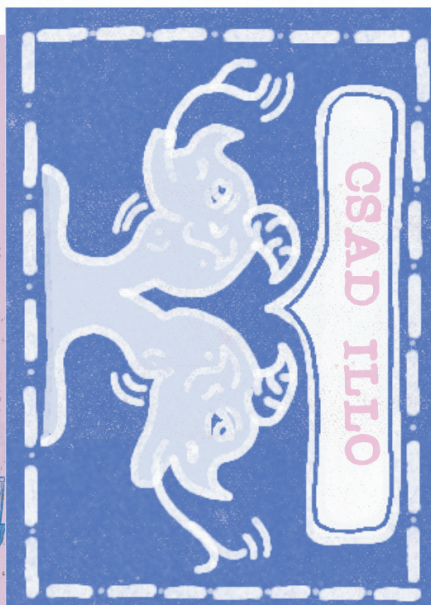
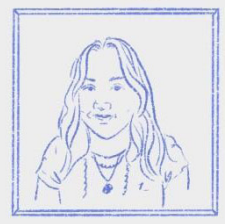
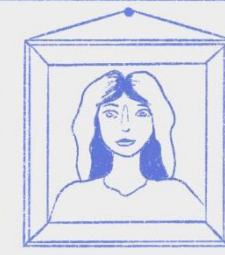
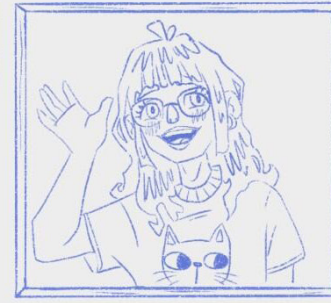
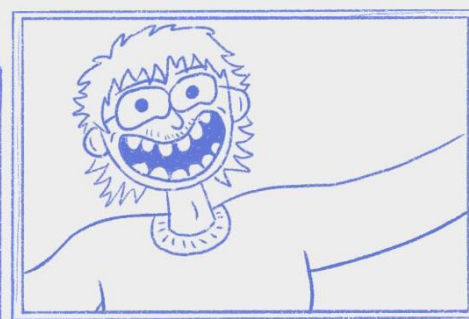
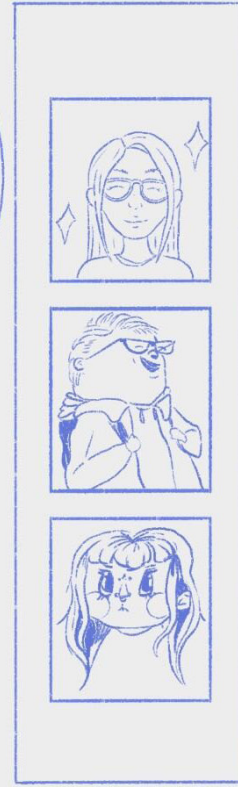


MISBELIEF

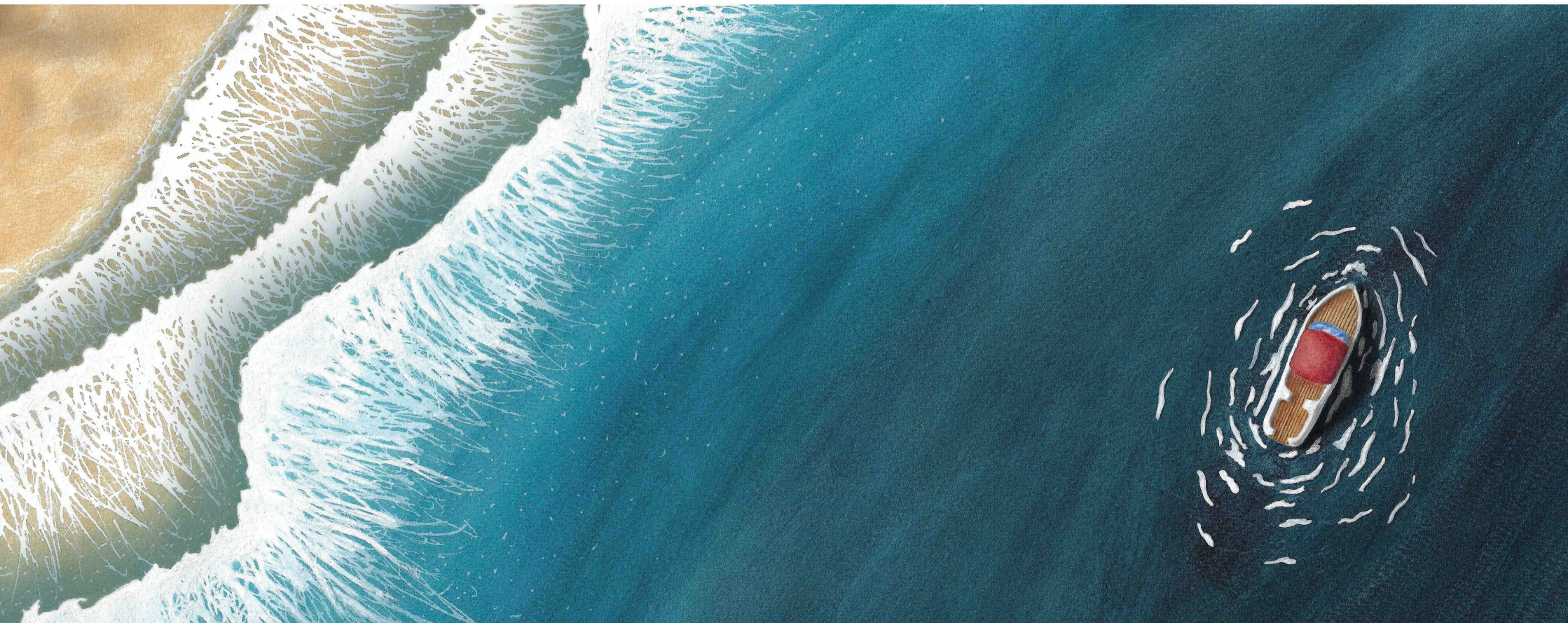
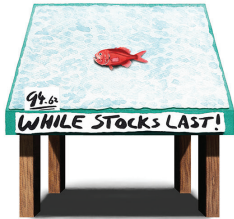
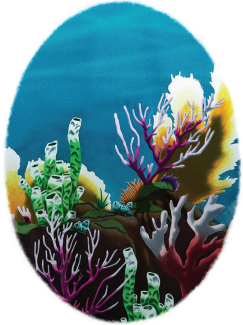


ILLUSTRATORS



Christopher Aikman

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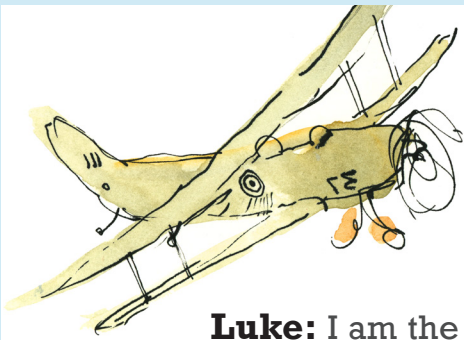




Liv Allen
@ludic.liv



Carys Bailey
@dozyillustration



WHAT TYPE OF ILLUSTRATOR ARE YOU?

Luke: I am the illustrator who uses multiple disciplines to illustrate my lived experience and engage with an audience finding some common ground in which to resonate.

WHAT CAN YOU DO THAT AI CAN'T?

Chris: Unlike AI systems, I produce work that doesn't infringe on creatives' rights by actively using their work. As a conscious being, I'm aware of global, ethical, and societal issues, enabling me to create engaging work that resonates with viewers emotionally. We humans are influenced by our feelings, memories, everything that came before us, and those around us. AI systems cannot replicate that profound emotional connection and may be completely unable to do so.

WHAT DOES MISBELIEF MEAN TO YOU?

