



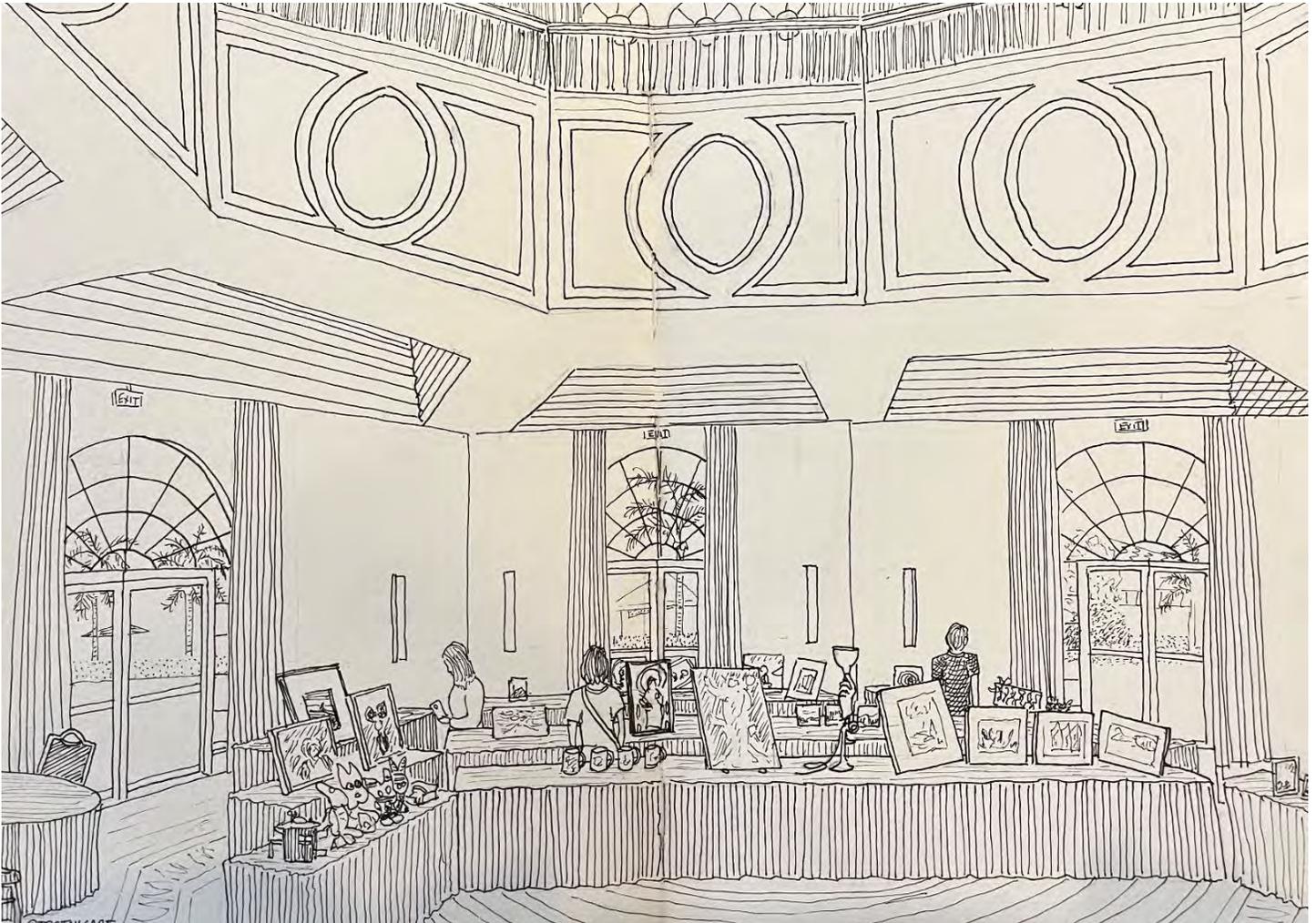
Those who attended the 2022 Annual Conference in Portland, Oregon, had an opportunity presented to them that had never been presented to annual conference attendees before: an art exhibition. And while the Portland conference themes of bridges and time (past, present, future) certainly spoke to the many ways by which advisors close gaps using any and all available forms of expression, what became clear over the three days the exhibition was open was that this should happen again.

The 2023 Annual Conference themes of reimagining and wonder immediately sparked all sorts of creative impulses for advisors. The work we do on a daily basis not only affords us countless opportunities to innovate, reconsider, and reconceptualize, but advising continues to inspire, reveal the unknown, and be misunderstood. As Susan Taffe Reed points out, “there is an absence of scholarship that addresses the burgeoning methodological field of arts-based research (ABR) in the scholarly inquiry of academic advising” (2022, p. 196).

Last year’s exhibition wasn’t just the first of its kind, it was also a magical reimagining of what could happen at a NACADA Annual Conference and in academic advising. The 2022 exhibition demonstrated how advisors are creating works in artforms from photography to textiles, from painting to song, from glass to the most mixed of media, and beyond. Their works address a range of relevant concepts such as learning, navigating, community, place, time, resistance, care, change, and so much more. And we’ve only scratched the surface. The 2023 exhibition continued to explore the many ways advisors understand, communicate, and shape academic advising, higher education, and those around us.

“Art can provide tools that help us understand ways of knowing, teaching, and making meaning through academic advising” (Taffe Reed, 2022, p. 210).

Someone is reading this right now thinking, “I’ve always wanted to, but... could I do that?” Another is asking, “My artwork? Really?” Someone else knows a colleague so creative and imaginative that they’re wondering if they should reach out to tell them about this. To everyone intrigued by an (other) art exhibition by advisors, for advisors, our emphatic response is: YES!



untitled, John Sauter, ink on paper; 2023

The 2023 NACADA Annual Conference Juried Art Exhibition could only happen with the work of many wonderful colleagues. A very special THANK YOU goes out to everyone who made this year’s exhibition possible, especially our supporters in the NACADA Executive Office, the Annual Conference Planning Committee, the Annual Conference Advisory Board, and the artists who submitted their work for consideration!

References

Taffe Reed, S.M., (2022). Using arts-based research methods. In C.M. McGill, S.S. Gizerian, & P.L. Hagen, (Eds.). (2022). *Scholarly inquiry in academic advising* (2nd ed., pp. 195-213). Stylus.



Carson Beaman (Georgia Southern University)

[Re]Imagining Vision Statements, 2023

Fiber

At Georgia Southern University our vision is People. Purpose. Action: Growing ourselves to grow others. But we can't grow others if we ourselves aren't growing. The students we help and advise are like flowers and while they are in school we are a part of their root system. Working in tandem with other advisors, faculty, and families we are able to help grow a vast garden of colorful and unique flowers. But we also must make sure that as the roots, we are vigilant in making sure we are taking care of ourselves by seeking out that which makes us strong as well.



Carson Beaman has been an advisor at her own alma mater Georgia Southern University since 2019 for the School of Human Ecology. Seeing her students gain the artistic and technical skills needed for their future careers inspired her to go back to one of her own passions which is fiber arts. She began with crocheting in elementary school and since then has used it (and other forms of crafting) to help with the anxiety and stress of work, school, and life in general. The next mountain she hopes to summit: knitting.



Christia Stein (Auburn University)

Scooped, 2023

Photography, block printing, LEGO lithograph, and LEGO sculpture

“Scooped” is a four-piece body of work examining the lenses advisors use to provide student support. In this work, there are three participants – the artist (the academic advisor), the viewer (those in the sphere of influence of advising), and the ice cream cone (the student). As both an artist and advisor, I believe the magic of advising lies in the perception, imagination, background, and perspective of each advisor and student they interact within the realm of advising and education. This work attempts to create a physical representation of that interplay – a visual example of the magic of perception.

The first image in this body of work is a photograph of a simple ice cream cone; melting on a hot summer day after a trip to the beach. I captured this mundane moment to remember those little moments of vacation that fade upon the return home. The viewer sees the cone as it is, and the cone is simply held in appreciation by the artist. The image represents the literal aspect of advising – an advisor would not exist if not for the existence of students.

The second image is the linoleum relief print of the interpretation of the ice cream cone. The viewer now sees the marks I interpreted, a color shift in the ice cream, and a loss of certain details but the exaggeration of others. Though it is not literal, the ice cream cone remains but is now presented with a different level of detail. Where there were once shadows, wrinkles, lettering, and a background, there is now an impression of the linoleum block, hashmarks, evidence of a tool, and the texture of the ink. This image illustrates the translation of skills by the advisor to the student. It demonstrates the ways in which advisors need to find the right tools for the situation.

The third image is a LEGO lithograph – an image I printed from an image I created out of LEGO. My interpretation becomes even less literal than in the second image. The viewer sees that lines are sharp and defined, but the ice cream cone is simple. The viewer still understands that it is an ice cream cone, though it is rudimentary. The image represents going back to the basics of advising as the student needs dictate and the advisor meeting the student where they are.

