

THE ANNUAL

NATIONAL  
JEWELLERY

STUDENT  
COMPETITION

celebrating 20 years





2023 Jury L-R: Mary Anne Barkhouse, Artist / Michael Davidge, Artist, writer, and Manager of Learning and Engagement at the Ottawa Art Gallery / Carolyn Warren, Director General Arts Granting Programs at the Canada Council for the Arts

This exhibition is stimulating, rewarding, and inspiring.

The jurors participate magnanimously by sharing their time and expertise, extending their encouragement to the students from amidst their busy lives. The donors have generously maintained their support throughout the years. With sensitivity toward the individual and contextual knowledge of the art world the students are entering, the Instructors challenge the students toward excellence and help guide them to its realization for themselves. And the students, tasked with presenting a professional portfolio complete with the artwork, photography, pricing, c.v. and artist statement while striving to graduate, I commend you for your great spirit and determination.

On behalf of the gallery and all its deeply valued champions, thank you to all.

Heartfelt thanks to our generous and gracious donors: K.V.D.S. and D.K.T. & B.M.E.

**Lisa A. Pai**

Director, L. A. Pai Gallery

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2004 —  
2023



2014 Jury L-R: Charlie Hill, Curator of Canadian Art, National Gallery of Canada / Jenn Campbell, Editor, Ottawa Citizen Style Magazine / Deborah Margo, Artist and Professor, University of Ottawa / Brian Foss, Director, School for Studies in Art and Culture, Carleton University / Heather Anderson, Curator, Carleton University Art Gallery at Pai Electric, Ottawa.



2012 Jury L-R: Jonathan Browns, Cultural Planner, City of Ottawa / Alan C. Elder, Curator, Canadian Crafts and Design, CMCP / John Cook, Principal, Griffiths, Rankin, Cook Architects / René Villeneuve, Associate Curator of Canadian Art, NGC / Peter Simpson, Arts Editor at Large, Ottawa Citizen at the Ottawa Arts Council.



2013 Jury L-R: Lynda Greenberg, former Director, Gallery Lynda Greenberg / Emma Quinn, Executive Director, Ontario Crafts Council / Vivienne Jones, RCA, Jeweller and Artist / Nancy Singer, Executive Director, Kehilla Residential Programme / Melanie Egan, Head of Craft, Harbourfront Centre at Studio Huddle, Toronto.



2011 Jury L-R: Lois Frankel, Associate Professor, Industrial Design, Carleton U. / Alexandra Badzak, Director, Ottawa Art Gallery / Pierre-Luc St. Laurent, Director, Galerie St. Laurent + Hill / Anne Carlyle, Director, Carlyle Design Associates / Sandra Dyck, Director, Carleton University Art Gallery at the Ottawa Arts Council.

2004

**Donna Hiebert**  
NSCAD

2005

**Christine Gaudernack**  
NSCAD

2006

**Pilar Agueci**  
OCAD

Lisa Pai & Megan Lafrenière,  
Directors of Lafrenière and Pai Gallery



Gabrielle Desmarais  
La geode brooch, pink and  
white wood and chili  
quartz, 2013

2007

## Helene Marcoux

EJM

Gillian Hillerud  
Kim Johansen  
Yoyo Lam  
XiaoJang Yang

2008

## Meredith Robb

NSCAD

Meghan Gillan  
Sylvie Langlois  
Jolene McClelland  
Marie-Eve Rousseau

2009

## Emily Gill

NSCAD

Amy Choi  
Shannon Clay  
Sarah Dobranowski  
Christopher Douglas  
Ann Pocket

Dorothy Speak, author /  
Kevin Cremin, jeweller /  
Thea Yeatman, founder,  
Woven Streams Couture  
/ C. Graham, collector /  
Cindy Stelmakowich,  
artist and professor

Melanie Scott, journalist  
and editor / Daniel Sharp,  
artist and Program  
Officer, Department of  
Foreign Affairs / Ken  
Tucker, collector /  
Victoria Henry, Director,  
Canada Council Art Bank