Maddie: Misbelief is the in-between of reality and dream, an illustration that gives life to something which doesn't exist before its creation.

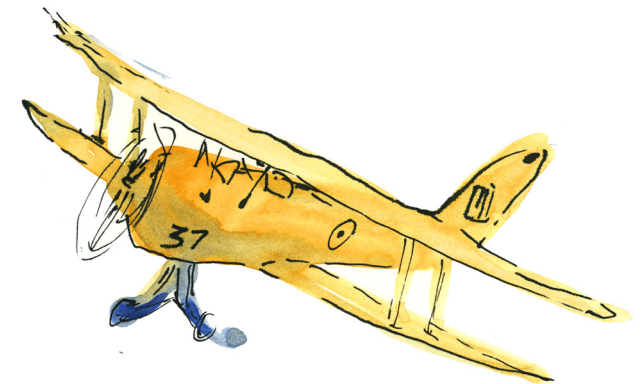
HOW HAS YOUR PERCEPTION OF ILLUSTRATION CHANGED IN THE LAST THREE YEARS?

Pippa: I used to think that the contexts for illustration were quite narrow (children's books, book covers...). But now, seeing what my course mates and I have created, I think that Illustration might be one of the most diverse fields in Art.

HOW WOULD YOU LIKE TO CHANGE THE WORLD?

Hannah: I would like to change the world by allowing working class creatives to feel like their voices are heard and represented; that art should not feel far from achievable. I hope for my art to be purposeful and, in turn,

spark conversation for the topics of working class experiences and the importance of funding small towns and villages in order for them to blossom.



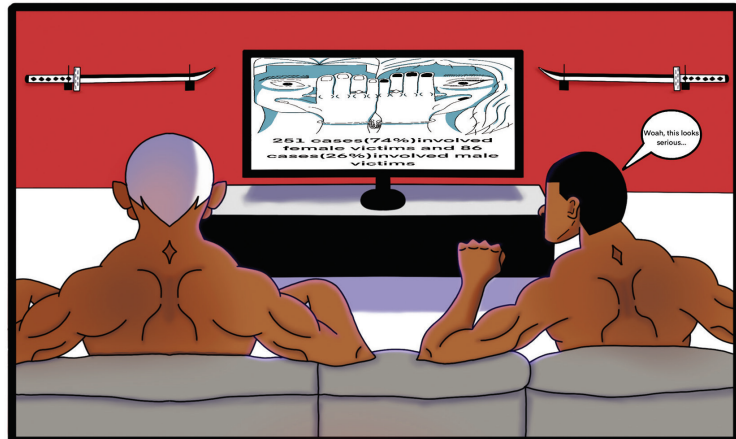
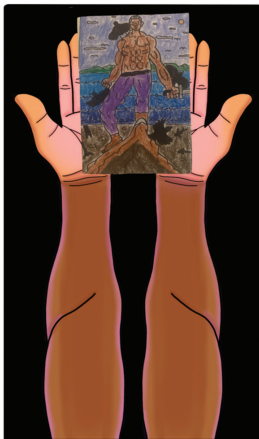
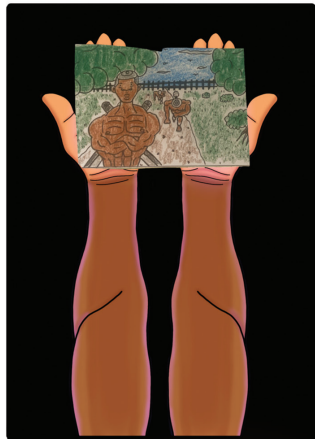
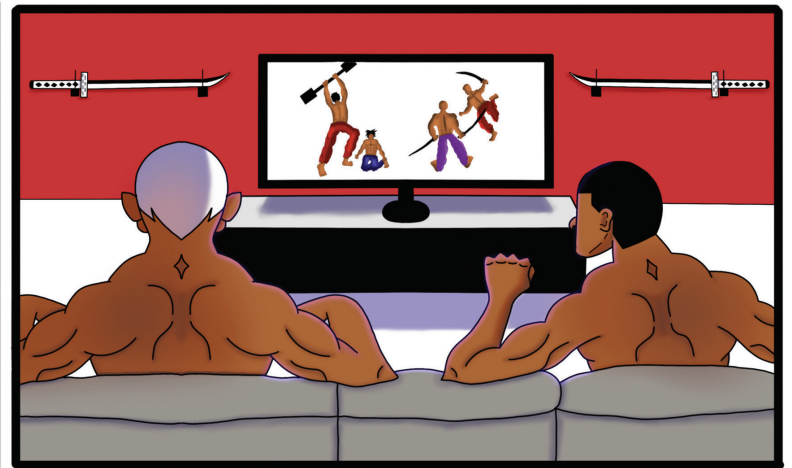
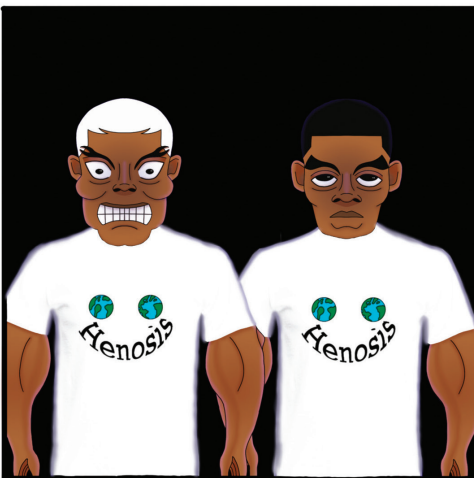
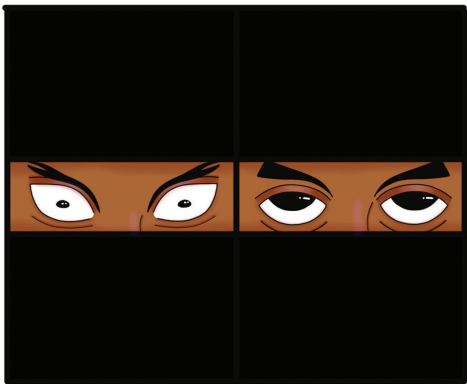




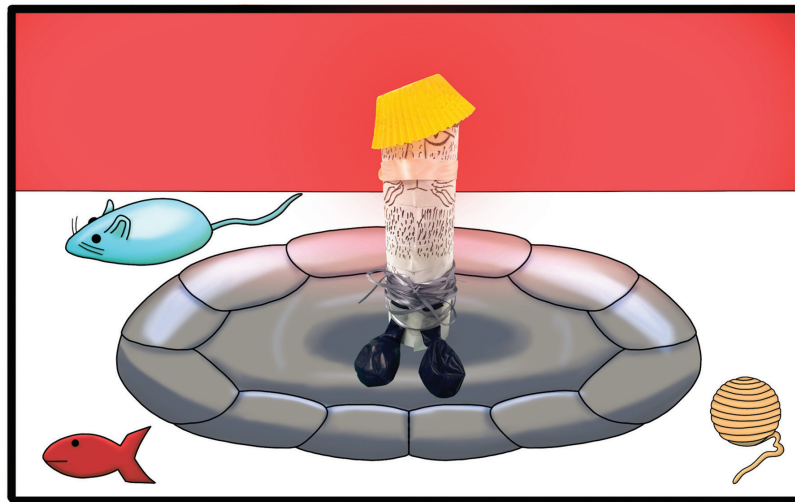
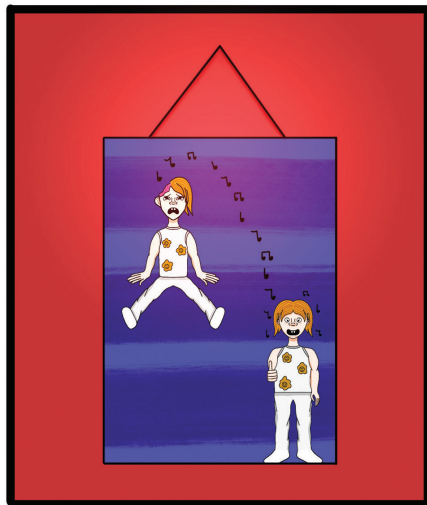
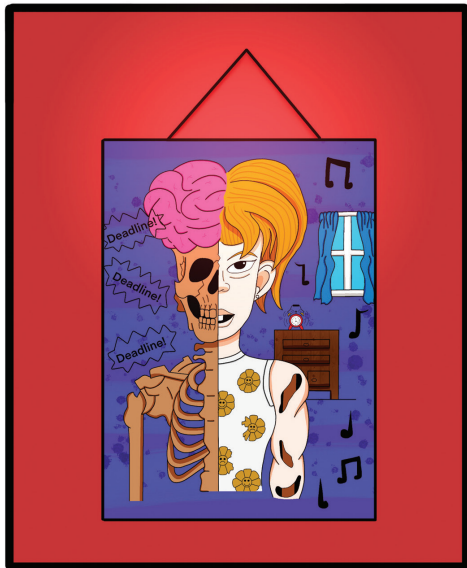
Maddie
Blanchard