The fourth image is constructed out of LEGO and begins to play with the idea of dimension. The image can be seen and felt by the viewer, while I had to physically place the blocks. Not only does this provide a tangible understanding of the image, it is also a medium that could be deconstructed and reconstructed by anyone in the process, whether I have a new interpretation, the viewer intervenes, or the subject changes. This final image in “Scooped” demonstrates the ever-changing advising lens from those impacted by advising, such as the student, the advisor, and the student body.



Christia Stein is a printmaker, originally from small-town Missouri. She grew up fascinated with art, proudly proclaiming to her mother at the ripe old age of four that she would “marry for money, so [she] can be an artist and not have to worry about anything.” She ended up a little off course from that dream, but she found a hobby in drawing, painting, and sculpting. On the flip side, in school Christia worked to balance her new-found passion for science alongside her passion for art. To pursue this intersection, Christia attended the University of Missouri – Kansas City, where she studied Biology and Chemistry, with a minor in Studio Art. Through her studio art minor, she began to develop a passion for printmaking and process art. Her pieces drew inspiration from the interplay of science, nature, art, and perception. She began creating pieces that reflected her interest in ecology and the field sites she worked on, with a large focus on marine ecosystems. Her mediums varied between large-scale relief prints and precision CMYK screen printing to capture the natural world.

Christia took a break from creating art when she started her Higher Education Administration, M.Ed. at Auburn University in Auburn, Alabama, and after that joined Auburn full-time as an Academic Advisor in the College of Science and Mathematics. Through her work as an advisor, Christia developed a student-centered, holistic approach to her advising philosophy, which spills into her everyday life. Her goal is to respect individuals and their journeys, while pushing herself to grow as a person and an artist. When she began working at Auburn, she threw herself into her role as an advisor, but Christia continued to photograph the world around her as inspiration for prints to come. She slowly worked her way back into art through photography, linoleum printing, crochet, and (her husband’s favorite medium) building with LEGO’s. Christia believes that anything can be art – provided the right context and wants to use her art to push the boundaries of incorporating art and production into everyday life.

Christia is currently in the midst of a transition to Kansas State University, where she will continue to grow as an academic advisor. At KSU, she will have the opportunity to serve midwestern arts and sciences students, just like she was. She is excited to find new artistic inspiration from the beautiful prairies of Kansas – she already has a few scenic overlook visits and hikes planned for herself, her husband, and two dogs, and hopes to one day build her own printmaking studio/dark room in her home. For questions or inquiries about her art or the printmaking process, you can find Christia on Instagram at @christiastein96.



Diana Gonzalez (Georgia Gwinnett College)

Coffee Love, 2022

Oil on canvas

This artwork is a testament to my deep affection for coffee and its profound influence on Colombian culture. The vibrant flowers and the graceful bird serve as symbols of the exquisite beauty found in our country's rich flora and fauna.



Diana Gonzalez, Colombian artist and entrepreneur, moved to the US at the age of 11. Through her art, she stays connected to her Colombian culture, drawing inspiration from its vibrant colors and rich storytelling traditions.

Her unique artistic style aims to share the rich tapestry of Colombian culture with a broader audience. These artworks resonate particularly with the diverse Hispanic student population in our university, forging connections to their heritage and encouraging them to reimagine their own narratives.

Previously exhibited at GGC during Hispanic Heritage Month, her paintings serve as a testament to the profound impact of art in commemorating and preserving cultural traditions.

While many artists draw inspiration from ancient Greek and Roman civilizations, Gonzalez has chosen to celebrate the rich tapestry of Ancient American Civilizations. Through her art, she strives to invoke the same sense of wonder and awe that our ancestors felt for the mysteries of the natural world.

A playful and distinctive element in Gonzalez's art is the hidden chicken within all her paintings—Look through each piece to find the chicken!

She is deeply grateful for the multitude of opportunities she has had to share her art with others, and she remains dedicated to creating art that resonates with people, inspiring them to view the world through fresh, imaginative perspectives.



Diana Gonzalez (Georgia Gwinnett College)

El Mohan, 2022

Oil on canvas

The myth of El Mohan, a significant figure in Colombia's Huila region, portrays a mysterious creature with flowing hair, sharp nails, and oversized hands guarding treasure in a riverside cave. Despite his scary appearance, he often indulges in playful pranks, like stealing fish from fishermen and startling women by first seducing them and then revealing his true form. This renowned myth tells the story of a being capable of both mischief and fear. El Mohan's presence is linked to Huila, where sightings occur.



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Diana Gonzalez (Georgia Gwinnett College)

El Pollo Malo, 2022

Oil on canvas

El Pollo Malo (literally "Evil Chicken") is an unusual folkloric monster from Colombian legends. This mythical creature stems from the folklore of rural Colombia, particularly the region of El Tolima. The legend tells of an ordinary chicken transformed into a malevolent being possessed by an evil spirit during an exorcism. El Pollo Malo now wanders the desolate roads, preying upon those who succumb to vices.



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Diana Gonzalez (Georgia Gwinnett College)

La Diosa Bachué, 2022

Oil on canvas

La Diosa Bachué, a myth rooted in the indigenous culture of Altiplano Cundiboyacense in Boyacá, Colombia, is a tale of profound significance. It tells of Bachué's emergence from the depths of Lake Iguaque, holding a young boy, ultimately giving rise to the Muisca people. Through her, they learned timeless wisdom and guiding principles. I invite viewers to reimagine the genesis of an entire civilization and to embrace the nurturing power embodied by this goddess.



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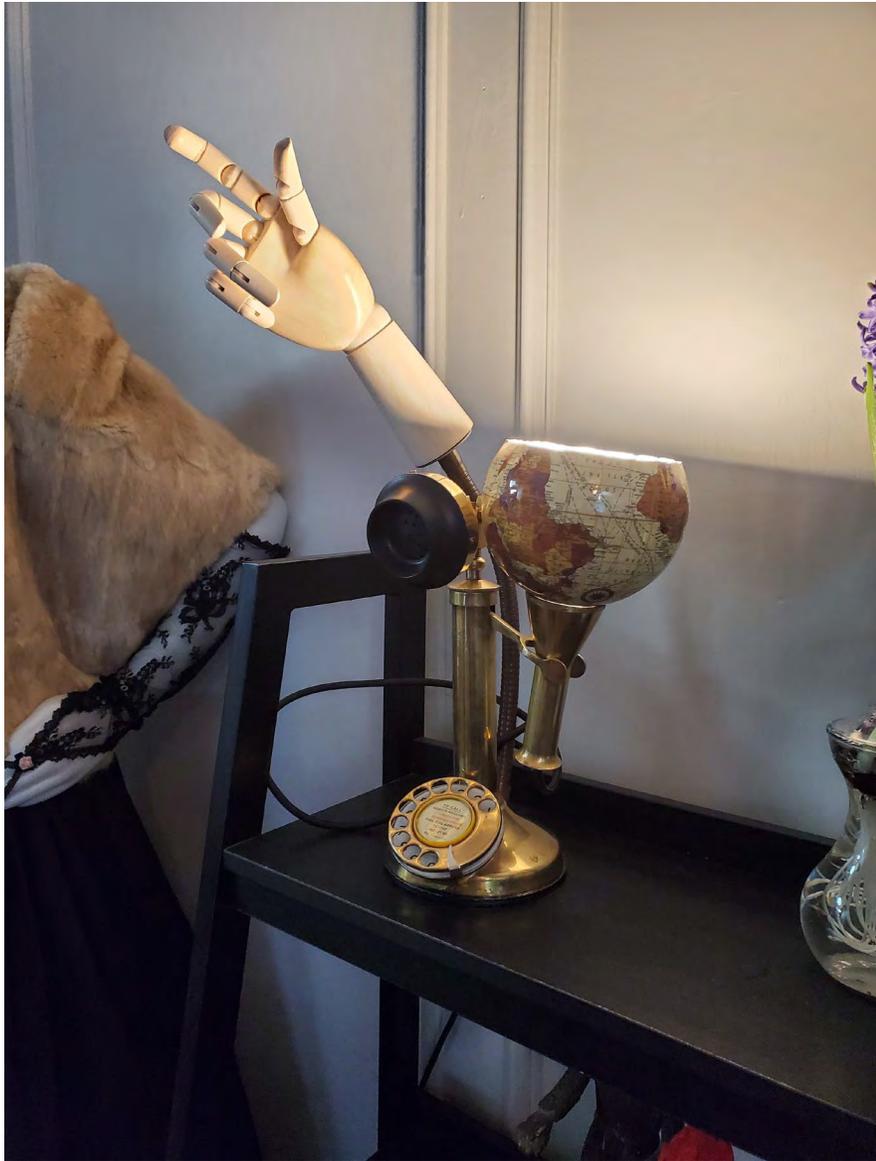
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Janet Veal (Texas Tech University)