Tony Martins, founder,  
Guerilla Magazine /  
Julie Dupont, Cultural  
Planner for the City of  
Ottawa / Sonia Lismer,  
Heritage Canada / Mary  
Dila, The Gordon Group  
/ G. Daze, collector

2010

## Gabrielle Desmarais

EJM

## Joe Fougere

NSCAD

Emily Doiron  
Isabelle Kapsaskis  
Emilie Trudel

2011

## Amanda Memme

NSCAD

Erica Leal  
Anne-Sophie Vallee  
Audree St-Amour  
Katie Wright

2012

## Mary Lynn Podiluk

NSCAD

Sonja Rosenberg  
Theresa Duong  
Mengnan Qu  
Victoria YezAhmie  
Nauyavik  
Elisapee Itulu  
Joanasle Nuvaqlq  
Kaajuk Kablallk  
Lavinia Van Heuvelen  
Pudloo Arlooktoo  
Tapaugai Niviaqsl

Sarah Brown, editor, Ottawa City Magazine / Matthieu Cheminee, jeweller and instructor / Erin Robertson, artist and instructor / Khalia Scott, Director, School of the photographic Arts of Ottawa / Shirley Thomson, Chair of the Canadian Cultural Properties Review Board and former Director of the Canada Council for the Arts (1998-2002) and the National Gallery of Canada (1987-1997)

Alexandra Badzak, Director of the Ottawa Art Gallery / Anne Carlyle, Director of Carlyle Design Associates / Sandra Dyck, Director of the Carleton University Art Gallery / Lois Frankel, Associate Professor of Industrial Design, Carleton University / Pierre-Luc St. Laurent, Director of Galerie St. Laurent + Hill.

Jonathan Browns, Cultural Planner, Fine Art Collection, City of Ottawa / John Cook, Principal, Griffiths, Rankin, Cook Architects / Alan C. Elder, Curator, Canadian Crafts and Design, Canadian Museum of Civilization / Peter Simpson, Arts Editor at Large, Ottawa Citizen / Rene Villeneuve, Associate Curator of Canadian Art, National Gallery of Canada



Mary Lynn Podiluk  
Murmur neck piece,  
sterling silver, dyed resin  
and thread, 2013



Lydia Buxton  
How We Are neck piece,  
linen, oxidized sterling  
silver, fresh water  
pearls and magnets, 2018

2013

## Lydia Buxton

NSCAD

Jessica Chicoine  
Magali Thibault Gobeil  
Alex Kinsley  
Oriane Meyer

2014

## Vilya Ou

NSCAD

## Semina Baek

NSCAD

Andree Chenier  
Sam Gelinas Lemay  
Shuang Feng  
Spencer Corbett

2015

## Aurelie Guillaume

NSCAD

Fei Su  
Justine Gagnon  
Mia Simiao Shen  
Pasha Moezzi  
Stephanie Thibault

Emma Quinn, Executive  
Director, Ontario  
Crafts Council / Lynda  
Greenberg, former  
Director, Gallery Lynda  
Greenberg / Melanie  
Egan, Head of Craft,  
Harbourfront Centre /  
Nancy Singer, Executive  
Director, Kehilla  
Residential Programme  
/ Vivienne Jones, RCA,  
jeweller and artist

Heather Anderson,  
Curator, Carleton  
University Art Gallery /  
Jenn Campbell, editor,  
Ottawa Citizen Style  
Magazine / Brian Foss,  
Director, School for  
Studies in Art and  
Culture, Carleton  
University / Charlie Hill,  
Curator of Canadian  
Art, National Gallery of  
Canada / Deborah Margo,  
artist and professor,  
University of Ottawa

Leo Caballero, Klimt02  
Founder and Manager  
/ Susan Cummins, Art  
Jewelry Forum Board  
Chair / Mary K.  
McIntyre, metalsmith





