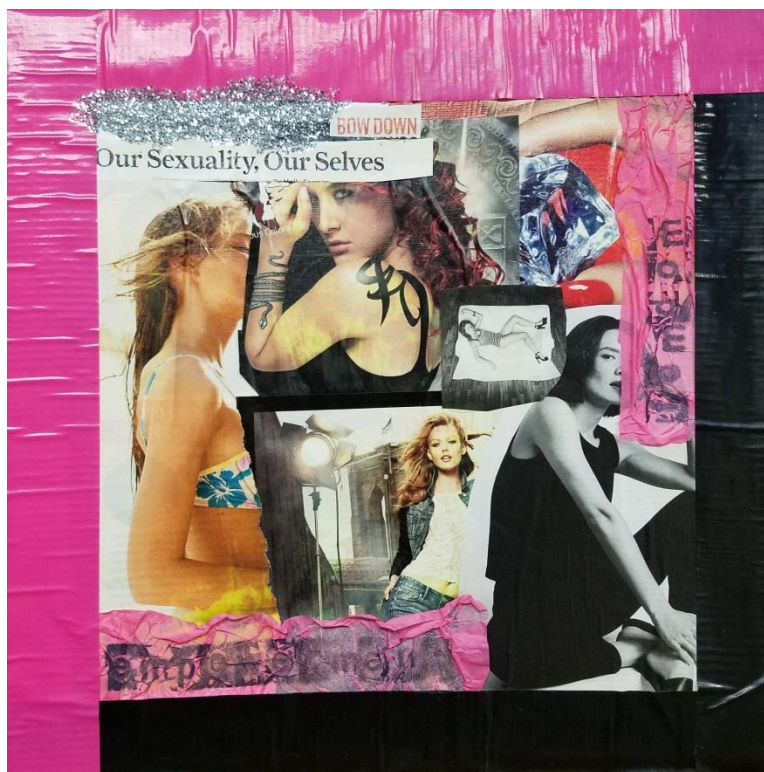


Figure 23. Lexi Jane session three, 16" x 16" mixed media on canvas board



Figure 24. Response to Lexi Jane session three, 16" x 16" mixed media on canvas board



Figure 21. Sinclair session one, 16" x 16" mixed media on canvas board



Figure 22. Response to Sinclair session one, 16" x 16" mixed media on canvas board

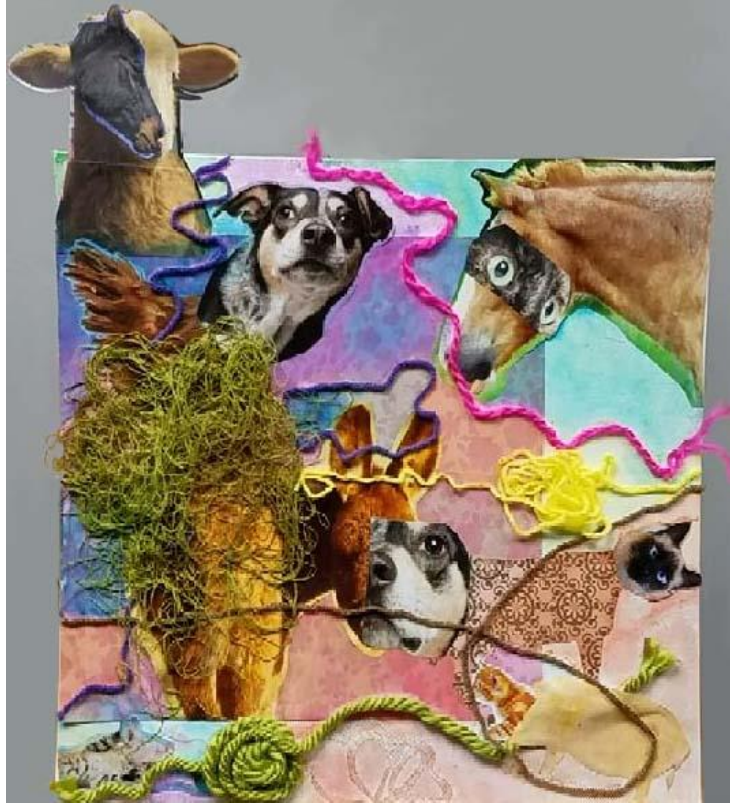


Figure 46. Sinclair session two, 16" x 16" mixed media on canvas board



Figure 47. Response to Sinclair session two, 16" x 16" mixed media on canvas board



