OVERVIEW

PORTFOLIO
2000-2018

_STUDIO_NICK_ERVINCK

SKIN MUTATION

SKIN MUTATION

Stagnation and movement, tradition and future, handicrafts and digital technologies. They seem to be some of the most obvious contradictions. Yet, without a mutual destruction, they meet in the skin series of Nick Ervinck's oeuvre. The skin mutations fit perfectly within the tradition of pushing anatomical structures to the surface. The artist combines Henry Moore's idea of 'the power of the bone beneath the flesh' with Francis Bacon's vision 'never forget that meat is meat': bones, knuckles and vertebrae form the supporting construction for the flesh cover in which they are encapsulated.

Organic forms never are a purely human creation. That is why Ervinck points to the great influence nature exerts on him. Although the series of sculptures should represent creatures of flesh and blood, we encounter a clear visual resemblance to the Gonshi rocks. To acquire an insight into the organic laws of form and rhythm, Nick Ervinck manipulated their erratic forms into a personal creation. Nevertheless these limestone rocks, similar to lifeless rocky landscapes, are not deserted from life: according to the ancient Chinese faith they harbour immortal beings. In other words, they form memories from other worlds.

Ervinck considers his skin mutations, his man-made fossils, as similar creatures from an unknown universe. By means of a alienating skeleton dance and restrained by their prison of flesh, they seem to be on the search for a place of their own in the current time and space. The struggle between dynamism and a static pose is a theme that the artist likes to explore on many occasions. Not unlike Eadweard Muybrigde did with his zoopraxiscope (an early film projector), Nick Ervinck tried to capture movement in a stagnant image with his NOITEM series (2012-2013). From hundreds of preliminary studies, he selects specific details that are used as an alphabet to tell a new story. That story of complex and almost violent forms, filled with movement, is obtained by a puzzle of different parts in different proportions and forms that contrasts sharply with the refined and smooth surfaces of his blob series.

King and Queen, Henry Moore, 1952

At first sight, the futuristic figures do not look like sculptures, but more like creations of flesh and blood. The skin, shamelessly stretched over the internal skeleton, mirrors the battle between tradition and modernity, between notions of intentional and unintentional physical evolution. Just like in his earlier work SNIBURTAD (2011-2012), Ervinck flaunts the imperfections of the skin. Spots, scars, wrinkles and cellulite are an inherent part of the evolvement of skin and other organic tissues.

In addition to sculpture and nature, references to painting also appear in the work of Nick Ervinck. He deconstructs the rich but rough brushstrokes with which Lucian Freud realized the nearly literal incarnation of his paintings. Afterwards, Ervinck uses them in a digital context for his meticulous visualisations that sparkle with vitality.

The skin mutations shock their spectator with a strong expressiveness. The overwhelmingly powerful colours influence the perception to the extent that the forms can no longer be interpreted within a contemporary framework.

detail Study after Veláquez's portrait of Pope Innocent X, Francis Bacon, 1953

Skin Mutation, 2016 - 2017
expo concept

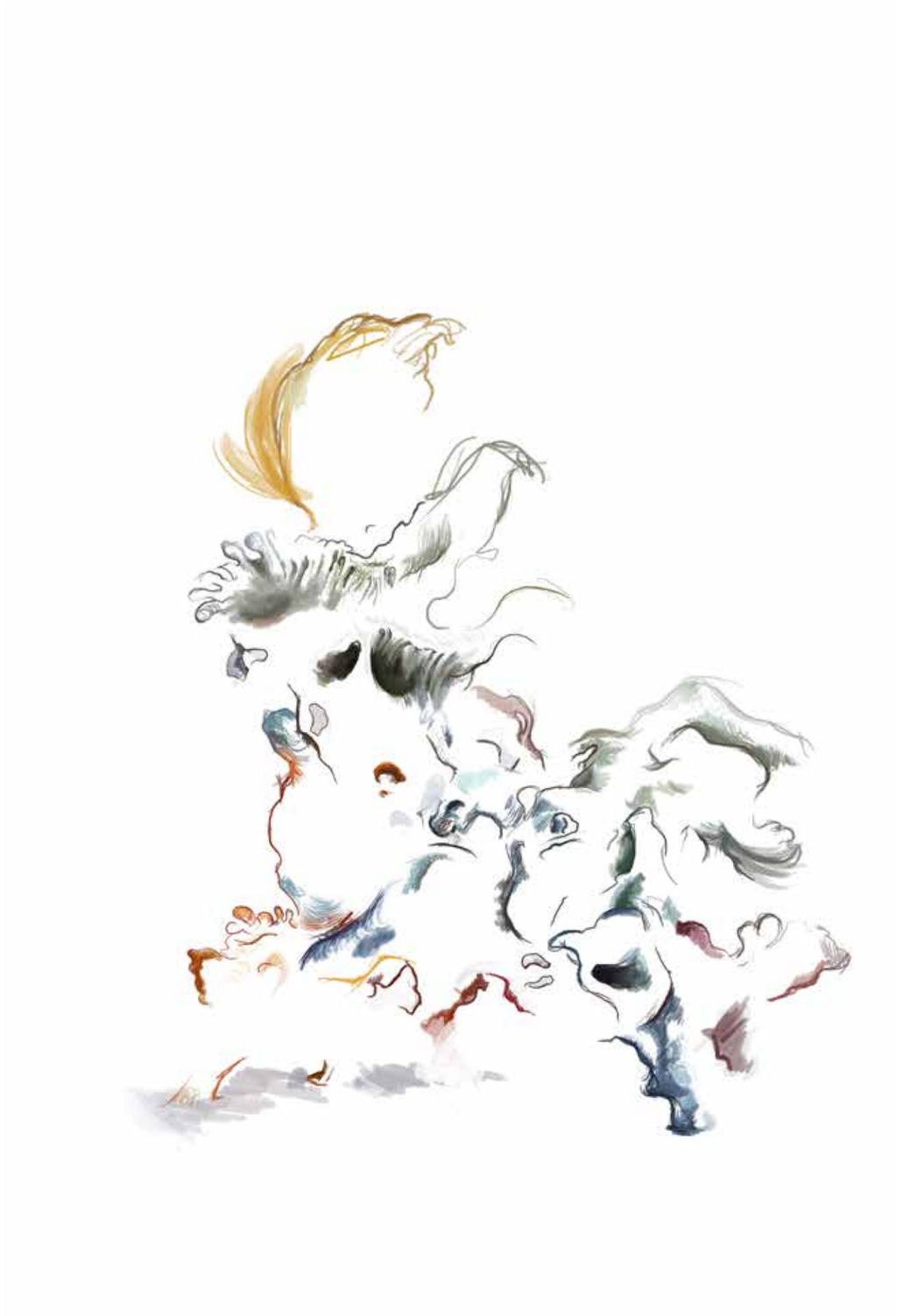
CANTARIK, 2017
ceramics
35 x 35 x 25 cm
13.8 x 13.8 x 9.9 inches

NOITERAS, 2016 - 2018
study

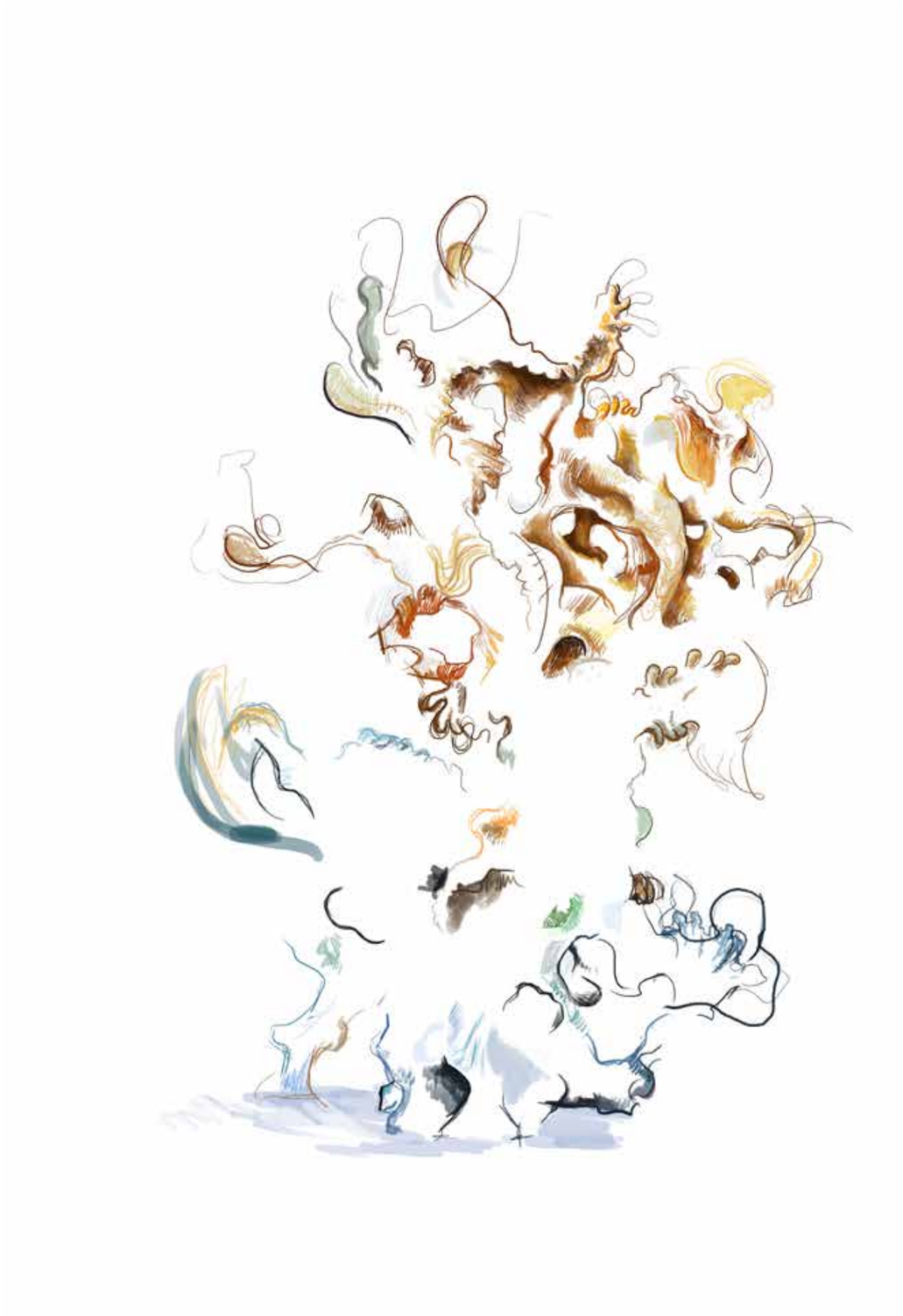
NOITERAK, 2016 - 2018
study

NOITERAS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches

NOITEROS, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOIPERICK, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches



NOITRAK, 2016 - 2018
print
51 x 40 cm
20.1 x 15.7 inches

NOITERUS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOITRAK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOIPERICK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOITROKAS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE

NOITRIKOS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOITERAS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOITEROS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOITERAS, 2016 - 2018
study

NOITERAK, 2016 - 2018
study

NOITERIS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

NOITERKSA, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches

MINOTERKAM, 2017
ceramics
19 x 16.5 x 13 cm
7.5 x 6.5 x 5.1 inches

WIGNIROPS, 2018
ceramics
11 x 8 x 4 cm
4.3 x 3.1 x 1.6 inches

BRUNTUSCOLER, 2018
ceramics
50 x 34 x 34 cm
19.7 x 13.4 x 13.4 inches

BRUNTUSCOLO, 2018
ceramics
46 x 37 x 37 cm
18.1 x 14.6 x 14.6 inches

detail **BRUNTUSCOLO,** 2018
ceramics
46 x 37 x 37 cm
18.1 x 14.6 x 14.6 inches

detail **BRUNTUSCOLUP,** 2018
ceramics
45 x 40 x 38 cm
17.7 x 15.7 x 15 inches

BRUNTUSLI, 2017 - 2018
ceramics
43 x 45 x 30 cm
16.9 x 17.7 x 11.8 inches

BRUNTUSKA, 2017 - 2018
ceramics
41 x 37 x 32 cm
16.1 x 14.6 x 12.6 inches

BRUNTISKO, 2017 - 2018
ceramics
33 x 30 x 30 cm
13 x 11.8 x 11.8 inches

BRUNTISKIE, 2017 - 2018
ceramics
29 x 26 x 30 cm
11.4 x 10.2 x 11.8 inches

detail **BRUNTISKO,** 2017 - 2018
ceramics
33 x 30 x 30 cm
13 x 11.8 x 11.8 inches

detail **BRUNTISKIE,** 2017 - 2018
ceramics
29 x 26 x 30 cm
11.4 x 10.2 x 11.8 inches

KADRIKETS, 2004
polyester, wood, chardboard, plaster, chalk and gauze

YENOH, 2003
chalk, fabric, plaster, plastic and styrofoam
35 x 35 x 50 cm
13.8 x 13.8 x 19.7 inches

MARBLE MUTATION

MARBLE MUTATION

Since ancient times, marble has been the material of choice of master sculptors. The classical and dignified allure of marble statues and the fact that is has been used throughout the ages, give the spectator a feeling of timelessness.

With his marble mutations, Nick Ervinck committed to sustaining this age-old tradition. This he does in his own way: not by manipulating the marmoreal resource, but by creating a mutated form of the stone himself. Thus gaining a certain dominance over one of his biggest sources of inspiration, nature which has always controlled, and will continue to control, all living beings.

