



From poster sessions to the NACADA Choir (remember that?) and from impromptu conversations to last year's sensational new Scholarly Papers session type, Annual Conferences have always provided an array of opportunities for advisors to express themselves.

The Annual Conference Advisory Board, Annual Conference Planning Committee, and the Executive Office were excited to launch a new avenue for advisor expression: the NACADA Annual Conference Juried Art Exhibition.



In his book *The Pleasures and Sorrows of Work*, Alain de Botton argues, "We might define art as anything which pushes our thoughts in important yet neglected directions," (2010, p. 184). From that perspective, what is advising if not a work of art? Who are advisors, then, if not artists? Advisors have always expressed themselves in many ways. We express our creativity, curiosity, and convictions. The 2022 Annual Conference themes of bridges and time (past, present, future) certainly speak to the many ways by which advisors close gaps using all available forms of expression.

What has been presented to annual conference attendees has always included academic, organizational, personal, and professional expressions, but not traditional arts forms. Instead, creative forms of expression have only been shared in the occasional concurrent session, poster, or interpersonal interaction here and there. Clive Cazeaux's (2017) *Art, Research, Philosophy*, however, builds upon years of inquiry regarding the relationship between scholarship, knowledge, and the arts, and highlights how art's immediacy interacts so powerfully with traditional structures of knowledge generation.

This place and this time - this conference - was the perfect opportunity to try something bold, something different, something maybe even a little weird...

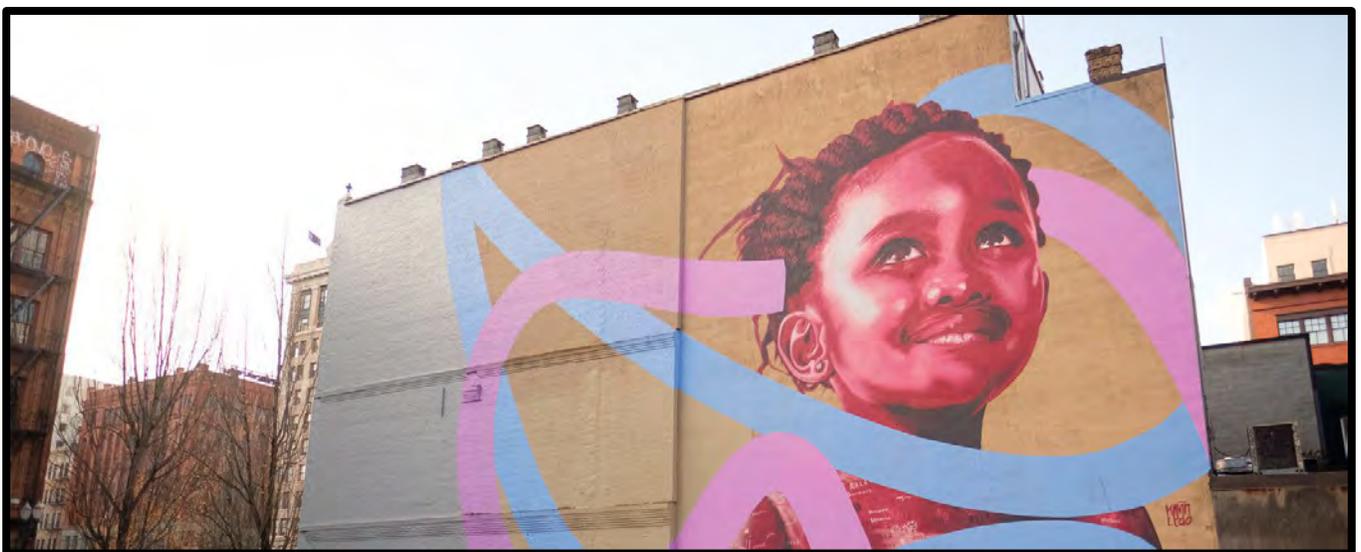
Over recent years, energy has been building within NACADA's membership around the concepts of creativity, collaboration, mindfulness, and a more diverse range of expression. Among those participating in this year's Art Exhibition will be artists and creators, volunteers and leaders, and supporters and patrons of the arts.

We hope, though, that every attendee takes the opportunity to stop by to see the works created by advisors all over the globe, to contribute to a shared experience, and to take in the various artworks within the Oregon Convention Center and around the vibrant city of Portland.

Portland's thriving and innovative art scene keeps in touch with international trends while remaining true to its Pacific Northwest roots. Local galleries, museums and arts organizations host paintings, sculptures, and other visual art in a wide range of public spaces and unexpected venues, giving those with a curious eye plenty to marvel at in this creative city.



The Oregon Convention Center's public art collection is valued at well over \$2 million and is one of the largest and most varied to be featured in any convention center. Conference goers can discover not-so-hidden art treasures during their visit, stopping by the Visitor Information Desk in the MLK Lobby for a copy of a self-guided art tour, or join one of the scheduled group tours throughout the conference.



The 2022 NACADA Annual Conference Juried Art Exhibition could only happen with the help and support of many wonderful advising colleagues. A very special THANK YOU goes out to the following folks who made this year's exhibition possible.

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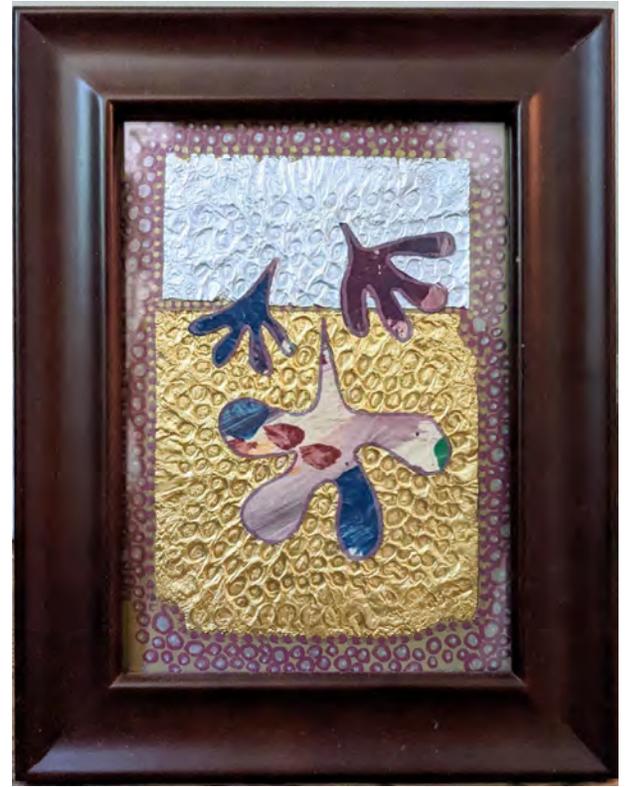
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Amber Lohrey, Miami University-Middletown  
Avanti Herczeg, Wayne State University  
Richelle Brown, Freelance Artist, Bloomington, Indiana  
Ryan Scheckel, Texas Tech University



**Anna Traykova** (Georgia Institute of Technology)

***Other Worlds***, 2022

Mixed Media

The Other Worlds artworks can be perceived as abstract, yet at the same time, as they depict other, unknown worlds, the viewer is also asked to consider that they may not be abstract. They may be fully representational, even photorealistic representations of a world unknown to the viewer. The three works can be portraits of the inhabitants of one of these Other Worlds. Or maybe homes of these inhabitants? Or something else?

The series Other Worlds honors the past – my past as appreciator and beneficiary of the work of artists before me. The classical Japanese art tradition, the work of artists such as Mark Rothko and Henri Matisse, and folk and decorative art traditions inform these three works. My works reference them in an amalgamation.

The series is also a commentary on the simultaneous affluence and economic strife of the present. They are made with mostly discarded thrash – foil food wrappings, paper from magazine pages, thrift store frames, dollar-store markers given as gifts to my son. What luxury – throwing away aluminum, glass, wood and pigments – all prized and expensive objects once upon a time!

The choice of materials also reflects the reality of the cost of living – as these are the type of art materials I can afford, supporting a family of three on my advisor salary. However, these would still be materials I'd choose if I had the financial resources to buy art materials. We are consuming way more resources than what is sustainable to take us into the future. Classical art materials – paint, brushes, canvas, gold foil, etc. – are no exception. With the choice of materials in Other Worlds, I profess my commitment to reduce, reuse, recycle and recreate, to be a conscious consumer and producer in the now, in the hope of having a future.

