

Catalogue text for the exhibition Ephemerality - Menen, B
(curated by Christophe De Jaeger) 10/11/2006 – 09/12/2006

Confronted to young Belgian artist Nick Ervinck's artworks, the viewer's first reaction is to look for known images, objects, spaces, movements or combinations of textures that would belong to our memory and make us safe from their strangeness. But, despite our efforts, one quickly has to surrender to their uniqueness and to the fact that Ervinck's art is attempting the extreme, or even the impossible; the making of a brand new memory of a practically self-sufficient world – the one built by his subjectivity. One element of his uniqueness springs from the artist's ability to understand, assimilate and use the specificity of each means; hybrid combinations come naturally and Ervinck allies the eclectic natures of wood, clay, plastic or digital images, but also sculpture, prints, 3D animation in surprising and complex artworks. *Archisculpt* is Ervinck's opening act of a new tendency in his artistic development, inducing hybridity not only at the level of the work of art itself but also, and more significantly, at the source of the creation; Ervinck plays the game of a post-modern use of both digitally created images and hand-made sculptures, of organic yet artificial shapes and definite sculptural elements. The process doesn't produce a split object; the result captures not the opposition between the means but their fusion, engendering a brand new idiom, in which both forms naturally extend into one another, refusing to delimitate boundaries, beginnings and endings, by literally melting into one another. The title of the artwork itself, *Archisculpt*, exposes in full light the conscious combination of architecture and sculpture. But it also, by the reminiscence of the word 'sepulchre', triggers the mind and brings forth images of graves or vampire caskets, yet utterly metamorphosed by the extension in the blob. Inspired by Franz West and Richard Arswager's works, Ervinck creates with *Archisculpt* an emblematic yet still enigmatic piece of the puzzle of his own art world; a universe in which new objects, or new words, appear and extend the world set in place, like in a Darwinian evolution pattern.

Muriel Andrin
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