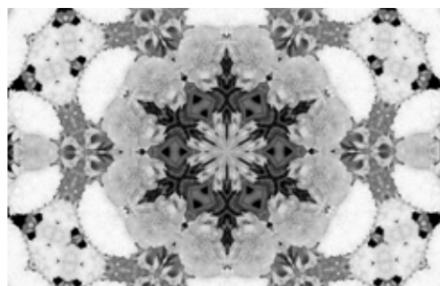
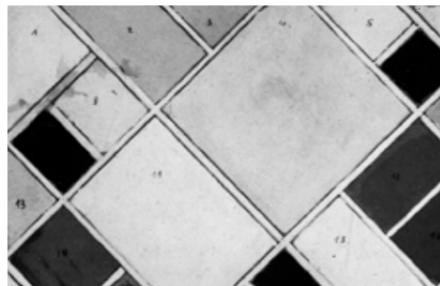
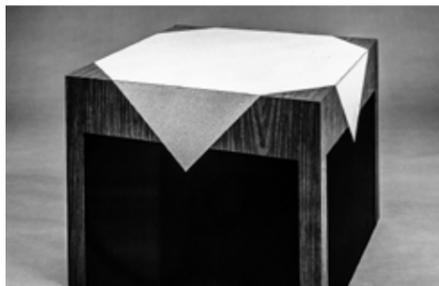
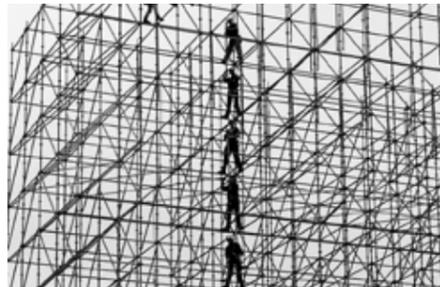


DESIGN

PORTFOLIO

_STUDIO_NICK_ERVINCK



INTRODUCTION

Fostering a cross-pollination between the digital and the physical, Nick Ervinck (°1981, Belgium) explores the boundaries between various media. Studio Nick Ervinck applies tools and techniques from new media, in order to explore the aesthetic potential of sculpture, 3D prints installation, architecture and design.

Through his divergent practice, a strong fascination with the construction of space is noticeable. Not only does Nick Ervinck focus on the autonomous sculptural object, he also questions its spatial positioning and points to the phenomenological experience and embodiment of space. Ervinck's work in short oscillates between the static and the dynamic, prospecting new virtual or utopian territories.

Nick Ervinck's work has been included in numerous group shows, nationally as well as internationally. His work has been exhibited at Ars Electronica Linz, Musée Paul Valéry Sète, CBK Emmen, Beelden aan Zee Den Haag, Bozar Brussels, LABoral Gijón, MOCA Shanghai, MARTa Herford, Kunstverein Ahlen, Koraalberg Antwerp, Zebra-straat Ghent, HISK Ghent, Vrijstaat O./Freestate Ostend, Superstories Hasselt, BrakkeGrond Amsterdam, MAMA Rotterdam, Hermitage Amsterdam, Ron Mandos Amsterdam Creative World Biennale Oklahoma, Highlight San Francisco, Telic Art Exchange Los Angeles/Berlin.

In 2005, he received the Godecharle prize for Sculpture, to be followed by the Mais prize of the City of Brussels and the Prize for Visual Art of West-Flanders in 2006. In 2008, Ervinck was a laureate of the RodenbachFonds Award, and he won the audience award for new media at Foundation Liedts-Meesen.

1. Early one morning, Anthony Caro, 1962
2. Men working
3. Description of Table, Richard Artschwager, 1964
4. Aubette, Theo van Doesburg, 1926 - 28
5. Candelabre d'Anvers, Hector Guimard, 1903
6. Stonehenge
7. Tree roots
8. Kaleidoscopic flowers

STATEMENT

2

As a sculptor, I have one foot firmly planted in the digital world. This means that I do not only use the computer as an instrument, but that the digital logic largely determines my artistic thought and method as well. By pushing boundaries and experimenting with the latest (software) techniques, I try to create complex forms that were unthinkable before.

Both organic, geometrical, fluid and massive, my artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. My work is both avant-gardist (in the use of the newest technology, and historicist (in its references to art history and manual sculpting processes). However using 3D technology, I design my objects 'by hand', using no programming or algorithms. I believe that this position is unique, as strictly computer generated art mostly is 'amnesiastic'. With this portfolio I want to propose an exhibition project that is based on my latest series of artworks. This 'plant mutation' project consists of 3D-printed sculptures and ceramic artworks. These works are a hybrid of different traditions and methods of art and design. I build on the craftsmanship of the past by combining my background in sculpture and my ability to use modern technology to bring to life true artistic vision. This results in a fascinating interplay between old and new, between tradition and innovation, sculpture and new media.

I sincerely hope this information will enable you to form an opinion of my work, my motivations and my potential.