Figure 48. Sinclair session three, 16" x 16" mixed media on canvas board

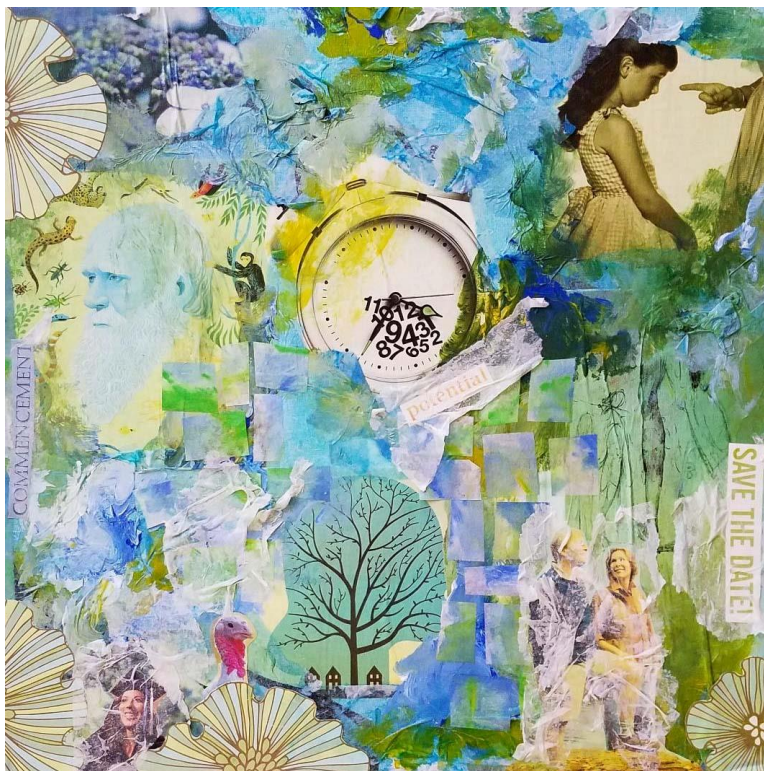


Figure 49. Response to Sinclair session three, 16" x 16" mixed media on canvas board



Figure 16. "Piece of Meat", final response to research process,
36" x 36" mixed media and embroidery on canvas

APPENDIX E

RESEARCH PROCESS STRUCTURE

Research Process Structure

Stage	Time (Hours)	Steps
Session 1	1.5 – 2.0	Introduction Informed Consent Art-making Discussion
Interim 1		Response art Researcher journal
Session 2	1.5 – 2.0	Review session 1 art and response art Art-making Discussion
Interim 2		Response art Researcher journal
Session 3	1.5 – 2.0	Review session 2 art and response art Art-making Discussion
Interim 3		Participant review transcripts Response art Researcher journal Create transcripts Make individual videos
Session 4	1.0	View individual video View art and response art series Discussion Closure
Final		Summary response art Researcher journal Summary video Completion

APPENDIX F

CONTENT ANALYSIS TOPICS

Content Analysis Topics

Meaning Module	Sensitizing Concepts
Art	Materials Meaning Process Response Researcher art responses
Body and Food	Body feelings Body representation Disability Ecology Food experience Food feelings Messaging Strategy
Femaleness	Experience Human relationships Non-human relationships Representation
Vegan	Environment Exploitation Food Human relationships Non-human relationships Identity Representation

APPENDIX G

PARTICIPANT VIDEOS AND SUMMARY VIDEO

Participant Videos and Summary Video

Edited Video	Video Length	Video Link
Alex	13:01	https://youtu.be/mbto2UrA9s8
Angela	15:45	https://youtu.be/MnvHOaSo4yQ
Lexi Jane	7:21	https://youtu.be/7p5QDIx-4Xk
Sinclair	11:59	https://youtu.be/6agGTOpVnOg
Summary	4:40	https://youtu.be/ZQyEcOcPIyQ

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