Holding a Light on the World, 2023

Found objects

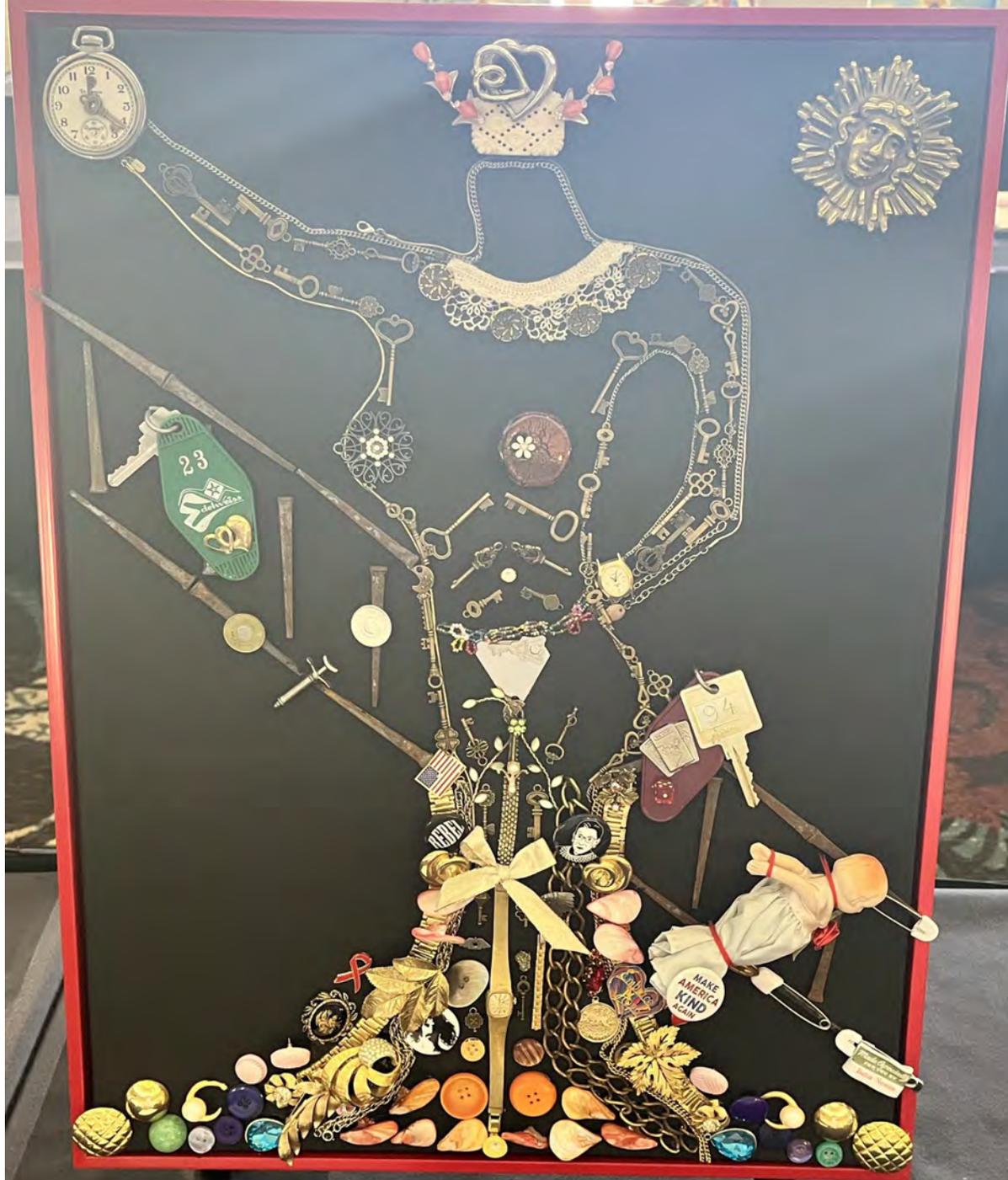
I would consider my body of work to be Assemblage or Upcycling art. I create things often based on materials at hand and the vision I have for reimagining them for their next life. I create what sparks joy inside myself, yet most of what I create also has a utilitarian use.

I have created lamps from telephones, cameras, and hairdryers. Repurposing old familiar objects in this way keeps the history of the object alive by evoking memories of a time in the past. The objects I work with are transformed, never to be used in the same way. This lamp was created from an antique phone, a globe, and an articulated wooden hand. I enjoy working with vintage items and creating functional objects.

I am inspired by Salvador Dali's object art, but what I create tends to not be as absurd, but more practical in its usage. I have been exploring painting (on canvas) and plan to create a piece that combines objects and painting.



Janet Veal holds a BFA in Theatre from Texas Tech University. She lives in the Dallas area and works for TTU Online as a Lead Academic Advisor.



Janet Veal (Texas Tech University)

***Woman Derailed*, 2023**

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The objects used on "Woman Derailed" were pieces from a box of outdated jewelry, buttons, watches, odds and ends. Some of the jewelry belonged to my mother, and by using it, I honor her memory by displaying a part of her past. "Woman Derailed" is an upcycled art piece using objects from an inherited jewelry box and other odds and ends. The objects represent the things that can and often derail a woman in her life. Not all of these are negative, but they can all play a role in the direction a woman (or anyone) moves throughout their life.

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Jenny Henriquez (Hudson County Community College)

High Hopes- An Unanticipated Harmony of Image and Lyrics, 2023

Digital photography

As a shutterbug, I'm all about unraveling the mysteries of how we connect with the world around us. My camera clicks are a tribute to the intricate tapestry of life- its twists, turns, and emotional ebbs and flows. Likewise, as an advisor, I'm on a mission to help students carve their paths, knock down obstacles, and unleash their inner rock stars. Whether I'm behind the lens or in the advisor's chair, it's all about empathy and a deep appreciation for the human spirit.

Taken on February 17, 2023, "High Hopes" is a digital photograph that does more than capture the setting sun over the horizon; it encapsulates a specific moment. The layered colors in the photograph—a boundless blue sky, a warm orange-yellow sun, and soft, white clouds—evoke the stages of growth and aspiration. These visual elements form a metaphor for the highs and lows, the dreams, and challenges, inherent in the journey of education. The lyrics of the song "High Hopes" resonate deeply with the visual message of the photograph. The call to "Burn your biographies, Rewrite your history, Light up your wildest dreams" is a compelling auditory companion to the photograph's visual themes, amplifying its emotional impact. "High Hopes" combines visual beauty with musical inspiration and intellectual context. Not just a snapshot; but multi-sensory invitation to re-evaluate, aspire, and persist in the journey towards achieving our highest hopes and dreams.



Jenny Henriquez
She/Her/Ella

Born in Brooklyn, New York, but raised in the vibrant culture of the Dominican Republic, Jenny is the epitome of a multicultural individual. She navigates the world with a unique blend of experiences that have shaped her into a multifaceted educator, counselor, and artist. At 26, Jenny relocated to North Jersey, beginning an inspiring and transformative educational journey in the United States.

Jenny's academic path is a testament to her relentless pursuit of knowledge and personal growth. Initially, she delved into the medical field, enrolling in medical school in the Dominican Republic. Though medicine offered its set of challenges and rewards, she discovered that her true passion was rooted in the human mind and behavior. This revelation led her to transition her focus, prompting her to move to the U.S. and into the field of psychology.

Upon settling in North Jersey, Jenny enrolled at Hudson County Community College, earning an Associate Degree in Liberal Arts with a specialization in Psychology. Her drive to understand human behavior and mental processes didn't stop there. She continued her education at Fairleigh Dickinson University, graduating with a Bachelor of Arts in Psychology and a minor in Spanish culture and language—a nod to her cultural background.

Taking her commitment to education a step further, Jenny decided to specialize in Bilingual School Counseling for grades K-12. She earned her Master of Arts degree from New York University, augmenting her credentials and equipping herself as a resource in multicultural educational settings. Jenny is deepening her understanding of educational systems and leadership by working towards an EdD in Higher Education Leadership and Administration at Saint Peter's University.

Jenny's academic pursuits run parallel to her artistic endeavors. She is an accomplished photographer with a unique talent for capturing life's unplanned and unexpected moments. She attributes this skill, in part, to her ability to mentally 'snapshot' images, a trait she believes may be influenced by ADHD. This unique capability adds a layer of richness to her work, both behind the lens and in the classroom.

A dedicated lifelong learner, Jenny is fervently committed to her own development but perhaps even more so to the development of others. Whether through teaching, counseling, or capturing the world through her camera.



JJ Conn (University of New Mexico)

Bed of Knowledge, 2022

Mixed media

Some of my most painful moments have occurred in advising. Those moments have also led to the most rewarding.

As a graduate student, I studied trauma informed identity as it impacts educational success. Specifically, I researched how art cannot only encourage healing, but also galvanize a student toward achievement of educational goals. Using art to address the demons of the past is a pathway forward. I am a survivor of incest, physical abuse, and neglect. And I do not shy from acknowledging that fact. It has actually been helping my students confront trauma in their lives that has assisted me in confronting my own. I learn from their strength. I am amazed by their strength.

