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**Sworders
Emerging
Artists
Award**

A dark, irregular, textured shape resembling a piece of stone or a sword hilt, set against a solid orange background. The shape has a rough, weathered appearance with some lighter orange speckles.

**+
Young
Artists
Award**

WINNER



Ben Daniels

Steppe Mammoth Molar

Coloured pencil on 220gsm paper

29.7 x 42 cm

£675

This work illustrates a *Mammuthus trogontherii*, otherwise known as the steppe mammoth, molar tooth from the Norfolk Museum Service's Natural History Collections (Accession Number: NWHCM.116.22 (8)). This illustration comes part of my ongoing Norfolk palaeontology book project titled "The Cromerian: Plight of a Giant". This piece and its greater project endeavours to create the first publication dedicated to Norfolk's Ice Age past, an awe inspiring yet vastly underrepresented area of British palaeontology.

SPECIAL MENTION

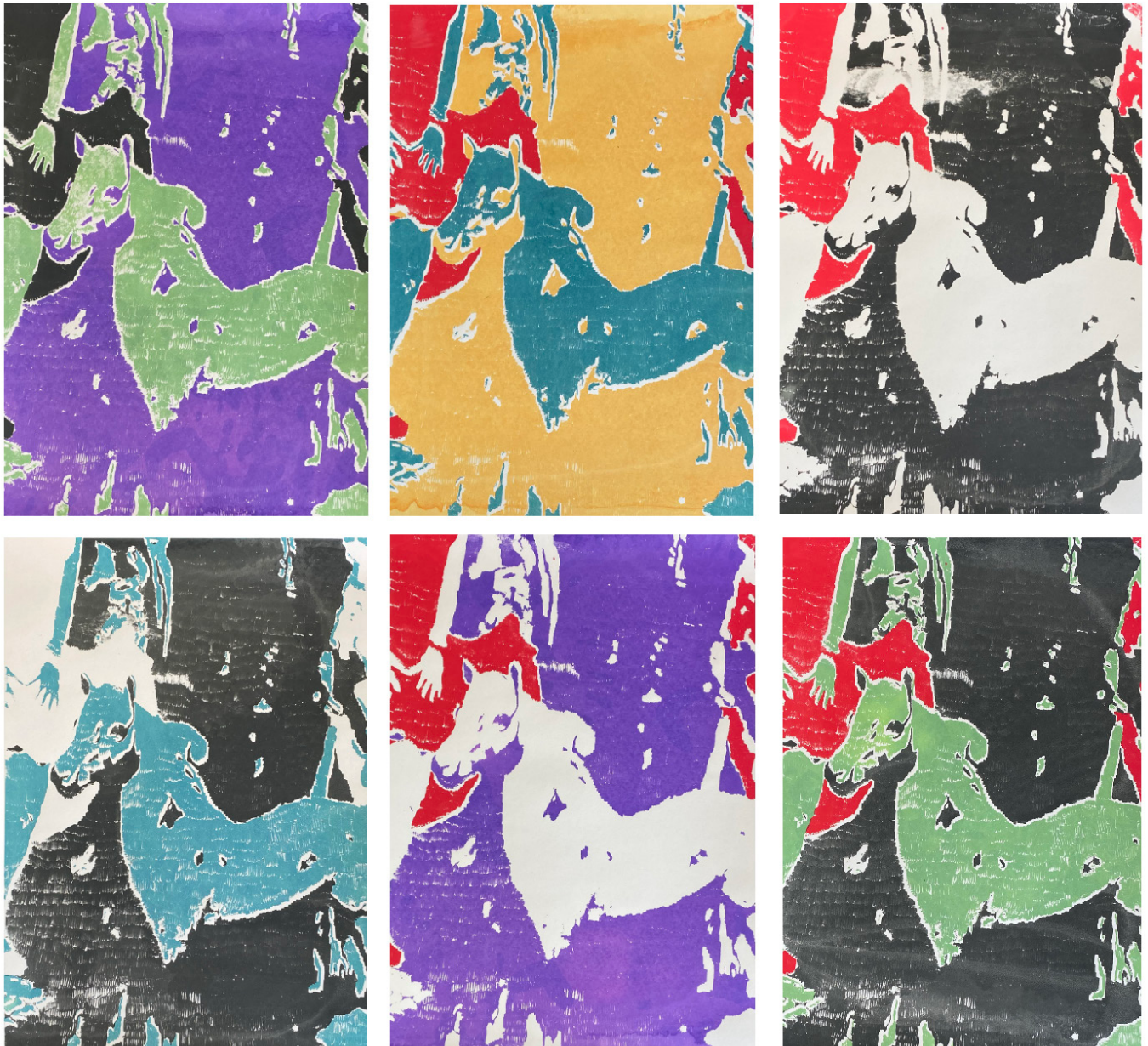


Louise Hapton

Cheese Girl

Ceramic
26 x 21 x 19 cm
£995

This piece is from the “Ita-dakimasu” series. In “Ita-dakimasu”, I explore themes of vulnerability and cuteness in our patriarchal society. By merging cute girls with food, I am transforming them into consumption products - they all are ready to eat, to consume. However, in this particular case, maybe their cuteness isn't there to invite people to feed on them - but quite the opposite. Those big round eyes, their frailness and the pale complexion porcelain gives them is there to unsettle and lure. They become beings you want to devour, but who might truly be poisonous...



