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Doors Locked After Dark

Citing costs, admin cuts 24-hour building access

REPORT by **Alex Lee**

For generations, School of the Art Institute of Chicago students, pulling all-nighters in studio spaces has been a rite of passage. As of Aug. 21, that tradition is officially over. Students and faculty were informed via email that, due to federal budget cuts, the school had made the "difficult decision" to discontinue overnight access to its buildings.

The buildings will remain open every day from 7:30 a.m. to 10:30 p.m. In the three weeks leading into critique week, buildings will remain open until midnight, except on weekends. There will be no change in access to residence halls. The email explaining the new schedule was signed by Delinda Collier, dean of graduate studies; Dawn Gavin, dean of undergraduate studies; and Camille Martin-Thomsen, dean of faculty and vice president of academic affairs.

Bree Witt, vice president of marketing and communications, said the change came as a budgeting decision.

"Additional pressures caused by the federal government's actions — which could not have been forecasted — are likely to create a significant shortfall for the School, and it is prudent to take proactive steps now to reduce spending in order to lessen the chances that we will need to take more drastic steps later in the fall or spring," said Witt in an email to F Newsmagazine.

President Jiseon Lee Isbara and Provost Martin Berger consulted with the offices of Advancement, Academic Affairs, Campus Enrichment, Campus Operations, Educational Technology, Enrollment Management, Finance, and Student Affairs on potential changes the school could make to mitigate impact from federal actions.

SAIC has implemented other changes which emphasize not affecting the SAIC student experience. Funds for building and renovation projects will be reduced. Requests to replace vacant faculty and staff positions will include increased vetting. Spending for the fiscal year of 2026 will be pulled back to match the spending from 2025, regardless of increased costs. Non-essential expenses, including employee travel and internal catering, are frozen for the time being.

The annual Special Compensation Program, started in 2024 to increase pay for high-turnover employees, is on pause. (Annual raises and merit raises will continue for all eligible faculty and staff.)

Witt said overnight building access was a benefit used by a small percentage of students — 2.5%, according to an email sent to faculty by administration on July 30. In 2024, that would account for about 85 of SAIC's 3,395 students.

The decision was made to prevent further cuts to student resources such as shops, labs, media centers, and fabrication studios, "which are used by the vast majority of the campus population," said Witt. While the savings from suspending overnight access is not enough to cover SAIC's financial challenges, it helps the administration prioritize more student, faculty, and staff needs.

A 15-credit, full-time undergraduate student schedule usually consists of a variation of three studios and two academic classes. At SAIC, a studio class is six hours long. An academic class is two hours



Financial pressures on SAIC from federal actions include:

- Increased expenses related to inflation — costs of goods like building materials, equipment and maintenance, contractor costs — as well as personnel costs, such as increasing health care costs.
- A decreased international student population due to the U.S. government's position on immigration. This means tuition is down, which accounts for 79% of SAIC's revenue.
- The government has new policies limiting student financial aid and institutional eligibility requirements for federal aid. The projected impacts make getting and paying back student loans harder for students.
- An expanded endowment tax (up to 8%) means the endowment is now effectively smaller. The endowment is where much of the money for student scholarships comes from, meaning this pressure has a high chance of directly affecting students.



Design by **Zuzu Hill** (BFA 2028). He runs on coffee and one meal a day.



and 45 minutes. There are 168 hours in a week. A typical SAIC student spends 23.5 hours in class per week. With the new building schedule, when a student is not in class, they only have 81.5 hours to spend in the studio per week than students used to have. This does not include the time students spend on jobs, their social lives, and necessities like grocery shopping and sleeping.

Demi Sedrakyan (BFA 2026) is a ceramist. She said the reason she's at SAIC is because of the resources and facilities. In the ceramics department, resources and space were already limited.

Studio classes at SAIC take place in the same space that students use for their work outside of class. If there's a class in a studio space, students can't use it. Studio classes can be in session from 9 a.m. to 3 p.m, or from 3:30 p.m to 9 p.m. Students who want to work in the studios have to work around these clases.

"The removal of overnight means there are, approximately, three hours in a day [to work in the studio]," said Sedrakyan. "That also means I can't paint overnight in [the 280 Building], and the painting department has the same problem as ceramics, which is, there is not enough studio spaces for everybody there."

Morgan Robinson-Gay (MFA 2026) is a performance artist. Much of their performance work is time-based.

"Our performance spaces also had 24-hour access, allowing students to test the limits of the human body and spirit in longform work in the school that relied on overnight access. This is gone now, and students like myself have to rethink how to approach durational/endurance work," said Robinson-Gay.

While some students are rethinking work, other artists are having trouble finding time to make work at all.

"I work on the TC2 digital Jacquard looms, and you can only weave that in studio. It's a very finite resource. They aren't really abundant around the world, frankly," said Jiselle Ramirez (BFA 2026), an interdisciplinary artist who works with ceramics and fibers.

SAIC has three looms for 30 students, who have other classes and jobs. Because of the nature of the machines, students need to do all of their weaving in one sitting.

Ramirez said that in the past, they often booked an appointment with the machine for midnight and wove until 6 a.m. With the new overnight policy, that timetable is no longer possible. Ramirez and Sedrakyan, who are in their final years at SAIC, fear they won't reach the volume or quality of work they want for their turn in SAIC's BFA show.

"Overnight access was something SAIC promised us."

Ramirez also often works in ceramics. However, because of the new policy and the amount of monitoring clay takes, Ramirez said she may drop ceramics entirely from her schedule.

Sedrakyan, in previous years, found herself in the studios past 10:30 p.m. at least three times a week. Ramirez was in the studios overnight at least once a week, increasing to almost every other day during midterms and finals.

But, as Robinson-Gay said, "deadlines occur all semester, and are often tied to opportunities outside of the school as well."

Robinson-Gay loved coming into the studios in the early hours, before 7:30 a.m. "I've had to paint my whole body and do makeup for a 9 a.m. class. I was in my studio at 6," they said.

Fumiko Komori (BFA 2028), an animation and comics student, has many friends who live off-campus. Her friends say if they'd known they don't have complete access to SAIC studios, they would have reconsidered living off campus.

As an animation student, Komori has spent many nights in the animation studio working with bulky and expensive tools like light boxes, voice-over recording devices, and rendering equipment. Many animation students work through the night. Komori said they see each other a lot. Because of the reduced amount of time, Komori isn't sure she can make work at the level she wants.

"A lot of us are very proud of the people that we've gone to school with, and we will continue to be, but, if we're not getting the chance to actually exercise our materials, and in that sense, the study, the level of work and prestige the SAIC is so proud of, we won't be able to live up to it anymore," said Ramirez.

Robinson-Gay said she feels like SAIC's broke a promise.

"Overnight access was something SAIC promised us. It showed an understanding of how the creative process doesn't sleep, is not to be limited, and that the working student artist may need the open availability, as we are living in expensive times while attending an expensive school," said Robinson-Gay. The graduate cost per credit hour for the 2025-26 academic year is $1,988.

Geralyn Madigan is a parent to a senior student at SAIC. Madigan sent an email to President Isbara on Sept. 15. In the email, she said, "Nothing was ever communicated to parents — those paying the tuition in most cases — that hours would be cut. This lack of communication alone is unacceptable." Madigan asked that extended studio hours be restored immediately.

A petition circulated group chats and Instagram stories in late August, demanding the change in overnight access be reversed. It has 1,382 signatures, as of Sept. 27, asking for the return of overnight access.

Witt said that, because the school hadn't yet placed security officers in staff positions for the fall, when more security is needed than in the summer, security officers wouldn't be impacted by the change. "The decision to suspend overnight hours had been made before we needed to increase security coverage for the fall," she said.

Members of the SAIC security team declined to comment on the overnight access policy change.

Alex Lee (BFA 2027) is trying his best. Their best is not very good. She's going to keep trying anyway.

US Shuts Door on International Students

Trump policies affect enrollment numbers at small liberal arts colleges

REPORT by **Gouri Bhuyan**

Unlike the chaotic executive orders of 2017, the Trump administration's new wave of immigration restrictions is rolling out with fewer obstacles, and international students are among those most at risk.

On June 4, the Trump administration issued an executive order called "Restricting the Entry of Foreign Nationals to Protect the United States from Foreign Terrorists and Other National Security and Public Safety." The order calls for a complete restriction of entry of foreign nationals from 12 countries, including Iran and the Republic of Congo, and a partial restriction of entry of foreign nationals from an additional seven countries, including Cuba and Venezuela.

According to the White House, the decision for a full or partial ban was based on a report generated by the secretary of state, the attorney general, the secretary of homeland security, and the director of national intelligence that identified "countries throughout the world for which vetting and screening information is so deficient as to warrant a full or partial suspension on the entry or admission of nationals from those countries."

The Wall Street Journal reports a marked decrease in international enrollment at U.S. universities, particularly at the master's degree level. I-94 data generated by the U.S. reflects a 28.5% decline in the number of international students arriving on visas to the United States in July 2025, as compared to July 2024. This data specifically pertains to the entry of international students into the U.S.

As reported by Forbes, part of this decline may be attributed to currently enrolled international students deciding not to leave the country for vacation or to visit their homes on the advice of their universities. Many universities, reportedly, issued such advisories to their international student communities in order to evade the possibility of the Trump administration blocking their re-entry.

NAFSA: Association of International Educators identifies the Trump administration's travel ban on nationals of 19 countries. The temporary suspension of visa interviews and limited appointment availability are some of the key reasons for a decline in new international student enrollment in the Fall 2025.

Between May 27, 2025, and June 18, 2025, the peak visa issuance period for students seeking enrollment in U.S. institutions, student visa interviews were paused in accordance with directives from the Trump administration. Once the conducting of student visa interviews resumed, the U.S. Consulate was directed to implement new social media vetting procedures with rather scant guidelines. Consequently, this resulted in very limited, if any, appointment availability at the consulates in countries such as India, China, Nigeria, and Japan, among others. NAFSA reports that these bans and restrictions are likely to threaten an estimated $3 billion in annual contributions and approximately 25,000 American jobs.

In an interview with The Wall Street Journal, Wendy Wilford, the vice provost for international affairs at Cornell University, said, "How do you recruit the best and the brightest ... when there's an increasing perception of the U.S. as a highly unpredictable landscape for international students?"

The White House newsletter stated that it is taking these actions owing to reasons of national security and civil rights. In May 2025, the Secretary of State, Marco Rubio, explicitly called out Chinese students.

The newsletter also referred to the People's Republic of China as one of the "adversaries" of the U.S. that is "exploiting the student visa program for improper purposes and by using visiting students to collect information at elite universities in the United States."

So far, the State Department has revoked more than 6,000 international student visas, as detailed by the BBC in Aug. 2025. Some of the reasons cited include threats of academic espionage, support for Gaza, and alleged criminal behavior.

F Newsmagazine conducted a survey in order to gain insight into the concerns that the currently enrolled international student community at the School of the Art Institute of Chicago is grappling with. The responses, however, were few and far between, possibly owing to fear of retaliation.

The imminent challenges highlighted by the few students that did respond to the survey include visa status, unlawful deportation, uncertainty with regard to the Optional Practical Training program, concerns for personal safety, inability to visit home for fear of not being allowed to re-enter the country, and inability to exercise free speech.

SAIC's administration has not yet released information about the final number of students enrolled in the school for Fall 2025, given that the deadline for adding and dropping classes passed on Sept. 5. The gathering, analysis, and estimation of this data is likely to conclude in October.



Design by **Emily Zhang** (BFA 2026). She spends all of her time with her beloved cat named Princess.

Gouri Bhuyan (MFA 2026) is a writer and performer who is a fiend for anything mystery-related and prefers to drink her cola without fizz.

ICE-d Out

How to stay safe as a student and Chicagoan amid immigration crackdown

REPORT by **Ash Ahmad**

On Sept. 2, 2025, President Donald Trump, during a White House live stream, announced that he would deploy the National Guard in Chicago.

Trump cited crime in the city as his reason behind this action, and that he would not wait for Illinois Gov. JB Pritzker's approval. He said, "Now, we're going to do it anyway. We have the right to do it, because I have an obligation to protect this country."

Pritzker, later that day, rejected Trump's claims and made his own statement during a press conference to address the concerns of Chicago residents. Pritzker denounced the notion that the deployment is for fighting against crime and explained how a National Guard deployment would affect Illinois communities.

Pritzker believes these federal agents will target neighborhoods with a large Latinx community to search for what the agents claim are "violent criminals." These agents, he said at the conference, could be masked and riding in unmarked vehicles while searching neighborhoods.