Nick Ervinck



NARZTALPOKS, 2011
Atelier, Lichtervelde, BE



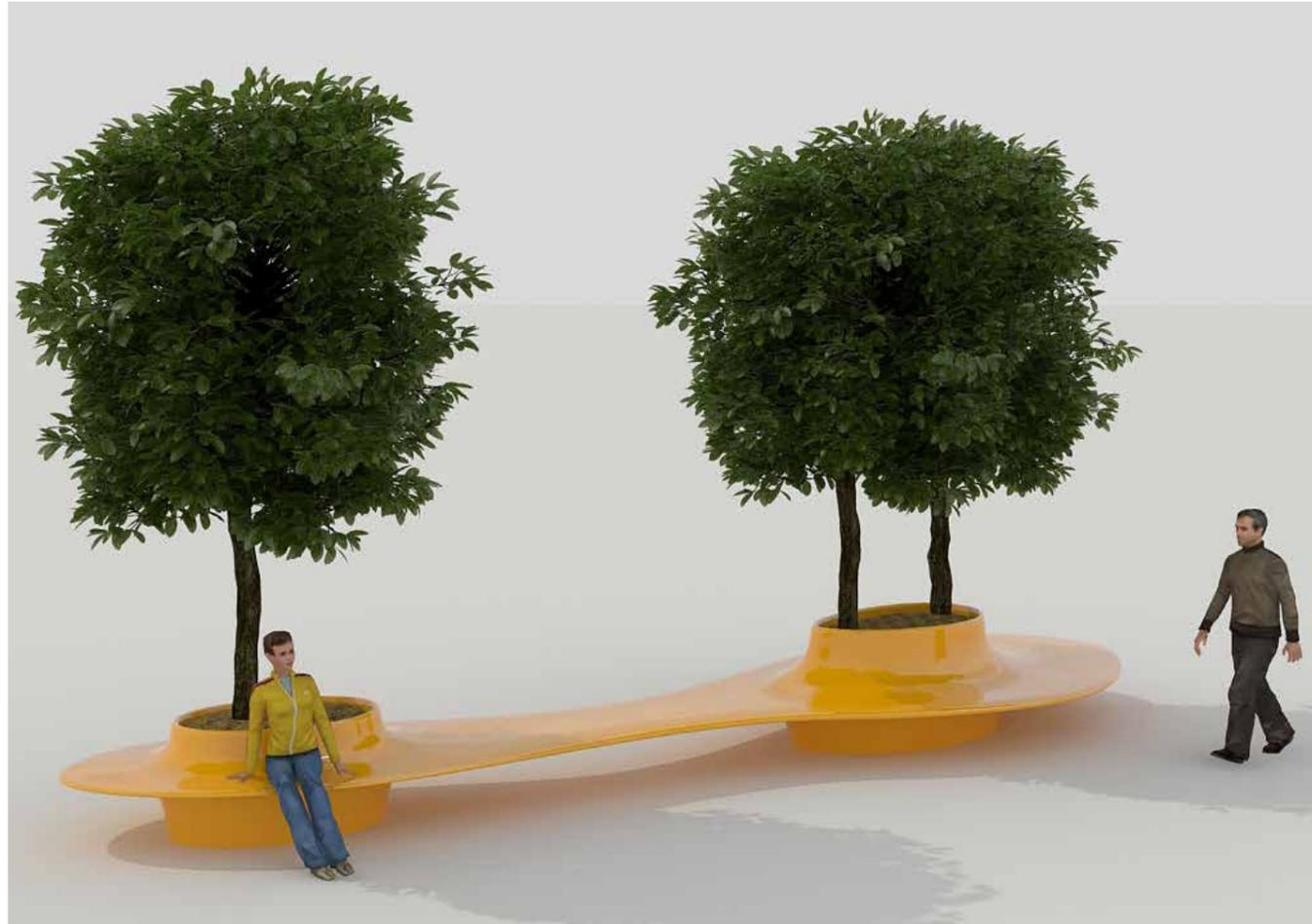
EMISOLB

EMISOLB is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place. This piece is designed as social sculpture, as it facilitates encounters in public space. This piece, balancing between sculpture, design and architecture, asks the public to participate. EMISOLB after all is a functional meeting space where people can meet and rest. Because of its yellow color, its shiny surface and its intriguing shape, this sculpture is a great force of attraction. The holes in the sculpture remind us of the growing and shrinking marrowbone-like edges of a multiple pelvis of a monstrous creature.

EMISOLB, 2009 - 2013
polyester
130 x 700 x 500 cm
51,2 x 275,6 x 196,9 inches



KNITSARDO, 2009
Study



KNABITS, 2012
Study



ZAHA, 2012
Study



YAROPRA, 2009 - 2011
Study



YAROPRA

YAROPRA is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place. This sculpture fully leans against contemporary design and architecture. Similar to Peter Cooks Plugin City (1964), YAROPRA is a construction kit with standardized construction elements, which can take on different shapes. YAROPRA looks like an arbitrary shape, but is in fact the result of structured ranging of all components of the network. Moreover, YAROPRA is a metaphor for the invisible network or connections between people. That is why this artwork understands the social dimension both in a functional and a conceptual way. With YAROPRA, Nick Ervinck thus combines a flexible structure, a social functionality with an explicit aesthetic design.

YAROPRA, 2009 - 2011
AZ Damiaan - Oostende, BE
wood, iron, polyurethane, polyester
165 x 588 x 435 cm
65 x 231,5 x 171,3 inches



TUOHREM

TUOHREM is a recent artwork by Nick Ervinck at the courtyard of the new retirement home in Meerhout, Belgium. At this courtyard, the inhabitants seem to dwell in an enormous painting. TUOHREM is in fact like a 'floorpainting' that spreads to all corners of the square. Nick Ervinck integrates the benches in a unity of flowing, organic colored patches. This unique visual language reminds us of a pebble that creates a series of waves in the surface of the water. Such a dynamic, digitally designed structure entails a certain energy, that encourages the inhabitants to continuously rediscover the courtyard, and to look at it in a different way over and over again. Furthermore, by using a soft floor, this work of art is very functional. TUOHREM is a unique artwork that creates a pleasant atmosphere and living environment.

TUOHREM, 2015
WZC De Berk - Meerhout, BE
rubber, polyurethane, polyester
1100 x 1400 cm
433 x 551.2 inches



TUOHREM, 2015
WZC De Berk - Meerhout, BE
rubber, polyurethane, polyester
1100 x 1400 cm
433 x 551.2 inches