Peter Carrington

Horse

Heat Reactive Screenprint

54.5 x 66.5 cm

£175 each

Horse is a heat reactive series of prints, that change colour when touched by the heat of your hand. Changing colours from black to white, green to yellow and purple to pink, with themes exploring fragmentation of childhood memory through abstracted figurative forms and layered colour. The work forms part of an ongoing investigation into the damaging effects children's toys can have on cognitive development, particularly in the reinforcement of violence, prescribed gender roles and social stereotypes. By revisiting imagery connected to personal childhood experience, the print reimagines familiar forms through processes of abstraction and deconstruction, allowing memory to become unstable, fragmented and open to interpretation. Through printmaking, this piece begins to embrace a sense of tactility and experimentation, using layered surfaces and expressive mark-making to evoke nostalgia, while simultaneously questioning the ethics and symbolism embedded within childhood play. The abstraction within the composition encourages viewers to project their own recollections and experiences onto the image, creating a shared reflection on the loss, imagination and conditioning tied to childhood.



Mollie Gould

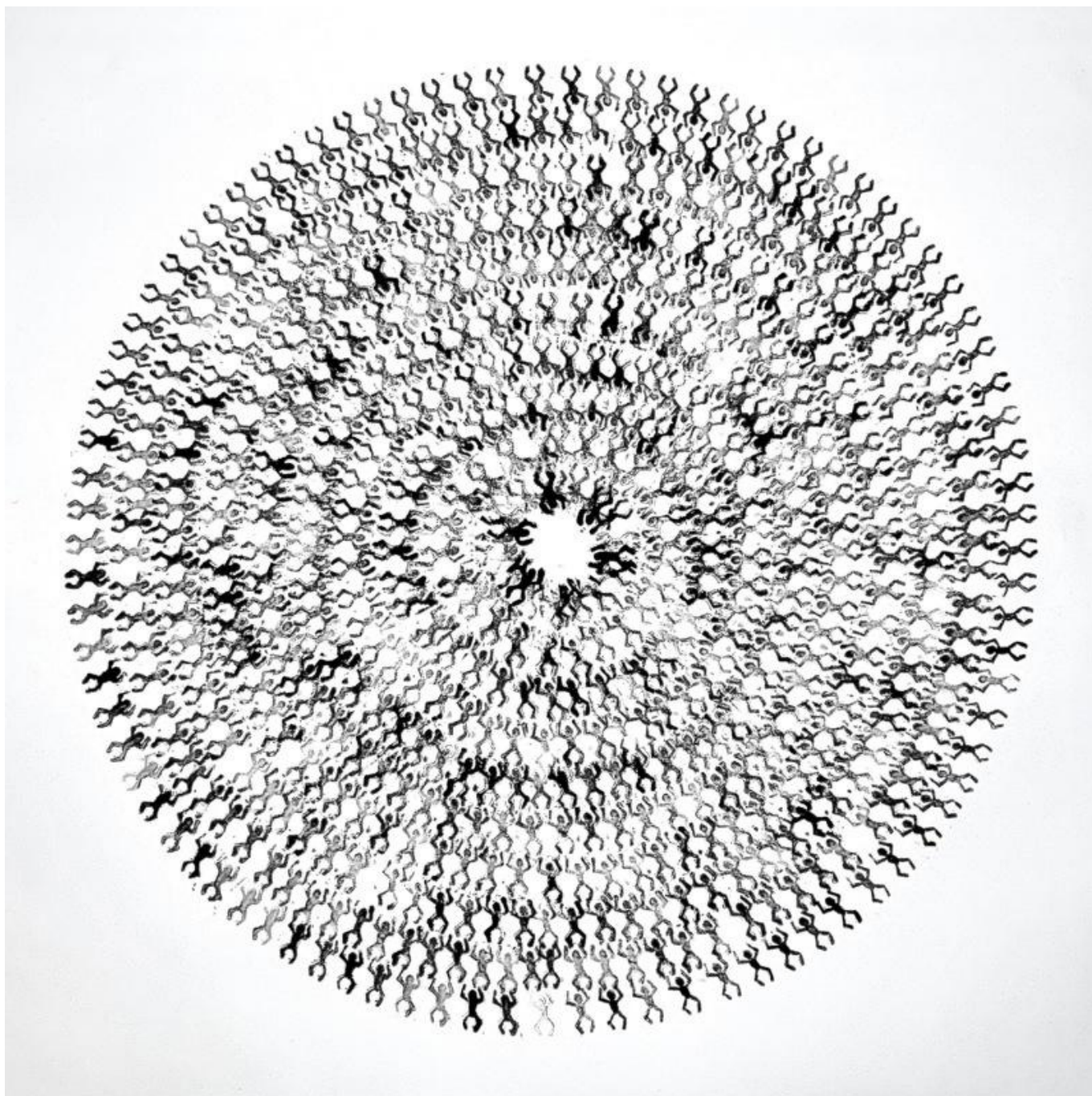
Seen and Not Heard

Textile mixed media.

140 x 180 cm

£200

Fragmented Self is a textile-based installation exploring memory, neurodivergence, and the construction of identity through material processes. Combining digitally transferred photographs, second-hand fabrics, tea-dyed textiles, and machine stitching, the work draws on the visual language of quilts and patchwork to investigate how personal experiences are assembled, disrupted, and reconstructed over time. Childhood photographs, self-portraits, and fragmented imagery are stitched together and partially obscured, reflecting the non-linear nature of memory and my lived experience of ADHD. Exposed seams, loose threads, frayed edges, and unfinished elements remain visible throughout the work, challenging conventional ideas of completion while embracing process, imperfection, and continual becoming. By transforming domestic materials traditionally associated with care, comfort, and personal history, the installation creates a physical representation of an identity that is layered, evolving, and resistant to a single fixed narrative.



Spencer Hornsby

Untitled

Lino print
60 x 60 cm
£500

Shadows; toward light, tread the same path. Notice the void central space, the abyss which we all face. All are in the same pursuit, some merge, some separate, some fade - yet it is all an orientation toward the very same thing. The light in which all life finds its manifest being-toward. Belonging to the emptiness of the abyss is the light; it is the reward offered to all upon transcending being in all inward seeking.