The calcite rock as we know it, has a lot of different hues and tints due to its imperfections. In staying true to this natural form, Ervinck added imperfections of his own to his building materials by adding pigments of various colours to the plaster. After polishing the statues to a shining finish, they were completed. By deliberately not adding a monochrome layer of paint the artist ensured that the gleaming and richly coloured surface endures, just like his dominion over nature.

detail **MOIPERECK**, 2016 - 2017
print
60 x 75 cm, framed 66 x 81 cm
23.6 x 29.5 inches, framed 26 x 31.9 cm

EVORIARD, 2015
polyester and polyurethane
37 x 52 x 58 cm
14.6 x 20.5 x 22.8 inches

OEBILSUR, 2017
polyester and polyurethane
26 x 24 x 29 cm
10.2 x 9.5 x 11.4 inches

PIEKOLUX, 2017
polyester and polyurethane
44 x 30 x 25 cm
17.3 x 11.8 x 9.8 inches

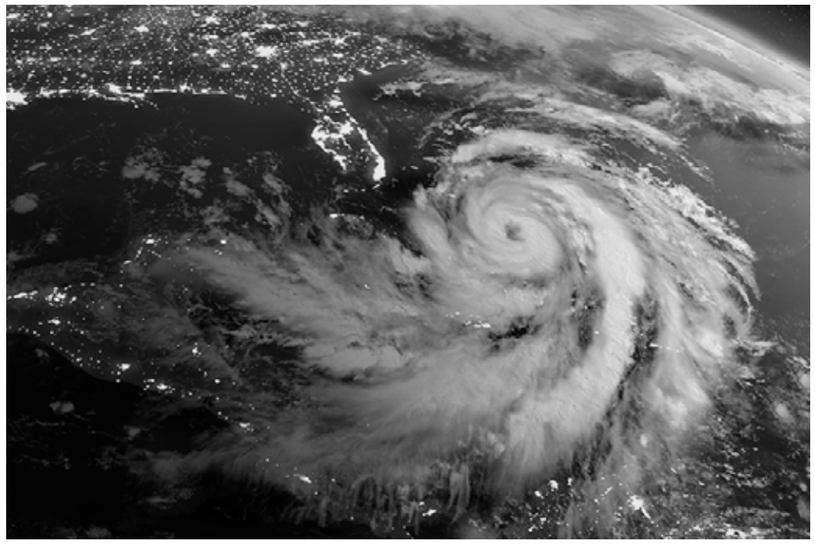
studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE

NIRULSAM, 2018
polyester and polyurethane
58 x 60 x 67 cm
22.8 x 23.6 x 26.4 inches

WIND MUTATION

BRETOMER, 2014
3D print (VeroClear)
20 x 35.3 x 49.5 cm
7.9 x 13.9 x 19.5 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



WIND MUTATION

With his wind mutations, Nick Ervinck tried to conquer the elements by capturing the continuous flow of the wind in a stagnant sculpture. Despite of growing up in an urban atmosphere, he is still strongly fascinated by nature because she keeps influencing our lives no matter where we retreat to or which boundaries we erect.

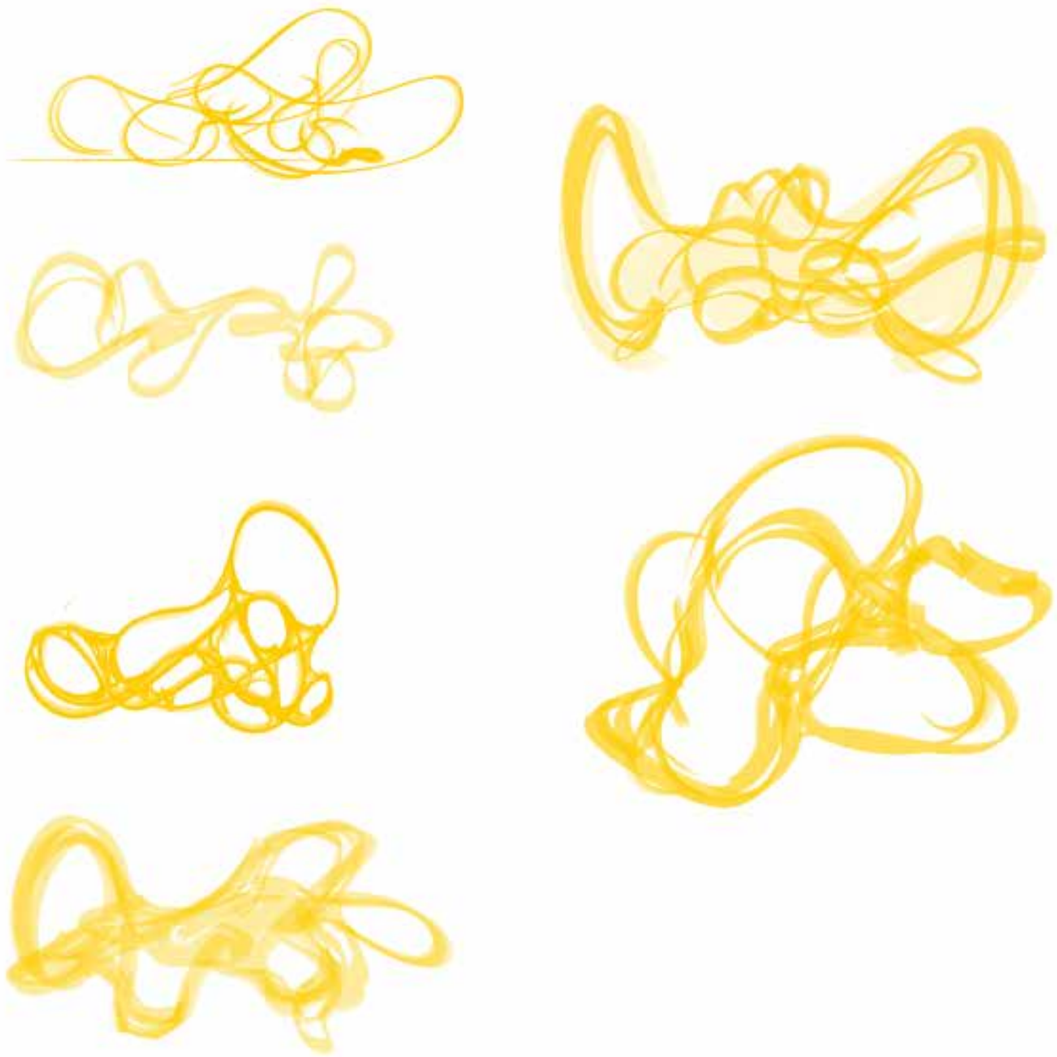
Wind knows two forms: either it exists in its pure form caused by differences in air pressure or it is the result of (fast) moving objects. Both forms have found their match in Ervinck's work. Wind caused by natural phenomena can bring about disastrous events. Apart from being tremendously destructive, hurricanes and tornadoes can take on riveting forms. These were emulated by the artist in works, and studies, like REDNOM, REDNUMIAR and REDNEYER.

The other type of wind, which is cast off from a body in motion, is visualised in sculptures including ENNERNEISE and ITSUORNET. They seem to drive at such a high speed that the air can be seen being cut in front of the vehicles and streaming alongside them. The slipstream running beside and behind the statues only increases their aerodynamicity and makes them fit perfectly in the futurist movement where energy and speed were simulated on canvas and replicated in three-dimensional sculpts.

LUCE, 2016 - 2017
iron, polyester and polyurethane
750 x 400 x 366 cm
295.3 x 157.5 x 144.1 inches

location: Meander Medisch Centrum – Amersfoort, NL

REVEASDENIL, 2015
3D print and wood
64 x 25 x 16 cm
25.2 x 9.8 x 6.3 inches



REDNOM, 2016
study

REDNAEMER, 2014
study

LINE MUTATION

LINE MUTATION

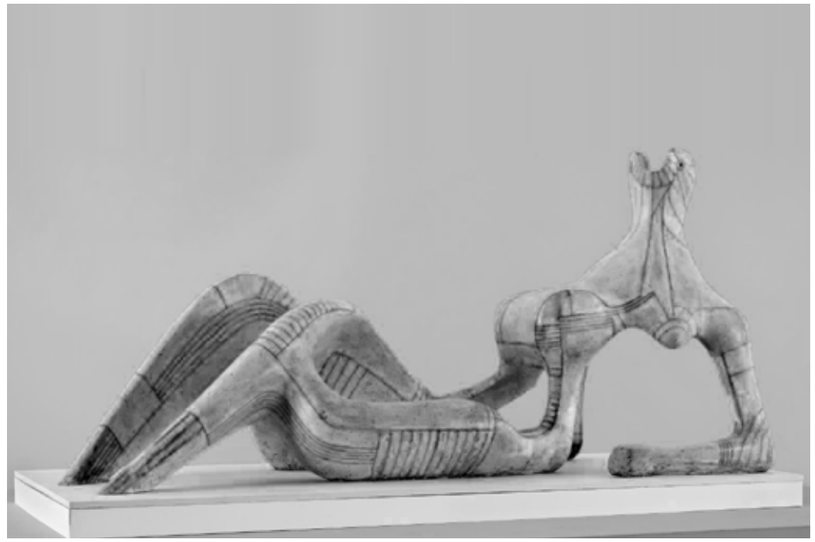
The line has been a central issue throughout art history. Some artists let these lines fade, others accentuate them. From the soft sfumato-lines in renaissance paintings to the fluid, sharply defined curls in art nouveau-decoration, artists have always seemed to search for new ways to break away from the rigid line. In the 17th century, this even resulted in an intense debate between the 'Poussinists' and the 'Rubenists', who argued about whether line or colour was more important.

Nick Ervinck succeeds in renewing this art historical discussion by creating his sculptures in a virtual world. The lines in these works do not dominate, nor does colour prevail. Rather, Nick Ervinck combines both in an innovative way. Ervinck explores how to visually merge fluid lines in an unseen, yet fascinating dynamic. The clever use of colour adds an extra dimension to the visual language, and enhances the constant motion. Not only do we recognize an irrational play of lines and colours, but also the very essence of the human cell structure and the nerve system that is held captive in a foreign body.

This energetic movement reminds us of the futuristic design language. Just as in futurism, Nick Ervinck is able to grasp movement in a still image. In a very poetic way, we recognize a colourful, dynamic sculpture. By its glossy finish, the works seem to come from a virtual world, despite the sculpture being physically made.

While designing these series of works, Nick Ervinck was inspired by both ancient South-American art from the Maya and Inca cultures, and expressive African fabrics. The influence of these traditional patterns are clearly visible in the use of colour and shapes. Yet at the same time we descry an unknown alien or cyborg style, just as in science fiction movies. Because the computer language is an inherent part of these works, tradition and innovation become intertwined. This creates a fascinating interplay between old and new, between past and future.

Reclining Figure, Henry Moore, 1939



The explosive vitality that radiates from these works is achieved by using innovative techniques and materials. Nick Ervinck continuously explores how to deploy the current techniques of 3D printing to surpass sculpture. He builds on the craftsmanship of the past by combining his background in sculpture and his ability to use modern technology to bring to life true artistic vision. While the traditional sculptor shapes his works by removing material, Nick Ervinck creates fluid forms and lines, while the empty space is equally meaningful. The potential of the use of 3D printing is endless, and offers opportunities to make a futuristic translation of sculptures of the past.

These new methods of 3D printing thus enable the artist to create an infinite movement, combining an organic, biomorphic shape with a very technical play of lines and colours. The shape of the works we perceive seems to be very elusive, and gives us the impression of being unstable, susceptible to change, a visually contingent object. Our mind tries to complete the image we see by suggesting virtual shapes which seem to correspond with the 'outlines', if there are any. For some of us the shape just keeps changing, keeps surrounding us. Because of this, the viewer is given a change at interpretation, which gives us a change to come in contact with that elusive universal truth that hides behind this veil we call reality.

Reclining Figure, Henry Moore, 1951

ZWARGIELEJIF, 2017
print
60 x 75 cm, framed 64 x 79 cm
23.6 x 29.5 inches, framed 25.2 x 31.1 inches

OLBERNIUM, 2017
wallprint
225 m2
2421 ft2

print
200 x 200 cm, framed 206 x 206 cm
78.7 x 78.7 cm, framed 81.1 x 81.1 cm

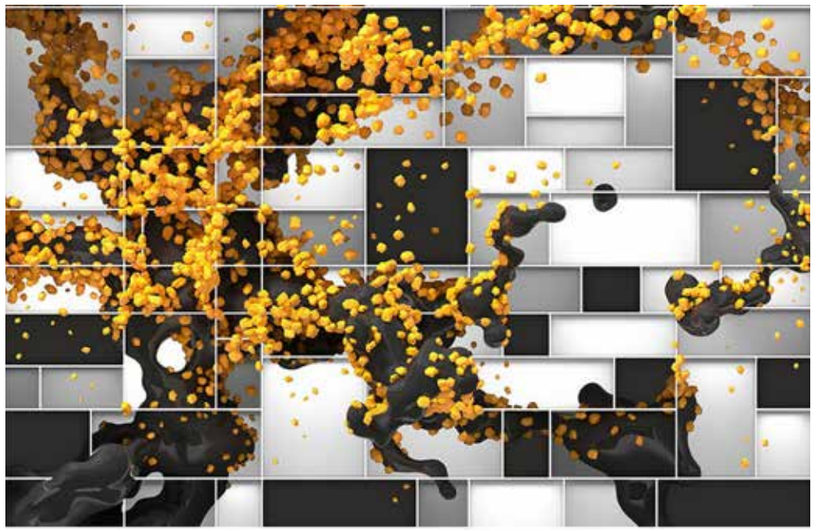
BIBAFOE, 2016 - 2018
steel
800 x 370 x 370 cm
315 x 145.7 x 145.7 inches

location: Kinderdagverblijf - Anderlecht, BE

BOLBEMIT, 2013 – 2014
wall painting
c. 200 m2
c. 2152 ft2

location: WZC Clarenhof – Hasselt, B
A2O architects

ROCK
MUTATION



NIARGTZAG

Commissioned by Kanal (an outdoor exhibition praising local industry in Roeselare) the NAIRGTZAG (2012) print is almost 2000m² large and wraps up the complete Maselis grain factory.