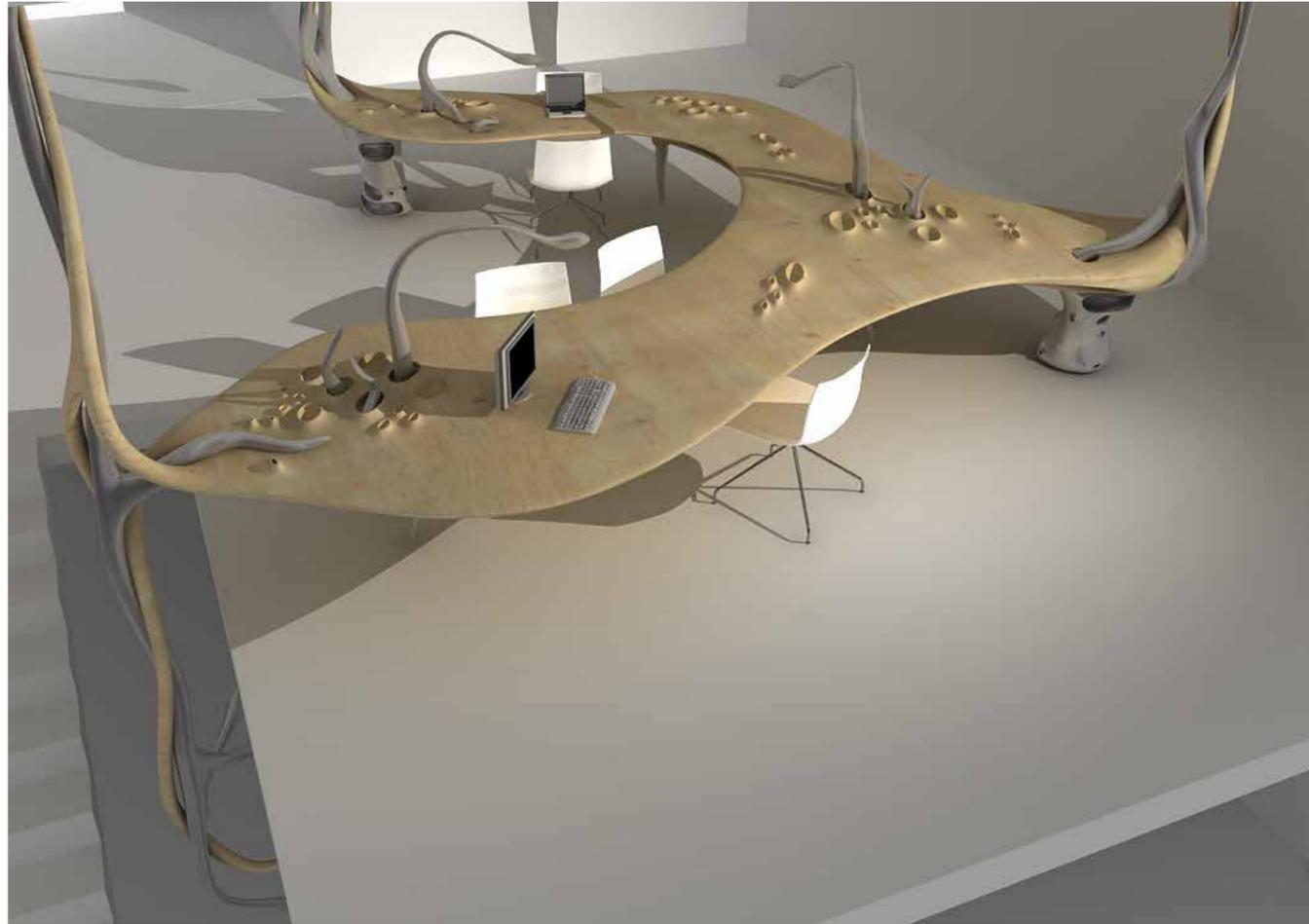




BETSORTOBS, 2009
proposal public art project Military Hospital Oostende
wood
408 x 1464 cm
160,6 x 576,4 inches



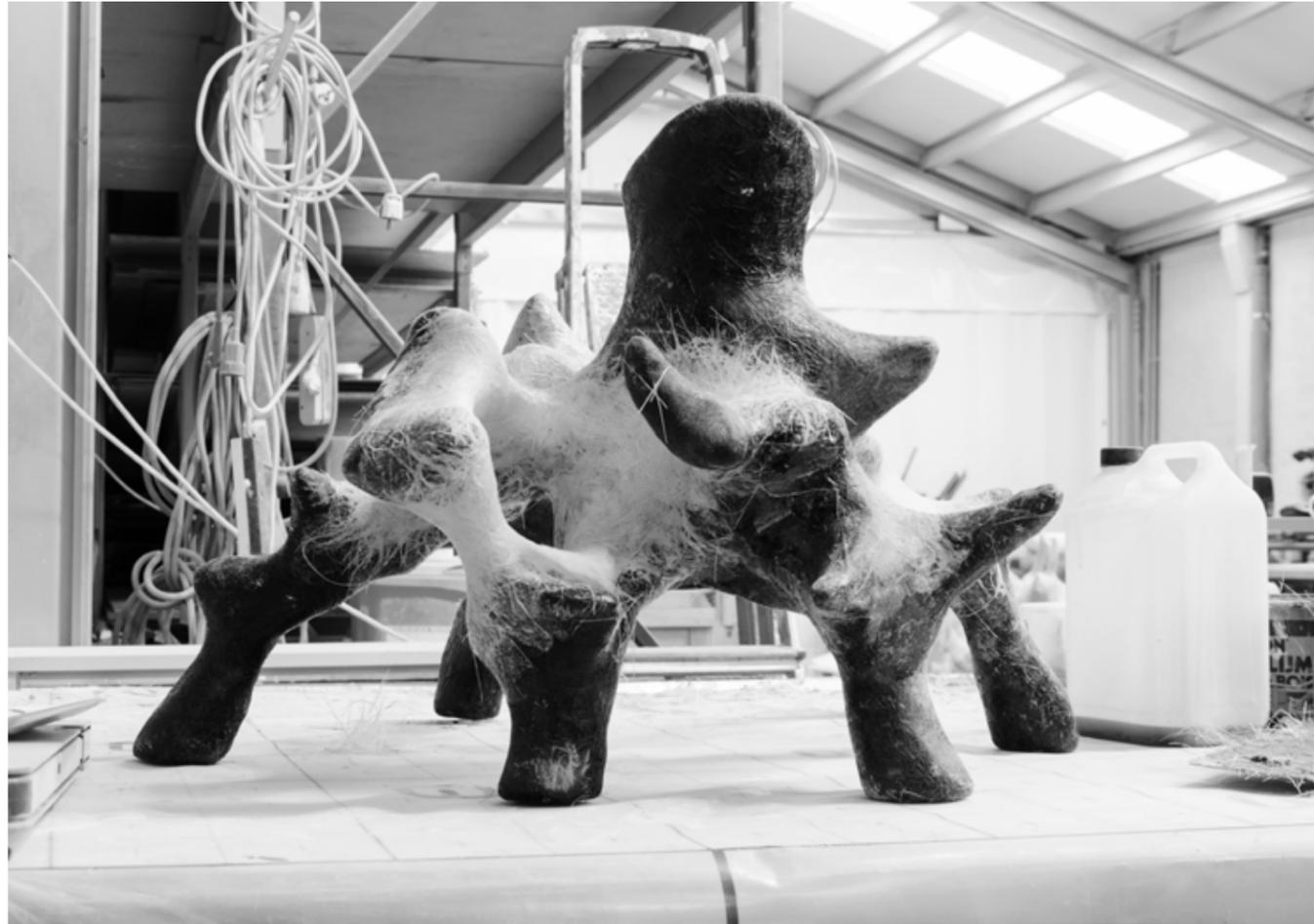
SOLOKIOW, 2014
proposal public art project University of Antwerp
wood
450 x 550 x 700 cm
177 x 216.5 x 275.6 inch



