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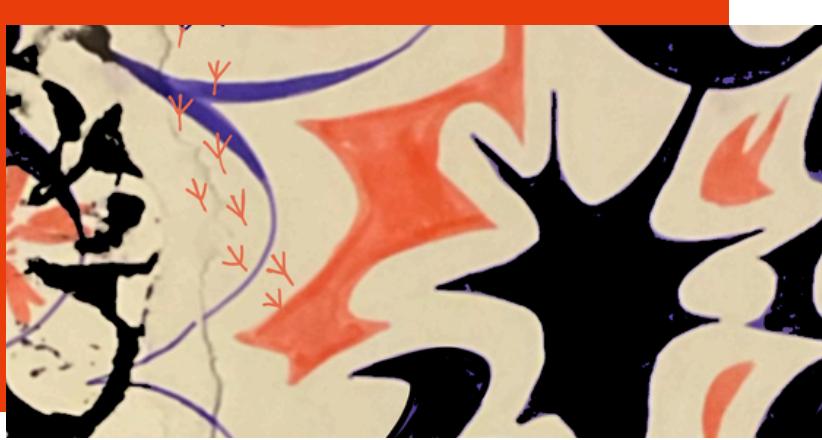
for us.

When art
breathes anew

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THE AMATEUR

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Morning Comes

Poem by Ao Canning

The mourning dove weeps
When morning comes
Dappled hues don't soothe
Their sorrow
Sun touched beaks bare
Forth their hymn
For endless days

Do they cry
For the moon
And the stars
Who must die
For the boon
Of day

I listen to them whimper from the window
Wondering if it would occur
To them to cry like that
For me one day
Their hidden company





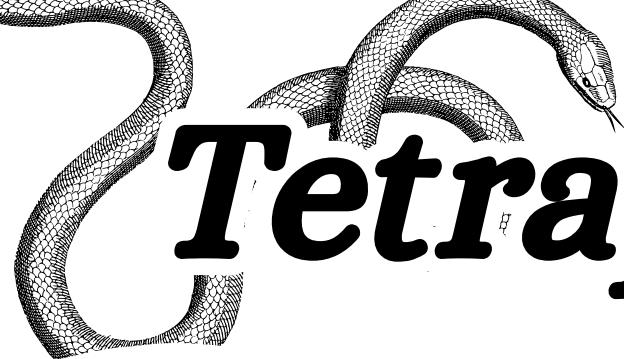
Little Fella

Photography by
Niamh Barron



Earwig

Digital Art by
Ao Canning



Tetrapodophis

Snakes are limbless, elongated reptiles belonging to the suborder Serpentes. They are ectothermic vertebrates covered in scales and related to lizards. Their flexible skulls let them swallow prey larger than their heads, and their organs are arranged one behind the other to fit their narrow bodies, with usually only one functional lung. Some species still have vestigial pelvic bones. Although some legless lizards look like snakes, they differ by having eyelids and external ears, which snakes lack.