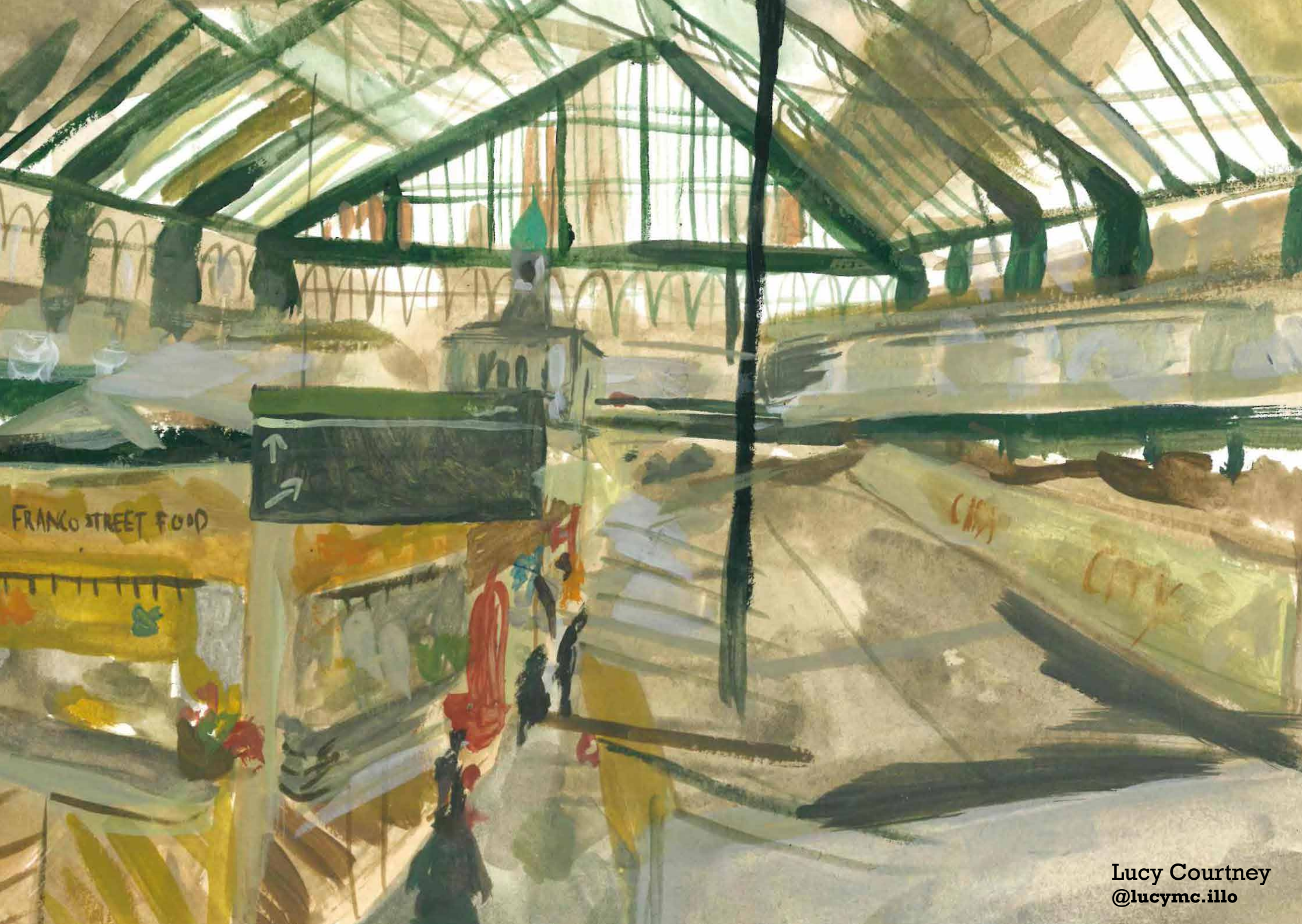
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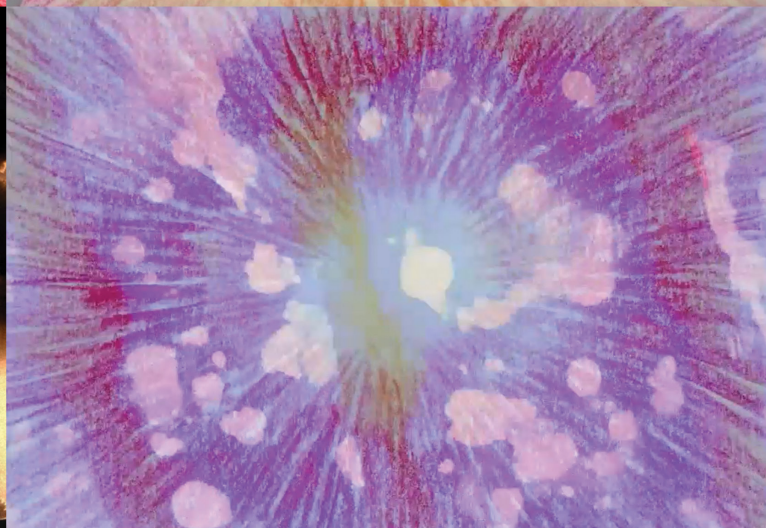
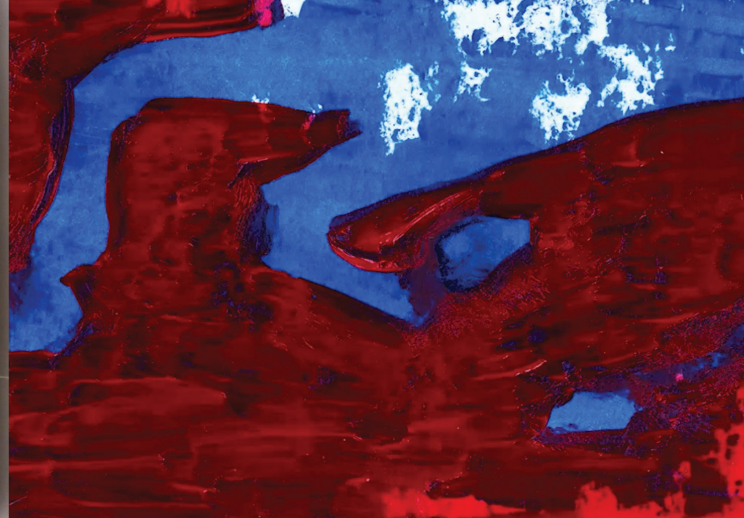
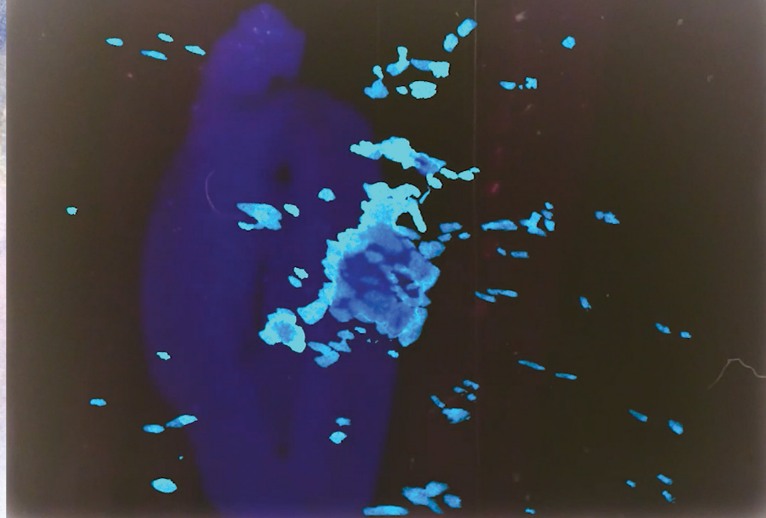
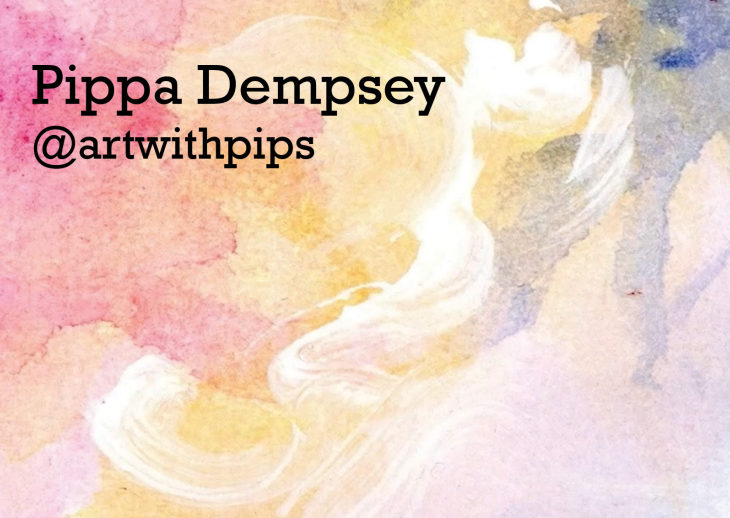
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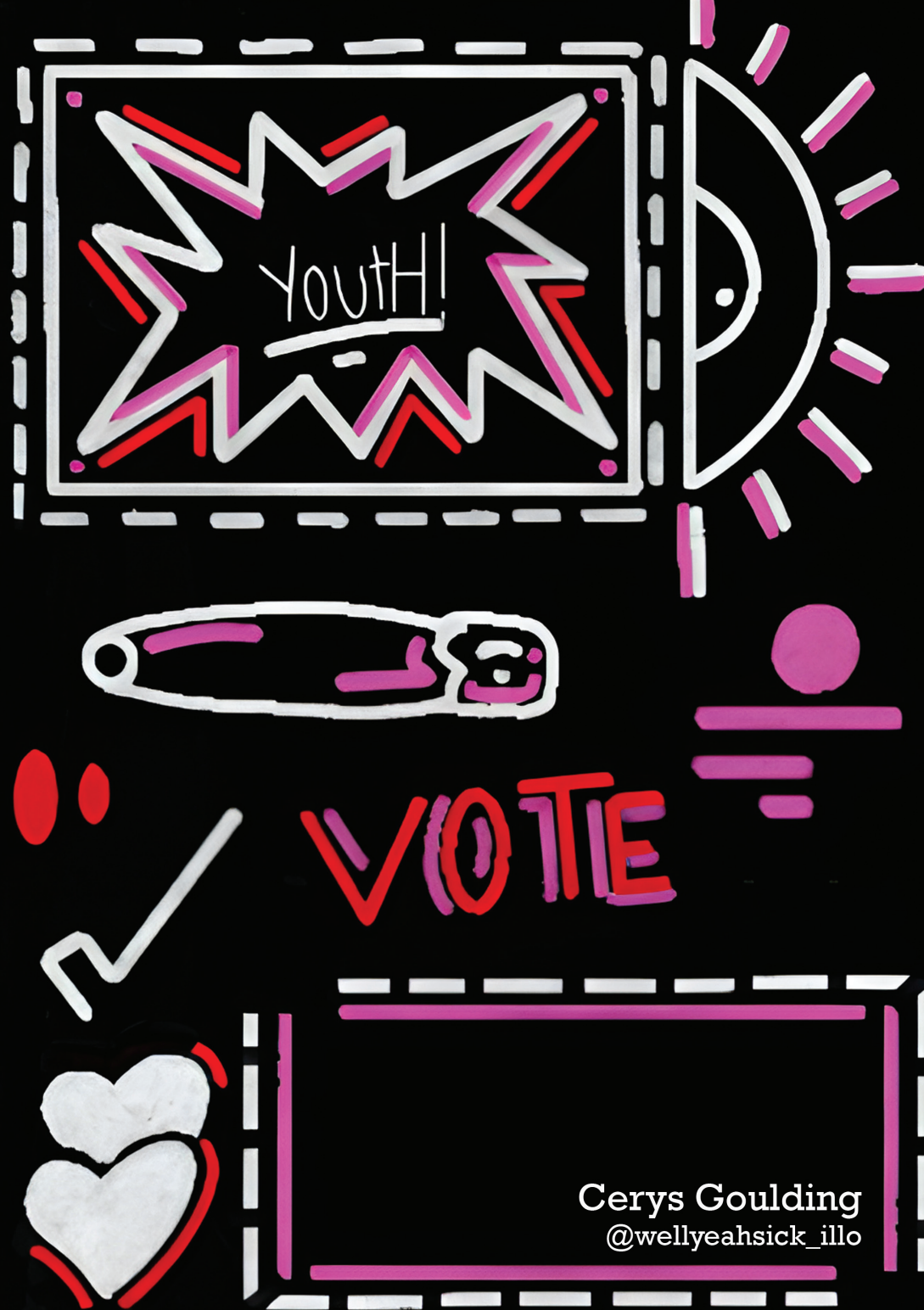
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LESSER OF TWO EVILS!