Pritzker affirmed that Trump had positioned military agents and military vehicles at the Great Lakes Naval Base in North Chicago and possibly other federal properties. He said that the staging of agents started Sept. 1, and the preparation is ongoing. "It is likely those [military agents] will be with ICE, Customs and Border Patrol, the Department of Homeland Security, and other similarly situated federal agencies," said Pritzker.

Similarly, ICE has responded to Mayor of Broadview, Illinois, Katrina Thompson's request for information. Mayor Thompson was informed that a large-scale enforcement campaign will begin soon and that the immigration facility within the village will be the main processing location.

Chicago community events have already been disrupted. El Grito, an annual festival celebrating Mexican Independence Day in downtown Chicago with an estimated 12,000 people in attendance last year, according to the organizers, is now canceled until further notice. The organizers explained on their website that they are not willing to risk the safety of their community.

Emergency protests have started, and more are planned. On Sept. 5, after Mayor Thompson's letter was released, residents of Broadview marched toward the ICE facility in the village and protested. They raised their signs demanding ICE be removed from their town, which stirred a small police presence.

The School of the Art Institute of Chicago sent out an email to students on Sept. 5, 2025 addressing some student safety concerns. John Pack, the executive director of campus security, wrote that his department would not be receiving advanced notification of the deployments. However, he reassured that there are campus protocols and resources available to students.

The email stated that SAIC does "not permit any law enforcement agencies to operate in non-public areas of SAIC without a valid judicial warrant." If law enforcement comes, there are security measures put in place to protect students. "Campus security has been instructed to contact the Art Institute's General Counsel's Office," if anything illegal or harmful occurs.

To report an emergency to campus security, you can go to any security desk in campus buildings, press the "emergency" button on SAIC phones, call campus security with the 9-1230 on an SAIC phone, or call campus security at 312-899-1230 on any non-SAIC phone.

SAIC campus security also provided advice to students:

- Always carry valid identification on you. If you have it, carry valid immigration papers and your work permit at all times. Have valid copies of these documents.
- Contact campus security if you witness or experience behavior that makes you or other students feel unsafe in any way.
- Protest safely. Stay accurately informed, be aware of your surroundings, and attend protests with friends. Keep in mind that the federal government has the ability to revoke the visas of international students caught at these events.
- Stay informed by following trusted news sources. The email suggests City of Chicago and Notify Chicago for non-emergency/emergency situations.

Immigration documents can be requested at the United States Citizenship and Immigration Services under records, then under the Freedom of Information and Privacy Act.

Both Pritzker and SAIC campus security have suggested that residents of Illinois and students know their rights. The Office of the Attorney General, State of Illinois, in a released document, has a list of rights depending on the circumstance, including detailed information about if officers come to your house or if you are arrested.

Many SAIC students have been concerned.

"I feel very frustrated and pretty scared and just upset about it," said Jamie Daniels (BFA 2029). He expressed dissatisfaction with how the school was addressing student fears. "There are people very concerned about their families and their own ability to stay in the country themselves. It's unfortunate to see the school not doing anything about it, but not that surprising," Daniels said.

Some SAIC teachers are also feeling strong emotions at this time, while juggling the responsibility of their jobs.

"It makes me scared for the community, it makes me scared for my students, and the staff, faculty, and everyone at the school and everybody in the city," said Sarah Belknap, associate professor, adjunct in Contemporary Practices. She also said that they have not been told any more information than what has been sent out to students.

"It's causing confusion, it's causing insecurity, and forcing people into a certain type of isolation to not feel safe," said Joseph Belknap, associate professor, adjunct in Contemporary Practices. They went on to highlight the importance of community and for students to be there for each other.



Design by **Emily Sullivan** (BFA 2026). She loves the game "Death Stranding."

Ash Ahmad (BFA 2029) is trying to find a way to stop time. Clearly, he is unsuccessful.

Holding Hope for Gaza



Strategies for overcoming compassion fatigue

OPINION by **Sandhya Theresa Krishnaswamy** and **Suha Qashou**

The ongoing human rights crisis in Gaza is acknowledged as genocide by a growing number of groups, such as a U.N. commission, Amnesty International, and the International Association of Genocide Scholars, and has captured the attention of the world. The momentum suggests that an end could eventually be in sight. Yet for many, the act of directing rage and condemnation against the Israeli government is leading to compassion fatigue as no clear way forward is in view, even after nearly two years and the loss of tens of thousands of lives.

At F Newsmagazine, we know that governments are only held accountable through a free press and an active citizenry. We are committed to encouraging people all over the campus, the city, the country, and the world to never give in, never relent in the cause of justice for ordinary people everywhere. In this article, we are combining the power of engaged citizenry and the press to share with you some words of encouragement and a success story in the protests against the Gaza genocide. Read on, take heart, and never give in — never, never, never.

Love IS the practice of freedom

by **Suha Qashou**

"Keep going, Anas, you are our voice." These words were delivered to Al Jazeera journalist and videographer Anas Al-Sharif from a man who watched him report on the genocide in Gaza. While Al-Shrif was reporting, he broke down in tears at the pain of seeing Gaza in ruins. Not long after, on Aug. 10, 2025, Anas was killed by an Israeli airstrike, as reported by NPR, Al Jazeera, and many other news outlets across the globe.

As we see more journalists being murdered and students imprisoned, how do we feel empowered to keep going? Genocide has prevailed for two continuous years — with thousands starved, displaced, and murdered — so where do we go from here?

The injustices that plague Palestine are not an ocean away; they're right next to you. A rise in the use of surveillance, a large data company having access to most, if not all, of our information, and being threatened for speaking out against injustices, a larger structure is at play here, one that aims to silence and deliberately divide us. All that separation and fear in tandem allow for oppression to continue.

You must not fall for these narratives based on fear. Taking action is the only way through, and it surely is something that is done collectively. The opposite of fear is love. Because of my love for art, I joined a Palestinian artist collective here in Chicago (Jerusalem Academy of the Arts), and I have found more than just a way to liberate myself in my heart, but to be with others who see liberation as inevitable.

Organizations consistently look for artists and those who care to put their talents to use. Youth Climate Finance Alliance's Ignition Front completed an action in May that had a tangible effect on stopping the normalization of genocide. *(Editor's note: A first-hand account of this event directly follows this commentary.)*

As people who are free to create, to speak, to act, and to be in solidarity with one another, we must heed one request. It is a simple request: When a child in Gaza asks you to help them eat, help them by donating to their aid campaign and sharing their voice. When they ask you to remember them, remember and respect the lives we have lost. When they ask you to speak out against injustice, speak.

In his book, "Soledad Brother," George L. Jackson writes, "Settle your quarrels, come together, understand the reality of our situation, understand that fascism is already here, that people are already dying who could be saved, that generations more will live poor, butchered half-lives if you fail to act. Do what must be done, discover your humanity and your love in revolution."

Even if the protest didn't change policy, it had changed me, and I could use that flame sparked in my heart to build a better world.

Your love is indeed found in revolution. Because love is not just a feeling, it is an action. We act upon our love and we act upon it to feel alive; to feel free. That freedom that was bought and packaged and sold to me is false.

In his poem "Comment #1," Gil Scott-Heron writes, "And a rapist, known as Freedom – 'Free Doom.'"

I seek the freedom to be able to live. That looks like having food on my table that someone did not have to die for me to have, working a job that pays me well enough to survive without worrying if I can afford to feed my family, and living in a community that loves freedom too, and, therefore, loves one another. It is up to us to create that community.

Three Action Items that You Can Do to Help Gaza:

Boycott Israel

Visit the Boycott Divest Sanctions website (BDSmovement.net) for valuable information beyond this article. The BDS movement calls for targeted boycotts to put pressure on companies that contribute to the violence enacted by Israel and to divest. The BDS movement has been active for 20 years and is considered an effective way to apply pressure to Israel. Some current targets supported by the BDS movement are McDonald's, Coca-Cola, Burger King, Papa John's, Pizza Hut, Domino's Pizza, WIX, Disney, HP, Reebok, and XBox.

Donate and Share Mutual Aid Campaigns

Food in Gaza is scarce, and when people are able to obtain it, it is costly. The people in Gaza heavily rely on donations. My friends in Gaza tell me about the high prices and costs of displacement. These numbers are unimaginable. Do not hesitate to donate. Even $1 a week counts; every donation makes a difference. If you are not sure where to start because there are so many campaigns, several Instagram accounts suggest ways to give. The Instagram account @bazaar.oddities, a curated shop based in Florida that makes clothes, jewelry, and prints donates all funds to Gaza mutual aid; @gazamutualaid is a direct aid line to distributors based in Gaza who have supplied food for people in Gaza for over two years, and also posts aid requests for many individuals in Gaza; @reachyusuf is a 16-year-old content creator based in Gaza who makes videos and organizes fundraising for orphans through Human Concern International; and @abdulrhman_.alk is a graphic designer based in Gaza who is also a good friend of mine. He is part of a family of 10 that he is helping raise funds for through his content creation.

Strike Every Thursday

Bisan Owda, whose social media handle is @wizard_bisan1, is a journalist and filmmaker in Gaza who has called on us to withdraw spending and limit public transport every Thursday. This strike does not include work. Please see @globalstrikegaza on Instagram for more details.

I'll leave you with Anas Al-Sharif's words: "I urge you not to let chains silence you, nor borders restrain you. Be bridges toward the liberation of the land and its people, until the sun of dignity and freedom rises over our stolen homeland."

Design by **Emily Zhang** (BFA 2026). She spends all of her time with her beloved cat named Princess.



A success story

by **Sandhya Theresa Krishnaswamy**

Early last summer, a friend reached out to me asking if I wanted to participate in a protest against the ongoing genocide in Gaza. Watching the death toll continue to rise while I felt I had no power to enact change had left me disillusioned; when the opportunity to work with an organized group presented itself, I jumped at the chance.

On May 28, the Youth Climate Finance Alliance's Ignition Front successfully shut down a corporate greenwashing event, Sustainability Live, hosted at Willis Tower. Despite its claims of focusing on sustainability, the conference hosted multiple corporations aiding in the genocide – notably Microsoft, which has provided its Azure AI service to the Israeli Ministry of Defence. Sustainability Live also played a part in the recruitment pipeline by advertising job openings at pro-apartheid companies to students.

Ignition Front's goal was to shut down the recruitment pipeline and make these companies aware that the youth will not stand for the continued destruction of the planet in the name of ethnic cleansing. At first, I intended to stick with the familiar role of a peaceful protester outside. However, escalating to an insider role, I set off a speaker that interrupted a panel discussion with audio recorded from the Gaza Strip, and it was the best decision of my life.

Before the action, I was required to attend a training session so that I could be informed on what my role would be and prepare in case anything happened to me while I was inside. Immediately, I was impressed with how well-thought-out the operation was, as well as how kind the organizers were to people who hadn't participated in this type of activity before. I was worried that my inexperience would make me a burden; however, I found the training easy to follow, and was assured that there would be multiple people there to help me.

Both initial interruptions were planned during Microsoft's speaker panel, the first being an unveiling of a banner on stage, followed by multiple chants: "Our generation sees through your lies, we won't work for genocide!" "The more they try to silence us, the louder we will be!" I hadn't expected to be as moved as I was by the initial action – hearing corporate greenwash-speak finally being called out snapped me out of my disillusionment. I bore witness to how security tried to drown out the sounds of genocide by playing loud music over the chants, called the police to arrest non-violent youths, and tried to block cameras from documenting these arrests; it invigorated me to carry on my comrades' goals. At that moment, I knew that even if the protest didn't change policy, it had changed me, and I could use that flame sparked in my heart to build a better world.

After the second action, where the speakers were set off, it was clear that the organizers were surpassing their initial goals. The anonymous deployment of speakers had made it so the people in charge were unable to weed out the activists and thus had to revoke all student passes, leaving the corporations unable to recruit. Attendees, who were not aware of Microsoft's involvement with Israel, began discussing their misgivings with Microsoft's greenwashing and Sustainability Live's poor handling of the protestors, both in the audience and on the r/chicago subreddit under a post asking why people were leaving Willis Tower. Overall, there was a clear message sent that the corporate greenwashing of genocide will never be welcome in Chicago.

Multiple activists during this action volunteered to be in a high-risk role (the banner action), and we provided jail support for these individuals after the event was shut down. Here, I became aware of how activism is a practice of care and love, for Palestine and the Earth, as well as for each other.

Jail support consists of waiting for your comrades to be released from custody and raising funds for bail postings. Though it takes only time on the part of the supporters, it means so much to those who have gone through the trauma of the legal system. If anything happened to someone, they had a vast network of community to keep them safe.

If you are feeling inspired to fight for an actually sustainable future, Ignition Front is seeding a chapter at the School of the Art Institute of Chicago. With connections to experienced youth organizers, Ignition Front is ready to provide you with the resources you need to realize your vision of a better world; contact if_saic@proton.me with any inquiries and to stay up-to-date with us.