Phylogeny

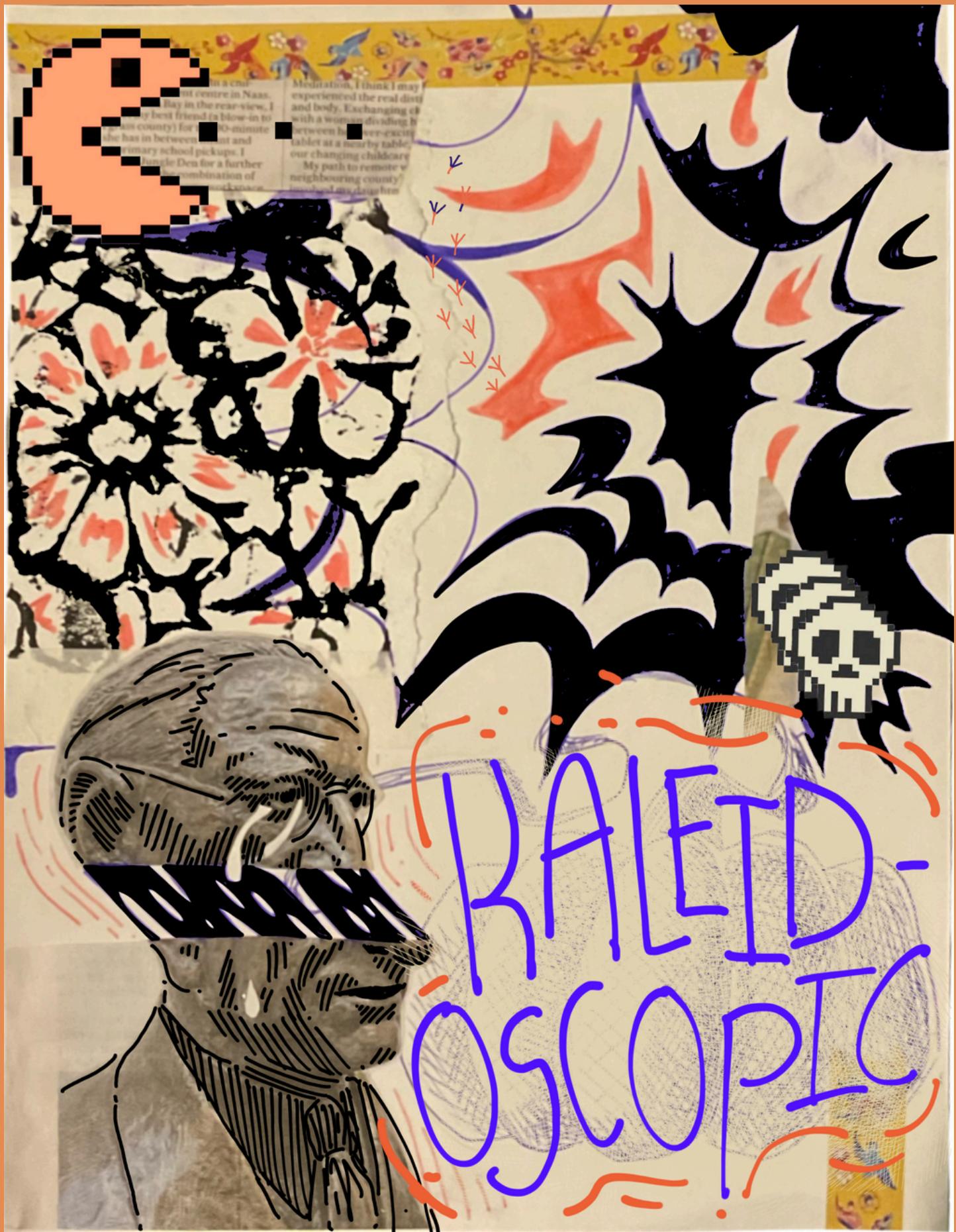
Snakes first slithered onto the scene in the Middle Jurassic, roughly 167 million years ago. The oldest "true" snake we know of is *Eophis underwoodi*, a tiny, four-legged creature whose fossils were uncovered in southern England and date to about 167 million years ago. Their even earlier ancestors were stem-squamates - primitive lizard-like reptiles that lived much earlier, between 240 and 260

million years ago (the genus *Megachirella* is a classic example.) So, while the very first snake-like creatures were roaming the earth in the late Permian/ early Triassic, the first animals we would recognise as snakes appeared in the Jurassic, evolving from those ancient lizards. *Tetrapodophis* has been considered by some authors to be one of the oldest members of Ophidia; the taxonomist group which includes snakes and some of their closest extinct relatives.

This classification has been disputed by some other authors who identified *Tetrapodophis* as Dolichosaurid. Dolichosaurids could be related to Ophidia. The fossil evidence suggests that snakes may have evolved from burrowing lizards during the Cretaceous Period. This reference is from the fossil of *Tetrapodophis* which has small yet well developed fore- and hind-limbs like lizard and a long body

similar to. A snake, around 19.5cm in length. Moreover, it shared many characteristics of modern snakes, including elongated body, short tail, belly scales, a skull with a short snout and a long brain case, curved jaws, and sharp hooked teeth.