Justine Bonnin  
Étreintes à Manea 1  
Necklace made from  
Rust, Sterling Silver,  
Spessartine, Cotton  
Ropes, Natural Leather,  
Waxed Cotton Yarn.  
46 cm x 35 cm x 3.5 cm

2016

## Anne-Sophie Vallee

NSCAD

Emma Piirtoniemi  
Maria Gabrieleleva  
Maude Lauziere Dumas  
Yves Girad

2017

## Ho Ching Chan

NSCAD

Clarissa Long  
Louis-Vincent Parent  
Eunseon Park  
Laura Sasseville

2018

## Justine Bonnin

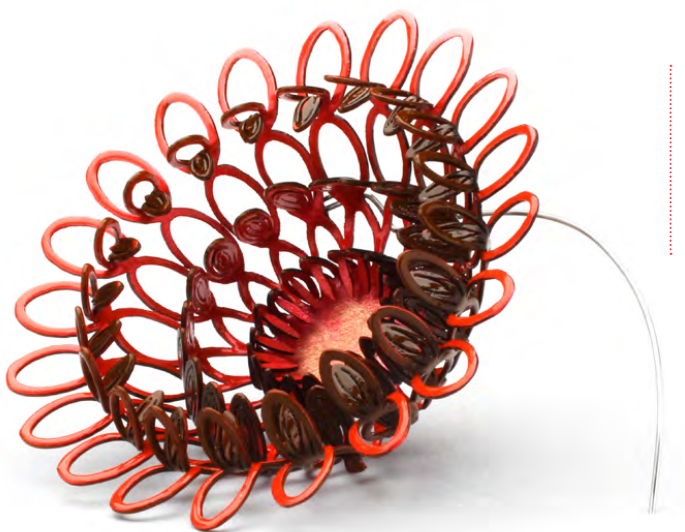
EJM

Emilie Bisson-Yassa  
Sophia Gaspard  
Anastasia Pindera  
Blake Van Buren

Rebekah Frank,  
Executive Director, Art  
Jewelry Forum / Gloria  
Hickey, independent  
curator and writer /  
Shannon Stratton, Chief  
Curator, Museum of  
Arts & Design, NYC

Barbara Isherwood,  
Art Historian and  
writer / Anna Lindsay  
MacDonald, metalsmith /  
Kristina Parsons,  
Curator in the  
Architecture and Design  
Department at the  
Museum of Modern Art

Emily Zilber, Editor of  
Metalsmith Magazine  
(US) / Imogen  
Greenhalgh, Deputy  
Editor of Crafts  
Magazine (UK) /  
Barbara Cohen,  
jeweler and curator



Sorrel Van Allen  
Unfurl Brooch  
2019  
Brooch  
Brass, powder coat,  
steel (pin)

2019

## Marina Kim

GBC

Anja Sucura  
Constance Fortin  
Lena Binnington  
Philippe Crisafi

2020

## Sorrel Van Allen

NSCAD

## Caleb Witvoet

ACAD

Aleena Derohanian  
Kim Paquet  
Rosalind Hennenfen  
Negin Tadayyon  
Anthia Barboutsis

2021

## Jiho Choi

NSCAD

Jess Bischoff  
Marine Bordy,  
Supanitch (Melody)  
Juthamongkol,  
Meng Qiu,  
Chen Si

Cheryl Albuquerque,  
Artist, Collector / Flavio  
Belli, Art Consultant,  
Curator, Artist, Collector /  
Gilles Latour, GR  
Consulting, Craft  
Ontario / Donald McLean,  
Waddington's Auction  
Specialist / Lindsay  
Rose-McLean, Executive  
Editor, Ornamentum

Janna Hiemstra,  
Executive Director,  
Craft Ontario / Anahita  
Azrahimi, Creative & ED,  
Toronto Outdoor Art Fair  
/ Isabelle Fish, Art, Crafts  
and Travel Insider