The inspiration for NAIRGTZAG was found in the physical features of the building, as well as in the activities of the factory and the history of the site and its surroundings. By referring to the local history, Ervinck aimed at producing a new history and thus adding layers to the urban landscape. Unlike the works of the artist Christo, Ervinck makes the functions, materials and production process visible on the outside walls. Moreover, making this monumental computer drawing, Ervinck played with the various obstacles of the building, such as grates, drainage pipes... throwing the viewer in confusion whether the visible elements are real or virtual. NAIRGTZAG is a cross-section of the factory as a labyrinth. The squares and grids that determine the building, are now part of the sculpture. Ervinck thus designed an artwork, bringing into question the borders between outside and inside, and between the virtual and the real.

NIARTZAG, 2012
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, 19.7 x 26 inches

NIARGTZAG, 2012
wallprint
2000 m²
787.4 inches²

location: Maselis - Roeselare, BE

COREWOYER, 2016
ceramics
32 x 18 x 29 cm
12.6 x 7 x 11.4 inches

CORECHNAP, 2016 - 2017
ceramics
25 x 39 x 22 cm
9.8 x 15.4 x 8.7 inches

CORBOLIAT, 2015
ceramics
25 x 32 x 38 cm
9.8 x 12.6 x 15 inches

CORLUPIAN, 2016 - 2018
ceramics
27 x 35 x 32 cm
10.6 x 13.8 x 12.6 inches

EDGNEM, 2016
ceramics
20 x 25 x 14 cm
7.9 x 9.8 x 5.5 inches

ENTUNAP, 2017
ceramics
28 x 20 x 21 cm
11 x 7.9 x 8.3 inches

NEOPMO, 2003

KOSTOR I, 2003
cardboard, gauze, paper, plaster, paint, vubonite and wood
60 x 50 x 40 cm
23.6 x 19.7 x 15.7 inches

KOLBSTOR, 2003
cardboard, chalk, gauze, iron, vubonite and weels
75 x 115 x 80 cm
29.5 x 45.3 x 31.5 inches

GNIKOLBSTER, 2003
cardboard, chalk, fabric, gauze, plaster, polyurethane, weels and wood
125 x 60 x 200 cm
49.2 x 23.6 x 78.7 inches

exhibition view: 2003 Eindejaarstudenten 2002-2003, Galerij Jan Colle – Gent, BE

PLANT MUTATION

PLANT MUTATION PROJECT

The idea of mutation and manipulation has always appealed to Nick Ervinck's imagination. In the 'plant mutation' series, he uses 3D experiments to explore ideas of both organic and genetically engineered life forms.

Nick Ervinck created an openness that will attract the viewer to consider his work from different angles. These works have both a poetic and a critical social dimension. On the one hand, the sculptural contradictions, such as inside/outside and rough/smooth, make these works purely poetic. The visual language of these organic sculptures has a surprising impact.

For the design of these excessive and futuristic organic shapes, Nick Ervinck derives inspiration from the 18th century Meissen vases that he saw at the Victoria and Albert Museum in London. These vases are lavishly decorated with plants, animals and creatures that can seem more beautiful than their originals in the natural world. While this Rococo-style porcelain is a testament to great craftsmanship, it also has an absurd side, a combination that Ervinck strongly admires. While Rococo and Baroque are not styles that many people enjoy today, these artistic forms of plant mutation are an ode to the aspirations of that generation of sculptors.

On the other hand, these works question how far we can or should go in manipulating food. Research into crop mutation is not new. Following the Second World War, the so-called "Atoms for Peace" programme was established to look into ways to use nuclear energy for peaceful purposes. In the gardens of national laboratories in Europe and the former Soviet Union, plants were irradiated in such a way that different varieties could be produced. With these disease-resistant mutations scientists hoped to solve the problem of food shortage. It is not known if these genetically manipulated crops effectively meant an improvement to public health, but it did seem that now scientists could play God. Today, teams of researchers continue to look for ways to optimize our crops and food security. Ervinck is fascinated by the idea of an engineered world. The virtual world gives him a

radical tool to control and manipulate things. But there's a downside: the combining of genetic material and the mixing of natural organs with robotics raises ethical issues that are not easy to resolve. What about the rapidly evolving potential of 3D printing? Will we soon be able to print organs and living organisms at will?

The three "strawberry sculptures" AELBWARTS, NABEKIESAV and NABEKIEARTS are the result of an exchange between Nick Ervinck and Dr A.P.M. Ton den Nijs, a scientist at the Plant Breeding Department of Wageningen University. This department holds a patent for the cultivation of a genetically manipulated variety of strawberry. Using the plant's own DNA, the researchers developed a new strawberry variety that is resistant to fruit rot. It requires fewer pesticides and has a longer shelf life than a natural strawberry.

With NABEKIESAV, this hybridization process is carried to the extreme. The leaves of the strawberry plant gradually change colour. A utopian, almost surreal strawberry seems to grow from the vase and be held together by a skeleton. The vase seems about to spring into life. Viewed from the side, the support does not seem to be static but to have movement, as though it were the legs of a woman in a skirt. Ervinck sets out to create the illusion that his sculptures may suddenly come to life.

The influence of ikebana, the Japanese art of flower arranging, is also very evident. In this traditional art form, the vase, stems and leaves are as much a part of the composition as the flowers. The focus is more on the shape and the lines than on the colours or the flowers themselves. Each arrangement must also include stems that symbolize heaven, earth and humanity.

With these plant mutation sculptures, Nick Ervinck investigates how he can use today's techniques to transcend or continue the craftsmanship of the past. Both his ceramic sculptures as well as the 3D-printed works are the result of meticulous craftsmanship. Ervinck explores how to create dynamic, complex and detailed organic structures, pushing the boundaries of what we call 'realistic'. His work reinvents classical sculpture through a cross-fertilization between innovation and tradition and does so in a purely contemporary context.

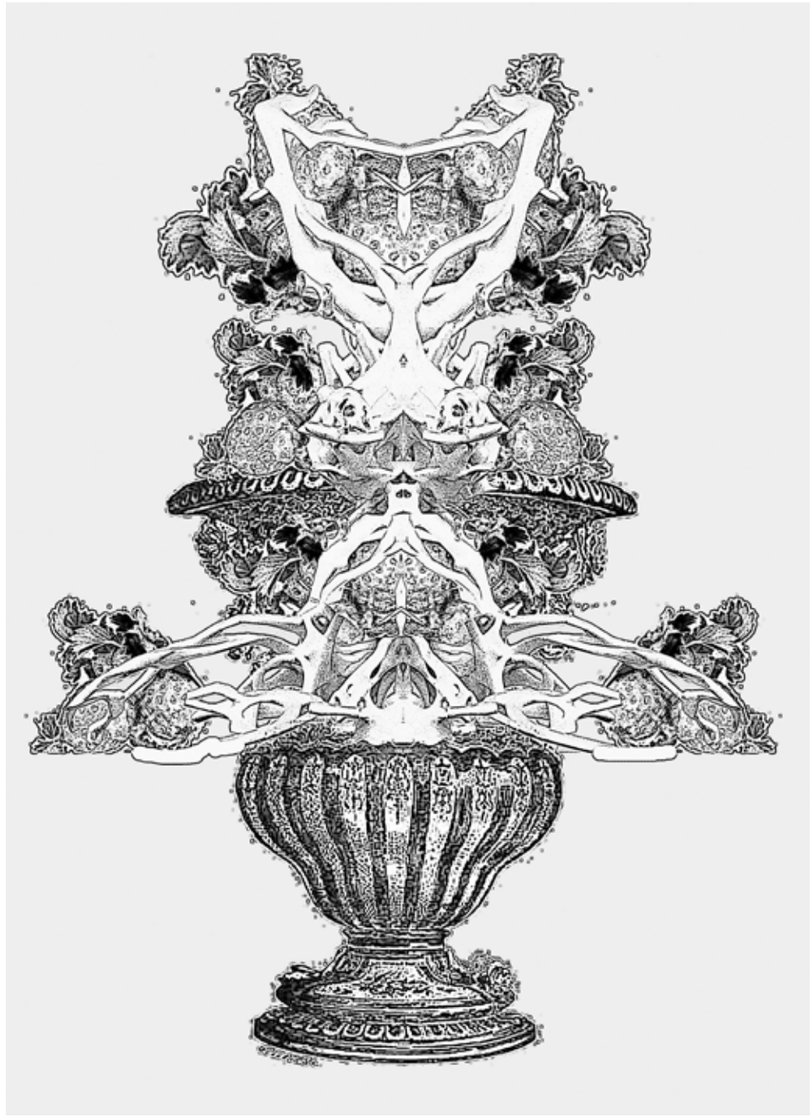
ONIEPARG, 2018
print
51 x 51 cm , framed 53 x 53 cm
20 x 20 inches, framed 20.9 x20.9 inches

detail **NEBKATROBS**, 2017
3D print, plexi and wood
15 x 17 x 92 cm
5,9 x 6,7 x 36,2 inches

detail **NEBLOAK,** 2017
3D print, plexi and wood
15 x 17 x 34 cm
5,9 x 6,7 x 13,4 inches

NEBLOAK, 2017
3D print, plexi and wood
15 x 17 x 34 cm
5,9 x 6,7 x 13,4 inches

NEBKATROBS, 2017
3D print, plexi and wood
15 x 17 x 92 cm
5,9 x 6,7 x 36,2 inches



NABEKIESAV, 2013 - 2014
study

NABEKIESAV, 2013 - 2014
3D print
58 x 29 x 52 cm
22.8 x 11.4 x 20.5 inch

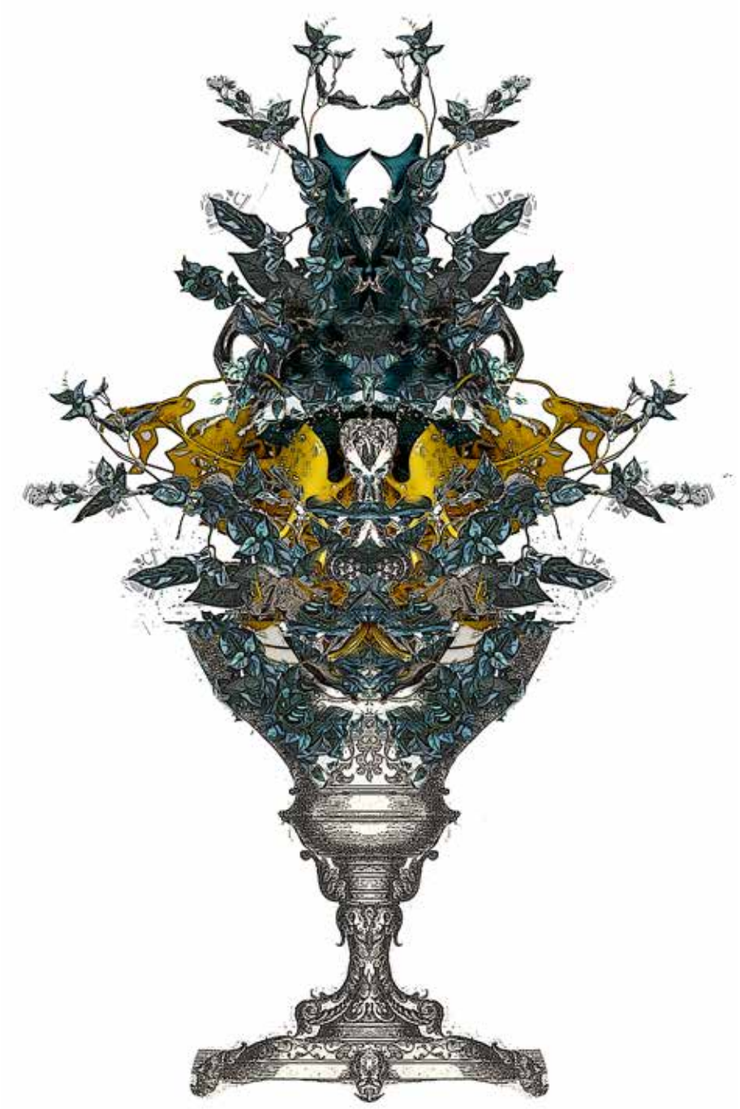
SEVALIS

SEVALIS is derived from vegetable structures and coated with a glossy varnish which in turn refers to the virtual genesis of this form. This sculpture seems rooted in the vase. At the same time its 'branches' lead the eye of the beholder upwards with a dynamic force. This complex form has an organic look but cannot be pinned down to this.

An important source of inspiration for this work was a visit to the Victoria and Albert Museum in London. There, Ervinck saw a display of 18th century Meissen vases that were illustrated with an allegorical depiction of the four seasons. These flamboyant vases are lavishly decorated with plants, animals and creatures that can seem more beautiful than their originals in the natural world. While this porcelain is a testament to great craftsmanship, it also has an absurd side: a combination that Ervinck strongly admires. While Rococo and Baroque are not styles that many people enjoy today, these artistic forms of plant mutation are an ode to the aspirations of that generation of sculptors.