On our way to the jailhouse, one of the organizers told me that she felt every single activist had played a crucial role in the action's success. You have the power to frighten fossil fuel villains; together, we can form a choir to liberate the Earth from imperialist oppressors.



Sandhya Krishnaswamy (BFA 2026) is an artist and writer who hopes to advocate for marginalized voices through her work. When one of us succeeds, we all flourish.
Suha Qashou (MFA 2027) is an artist/person who hopes to upset you and be your friend at the same time.

Addressing Overnight Access

Students plead for the return of overnight access

LETTERS by **SAIC Students**

We are delighted to share two letters, written by students, weighing in on studio access, a very important issue that we are also covering in this issue of F Newsmagazine. Our opinion section will bring you lots of points of view on any and every topic, but we are especially interested in hearing yours! Please email me at **gpiemo@saic.edu** *with your own views. We ask that you limit your letters to 200 to 350 words, with 500 words being our absolute maximum limit. We look forward to hearing from you!*

To whom it may concern:

I am writing on behalf of myself and many other members of my Post-Bacc Certificate in Studio cohort to relay a concern we have regarding the rollback of studio access.

When choosing the School of the Art Institute of Chicago, myself and many others considered the 24-hour studio access in the heart of Chicago to play a massive role in our decision to attend. On Aug. 15, 2025, an email was sent out without any previous warning on the updated studio hours, after we had already financially committed to attending the school. These updated studio hours removed approximately 1,000 hours of access this semester.

Though we understand the financial impact of the "One Big Beautiful Bill Act," we also understand that SAIC is made up of faculty and students who chose this school because of its community-centric values. We believe there is a disconnect between this administrative decision and the environment the school aims to cultivate.

This revision of expenses resulted in the dramatic reduction of one of the most important resources to our artistic progression. We are now expected to continue in our studies and squeeze in independent work with the same enthusiasm while paying the same amount of tuition. This is extremely frustrating to say the least.

We believe in the importance of 24-hour studio access to the artistic practice, the value of the relationships that form in these productive spaces, and the integrity of SAIC as an educational entity in an increasingly anti-academic society.

We are concerned by the lack of transparency around this decision and about what this means for the future of our time at this institution.

We would like the following questions answered:

How does the organization plan on reimbursing the students who chose SAIC in part due to the 24-hour access to a downtown Chicago studio?

If the organization does not plan on reimbursing the students, what strategies do they have in place to give the students an equivalent value to these estimated 2,000 hours (2 semesters) lost?

Gratefully,

Mills Hutchins
Carlea Kiddoo
Ezra Brown
Gabriel Piemonte
Sarah Ferrara
Rohini Namdeo Bhadarge

No overnight access is just the beginning

Student outrage over the School of the Art Institute's decision to end overnight access has been loud, unambiguous, and completely warranted. It is a decision that kills an essential part of a proper art school education, and you can expect SAIC's administration to make more like it. Young people looking to further their education now have to face a federal government that is trying to undermine, if not outright eradicate, higher education, and they have to navigate administrative juntas that are sure to act in their own self-preservation when times get tough. As they devour more resources, charge more in tuition, and allow their school's core educational mission to recede into the background, more and more parents will figure that sending their kids to a place like SAIC is just not worth the burden. Then enrollment will fall off a cliff, and programs will be cut, and faculty will be laid off until the institution has its last wobble and collapses. Look no further than our neighbors at Columbia College Chicago to see this happening in real time. Everybody thinks it won't happen to them until it does.

But it doesn't have to. Students have a voice. Faculty have a voice. We can course correct. There's a petition going around that's been steadily gaining traction, but we have to be louder than a list of names. Since my first day on campus, the air at SAIC has been charged with excitement and ambition and frustration and pretension and it nourishes me. I learned how to think for myself here. SAIC risks becoming stiff and static without overnight access and whatever other institutional amputations the administration has in store for us. In that contemptible Aug. 15 email, they say they "remain committed to helping you make the most of your time on campus." Make them honor that commitment. Bring back overnight access.

Visit fnewsmagazine.com to read the full letter.

—Eugenio Salazar Castro

Design by **Camryn Woods** (BFA 2028). She loves BTS and "Legend of Zelda"!

Modern Lives, Retro Hearts

Gen Z's obsession with nostalgic design

OPINION by **Shriangi Gupta**

Gen Z grew up swiping, scrolling, and synching, but somehow all we want now is a chunky flip phone, a record player and a velvet armchair shaped like a seashell.

Has Gen Z turned its back on modern technology? Obviously not. We still live online, but we love the vintage aesthetic. In a world full of mass production and stripped-down minimalism, I think we just miss color.

During and after the COVID-19 pandemic, everything felt gray – not just emotionally, but visually, too. Isolated in our homes, surrounded by neutral walls and endless screens, people craved stimulation and comfort. Bringing back ultra-pop color, like the highly-saturated pinks and oranges and playful energy of the 1970s, felt less like a trend and more like a way to cope. It made things feel warm, alive, and personal again.

As a design student, I've noticed this shift showing up everywhere: in moodboards, in studio critiques, and even in the kinds of objects my peers are drawn to making. There's a real pull toward softness, texture, and nostalgia. Curves are back. So are glossy plastics, tinted glass, and fuzzy fabrics. People want their spaces and products to feel fun and warm again, not cold or overly functional.

You see it in the little things: the once-tacky glass blocks; those thick, translucent bricks that let in light while distorting it, are now trending on TikTok; people are customizing their old iPods, and the popularity of wavy mirrors and colorful tiling is on the rise. These choices go beyond aesthetics and resonate emotionally. They're warm, tactile, and a little weird – and that's the point. We are slowly phasing out the millennial gray. (Sorry, millennials.)

Mid-century and retro design offer something minimalism never could: emotional depth through form. Where minimalism often prioritizes restraint, neutrality, and reduction, retro design leans into expression.

Objects from the mid-century era, like the Eames lounge chair, the Braun SK4 record player, or the Tizio lamp, weren't just about solving a function; they were about shaping how a space felt. These designs embraced visual weight, color, and playful geometry, creating environments that were as emotionally engaging as they were practical.

Maximalism, at its core, isn't about excess. It's about narrative. It allows objects to hold presence, to say something, and to connect with people on a sensory and personal level. In contrast to the anonymity of minimalist design, maximalism reintroduces intimacy and identity into the everyday.

Gen Z has grown up surrounded by screens, cloud storage, and frictionless everything. So it makes sense that we're reaching for objects that feel grounded, a bit imperfect, and proudly analog. There's something special about turning a dial or flipping open a phone; it slows you down. These tactile moments feel more deliberate.

Brands are picking up on this shift. In 2019, Nokia re-released the 2720 Flip, their first flip phone in over a decade. The product wasn't designed as a gimmick, but as an alternative to smartphones, with just enough features to stay connected without falling into the endless scroll.

To many young people, it feels like the physical version of setting a boundary. Fujifilm's Instax cameras and Canon's digital point-and-shoots are suddenly everywhere again, not just because they're cute, but because they force you to stay in the moment. No endless retakes, no front cam checks, just click and go.

There's this quiet rebellion happening against hyper-efficiency. We're choosing slower tech, mood lighting, objects that take up space. Design today is about shaping a life that feels more human and alive.

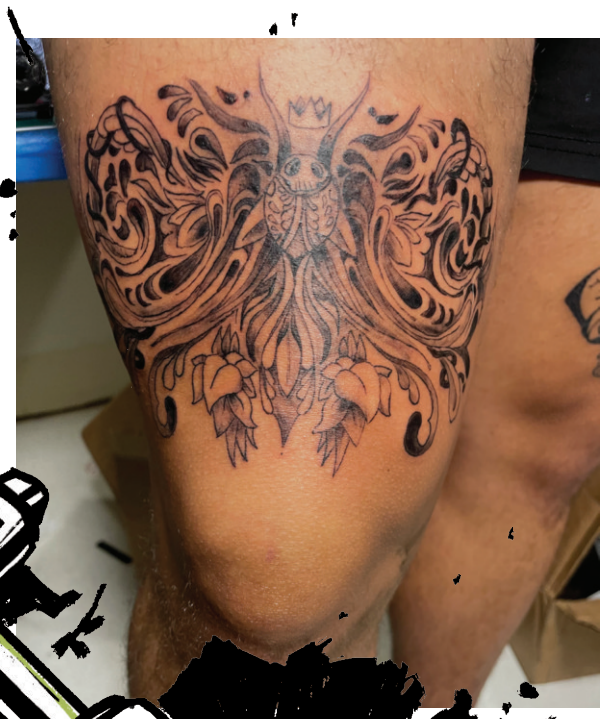
Retro doesn't cancel out innovation. Gen Z can love the warmth of vinyl, the charm of flip phones, and the tactility of glass blocks and still be the first to experiment with AI. Maybe that's the real Gen Z aesthetic: curating moments where the analog slows us down, while the digital keeps us moving. It's analog vibes with digital efficiency. We're not fully unplugging. We're just choosing when and how to plug in.

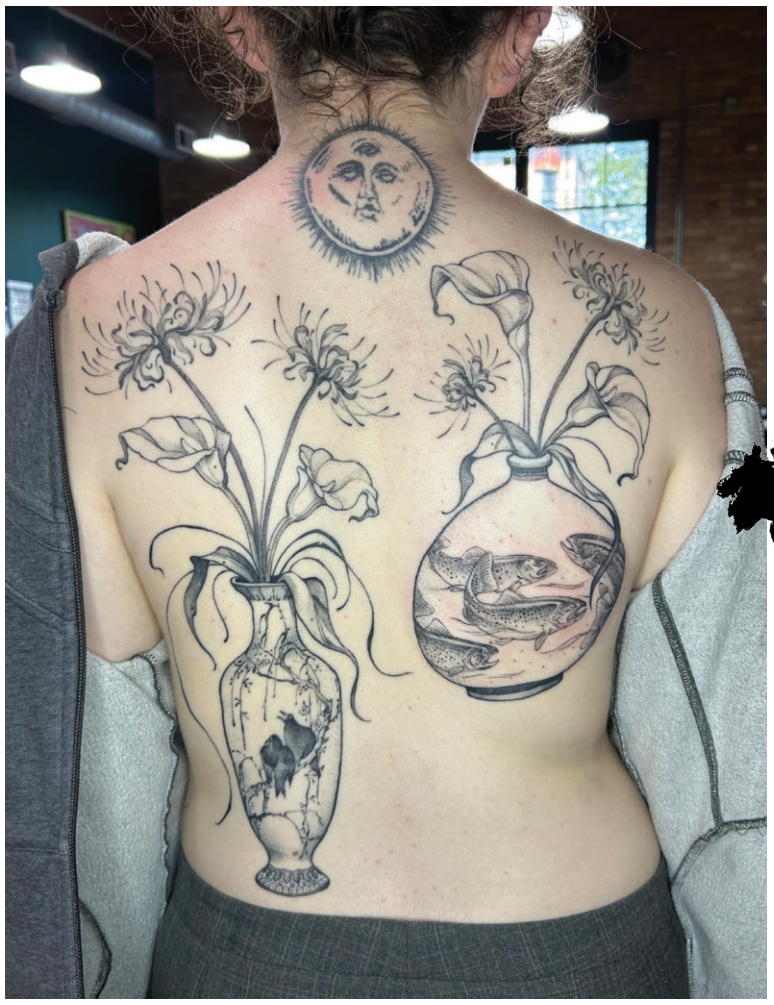


Design by **J.E Paeth** (BFA 2026). He really wants a button maker.

Shriangi Gupta (BFA 2026) is a passionate product designer exploring the intersection of culture, usability, and sustainability through art and design.









Spill the Ink

SAIC's tattoo scene: self expression, community, and resistance

REPORT by **Sivan Gilbert**

Tattooing is not an artistic discipline taught at the School of the Art Institute of Chicago. Yet this art form is still present within SAIC culture through students' artistic practices, identities, and connections to each other.

As students who express their identities through art, SAIC artists often have tattoos. Tattoo culture at SAIC is strong, not just from a common love for tattoos, but through its student tattoo artists too. While booking appointments at local tattoo shops is always an option, many SAIC students simply go to each other for new ink.

While all artists employed at tattoo shops are licensed professionals, some SAIC tattoo artists are licensed and others aren't. It is common for artists with alternative, DIY, and hand-poked tattoo practices to be unlicensed. Many DIY tattooers reject shop culture and the limitations around tattooing.

Hailey Mackenzie (BFA 2025, @kakkujak.ttt on Instagram) found her passion for tattooing in high school and has since begun tattooing SAIC students and their friends. Through tattooing, Mackenzie has met dozens of students she wouldn't have had the chance to otherwise.