OB, 2010
metal and wood
dimensions variable



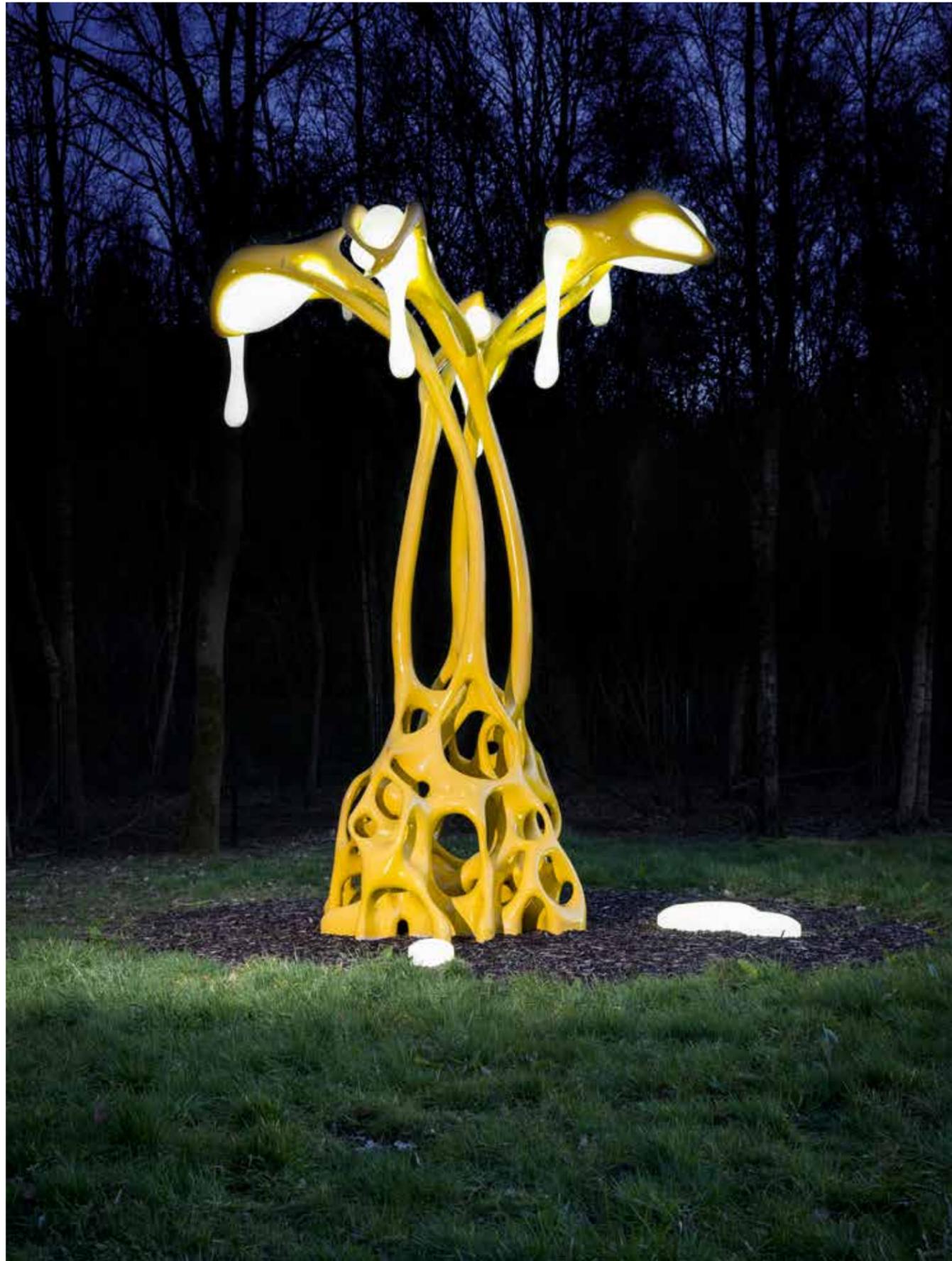
EMIRITSULB, 2009
polyester
dimensions variable