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Misbelief of Illustrators presents:
**AN AWKWARDLY RECORDED CONVERSATION
WITH...**

JACK HUTTON



Hio: So, umm... Please explain your project.

Jack: Well, I wouldn't even know where to begin... Umm

Hio: I guess I'll have to be more specific. Umm... So where did the inspiration come from from turning your wall into a comic book issue?

Jack: So my original idea has stemmed from a collection of ideas from a concept for a cartoon that i made where these beings live in their own little world, in box rooms and when it came to this project i had the basic understanding of making comics and using really bold- Phone rings "now's not the time..."

Hio: You're disturbing my interview...

Jack: Okay it's still recording... Umm where did I get to? Where did I get to? I never really took the idea from my cartoon further, it was always in the back of my mind but as i eventually developed my artistic style a little bit more, i was able to illustrate my ideas with more ease and umm for the beginning of this year, i took it upon myself to experiment with my comic style in my projects and as the time came closer to my exhibition i felt comfortable enough to go big, go bold but most importantly, have fun with it.

Hio: Are you used to working big?

Jack: No *Laughter*

Hio: Seeing it on a bigger scale is very captivating and it just... draws attention to what your world is like.

Jack: Yeah, I umm... Never realised how different of an impact it would make working big because i used to work either digital or just really small... chaos but in this aspect i was able to illustrate bigger and there's not so much of a brain sore to look at. I think working bigger allowed me to umm aspire bigger, giving me a chance to work in ways i have never before. It was nice to put paint on a wall and to develop that same wall with my ideas.