"It's a wonderful way to feel a part of a community. I feel it's always such an easy way to make a connection with someone through their tattoos," Mackenzie said.

Artists and clients have abundant time to learn about each other while spending time on consulting, setting up, tattooing, photographing, and going over aftercare.

Design by **Meghan Sim** (BFA 2026). She's really excited to see "Frankenstein" (2025).

Winter Papagan (BFA 2027, @winter___482 on Instagram), a tattoo artist who works in the department of Painting and Drawing, has also found connection with other students in the prep and work time it takes to tattoo.

"The students I've [tattooed] have mostly been my close friends, and it's always a cool experience because of how personal a tattoo is by nature. You can really get to know someone for a few hours you may otherwise wouldn't have and then go separate ways," Papagan said.

Celia Loeffelholz (BFA 2025) has had two tattoos done by SAIC students. She sees tattoos as an "extension of both self-expression and a way to build community." Loeffelholz feels grateful for SAIC's tattoo community: "I'm very lucky to have experienced [the tattoo scene at SAIC] even for a minute."

For Mio Sow (BFAW 2027), "being able to share a space with a good tattoo artist is so meaningful. It's a very inherently vulnerable thing."

Some students trade art in the transaction as well.

"I have been lucky enough to tattoo multiple of my SAIC peers. It's always special to do art trades for tattoos, so I receive incredible art and they receive a tattoo," Suds, (BFA 2027, @hugging4ever on Instagram) said. (Suds asked to be referred to by their artist name to protect themselves and their practice as an unlicensed artist practicing outside a shop.)

Gabriel Mason Howell (MFA 2027, @snowglobeenthusiast on Instagram), a tattoo artist in the Comics MFA program, started with commission drawings for tattoo designs before moving into tattooing as a stable source of income. "I feel like my flash sheets almost read like comics sometimes. There's a lot of intersections between my practices aesthetically and in tone," Howell said.

Papagan feels that their SAIC work and tattooing are intrinsically connected and spends time trying new things that could work their way into their tattooing imagery and style. "My drawing practice is a space to let things evolve, which I can use as assets for new designs," Papagan said.

Suds, who is in the Visual and Critical Studies department, is writing their thesis on tattooing. "While almost everyone is tattooed, there are no classes centered around tattoo, and most classes barely even mention tattooing as an artistic practice," said Suds. For Suds, the VCS department is the place to research and inform their practice to center tattooing seriously.

SAIC's tattoo artists push the boundaries of formal mediums.

In the department of Painting and Drawing, Cade Young (BFA 2027, @cade_owen_young on Instagram), recently made a body of work inspired by tattooing. Young made oil paintings that focused on, as he put it, "aspects of the act of tattooing, such as the way ink, skin, and needle all interact to outwardly express deeper forms and patterns and relations."

Mackenzie said she noticed that many aspects of the art world feel inaccessible, but tattooing is attractive as a way to build community. Joseph Murphy (BFA 2027), a tattoo artist who works under the name Joink (or @joiiinkk on Instagram), practices in the Ceramics and Fibers and Material Studies departments, and said they found that Gen Z has been "more open to tattoos and other body modifications than other generations," who "see tattoos as bad and taboo" or against the status quo.

Young also spoke to the generational divide. He sees tattooing as a shift in generational identity, as Gen Z and Millennials have embraced tattooing as a form of expression. This has led to changes throughout the industry.

"The gates have been opened up for all new styles and subject matter; gone are the days of creepy old guys doing American traditional tattoos out of a shop," Young said.

Tattoos have long been tied to queer and trans communities, where unapologetic identity is expressed through confident, visible self-presentation.

Growing up trans, Michael Rubinos (MAAH 2027), felt a sense of alienation and disgust towards his body. He associates getting his first tattoo with when he started to feel more comfortable in his skin. "It was an exercise of autonomy, certainly, but it was also a realization that this body was my body. And nobody could tell me what I can't do with it. For me, that was revolutionary," Rubinos said.

Murphy felt a strength in the intersection between the tattoo and queer communities. "A lot of the tattoo artists I know are in the queer community, and I feel like that plays a big part in the tattoo scene. It makes it a safe space when getting tattooed and makes it feel more welcoming," Murphy said.

As a method of expression in their outward presentation, tattoos are important to students' identities and have meanings and intentionalities behind them.

"I always put a lot of consideration into my tattoos before I get them since they're something I'll carry with me for the rest of my life, or until they fade," Chelsea Pipino (BFA 2027) said.

Sow said he values having art by other people tattooed on him. "I want my body to be a museum of so many people's love and care and creativity," he said. He specifically gets tattoos of animals that guide him, as well as media references important to them. He said, "I get things I love about life imprinted on my skin forever. If I die looking like a field guide to wildlife, I will die happy."

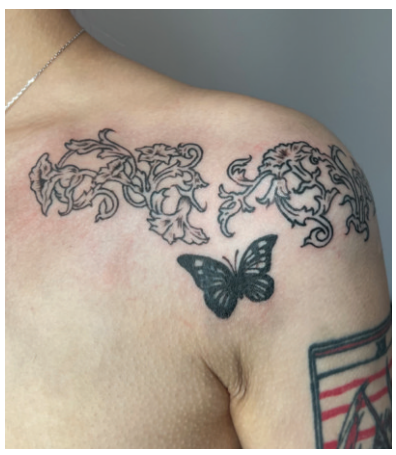
Siya Kothari (BFA 2027) feels that their tattoos serve as permanent jewelry for their body and memories. "It's definitely an expression of how I move through life," Kothari said.

Stigma comes not just from older generations, but also exists within tattoo communities through the shaming of alternative ways of tattooing or becoming a tattoo artist. Some SAIC tattoo artists consider themselves "scratchers," a term used in the tattoo industry to refer to someone who is untrained, inexperienced, or "scratches" skin by tattooing unsafely, damaging the skin. Often, the term is applied to criticize nontraditional methods of learning tattooing, like pursuing mentorship outside a formal studio apprenticeship. But many tattoo artists with nontraditional backgrounds have reclaimed it.

Being self-taught and using a DIY scene ethos does not mean that artists come up short on creating designs with a wide range of styles, textures, imagery, compositions, and inspirations. In studios, homes, and alternative settings, SAIC's tattoo artists push the boundaries of formal mediums and tattoo industry expectations. At a school where self-expression feeds students' artistic practices, tattooing is more than art – it is a live archive of creativity, resistance, and connection.







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TOP LEFT: A hand-poked lettering tattoo done by Suds, who primarily does free-hand tattoos. Photo by **Suds.**

TOP RIGHT: A tattoo by Hailey Mackenzie, who specializes in botanical, scientific illustration, mythological imagery, and medieval art designs. Photo by **Hailey Mackenzie.**

BOTTOM LEFT: A tattoo by Cade Young. He specializes in black work and abstract grayscale work. Photo by **Cade Young.**

BOTTOM RIGHT: A tattoo by Winter Papagan. His favorite pieces of his own are his dark and detailed designs. Photo by **Winter Papagan.**

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TOP: Joseph Murphy's tattooing style is inspired by naturally occurring objects and forms from the earth, and older European art. Photo by **Joseph Murphy.**

BOTTOM LEFT: A freshly inked tattoo by Young. Photo by **Cade Young.**

BOTTOM RIGHT: A tattoo by Gabriel Mason Howell. Howell is a cartoonist and illustrator, and founded a private tattoo studio called Mind Palace Chicago. Photo by **Gabriel Mason Howell**

Sivan Gilbert (BFA 2027) is going as a cat for Halloween.

WHAT'S HAUNTING HULL HOUSE?

BY ANNA STRZEPEK

"RADICAL CRAFT: ARTS EDUCATION AT HULL-HOUSE, 1889-1935" IS ON DISPLAY AT THE JANE ADDAMS HULL-HOUSE MUSEUM THROUGH DEC. 19.

A CHICAGO LANDMARK, HULL HOUSE WAS AMERICA'S FIRST SETTLEMENT HOUSE, OFTEN POINTED TO AS A PRECURSOR TO MODERN SOCIAL WORK.

TODAY, ITS LAST REMAINING BUILDINGS ARE PART OF THE UNIVERSITY OF ILLINOIS CHICAGO CAMPUS AND SERVE AS A FREE MUSEUM.

CURRENTLY ON DISPLAY, THE "RADICAL CRAFT" EXHIBITION SHOWCASES A VARIETY OF WORK PRODUCED IN THE ART EDUCATION CONTEXTS OF HULL HOUSE'S FIRST FOUR DECADES OF OPERATION.

AMONG THE WORK OF SPECIFIC HULL HOUSE FIGURES, THREE INSTITUTIONS ARE HIGHLIGHTED:



THE BUTLER ART GALLERY: HULL HOUSE'S FIRST ADDITION, A FREE MUSEUM IN WHICH STUDENT ART EVENTUALLY SUPPLANTED THAT OF WEALTHY DONORS.



THE LABOR MUSEUM: A SPACE FOR IMMIGRANT CRAFTSPEOPLE TO DEMONSTRATE THEIR SKILLS AMID INCREASING INDUSTRIALIZATION AND ASSIMILATION, PASSING KNOWLEDGE ACROSS GENERATIONS AND CULTURES.

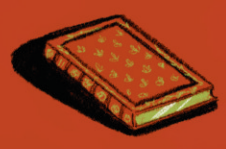


THE HULL-HOUSE SHOP: A WORKSHOP OFFERING LECTURES IN POTTERY AND WEAVING, AND A PLACE FOR IMMIGRANTS TO SELL THEIR WORK, BECOMING AN IMPORTANT INCOME STREAM FOR SOME.

WHILE THE EXHIBITION IS SMALL, ITS BREADTH IS IMPRESSIVE,



"DR. CORNELIA DE BAY" PAINTING BY ALICE KELLOGG TYLER. (ART INSTRUCTOR)



BOOKBINDING OF SAPPHO BY ELLEN GATES STARR. (HULL-HOUSE CO-FOUNDER)



METALWORK BY FALICK NOVICK. (LABOR MUSEUM ARTISAN)





TEXTILES, ARTISTS UNKNOWN.

"GIRAFFES" CERAMIC BY JOSÉ RUÍZ. (HULL-HOUSE SHOP ARTISAN)



AND THE WORKS THEMSELVES ARE MASTERFUL.

THE EXHIBITION PRESENTS A NOT UNCOMMON CURATORIAL CHALLENGE: WHILE THE WORK OF RESIDENTS, TEACHERS, AND FOUNDERS ARE EASY TO CREDIT, THE WORKS LEFT BEHIND BY STUDENTS AND COMMUNITY MEMBERS ARE OFTEN UNSIGNED.

IN ITS MOST MOVING DISPLAY, THE EXHIBITION PAYS HOMAGE TO THESE UNNAMED ARTISANS IN DELICATE STRINGS OF TEXT THAT WRAP UP THE STAIRCASE AND AROUND THE GALLERY.



LISTED ARE THE NAMES (SOMETIMES ONLY SURNAMES) OF MANY OF THE ARTISTS WHO STEPPED THROUGH HULL HOUSE'S DOOR, ALONG WITH THEIR CRAFT, LIFTED FROM HULL HOUSE'S RECORDKEEPING.

THE CURATION SHOWS PLENTY OF LOVE TO ITS MORE FAMOUS FIGURES, BUT THE EXHIBITION IS FORMALLY DEDICATED TO THE MOSTLY UNNAMED IMMIGRANT ARTISANS OF HULL HOUSE.



AND IT IS THEIR SPIRIT THAT ANIMATES THE EXHIBITION'S MOST "RADICAL" IDEAS.



IN SUPPLEMENTARY PROGRAMMING, THE MUSEUM INVITED PRESENT-DAY ART EDUCATORS TO LEAD WORKSHOPS. RED LINE SERVICE, AN ARTS ORGANIZATION LED BY PEOPLE EXPERIENCING HOMELESSNESS; AND FIREBIRD COMMUNITY ARTS, AN ARTS ORGANIZATION THAT PRIMARILY SERVES THE SOUTH AND WEST SIDES OF CHICAGO, ARE CONTINUING THE WORK HULL HOUSE DEEMED SO IMPORTANT.

ART IS FOR EVERYONE. THIS HAS ALWAYS BEEN, AND WILL ALWAYS BE, THE CASE. WE'RE PAYING A LOT FOR OUR ART EDUCATION, BUT WE MUSTN'T LOSE SIGHT OF OF THIS SIMPLE FACT.