Kaleidoscopic

Collage by Anonymous

The Ethics of Murder Media

Article by Ao Canning

The Suspects

In 1995, a painting was created and hung in the Royal Academy of Art under The Young British Artist’s “Sensation” exhibit. 2.7 metres wide and 3.4 metres tall, the portrait was made using the casts of an infant’s hand to create a mosaic mugshot. It was surprising to no one that many disapproved of the subject of this portrait. After all, it was barely 30 years earlier that “Moors Murderer” Myra Hindley was convicted of brutally murdering two children, and would later confess to more.

Despite protest after protest, the Royal Academy of Art refused to take down the piece. Even when the mother of one of the victims picketed outside to remove the art, even when 4 members of the Royal Academy resigned, even when Myra herself asked that they take it down- the public’s demands were not met. In fact, more people visited “Sensation” than any other previous contemporary art show. 300,000 individuals appeared to see a piece featuring someone who had murdered children- and it happened again more recently.



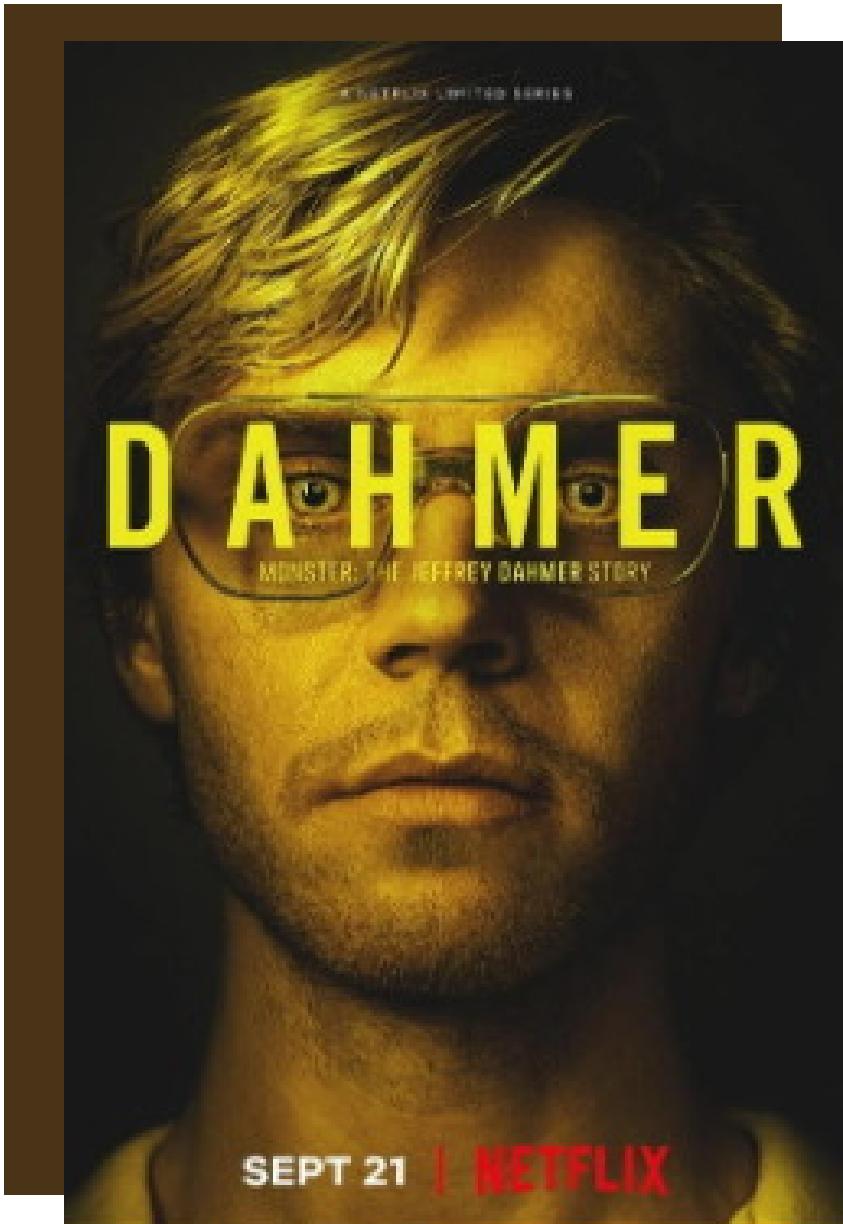
In 2022, a show was released on Netflix to massive commercial success. 10 episodes long, it became the second most watched English language show on Netflix within a month, and was nominated for numerous rewards after its airing, despite poor critical responses. Dahmer, a show about Jefferey Dahmer, a man who murdered and cannibalized 17 men, was a smashing success.