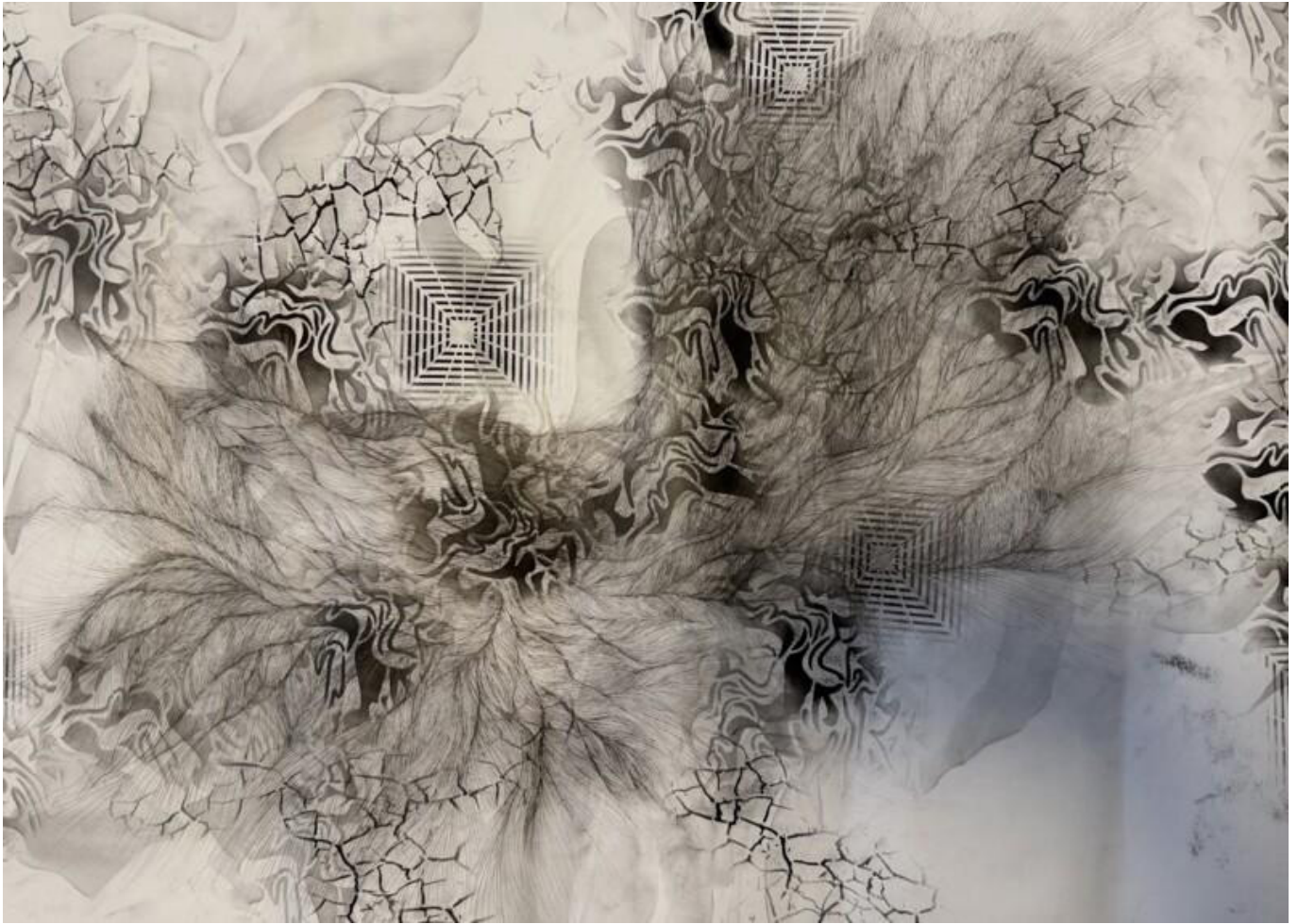


Leah Jobson

Spring Lilies

Oil on wood
29.7 x 42 cm
£1,500

Experimenting with line and colour for the background I tried to create a contrast between these and the centre piece being the flowers. This piece is actually about my mental health, when taking a walk for my health I had come across lilies, these being my favourite flowers I decided I wanted to create a piece that I resonated with. The line and the colour of the background feeling very up in your face compared to the calmness of the lilies. I often have trouble with depression and I created this to remind me that there is hope.



Anya Kalsi

Shadows of Entanglement

Graphite, charcoal, fine liners

69 x 78 cm

£545

This abstract drawing on paper is created using graphite, charcoal, and fine liner, and is informed by macro photographs of natural forms, focusing on patterns, textures, and structures that are often overlooked by the naked eye. Rather than directly representing these images, I use them as a starting point for developing intricate abstract compositions that combine observation with intuition and experimentation. Through repetitive and gestural mark-making, I build layers of texture, rhythm, and movement across the surface, allowing the composition to evolve gradually through process. The contrast between densely worked areas and more open spaces creates a sense of depth and complexity, encouraging the viewer's eye to move throughout the piece. I am interested in the balance between structure and spontaneity, where controlled, repetitive marks coexist with more instinctive gestures. Rather than presenting a fixed narrative, the work invites curiosity and close observation, allowing viewers to form their own interpretations through engagement with its shifting patterns, forms, and details.



Megan Soul

Untitled (Study for Keep)

Oil on canvas

65 x 43 cm

£275

A portrait painting depicting a figure starkly outlined in Prussian blue, features of the face left soft and undefined in peach and orange, and illuminated by a pearlescent white sheen across the surface of skin. The figure holds itself, turned away from the onlooker, protective and stark. The proximity of the figure and the suggested direct gaze allow an intimacy between onlooker and subject, and a confrontation through curious glance. Oil on canvas.