Hio: Yep, and even with little experience with murals, you've still managed to keep a cohesive umm style, where every space is filled with just your artwork and... yeah. *Silence* I'm thinking... umm. You also work with 3D models and touch on a bit of product design as well. Why didn't you want to present that as well?

Jack: So if I was going to present my 3D models, I'd have to print them digitally and I'm not a fan of physically presenting digitally printed work because I find it wouldn't fit the part. It would look out of place and not like it's from the world, so if I included them it would appear to be something I just included to add filler to the space. So I decided to keep it out of the project but instead, use it as a source of inspiration. The whole idea of the wall is that its a room, so when you step back you're placed under an illusion that the room

extends further out and that's a little homage to my interest in 3D modelling, turning a 2D space into a 3D environment with 3D illustrations scattered about that play with the viewers perspective and i hope that it is seen as its own kind of 3D model.

Hio: Would you like to explain the context of the comic issue that you're presenting on your wall?

Jack: Yes! So umm, as mentioned before about these beings living in box rooms, just living a normal being life... Watching tv and all sorts but with all of it, i wanted to play around with the story and not feed the viewer with the story on a silver spoon because there needed to be room for the audience to make up their own story. My idea of how the story goes could be completely different to how the viewer sees their idea of the story. It's subjective to the viewer. It's a lot and chaotic but I want to unleash and inspire that fun little imagination inside of everyone's mind. The orange character is actually just called "Untitled character 01" and that's staying.

Hio: Banging name...

Jack: Yeah, it's not going anywhere as it just strips them from their personality. We are the beings themselves. These voids appear alot and the character even stuck its head in one of them and I suppose those voids are meant to resemble escapism. The idea of escaping the box we're in feels like the end goal and when the character escapes, nature comes to life and the story just gets a bit more crazy to show what life is kind of like... Admittedly, I made the narrative on my last day and I still don't know what that narrative actually is. I didn't think about what I was making, I just illustrated and in my head it just worked? I hope someone can see it in their own head and make it work as well. I want people to unleash their inner-child and have fun with it, the same way I did because that's what I think we should all do sometimes.

Hio: Yeah yeah, where do you get that mindset from?

Jack: When i was a child, i was told that i seemed to live inside my own little bubble and i asked some really stupid questions about life and looking back, it definitely drove my family up the wall but i think that curiosity never really left me as an adult, it found its way into my creative work and i began feeling curious about my own world in which, i could answer my own questions. I'm kind of exploring my own world and I'm able to build a place that I have no idea about but I'm able to scratch that curious part of my brain.

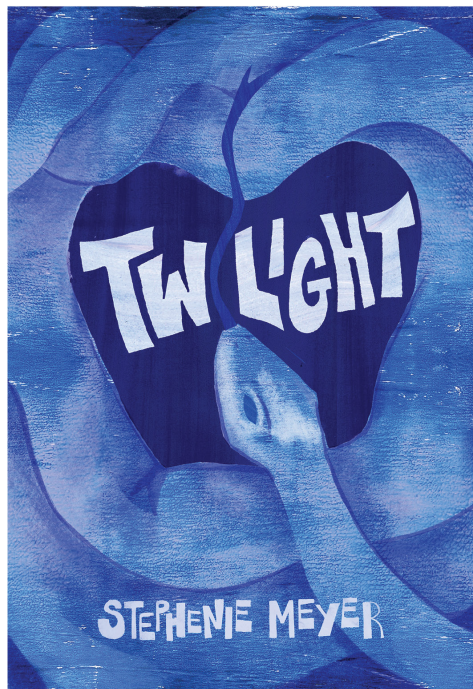
Hio: So what inspires your style of illustration?

Jack: A lot of cartoons that I grew up with and honestly, i don't know... I could stare at a wall in the middle of the night and boom, an idea comes into my head and that idea grows to the point where i have to get out of bed and write it out. I can't really control that or where the inspiration actually comes from. I welcome them into my mind, even if it's 3am.

Hio: Yeah... i think thats it?

Jack: I think so... bye!





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Abode

Welcome in, I invite you to experience the intimate realms of my everyday life, paying tribute to Virginia Woolf's timeless exploration of personal space in *A Room of One's Own*. This exhibition unfolds within the familiar confines of my bedroom and home, where the ordinary becomes extraordinary, and simplicity unveils its inherent beauty. As we navigate the curated corners of domesticity, each outlet is a testament to the significance of the seemingly mundane. Through my practice, I endeavour to capture the subtle elegance found in the details of my private haven—the play of light on a crisp white wall, the comforting embrace of a mattress, the whispers of cherished memories echoing in the air.

Abode is an ode to the power of introspection, a celebration of the poetry inherent in our daily routines. It invites you to pause, reflect, and discover the profound beauty nestled within the ordinary. By revisiting and reimagining the familiar, I aim to transcend the boundaries of the commonplace, inviting viewers to find solace and inspiration in the simplicity of their own lives. Every morning, I commence my day with a ritual as sacred as it is simple—breakfast in bed.

Through various mediums and expressions, this exhibition seeks to evoke a shared appreciation for the quiet moments that shape our existence. As we navigate the curated spaces, may *Abode* inspire a renewed sense of wonder and reverence for the sanctuaries we create within our homes. Spaces that, like Woolf's room, provide not just shelter but freedom to dream, create, and embrace the beauty of the everyday.

By Luke McLeod





BONUS



Hio Oamil
@nosebleedfreak



TICKET

PAC-MAN™ & ©BNEI



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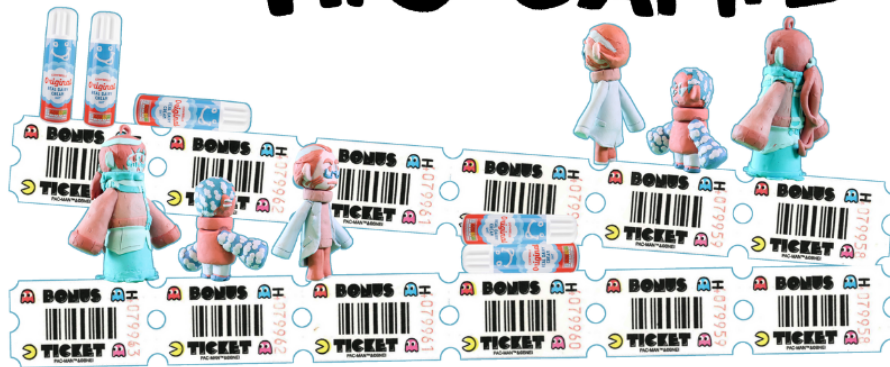
Three strangers exploring
an even stranger world...
Will they ever make it back
home?

A story of friendship,
determination, and overcoming
addiction.



Misbelief of Illustrators presents:
**AN AWKWARDLY RECORDED CONVERSATION
WITH...**

HIO OAMIL



Jack: Right... umm... So why whipped cream?

Hio: Why whipped cream? When I was in foundation year, near the December period, we were still in lockdown, and it was-uh almost deadline-uh territory, so I was in a very stressful period. 'Cause there was very limited resources during lockdown and also... just getting everything done for the deadline as well, so just to get a lil' high, just to get a lil' happy, I- *laughter*

Jack: Smoke cream everyday.

Hio: Eat cream everyday. I took whip cream. Yeah... And then through that, with the next project I had in foundation year, I turned it into a comic of sorts, um, and also an installation, an interactive installation, for the-um foundation degree show, and that is where... the project first started, that's where it got its roots and now it's developed into a game.

Jack: So you turned your addiction to whip cream in the form of comics and art, and potentially a video game. Is this video game something that you look to pursue as a-um personal project?

Hio: I guess it would be seen as like a personal goal, since...um... the game was gonna be made in RPG Maker, which is a genre... I suppose- a genre of games that I've loved since I was a child, and just video games in general which I've always liked. Having the opportunity to at least have the idea or make my own is great.