It didn’t stop at record breaking numbers. Many people on the internet, mostly young, white women, became die hard fans of Jefferey Dahmer. TikTok specifically was ablaze with people “forgiving” him. Others

wearable merchandise and others still created “edits” of the Dahmer character, or short, edited clips of the show layed over music, usually intended to evoke a sense of dark sexiness. It invokes a pertinent question, especially in the modern landscape of the internet; should art portray awful people?

Where the Focus Lies

Art and artists have always had a fascination with dark, taboo subjects. As Francisco De Goya went crazy in his own home, he created a horrific image of a large man eating the mangled body of a child- painted on the wall of his dining room. H.P. Lovecraft



pioneered the genre of eldritch horror with his captivating novels of beings entirely beyond comprehension. Louise Bourgeois sculpted horribly fleshy, spindly art installations, often challenging the comfort of having a body. But where might the line be drawn? One might deem that the problem with pieces like “*Myra*” and “*Dahmer*” is how they focus almost entirely on the perpetrator. The victims are included, but only as a means to explain the true subject. The infant hand casts come together to create not an image of one of the victims, but the one who killed them. The victims of Dahmer are the “supporting cast” of the show, with many of the episodes focused on his life before and after the arrest. Framing these people as the focal point of the art creates a disconnect between the viewer and the actual atrocity that occurred. Meanwhile, the victims are left to rot 6 feet under, their deaths becoming a mere statistic to boost the shock factor of the story.

A Corrective Measure

This article is also inherently flawed in the same way *Myra* and *Dahmer* are. While we have referred to Myra and Dahmer by their names repeatedly, you only know their victims as just that; victims. So, out of respect for these real people who had real lives, we offer space for the proper commemoration of them for their families.

In Commemoration Of...

Edward Evans, 7	1948-1965
Pauline Reade, 6	1947-1963
John Kilbride, 12	1951-1963
Keith Bennett, 12	1952-1964
Lesley Ann Downey, 10	1954-1964
Raymond Lamont Smith, 32	1958-1990
Tony Anthony Hughes, 31	1960-1991
Edward Warren Smith, 27	1963-1990
Anthony Lee Sears, 24	1965-1989
Joseph Arthur Bradehoff, 25	1966-1991
Oliver Joseph Lacy, 24	1967-1991
Ernest Marquez Miller, 22	1968-1990
Jeremiah Benjamin Weinberger, 23	1968-1991
David Courtney Thomas, 22	1968-1990
Matt Cleveland Turner, 20	1971-1991
Errol Lindsey, 19	1972-1991
Curtis Durrell Straughter, 17	1974-1991
Konerak Sinthasomphone, 14	1977-1991



Ockuboch

Illustrations By Anonymous



Ockuboch

YOU WILL NEED ONE D6 DICE

These haunting pieces come from a RPG made by a group of students for an English project. "Ockuboch" follows a downtrodden detective, Ockuboch, as he receives an odd request to investigate a local graveyard. When he arrives, he is faced with a Thing that tells him a riddle. It is only through luck and wits that Ockuboch may survive.