Marie Hélène Giguère,  
Coordonnatrice à la  
retraite des espaces  
d'exposition, Maison  
de la culture de  
Gatineau / Tara  
Graham: Collector,  
Fundraiser, Dalhousie  
U / Gustavo Estrada:  
Jeweller, Instructor,  
Founder, MAMA





Rayce Min  
Mr. Trashface, 2023.  
Created with hand  
fabrication, chase and  
repousse, and enamelling,  
this brooch is made of  
copper, enamel, acrylic,  
brass, and steel.  
Originally a puppet, Mr.  
Trashface was transformed  
into a wearable piece.  
16 x 8 x 2.4 cm

2022

**Kaitlyn  
Derrah**

NBCCD

**Luofan  
Zhuang**

OCAD U

Aleena Derohanian  
Eunhui (Stella) Lee  
Gabriel Normandeau  
Lara Sturzenbaum

2023

**Rayce  
Min**

NSCAD

Amy (Meichan) Yuan - *Honourable Mention*  
YuPei Wang  
Harry Warshaw  
Yuna (Lei) Zhang

Nancy Baele, Author,  
Critic / Joe A. Friday,  
Collector, Community  
Arts Supporter /  
Anna Williams, Artist,  
Assistant Dominion  
Sculptor of Canada

Mary Anne Barkhouse,  
Artist /  
Michael Davidge, Artist,  
writer, and Manager of  
Learning and Engage-  
ment at the Ottawa Art  
Gallery /  
Carolyn Warren, Director  
General Arts Granting  
Programs at the Canada  
Council for the Arts

## REFLECTIONS FROM ANJSC FINALISTS

### A group interview with past finalists of L.A. Pai Gallery's Annual National Jewellery Student Competition

By Lindsay MacDonald — Published by Metal Aid 2023/03/15

Since 2004, L.A. Pai Gallery has inspired students across the country to surpass their graduation requirements and endeavour to earn a spot as a finalist in their Annual National Jewellery Student Competition. For two decades, the gallery has facilitated the opportunity to show jewellery and jewellery-adjacent work to a jury of international and national professionals in craft and design. As the 20th anniversary for the Annual National Jewellery Student competition approaches, MetalAid had the opportunity to speak with seven former finalists from across the country to find out where they are now...

3) The deadline for applying usually falls in early summer after the culmination of a busy final semester. How do you feel when you reflect on your time as a graduating student?

**Aleena:** I really loved being a student at OCAD! It was a time where I felt like making work was one of my only priorities and it was special to have a few years where learning and making took up most of my time. Graduating was bittersweet since I got to see the culmination of my undergrad come together, but it also meant that I was going to be moving on away from the comfort of school and the studios.

**Anthia:** Reflecting on my time as a student, I can say that any sort of exhibition or competition was the last thing on my mind. School was, and understandably so, very hectic. My ideas were usually two steps ahead

of my hands and I was doing my best to learn and explore everything at once. However, after the semester ended and I had time to relax and reflect on what I'd made, I'd also become aware of the student competition. The timing of the competition was, and still is, just right to me. I had a chance to reflect and see my work through a different lens, and see where my work for different classes and assignments overlapped and my style pulled through to create a cohesive body of work to submit.

**Audrée:** That time of the year was always a blur for me. I would always leave a couple weeks before the end of the semester too to go work in BC for reforestation companies. I did not have kids back then so I would stay in the studio until very late and frankly have thought many times how I could sleep there

while going unnoticed by the security guard. I was always the first one in the studio in the morning, turning on everything in the studio so I could get to work before everyone showed up. I basically rented an apartment just to have a bed where to sleep.

**Erica:** We had 24-hour access to the studio back then so I remember a lot of late nights and early mornings in the NSCAD metal studio. I knew that I would likely never have access to such a broad range of tools and equipment again, so I did my best to make the most of it. I don't think it set me up for a great work-life balance though - it's probably best that they make students go home now and start building those healthy habits early! I remember being tired a lot, there was a lot to learn, and little did I know those school years were just the beginning.