THE PAST HAS A LOT TO TEACH US IF WE'RE WILLING TO LISTEN; PLENTY OF WHAT WAS RADICAL AT HULL HOUSE REMAINS RADICAL NOW. PERHAPS, AS SLIGHT INNOVATION ON HULL HOUSE'S LEGACY, WE SHOULD TAKE CARE IN THE COMING DECADES OF ART EDUCATION TO NOT FORGET SO MANY NAMES.

Fascism is a DRAAG

My Chemical Romance's ghoulish take on performing under 'democracy"

ESSAY BY **KIT MONTGOMERY**

Have you ever wanted to watch a live execution at your favorite band's concert? Or even watch said band get killed and dragged off the stage? on July 11, My Chemical Romance, an early 2000s alternative rock band, kicked off their "Long Live: The Black Parade" tour, which was initially marketed as a rehashing of the band's "When We Were Young" performance of 2006's "The Black Parade." It ended up being far more.

Thousands of fans built anticipation as they waited narrowly eight months between ticket sales and tour start. The band never explicitly announced what the tour was, adding a layer of mystery. Their previous tour was marketed as a reunion tour, and there was no new album accompanying this new tour. Instead, they were touring "The Black Parade," their 2006 album.

Alongside being the band's most commercially successful album, "The Black Parade" also launched them into mainstream media, landing them multiple MTV airtimes, a themed, largely sold-out world tour, and their only Grammy nomination. However, despite the many accolades and the band's successes with the album, it was unclear why they were returning to it now.

The tour was marketed as My Chemical Romance's "Long Live the Black Parade," with one of the band's guitarists, Frank Iero, responding to a fan's Instagram comment saying, "You have literally no idea what we have in store for you. We do not disappoint."

Fans were eager to analyze every aspect of the show when the band walked out the first night. To fans' surprise, the more dissectable moments weren't the surprise songs or friends of the band coming out on stage. Instead, they were theatrical performances, costumes, props, brief statements, and even paid actors, all crafted to present the New Jersey–based band as if it were a card-carrying part of a Soviet-inspired dictatorship.

While fans wait for the show to start, screens in the area show wanted posters and a series of rules written in both English and Keposhka, the band's fictitious language.

The show then starts with a marching band-style drumbeat followed by the national anthem of their fictitious country, DRAAG, sung by Marianne: a real-life operatic singer/actress pretending to be a part of the DRAAG regime.

The band is then introduced, not as MCR, but as a fictitious band from the land of DRAAG called The Black Parade. This is in addition to them coming out wearing reimagined versions of the costumes they wore on the original "The Black Parade" tour.

They claim to be the DRAAG national auxiliary band, part of the "reconditioning, brought to you by our grand immortal dictator" — said dictator is a real actor (most of the time) sitting on a throne throughout the show. The band plays their first few songs normally before breaking after their biggest hit, "Welcome to the Black Parade," to reintroduce the dictator. The way the dictator is reintroduced has slight changes each night of the tour.

Then comes the live "execution," voted on by fans who hold up signs given to them at the start of the show. The execution involves a group of real human actors with bags over their heads and wrist restraints standing on a secondary "B stage," while cardboard cutouts of soldiers pop up, shooting with gunshot sound effects, smoke, and sparks. The actors are then stiffly placed into a single large body bag and wheeled away.

The voting signs change with each show, but the standard signs say "yea" in red and "nay" in black. Fans theorized that the "nay" signs were black so they would be harder to see at night during the vote, making a "yea" outcome, and the execution, inevitable.

At the Toronto show, the band handed out signs that read "chicken" on one side and "fish" on the other. The fans voted "fish," and the people were executed.

At the Boston show, the colors of the signs were switched. At the Tampa show, the signs read Yae on both sides. It was a not-so-subtle nod at the illusion of choice in a democracy.

Political commentary continues throughout the performance. During the song "Mama," the band introduces a new verse in the bridge, alongside a story about frontman Gerard Way being in prison with "the Gentleman": a puppet he carries while singing the addition to the bridge. This addition includes lyrics like, "You can't see Berlin with the sun in your eye" and "And death be the sum of us all. This war is the sum of us all." In tandem with the visuals of a bomb moving throughout the show and the German flag on Way's arm, there's an implication that the band are war prisoners forced to perform against their will.

Throughout the show, a man gives warnings and write-ups to the band, and he ultimately gets into a physical altercation with Way. He comes back out dressed as a clown and "kills" Way as the other members of the band are forcibly dragged off stage with bags shoved over their heads. The man then does a lip-sync performance to the song "Blood," and finishes by "blowing himself up" with a special effects bomb vest.

About 15 minutes later, the band comes back out, not as The Black Parade but as MCR. Dressed in plain clothing, they perform on the "B Stage" out of character, with songs from their other albums.

Some fans theorize that the show is a time loop the band's characters are trapped in, which is why, despite dying at the end of each night, they still return to the next show within a week. This goes hand-in-hand with all the minor alterations to each show, the slightly different behaviors, signs, choreography, and Way's worsening appearance. Each day is somewhat unique, but ultimately the same.

Smaller details help build the overall narrative set-up. There's a man seen running down the stage on fire, who remains unacknowledged. There's "ceremonial wheat" laid down at the start of each show. The band was even given the key to the city of Belleville, New Jersey (their real-life hometown), and they neglected to break character, keeping their fictitious accents when addressing the mayor, and bequeathing upon him ceremonial wheat and a fish they claimed to be from "a lake in DRAAG."

These shows exist to satirize an increasingly fascist world in an intentionally non-specific way. Despite this lack of specificity, some fans, after the first show, wanted to "cancel" the band for using their concerts to make political statements they didn't personally agree with.

Right wing fans of the band protested something that was blatantly mocking a fascist right wing ideology, even though MCR never directly names any American figures. They don't even use American accents for the first act.

This past week, the band released new videos announcing a continuation of this tour, with tickets on sale Friday, Sept. 26. It remains to be seen what the DRAAG regime will bring next to the stage.



Design by **Camryn Woods** (BFA 2028). She loves BTS and "Legend of Zelda"!

Kit Montgomery (MFA 2027) is a connoisseur of lost things. Recently, they've found a rocking chair that their roommate refuses to admit he loves.

The Creeping Web

The haunting history of creepypasta

ESSAY by **Tobias "Toby" Brogsdale**

The lights are off, and it's dead in the middle of the night. The only thing lighting your room is the dim, bright light of your computer screen.

You're looking for something to watch on YouTube. You click on a video titled "Rosswood: Part 1," which appears to be a normal docu-series by a man named Alex Kralie — but you start to realize that something is off. Then, each passing continuation of the series falls more into desperate, grueling psychological horror.

This is the experience of watching "Marble Hornets: Rosswood " which premiered in Aug. 2025, and is a sequel series to 2009's "Marble Hornets" — one of the oldest, most well-known YouTuber horror web series. The original series follows the character Jay Merrick, a film student, as he uncovers the secrets to his friend Alex's cancelled film of the same name. During this pursuit, Jay is antagonised by a creature named the Operator.

Many would recognize The Operator as Slenderman: the blank-faced, unnaturally tall horror icon that took the internet by storm in the early 2010s. Slenderman is a huge contribution to what we now know as the creepypasta community. Creepypastas are shared horror stories that were copied from one place on the internet and pasted to another, allowing them to spread rapidly (creepy, copy-pasted, creepypastas — get it?). Often, these stories were written as if they were true, despite being obviously fictional.

Long before the hyperconnected form of social media we have today, the internet was a vast field of chat forums like 4chan and AOL. In the 2000s, things began to change as web hosting platforms like Angelfire made it easier to make a website, growing the accessibility of the internet to average people.

On Dec. 30, 2000, Ted Hegemann started an Angelfire blog detailing a new cave system he and his friends had found in the form of a cave diver's journal. Stranger and stranger things would happen in the cave, like odd hieroglyphs, experiencing hallucinations, and an odd figure lingering within the cave.

"Ted the Caver" piqued widespread interest because the blog was updated and written in a way that appeared to be real. Hegemann used his real-life first name, the cave is a real cave that exists in Utah, and he did go in it with his friends — making all of the photos he shared on the blog all real. "Ted the Caver" blurred the lines of what was real and what was fiction during a time where it wasn't easy to verify the truth, and it spread across the net like a digital version of an Urban legend. Many declare "Ted the Caver" to be the first creepypasta.

While Hegemann may have been the first, Slenderman perfected it. Predating the "Marble Hornets" series, the character of Slenderman was created by Eric Knudsen under the pseudonym Victor Surge in June 2009. Knudsen submitted two black-and-white images to the "Something Awful" forums, each featuring an extremely tall, blank-faced man in a suit, who would occasionally be equipped with large black tentacles. These images, like the story "Ted the Caver," mixed the real world with fantasy.

Similar to urban legends, every time the story was copied and pasted, details of the creature and images would change and expand. This allowed people across mediums to add to existing lore. Massively popular horror games like "Slenderman: the Eight Pages" or webseries like "Marble Hornets" introduced him to new audiences and established common lore attributes of Slenderman.

But Slenderman wasn't the only character that existed in the creepypasta community, and the community loved a crossover. Many fans liked the idea that Slenderman had a mansion in the woods where all the creepypasta characters could hang out, basing the mansion setting off of the video game "Slenderman's Shadow."

Jeff the Killer was a common addition to the mansion. His origin was similar to Slenderman, with a disturbing photoshopped image being posted to a forum, later turning into the story about a bullied child turned serial killer. Although the story of Jeff the Killer left much to be desired, fans loved him. They would dress as him at pop culture conventions, make fan art, and videos, some even made their own original characters to interact with Jeff like Nina the Killer.

There are many creepypastas that exist beyond the Slenderverse. Characters like Sally, Smiledog, and Nurse Ann, as well as stories like "Abandoned by Disney," "Ben Drowned," and "The Russian Sleep Experiment," spread like wildfire. Over time, some fans characterized the characters, especially the male variety, in increasingly silly and even romantic ways. The lore of these characters and the love that fans had for them ran deep.

During the late 2010s, the extreme fanatic energy of the creepypasta community faded for many reasons. In 2014, two 12-year-old girls lured their friend, Payton Leutner, into the woods and stabbed her 19 times to "appease" Slenderman. Leutner survived the attack. The incident sparked a conversation about children's exposure to horror online, and played a hand in many distancing themselves from the Slenderman creepypasta lore.

Furthermore, if the tragedy of Payton Leutner wasn't enough, the final nail in the coffin could be the Slenderman 2018, directed by Sylvain White, with a dismal 8% rating on Rotten Tomatoes, it signaled that audiences just didn't want to see more Slenderman. Thus, many newer characters didn't reach the same peak that Slenderman or Jeff the Killer did. But, Perhaps the biggest reason creepypasta faded away was that a lot of the original young fans got older and grew into other, equally niche interests, including other horror genres.

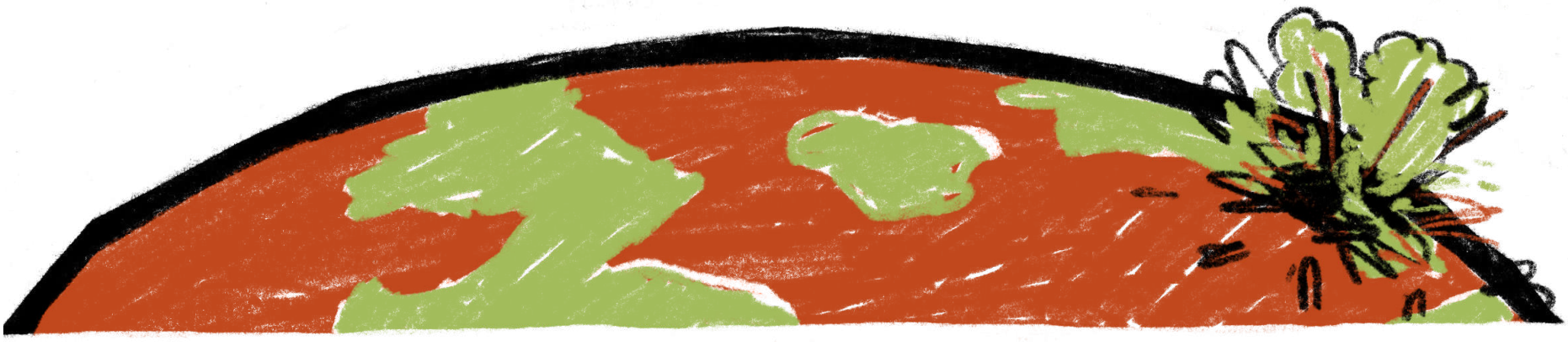
The internet, and internet horror by proxy, has changed over its decades of existence. Online horror hasn't died with Creepypasta essentially evolving into other genres like mascot horror and analog horror. Some will say the internet has changed for the worse, with the increased amount of AI generative slop and the endless sea of ads, making the nostalgia all the more important in order to remind us that the internet can still be that fun, creative, horrifically wonderful place.