SEVALIS, 2013 - 2014
3D print
60 x 36 x 28 cm
23,6 x 14,2 x 11 inches

SEVALIS, 2013 - 2014
inspiration



SEVALIS, 2013 - 2014
study

SEVALIS, 2013 - 2014
3D print
60 x 36 x 28 cm
23.6 x 14.2 x 11 inches

NABEKIESAV, 2013 - 2014
3D print
58 x 29 x 52 cm
22.8 x 11.4 x 20.5 inches

exhibition view: 2017 Between earth and heaven, PAK - Brugge, BE

studio view: 2013 Studio Nick Ervinck - Lichtervelde, BE

DIULOCOR, 2013 - 2016
3D print
63 x 25 x 37 cm
24.8 x 9.8 x 14.6 inches

exhibition view: 2017 Between earth and heaven, PAK - Brugge, BE

NABEKIARTS, 2013 - 2014
3D print
61 x 48.5 x 60 cm
24 x 19.1 x 23.6 inches

AELBEJARK, 2017
3D print
33 x 21 x 20 cm
13 x 8.3 x 7.9 inches

AELBWIESARTS, 2017
3D print
22 x 27 x 26 cm
8.7 x 10.6 x 10.2 inches

AELBWARTS gold, 2013 - 2018
3D print, gold
28 x 23 x 25 cm
11 x 9.1 x 9.8 inches

AKRIMUTO, 2017 - 2018
ceramics
30 x 18 x 20 cm
11.8 x 7.1 x 7.9 inches

AKRITIUM, 2016 - 2018
ceramics
10 x 15 x 7,5 cm
3.9 x 5.9 x 3 inches

AKRITANUT, 2018
ceramics
60 x 45 x 40 cm
23.6 x 17.7 x 15.7 inches

AKRITANET, 2017 - 2018
ceramics
49 x 38 x 30 cm
19.3 x 15 x 11.8 inches

AKRIAMOTI, 2017 - 2018
ceramics
25 x 27 x 16 cm
9.8 x 10.6 x 6.3 inches

AKRITANOT, 2018
ceramics
65 x 55 x 45 cm
25.6 x 21.7 x 17.7 inches

TSAEBTID, 2016
ceramics
22.5 x 25.5 x 20.5 cm
8.9 x 10 x 8.1 inches

EZORNIL, EZORNILA and EZORNILI

Nick Ervinck designed a sculpture that is inspired by blooming flowers, like the structure of a rose. Because of the many cut-outs in the organic structure, the design seems to have no volume.

Although the material is solid, it nevertheless seems delicate. The shape of the design keeps changing, keeps evolving, keeps fascinating. Through 3D printing Nick Ervinck is able to capture this movement in a still image.

As always, the artist tries to create an openness that will attract the viewer to consider his work from different angles.The sculptural contradictions, such as inside/outside and rough/smooth, make this work purely poetic. The gradient also contributes to this poetic design language. EZORNIL could be described as a poem manifested in physical form.

detail **EZORNILA,** 2013 - 2014
3D print
20 x 25 x 26 cm
7.9 x 9.8 x 10.2 inches

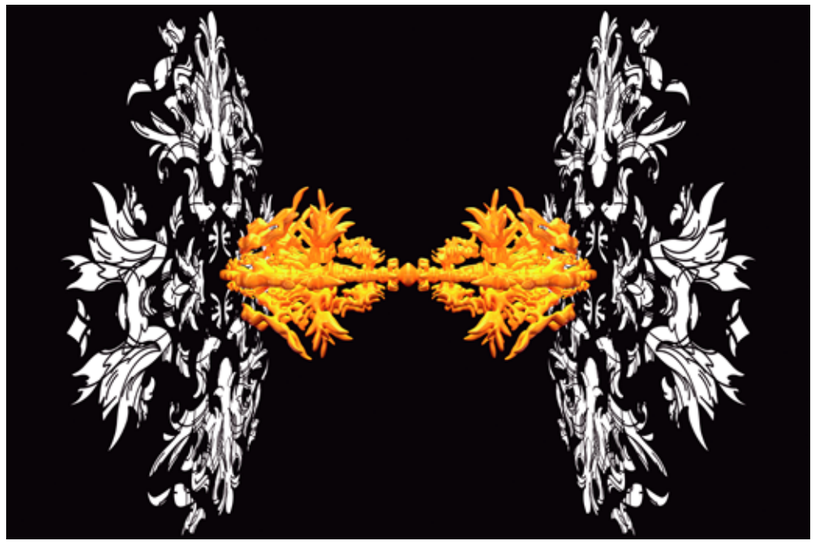
EZORNIL, 2013 - 2014
3D print
54 x 27 x 29 cm
21.2 x 10.6 x 11.4 inches

EZORNILA, 2013 - 2014
3D print
20 x 26 x 25 cm
7.9 x 10.2 x 9.8 inches

EZORNILI, 2013 - 2014
3D print
20 x 21 x 24 cm
7.8 x 8.3 x 9.4 inches

EITOZOR, 2009
iron, paint, polyester, polyurethane and wood
550 x 1970 x 315 cm
216.5 x 775.6 x 124 inches

exhibition view: 2009 GNI-RI sep2009, EITOZOR, SMAK – Gent, BE



EITOZOR

EITOZOR is based on a 19th century baroque wallpaper, which has been digitally converted into a wall drawing.

After that, the drawing was interpreted as a spatial sculpture. EITOZOR balances between the real and the virtual, between future and history, between design and sculpture, and between handwork and computer design. The observer has the impression that he walks in a virtual world, as Nick Ervinck not only digitally designed this piece, but transformed the exhibition space into a digital black box as well. The room is made black and reminds of the black background used in 3D-software programs. With EITOZOR, Nick Ervinck found a language to translate his fictional world into a material object which seems to float in space. This work is thus a perfect and seamless synthesis of the virtual and physical aspects of contemporary sculpture.

EITOZOR, 2009
print mounted on plexiglas and covered with plexiglas
150 x 200 cm
59.1 x 78.7 inches

YAROTUBER

YAROTUBER is the result of Ervinck's wish to reproduce corals or complex networks by human hand.

The corals in his oeuvre refer to various complex networks and prefabrications. According to Nick Ervinck, corals are also a kind of blobs, because they can grow endlessly in every direction (which, by the way, is something they have in common with his image archive) and because their complex shapes can only be imitated perfectly with the help of digital technology.

A few years ago, during a stay in Berlin, Ervinck realized that the city is permeated by conduit pipes, which form a huge, invisible coral structure. That gave him the idea of building his coral sculptures out of standardized PVC pipe segments from the DIY shop. This is not a final work, but a nearly life-sized model. The aim is to eventually make this in metal. Ervinck's sculptures often emerge from the observation of reality. As he translates virtual images in tangible objects, for YAROTUBER, he breathes life in industrial materials and creates an organic form out of them. YAROTUBER thus is an organic blob-version of a clean, almost virtual coral.

YAROTUBER, 2007 - 2008
study

YAROTOBS_M, 2007
polyester and polyurethane
85 x 190 x 190 cm
33.5 x 74.8 x 74.8 inches

exhibition view: 2008 GNI-RI may2008, Koraalberg - Antwerpen, BE

WATER MUTATION

study Water Mutation, 2014

WATER MUTATION

Water can take on terrifying forms: the destruction of floods and tsunamis is a force to be reckoned with. Just livke these great hazards, Nick Ervinck's water mutations have something monstrous, hybrid shapes in whichv one can recognize various elements. The work is not clearly defined but points in different directions. The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology.

OLNETOP integrates perfectly within the coastal landscape, because it represents the seawater pounding with a constant force against the breakwaters. Nick Ervinck tries to catch this sublime violence lurking behind a serene surface.

OBEBUC is the result of a basic question for the sculptor: how to create an organic shape out of the raw material, out of the cube? By its combining of two opposite pairs – such as boll/cube, open/closed, outside/inside, sculpture/pedestal, horizontal/vertical – OBEBUC is a metaphor for contemporary sculpture, which is defined by the current dialogue on blobs and boxes.

Nick Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. In order to do so, he searches for differentiation in the chosen material or treatment, such as: smooth/rough, thin/thick, natural/industrial. The result is not a duel between opposites, but rather a symbiosis between two equals.

OLNETOP

OLNETOP has something monstrous, a hybrid shape in which one can recognize various elements. The work is not clearly defined but points in different directions. The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology.

OLNETOP integrates perfectly within the coastal landscape, because it represents the seawater pounding with a constant force against the breakwaters. Nick Ervinck tries to catch this sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY (2010) and IKRAUSIM (2009).Though inspired by natural dynamics, this sculpture is generated by the power of the virtual. Not liberated from the material by a process of depletion and carving, the virtual form itself rather becomes a generative principle. Although OLNETOP is designed fully digital, it is nevertheless tangible because of its manual execution in polyester. After all, Ervinck is very interested in how new technologies can revitalise traditional sculpture, and explore the limits of the possible.

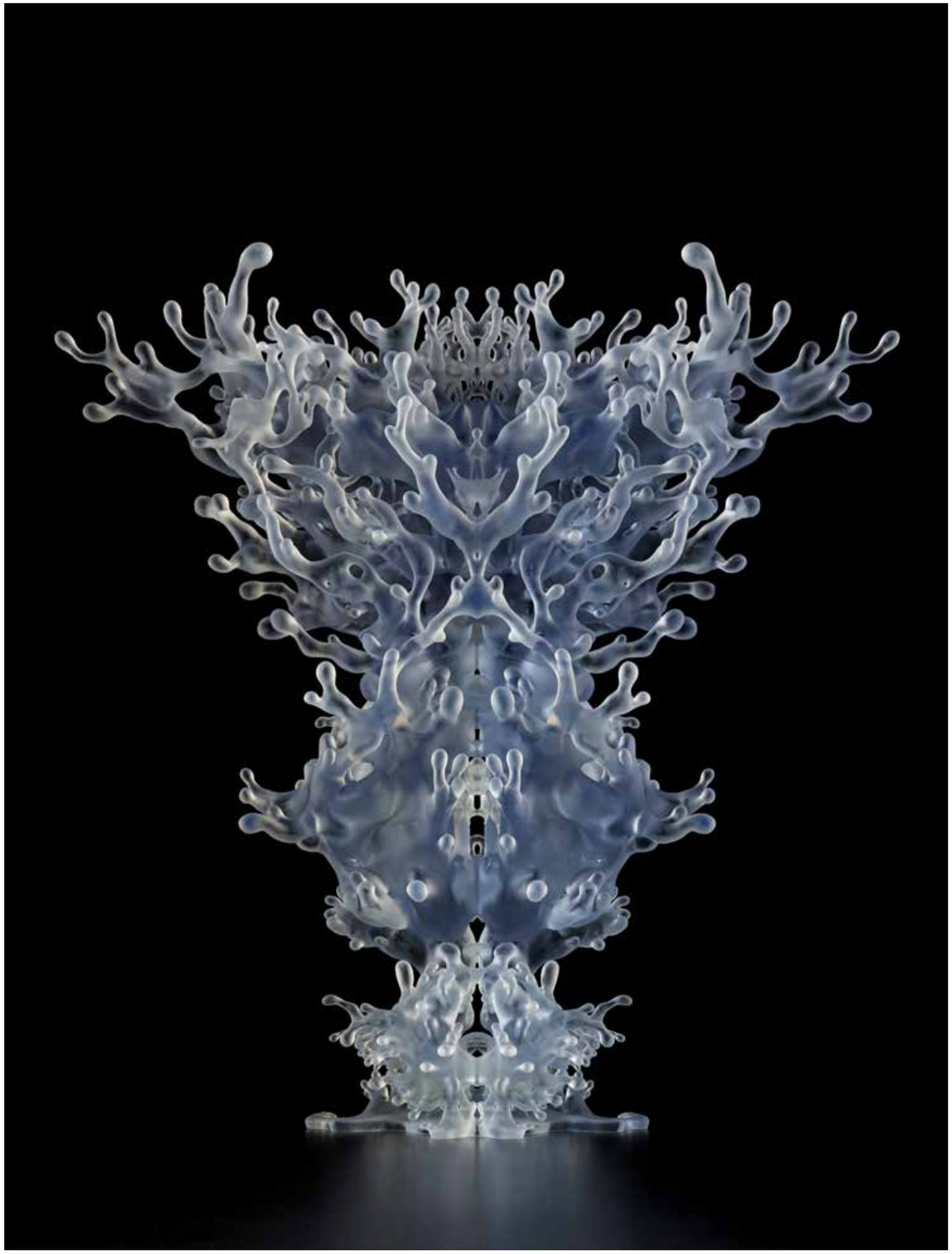
OLNETOP, 2010 - 2012
iron, polyester and polyurethane
820 x 705 x 615 cm
322.8 x 277.6 x 244.1 inches

exhibition view: 2014 Beaufort 04, - Bredene, BE

OLNETOP, 2010 - 2012
iron, polyester and polyurethane
820 x 705 x 615 cm
322.8 x 277.6 x 244.1 inches

exhibition view: 2014 Beaufort 04, - Bredene, BE

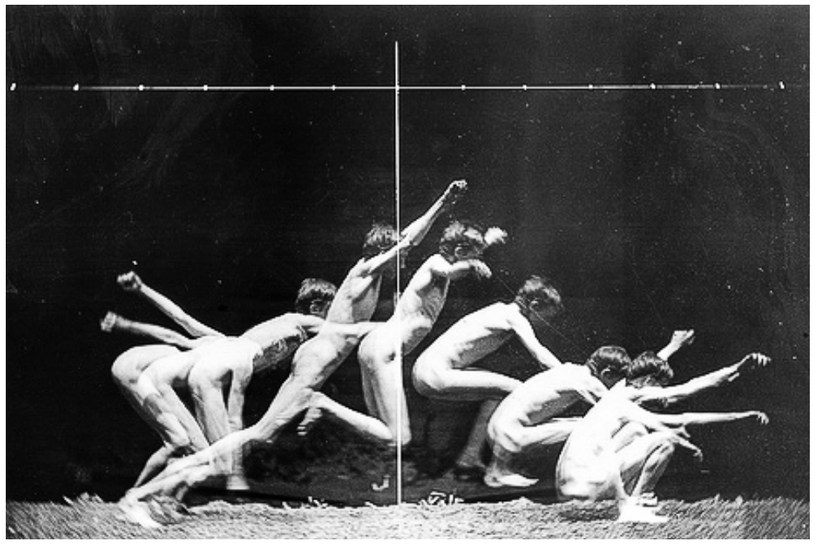
OLNETAP, 2018
study



MYRSTAW, 2014
3D print (Veroclear)
42 x 40 x 20 cm
16.5 x 15.7 x 7.9 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer

MOTION
MUTATION



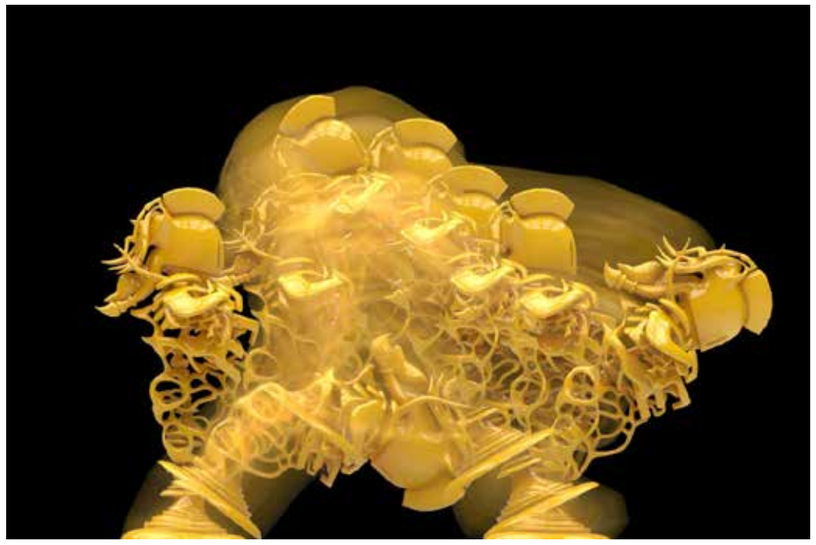
NOITEM

As a Rorschach-stain, these works have no single-point perspective and can be interpreted in different ways. Both soft as a cobweb and cold as human bones, these images make us shiver. For this series the artist doesn't use his trademark colour yellow but pushes the boundaries with a very poetic and mysterious result. Desperately we try to search for forms we recognize but these creations don't seem to fit in any category.