"Hi, I'm a student artist born in the Netherlands in 2010. I have always been into arts and how culture is expressed. I've been involved in painting, drawing, theatre, music and film since I was a little kid and I have recently started exploring other areas of art.

I have always found it difficult showing my work to others and that is why I think it is very important for young artists like myself to get a chance to showcase their art in a way that won't prey on us. That's why I care about this project. I hope this magazine will create a safe space where people feel comfortable to share their work and their voices can be heard."

Photography by Niamh Baron



Pencil on Paper by Anonymous

Busy Port of Cork



The Cons of Social Media for Artists



Social media has become an increasingly popular place for artists to display their works. Seems simple enough, right? You create your art, take a picture, post it and the whole world can see it. Sounds great, doesn't it? But is it really all that simple?

The Market

Obviously the market is much bigger, your art is accessible from all around the world. On first sight this sounds great, but is it really? The algorithm is designed for your content to be short lived.

According to a study by the IT company Mamsys the lifespan of content on Pinterest is 4 months, Instagram: 21 hours, Facebook: 5 hours and on X (Twitter) it is only 18 minutes!

If you're thinking "there should still be a way for people to see your content, right?" You're mostly wrong. On social media your content is not searchable and the only place it will still exist after its lifespan is your own profile.

Also in this time frame the chances of people seeing your feed are

extremely low as so much content from all around the world is trying to reach viewers at the same time. On top of that the time people spend looking at your work is so limited that they don't have the chance connect with your work, as oppose to a gallery where people actually spend time admiring the work.

Artistic Value

The way the value of art is determined has massively changed with the rise of social media. Instead of it being examined by professionals and studied objectively it is seen by anyone for a few seconds and whether they like it or not is all about first impressions; Vividness, interactiveness and emotional reactions. These likes

will eventually determine the 'value' of the artwork. This change in what is in demand has changed the idea of art in society. It needs to be eye catching; colourful, vivid, interactive, emotional, and most importantly; different. In the social media today there is a huge demand for art that is different. I mean, after a few of the same posts it gets boring doesn't it? And when it gets boring we stop liking.

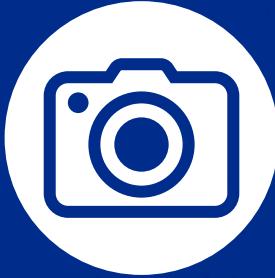
Mental Health

Social Media very often has a very negative mental effect, especially on artists. When you watch other people's art on social media you quickly compare it to your own. Even unconsciously our natural

instincts make us criticise our own work by comparing it with that of others.