Design by **Nat Toner** (BFA 2026). They hate pickles.

Tobias "Toby" Brogsdale (BFA 2028) is a Black queer cartoonist based in Chicago, Illinois, who unfortunately got scared from their own article.

Out of This World TV



The new ‘Alien’ series brings even more monsters into the light

REVIEW by **Diego Jiménez**



“*Alien” as a franchise* has always been fascinated by monsters. In the 46 years since the original 1997 Ridley Scott film, the monster that dominated the screen was the Xenomorph. It served as metaphor for sexual assault and was carried by an iconic Geiger-inspired design. Since the first film, there have been few alterations to the monsters of its world. There is almost a formula to making an “Alien” movie.

The newest installment in the “Alien” franchise, a television series called “Alien: Earth,” debuted in August on Hulu. This series, created and co-directed by Noah Hawley, gives us more monsters to go bump in the night.

“Alien: Earth” takes place after “Alien: Romulus” and before the events of “Alien.” However, you don’t need to have watched any “Alien” movies to enjoy the show, as a lot of its worldbuilding is unique.

The show’s biggest distinction from the films, by far, is location. Unlike the films, “Alien: Earth” doesn’t take place somewhere vague in space or on a distant planet. As the title suggests, the bulk of the plot takes place on Earth.

In the far future, humanity is governed by five corporations after democracy “didn’t work.” “Alien” has always been about living under a corporate regime. The first film prioritizes capturing the Xenomorph over the safety of the crew. “Alien: Earth” takes a page from Apple TV’s “Severance,” with characters owned by corporations and no possibility of a life outside of them.

The inciting incident of this bloody spectacle is two-pronged. First, humans have discovered a way to upload the consciousness of children into synthetic bodies. Unlike cyborgs, who are part human, and androids, which are purely synthetic, these hybrids offer the first chance at immortality humanity has ever seen. Second, a deep space research vessel is on a collision course with Earth, containing specimens from other planets, including Xenomorph eggs.

These other specimens add a sense of mystery to the series, as audiences by now know the Xenomorph and its abilities. There is a deeper focus on the characters’ lack of agency, including the specimens. The hybrid children are owned by a corporation called Prodigy, and as episodes progress, it becomes clear that the hybrids carry more kinship with the alien specimens than human beings.

The fact that the aliens aren’t the only monsters helps electrify this show. A cyborg named Morrow, in an attempt to procure a Xenomorph for his own corporation, Weyland-Yutani, begins secretly speaking to one of the hybrids. Remember: the hybrids are children, and this one has no idea how closely monitored he is by Morrow. It creates this interesting and unnerving chemistry on screen, watching a child be groomed to be an accomplice in a murder.

As I watched “Alien: Earth,” I kept thinking about the fact that, despite it being science fiction, the body swap had already happened in real life, years before the idea of the show was concocted. In the 1970s, brain surgeon Robert J. White performed the first ever head transplant between two rhesus monkeys.

In 2007, a girl had to have her left hemisphere removed from her brain due to complications in the womb nine months after being born. Thanks to a phenomenon known as neural plasticity, she was able to walk and talk normally because her brain was making so many new connections.

The hybrids of “Alien: Earth” are simply uploaded from meat bodies into silicone ones, but the idea of an immortal human is getting closer to science and further from fiction.

What made “Alien” a movie audiences kept coming back to was the mystery of this world and navigating it just enough to know what was happening, but not enough to know what would happen next. “Alien: Earth” does a fantastic job pulling back the curtain on the world of “Alien” and gives us a stage where everything a casual viewer knows only heightens the tension of what could happen in any given episode.



Design by **Zuzu Hill** (BFA 2028). His favorite song right now is “Don’t Delete The Kisses” by Wolf Alice.

Diego Jiménez (BFA 2027) woke up from a nap with a strange tummy ache and a dead spider on the floor.



LOVING THE MONSTER

Home is Where the Hell is

A franchise where only some of the footage should be found

REVIEW by **Sidne K. Gard**

Where is the line between tacky, low-budget horror movies and auteur filmmaking? Is it possible for a movie series to be both? Let me introduce you to "Hell House LLC," a five-movie series that is some of the best the found footage horror genre has to offer, but also contains scenes so cheesy you'll seriously consider changing the channel.

Found footage is a horror sub-genre known for being easily shot on a shoestring budget, with mixed results. Frankly, it's hard to find a good found footage movie. Nothing lives up to "The Blair Witch Project" (1999) that brought the genre to the mainstream, but the original 2015 "Hell House LLC" holds its own.

The first "Hell House LLC" film is structured like a documentary, seeking to explain a fictional tragedy at the Abbadon Hotel. It follows a group of young adults who run Hell House LLC, a haunted house company, as they move into the condemned hotel and work to turn it into a haunted Halloween attraction.

From there, it's only a matter of time before all hell breaks loose. It's the sole survivor of Hell House LCC that gives the documentary crew a set of tapes recorded during their time at the Abbadon.

The characters feel like realistic portrayals of people, recording mundane moments in their lives. But the shots are framed in delicious, eerie angles with doors and hallways behind them, perfect for a scare that only the viewer sees. The film builds up suspense, playing with the real horrors versus the creepy decor brought in for the haunted house event.

The lead-up to the tragedy and the series of brutal deaths of the Hell House team is fast-paced but disturbing. The final twist is a genuine shock. The ending alone makes this film worth watching.

This series had so much potential. Unlike other low-budget horror darlings like "Saw" or "Evil Dead," "Hell House LCC" was never taken over by a big-budget studio, and it has kept the same writer-director for all five films — Stephen Cognetti. He based the original film on real abandoned houses near Rockland Lake, New York, and even shot the series in one.

"Hell House LLC II: The Abaddon Hotel" (2018), the second film, is the worst of the series. The acting is cringeworthy. The editing is unnecessarily over-the-top. The ending reveals more about the character Andrew Tully, the original owner of the hotel and main villain of the series, but it's exhausting to watch. The second film's one redeeming factor is that there are some decent scares. If you're determined to watch the series and not miss any lore, you only need to watch the last 20 minutes of it.

The third entry in the series, "Hell House LLC III: Lake of Fire" (2019), is an almost-amazing movie. It's styled as a documentary about the mysterious Russel Wynn, an uber-wealthy entrepreneur putting on a Broadway-level retelling of "Faust" called "Insomnia" at the Abbadon Hotel. The set of the hotel is reimagined, giving the viewer new creepy visuals to eat up. The framing of doorways is taken to suspenseful extremes, and snippets of the first two films are cut in throughout, nodding at the bloody history of the hotel. And they do some really clever things with the camera to push the limits of what is possible with found footage, including setting the camera on a spinning lazy Susan.

The conclusion of "Lake of Fire" throws everything amazing about the movie away. Instead of being horrific and scary, it becomes a story about guardian angels, literal heaven and hell, and terrible CGI.

While watching these movies, you get the feeling that no one tells Cognetti no. There's no restraint, nothing holding him back other than the budget itself. It's not the clowns or the devil that haunt the "Hell House LCC" films — it's Cognetti.

"Hell House LLC Origins: The Carmichael Manor" is the fourth movie, and the first to take place at a different location. Fans and reviewers are confused if this film is a prequel or not. The main found footage sequence takes place after the first three movies, but the information and recordings the new characters find give a backstory that predates the other films.

"Carmichael Manor" is decent. It's well shot. The acting is perfectly fine, and there are some good, scary moments. But it fails to recapture the original's fear factor, and I am not a fan of the new lore about a creepy clown that pops up in every film. But compared to the second movie (and the third's ending), "Carmichael Manor" is fantastic.

"Hell House LLC: Lineage," the final installment of the franchise, comes out on Shudder on Oct. 30. It's the first to leave behind the found footage format. It had a limited run in theaters and currently has a 4.8/10 on IMDb; however, the ratings for the series have never quite aligned well with the quality of each movie.

It remains to be seen whether Cognetti will be able to close the series with the same level of filmmaking that the first film was able to obtain. I just hope they don't return to the angel-heaven subplot.

But in the end, "Hell House LCC" is an indie-horror series with a mini cult following and a damn good original movie. If you're looking for a good scare this Halloween to enjoy with friends, check out the first "Hell House LCC" for free on Tubi.

Design by **J.E Paeth** (BFA 2026). He really, really wants a button maker guys.
Illustration by **Sidne K. Gard** (MFA 2027).

Sidne K. Gard (MFA 2027) is a queer writer and cartoonist from New Orleans. One day, they hope to unleash their own monsters on the world.



Fur



FICTION by **Katie Lynn Johnston**

There had been rumors of joy; of sugared things and silks; of life and living and those last good things left to us, beyond the village; beyond the forest; somewhere on the edge of everything, and Aster thought every word of it to be true.

But the first ones to go missing were the men. Then the boys.

And the girls and the women were left to themselves. Left to the empty fields and the gravel roads and the sallow shacks of their fading world. The dogs soon vanished; cows, pigs, sheep slaughtered in the night. House-sparrows and chapel-birds quieted to the whisper of nothing, and not a sound was heard beyond some distant howl or the hollow wind as it ripped through the trees. A woolen silence settled upon their village, and even Aster, despite her plastic hopes, felt the heavy shadow of the inevitable creeping over her.

She was alone, her older sister and her. Their father — who'd been steadfast in his love; his teaching; his service — had disappeared like so many others in the dew of a single night. He'd vanished — bed made, clothes folded tidy and neat on the dresser — and, that morning, the sisters awoke to an achingly quiet house: the only sign of their father's existence the groan of an open front door.

It was then that the fur came up in the creeks and the rivers, curling in the ripples at the banks, stitching themselves around the reeds in the shore. Thick black fur. Tufts of it. Rolling through the grass; tangled around branches and roots. It swirled out of the woods, tumbling into the village with the grace of so many ghosts.

The first hairs Aster found were laced in the crooked veins of the kitchen table. Then,: in her mouth, strung through the gaps between her teeth. Soon she was picking hairs out of the last oatcakes; watching knots of fur roll along the village road; and she pulled more clumps from the garden than any vegetable or weed. It was on her clothes, on her skin, woven here and there into her flesh, and she knew she was breathing it in.

That strands of it were swimming around inside her.

There were even hairs among the bends of her older sister's body, clusters of it floating past her eyes and landing on her ruddy cheeks. Her sister, Edith, hadn't moved without the helping hand of another since Aster was born and so the fur found her like dust on a mantelpiece: clumps of it gathered around her waist and her arms, entwined in the hairs on her shins. As Aster picked her sister's flesh clean one afternoon, Edith looked at her with a placid smile stretching across her face. "The women and the fur," she whispered, half-laughing,. "All that will remain."

When the wolves came in droves soon after, trailing out of the woods with sunlight nipping at their heels, Aster and Edith felt rapturous. The creatures seemed to be dusted with sugar, shampooed in gold. Their black fur glistened, and their ruby eyes glowed. Clothed in crisp white dresses, fur teeming around their throats, they moved like gentle-women with the rehearsed delicacy of prey. Their bodies were those of humans, soft-skinned and bare, but their heads were those of wolves: matted fur, pointed ears, sharp teeth, long nose. They trailed past each house in the village, jubilant and joyous, raucous and inviting. They danced and hummed and sang — their howls, once sinister in the distance, now melodic and divine. The sisters saw themselves outlined in the beasts' existence; witnessed, within their gloved hands, something they'd always craved — and a revived hunger sited within them, one which had never before been sated.

For a moment, the sisters forgot all about their father, lost to the woods; about their mother lost to birth and despair, and they pictured themselves crowned queens of bliss, seated on a throne of fur.

The other women left in the village shuttered their windows and barred their doors. They observed the same hunger in the wolves' eyes but saw nothing to be shared in it. They whispered to their friends, hid away their pearly daughters, took nails to doorframes, took husbands' guns for their own, and peeked through the sunken slats of their shacks at what they thought to be their doom. They bided their time. Waited for the beasts to go.

But Aster and Edith had made up their minds. They would not wait to rot away with the others. They would not step willingly into that mouth of traditioned decay. Instead, they followed the procession at a distance, Aster pushing Edith along in her wheelchair. It was a day of walking — of hearing just up ahead the soft-padded feet of the wolves waltzing through the brambles and the branches and the bonesets. At each step, they felt an electricity run through them — a sweet shock that Edith could only recall feeling at the creek when the other village girls her age would gather there in the summer years ago. She remembered watching out of the corner of her eye as they undressed; as each budding limb broke free from the clutches of aprons and men, the sun exalting in their momentary abandon. Edith remembered Mara, the oldest of the girls then, slipping into the water, her body reflected in the creek. O, how she'd longed for her; wanted her. But such things, young Edith knew, could never be.