After one such interaction, I created *Bed of Knowledge*. The bed itself is an artist book, and also houses an artist book beneath the mattress. The quilt contains the same Raggedy Ann print that was on my bedspread as a child interspersed with text from a young adult book (“When She Hollers” by Cynthia Voight) and my poetry that addresses incest. All were added using xerox lithography on the fabric. As were the images and words on the sheets and pillow case which include a picture of me as a child, as a college student, and a picture of my father. All aspects of the bed were handmade. The artist book house in the shelf below the mattress is mixed media utilizing print sources as well as drawings and writings of my own. With the creation of the piece, I wanted to address the need to hide and safe space not always being what would be perceived as safe. The layers to be pulled back involve first the general information, the shell, the armor that is erected around the situation. The next is a hint of the trauma and the one who demands it be hidden. The last, on the mattress itself, is the inner turmoil and self-blame. The book under the mattress is the start of healing. The struggle to hide the scars, the triggers, and the self-doubt and recrimination, but it also holds the awakening of hope. It is a book in the formal sense, because I was ready to pull it out and present it to the world with less fear of judgement (the viewer just still needs to find it – needs to want to know).



JJ Conn has been a Sr. Academic Advisor at University of New Mexico for 17 years and has 25+ years of advising. She currently works with Mechanical Engineering students of all levels: Dual Credit high school students through PhD and every step in between. She has a BFA in Illustration, Photography, and Printmaking (from a school that ceased to exist), a BA in Religious Studies, a MA in Art Education, and an MFA in Creative Writing. She landed in advisement on a fluke. You can't make a living on freelance illustration! Her art school offered a position as an advisor, and she fell in love with the job. When the school was bought out and closed, she landed in Albuquerque. She continues to make art and she teaches it as a Girl Scout Troop Leader. A self-proclaimed sci-fi geek and keeper to a library of over 3,000 books, she is also mama to a needy labrabull named Malcolm Reynolds and a cross-eyed calico tabby cat named Jacks.



JJ Conn (University of New Mexico)

My Little Monsters, 2012-Present

Fabric, Mixed media

I believe that we are forever changing as we progress in this world. We move forward, we read something, we hear something, we experience something, and we shed a piece of ourselves like a cocoon slipping away and step forward slightly new. It is not always recognizable to others. It may just be a change in an opinion. It may be a completely new version of ourselves. I tell my students all the time that they are not the same student that I met with even a month ago. We are forever evolving and that is ok.

Several years ago, I began making sock monsters. The first one was just for fun – a sewing exercise. Or I thought it was. Before he was finished he had a name. He had a story. His name is George. He has lady bugs on him. He is made from the socks I wore when I visited my Aunt Helen (who adored lady bugs). I wore them to her funeral and shoved them into a drawer after, but still kept them over 10 years until they were used as his base. He has a heart over his eye, because Aunt Helen was love to me as a child and he has wings, because I am sure she does as well. I placed him on my shelf at work when he was complete.

Zeb was second. His felt heart another reminder of someone lost. The socks he is made from, again mine and long forgotten in a drawer. His eye has a circle, a symbol for the game of cribbage I learned and played with only one person and have not played again since I lost him. The only person to notice I hold my thumb in my fist when I am nervous. The only person to ever tap my hand and ask me to let go, telling me I was safe. Zeb also came to the shelf.

And slowly came the student questions when they were added to my “toys.” Small openings to explore beyond next semester classes. Next was Clyde, made from the shirt sleeve of a shirt I hadn’t fit in for many years. But I wore that shirt the first time I auditioned for Symphony Choir (and bombed quite spectacularly). My friends celebrated with me anyway and they encouraged me to keep trying. The star is for the aspiration. The heart for the encouragement. He joined the shelf.

Then I made Henry and by this time, I wondered why all were male, even the one that stood for my aunt. This is when I acknowledged I am not only she; I am also they. Henry became my self-love and self-acceptance. They are made from my most loved fuzzy socks. In truth, I kept looking for the right material for Henry and didn’t find it until I looked down at my toes. Though small, they make up for it with their voice. Henry sits on my desk.

After this I made Lavender. She is made from a child’s pair of fuzzy socks and a piece of the ones that made Henry. She is a truth I can acknowledge as a small stuffed cat monster, but still do not acknowledge in reality. She also came to live on the shelf.

Then there was Cabe. I made him to love Lavender. He carries a heart shaped book in a pouch around his neck – the book is to remind her that she is loved. The wings are, again, for someone no longer with me. The diamond and the strange shaped head a testament to their “no one true way” mentality and the ability to yield when needed. He came to the shelf to sit beside Lavender. They are never apart.

There is a total of over 52 sock monsters that have been created (and more will still waiting to be born), all representing big changes and little changes in my life, all little shifts of my identity, all acknowledgements of where I have been and where I came from. They have lived in my office and have been an opening for conversation with many of my students. For some, they comforted in a difficult time. One of my students painted their portrait and gifted it to me for Christmas.

Many of the 52 I have given to friends and students. The original six, which went on to fuel my master’s thesis, remain and will always haunt my work space. I welcome the opening that arrives when the student picks up Henry from my desk and asks, “did you make this?”



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JJ Conn (University of New Mexico)

Roots of Identity, 2013-present

Mixed media

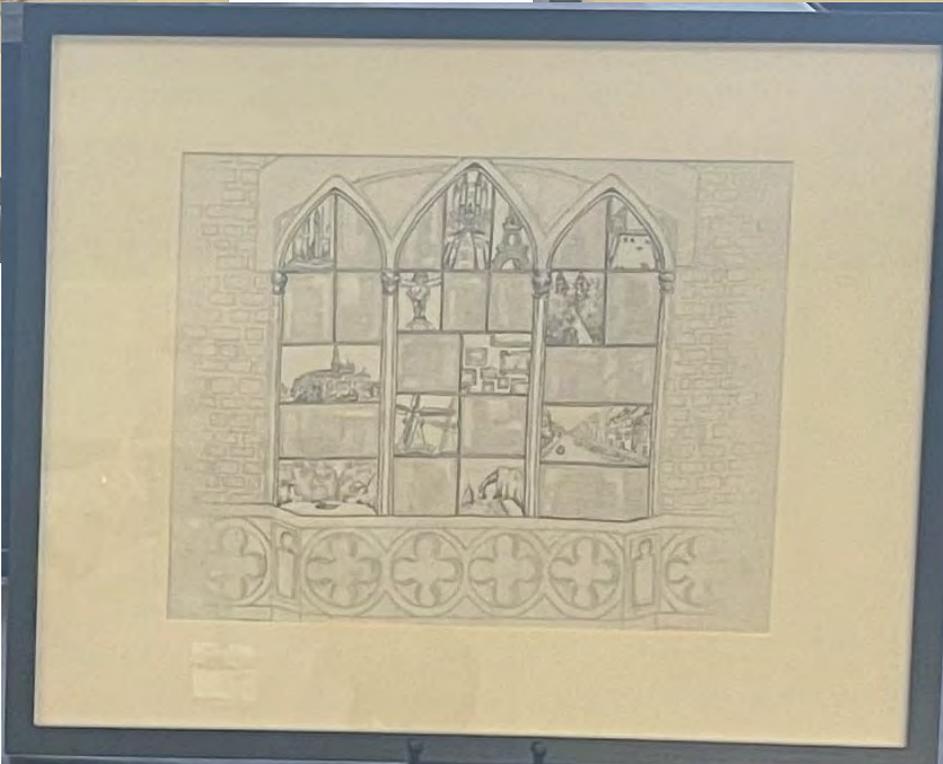
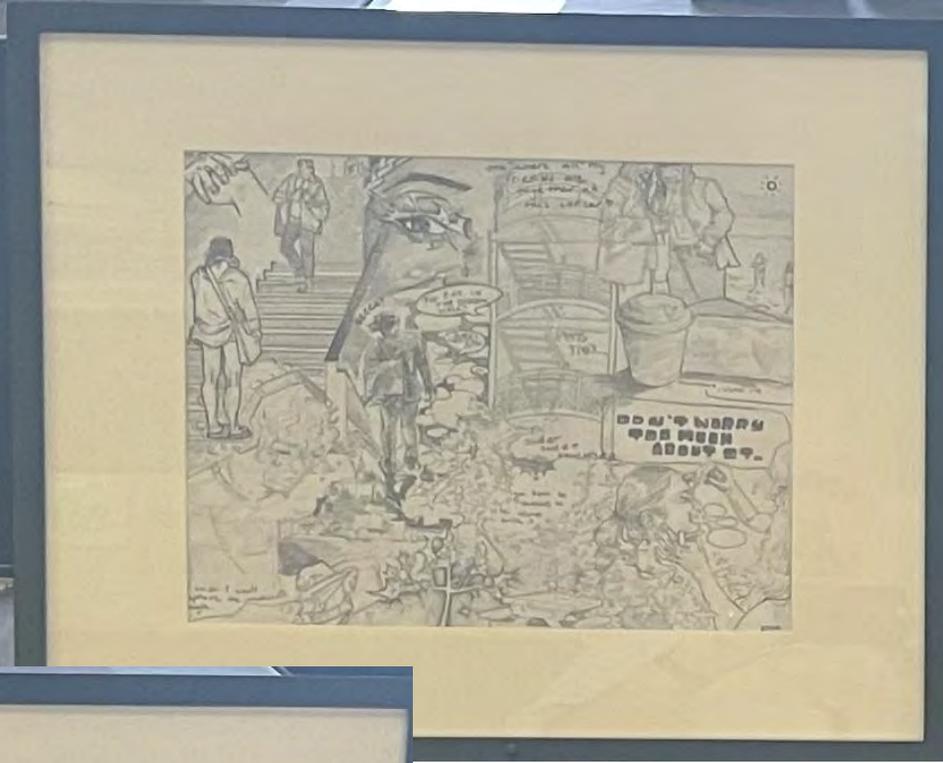
Roots of Identity is a mixed media book, library, and installation in one piece. I took some of the most impactful moments of my life and made them the roots of how I became the me I am now. I am not a conscience entity. I am a million interactions, moments of observation, and traumas I have survived. As such, books I originally created with this piece have been moved out and new books have been fashioned for the drawers. The drawers are an ever-changing curation of my identity.