Bigger and more is the bane of our existence. By working in an intimate, small, manageable format and so recognizable as a greeting card format, I seek to encourage the viewers to both appreciate the art in the common, the everyday, the compact and to create work for small, sustainable living spaces - whether it is a tiny home, a small city apartment, or any other sustainably-sized dwelling or space.

I hope my work invites the viewer to imagine, to be open to unfamiliar realities, to be curious about the other.



Anna fell in love with artmaking in preschool. She has explored various media and modes over the years - drawing, painting, photography, light design, video and photo installations, folk art and crafts, textile, collage, 2- and 3-dimensional mixed media work and immersive environments. Lately, she has been exploring collaborative art-making, either working with other people simultaneously on an artwork, or incorporating other's discarded work in her creations. Her work has been exhibited in the United States, Spain, and Bulgaria and is part of private collections in Bulgaria, England, Germany, Greece, Hungary, Israel, Mexico, Spain and the United States. Her art does not have an online presence (yet?!). She is currently pursuing an Art & Design graduate degree with a specialization in adult art education.



**Brenda Kutz** (Iowa State University)

***Looking into the Advising Glass, 2022***

Blown Glass

Shortly after I began advising, I joined the glassblowing club (Gaffer's Guild) at Iowa State University. Although I know how to blow glass, I concentrate on paperweights. Before seeing this call for art submissions, I had not thought about the connection of my glassblowing to my advising. I am always learning and creating. Learning about my students, learning how I can help them grow and succeed, and learning how to do new things in glass. I am always creating. Creating ways to facilitate my advising and creating new ideas in glass.

Some of my paperweights have bubbles. Most of the bubbles are supported by color, which is analogous to the support that advisors provide for students. Another glass-advising analogy is the repetition of patterns in the glass, yet, they are often imperfect. Are they really imperfections? In advising, I often follow patterns while working with a student; however, I stray from that pattern frequently because each student is different and has different needs.

Glass cannot be forced to do what you want it to do – it has a mind of its own. Often, a light touch is the best. No matter how much you believe in your advice that you give a student, you cannot make them follow that advice. You often use just a light touch of presenting the information to students and allowing them to make their own decisions. When I am in concert with my advisees and with the hot glass, something wonderful results.

We all have days that have frustrating moments and it is great to have a hobby in which I need to be in the moment to focus on what I am doing. Without that focus, I may hurt myself or someone else. That mindfulness allows me to remove myself from that frustration so that I can step back into my advising role with a fresh perspective after an evening working with hot glass.



Growing up on a farm in the very Northwest corner of Iowa, I was drawn to both science and art. I followed science, eventually graduating from Iowa State University with a bachelor's in earth science. It was at Iowa State that I met my husband, Keith. After we were married, we returned to Iowa State to work towards earning an MS. I did not complete my degree before moving to Pittsburgh, PA. Two years later, we moved to Christiansburg, VA, where I managed a research lab in the geology department at Virginia Tech.

Eventually, we moved back to Ames, IA. That is where I 'fell' into advising. Looking for a job, I saw the ad for an academic advisor. As I read the job description, I realized that while I was at Virginia Tech, I had been informally advising students who asked for my opinion on their degree plans. My 20 years of undergraduate advising covered majors in electrical, computer, and chemical engineering and in microbiology.

Although I learned a lot about advising from the school of experience, I felt that I needed to increase my understanding of advising and to better organize and incorporate that knowledge into my advising. I returned to school and I earned my MS in Academic Advising from Kansas State University in 2018.

Academic and life coaching for first generation and underrepresented minority students was my first position after earning my degree. This was a short-term, grant-funded project, which ended a year after I joined the project. My current position is as the academic advisor for the online graduate programs in agronomy and plant breeding. This position uses my unique background – from growing up on a farm to advising STEM majors to having completed my own MS online to incorporating creativity and innovation.

Don't  
Forget

To Do:  
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**Carson Beauman** (Georgia Southern University)

***Advisement Brain***, 2022

Cross Stitch, Crochet, 3D print

Too often the path to graduation can feel more like a maze to a student. For both students and advisors, working together to navigate those twist, turns, and sometimes dead ends can result in feelings of being lost or overwhelmed. Advisement brain is a term I use to describe these feelings for both myself and my advisees. In spite of all that, helping students achieve their goals and graduate with their degrees makes it worthwhile.

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I have been an Academic Advisor at Georgia Southern since 2019 advising for the School of Human Ecology in the College of Behavioral and Social Sciences. Completed my Masters of Higher Education Administration in Fall 2021 and currently working on a Masters in History. I enjoy expressing myself through various forms of art and crafts.



**Cassandra Schmitt** (Texas Tech University)

***Flavors Beyond***, 2022

Clay

Higher education offers an opportunity to expand our worldview. This ceramic piece represents that opportunity to reach for new fruits and flavors with the help of members of our community who came before. You'll note that the tree is wizened and diverse in its fruit, representing how each member of the community has added to its growth through the years in unique ways (i.e.: honey, fruit, or support of others). The fox exhibits curiosity and timidity at the ever-expanding world above the home in which they were reared. It is by no accident that the fox's family home lies at the foundation of the opportunities which lay ahead with the fox's advisor reaching down a helping paw.



Cassandra creates from a depth of study and pursuits: from Theology & Psychology to Environmental Toxicology. Her works all show her passion for living things and finding joy in the simple details of life.

While most of her works take shape in the clay medium, she utilizes mixed media to form her final products. Most commonly incorporated medias include ink, metal, pigment powders, and charcoal.

Cassandra is passionate about bridging gaps, cultivating relationships, and promoting student success through proactive advising. Cassandra's experience as a community outreach specialist and environmental researcher has provided an opportunity to connect with many people and diverse populations through her advising practice. When outside the advising office, Cassandra can be found hiking, sculpting, building terrariums, and enjoying her family's company (frog, cats, husband...all).



**Catherine Young** (University of New Mexico)

***Balloon Soaring Over Sandia Mountains, 2022***

Hand Embroidery on Linen

I use hand embroidery as a method of stress-relief and self-expression. When my mind is crammed full of university policies, curricula changes, deadlines, and concern for my students, my hands are kept busy when embroidering, and I find some respite from anxiety. It is a form of self-care and a way to bring beauty and order into the world.

I taught myself how to embroider by hand in spring of 2018 and shortly thereafter opened an Etsy store titled “Cat’s Cradle Design Co,” where I sell custom embroidery hoops and patterns in my typical minimalist style. My initial goal was to make enough profit just to cover my embroidery supplies, but it has ended up exceeding my expectations in being both a delightful creative output and a fruitful business endeavor. I have worked full time as an academic advisor since December of 2018 and continue to nurture my business and artistic pursuits on the evenings and weekends.

This piece is titled, “Balloon Soaring Over Sandia Mountains.” I was inspired to draw the pattern and embroider it shortly after moving to Albuquerque, New Mexico, where I work as a Senior Academic Advisor at the University of New Mexico. Every October, Albuquerque hosts the International Balloon Fiesta, which is the world’s largest gathering of hot air balloons. And year round, the beautiful Sandia Mountains on the east side of the city reflect an ethereal pink glow during sunset. They are called the Sandia Mountains because of this delightful pinkish red hue, as “sandia” means “watermelon” in Spanish. The first time I saw the mountains change colors during golden hour, my breath was taken away.

Metaphorically, I see my advisees in this piece. I want my students to rise as if they are hot air balloons – I want them to prevail over the stress and trials in their lives, soar high in their academic and professional pursuits, and take a moment here and there to admire the natural and truly magical beauty of the world we live in.



Catherine Miller Young is originally from Paducah, Kentucky – a small but bustling river town on the western edge of the state. For college, she moved to Houston, Texas, where she graduated from Rice University in 2017 with a Bachelor of Arts in History and a minor in Poverty, Justice, and Human Capabilities. While at Rice, she had the joy of meeting her eventual husband, Ben Young, whom she married in June of 2017.