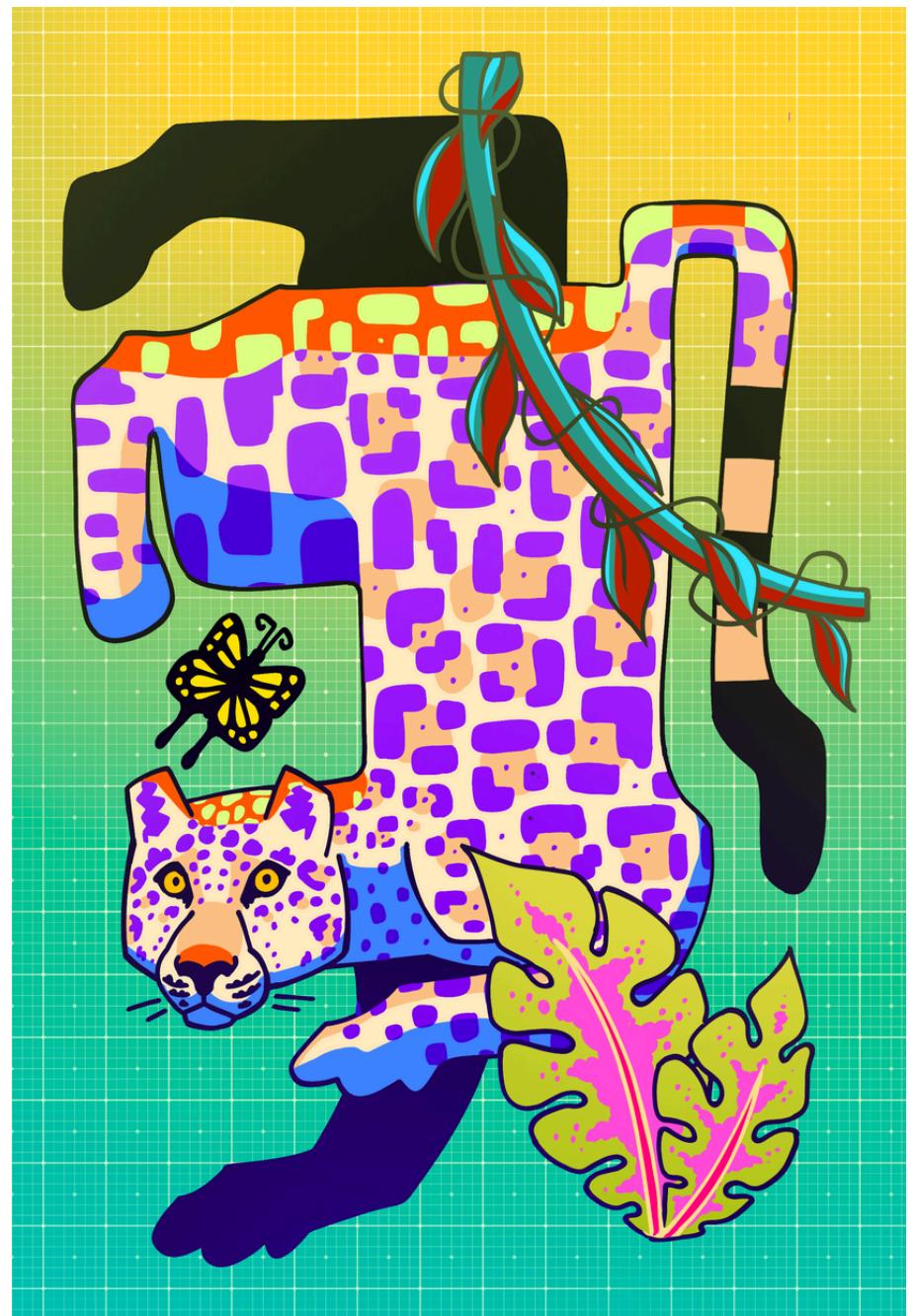
The fact that your art is rated by numbers of likes and followers completely unrelated to quality or qualifications is pretty frustrating. On one side when you have a low number of followers or likes even if you have worked really hard, you feel less talented or hard-working than someone else. On the other side, when you have a high number of followers, many people will question if they earned all of it. It's difficult to feel that sense of accomplishment that makes us pursue a career in the arts.

Conclusively, on social media, your art is short lived, competing with posts worldwide and it is not searchable. This means a very limited number of people actually get to see your work and even less people get the chance to interact with and objectively criticise your work. This has changed what type of art is in demand and anyone who does not meet this demand is discredited in terms of numbers in social media; likes, followers, etc. These numbers ultimately determine the value of you as an artist and ultimately leads to people quitting the art world, either from a lack of praise or a sense of self doubt