Floating in an infinite space, the series is like a shadow of the past. You can compare it in a way to 'nachbilder' or 'afterimages': optical illusions many of us see for the short moment after we looked directly into bright light sources or reflections. It captures those insignificant illusions which we don't pay much attention to and therefore seem to forget very easily. That's why we seem to be haunted by these strange yet familiar forms, captured in time. By presenting these works as lightboxes, the artist tries to emphasize the nimbleness of these creations.

At the same time the series is also an homage to Eadweard James Muybridge (1830-1904), one of the first photographers who captured movement and showed the images afterwards with a 'zoopraxiscope' (the first movie projector). Followed by Harald Edgerton (1903-1990) who was able to capture even quicker dynamics, like the explosion of a balloon, with his stroboscopic instruments.

Man jumping, Etienne-Jules Marey

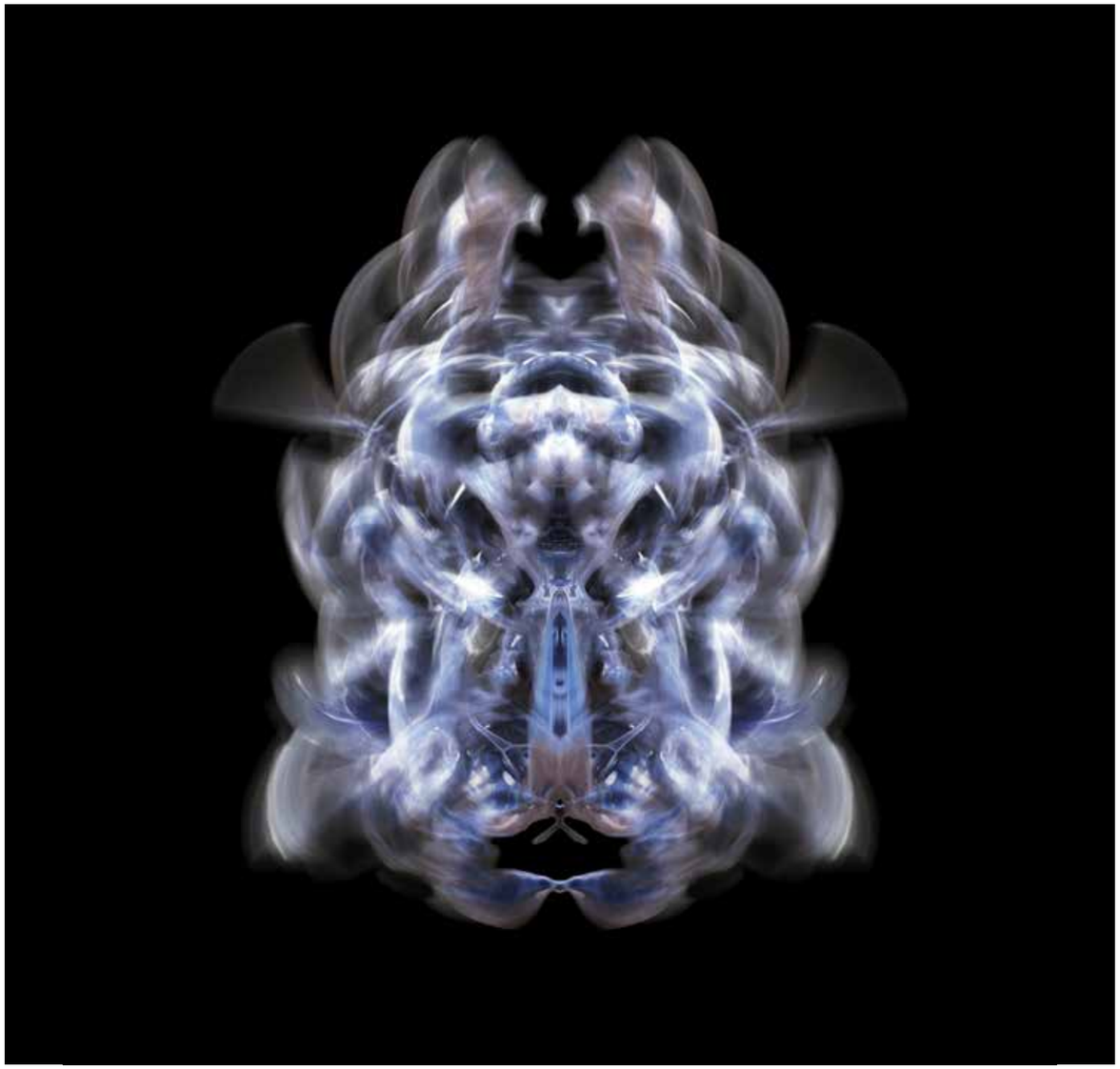


Muybridge's and Edgerton's experiments were an inspiration for so many artists in the 20th century; the generation that really began to experiment with the fourth dimension (time). For example Marcel Duchamp's 'Nude descending a staircase' (1911), Giacomo Balla's 'Dynamism of a dog on a leash' (1912) and Gerhard Richters 'Ema'. Though movement was always an inspiration to artists, the new photographic technologies stimulated them to capture moments in time simultaneously. It is clear that technology dramatically changed people's perception of time and movement in the late 20th century.

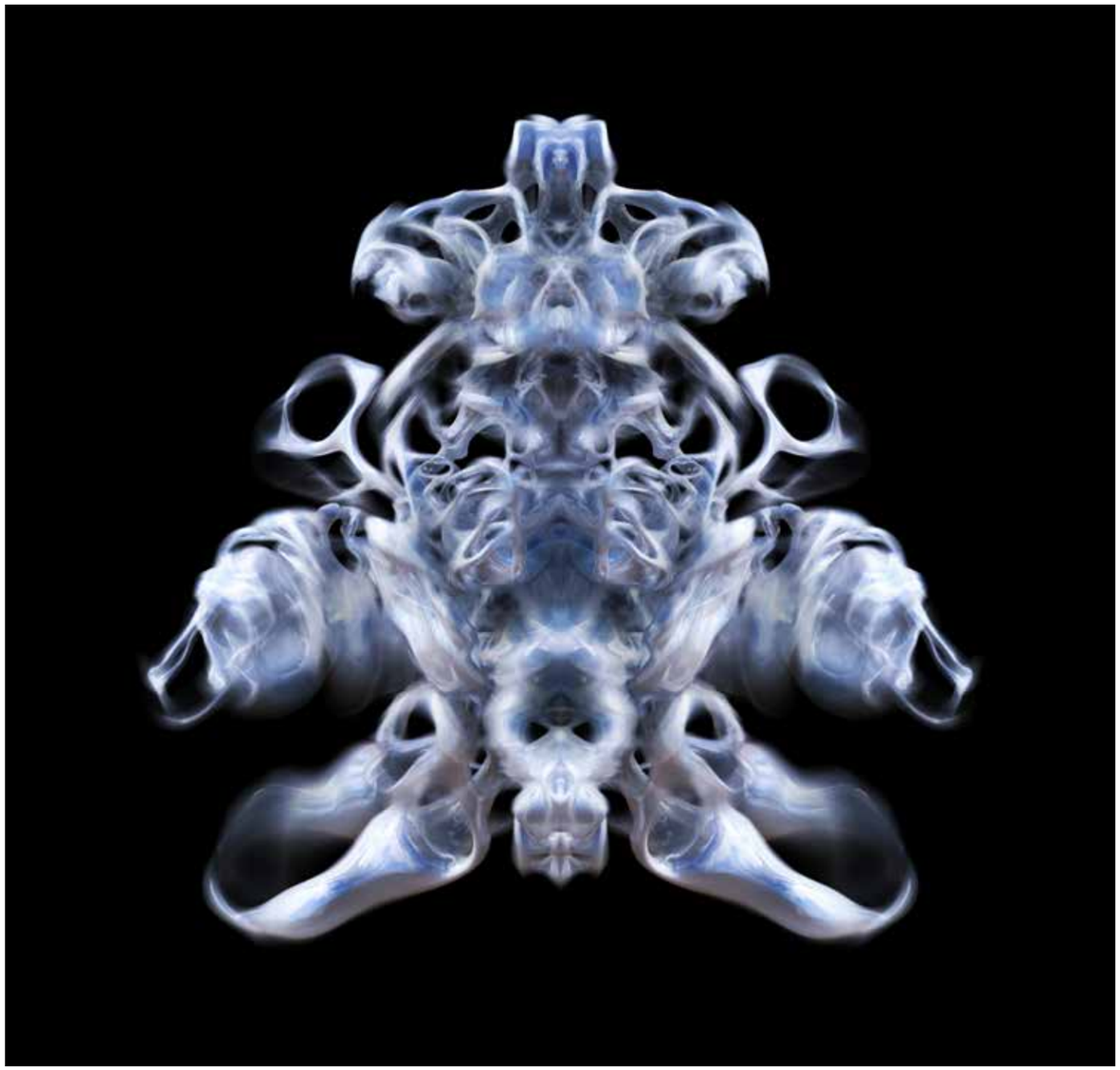
Inspired by this evolution, sculptors in the beginning of the 20th century, began to create 'dynamic' sculptures and 'mobiles', like Umberto Boccioni's 'Unique forms of continuity in space' (1913) and Picasso's 'Light Drawings' (1949). With his mobiles in the Thirties – abstract floating constructions that reacted on the wind and human interaction - Alexander Calder, not only brought movement in his sculptures, he also took a stand for 'the experience' and almost childish games as important aspects in the creation of art works. It seemed as sculptures were the perfect medium to capture movement, emotion and time.

Ervinck's series fits into these experiments, searching for a free and moving form. It is not just an interpretation though, with the help of 3D software, he tries to renew the art historic tradition. Like photographers who experiment with those new invention in the beginning of the 20th century, Ervinck pushes the boundaries with 3D software with endless possibilities on view.