It was only once the sun had set, the burning light dripping into shadow, that the caravan before them halted, and the sisters saw a stark-gray tower looming up ahead of them. Edith thought wildly of castles and princesses and fairytales she'd been told as a child, colors rushing through her head, dreams twisting into the blunt point of reality. Thoughts of summer, of women and girls, of the men and the boys lost to the forest evaporated from her mind, and all that lingered there was thirst. The wolves — Edith realized now — had noticed her and Aster following them. Had, she thought, known they were there all along, and they welcomed the sisters with the silence of cats and the amiable eyes of kinsfolk.

Edith studied each face as they passed through the pack. Crooked noses and bloodshot eyes, big teeth and lips glistening with spit. The wolves helped them up the stairs of the tower and onto the terrace, guided them into the hall and up another set of stairs that flashed before Edith's eyes with a luxury fine and blinding. Visions of pink, of taffeta, of marble women, and pillows stuffed and bursting with down played before her like a mirage.

It was through no ability of their own that the sisters found themselves sitting in the grand spoils of the dining hall. The table was long and set with a mountain of tumbling sweets — finger cakes and jelly cookies, fruits and tea, cherries dipped in liqueur with goblets of wine, and chocolate orange tarts that crumbled to pieces. There was fine china, napkins edged with spidery lace, and, all around them, the ruby eyes of the wolves watched each move they made.

It was quiet. The room pounded with a brittle hush. Aster reached for Edith beside her, grasping her hand. Anticipation filled their lungs. The beasts were waiting, but for what Edith feared to know. The hunger inside her ached. She felt it in every muscle, every bone and watched tuffets of fur dance before the flickering candlelight.

Visit fnewsmagazine.com to read the full story.



Design by **Camryn Woods** (BFA 2028). She loves BTS and "Legend of Zelda"!

Katie Lynn Johnston (MFAW 2026) is an autistic, queer, and nonbinary writer with an affinity for the witchy and strange.

A Ravenous Tradition

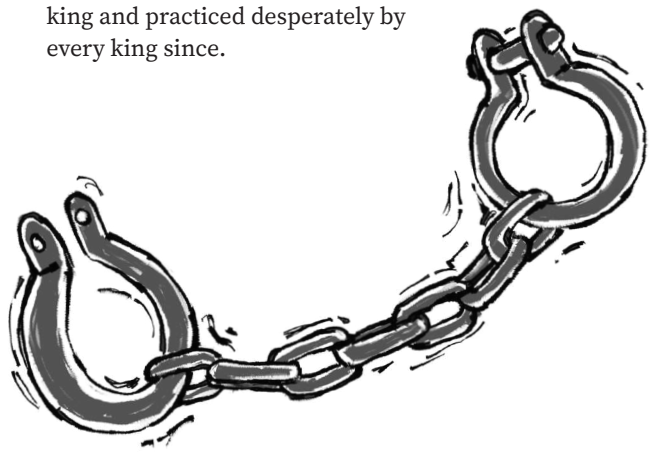
FICTION by **Jason Benson**

There it sat, more than a chair yet less than a throne. Gilded with silver and gold in tragic streams, as if an angel had been killed atop it and allowed to bleed rivulets of metallic blood down the entirety. A crest forged from necrotic, blackened steel sprawls like tendrils across the rear of the backrest.



It sits abnormally compared to the majority of the room, resting centered at the bottom of a circular pit surrounded by stark stone bleachers. This was likely meant to be a humble placement for a humble throne, but the message has been corrupted by time. The construction was all hard edges, no soft curves to be seen. Not in any way a comfortable spot to rest, as if it were designed to remind its wielder of the reason they sit there. The dark stone material the mock cathedra is crudely assembled from is cracked and worn from centuries of use. The seat was stained a dark crimson from years of tradition. The shackles bolted to the arms of the cruel chair are covered in rust. This was not a seat of reign or rest.

This is a seat of remorseful renewal and return to youth and life meant to have been left behind. The many who have died attempting to place themselves upon that occult device now surely haunt the few who were successful in doing so. A tradition they call it, established righteously by the first king and practiced desperately by every king since.



The dark priors enforced the sacrifice in the name of their god despite being long abandoned by any form of true divinity.

So many innocent lives sacrificed so that their blood may run and grease the arcane cogs and wheels that drive the throne to do its terrible job. It's truly an awful day, dreaded across the kingdom. Prisoners are the first to go, if there aren't enough of them; the next to be given to the horror are any opposition to the throne. Political revolutionaries, activists, dissidents, and many artists compose this so-called opposition. Redemption it is called for the scum and plaque that plague us and seek to destroy our way of life, redeemed through this great, unwilling service to the crown. Sometimes, though, even the redeemed are not enough, and the priors will pull from their very own clergy, those who are so brainwashed by their sermons that they see this as being chosen, as an honor, to die so their god-king may live.

Sitting in this cursed place is the king of this equally cursed land. His bones are protruding through his worn-out skin. His frame gaunt from malnutrition, his ability to sustain himself long since corroded. He is a shrunken figure, as if dried out by the countless years in power. His skin is gray and putrid, his eyes lifeless. The tragic look of a life long past its intended end date sits heavily upon his brow. With a shaky breath, he sits, nearly dead on his throne. A corpse adorned with a brutally assembled crown, a symbol of his damned title. The scars that cover him tell the story of a man not built for a crown or a throne, even one as lowly and barbaric as this. His skin is pock-marked by the sacrifices and conquests this position requires of its holder. He aged even faster this time, reaching such a decrepit state in only a decade or so. Maybe soon the toll will become too much for even a man such as him.

The king rests, covered in blood from the day's proceedings. The blood of the many soon runs through his veins again, and the ritual is complete. Soon enough, his skin is plump and tanned like a man who spends his days tending fields. His bones once again hide behind ropes of sinew and muscle. The once small, shriveled figure is now towering. His breath is now steady and concentrated. The shackles of the occult device fall from his wrists, and he looks upwards. He is renewed again, yet his eyes remain as lifeless as ever.



Design by **Emily Sullivan** (BFA 2026). Right now, she can't stop eating Lao Gan Ma chili crisp.

Jason Benson (MFAW 2026) is a writer of genre/ speculative fiction, an avid reader, and a lover of matcha, gloom, and the scent of coffee.