REKNOTS, 2015 - 2016
Atelier, Lichtervelde, BE



REKNOTS, 2015 - 2016
Polyester



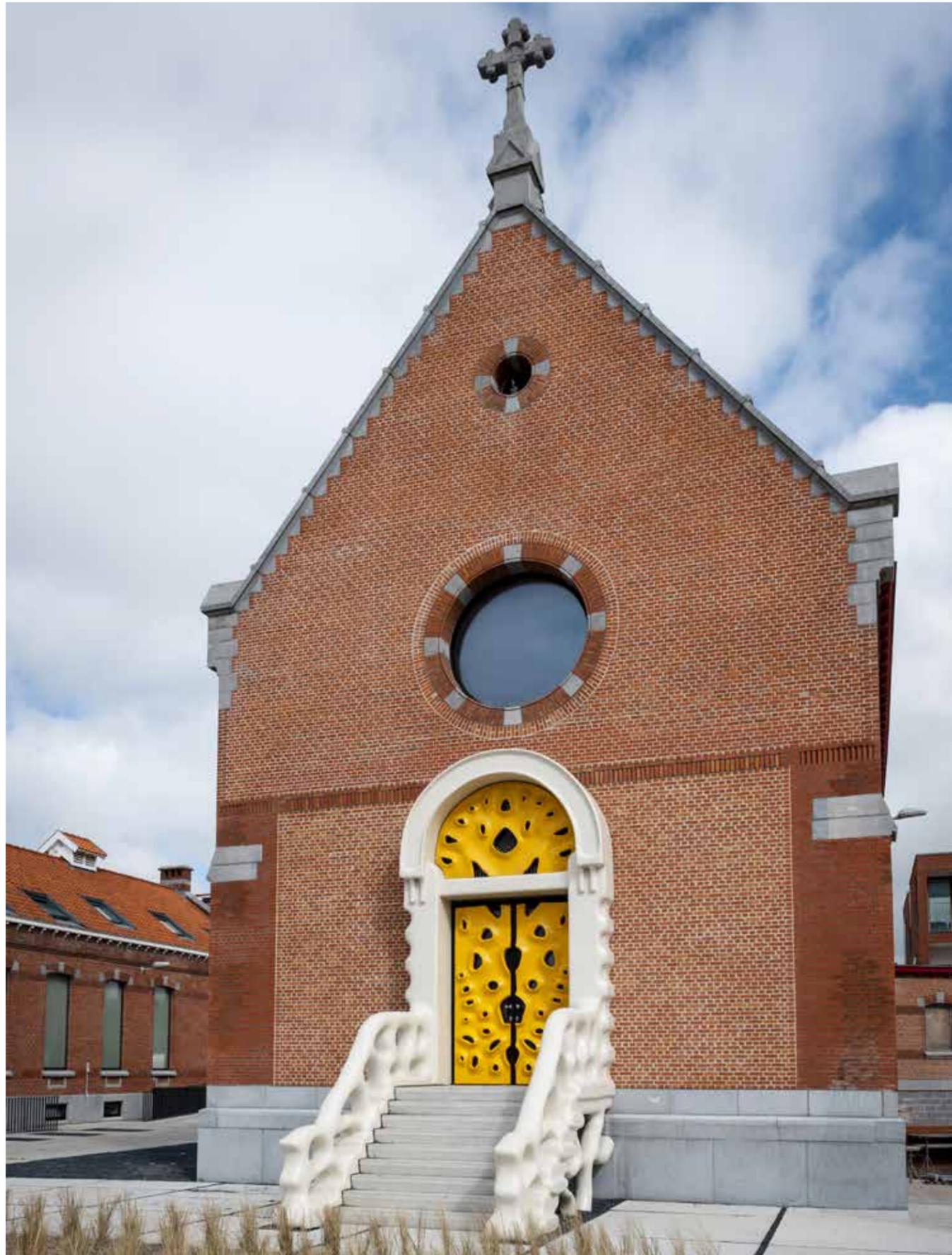
NARZTALPOKS, 2009 - 2011
Ons Erf - Brugge, BE
polyurethane, polyester, lamps
450 x 330 x 330 cm
177,2 x 129,9 x 129,9 inches



NARZTALPOKS

- NARZTALPOKS is a street lantern both living on the Art Nouveau heritage as well as heralding a new digital language.** The lantern consists of two parts. The rhizomatic structure of the lower parts reminds us of a mangrove (Nick Ervinck after all is fascinated by trees, rocks and natural structures). At the same time, the roots move on upwards and lead the viewer with a dynamic power to the crest. There, the four stems of NARZTALPOKS support the four heads or flowers of the Arum. As this lantern lights up at night, a surrealistic sphere is added to the streetscape. At dusk, the four heads look like water drops or melted light. With NARZTALPOKS, Nick Ervinck refers to the designs of Hector Guimard, who was part of the Paris Art Nouveau movement. Moreover, this alliance between the aesthetic and the functional and the striving for a synthesis of the arts or an all-embracing art form, is indebted to the Art Nouveau and Arts & Crafts movement.

NARZTALPOKS, 2009 - 2011
Ons Erf - Brugge, BE
polyurethane, polyester, lamps
450 x 330 x 330 cm
177,2 x 129,9 x 129,9 inches



IMAGROD, 2010 - 2011
polyurethane and polyester
Vanhaerents / MILHO - Oostende, BE
600 x 400 x 300 cm
236,2 x 157,5 x 118,1 inches