NOITEM, 2013
study

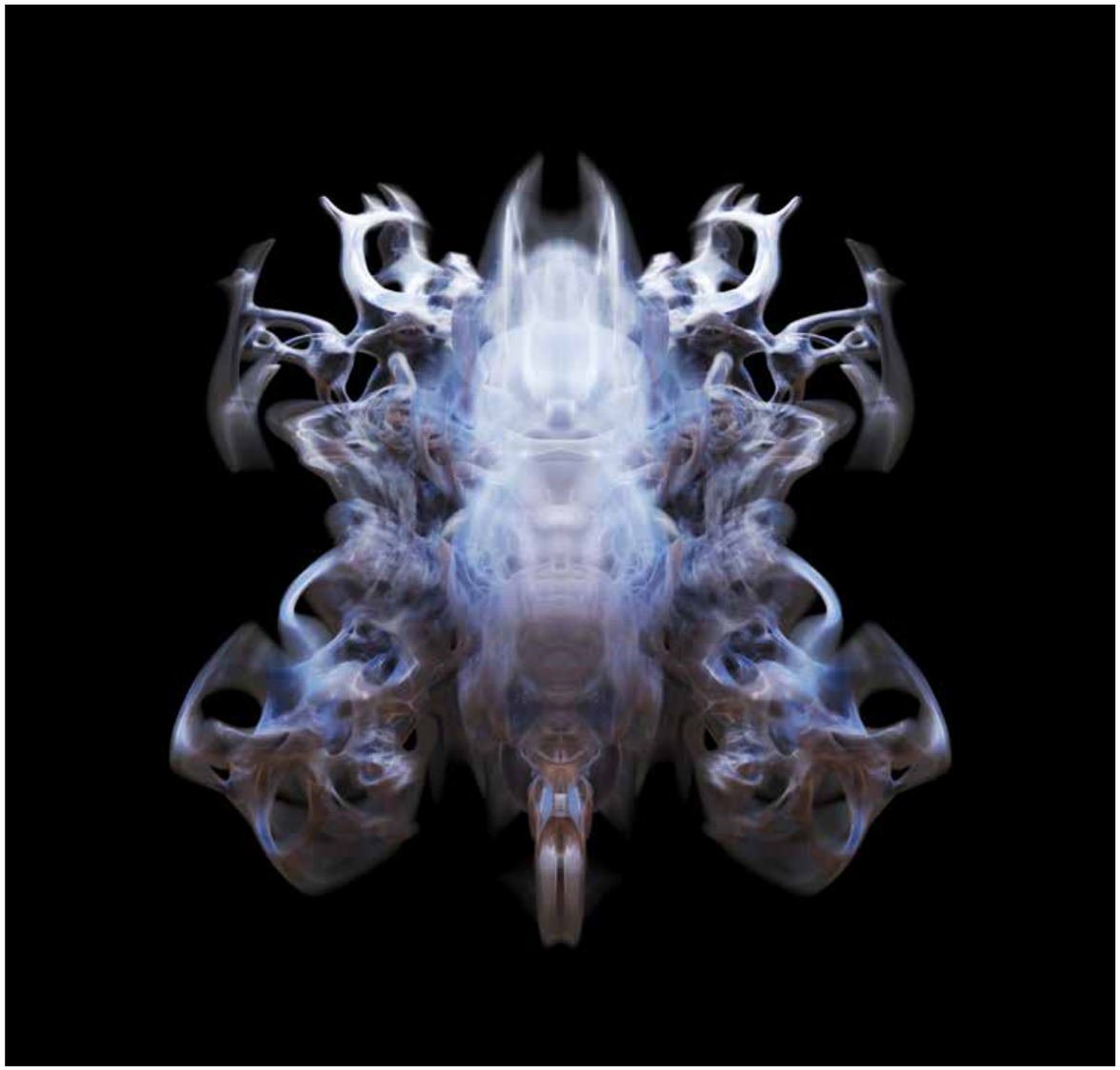


NOITEAB, 2012 - 2013
lightbox
104 x 89 x 14 cm
41 x 35 x 5.5 inches



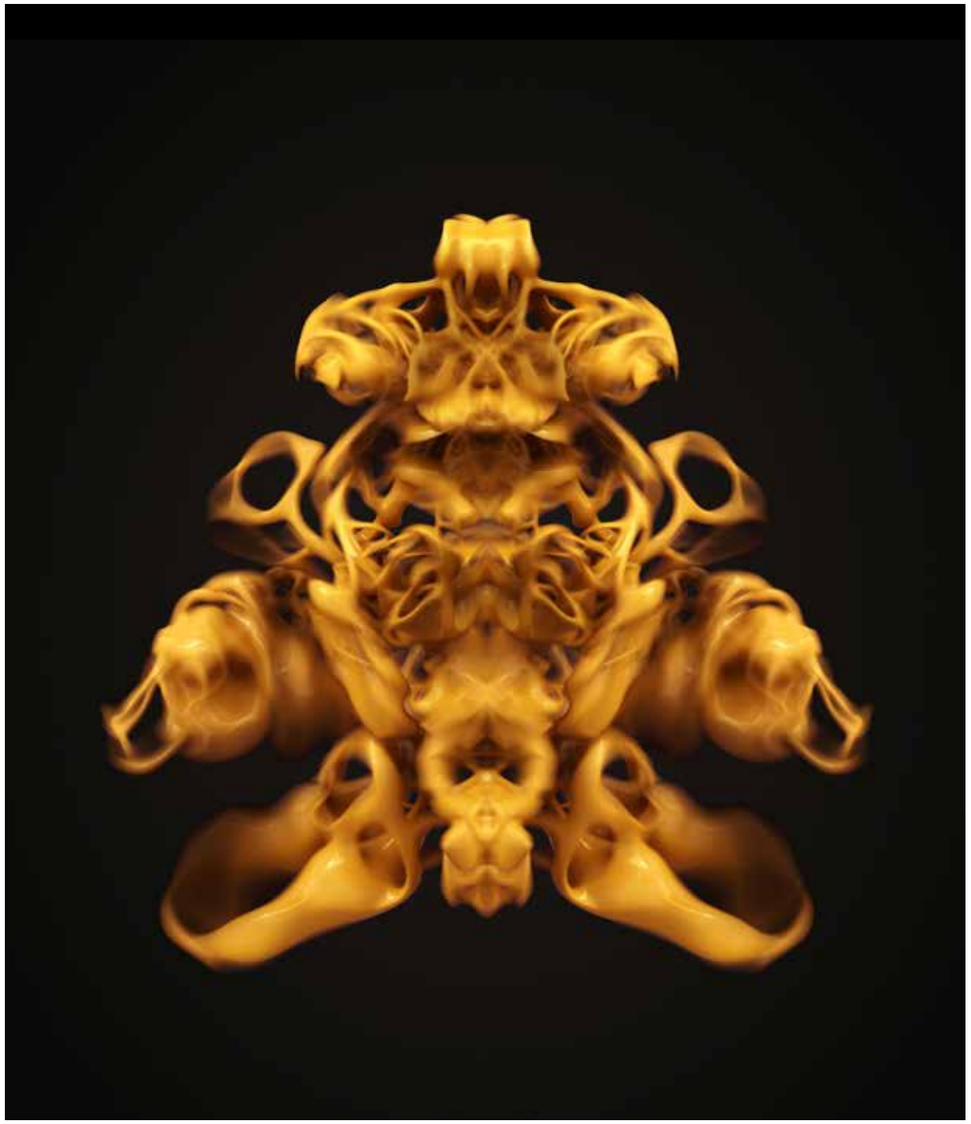
NOITENA, 2013
lightbox
124 x 124 x 14 cm
48.8 x 48.8 x 5.5 inches

NOITOGH, 2012 - 2013
lightbox
124 x 124 x 14 cm
49 x 49 x 5.5 inches

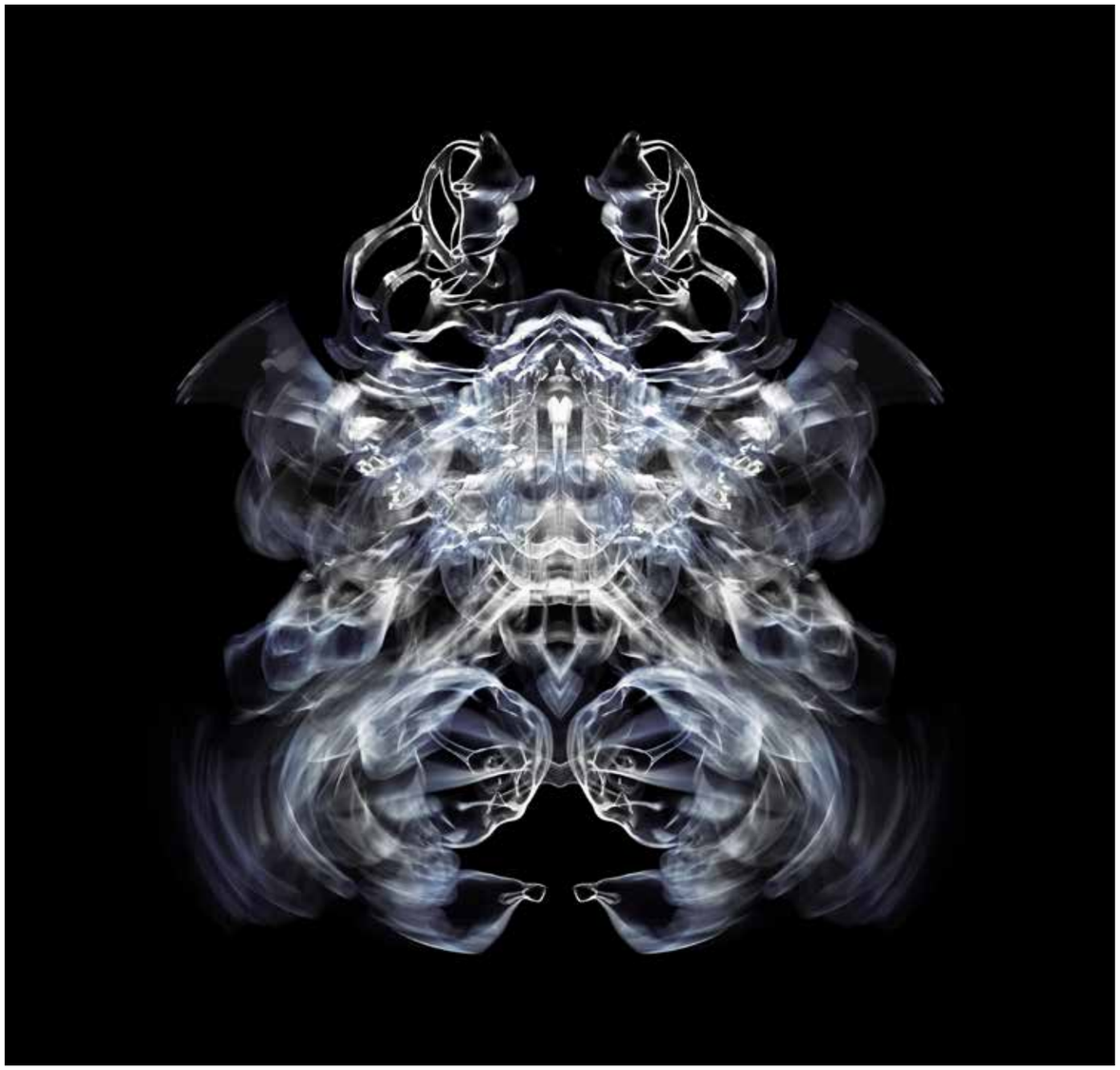


NOITULS, 2012 - 2013
lightbox
154 x 154 x 14 cm
39.4 x 39.4 x 5.5 inches

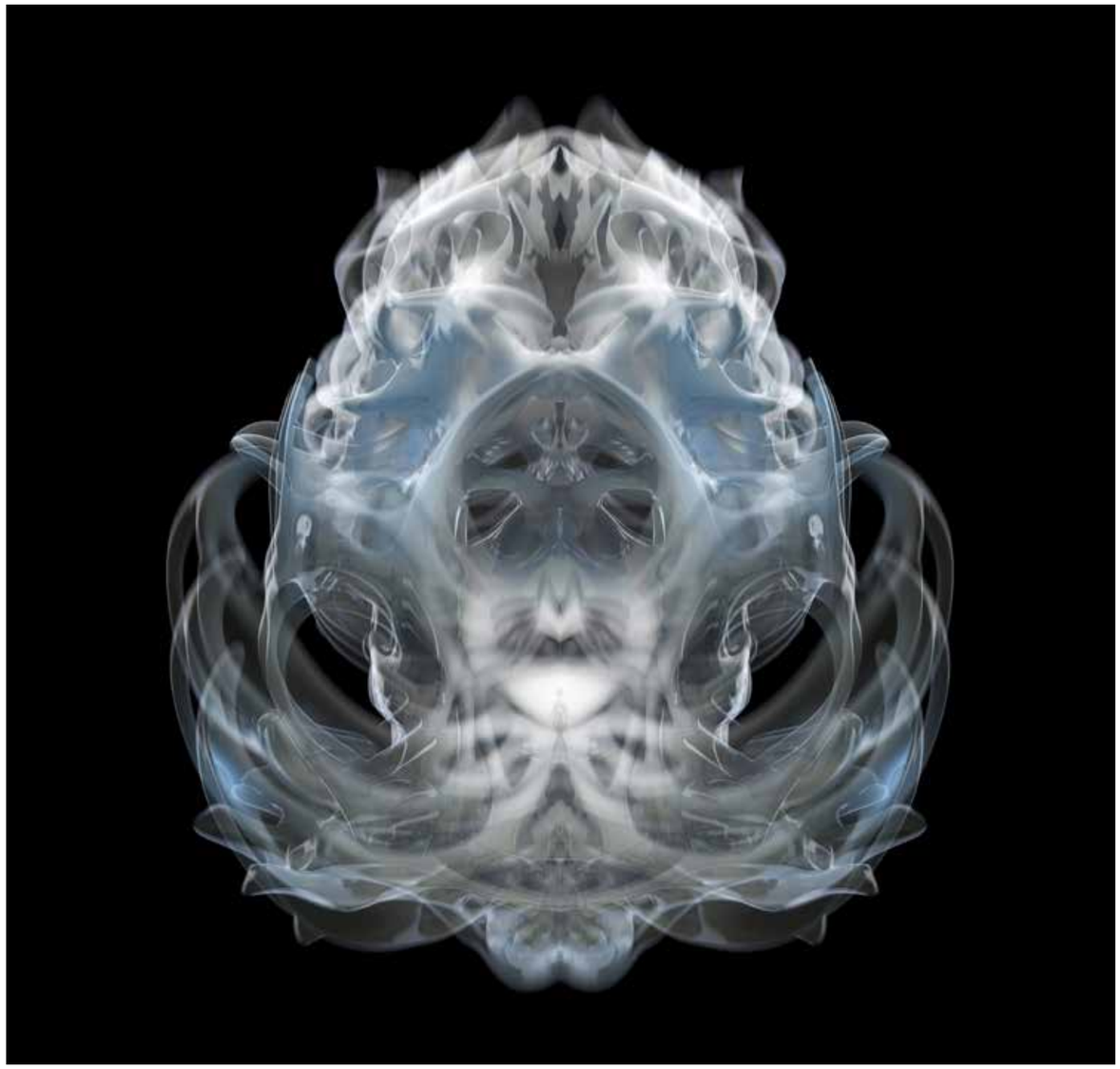
NOITULS, 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
39,4 x 33,5 inches



NOITENA, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
40 x 33.5 inches



NOITEIPS, 2013
print mounted on plexiglas and covered with plexiglas
60 x 60 cm
23.6 x 23.6 inch



NOITOX, 2012 - 2013
print mounted on plexiglas and covered with plexiglas
100 x 100 cm
39.4 x 39.4 inches

HUMAN MUTATION

HUMAN MUTATION PROJECT

By combining fragmentary elements from the past with anatomical parts and a futuristic imagery, a series of fascinating cyborg-sculptures came into being. Nick Ervinck incorporates past, present and future in these sculptures. At the same time, these works can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust. With their majestic pose and piercing gaze, they tower over the visitor as if they were heroic god statues from the future.

