

Exhibition text for the exhibition GNI-RI march2006, Kunst-Zicht – Gent, B
(curated by Guy Bovyn) 10/03/2006 – 31/03/2006

Plastic thinking and the plasticity of the mind.

Nick Ervinck's digital alchemy.

... ; Just by taking a quick look at the titles of Nick Ervinck's oeuvres and exhibitions we can sense it: this is the work of a puzzler. However, a modest effort to try to decipher his work, shows us that he is a puzzler who explicitly focuses on a conservative-arted reconstruction of a well-defined image being fetched to the artist, i.e. an already existing image. Neither is he a puzzler who, like in the world-famous Scrabble game, has to (re)arrange the given *components* into a conventional, meaningful "unity" by which i mean a unity set by a certain thesaurus. This is the work of an artist who glorifies the puzzle and turns it into an image. The image-as-a-puzzle?

The past few years Nick Ervinck has been working on a archive of images: images of concrete, existing objects, images of objects being made by himself, images which remind the viewer of objects.

By creating this archive he wants to protract the world, to decipher the gnome of the world in order to get a better hold on that world. The artist himself calls it his "alphabet" which makes us assume that his archive should be considered more as a source, a, in this case, more and more expanding collection of building blocks or elementary parts who lend their "being" to their fate to mutate, to develop their potential to build relationships in order to become new, "complexes", be it doomed to lead a temporary life.

The result of all this is a hybrid image, often containing memories of its former, embryonic lives but in its new existence mainly marked by an inner "coexistence" of a rationalized, objective and timeless (infra) structure, on the one part, the *boxes*, and a blooming, informal and continuously moving power to live, on the other part, the *blobs*. No matter how the world is conceptualized, demystifying this abstruse world will forever remain out of our reach...

Nick Ervinck fully realizes that the world cannot easily be captured in its totality, that it ain't even "capturable". How else could it be possible: protracting the world occurs *in* the world and should, necessarily, have an impact on that world; protracting the gnome of the world modifies its genetics at the same time. Thinking the world *is* making the world. Therefore, the digital technology used by the artist for his oeuvre can only be described as an intermediation technology. Although this technology allows him to produce forms and shapes that he would not have been able to produce by using the more traditional creation process, the digital (image) processing is only an intermediate stage for this artist. In the end, his depicting activities have to, literally, materialize themselves in our concrete world where spectators can experience and ... "(re)think" them...

Guy Bovyn, Ghent, march 2006
(translated from Dutch into English by Klara Jaeken)