CELLULAR, 2012
Study



SECNEFARO, 2014
Study



BOLBENIL, 2014
iron
120 x 2800 x 4 cm
47,2 x 1102,4 x 1,6 inches



BOLBEMIT

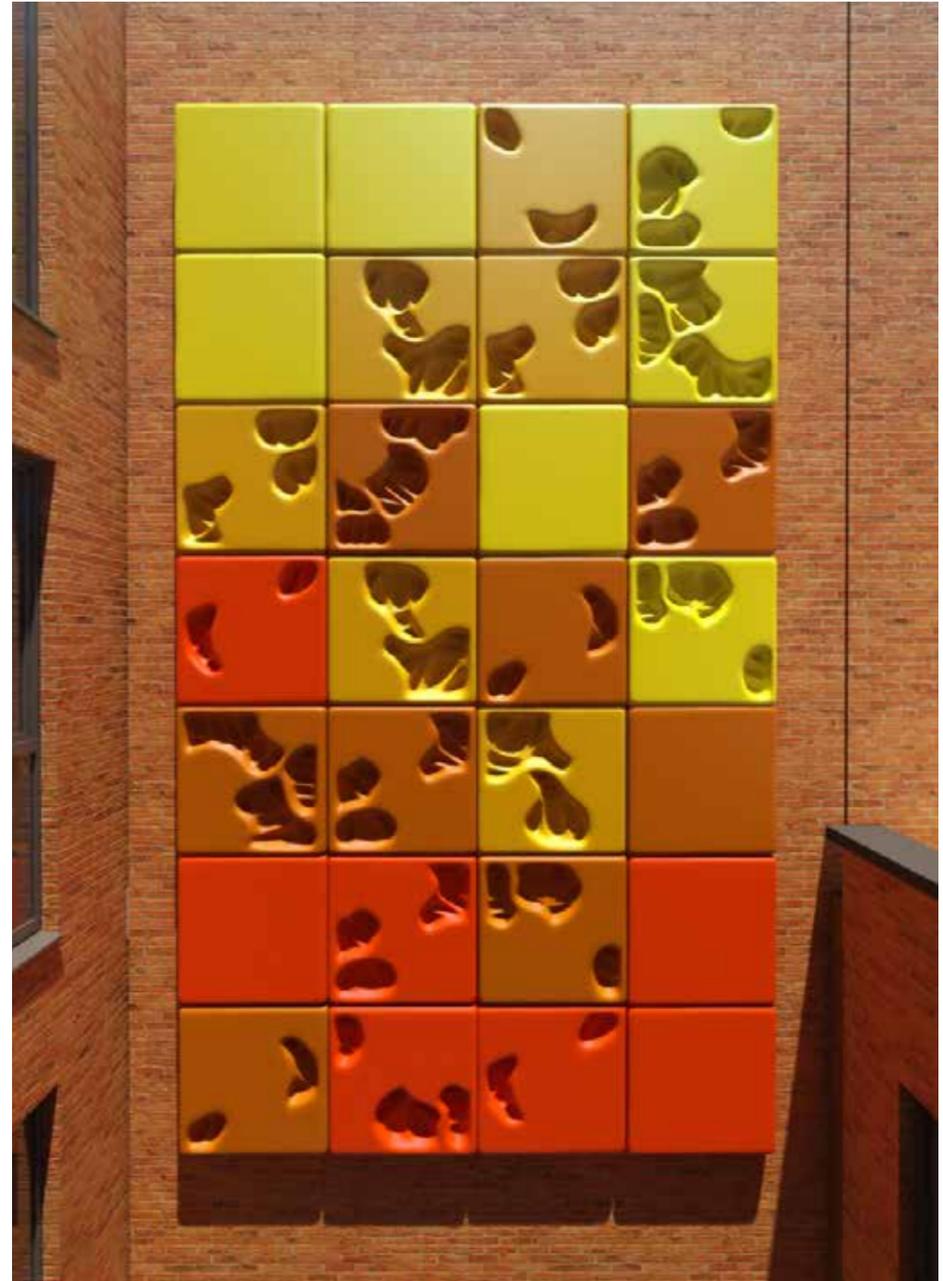
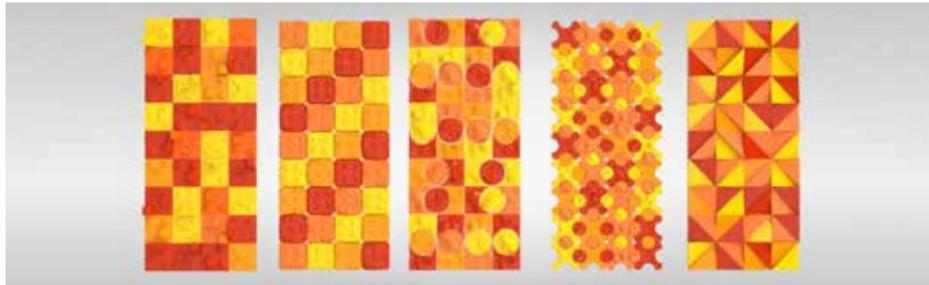
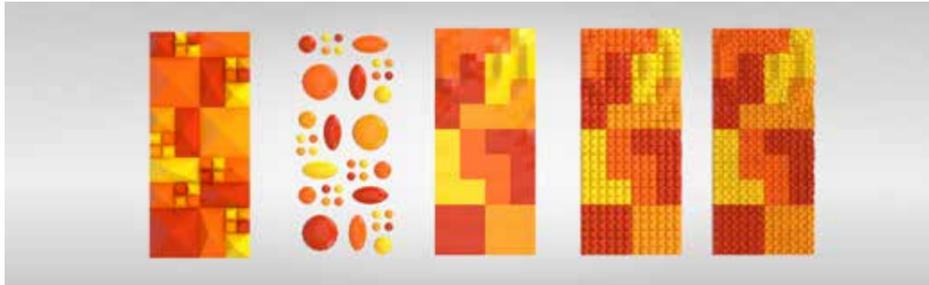
- 📌 **The rib vault of the Clarenhof Chapel in Hasselt seems to be covered with Dutch Delft tiles, popular blue painted pottery made in and around Delt (the Netherlands) in the 16th century. In reality this ceiling is the result of the creative interplay between the digital design and the meticulously painting.**