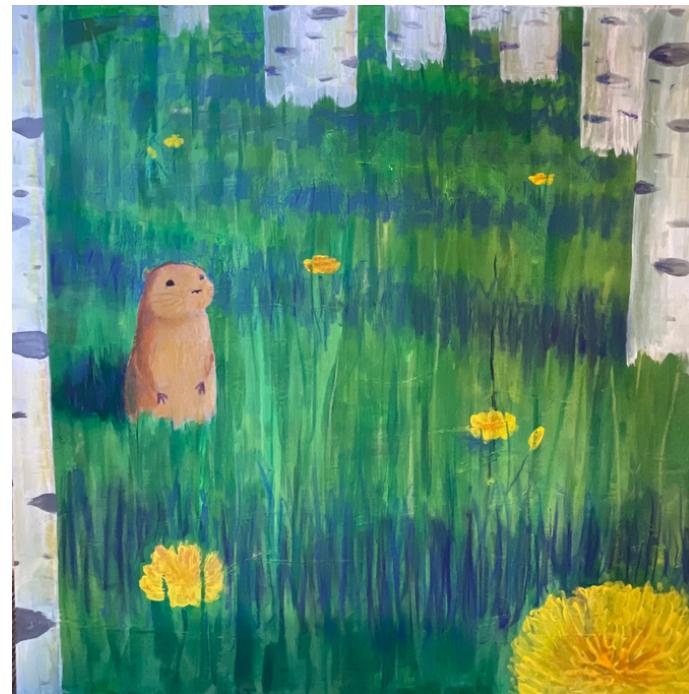
Jungle Cat

Digital Art by Anonymous



Pot Gut

Acrylic
Painting by
Anonymous





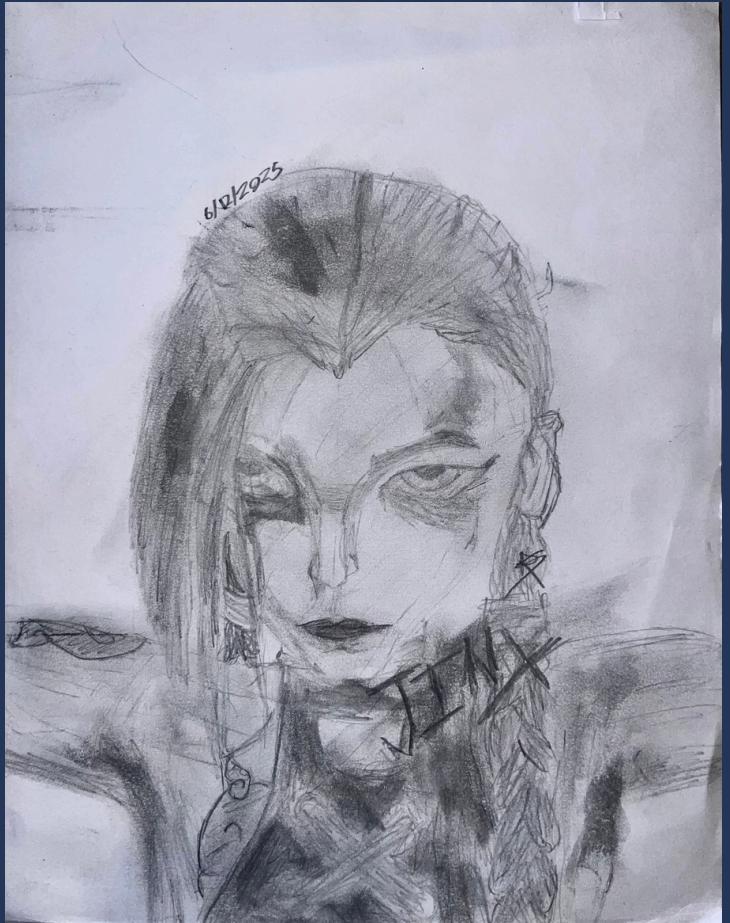
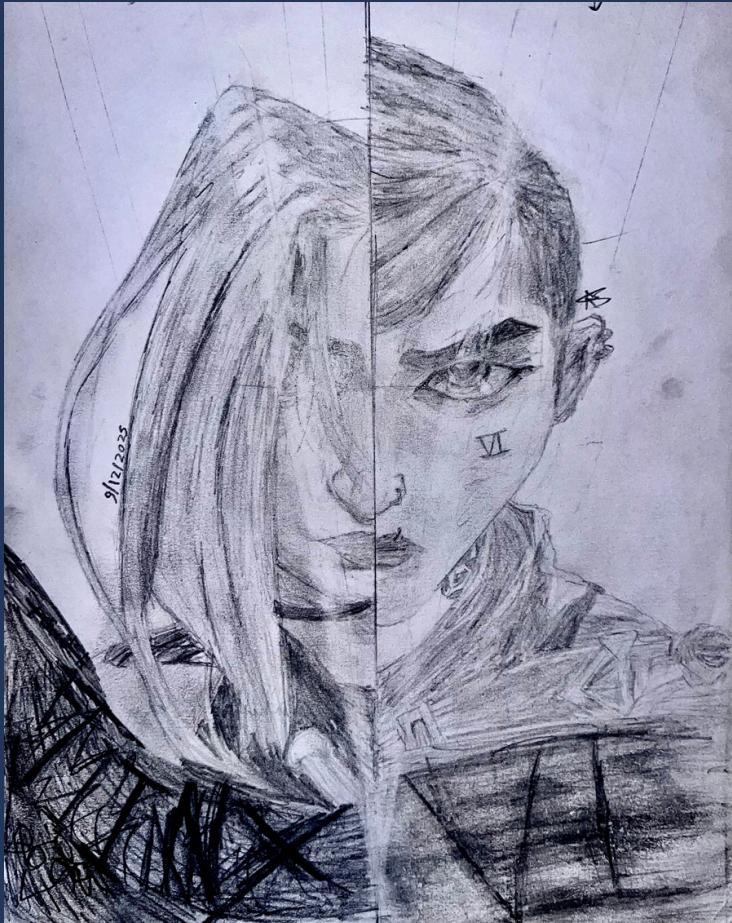
Dubious Grin