The piece is arranged as a square of land cut with cliff-type sides topped with grass and a sundered tree. A scene plays out across the grass. Petal, my alter ego from my childhood, sleeps, as I often did, with my Kitty doll and one of my favorite books. Stretching in the grass is Pez Pez, added in the last few weeks after my Pez Pez ascended to the stars. Petal curls in slumber on the remains of the willow tree I once climbed that, years after I moved away, was destroyed by lightning in a very real way severing me from my past. In the walls of the cliffs are drawers containing books that illustrate or relate to some of the most influential moments that crafted and continue to shape who I am as a person, an advisor, and as a student. Not all of the books are traditional books, and most are abstracted in their presentation. There is a charm bracelet of life moments, summarizing aspects of the books in the cliff. I made each charm with miniature watercolor washes. On the same side of the cliff as the charm book, is the book for my ACL replacement, containing not only the MRI images of my knee, but some of the actual surgical stitches and it is bound in the exercise band from my physical therapy. On the next cliff side there is a paste paper book that symbolizes the abuse I survived as a child. It is very subtle and pretty. I made it more to encompass the mask our family wore, the dance to maintain the semblance of propriety and normalcy – the lie I was forced to breathe life into each day. Beneath that drawer is a book made of keys. These are from the Art School I graduated from and expected to be employed with until retirement. As always, the best laid plans are the first to fail, but that is, again, how I was pushed on my way to further becoming who I am. It is not in safety that we forge the iron of our will, it is in distress and uncertainty. On the next cliff side there is a book made from hand marbled paper and more traditionally bound that contains a poem I wrote during my treatment for cervical cancer. It was printed using xerox litho, then cut apart and bound. The drawer below that is Johnny's book. The first father figure to recognize my smile for veiled fear who reached out the first soft hand to calm it. The pictures and quotes in the book represent him and some came from his funeral booklet. I used hand-marbled paper that is not all pristine. We are all flawed yet more beautiful for that marring. On the final cliff side is a book called "Label", responding to my struggle of self-worth because of my size. I used cut pages from magazines and story books, comics and text books, highlighting certain words and including excerpts of thought. It has a Japanese binding and the book boards are covered in origami paper. This is to symbolize beauty, fragility, and the ability to change that meaning to suit who I am instead of what others see. The final book on this side is one I made after my grandfather passed. It is pieced of scraps, as much of our relationship was, and bound with his tie tacks.

There are many other books I could have included in this piece. Other moments that were formative. But, in fact, there are too many to include. This piece has been a reminder to me that every person has formed differently. The roots of their identity, of who they have become by walking through life are so different than mine and because of that, we need to handle the knowledge they bring to us of themselves with kind hands, cradling gently what they choose to share.



JJ Conn has been a Sr. Academic Advisor at University of New Mexico for 17 years and has 25+ years of advising. She currently works with Mechanical Engineering students of all levels: Dual Credit high school students through PhD and every step in between. She has a BFA in Illustration, Photography, and Printmaking (from a school that ceased to exist), a BA in Religious Studies, a MA in Art Education, and a MFA in Creative Writing. She landed in advisement on a fluke. You can't make a living on freelance illustration! Her art school offered a position as an advisor, and she fell in love with the job. When the school was bought out and closed, she landed in Albuquerque. She continues to make art and she teaches it as a Girl Scout Troop Leader. A self-proclaimed sci-fi geek and keeper to a library of over 3,000 books, she is also mama a needy labrabull named Malcolm Reynolds and a cross-eyed calico tabby cat named Jacks.



Engineering Art Sketchbook Class taught by Joel Parker (University of Florida)

Drawings From a Month in Lille, France, 2023

Graphite on paper

These works are by students from the UF in Lille Engineering Arts Study Abroad Program. This program was designed by and is led by a full-time engineering advisor with a an MFA in Painting. It was designed to increase engineering student participation in study abroad and begin bridging the gap between the arts and engineering. The artworks are being shared with NACADA to highlight the ways in which advisors can lead and teach from their expertise, even when they advise outside their discipline.

In the program, students learn about important principles of engineering and physics from a faculty from a French university, while integrating art into their daily lives through a sketchbook class taught by a UF instructor (Joel Parker) that is also a full-time advisor.

Most of the students have little drawing experience and use the month to progress in newfound skills while getting acclimated to French culture by going into the streets, markets and museums of Lille. Their final project asks them to create a work of art that sums up their time in their new country. These drawings represent some of those final projects.

Please visit UFINLILLE.COM for more information.



Joel Parker is the Assistant Director for the Center for Student Excellence and First Year Engineering Advising at the University of Florida. He is also a practicing artist that loves teaching. He received his MFA in Painting from Washington University in St. Louis and studied Historic Preservation and Community Planning in undergrad at the College of Charleston. For the past 9 years he has advised 1st year engineering students at the University of Florida and has been active in promoting Flipped Advising. In 2021, he launched the Engineering and Arts Study Abroad and hopes to develop an Art and Engineering Certificate so that engineering students can further engage with creativity and artistry.



John Sauter (Niagara University)

Advisor Nouveau: Selfies & Self-care, 2023

Ink and mixed media

Lately I have been entranced by the graphic design artwork of Alphonse Mucha, an artist who helped define the popular Art Nouveau style at the turn of the 19th century, which focuses on stylized natural curves and floral motifs. Mucha came to prominence, when by chance he created a rushed poster for a famous actor, Sarah Bernhardt. Her love of the poster led to significant patronage that not only made him famous but greatly influenced graphic art and lithography of the time.

This submission explores a modern take on the relationship between this popular art style, modern selfie culture, and the need for advisor self-care. It features an art nouveau style poster of a NACADA leader, Christina Pittman Bowles. Christina served NACADA for many years as an ELP mentor, chair of region 7, and chair of the undecided and exploratory students advising community. In addition to her contributions to the profession, she fosters a love of art and fashion which she shares through selfies on social media. Creative expression and self-care, such as can be seen in her selfies, is something that can help ground and center advisors who often find themselves in stressful or overworked environments.

With Christina's gracious permission, I have adapted her selfies in a kaftan, which featured colorful undulating fabric which heavily reminded me of Mucha's paintings. I chose to maintain a vertical format, framed the selfie with a wheel that contained the text "Advising" & "Self-care," and split portions of the design into distinct segments. Within and breaking across those segments are undulating floral designs, similar to those used by Mucha. These feature spring daffodils, a favorite of Christina. The background features magnolias, inspired by the tree in my own front lawn that blooms alongside the daffodils in the springtime. To create a sense of depth within the poster, varied line widths were used around the figures, a technique commonly used by Mucha. After the inking stage was completed, color was added through a mix of paint, markers, and ink.