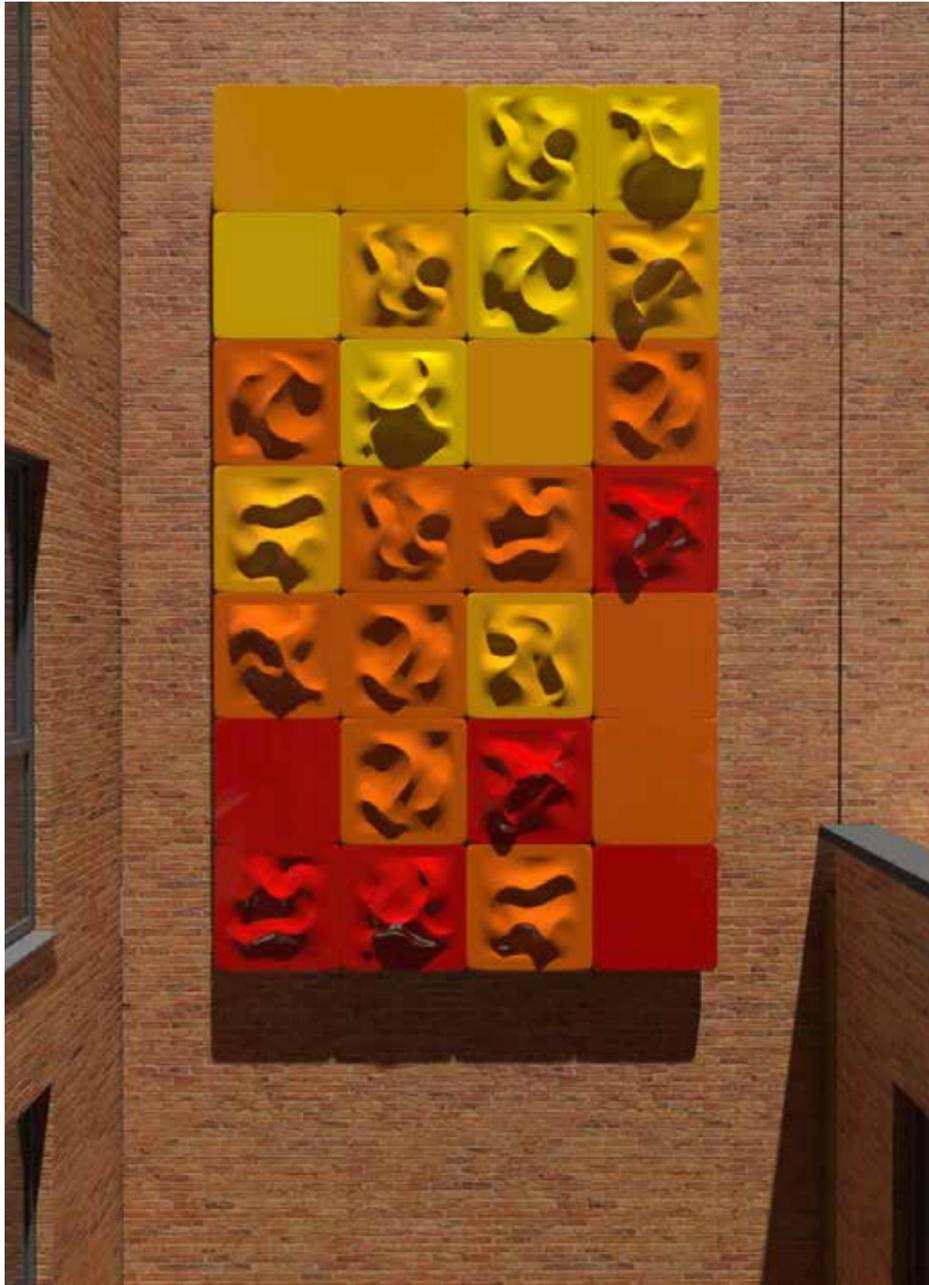
The design is spread out on the ceiling as a spider web and has its basis in a series of digital designed 'blob sculptures': computer generated forms that question the rigidity and immobility of the architectural structure. This tension between blobs and boxes is a recurring theme in the work of Nick Ervinck and is reflected by applying different copy-paste techniques of 3D technology in sculpture. These forms are however not permanently situated in the virtual space but were turned back in a graphic abstraction. The result is a dynamic line drawing that refers to the traditional graphic techniques, but also to contemporary graffiti, street art and digital design.

In his work Ervinck therefore questions the compatibility between the virtual and actual space and focuses on the in situ relationship between sculpture and architecture. Painting the ceilings of churches has a long history. While artists during the Middle Ages applied biblical scenes in separate compartments, painters in the Renaissance and Baroque wanted to 'open up' the ceiling by displaying clouds scenes and floating putti (think of Michelangelo's Sistine Chapel and the dazzling frescoes from Andrea Pozzo). By means of such illusionism these painters 'discovered' heaven and brought it within reach. Although Ervinck doesn't apply putti and clouds scenes on the ceiling of the Clarenhof Chapel, he seems to proclaim heaven as its limit: not only in his pursuit of pushing the limits of technology but also symbolic. The drawing shows indeed similarities with an organic ivy structure that seems to 'grow'. In addition, the graphic lines recall the contours of a hiking map or a topographic map. In other words, the outside world is brought inside.