As an undergrad, she discovered a passion for addressing educational inequality and decided to pursue a master’s degree in education along with her teacher certification at Texas A&M University in College Station, Texas. After a harrowing start to her career as a middle school teacher, she realized that while classroom teaching was not for her, she still had a passion for mentoring students and fostering more equitable access to education. On a whim, she applied and was hired for an entry-level academic advisor position at Texas A&M in December of 2018, where she advised first and second year undergraduate students at Mays Business School. She found great joy and satisfaction in this role, along with a wonderful work-life balance that allowed her to continue pursuing creative endeavors like embroidery.

Catherine went on to earn her Master of Education in Curriculum & Instruction – with electives focused on higher education – in August of 2019, and she enjoyed the opportunity to apply her coursework to her vocation through different projects on first generation college students, transfer student admissions, and supporting students on academic probation. In June of 2021, she was recognized as the “Academic Advisor of the Month” for Texas A&M University.

In December of 2021, her husband successfully defended his PhD dissertation in the field of materials science and engineering, and the couple relocated to Albuquerque, New Mexico, for Ben’s postdoctoral fellowship at Sandia National Labs. Catherine wasted no time and the following month assumed her current position as a Senior Academic Advisor within the Departments of Chemical & Biological Engineering and Nuclear Engineering in the School of Engineering at the University of New Mexico. She enjoys the breadth of her position at UNM, where she works with students ranging from incoming freshmen all the way through PhD students.

In her free time, Catherine enjoys embroidering, cooking, and watching anime, along with exploring the great outdoors in New Mexico. She and her husband are thrilled to be expecting their first child, who is due in January of 2023.



## **Jacqueline Faria, Andrea Huggans, Success Advising Center Staff & the Fashion: Textiles and Clothing in Business Program** (University of Central Missouri)

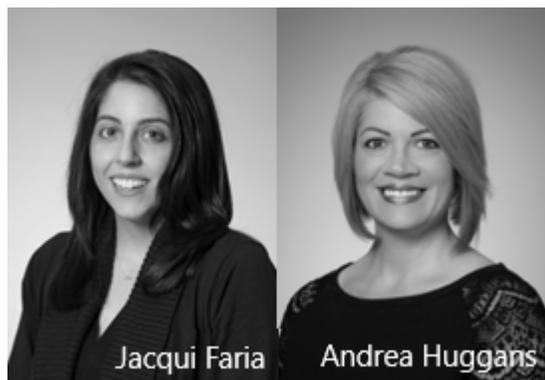
### ***A Security Blanket of Advising Reflections, 2022***

Tapestry/Quilt

During American expansion, women would labor over communal quilts using the friendship star as the connection that bridged each block together into one cohesive yet diverse piece. Each contributor would embroider their name into the center of their star. These quilts not only built bridges within the community by helping women grow rich bonds with each other, but they helped offer security to the pioneers who then took them out west on their journey for a better life.

Our art piece celebrates this cultural act of kindness, and it has been the same labor of love to create. Each block comprises photographs taken by advisor and artist Andrea Huggans, prints designed by our institution's Fashion: Textiles and Clothing in Business program, and reflective Haiku poems written by the staff of the Success Advising Center. The photographs taken by Mrs. Huggans are of stained glass windows from across our campus. Mrs. Huggans not only served as a photographer for the piece but also stitched and edited our digital images into a harmonic display.

The collaborative piece allowed advisors an outlet to express their feelings about advising students in an artistic form they were not initially familiar with using. However, setting an example for students, they reflected on their experiences and contributed a poem, proving that we all can grow in new ways. Each haiku written by advisors shows how they build supportive bridges for students every day. Constructing this piece helped build bridges within our office by allowing everyone to bond over shared experiences. Advisors contributed their time, passion, and life experiences in unique ways. Each piece of stained glass, pattern, word, and name builds a tapestry that bridges our years of wisdom, hopes, fears, and love for students.



This quilt started as a small passion project of Jacquie Faria, an amateur poet, Academic Success Advisor, and university instructor. In 2022, she received the NACADA Outstanding Advising Primary Role Award. Andrea Huggans is a photographer, mother, and scholar. She is taking her talents as an Academic Advisor to a new role in Accessibility Services. Without her dedication to this project, it would not be on display today.

Special thanks are extended to Dana Chaffin, the University of Central Missouri's Fashion: Textiles and Clothing in Business program, and all contributing Success Advising Staff who assisted.



## **Gina M. Brewington** (University of Minnesota-Twin Cities)

*Untitled*, 2010

Photography

Egypt and the Nile River Valley is a surprising place that is full of life and mystery. In this place, it is almost impossible to not reflect on our past and those who have built our foundations. The Nile River Valley in particular, represents perseverance, dedication, and resilience on account of the annual flooding that occurs. While most of us can see flooding as disastrous in many cases, this natural cycle is crucial to survival and to the future of people who live there.

On account of its fertile crop land, ample water for drinking, bathing and transportation, there is a reason why Herodotus, ancient Greek historian, called Egypt the “Gift of the Nile”. While the vast sands of the Sahara Desert rise up in the distance, daily life is happening all along the banks of the Nile. Having the opportunity to visit Egypt and to walk the paths of the pharaohs as well as modern-day Egyptians is a true gift.

My photography is influenced and inspired by the people I meet along my journeys, including the students that I advise. Everyone has a story. I am fascinated by the ways in which people navigate daily life. My photography displays present-day living along the Nile that is often shadowed by more populated attractions. “Back to normal” was a phrase that has been used over and over again during these past few years. Washing clothes, tending crops, playing soccer, repairing boats, fishing and praying are just some of the daily routines I had the chance to observe while traveling along this expanse of the Nile River. I hope you can appreciate and relate to these routines as much as I do.



Gina Brewington, M.A., is the Director of Undergraduate Advising in the College of Food, Agricultural and Natural Resource Sciences at the University of Minnesota-Twin Cities. Additionally, for the past several years she has taught a career readiness course called “Making the Most of Your Professional Experience.” Gina has worked in higher education for over 15 years. Her previous roles included serving as the Director of Community and Work-Based Learning at Inver Hills Community College and various academic advising positions as well as serving in multiple TRIO programs at the University of Wisconsin-River Falls and Normandale Community College. Gina earned a Master of Arts in Leadership from Augsburg University and B.A. from Northern Michigan University. She recently was awarded the NACADA- Administrator’s Excellence Award May 2022.



**Janneal Gifford** (Valparaiso University)

***Trans\* Joy, Trans\* Future***, 2021

Photographic Print

*Trans\* Joy, Trans\* Future* is (family) photography as resistance/revolt against institutional discrimination—a bridge between experienced alienation and inequity and a hopeful future that relies on viewers' actions.

As an academic advisor at a Lutheran-identified private university, I am a bridge between my past rooted in evangelicalism and my present as an outspoken advocate for equity—specifically for equitable health care insurance coverage for transgender people.

As an artist, I am a bridge between the lens and the viewers of my work. Studying black and white film photography during my undergraduate degree grounded my life-long love of photography (my first camera fully my own was a Kodak Ektralite 10) with theory, method, and practice, and, combined with my research interests related to gender and sexuality, my photography transports the viewer to reflect on intersections of identities.

As the parent of a nonbinary transgender man, I have experienced first-hand with him discrimination specifically related to health care on multiple levels—primary care, pharmacy, insurance coverage. The financial, emotional, mental, and physical tolls placed on our family did not deter me from doing my best to provide him access to needed health care, and my continued advocacy will not end until all families and individuals can easily access life-saving care.

This photograph of my (adult) child wading into Lake Michigan from the Northwest Indiana shoreline documents the first time he not only stepped into public with visible/out scars, but also the first time he waded into water unbound and free. This act of creation, while a seemingly ordinary occurrence of a parent taking a photo of their child, is a bridge between my pain and my joy in this moment of freedom. This image is shared expressly with his permission.

They have waded through troubled water, and the unending water before him meets the sky. Viewers can see only his back. Without context, they appear alone, perhaps in danger if he chooses to wade deeper in the water. Without viewers support in making sure that trans\* people have protections in their locality, their place of employment, their health care system, their educational system, their state, their nation, families like mine will continue to experience inequity and discrimination—unsure if the water is a bridge to joy, safety, expansion or more of the same.