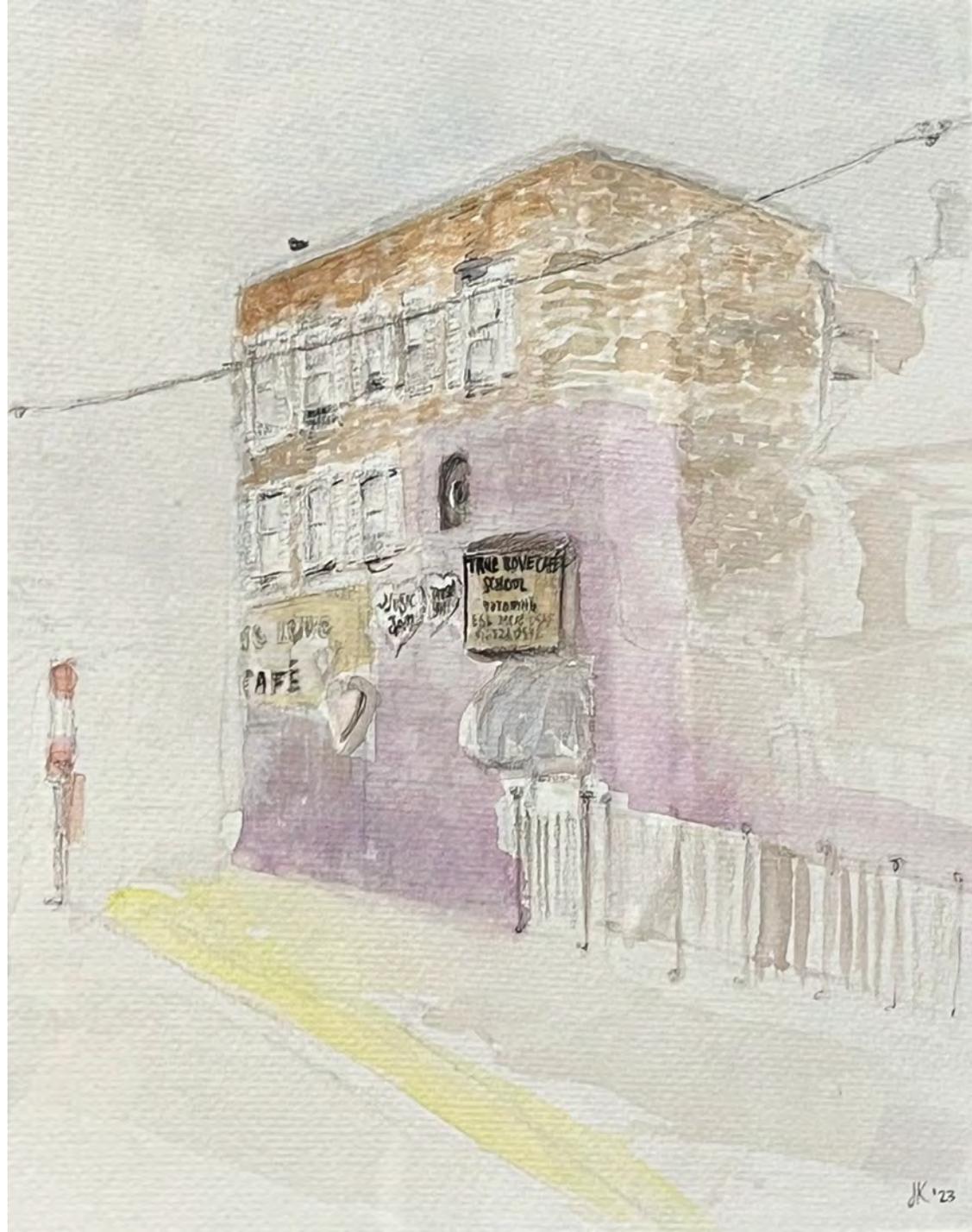


John is the Associate Dean for Advising & Administration in the College of Arts & Sciences at Niagara University. He has a Ph.D. in higher education administration and over 25 years experience in academic affairs. John is active with NACADA's DEI Education Advisory Board, a moderator for the Social Justice Advising Community's Coffee Chat, and an ELP Mentor. He has served as a Cluster Representative and Chair in the Advising Communities Division, on various advisory boards, and is the executive coordinator of WNY Advising. He regularly presents on the relationships among 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, art took a back seat for over two decades until he formed #SAProArt with NACADA colleagues and other higher education professionals with a shared love of creativity. Collaboration among this group has led to over 8 presentations and formed the pre-pandemic groundwork for this exhibition. John gained a renewed interest in art after noticing his drawings improved while participating in the #Inktober challenge with his daughter. Shortly thereafter, John discovered urban sketching, or drawing on location with others to tell the story of what you observe. He is an active member of Urban Sketcher's Buffalo, hosted virtual sketch meets during the pandemic, and regularly teaches an urban sketching course he designed at Niagara University. He also curates the Free Little Art Gallery Buffalo (@FreeLittleArtGalleryBflo), a small interactive community gallery where visitors can freely take, make, or leave art.

The texture and contrast of pen and ink features heavily in John's art and urban sketches. He was always drawn to book illustrations, etchings, and prints by artists such as Albrecht Dürer, Katsushika Hokusai, N.C. Wyeth, Alphonse Mucha, and Bill Peet. Urban sketching helped John embrace the limitations and imperfection of art on the go. Engaging in community with other urban sketchers and following creative artists on social media expanded this further. John enjoys exploring other media. His art includes more detailed ink drawings, sci-fi and fantasy character drawings, art nouveau inspired posters, paintings of independent bookstores, pet portraits, hand cut snowflakes, and other DIY projects. His artwork has been showcased in exhibitions through the Castellani Art Museum and NACADA and is often only available through charitable donations or gifts. Two prints of this "Advisor Nouveau: Selfies & Self-care" work will be available through the NACADA silent auction.

You can follow along with John's artistic journey at @JPSInkArt on Instagram, TikTok, or his website: <https://johnpsauter.weebly.com>.



Julie Ju-hae Kang (University of Toronto)

True Love/Cafe, 2023

Pencil, ink and watercolour

I have been exploring creative habits of drawing and seeing through multiple media (creative writing, watercolour, line drawing and collage), as a journey to remembering, researching my own life and ancestry (as a 2nd generation Korean-Canadian), and to express and cultivate my own wondrous life, open to what can be made anew, from found materials, time and space. As an advisor, trained as an educator with a background in public health, post-secondary mental health work, and qualitative research, I'm drawn in to explore, deepen and live out what it means to be well. For me, wellness is to be lived out slowly and deliberately, with care, and with openness to interrelational spaces as well as connections. I am interested in facilitating joy and wholeness in spaces that sometimes place these larger themes as secondary to academic success. Themes in my artistic practice are patience, waiting, space, joy, delight, returning home, wholeness.

In my current practice, I often use pencil sketches, watercolour, acrylic or watercolour paint on tissue paper collages on watercolour paper to explore scenes and emotions that spark memory, home, connection, and delight with the world and within myself. I was first influenced to create with these materials through my desire to reflect and pay attention. As a new parent, a few years ago, I wanted to follow through on a long-held dream to write creatively, so I encouraged myself to start by drawing and making small pencil sketches to keep up with paying attention, in small moments of time available.

I have found watercolour as a medium to be deeply open and accessible in its simplicity and I find I can accept the lack of control that comes with it as well. I have met generous mentors in this medium, who have influenced me by speaking of the play within watercolour, and my father, an artist, who first taught me that what's left out on the paper is just as important as what's included; the importance of leaving space.

I also have found joy in using layers of materials found and readily available, from time and space between the worlds of work and family life. So, I have added to my repertoire layers of painted tissue paper and newspaper, collaged with various media, to create and express delight. I started to build from there to use what I had at hand, even if it meant making a project of painting tissue paper in all kinds of exploratory mixed colours, at the kitchen table with my 3-year-old, and later, carefully in moonlight in a small space, to hew these tissue papers delicately into the shape of objects that remind me of home. In particular, I am drawn to explore what it means to be Korean-Canadian, with stories to unravel and unearth, full of beauty and wonder, at once familiar and new when looked at in a new form.

True Love/Cafe is a storefront of a café in my neighbourhood in the east side of downtown Toronto, by Dundas Street and Sherbourne Street, called the "True Love Cafe." On a corner marked by many movements towards gentrification and displacement, this now-closed café struck me in its owners' enthusiastic outreach and message of optimism, romance, and self-expression, even if its signs now stand graying with sunlight and neglect. While likely to be replaced one day by the next condo building project with polished marketing message, perhaps promoting corporate aspirational imagery, this humble café, which once served brunch, waffles, and burgers in an all-purple interior, exudes imperfectly expressive artwork and efforts that, still, have left a mark on our imaginations as a city.

As a child of immigrants, who tried many different businesses in their new home country (video store, coffee shop, general store and internet café, to name a few), I appreciate the enthusiasm of small business owners throwing their efforts and gifts (and a lot of purple paint) into this building, making a whole world, inviting the community in, with the materials they have at their disposal – school, tutoring space, business, café, art!

This is the world that I also have inherited, a world of imagination and optimism, where art and community are not just for the well-educated or well-connected, open to those just one generation deep on the landscapes of Canada, of Toronto. That openness, and even the aspiration towards sharing love ('true love') in my life and work, is the inheritance that I carry with me, to share.



Julie Kang is an academic advisor at the University of Toronto (First Year Office, in the Faculty of Applied Science & Engineering).

She has been advising since Dec 2021, working with first year Engineering students. She moved into this role from a background in teaching and many years of working with students informally (children and youth). She holds a Master of Education (Adult Education and Community Development) and Bachelor of Education (Junior-Intermediate English and Special Education), and a Master of Public Health. Before working as an advisor, she worked in public health research and policy, and in non-profit literacy initiatives. As a relatively new advisor she is learning about advising and about her students' curricula but also most importantly, about leaving space for wonder – while speaking with students about academic policies, she is learning to leave room and space for the many possibilities a student's life holds.



Karin Readel (University of Illinois Urbana-Champaign)

Working Dogs, 2022-2023

Mixed media collage

The process of collage is magical: taking bits and pieces of disparate material, putting it all together and creating something new. Each layer of paper allows my imagination to grow and turn subjects and processes on end.

This series of collage art suggests an alternative reality for the working dog (a central focus of my artistic endeavors). It encourages everyone to explore their dreams and ambitions, no matter how “out of this world” they seem.



Karin has enjoyed the challenges of working with students in higher education in an instructional or advising capacity for over 30 years. For the past 10 years she has served as the Senior Education Coordinator in Informatics Programs at the University of Illinois Urbana-Champaign. Currently she manages the undergraduate Informatics minor and serves as the Director of Graduate Studies for the PhD programs in Informatics.

