



SUBTLE JEWELRY

BY GINA TANG

CV



Education

Bachelor of Arts (Honours) in Jewelry and Silversmithing

September 2022 to Present *University of Edinburgh*
Year 4

- GPA: A3/B level academic performance with consistently high project completion.
- Developed technical proficiency in jewelry-making techniques, including CAD, chasing and repoussé, stone setting, welding, enamelling, and cutting.
- Created and produced jewellery with manufacturers (Chinese and Edinburgh) for sale this semester, enhancing practical knowledge of end-to-end production processes.

Experience

Jewellery and Silversmithing BA (Hons)

University of Edinburgh | 2026

- Designed and produced a small batch of jewellery accessories, from initial CAD modelling to final production with a local manufacturer, scheduled for sale in November 2023.
- **Skills:** Gained hands-on experience in coordinating design-to-production workflows, improved CAD skills, and deepened my understanding of the logistics behind bringing jewellery pieces to market.

SGA GemSet Competition – Handmade Category Winner

Scottish Gemmological Association | 2026

- Awarded Handmade Category Winner in the SGA GemSet Competition, selected from 119 entrants and 81 submitted pieces across four categories, recognising excellence in craftsmanship and design.
- Designed and handcrafted a sculptural brooch featuring a central cabochon gemstone, integrating complex techniques including soldering, cold connections, scoring, metal folding, texturing, and bespoke pin-back construction.

Eyewear Collaboration with Cubitts – Winning Designer

University of Edinburgh x Cubitts | 2024

- Selected as the sole winner in a competitive design collaboration with Cubitts, a heritage-inspired British eyewear brand renowned for its handcrafted frames and minimalist aesthetics. The competition was judged by the company's Design Director.
- Designed a three-piece eyewear series inspired by the feminist novel *The Prime of Miss Jean Brodie* by Muriel Spark, paying tribute to the character's bold aesthetics and fearless personality.

Jewelry Content Creator

Chinese Social Media Platform | 2022-present

- Created and shared videos documenting my jewellery-making journey, as well as other aspects of life in Edinburgh, building a small following of around 330+.
- **Skills:** Enhanced my skills in content creation, communication, and community engagement, learning how to share technical and creative processes in an accessible way.

Exhibition

Bookmarks Illustration Fair

University of Edinburgh | March 2025

- Participated in an Edinburgh-wide fair hosted within the art college
- Displayed jewellery work and engaged with the public

Munich Jewellery Week

Munich, Germany | March 2025

- Participated in an international jewellery festival for designers and industry professionals
- Selected work was exhibited within one of the show venues

Limited Edition Exhibition

Edinburgh College of Art | November 2024

- Selected, co-organised and developed an exhibition project, including design and production coordination
- Produced work for sale, achieving over £400 in sales

Artist Statement

I have always been fascinated by arrangement and structure, especially systems that look neat and ordered, but are not completely still.

This project began with roof tiles. Through repetition and layering, they create a stable structure, quietly “protecting” the space beneath them. From there, I started to notice similar patterns in nature, such as the arrangement found in pinecones, which follows the Fibonacci sequence.

At first glance, these structures appear very regular. But the more I observed them, the more I realised they are not rigid at all. There are tiny gaps between each layer of the pinecone, and when touched, they can even produce very soft sounds. This state of being “ordered but not fixed” really draws me in.

In my work, I try to translate this feeling into metal. I use folding and cold connections to build layered structures, while intentionally keeping the possibility for slight movement. Some pieces gently move with the body when worn, sometimes even making a faint sound—often only noticed in quiet, unexpected moments.

I am particularly drawn to works that have a subtle sense of mechanism. For example, a pinecone-inspired pendant may create a soft, wind-chime-like sound as the wearer moves. Or a set of rings that can be taken apart and recombined, where different ways of wearing create completely new relationships in form. I really enjoy this sense of play, where the work can be tested, rearranged, and discovered again.

For me, arrangement is not only a structural logic, but also a kind of beauty that invites repeated looking and touching. I hope the viewer feels curious—wanting to come closer, to touch, or even gently move the piece, and notice the small, less obvious changes.

I prefer to think of my work as something to interact with, rather than just decoration. It responds to the wearer’s movement—sometimes through structural shifts, sometimes through a very soft sound. These quiet, almost accidental moments of discovery are what matter most to me.



Echo Pendant

Material: Silver & Cord

Size: 2x4x4cm



Spire Pendant

Material: Silver & Cord

Size: 3x5x5cm





Obsidian Pendant

Material: Silver & Cord

Size: 3x4x4cm



Oval Order Brooch

Material: Silver & Carnelian

Size: 7x5x3cm



Circular Order Brooch

Material: Sliver & Bressicated Mookaite Round
Cabochon 12mm

Size: 5x5x3cm

Square Order Brooch

Material: Silver & Onyx Round Cabochon
12mm

Size: 5x5x3cm





Hollow Bloom Brooch

Material: Silver & Steel Wire

Size: 10x10x2cm

Modular Bloom Rings

Material: Silver

Size: 5x5x5cm





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