Lives depend on your action—check your insurance policy for exclusions related to coverage for transgender people and work to have it removed, check your non-discrimination and non-harassment policies—do they include trans\* people? Work for change, and don't give up if you are told no. The joy and freedom we can all experience is worth it. Wade in, trouble the water, free us all.



Consistently curious, Janneal Gifford (b. 1980, USA) captures moments of beauty and of challenge on film in order to better understand the world. Learning from her father, film photography has been a part of her life since childhood, and she reignited her passion for the medium as an undergraduate at Wichita State University in 2003 and then expanded into digital photography in the mid-late 2010s. Influenced by literature, music, and film, her work transports the viewer to reflect on intersections of identities and to live an “examined life” a la Astra Taylor. Temet nosce.



**Jen Keene-Crouse** (University of Massachusetts Lowell)

***Gentle Giants***, 2021

Linocut stamp – hand-carved and printed on handmade paper

Whale sharks are the gentle giants of the sea. Spanning up to 33ft long, it may be hard to imagine you could swim with this scary looking shark. They are docile, shy animals that are safe to swim with.

Academic advisors are perhaps the gentle giants of a college campus. Spanning years of knowledge and experience, it may be hard for a student to imagine swimming with these humans. They are caring, dedicated, competent humans, that are safe to swim with.

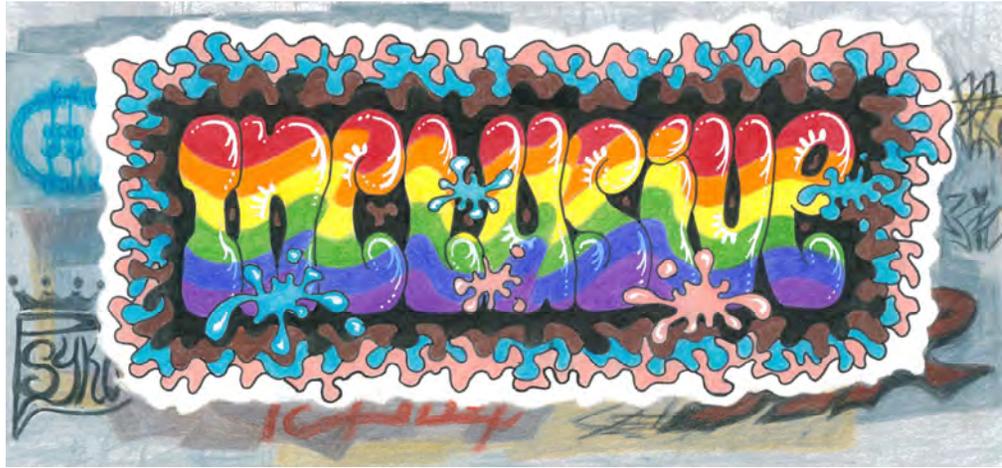


I was a first-generation college student from Wisconsin. I moved to New England weeks after graduation with no real plan ahead of me. Somehow, through many trials and tribulations I made my way to UMass Lowell where I also met my now wife. Together we have two beautiful daughters.

Art and creativity have always been in my bones and my marrow. It wasn't until the pandemic that I was really able to escape deeper into my art alongside my kids. Their innocent and resilient view of the state of affairs during lockdown kept my wife and going through some of the toughest times.

Now still, I find myself creating art that is reflective of the residual damage that pandemic did (and continues to do) to our mental health.

In my spare time I enjoy hiking and surfing. Anytime I can get out on a walk with my dog Summit listening to the podcast "We Can Do Hard Things" is a good day as well!



**Joe Latulippe** (Linfield University)

***Agency, Equity, and Inclusive***, 2022

Aerosol/acrylic on canvas

*Agency, Equity, and Inclusive* express well-known concepts in the advising world, ideas commonly appearing in the mission and vision statements of academic advising programs as actionable ways of being.

Articulated in bold colors, and placed on a solid brick foundation, *Agency* is the expression of the impetus to act, and in this case, to become self-sufficient. In the context of academic advising, ensuring that students become their own agent necessitates providing students with sufficient knowledge, a strong foundation, and an understanding of options available to them. The brick background was sculpted with Acrylic gesso and painted using mural acrylic. The black backdrop, lettering, and surrounding designs were created using spray paint with intentional layering and blending.

Strategically mounted on a familiar backdrop, *Equity's* color palette and design pattern renders a feeling of soothing and hope. To bring equity to our advising practice, we must consistently look to remove barriers, especially when these barriers do not impact individuals in the same manner. The fence background was created using a palette knife and acrylic gesso. Once textured, the boards were painted individually and then the lettering and design were spray painted on using artist created stencils and masking.

*Inclusive* brings an appreciation for the diverse populations within our local community and the world. Whether manifested through symbols or color, the concept that everyone matters and deserves fair treatment rings true to the academic advising community. The backdrop for this piece was created using a roller with acrylic paint and acrylic paint markers. The natural graffiti elements in the background were sprayed on with aerosol paint. The white surrounding color and the letters themselves were sprayed on but the pink, blue, brown, and black framing patterns were created using acrylic paint markers for optimal control.

Experimenting with graffiti art to express the concepts of agency, equity, and inclusion provides a new lens for bridging our work in academic settings with the world around us and those living in it.



Joe Latulippe is the Director of Academic Advising at Linfield University in Oregon. As an art enthusiast, Joe has always drawn inspiration from the natural world. He studied drawing at Sonoma State University in California while earning a Bachelor's Degree in Mathematics and playing lacrosse. Joe completed his PhD in Mathematics at Montana State University and was a mathematics faculty member for 14 years in California and Vermont before transitioning to his current administrative role.

Joe loves to try new things and relishes the opportunity to experiment with various artistic techniques and mediums. Adding to his expressions in oil, acrylic, and pencil, Joe is currently exploring aerosol and spray paints. Regardless of medium, Joe pays attention to rendering light, mood, and feeling in his works, looking to the local environment and communities for influence. His goal as an artist is to create a sense of belonging within his artwork, reflecting his affinity for nature, the world around us, and the present moment in which we live.



**John Sauter** (Niagara University)

## ***Generations of Mentorship*, 2022**

Digital Artwork

*Generations of Mentorship* focuses on the relationship of advisors: past, present, and future. I challenged myself with this piece, as my art tends toward traditional pen and ink and urban sketching. In May, I posted a call for brave advising souls who would be willing to share a portrait style photo for an experimental sketch. The response from the advising community was humbling with over 52 respondents and 38 photos submitted for consideration.

One photo stood out to me, partially because I knew the story behind it which featured the challenging balance between professional advising and family life. The photo of an advisor alongside her infant daughter at the annual NACADA conference in Phoenix, Arizona. What made this special is that her colleagues in the Emerging Leader Program procured a special conference lanyard and name tag for her daughter.

To expand upon the theme of passing on advising to the next generation, I reached out to her Emerging Leader Mentor. Through several composite photos I merged them together into the composition, representing a mentor, a mentee, and her daughter who may one day advise others. This relationship between seasoned advisors, newer advisors, and potential advisors speaks to the past, present, and future of advising.

Utilizing a digital canvas was a challenge for this project involving a lengthy process of learning how to manipulate layers and other digital tools, compounded by technical glitches. However, as I progressed and became more comfortable with the medium and enjoyed the ability to adjust and correct issues along the way. Although I tend to avoid portraiture, I spent an inordinate amount of time working to try to capture their personalities. While the final likenesses may not be exact, this project definitely stretched my skills to try to capture their essences in the drawing.

These figures are representational and may not accurately parallel your own experiences or identity(ies). However, I encourage you to take a moment to reflect upon who has served as a mentor to you in the past, or influenced your own work in advising. Conversely, consider how you may serve as an advising mentor to others in the future.



John earned a masters and Ph.D. in Higher education and serves as the Assistant Dean for Academic Affairs in the College of Arts & Sciences at Niagara University. John is active with WNY Advising and serves with NACADA in the Advising Communities Division, Emerging Leaders Program, Advisory boards, and the Social Justice Advising Community's Coffee Chat. He regularly presents on creativity and Innovation in advising; the intersection of technology and social justice; and advisor development, and strategic planning.