Karin was bitten by the “artistic bug” as a child, watching her parents and grandparents create with wood and wool, fabric and fiber. She dabbled in a bit of everything on and off over the years, though knitting and sewing remained a constant pastime. More recently her efforts have turned to mixed media, painting, and collage, with particular emphasis on the dogs who have allowed her to share in their lives. The current residents of her house include Batman, a 3 year old border collie, and Elwood, a 4 month old golden retriever.



Katie H. Cooper (Auburn University)

Haitian Woman, 2023

Acrylic painting on wood

A few years ago, I had the privilege of travelling to Haiti to help serve an orphanage, complete some building projects, and serve food in several feeding centers in the central mountainous part of the country. The people that we encountered were exceptionally welcoming, friendly, honest, and brave. I wanted to represent one of favorite individuals that I encountered during my time there: a woman on the roadside travelling barefoot carrying that huge stack of sugarcane on top of her head, looked to be at least 70 years old. She walked along a very long rocky dirt road with a huge smile on her face and refused a ride from us in our truck. This was out in the mountainous area in rural Haiti, far from any town. She was incredible and the memory of her and her resilience has stuck in my mind ever since.

Something I encourage my university advisees to do is to get out in the world and experience new things, people, places, and help give back to society in a meaningful way. I can only hope that my artwork helps inspire and remind others of the real beauty in this world that sometimes we take for granted. These two pieces showcase the wonder and resilience of the women of Haiti- we should all aspire to be more like them.



Katie H. Cooper studied Medical Illustration at the University of Georgia for 3 years and then graduated from Georgia College and State University with a degree in Psychology and a minor in Art. She has been advising for approximately 10 years and is currently an Academic Advisor at Auburn University. She also enjoys leading study abroad programs for Auburn, taking students to different countries to help expand their minds and experiences.



Katie H. Cooper (Auburn University)

Rosemidlove, 2023

Acrylic painting on wood

A few years ago, I had the privilege of travelling to Haiti to help serve an orphanage, complete some building projects, and serve food in several feeding centers in the central mountainous part of the country. The people that we encountered were exceptionally welcoming, friendly, honest, and brave. I wanted to represent one of my favorite individuals that I encountered during my time there: Rosemidlove, one of the children in the orphanage.

I gave watercolor and drawing lessons to all of the children at the orphanage and Rosemidlove was so sweet and took to painting very quickly, with such a positive attitude. She was shy when I took her photo in front of the dormitory wall, twirling her finger in her hair, but immediately wanted to see her image in the camera.

Something I encourage my university advisees to do is to get out in the world and experience new things, people, places, and help give back to society in a meaningful way. I can only hope that my artwork helps inspire and remind others of the real beauty in this world that sometimes we take for granted. These two pieces showcase the wonder and resilience of the women of Haiti- we should all aspire to be more like them.



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Kristal Soderstrom Junkens (Oklahoma State University)

Tea House, 2012

Photography

This photograph was taken at a Japanese garden in Grove, OK. As with many Japanese gardens, this image brings to mind the beauty and joy of being immersed in nature. This image was taken while on a family outing to see the garden several years ago and it has always inspired peace and tranquility for those who take the time to enjoy it.



Kristal Soderstrom Junkens has been an Advisor and a member of NACADA for 12+ years. Most recently, she has served as the Region 7 Chair (2021-2023).



Leonor Wangenstein (University of Notre Dame)

Coffee Mugs, 2023

Ceramic stoneware

I enjoy making unique, colorful, and fun functional serving ware that beckons to be seen as a focal piece on the table or a decorative addition at home. Most of my stoneware pieces are wheel-thrown, then hand-painted with oxide-colored clay slips, and rice paper underglaze decals. I pay attention to a harmonious play between shape, function, and geometric pattern and color to create one-of-a-kind pieces. I find inspiration in traditional ceramic wares and surface decorations of cultures from around the world, and value how art has the power to hold the essence of culture and historical community identities. All of my pottery is non-toxic, food safe, and microwave/dishwasher safe.



Leonor Wangenstein (she/her/ella) is an advising professor in the College of Engineering at the University of Notre Dame, where she earned a BA in Spanish Literature and Fine Arts and MA in Iberian and Latin American Studies.

In addition to being an advising scholar-practitioner for over a decade, she has played a lead role in establishing institutionalized support and campus awareness for the undocumented and DACA recipient student community. Her scholarship focuses on issues of diversity, inclusivity, and equality in higher education. She has helped NACADA develop UndocuAdvising resources through publications, conference presentations, etutorials, and advocacy groups.

Leonor creates functional pottery from her home studio in Granger, Indiana, and offers workshops at local art venues and museums.

You can follow Leonor at www.facebook.com/LeonorPottery



Melanie Burton (Brigham Young University)

Students in Flight: Lift-Off, Soaring, Landing, 2023

Photography

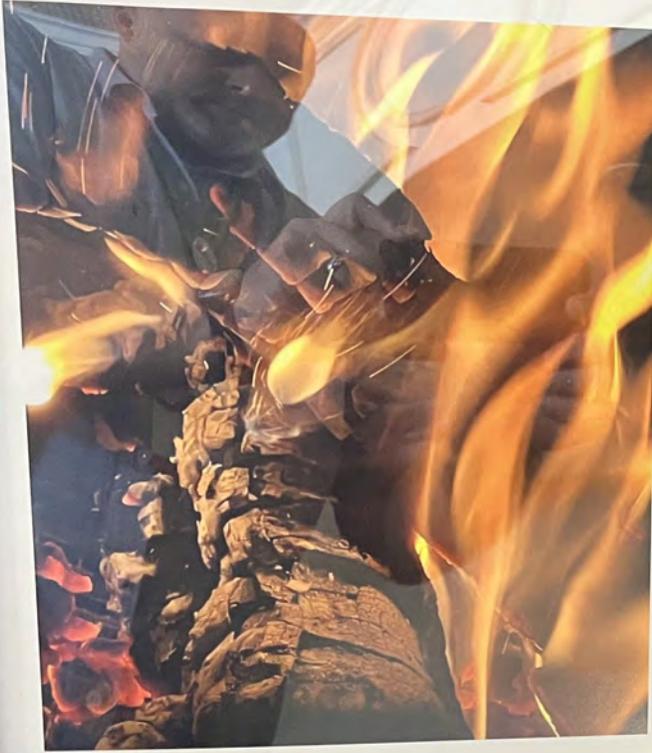
Students taking wing to elevated flight after crisis, trauma, imposter syndrome, illness, mental health or any number of life setbacks inspire advisors to new heights of energy and motivation.

My recent advising work for the Academic Support Office involves working with students on academic standing. These students experiencing failure may be pre-maturely judged by others; seen as not studying enough or socializing too much. My experience has shown me that many of these very bright students are pursuing a degree in higher education against great odds; defying gravity almost, to find their wings. Momentary failure is a drag to air current, providing resistance to the thrust of lift-off. Life experiences that could actually strengthen wings and build the courage to soar may be diminished or go unshared due to shame and fear. Advisors at the crossroads can have a huge impact on students in crisis who may believe they will never leave the ground to see new horizons. Empowerment, self-authorship, small successes, resources, and a support system set a student on solid ground to face air currents, the sunrise, and a bright future. Holistic advising and rapport can steady setbacks on the flight journey, and follow-up feedback secures the landing. Courage to soar again is reborn: lift-off, flight, soar, and land. New elevations become reachable; inspiring both advisor and student. Advisors in awe watch once-clipped-wings unfold to rise with new power.

I captured this photograph of my three nieces in May when one of them asked me to take her high school graduation pictures. At the time, one niece was finishing her first year of college, one was graduating from high school and one just finished her sophomore year in high school. These three young women literally provide uplift for each other, and have done so since birth. Together they are happy, creative, funny, and ultimately their best selves. This photo was a random, spontaneous occurrence at the end of the photo shoot before leaving; they all decided to jump and do the “namaste” pose at the same time. The result was serendipitous and priceless, a suspension of time and place. Three frozen in the flow and flight of the moment doing what they do best; enjoying the heights and views of life together. The creative outcome is both stunning and transformative!



Melanie Burton is an academic and career advisor for the Academic Support Office at Brigham Young University (BYU). She assists students on academic standing, serves as office liaison for international students, and is passionate about student success. She has coordinated advisor training across campus; works closely with at-risk, diverse, and marginalized student groups; and teaches several student development courses. Melanie has a bachelor’s degree in elementary education and a master’s degree in counseling and guidance, both from BYU, as well as an advising graduate certificate from Kansas State University (KSU). In her free time, she enjoys traveling, beaches, reading, warm blankets, appreciating original art, and dabbling in amateur photography.