Jack: So would you say a lot of your inspiration comes from video game ideas and characters and... whip cream?

Hio: Yes. Namely, the indie RPG Maker games Hylics, LISA: The Painful, LISA: The Joyful, and also OFF as well. In terms of style, Hylics and OFF-um is what drove Whip Cream Dream to be as mixed media as it is, and in terms of story and-um just like concept, LISA was the one that inspired it 'cause they have this little drug called 'joy' and I also have a little drug called 'whip cream'. It all just ties back, and yeah.

Jack: It's nice to see your interest in video games come through your art style and it's effective 'cause you can see that you have a good idea of building the world and... having this whole idea of your characters, uhh, surrounded by receipts in this whole... Whip Cream Dream. What I do want to ask is... why the receipts? What makes them a part of the whip cream addiction and the video game idea?

Hio: The receipts are just-uh a simple hobby and... I've tried to implement it in my practice as best I can, umm... but... if I were to explain it... in context, uh, I would see receipts, tickets, and just ephemera in general as a very personal kinda thing, since on a shopping list- on a Tesco receipt, it's like oh! You bought Quorn nuggets. I bought chicken nuggets. It's like- it's very personal and everyone's different in that regard.

Jack: It dives deep into... when you go to the shop and you buy something random-

Hio: Yeah.

Jack: So tell me a bit more about your characters then, what- what traits do they have that makes them so addicted to whip cream, and... why are they a part of your Whip Cream Dream world?

Hio: Well, the main character that the-uh... that the player controls is called Whippy and they were at the comic stage of the project in foundation year, so I just kept them around 'cause they already have like an interesting design... in terms of like the clouds-um, uh, on their head, and like the clouds on their sleeves. What made them addicted to whip cream is just like whip cream is... an upcoming drug amongst the youth... is what I put it.

Jack: Ah...

Hio: So... Whippy got it from their girlfriend and- their girlfriend was like "Hey, take this drug!" and they're like "Oh, okay!". I think Lola has something similar- she's just like us, she's one of us. She is dealing with university stress, she's studying history, and yeah-uh, she heard about whip cream and was like "Okay"- She got transported to the creamverse!

Jack: Ahh, the creamverse...

Hio: And then the last one! Sergei, he's a bit-um he's a bit different from the others. He actually experiments with whip cream, he just like- he's already heard about the disappearance cases and the only evidence left behind is the whip cream cans on the floor, and he's like "What's this about?". Um... and then, it got real serious when his daughter disappeared from the whip cream 'cause he just left it on the kitchen counter. And then he was like "Alright, yep, I gotta get my daughter back.", so he started taking whip cream as well, and then... boom-ba-da-boom, he got transported to the creamverse and now... that's his like only goal throughout this adventure- this story.

Jack: So your exhibition kind of shows the viewer a glimpse into the game, of what it could be and the idea of it, so it's more of like a concept than a reality?

Hio: Yeah. There are screenshots of it in the book, like actual test gameplay that I did during the first half of the project. I wanted the creamscape to be... not what it seemed on the outside 'cause there's a lot of demeaning things in the creamscape... like the funny looking trees that say profanity at you. Another demeaning figure is the fridge, um, in the game, it was supposed to be this sort of... trickster character. For the demo game, the fridge would say to the characters that there is a portal to another world inside of it, basically giving them a false sense of hope by placing the thought that they can get back to the real world through that portal, but first they'd have to give it 3 special whip cream cans. Being surrounded in a world that is offering free drugs to you, like the harbourside of the game world, the sea is made out of whip cream, so it's like... it is very-um, it makes it a challenge for them to not... relapse, I guess.

Jack: The theme of the whole idea is based around addiction, in a way... would you say that it's appropriate for all ages in terms of addiction?

Hio: In terms of the overarching theme of addiction-um, I think it does... possibly... suit all ages, but it is meant to be a sort of satirical approach, it's not meant to be taken too seriously. The characters are all different ages but-uhh, I think the theme of addiction kind of got lost a bit-um... during the whole project because when it came to developing the story a bit more, the ending for the game is what interested and pulled me in more. I wanted the project to focus more on the growing friendship between-uh, the characters in this hellscape of a world and how they persevere throughout it all, and yeah... Will they meet each other again in the real world? We may well never know. It's just a question that I want the viewer to be asking themselves. Keep creamin'.

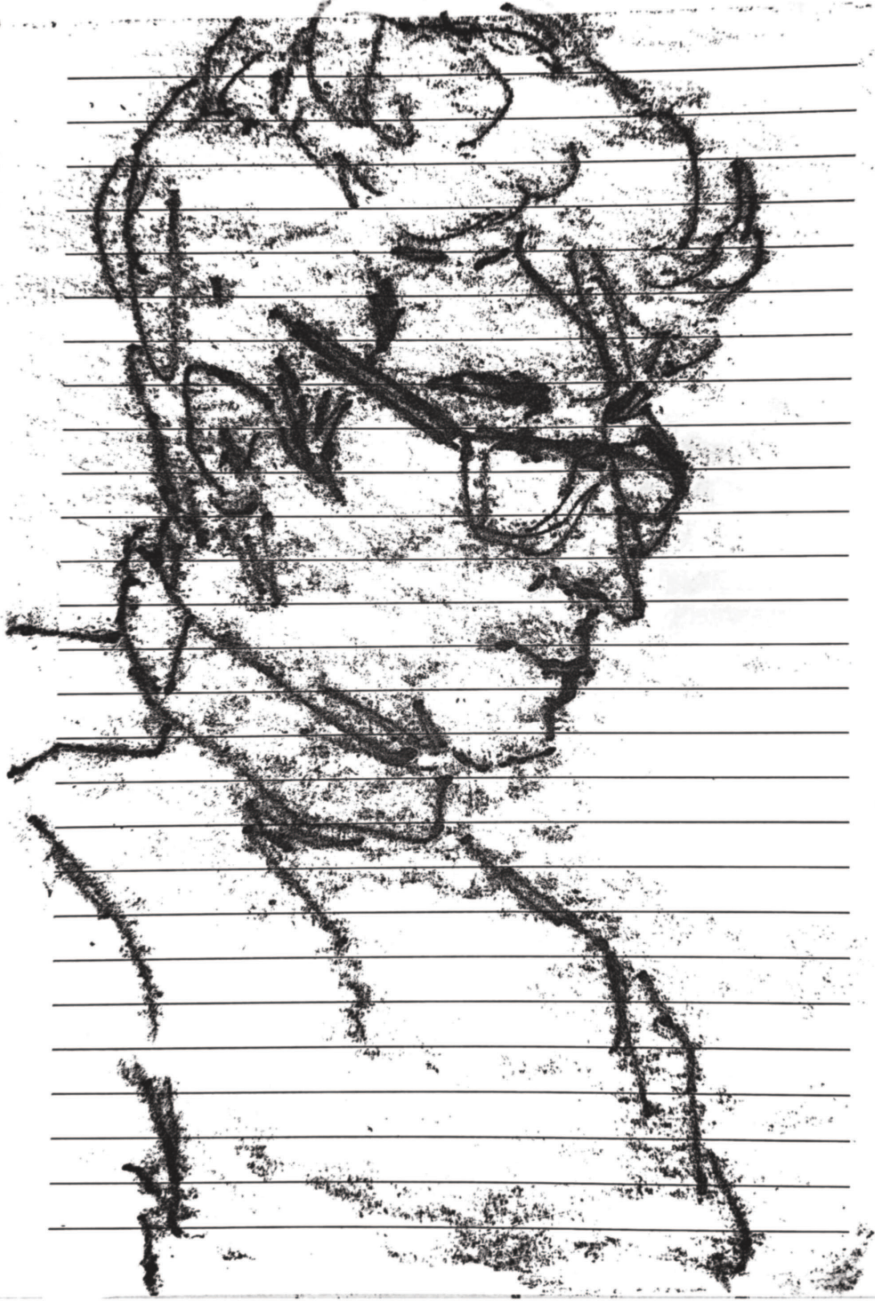
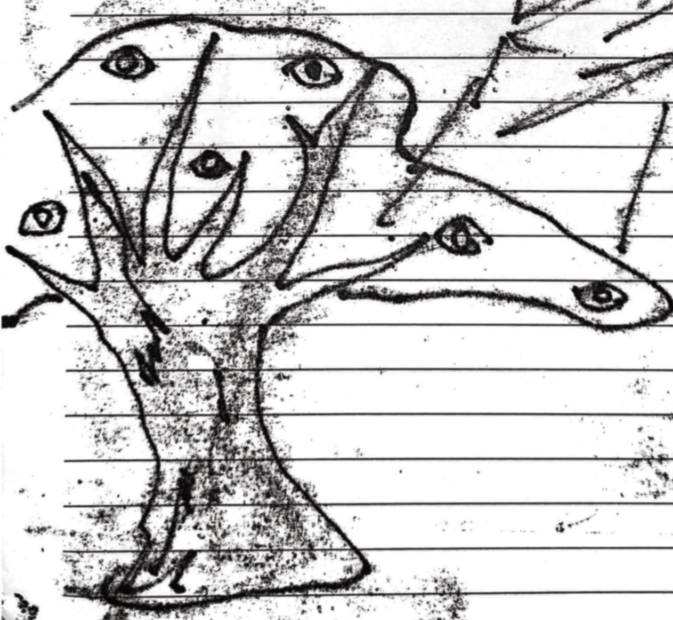