Although John grew up drawing and sketching, creating art took a back seat to life for many years. In 2016, he formed the #SAProArt group on Facebook with NACADA colleagues, which led to over 8 creative presentations and formed the pre-pandemic groundwork for this exhibition. Participating in 2017's #Inktober Challenge with his daughter revealed how his ongoing practice improved his art. In 2018, John discovered urban sketching, or drawing on location to tell the story of what you observe. He became an active member of Urban Sketcher's Buffalo, hosted virtual sketch meets during the pandemic, and teaches a course on urban sketching at Niagara University. He also runs the Free Little Art Gallery Buffalo ( @FreeLittleArtGalleryBflo ), a small interactive community gallery that encourages visitors to take, make, or leave art.

The texture and contrast of pen and ink features heavily in John's works, urban sketches, and pop culture art. Urban sketching provided a way for John to push past the roadblocks of his highly detailed approach by embracing limitations, imperfection, and community. Engaging with other urban sketchers and artists on social media expanded this further. While much of his art features black and white drawings and illustrations, he also enjoys mixed media, painting, and do-it-yourself (DIY) projects.

You can explore more of John's work at @JPSinkArt (Instagram & TikTok), @JohnPSauter on Twitter, or his website: <https://johnpsauter.weebly.com>. Seek him out at the conference to let him know how you like to be creative or innovative to receive an exclusive smiley face 😊 clip for your nametag lanyard.



**John Sauter** (Niagara University)

***Building Advising Bridges*, 2022**

Pen and Ink and Mixed Media

*Building Advising Bridges* is a large pen and ink drawing representing the importance of connection and the integral role of advisors throughout a student's journey through college. The well-known bridge featured in this work is the St. John's Bridge which crosses the Willamette River in Portland. The lofty span is seen from Cathedral Park, named after the gothic arches used in the bridge design. I selected this bridge as the primary focus of the sketch after speaking with an advising colleague from the region. The combination of the arches and the beautiful green color drew me to want to recreate this in ink and mixed media. As a pen and ink artist, I enjoyed creating an architectural rendering of the bridge and surrounding area. Perspective, varied line widths, and textured values were employed to heighten the sense of depth in the drawing.

The three floating arches at the bottom of the artwork mirror the bridge design. Each arch represents a different point in the advising experiences of college students. The first represents a college student arriving on campus and meeting their advisor at orientation. The second reveals an advisor and student in an advising appointment. The last scene reveals an advisor congratulating a student who has just walked the commencement stage. Rather than focus on similar advisors and students, each person depicted in the piece is unique, representing the diversity and various backgrounds of advisors and students. Each also represents relatively common situations that many students and advisors may relate to.

As the primary detail to this piece is created with pen and ink, my aim was not to overpower it with color, instead focusing on judiciously applying simpler colors and values through mixed media methods including watercolor, ink, and lightfast markers. These methods help to preserve the sketch against fading.

Whether you relate to the student or the advisor in these sketches, I hope that you will consider how the latter can serve as a bridge between the student and the institution. The ability of advisors to engage students at all points in their college careers is critical, whether they are experiencing a calm day or traversing stormy waters.



John earned a masters and Ph.D. in Higher education and serves as the Assistant Dean for Academic Affairs in the College of Arts & Sciences at Niagara University. John is active with WNY Advising and serves with NACADA in the Advising Communities Division, Emerging Leaders Program, Advisory boards, and the Social Justice Advising Community's Coffee Chat. He regularly presents on creativity and Innovation in advising; the intersection of technology and social justice; and advisor development, and strategic planning.

Although John grew up drawing and sketching, creating art took a back seat to life for many years. In 2016, he formed the #SAProArt group on Facebook with NACADA colleagues, which led to over 8 creative presentations and formed the pre-pandemic groundwork for this exhibition. Participating in 2017's #Inktober Challenge with his daughter revealed how his ongoing practice improved his art. In 2018, John discovered urban sketching, or drawing on location to tell the story of what you observe. He became an active member of Urban Sketcher's Buffalo, hosted virtual sketch meets during the pandemic, and teaches a course on urban sketching at Niagara University. He also runs the Free Little Art Gallery Buffalo ( @FreeLittleArtGalleryBflo ), a small interactive community gallery that encourages visitors to take, make, or leave art.

The texture and contrast of pen and ink features heavily in John's works, urban sketches, and pop culture art. Urban sketching provided a way for John to push past the roadblocks of his highly detailed approach by embracing limitations, imperfection, and community. Engaging with other urban sketchers and artists on social media expanded this further. While much of his art features black and white drawings and illustrations, he also enjoys mixed media, painting, and do-it-yourself (DIY) projects.

You can explore more of John's work at @JPSInkArt (Instagram & TikTok), @JohnPSauter on Twitter, or his website: <https://johnpsauter.weebly.com>. Seek him out at the conference to let him know how you like to be creative or innovative to receive an exclusive smiley face 😊 clip for your nametag lanyard.



**Karin Readel** (University of Illinois Urbana-Champaign)

***Dog Series***, 2021-2022

Watercolor

These pieces focus on my relationship with dogs, past and present. I use watercolors to capture their fleeting expressions and to convey the essence of their personalities.

The blurring of the work/home boundaries due to the pandemic meant my job has largely taken place at home, in the 'space' of my dogs. As we established a new normal, I took the opportunity to reflect on the nature of our interactions and to explore them through art. The guidance, support and focus that are fundamental to those relationships are also strategies I carry over into my everyday 'work space' with students. Whether we are managing expectations or developing pathways for success, I find I am more attuned to the nuances of expression and behavior, and to what isn't said than I used to be.



Karin Readel is a mixed media artist (fiber, paper, collage) with a newfound interest in water color. Her interest in painting was spurred on by the discovery of "mail art" as a genre during the pandemic. She is lucky to have shared her world with an assortment of dogs over the years, and spends altogether too much time trying to capture their personalities through her artwork, while simultaneously getting coated in dog hair and slobber.

She has been in higher education, teaching and advising students since 1988. Karin previously taught biology at DePaul University and environmental science courses at the University of Maryland Baltimore County, before moving into instructional technology (also at UMBC). Currently she is the Senior Education Coordinator for Informatics Programs at the University of Illinois Urbana-Champaign and manages undergraduate and graduate programs in Informatics.



**Lacey LeGrand** (University of Nebraska at Omaha)

***At Brush Creek Bridge, 2022***

iPhone Photo on Canvas

*At Brush Creek Bridge* is part of my larger Oregon Coast collection, which showcases the allure and natural beauty of the coast and reflects my love of this place. I never tire of watching the waves build and trip onto shore, reworking the sand, breaking the rocks. On my first trip to the coast at age 16, my Nana and I found starfish in the intertidal zone. In the years that followed these Echinoderms would face tough times, their populations dwindling due to sea star wasting disease. I am always relieved when I find sea stars now, their tube feet helping them cling to jagged rocks—maybe they are okay.

It is a thrill to reference my scientific knowledge as I catalog images of the things that intrigue me about the coast and the way it makes me feel. I find little crab shells from recent molts, count the 8 plates on the backs of chitons, and get unreasonably excited when I find a washed-up stalk of giant kelp (*Macrocystis pyrifera*), my favorite brown algae. In Geomorphology class, I learned about wave cut terraces and the forces that erode mighty rocks into soft piles of sand I feel with my feet. Fascinating! Capturing each photo is an archival act, recording a particular moment in time and space.

What is it about the coast that so intrigues me? How can a place that is constantly evolving evoke a certain feeling again each time I visit? There is an intermingling of elements, where earth, water, and sky interface. Freshwater streams join, then become the salty sea. There is movement. There is progress. If you pause, you can witness the transformative process.

Brush Creek Bridge is tucked in beside Humbug Mountain, allowing human passage above while the creative work goes on below. Walking under the bridge you feel the coolness of areas in the shade, then the warmth of being bathed in sunlight. The relative permanence of the human-constructed bridge stands against the impermanence of the sandy soil, the flowing water, and ephemeral vegetation covering the weathering slopes. These dichotomies are portrayed in *At Brush Creek Bridge* using contrastive texture and light. With my art, I ponder what it means to exist, to be in the world, when we find ourselves here. In my advising work, I help students see the path, under the bridge, to explore the opportunities beyond.