WINNER



Ze-wen Zheng

Akai Radiance

Fineliner, watercolour and gold leaf

40 x 59 cm

NFS

The “Akai Radiance” is a celebration of Japanese culture, focusing on its tradition, elegance, glamour, and power.[Akai is the Japanese adjective for red (whereas aka is the noun form.) Red holds deep cultural significance in Japan, paired with “radiance,” to evoke a sense of triumph, glory, and a golden, luminous strength.] This piece features a temple and two Kabuki portraiture. Kabuki is a traditional form of Japanese theatre. It is very similar to Peking Opera, which I love because of my Chinese heritage. I chose Kabuki because it shares the same dramatic and expressive style, especially through its exaggerated makeup. The mediums are chose are supposed to be a modern take of ink wash, a medium significant in Japan. The finishing touches of gold leaf help amplify the sense of radiance and power, alongside the sun behind the temple to symbolise the glamour and energy of ancient Japanese culture.

WINNER



Ze-wen Zheng

Severance From the Unethical

Black coloured pencil, tracing paper, acrylic paint, black thread, gold leaf
40 x 59 cm
NFS

The “Severance from the Unethical” is inspired by Faouzia’s song “Unethical,” which displays a toxic love and the empowering journey of breaking free. The central figure stares forward with quiet dominance and fearlessness, embodying this resilience and self-liberation. Above are the puppeteer’s hands of the toxic partner, symbolising control and domination. The veiled, outlined portraits surrounding her represent the individual’s internal thoughts and yearn for independence. Several strings are deliberately snapped, illustrating the gradual fragmentation of the abuser’s power. Additionally, there are phrases drawn directly from the song that I felt linked strongly with the work. Lastly, the gold leaf accents as a final touch highlight moments of growth, strength, and enduring self-worth against the dark, black colours that represent toxicity and harm, displaying the deterioration of darkness as it is being consumed by gold.