

findings

Issue 64 Spring 2017

The Magazine of the
Association for
Contemporary Jewellery

£5.00
Free to members



20:20 Visions Conference Glass and the Czech Republic Collecting Conversations -
Kath Libbert M(eat) et al - Rachael Colley Corpse of Jewellery Made in the Middle
Triple Parade The Chinese Scene Sue Hyams 1950-2015 An Enamelling Adventure
Tinal Lab Material Practice - Jewellery created through the Process of Knitting
Collect Review Silent Protest Review

Tincal lab – Porto’s new space for contemporary jewellery

Lieta Marziali

Tincal lab opened its doors in the summer of 2015 and, since then, it has been building momentum and gaining the attention of the international jewellery community. Tincal founder Ana Pina originally trained and practised as an architect, until she decided to trade the security of her steady office-based job for a new solo career where her own creativity and design skills could take centre stage. While I believe that the transition from the outside environment to the body is a common and understandable shift in what we can define a ‘design landscape’, hers is a journey of personal awakening shared by many in our field, and it would be interesting to research in more depth what drives career changers to choose jewellery as a medium for creative exploration.

Ana pursued further training and slowly built a studio in her house, investing from the start not only in tools but also in her brand through selling at craft fairs and online. But after three years she felt that familiar restlessness and the need to take another leap. She says: ‘I think that we, as creatives, need to spend time alone, but also need to share our thoughts with others who can enrich our creative process. At home I was alone and confined to a room, and a bigger space was the chance I sought to allow this sharing process to happen, with colleagues, clients and the world.’ Tincal lab was then born with a multi-use ethos: a working space which would be at once an extension of Ana’s own studio and also provide ad-hoc bench space for other jewellers, where workshops could be run, and which could double up as an exhibition atelier.

As a maker, Ana is a very savvy self-marketer, and her sheer determination and business acumen, aided by the possibilities offered by the internet and social media, have quickly made Tincal one to watch in the already very vibrant Portuguese art scene and, crucially, also brought it to the attention of the international community. Operating under the motto ‘curating and experimenting in contemporary jewellery’, Tincal regularly organises events not only in-house but through clever and sensitive collaborations with other spaces. Tincal’s most successful outreach has been through its annual Challenges, which allow jewellers from all over the world to share their studio practice and conceptual and design approaches under the umbrella of a thematic selling exhibition (Jewellery and Architecture in 2015, Jewellery and Cinema in 2016), with the added rule of a capped retail price – this year 100 Euros per piece - in order to make the work more appealing and accessible to new audiences.

Ana believes that ‘new beginnings bring fear of the unknown but also endless possibilities’ and ‘the secret is never to stand still and to keep on growing, creating, living’. Tincal is the Portuguese word for borax. What a fitting name for a venture that seeks, like flux, to create cohesion and be a catalyst for the promotion and invigoration of contemporary jewellery!

For more information visit tincallab.com.



Tincal lab Ana Pina studio shot. Photo: MarioBrandao

Tincal lab Jewelry and Cinema. Photo: Tincal lab



Tincal lab Workshop Susana Teixeira. Photo: Tincal lab