Possibilities

Sun burns through the cloudy mist

Illuminating



Hi, I'm Lacey! I advise undergraduate biology students at UNO. I've always been enamored with the natural world which led me on my academic path in the sciences, and I started taking photos to capture the things that interest me and move me the most. I remind myself often how incredible it is that we exist on this planet in the universe (multiverse?) and try to hold this perspective when life gets hectic.

I stumbled upon advising as a career and found that it's a great fit! After earning both my bachelor's and master's in biology, I didn't know what to do with myself. I excelled academically (summa cum laude, Honors graduate) but floundered after graduation and struggled to figure out 'what I want to be when I grow up.' In History and Philosophy of Geography while working on my second master's, my professor made a comment that stuck with me. She said some people love the academic world and "find ways to stay in this environment." I knew this described me; I was just running out of ways to stay. I had been a graduate teaching assistant twice, part time instructor, lecture and lab coordinator, and interim dual enrollment coordinator but had grown frustrated that after years of working to 'get my foot in the door' that's all that was in the door: my foot and nothing else. The door to my future wasn't opening. When I finally applied for this advising position (having been alerted to it by a mentor on campus), I had given up on academia and was waiting tables.

Though it never occurred to me to look for an advising job, I could tell right away that I loved advising. Spend my days talking with students? Create semester schedules and graduation plans ad infinitum? Sign me up! One thing I had learned about myself over the years is that I love explaining things. This is what kept drawing me back to academia—and now I had a new avenue to use this skill. I now had advisees.



## Michelle Sotolongo (Texas State University)

### *...by a thread* and *helping hand*, 2022

acid-etched copper, polyester thread, steel, glass seed beads, sterling silver, found objects

Advisors are often the first to know a student's concerns, challenges, fears, aspirations. Because of that, we also carry the responsibility of being the first to intervene. Our work goes beyond prescribing a list of classes as we help them navigate the ever-complicating systems of higher education. This pair of brooches, titled *...by a thread* and *helping hand*, was inspired by cliché phrases, said casually and often enough to have desensitized us to the deeper turmoil underneath. Red threads, intertwined, a little messy, different lengths; some weighed down more than others, and some with loose ends; are a reflection of my journeys with students that are not linear, and always approached with (com)passion for their success.

The brooches are also reminiscent of protective talismans, such as Mexican *milagros*, which are offered to catholic saints in return for answered prayers and good luck. The inscription etched on the back serves as a reminder that even though positive outcomes are not guaranteed and we can't help or save everyone, we can still make a difference in that individual student's life. So many students have moments when they feel they are hanging by a thread; I do my best to keep them tethered to a sense of hope and belonging. A little can go a long way, whether it's a word of encouragement, the occasional quick message to check in, or nudge to take action.



Michelle was born in Mexico City and raised in Houston, Texas. She is a proud first-generation college graduate of Texas State University, with a BFA in Studio Art-Metals/Jewelry, and Fashion Merchandising minor. Additionally, she completed an undergraduate Honors thesis, *What Would Jesus Wear?: the Fashioning of the Cross*. Michelle earned a Master of Arts degree in International Studies, exploring US immigration, the culmination of which is her thesis, titled *In Limbo: Bringing Stability to Undocumented Students Enrolled at Institutions of Higher Education in Central Texas*. Her primary role as an academic advisor is to guide undergraduate Honors students on their unique educational journeys. Michelle also serves as the Coordinator for the TXST Monarch Center for Immigrant Students, continuing a decade of work researching and training other higher education professionals on how to support undocu/DACAmented students. Michelle enjoys cats, delicious food, immigrant rights, travel, and letting her mind get lost in new designs or research topics.



## **Michelle Strowbridge** (Oregon State University)

### ***Something to Hold*, 2021**

#### Ceramics

When working in the ceramics studio, I can fully lose myself. There is nothing else but the clay and my hands and the sound of the wheel. Creating a bowl starts with a lump of wedged clay and the wheel. Hand must be slip with water to smooth along the side of the clay but the strength comes from the arms and hands as the clay is worked into the form intended. Clay has a memory, so overworked clay will collapse and warp. It's a balance between strength and control and easing the clay into a form.

Ceramics fell into my life when I needed it the most. The distraction of working with the clay and being in a place where everyone was kind and on the same mission to create something useable and beautiful was the exact escape I needed. In the beginning, the clay felt stronger than me and I struggled to make it work in the forms that I wanted. But we came to an agreement as I let the clay guide me in how to move it. You have to be fully engaged when throwing, with focus being completely on the clay and the wheel. Without this, the clay will trick you and you'll lose the form.

These pieces themselves were created right at the point when the clay and I started to really work together. I could have an idea in my head and watch it actually come into being on the wheel. For each of the bowls, I was able to experiment with how the clay would move and stretch into a unique form. For the smallest of the bowls, the inside lip and the smoothness of the sides makes it one of my favorite pieces. The middle bowl with the lid was a project that existed in my mind and when it came into fruition, I was thrilled. And lastly, the largest bowl was a test of my strength and ability to work a large piece of clay.

The glazing process is the most frustrating for me. You just never know what will happen with combinations of glazes until it comes out of the kiln. You might have some idea of what it will end up looking like, but inside the kiln, the heat and the moisture and a million other elements can change how the glaze reacts to the piece. Sometimes a piece comes out with strange reactions, such as the largest bowl and the odd way the glaze dripped off. And on the opposite end, the surprising beauty that occurred on the smallest bowl, a happy mistake that occurred when two glazes mixed perfectly and created a cloudy mixture.



My name is Michelle Strowbridge. I am the program coordinator for the Counseling program in the College of Education at Oregon State University. I spent the previous 8 and a half years in the College of Forestry at OSU as program coordinator for Wood Science and Engineering. I am a fourth-generation graduate of Oregon State. I completed my master's degree in academic advising in 2017 from Kansas State University and am currently a doctoral candidate in the Leadership in Academic Advising program at Kansas State University.

I've found that I love advising, mostly because of the interaction with students and watching them grow and move on. But I also love the scholarship related to advising and the community that exists that wants to create scholarly work to advance advising as a profession and a passion. Being able to work with other advisors to promote the profession and the impact we are having on higher education drives me and fills my cup. The puzzles that exist within advising and how we interact and support students make me want to learn and report everything I can!

I don't consider myself an artist, but rather a hobbyist that fell in love with ceramics because of the soothing nature it provides me. The last three years have stretched my ability to be productive and motivated, and ceramics has been a place where I can escape and be alone in my work. I often say that it is my therapy when I need it and that I always feel better after an open studio.



**Monica Linford** (Weber State University)

*Hope Lamp*, 2008; *Tea Ritual*, 2018; *Ocean (bowl)*, 2018

High-fire Stoneware

I have worked as a studio potter for over thirty years. My work is mainly wheel-thrown stoneware functional pieces. Stoneware is a high-fire clay, and these pieces are fired to 2300 degrees Fahrenheit. The glazes are commercial, and hand made. The ocean bowl is decorated with an iron oxide stain and blue glaze on the interior. The teapot is dipped in a commercial black, then splashed with a handmade tin oxide glaze. and the lantern has a rutile glaze on the interior and commercial red on the exterior.

The tea pot and bowl submitted here are items displayed in my advising office. They speak to the theme of self-care that is so important for students and advisors. I view sharing a cup of tea with a friend as a near-spiritual experience. Simply seeing a well-made teapot can have a calming effect for those in my office.

I incorporate organic forms and nature motifs in my work. The bowl is ocean themed. I consider the ocean one of the most nurturing places one can go. The ocean has been a healing force throughout my life.

The lantern was made in response to the Virginia Tech school shooting. I was profoundly affected by that event. My son was a graduate student at VT at the time and he lost many friends and teachers in the tragedy. This lantern has a hole or depression for every life lost in the shooting; the holes speak to the violence of the act; the roses and birds remind me that there is hope and healing even amid profound loss and pain. When a candle is lit in the lantern, light pours from the holes, and offers another symbol of hope.