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A FLAG IS NOT ONLY
A GEOGRAPH-
ICAL AREA

IT'S ALSO
A STATE
OF MIND.





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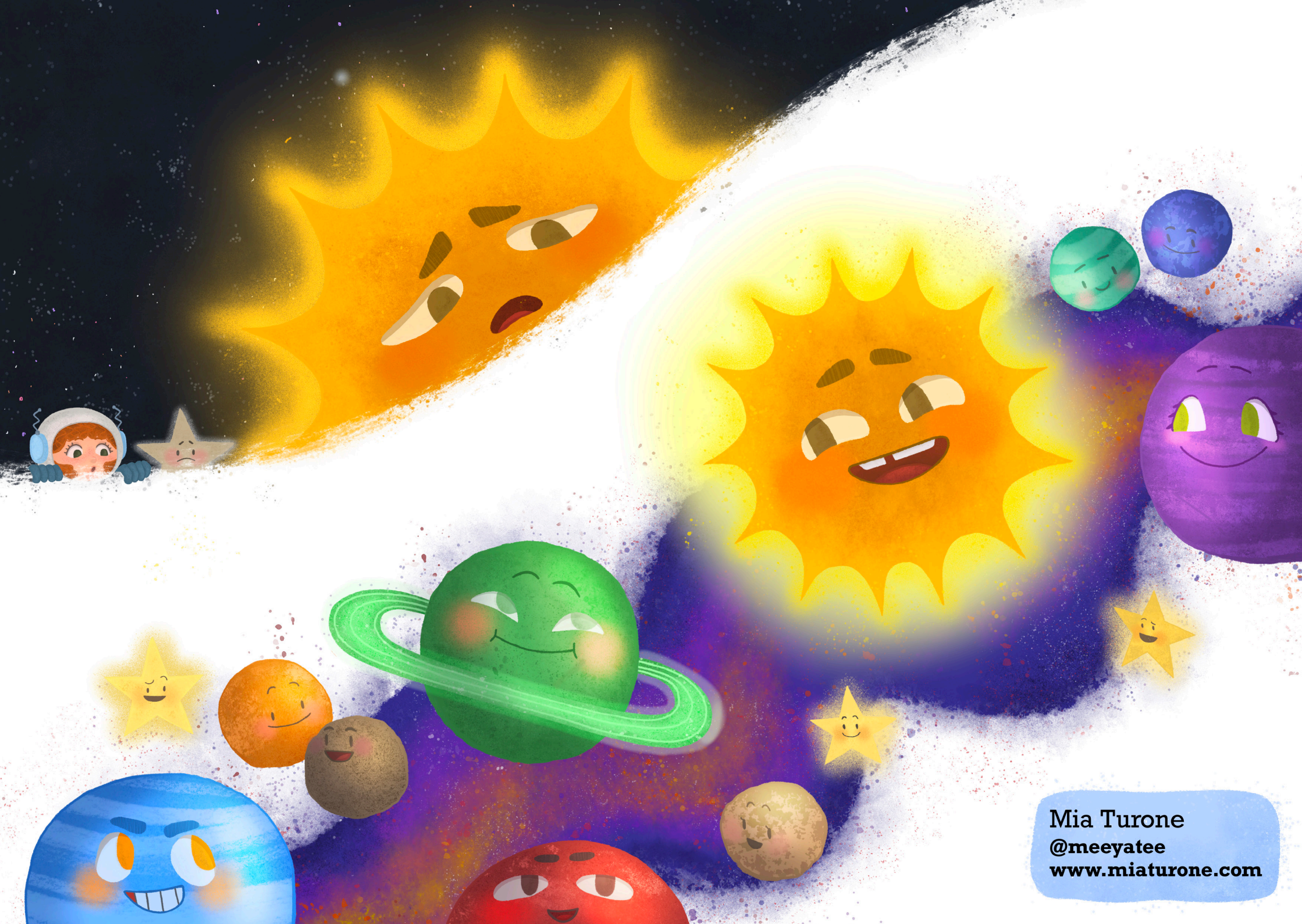