Photography by
Niamh Baron



Arcane Fanart

Pencil on Paper by Kris Van Der Riet



KOALAS

Why are they special?

Article by Janiya Gigo

The word KOALA means no water or no drink. The word was originated from an Australian Aboriginal language, Dharug. They were named like that because in the Australian bushes koalas seemed to be not drinking water unless it is necessary. It is because of their consumption of fresh eucalyptus leaves. Koalas have comparatively good digestive system for tolerating their toxic eucalyptus diet. Their specialized liver enzymes and gut bacteria help them break down the poisonous compounds and help them with their eucalyptus diet. At each day they consume up to 1kg of these leaves with out even breaking a

sweat.

As Australias 70% is either arid or semi arid lands koalas have adapted themselves to live in a dry environment. Koalas can also be found along the coastlines of Queensland, New south whales, and a few other places, they live in forests woodlands mostly with eucalyptus trees. Koalas are classed as marsupials, a different group of mammals, where females have special pouches for rearing their young ones. A female koala gives birth to live under-developed offspring/joey who instinctively climb inside its mother's pouch to finish development

Another fun fact about koalas is

that they are asocial marsupials. They prefer a solitary lifestyle in the wild. The joeys that are fully mature seek out new territories away from home and lead a life with less social interaction. Even though they are asocial marsupials they will generally tolerate other members of the same species during breeding season. The lifespan of koalas can differ between each sexes, male koalas live up to 12 years whereas females can live up to 15 years. At present there is a big declining in the number of koalas around the world, studies tell that this is because of cruelty of human kind to nature such as deforestation.



St. Finnbarr's Cathedral

Photography by Niamh Baron

THE AMATEUR

staff thanks you for reading



Ao Canning



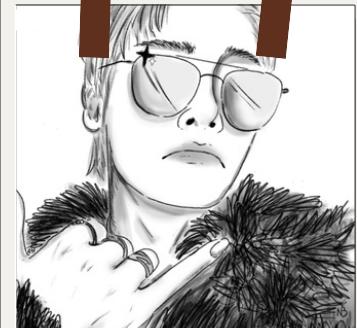
N.



Janiya Gigo



Bria Alabi



Niamh Baron



Kris Van Der Riet

We are a by student, for students Art Magazine intended to uplift and support artists under 18. We know how hostile adult spaces can be, so we're here to make our own. We aren't always gonna get it right, but we'll always keep trying.

Our mission is to release our magazine, "The Amateur" every month to a wide audience. We accept submissions from students ages 12-18 across Ireland, but we have a focus on Cork for now.