I am teaching an Honors course at WSU in fall 2022 that combines writing and art. It is called, "Words and Wares: Crafting the Personal Essay through Pottery and Prose." In addition to writing essays and learning to hand-build pottery, my students will participate in an "Empty Bowls" event in cooperation with local potters and the money raised will benefit the Weber State University food pantry.

Pottery is a significant means of expression in my life. I love touching the lives of my students with my art.



Monica Linford works as an academic advisor in the College of Science at Weber State University, in Ogden, Utah. She is an instructor in the Honors Program teaching a unique course entitled, "Words and Wares: Crafting the Personal Essay through Pottery and Prose." She has worked as a studio potter since 1984. Monica holds a Bachelor of Integrated Studies Degree in Zoology, Art and Child and Family Studies, as well as Master's Degree in English. Before advising, Monica worked as the research coordinator of an avian ecology laboratory. She prepares avian skin specimens (scientific taxidermy) for the Weber State Zoology collection, and teaches taxidermy workshops. Monica works as a free-lance writer and illustrator. She is published with Cengage Publishing on the narrative portions of "Chemistry for Today" 8e, 9e, and 10e (Seeger and Slabaugh 2011, 2014, 2018.) Monica illustrated a children's book, "Wise old Sayings for Children: Timeless Phrases that Teach Values and Wisdom," (Slabaugh, 2021) available on Amazon. Monica lives with her husband John, in a Victorian home (1893), where they raised 9 children together. She enjoys gardening and bee-keeping, as well as spoiling her 7 grandchildren.



**Natalie O'Harra** (University of Redlands)

*untitled*, 2022

Cyanotype

These cyanotypes poetically highlight the beauty found in the wildflowers and weeds that have spontaneously grown in my backyard. Their forms are abstracted into overlapping organic shapes and lines after being exposed to the sun. The soft white silhouettes against a blue backdrop contemplatively evoke sky and water. With these prints, I want viewers to think about growth in the space around them as well as personally.

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Natalie O'Harra is a multidiscipline artist and the Associate Director of the Office of Student Success, School of Education, University of Redlands. When not advising, she enjoys making artwork that is mysterious, playful, and creates a sense of exploration for viewers.



**Noelle Waggett** (Penn State University)

***Stepping Stones of Advising***, 2022

Glass Mosaic

This project was created to illustrate the steps that we as academic advisers work with our students to get through during their college career. From a young sapling with dreams, to coming up with new ideas and setting goals and then cheering them on to graduation and becoming a full-grown tree ready to go into the world.

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My name is Noelle Waggett and I am the Academic Adviser for Forensic Science at Penn State University. After graduating with my undergraduate degree, I worked for years in the technology field before I realized I wanted to work with students. The realization is what drove me to get my master's degree in higher education from Penn State in 2015. Being creative and helping others are my passions which is why I chose to be an Academic Adviser and to help students. Being able to combine my passions of advising and creating art was very exciting for me.

REVOLUTION

Fmaj7 - C - Fmaj7 - C  
Fmaj7

Fmaj7 Sleep tight

Fmaj7 Till the day relieves the night  
Monday is the day on duty

Fmaj7 And it is full of resolutions  
Fmaj7 It won't look back, it's never longing for the weekend

Fmaj7 It stays on track, and makes us do the best that we can  
Em So close your eyes, and we will dream of how we rule the world  
Em Em9 Fmaj7 C9 Am7

Fmaj7 Nothing is moving, nothing is going anywhere  
Fmaj7 Even the dust suspended in the air

Fmaj7 The Brownian movement stifled by confusion  
Fmaj7 waiting for someone, to start a revolution

Em So close your eyes, and we will dream of how we rule the world  
Em Em9 Fmaj7 G (G/B-A/C-B/D)

C Say it, just say it, and set  
A7 everything in motion like you always wanted to  
Fmaj7 Em G (G/B-A/C-B/D)

Am7 Say it, just say it, and set  
A7 everything in motion like you always wanted to  
Fmaj7 Em C C7

Fmaj7 Sleep tight  
Fmaj7 Till the day relieves the night

River floor

Big box

Leav

Gar

B

Throw



## Oscar van den Wijngaard (Maastricht University)

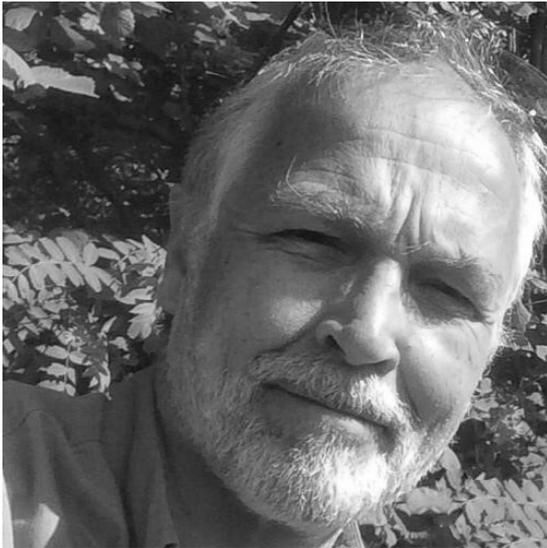
*Revolution*, (song) 2020 / (lyrics video) 2022

Original Composition / Video

When I first spoke with my advisees after the beginning of the covid-19 lockdowns, I was shocked to see the change: all their enthusiasm, motivation and ambition, for learning and for making the world a better place, had been clouded by loneliness and overall numbness.

I think it was hard for everyone to retain a sense of connectedness and purpose.

The song *Revolution* was directly inspired by one of those advising conversations. It expresses my desire for the students we advise, and for all of us, to reclaim a sense of direction, and regain the energy to pursue our dreams and aspirations.



I studied history and philosophy in my hometown of Leiden, the Netherlands. After a short and delightful excursion into the world of book publishing, I embarked on a career in higher education. At Maastricht University (UM) I was a faculty member and coordinator of academic advisor for the University College for many years, before I transitioned to the university's teaching and learning center EDLAB, where I currently work as senior educational developer and project coordinator for the UM Advising project.

Music has always played a prominent role in my life, from wild experiments on the piano as a kid (oh, our poor neighbors...) and being taken along to many classical concerts by my generous grandparents, to friendships defined by a common taste in music and the inevitable high school bands. About fifteen years ago, after a long hiatus, I started writing songs again, mostly for my own entertainment. It is only recently that I have started sharing some of them within my wider circle of friends and have begun recording them with the intention of sharing them with a larger audience.

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## Rebecca Tumicki (Olympic College)

### *Water Tiger*, 2022

Watercolor and Acrylic

This year of the Water Tiger has special meaning for me because I am a Water Tiger. Even with reaching a major milestone birthday in my life, 60, I continue to seek guidance in different forms to answer, “who am I,” “why am I here?” I write New Year’s resolutions, I keep a journal, I read books like Seat of the Soul by Gary Zukav, I did a ten-day silent meditation, I ventured out of my comfort zone attending yoga retreats, I know my sun sign, rising sign and moon sign, and I follow Chinese astrology. The theme for a Tiger year is one of transition and discovery. I reflected on this while creating this piece titled, aptly, “Water Tiger.” I made the tiger stencil in my last year of college and since then discovered my creative side builds bridges not only with others, but with my inner self as well. I like the way the tiger is a stencil revealing parts of itself and how it looks at us as if asking the question, “Are you being true to yourself?”

The dyed tissue paper which I have been saving for the right time to use was perfect for the background. The blue reflects the water theme, the orange for the tiger. This gives the piece a sense of no boundaries, like water has no boundaries. And we have no boundaries for enthusiasm and curiosity. I am also into symbolism. I like learning alphabets of foreign languages. The representation of letters or figures are codes to crack. Just like us, we are here to figure ourselves out. This road to self-discovery is not an easy, direct path. It takes time and many bridges to build, cross, and at times, tear down.

As a Student Success Coach, I guide students to ask questions about their passions and where they have been and where they want to go and what they are learning about themselves along the way.



Rebecca Tumicki, a resident of Bremerton, Washington, has exhibited in WA, CT, and Oman. She has been dabbling in art from a young age and attended the art school at Norwich Free Academy in Norwich, CT. Her work is varied from sculpture, watercolors and pen and ink. In 1998 she started Simply Simon, a card company celebrating the simpler side of life. The quality of her line work is light, simple, yet expressive.