Hundreds of hours of manual computer-aided drawing was needed to achieve these impressive sculptures. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex works. The visual language catches the eye of the visitor, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

With LAPIRSUB and DIAPERICK, an interesting sculptural story is created because of the oppositions organic – mechanical, rust – shiny, rough – smooth. LAPIRSUB consists of a mutated, mechanical skeleton that is held together by rusty, steel veins, which are protected by a shiny yellow armour. The contrast between the rust-coloured metal and the and the shiny appearance of the harness adds an extra dimension to the work. The hair of the sculpture is also designed in the same metal-like structure, while the visual references to hair styles from different cultures such as dreadlocks are also easily recognizable.

The sculpture DIAPERICK also entails a similar dialogue between the futuristic, glossy armour and the metal parts, as if the mutated skin of the cyborg is perforated by various metal thorns. This refers to the evolution that our own skin has gone through. While the first people on earth still had fur coats, we now wear clothes to protect us and keep us warm. The technology of the future may allow us to develop a multifunctional skin, that provides extra strength and more protection from harsh weather conditions.

These surreal images entail a certain mythical power by referring to knights, science fiction and manga figures. While designing these sculptures, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture.

AGRIEBORZ, a perfectly symmetrical cyborg figure, was largely inspired by conversations between Nick Ervinck and Dr Pierre Delaere, a professor whose affiliation with Leuven University as a head and neck surgeon primarily concerns conducting research into larynx reconstruction. This dialogue resulted in a hybrid visual language situated somewhere between the organic and the mechanistic. Although the role of the artist can almost seem like the opposite of that of a scientist, each can challenge the other and when this occurs, reality is fought with the powerful weapons of the possible.

Ervinck used drawings from medical text books as the basis for the actual execution of AGRIEBORZ. From a chaos of veins, nerves and muscles emerges a bizarre larynx that seems as though it may be in the midst of a scream. Since this organic tissue can never be a functioning body it doesn't seem to fully exist and remains floating in the virtual world. Arrested in its process of becoming, AGRIEBORZ consists of two identities that turn on each other, that embrace and repel but never coalesce. The work reads as a balancing act between yin and yang, between good and evil. The artist once heard someone say that nature is evil. This thought stayed with him. Blood will flow, life is a force that will always find a way and we are all survivors by instinct. This is also symbolised in AGRIEBORZ.

Next to the poetic design language, there is also a critical social dimension inherent in these sculptures. With artificial intelligence now being ubiquitous, these series of works reflect on the growing integration of technology in our society – and in our bodies. This evolution offers endless possibilities and solutions for the future. Revolutionary technologies and artificial intelligence could potentially solve important problems in our society, such as climate change, poverty or even mortality. At the same time, this search for a modified 'super human' cannot remain without consequences.

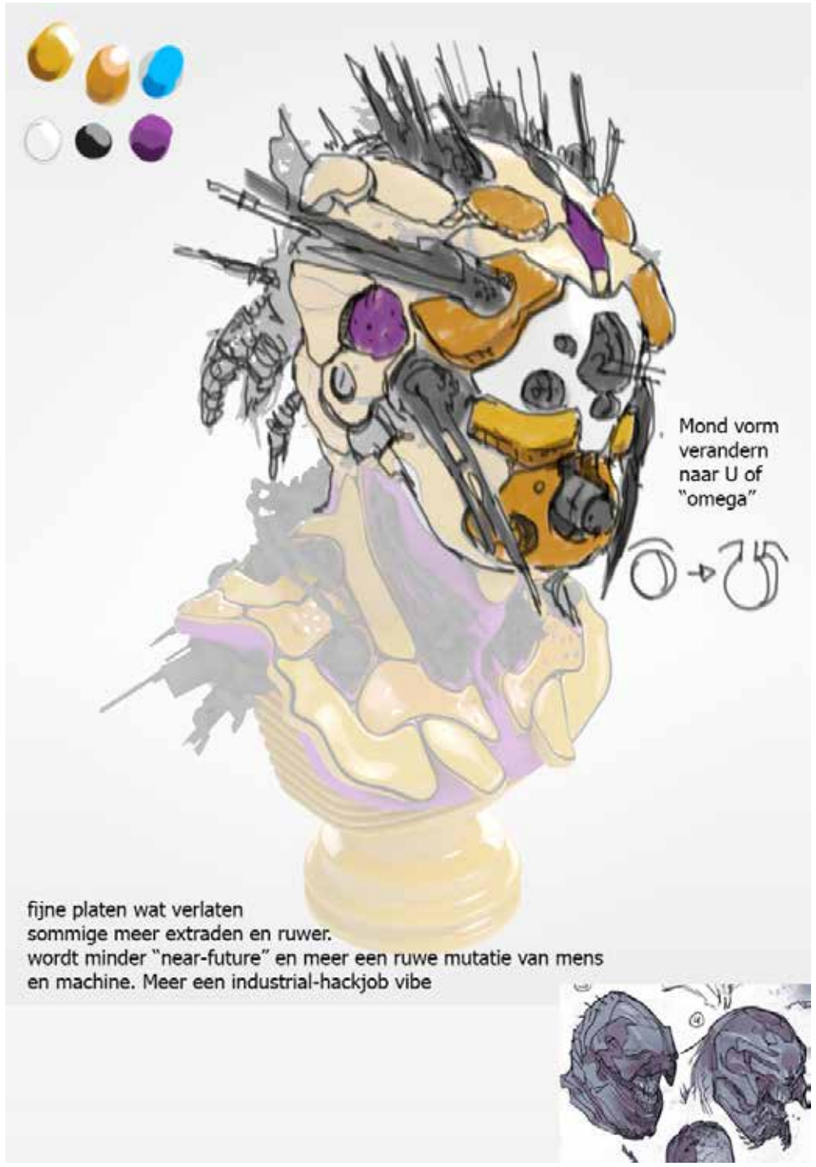
Furthermore, these works also reflect on the history of sculpture. With these works, the idea of the classic portrait bust is being transformed. Nick Ervinck explores how he can transcend or continue the traditional craftsmanship of the past. By using the latest innovations in 3D printing, he is able to create almost any type of intricate geometry or ornament. Since these sculptures can only be spatially realized through 3D modelling and printing, they form a direct challenge to classical sculpture. On the other hand, his 3D prints are also the result of meticulous craftsmanship. Parts that are 3D printed are painted by hand, a process that requires patience and precision. Ervinck's work reinvents classical sculpture through a cross-fertilisation between innovation and tradition and does so in a purely contemporary context.

NESURAK

By combining fragmentary elements from the past with a futuristic imagery, a fascinating cyborg-sculpture came into being. Nick Ervinck incorporates past, present and future in this sculpture. At the same time, the work can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust.

With its majestic posture, impressive armour and piercing gaze, NESURAK towers over the visitor as a heroic god statue from the future. The surreal image entails a certain mythical power by referring to knights, science fiction and manga figures. While designing the sculpture, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture. Multiple fragmentary pieces and hundreds of hours of manual computer-aided drawing were needed to achieve this impressive sculpture. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex work. The visual language catches the eye of the visitors, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

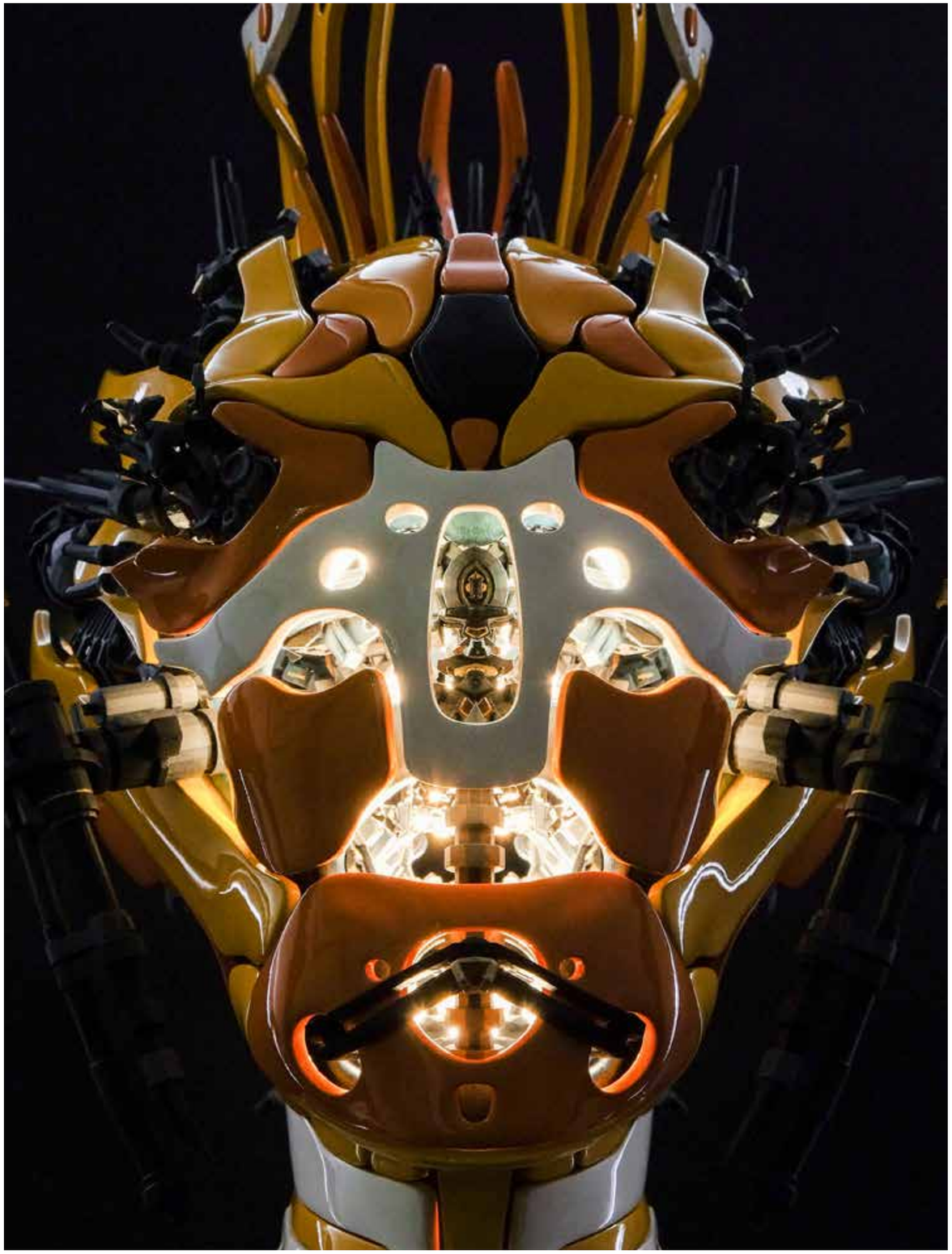
fragment **NESURAK,** 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
study

NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches

NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches

NESURAK, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches

TIASURAK, 2016 - 2017
3D Print
52.8 x 51 x 34.5 cm
20.8 x 20.1 x 13.6 inches

studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE

LAPIRSUB

By combining fragmentary elements from the past with a futuristic imagery, a fascinating cyborg-sculpture came into being. Nick Ervinck incorporates past, present and future in this sculpture. At the same time, the work can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust. With its majestic posture, impressive armour and piercing gaze, LAPIRSUB towers over the visitor as a heroic god statue from the future.

The surreal image entails a certain mythical power by referring to knights, science fiction and manga figures. While designing the sculpture, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture.

Multiple fragmentary pieces and hundreds of hours of manual computer-aided drawing were needed to achieve this impressive sculpture. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex work. The visual language catches the eye of the visitors, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

An interesting sculptural story is also created because of the oppositions organic – mechanical, rust – shiny, rough – smooth. LAPIRSUB consists of a mutated, mechanical skeleton that is held together by rusty, steel veins, which are protected by a shiny yellow armour. The contrast between the rust-coloured metal and the and the shiny appearance of the harness adds an extra dimension to the work. The hair of the sculpture is also designed in the same metal-like structure, while the visual references to hair styles from different cultures such as dreadlocks are also easily recognizable.

Next to the poetic design language, there is also a critical social dimension inherent in this sculpture. With artificial intelligence now being ubiquitous, the work reflects on the growing integration of technology in our society – and in our bodies. This evolution offers endless possibilities and solutions for the future. Revolutionary technologies and artificial intelligence could potentially solve important problems in our society, such as climate change, poverty or even mortality. At the same time, this search for a modified ‘super human’ cannot remain without consequences.

Furthermore, LAPIRSUB also reflects on the history of sculpture. With this work, the idea of the classic portrait bust is being transformed. Nick Ervinck explores how he can transcend or continue the traditional craftsmanship of the past. By using the latest innovations in 3D printing, he is able to create almost any type of intricate geometry or ornament. Since these sculptures can only be spatially realized through 3D modelling and printing, they form a direct challenge to classical sculpture. On the other hand, his 3D prints are also the result of meticulous craftsmanship. Parts that are 3D printed are painted by hand, a process that requires patience and precision. Ervincks work reinvents classical sculpture through a cross-fertilisation between innovation and tradition and does so in a purely contemporary context.

LAPIRSUB, 2015 - 2016
3D print
68 x 35 x 43 cm
26.8 x 13.8 x 16.9 inches

detail **LAPIRSUB,** 2016
wall print
510 x 408 cm
200.8 x 160.6 inches

location: Universiteit Antwerpen, BE

exhibition view: 2016 Mens en machine, De Warande – Turnhout, BE

DIASURAK, 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches

BIASURAK, 2016
study

SNIBURTAD, ELNAYTAB, ELBEETAD

The works exists both as a 3D print and an HD 3D animation video. Inspired by the voluptuousness of the so-called ‘Rubens woman’, this work tries to create a dialogue between old and new.