Boo! COMICS





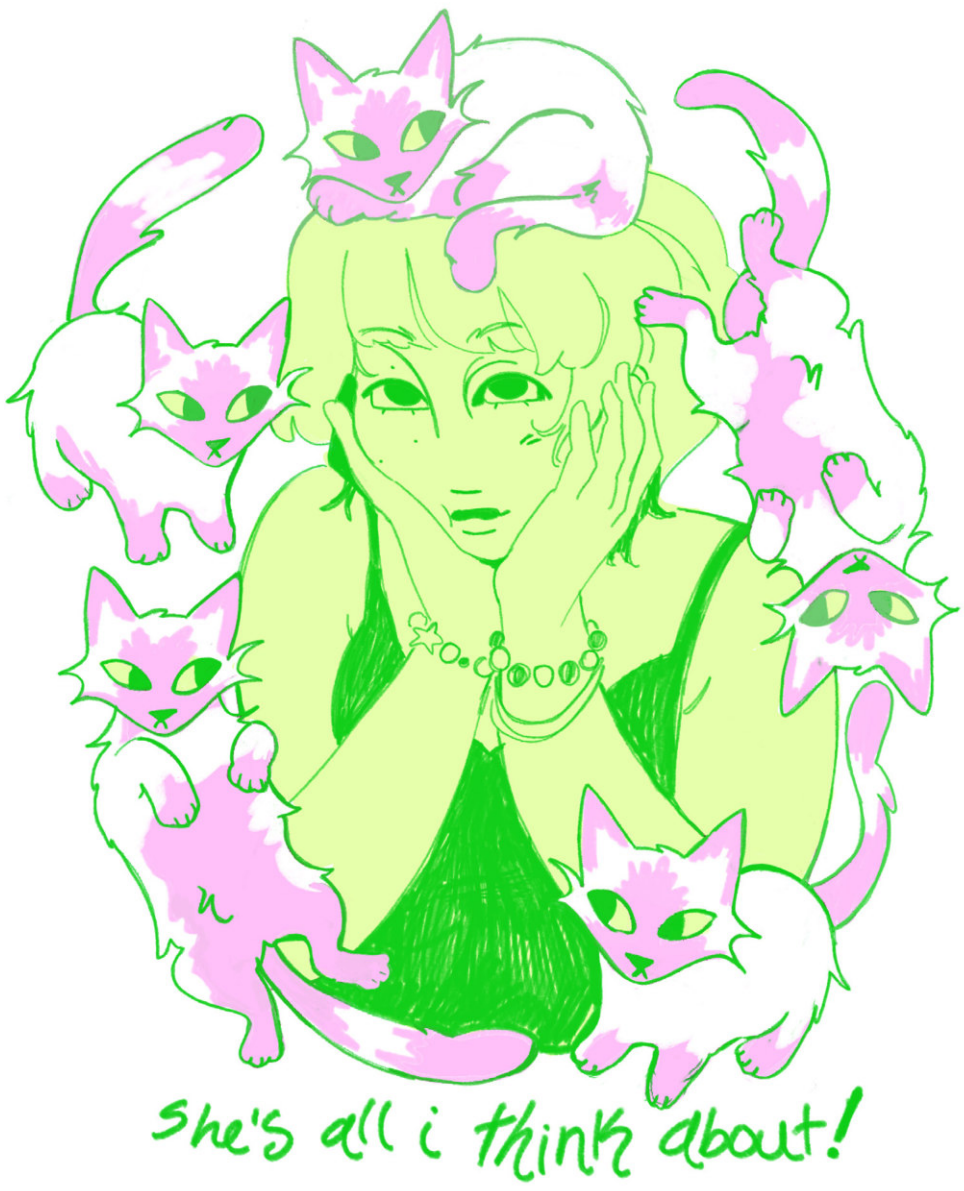
GREEN HAT GUY by **Rad**

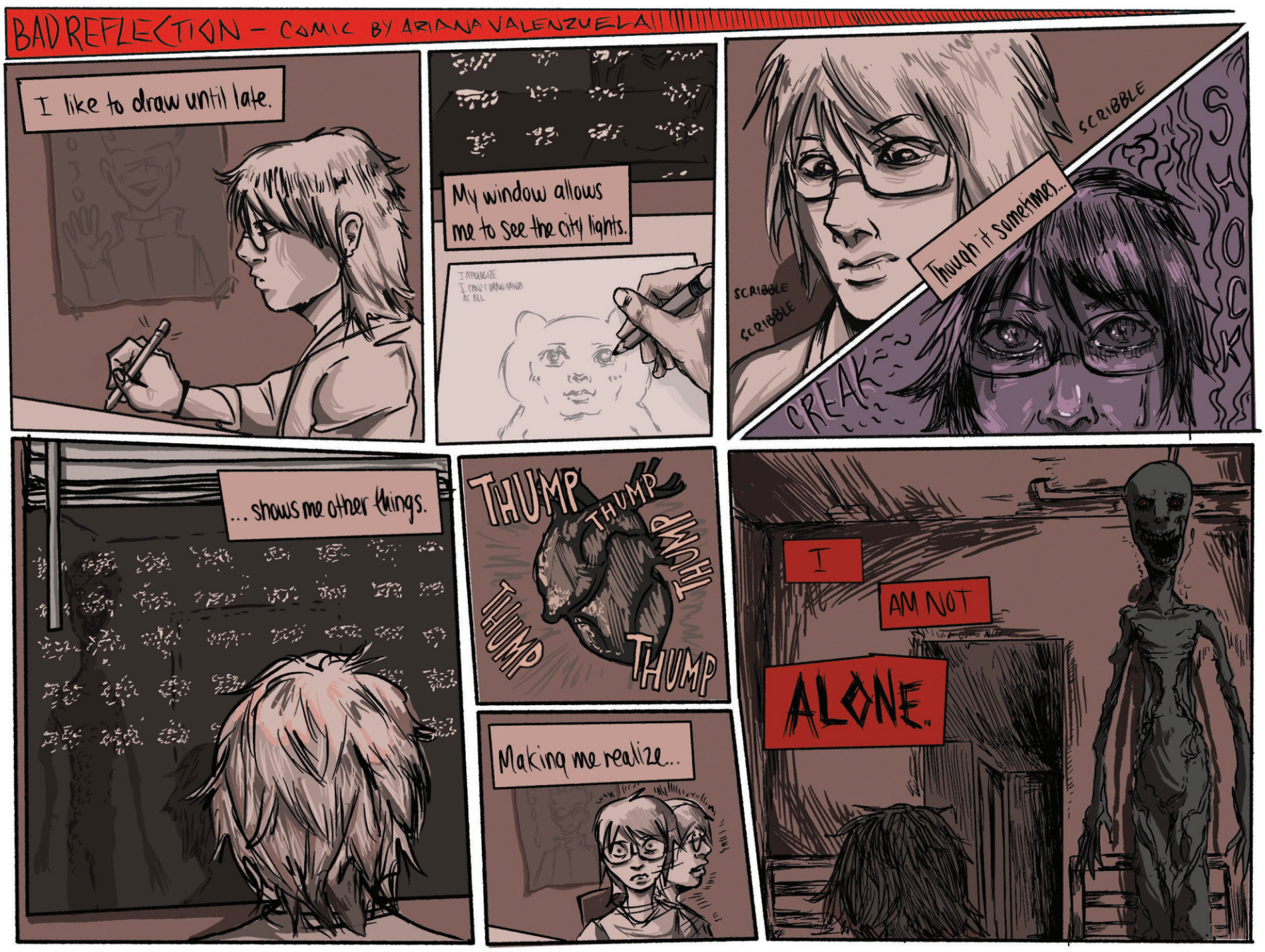


HALLOWEEN SNACK by **Katrina Hurley**

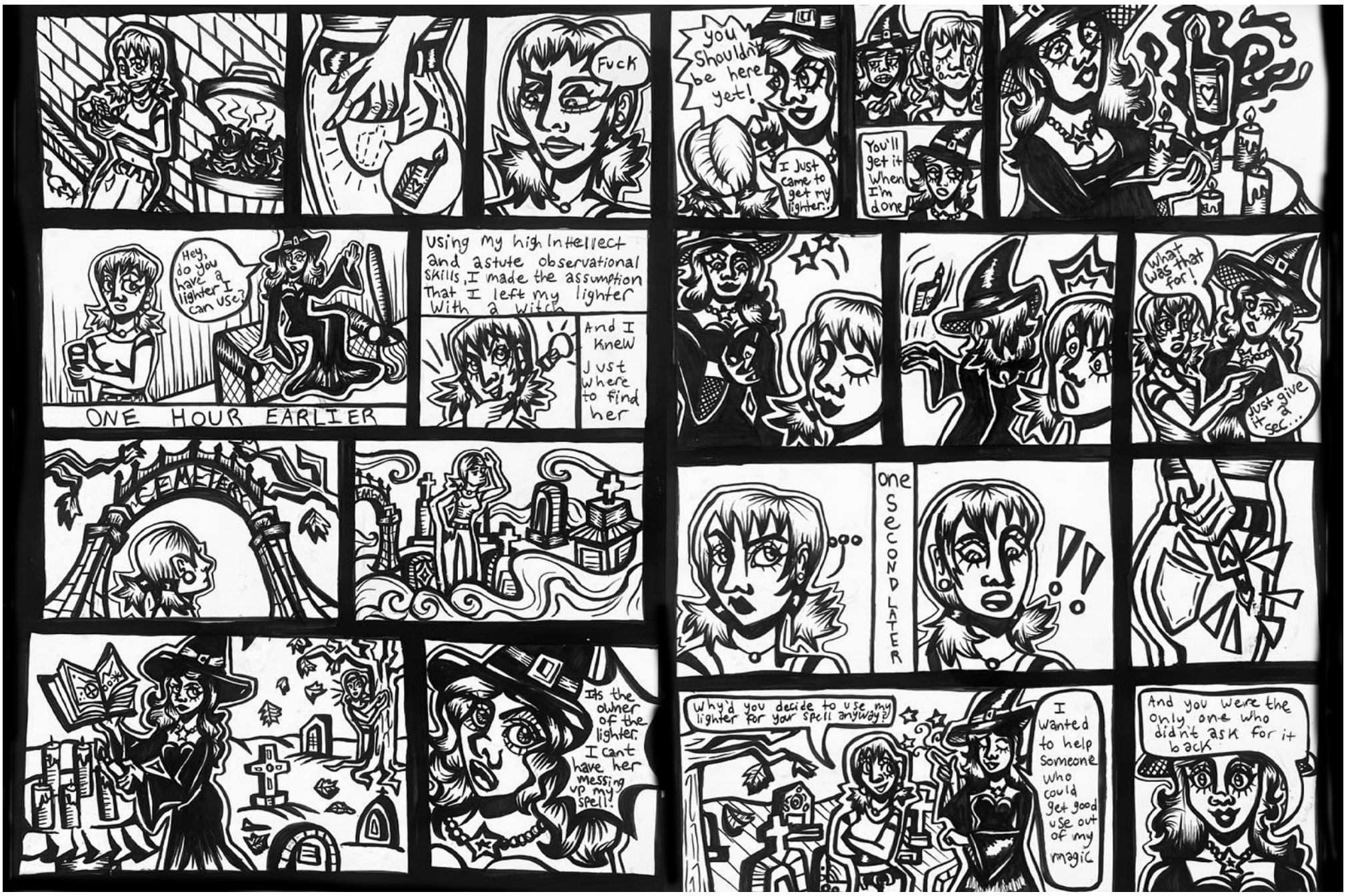


YU-YUKI by **Nasa Espinoza**

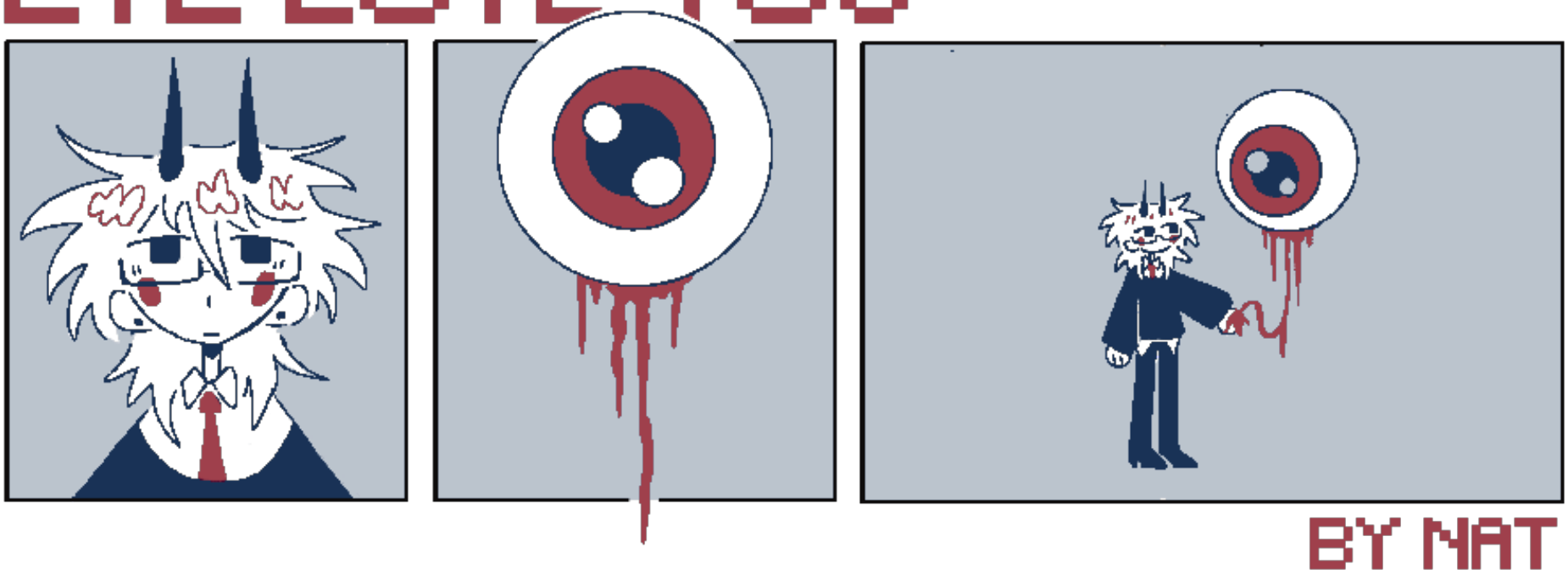




WHICH WITCH LIGHTER by **Isabella Kinnick**

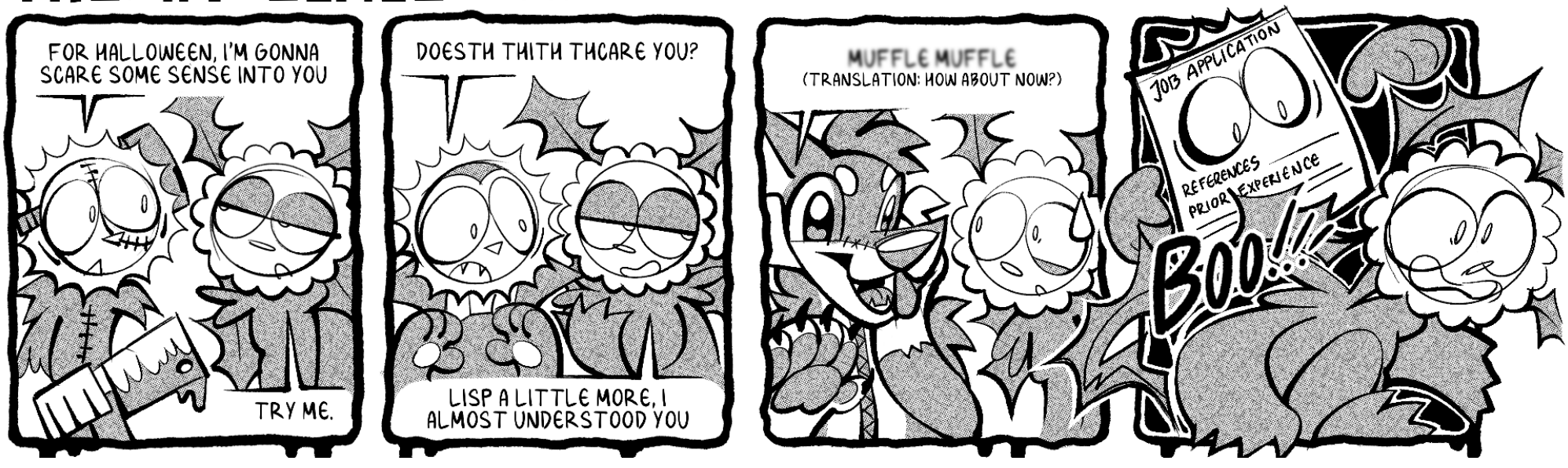


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OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			**1** **CAPX Info Session:** Internship & Career Fair Prep	**2** **Conversations at the Edge:** Jordan Lord "Shared Resources"	**3** **Grad Student Mixer**	**4** **"Strange Realities The Symbolist Imagination" AIC exhibition** **Diane Simpson:** "Good Future" AIC exhibition
5	**6** **CAPX and Academic Advising:** Academic/Career Construction **Visiting Artists Program Pablo Helguera:** Distinguished Alumni Lecture	**7**	**8** **F News Open Meeting** **CAPX How to Introduce Yourself:** Internship & Career Prep **Residence Life:** Roommate Swap Fair	**9** **Conversations at the Edge Sharon Hayes:** "Ricerche: Four"	**10** ***Mid-Autumn Festival***	**11**
12 ***Diwali:*** *Festival of Lights*	**13** **CAPX and Grad Division:** Teaching Careers for Artists and Designers Panel	**14**	**15** **Winter Study Trip Registration** **"One Hundred Famous Views of Edo"AIC exhibition** **Resumé Development Workshop:** Internship & Career Prep	**16** **Conversations at the Edge:** Jake Elliott, Tamas Kemenczy, and Ben Babbitt- "Kentucky Route Zero"	**17** **Open Studio Nights**	**18** **Open Studio Nights**
19	**20**	**21** **Visiting Artists Program:** Bill and Stephanie Sick Distinguished Visiting Professor Lecture - Lee Mingwei	**22** **CAPX Internship & Career Fair**	**23**	**24** **Fall 2024 Withdrawal Deadline** **Annual ResLife Drag Show:** "Night of the Living Dolls"	**25** **CAPX:** Teaching Applications Workshop Day **Xerox Candy Bar:** Submission deadline
26 ***Howl at the Moon Day***	**27** ***Black Cat Day***	**28**	**29**	**30**	**31** **HALLOWEEN** **Halloween Ball**	

Monthlong Events

- **Heritage Awareness Programs and Initiatives Committee: LGBTQIA History Month programming**
- **SAIC Faculty Sabbatical Triennial exhibition**
- **Elizabeth Catlett: "A Black Revolutionary Artist and All That It Implies" AIC Exhibition**