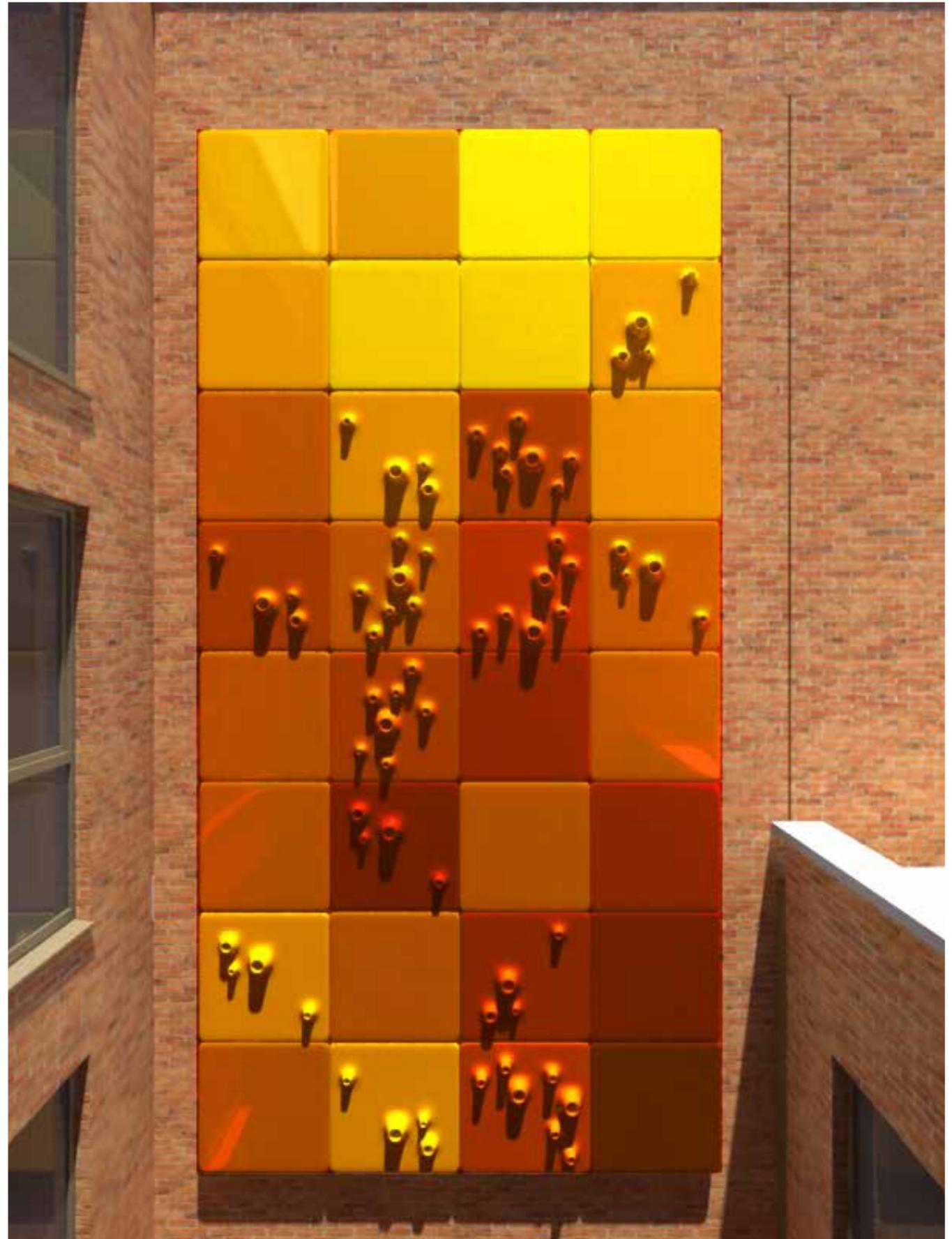
BOLBEMIT, 2014
Kapel Clarenhof - Hasselt, BE
paint
200 m²
2153 ft²



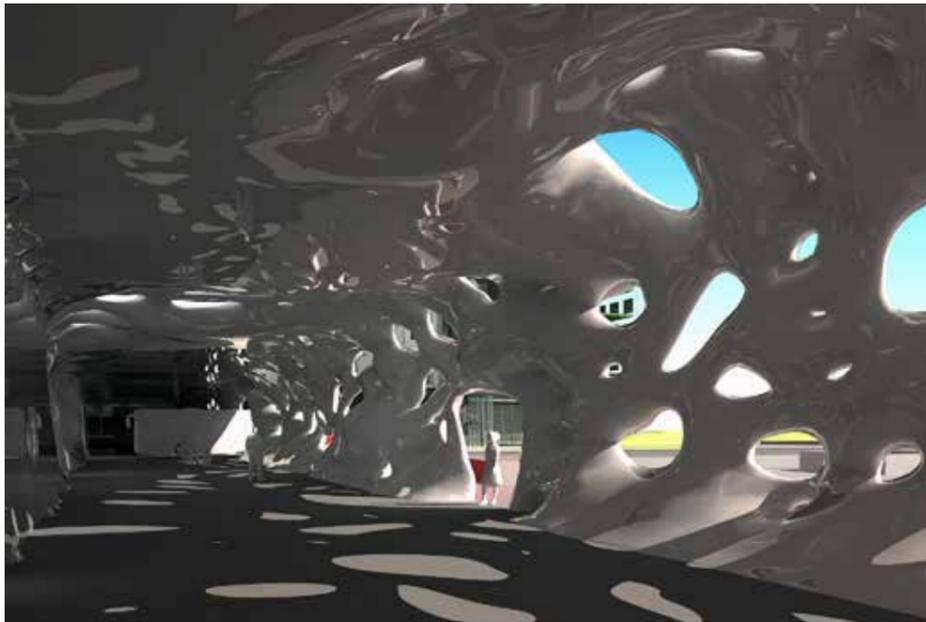




LENNAP, 2014
Study



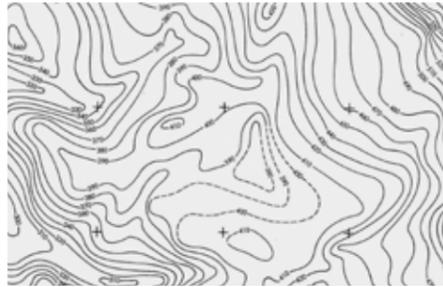
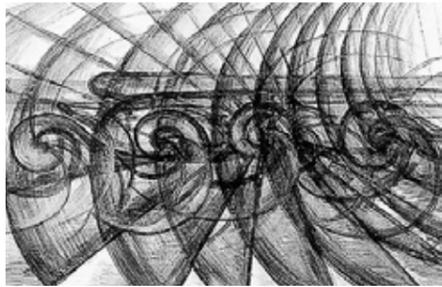
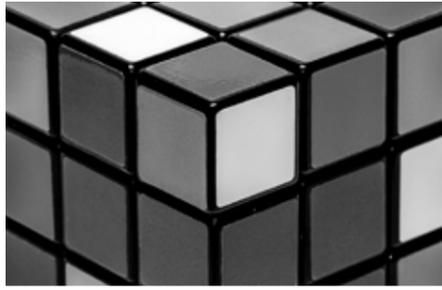
LENNAP, 2014
polyester
Zorgentrum Overpeit
640 x 360 x 5 cm
252 x 141,7 x 2 inches



Tunnel, 2010 - 2011
Study



ATROIAC, 2010 - 2011
Study



1. Rubik's cube
2. Red, Yellow, Blue, Piet Mondriaan, 1921
3. Golden ratio
4. Topographic map
5. Metropolis, Fritz Lang, 1927
6. Cubes
7. Red mangrove
8. The gates of Hell, Aguste Rodin, 1880 - 1890



_STUDIO_NICK_ERVINCK

Kortemarkstraat 67
8810 Lichtervelde
Belgium
+32 51 620 437
info@nickervinck.com
www.nickervinck.com