**Gabriel:** It was indeed a very busy period but that's the reality of being an artist, artisan and self-employed. It is how you manage the workload and the stress that determines how you will evolve. I think I've learned to manage that a lot in the months that followed my graduation, but it will always be a continuous learning. You must adapt to what life throws at you.

**Jess:** Due to government safety protocols surrounding the pandemic and restricted access to campus, my final year of studies actually ran from January to August of 2021. For me, this meant applying to the competition while I was about two-thirds through my final year. It was definitely stressful, but incredibly rewarding. Looking back, I am reminded as to how much I enjoy being a student. It's such an amazing experience to be surrounded by so many creative people, and to have daily in-person access to professors who are there to critique your work and mentor you. I also really miss having time... Having an abundance of time to be able to develop a cohesive body of work, and to truly devote myself to it for hours and hours and hours every single day. I suppose then, when I look back on my time as a graduating student, it feels a little bittersweet.

**Louis-Vincent:** It was a stressful time, time management is not my forte and as the most ambitious project I had tackled at the time, it

didn't help. We also had the Salon des Métiers d'Arts (SMAQ) to plan shortly after. It was a very good learning experience all-in-all and I'm happy to have gone through it.

4) If you could communicate with your former self, what advice would you impart about a professional future in jewellery?

**Anthia:** Go for it. Explore the ideas that speak to you, every step forwards and backwards is a learning opportunity. Starting over can feel daunting, if you hit a snag in your work, pivot your ideas and tweak your designs, the beginning doesn't have to be perfect, it just has to start for you to keep going. And apply to every opportunity you're able to, put your name out there.

**Audrée:** I would say: "to hell what you think will sell, your work will start selling when you'll make what you truly love making, what is truly you." I would also say that: "good time management is key: make a plan and keep to it, and that, even if you are extra good at working under pressure, sometimes life and family hurdles will get in the way when you least expect it and the pressure will just become explosive. It's best to make the most of every 30 minutes you can get in the studio and stop procrastinating when there are no deadlines to reach."

**Erica:** I would say don't be afraid of gold. Start working with it sooner.

It's a dream to solder, file, sand and polish. If you can work in silver, you can work in gold. Also, learn QuickBooks sooner.

**Gabriel:** Trust your instinct, there are many ways to achieve a goal. Even if people around you are well intentioned, their advice might not apply best in your situation. That being said, you can still learn a lot from talking to people, don't overlook that.

**Jess:** It's not going to be easy. No, really. It's not.

**Louis-Vincent:** I would tell myself to settle down on a particular style! I'm too curious and like to explore the vast techniques we have at our disposal. There are so many specialties and subspecialties to choose from. I would say finding out the direction you really want to push in, can simplify your learning process and make you more specialized as opposed to knowing a bit of everything. As it stands, there are still so many techniques I want to explore. I wish I could tell myself to stick on a path but my curiosity wins. Eventually I will settle on what I prefer doing and what I would rather outsource. Investing in the proper equipment for various techniques also takes a lot of money as opposed to sticking to a select few ...

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A collective **thank you to Metalaid** for their interest in the exhibition and for their promotion of Canadian jewellers.

**The primary competition award is the Solo Exhibition opportunity at the gallery.**



Image: Justine Bonnin.

Justine Bonnin introduces her work at her 2018 solo show at L. A. Pai Gallery

**L. A. Pai has continued to promote a dozen of the competition finalists alongside their former instructors and other peers in the gallery, and has invited numerous winners to participate in international events and art fairs. For example:**



The SOFA Chicago International Art Fair



Luofan Zhuang Four-fingered Puzzle Ring  
2022 Silver, bronze, zircon beads

The gallery proposed the 19th Competition winner Luofan Zhang to participate in SNAG's *Hope is Resiliency* exhibition in NYC November 17-20 during New York City Jewelry Week.

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