Another side of Ms. Tumicki is her morphing from software developer to Peace Corps volunteer to international educator. She has a MA in Geography from San Jose State University where she discovered her greeting card designing technique by creating maps using software. Her BS in Mathematics from the University of CT served her well as a math and art teacher in Nepal, Saudi Arabia, Oman, Cambodia, and Vietnam. Her extensive traveling keeps her childlike, curiosity alive. Presently, she is a Student Success Coach at Olympic College.



## Shawntae Harris Mintline (Wayne State University)

### *Math is Everywhere*, 2022

Acrylic on Canvas

One of my research interests is math equity. I advise elementary education majors that are studying to be teachers. I noticed very early on that my students were overwhelmingly struggling with math. This is problematic for any student but is particularly troublesome when future teachers don't resolve their math issues before beginning their teaching careers. Many of my students say that they don't like math or that they aren't a "math person." Many students experience math anxiety and try avoiding taking math courses all together. Other students recall being subjected to math microaggressions when they were young that took the joy out of math for them. Math education is not created equal. Advisors know that majors with heavy math focuses tend to lead to high paying jobs (finance, engineering, etc.). Even majors like the ones that I advise rely heavily on math courses to move through the teacher education programs.

To help my students become more comfortable with math, I started a learning community called TEMPEST. TEMPEST stands for "Transcending Equity in Mathematics for Pre-Elementary School Teachers." One of the biggest themes of TEMPEST is the concept of everyone is a math person and the idea of math being everywhere. We recently did a whole series of events with the theme "math is art." We visited art museums, painted, and discussed math themes in music, art, dance, and poetry. This piece is something I began working on after the math is art event series. I am not a professional artist or a math expert, but I love both. I think it's important for my students to see me enjoying math and enjoying art and exploring the intersection between the two. "Math is Everywhere" uses geometric shapes to separate the piece into several smaller images. Some show shading, others color mixing, and others depict ideas of where math shows up in the world, including in nature, social statistics, space, music, and architecture.

How to be a math person: do math, be a person

How to be an artist: make art



Shawntae Harris Mintline is an academic advisor in the College of Education at Wayne State University (WSU) in Detroit Michigan and currently serves as the chair of NACADA's Education Majors Advising Community. Prior to working at WSU, she worked as an advisor and success coach at Washtenaw Community College in Ann Arbor, MI. She teaches a First-Year Seminar class for Education Students at WSU and a class called Case Management in Student Affairs at Eastern Michigan University. Shawntae is in her second semester of doctoral coursework in the Leadership in Academic Advising Ph.D. program at Kansas State University. To balance out work and school responsibilities, Shawntae also enjoys camping, hiking, painting, reading, running, nerd culture, attending sporting events, and spending time with family and friends. She lives in Detroit, Michigan with her husband (Steve), 2-year-old son (Harrison), two cats (Chewie & Pepper), and puppy (Jasper).



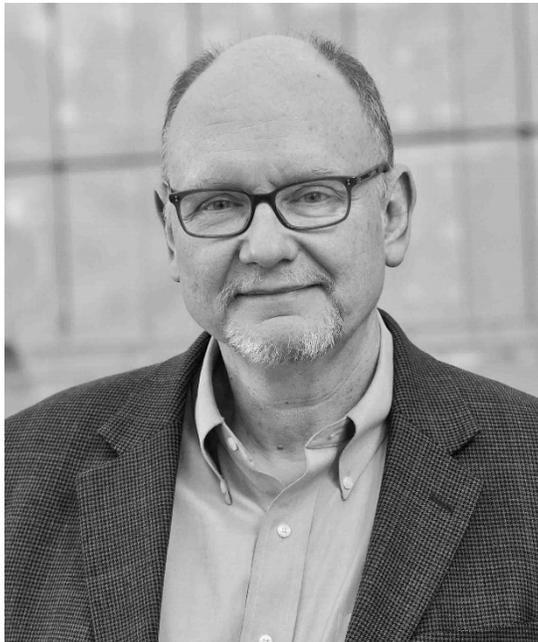
**Steve Pajewski** (Carnegie Mellon University)

***Saint Stanislaus Crosses***, 2021

Photography

Taken on a hazy afternoon in Pittsburgh, this photo overlaps the architecture of two domains in both our social and personal lives. The church may represent one's personal worldview, spirituality, and tradition. The skyscrapers may represent modernity, commerce, work, and public life. Each realm has its own set of values - some that are exclusive, but also some that are interwoven between the two.

As advisors, we find ourselves in conversations with students as they approach decisions about how to navigate the spaces between these domains and their values. They may want to know how to negotiate the domains, and maybe how to compromise them. We talk with them about career directions, and life beyond college. We may offer insight and guidance that is helpful, because many of us have also had to make these decisions.



Steve was born and raised in western Pennsylvania. He is a Senior Academic Advisor in Undergraduate Programs in the Tepper School of Business at Carnegie Mellon University. His background includes management engineering, art history, and higher education administration. He's been a photographer for the past fifteen years, and his main subjects are architecture and the urban environment.



2022

YiviC

**Vivi Consta** (The American College of Greece - Deree College)

***Students are like flowers***, 2022

Watercolor on paper

In the specific artwork, students are like flowers. They blossom when they find the right conditions: water, light, love, care, guidance, and affection.

A nice bouquet of flowers resembles a graduating cohort of students. Graduates might be different in many ways but during their studies they are all given equal opportunities. They make their journey through time with the aid of administrators and faculty. Academic advising is an integral part of this journey while it respects equity and symbolizes the bridge that connects the starting to the ending point of this route. Students need guidance. Young seeds can grow into beautiful flowers but some of them might be weak and unstable during times. Will they make it to the end? I strongly believe that it is most fulfilling and rewarding to see a feeble seed becomes a pretty colorful strong flower at this important milestone of its (academic) life (bachelor's degree) and to know that you are part of the foundation of its future.



In my works, I love using different colors and prefer painting with watercolors, acrylics, oil pastels, charcoal pencils, colored ink, both on paper and canvas. Every face, landscape, tree, flower I paint has a special meaning to me. In my paintings the blue color represents water, the red color represents life and finally the black color represents loss or death. The water flows and tangles with life and symbolizes love. Black color comes in as an intruder and takes away love by leaving a sense of loss (loss of a friend, a love affair, separation). My paintings do not always represent reality. They have a light that reflects the Mediterranean Sea and its sun. I capture a scene and frame it in a wooden colored or acrylic glass box. That gives me the power to limit and isolate my creation and his/her/its feelings away from the outside world. It's like a window looking over the outside world where no one can get inside. Scenes usually represent what I want to see, what I feel, what I want to express. They very often resemble an escaping dream. I could envision myself painting in bigger surfaces and experimenting with other materials and techniques.

I have been painting since I was a child. Eventually though, I studied Mathematics (BSc) and Medical Statistics (MPhil) in the UK. As I believe that the dreams we carry within ourselves never fade out, I have been attending painting classes from 2006 till today. I am currently the Registrar and Dean of Academic Administration of the American College of Greece - Deree College.



**Wiona Porath** (Johns Hopkins University)

***Glacier Juxtaposition***, 2019

Photography

This is a series of four photographs from Glacier National Park. These four photographs are titled: *Peace*, *Adopted*, *Hope*, *Triumph*. I chose these photos specifically for this exhibit because advisors must look beyond the surface of what students chose to share (or not share). As advisors, we have to look at the juxtaposition between what is presented to get to the real truth.

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My work explores the relationship of the juxtaposition of thoughts and nature. While the simplistic view is of nature, the photos also capture a thought that is in harmony with the photo, or it causes friction between the photo and thought. The title of the photo may give the clue.

Growing up in the Hocking Hills has always grounded me in nature. Being Appalachian and having Native heritage has helped me learn to find wealth in the land and my surroundings. My photography often reflects this. While I mainly focus on the natural environment, occasionally there is a glimpse of human interaction (or destruction, or desecration of the land). I started my interest in natural photography over 30 years ago.

It is important to me that I communicate the connection to nature, as I think we are moving to a society that is disconnected from itself because we are information loaded and time tapped out. The sacredness of the land is intuitive, if one allows it to be so.