✓ Jade-Marie Scott
@jadescats3



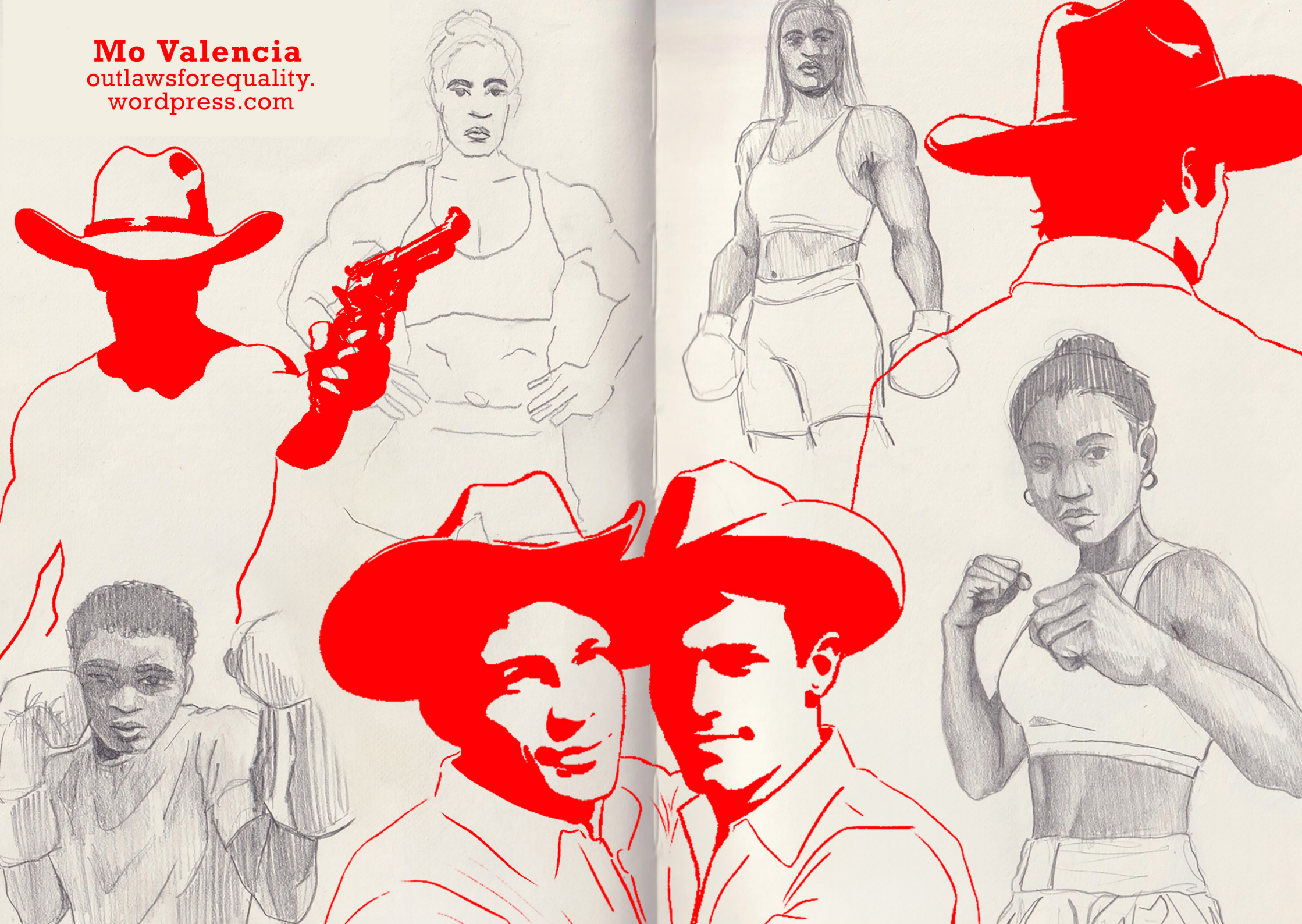
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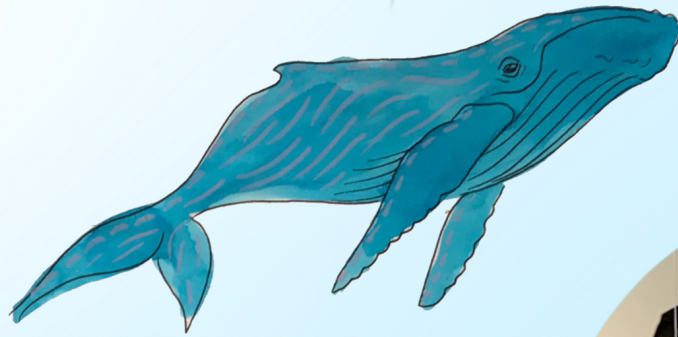


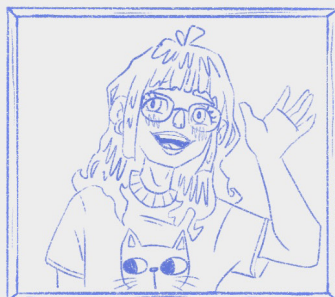
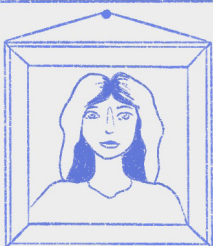
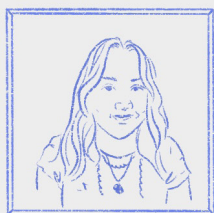
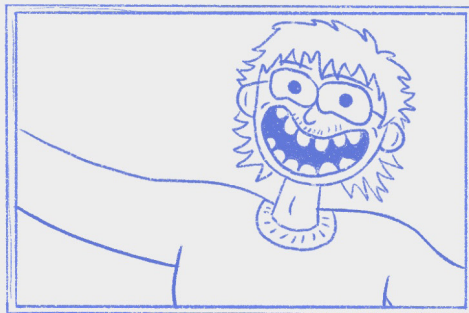
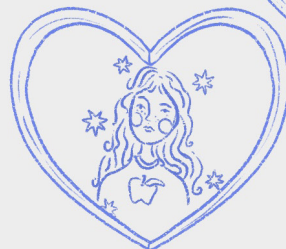
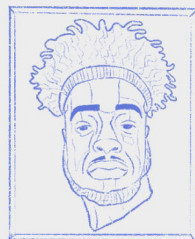
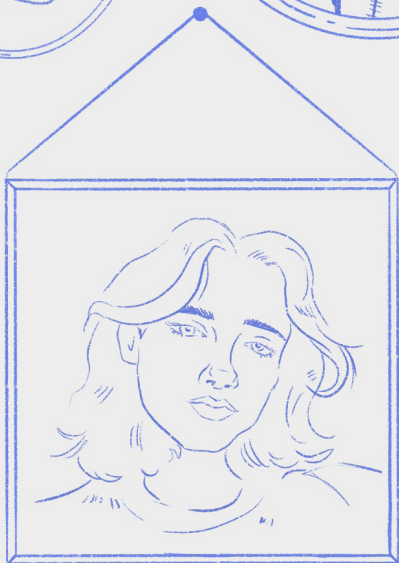
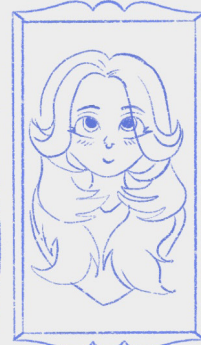
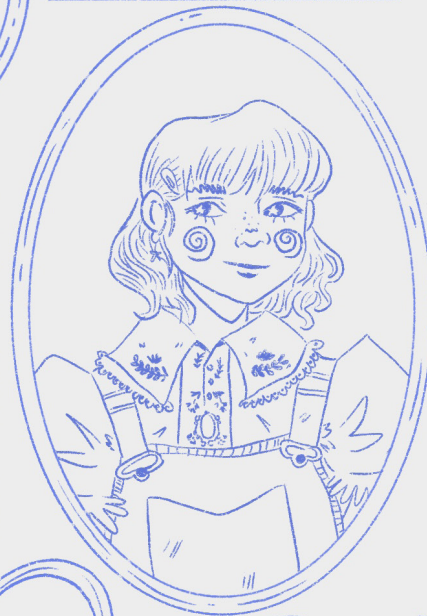
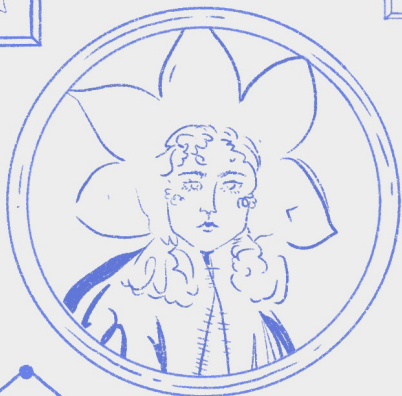
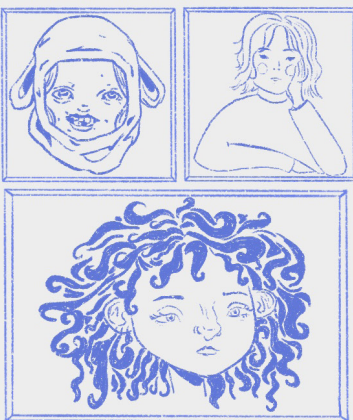
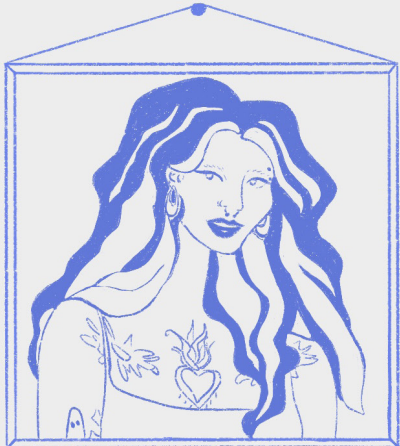


Ella Waters
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Georgia Taylor Watkins
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MISBELIEF



***collective noun,**

An erroneous belief, rather than an inability or refusal to believe. It is the illustrators job to conjure misbelief in those who viewed their work, to emulate beauty even where none can be found.