Ignite • Combust • Move • Enchant
Trans-formative Advising Dance
-Melanie Burton

Melanie Burton (Brigham Young University)

***Firelit Transformation: The Alluring, Entrancing, and Illuminating Dance of Advising*, 2023**

Photography

●Ignite Spark ●Enkindle Flame ●Combust Move ●Balance Ebb ●Enchant Glow ●Ember Char

For me, few experiences are quite as entrancing and mesmerizing as watching a fire burn over time. I get lost in the moment while gazing at the soothing, glowing, ever-changing movement of fire. Not much rises to the fast-paced change of colors as flames dance, combined with sounds of logs cracking, and smoky red ash swirling skyward. The juxtaposition of searing fire and calm, cold starry evening air and burning heat, and earth connected to expansive sky by spirals of smoke is intriguing to me. Trying to photograph ever-dancing moving flames is elusive and delicate, difficult and inspiring. I have been allured and my thoughts illuminated while gazing at fires on Cannon Beach, in backyard fire pits, and on mountain peaks surrounding my home valley. Senses involved with the experiences warming myself by fires can be likened to the Danish word, “hygge,” for I am then surrounded by the people, places, music, peace, and feelings I love the most, in a state of rare relaxation and the calming self-care of nature. If you are aware of the interpersonal activity of “soul-gazing,” you may understand why I find fire-gazing to also be a meditative mirror to reflect on your own soul.

The helping field of academic Advising is a beautiful fire-dance all its own; born of listening and guiding, helping skills, teaching, and a robust working knowledge base. Advisors are fueled by the reward of seeing students at the crossroads of life in higher education find their own voice and progress to succeed. The dance of advising has many styles. However, the pathway for advisors can also be strewn with disappointment, busy hours, high caseloads, difficult student stories, and eventual burn-out leading to lower effectiveness, apathy, or even career change.

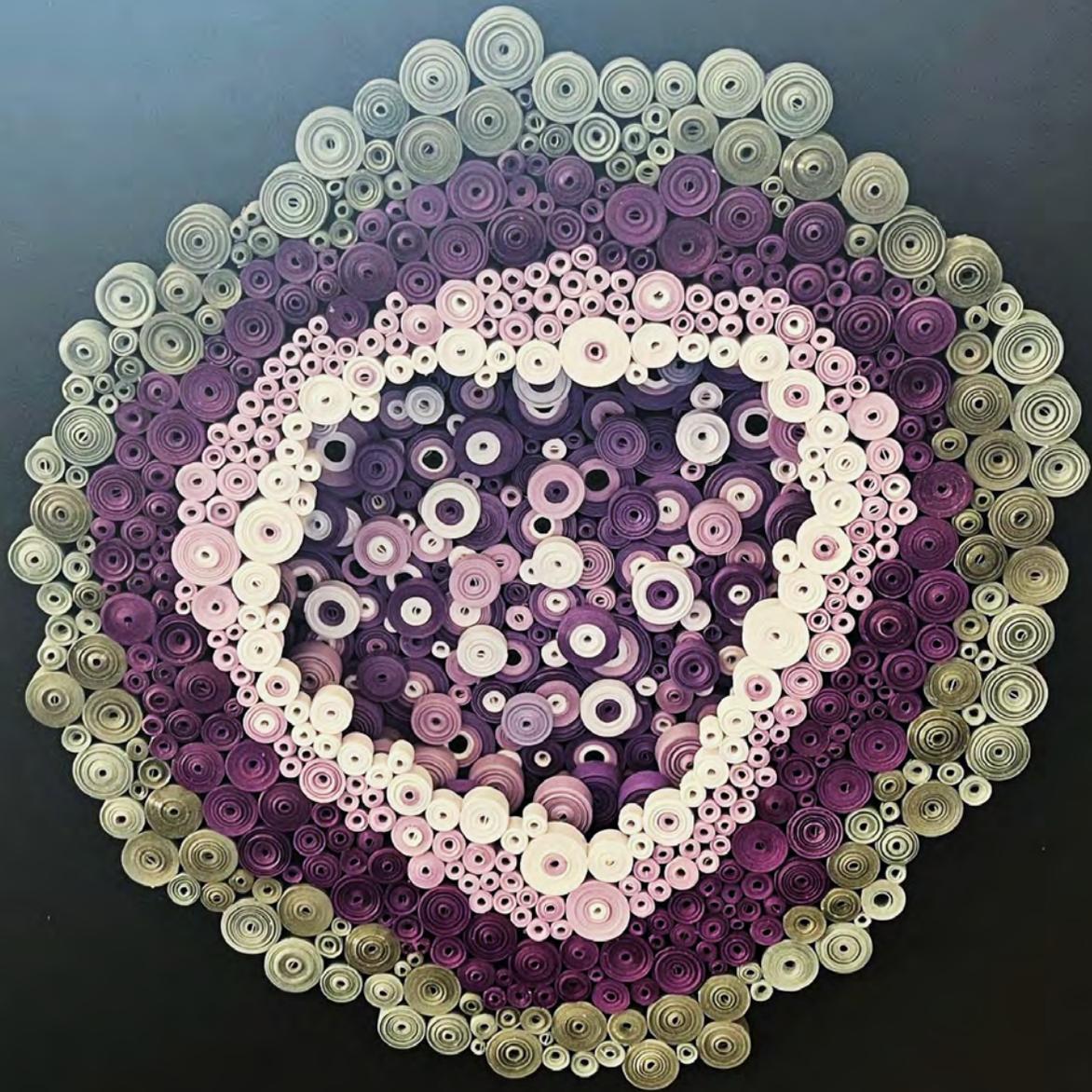
My analogy between the life span stages of dancing fire and the various steps involved in the process of advising students is further described lyrically below as well as through my displayed photography collage. Enjoy!

Keeping the artful dance of advising transformative and mesmerizing requires a balanced duet between advisor and student:

- Cautious connection slowly sparks tinder alight, revealing vulnerable wisps of heat
- Trusted support enkindles luminosity, subtly spiraling to flame
- Fanned by oxygen of hope, brilliant movements emerge; multi-colored bursts bobbing and weaving
- Discovery and rediscovery flare, fold and unfold; tentative power bouncing and crisscrossing
- Confidence in innate capacity combusts! A leaping, fiery blinding inferno rages; the crack-sizzling of potential
- Whirling-twirling dreams - balancing spin of flickering action, scorched wood, and hazy entrancing glow
- Habits steadily rise-fall-rise as thinning flames slowly ebb between charred ash: measured, consistent, intentional embers
- Recognition of the very alive and beautiful process of change amidst heat and pressure
- Care and vigilance to the underlying destruction of overdone speed; uncontained environmental factors build vortex-energy causing fire jumping
- Awareness of premature out-flaming due to intense life hot spots left unmonitored



Melanie Burton is an academic and career advisor for the Academic Support Office at Brigham Young University (BYU). She assists students on academic standing, serves as office liaison for international students, and is passionate about student success. She has coordinated advisor training across campus; works closely with at-risk, diverse, and marginalized student groups; and teaches several student development courses. Melanie has a bachelor’s degree in elementary education and a master’s degree in counseling and guidance, both from BYU, as well as an advising graduate certificate from Kansas State University (KSU). In her free time, she enjoys traveling, beaches, reading, warm blankets, appreciating original art, and dabbling in amateur photography.



Wayne Nagy (University of Missouri-Kansas City)

untitled, 2023

paper

I work with simple materials, handmade and meticulously crafted. I enjoy blurring the line between art and craft. I work with various media and enjoy exploring different techniques both abstract and concrete. I am inspired by a childlike vision that everyone can be an artist and find joy in creating.

For this piece I found inspiration from nature and brought hundreds of thin strips of flat paper into the third dimension to form a greater whole. I fondly remember exploring the woods behind my childhood home searching for rocks, fossils, and critters. Draw metaphors as you will- the many hours of the simple, repetitive nature of rolling many pieces of paper is not unlike the thankless hours spent behind the scenes assisting students towards achieving their dreams.



Originally from St. Louis, Wayne Nagy is now a proud resident of his adopted hometown of Kansas City, Missouri. On any given Sunday October through January, you will find him watching the Kansas City Chiefs and taking leadership notes from Andy Reid at post-game press conferences.

Wayne comes from a long line of artists, makers, and tinkerers. As a lifelong “exploratory” student – much to the chagrin of his parents - he still doesn’t know what he wants to be when he grows up and hopes he never figures it out. Wayne studied music formally at the University of Central Missouri, Bowling Green State University (Ohio), and the University of Illinois Urbana-Champaign . He is also one class short of a BA English degree and may finish it-someday.

Currently serving as the Assistant Director of Undergraduate Advising at the University of Missouri-Kansas City, Wayne has found a passion for working behind the scenes to make sure every student receives an exceptional advising experience, and every advisor feels supported and heard.

When he’s not working tirelessly at his day job, Wayne is probably taking a walk in nature, cross-stitching, obsessing over the latest Zelda game, impulse-buying plants, reading U.S. history, cooking a new recipe, being a film snob, playing golf, chasing a pinball high score, doom-scrolling Instagram looking for new art techniques, finding a new hobby, or spending time with his partner and their two cats.

If your ragtag group of space pirates needs a new crew member for exploring the outer rim, please drop Wayne a line.



Wiona Porath (Howard Community College)

Moments in the Cold, 2023

Photography

This is a series of four photographs from Alaska cruise ports. These four photographs are titled: *Green Snow*; *Interrupted Valley*; *Blue Falls*; *Iron Eagle*.



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.

I chose these photos specifically for this exhibit to contrast the cold to the heat (figuratively and literally) of the conference location. This series gives credence to the idea that advisors must reimagine what is beyond the image 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.