It shows us how new technologies can be used to renew or reinvent the art historical tradition. In this piece, there is an apparent tension between the round forms and the fragile structure surrounding it. Instead of being the internal support structure (endoskeleton), the skeleton is situated outside of the body tissue (exoskeleton). This only amplifies the effect of a bulging formlessness that seems to extend itself in space.

detail **SNIBURTAD,** 2011 - 2012
3D print
41 x 35 x 33 cm
16.1 x 13.8 x 13 inches

SNIBURTAD, 2011 - 2012
3D print
41 x 35 x 33 cm
16.1 x 13.8 x 13 inches

ELBEETAD, 2011 - 2012
3D print
30 x 22 x 22 cm
11.8 x 8.7 x 8.7 inches

ELBEETAD, 2011 - 2012
3D print
30 x 22 x 22 cm
11.8 x 8.7 x 8.7 inches

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE

VIGAV, 2013
3D print
70 x 45.5 x 32 cm
27.6 x 17.9 x 12.6 inches

MOABTID, 2016 - 2018
ceramics
29 x 20 x 32 cm
11.4 x 7.9 x 12.6 inches

AGRIEBORZ

For AGRIEBORZ, Nick Ervinck used imagery of human organs that he found in medical manuals as construction materials to create an organic form, a larynx (or voice box) 'gone wild'. Though imaginary, AGRIEBORZ seems to retain some familiarity due to its visual connection to human organs, muscles, nerves, etc. Any coherent organization or structure, however, is lacking. The image becomes ungraspable, hovering in a virtual, potential or science-fictional world.

AGRIEBORZ was first shown as a part of the show 'Parallellepipida – between art & science' in Museum M, Leuven (B) on a scale of 7 x 8 meters. Although 2D, it has sculptural qualities through its monumental size that incorporates the architecture it is shown in. After that, Ervinck realised AGRIEBORZ as a 3D print. AGRIEBORZ was largely inspired by the conversations Nick Ervinck had with two professors at KU Leuven: Pierre Delaere, a professor researching the larynx, and Koen van Laere, whose research is situated in neurology and nuclear medicine. This cross-fertilization inspired the image of a perfectly symmetrical cyborg figure. A sculpture like AGRIEBORZ not only points to the growing tendency of integrating technology in the human body, it also plays with the intriguing possibility to use living tissue as technological material. Today we are capable of creating replicas of human bones on the basis of 3D-models from CAT-scans. Bio printing, a new technology used to print organs, will be further developed and commercialized. Working in a close parallel to science, Ervinck is able to develop new realities that can in turn inspire scientists.

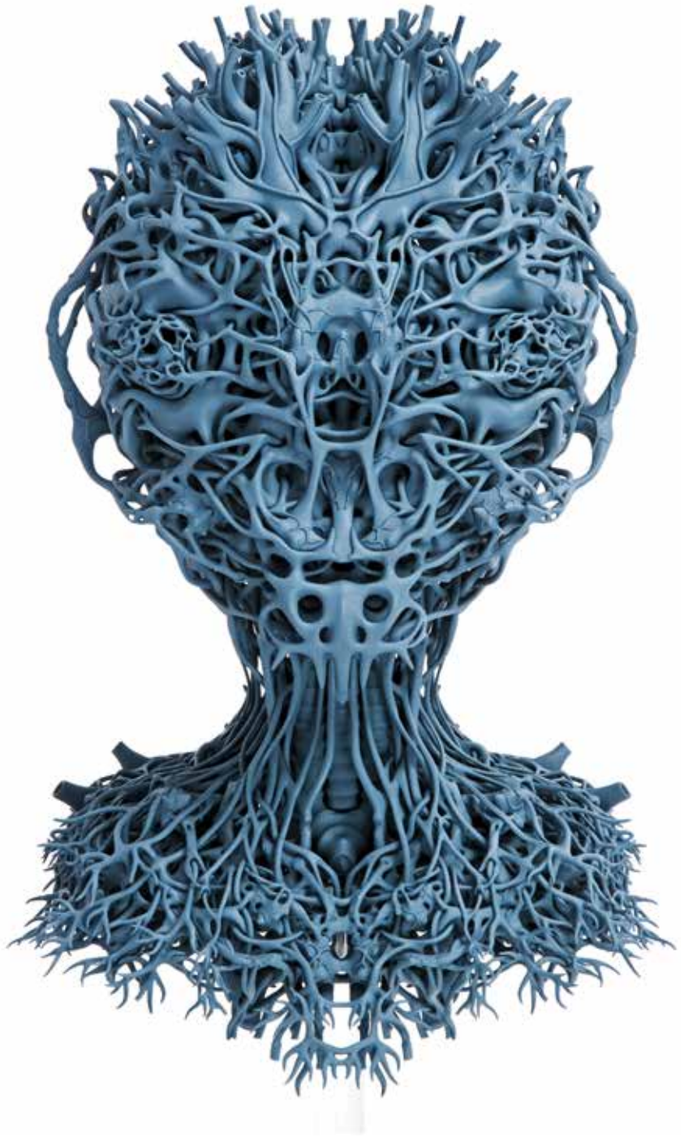
AGRIEBORZ, 2009 - 2010
wallprint
817 x 730 cm
321.7 x 287.4 inches

exhibition view: 2012 Parallellepipeda, Museum M - Leuven, BE

AGRIEBORZ, 2009 - 2010
lightbox
200 x 150 x 17 cm
59.1 x 78.7 x 6.7 inches

print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches

studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



AGRIEBORZ, 2009 - 2011
3D print
53 x 34 x 33 cm
20.9 x 13.4 x 13 inches

TRACHEOLB

The heart is a vital organ, as it makes the difference between life and death. The shape and the rhythm of the pulsing and contracting heart is what inspired Nick Ervinck to create TRACHEOLB.

This sculpture evolved out of various interpretations on the organic shape of the heart. By mirroring and transforming certain elements, the artist made an abstract mutation with reminiscences to the real heart. Stemming from this vital structure are silver tentacles. TRACHEOLB is not at all a bloody organ, but instead it is a pulsing, lively coloured substance, which stretches out its tentacles to embrace the world. As the yellow shape symbolises life and energy, the metallic, cool tentacles refer to the role of technology in health care today. TRACHEOLB thus indicates the fading of boundaries between biology and technology as well as the expressive and artistic potential of this cross-fertilisation.

TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE

TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE

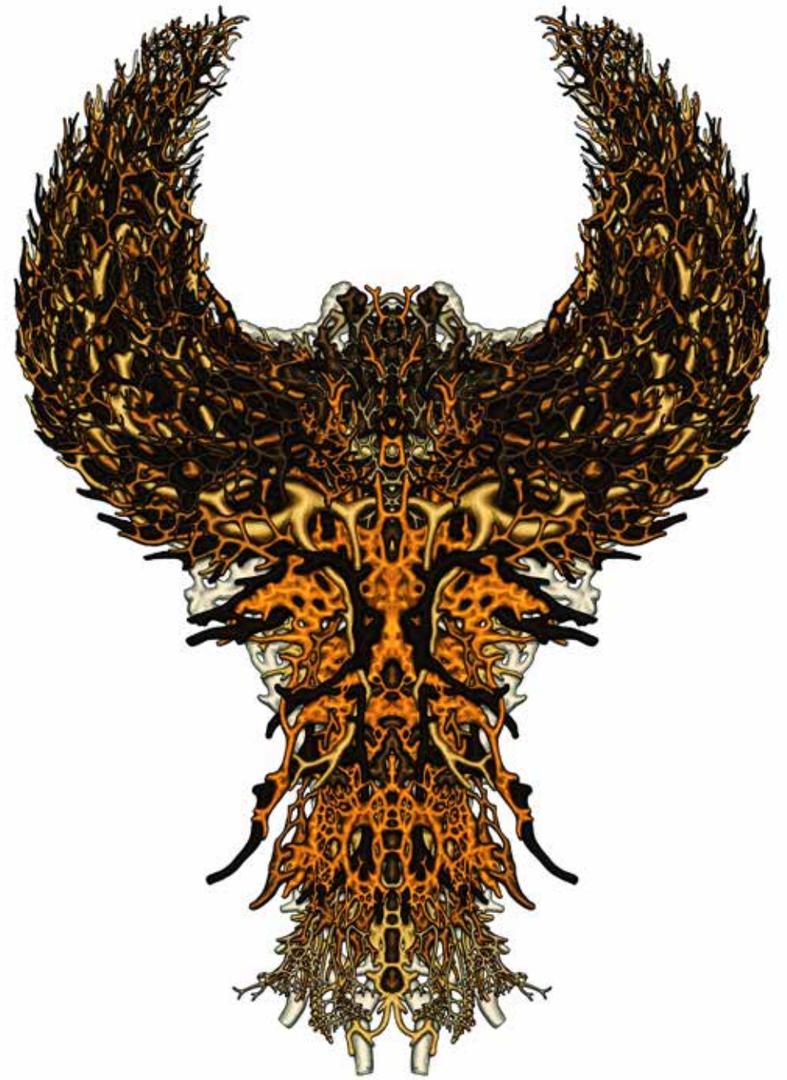
AGRIEBORTY

This series exists of multiple 2D drawings, each inspired by images from medical manuals (human and animal anatomy, organs, muscles, bones, ...), ethnic masks and elements from science fiction (wolverine, aliens,...).

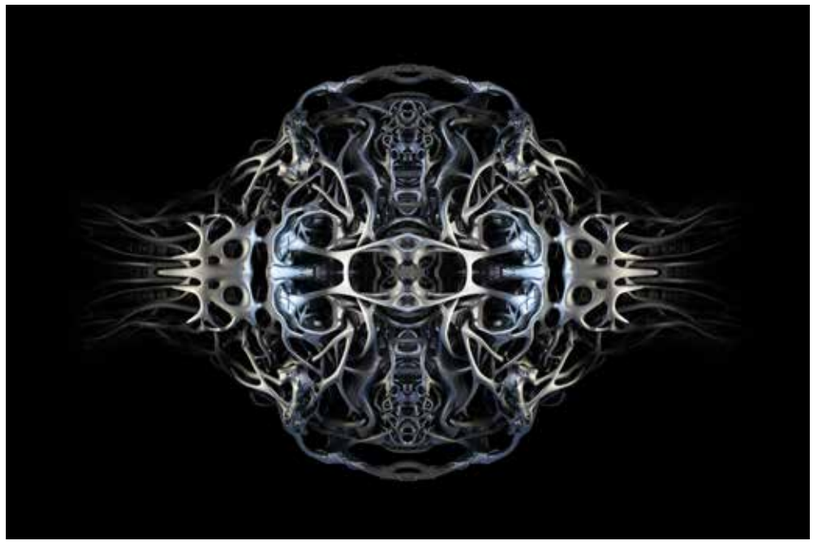
Drawing on techniques from American comic strips of the 90's, Nick Ervinck creates a peculiar spatial feeling on a 2D surface: flatness is raised to a new level. The images embrace elements from high and low culture. Inca-masks are combined with elements derived from science-fiction and computer games.

As predators, these creatures hover somewhere between the organic and the mechanical. That way, Ervinck's works show a longing for the scientific feasibility of the human body. References can be made to the 19th century 'automaton' and the later on 'android robots' and 'cyborgs'. Possibly, this development will result in the complete merger of human and technology and consequently the disappearing of the human body. Just like AGRIEBORZ, this series of drawing thus not only points to a growing tendency of integrating technology in the human body. It also uses the intriguing possibility to use living tissue as technological material. Bio printing, a new technology used to print organs, will be further developed and commercialized. The importance of Ervinck's work lies in the fact that he uses these technological developments in an early stage and develops a typical and highly recognizable imagery. Working in a close parallel to science, he is able to develop new realities that can in turn inspire scientists.

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE



GNITRAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



AGRIEMYS

AGRIEMYS, a complex 2D-print, is the result of an artistic research on the human/ animal organic tissue, as represented in medical manuals and encyclopaedias. The glossy texture and the complex network of connections also give this work a certain machine aesthetic.

AGRIEMYS shows the world beneath the skin: industrialised ‘organs’, ‘muscles’, ‘nerves’,... By re-organising these building blocks, a strange creature without inside or outside comes into being: a cyborg figure who preserves the mean between the organic and the machine. Because this organic shape doesn’t have a skeleton or fixed structure, it seems floating in the realm of the virtual. Underlying Ervinck’s work on the human tissue is a preoccupation with the growing mechanisation of the human body. Not only does technology infiltrate the body, it also aims at using human tissue as a technological material. Using 3D models from CAT-scans, one can for instance make real replica’s of human bones. Bioprinting also enables us to print human organs. This way, the body achieves market value and becomes a consumer good**.**

AGRIEMYS, 2009 - 2011
lightbox
154 x 224 x 18 cm
60.6 x 88.2 x 7.1 inches

AGRIELEJIF, SUIERLEJIF

AGRIELEJIF and SURIELEJIF are a proliferating tissue that seems to stretch out of the frame. This complex 2D-print is the result of an artistic research on the human organic tissue, as represented in medical manuals.

AGRIELEJIF and SUIERLEJIF shows the World beneath the skin: organs, muscles, nerves... By re-organising these human building blocks, a strange creature without inside or outside comes into being: a cyborg figure who preserves the mean between the organic and the machine. Because this organic shape doesn’t have a skeleton or fixed structure, it seems floating in the realm of the virtual. With its symmetric configuration, AGRIELEJIF and SUIERLEJIF reminds us of patterns in nature. Underlying Ervinck’s work on the human tissue is a preoccupation with the growing mechanisation of the human body. Not only does technology infiltrate the body, it also aims at using human tissue as a technological material. Using 3D models from CAT-scans, one can for instance make real replica’s of human bones. Bioprinting as well enables us to print human organs. This way, the body achieves market value and becomes a consumer good.

SURIELEJIF, 2011 - 2012
print
36 x 52 cm, framed 50 x 60 cm
14.2 x 20.5 inches, framed 19.7 x 23.6 inches

ANIMAL MUTATION

ANIMAL MUTATION

Ervinck's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. However designed digitally, the sculptures do not exclude the organic and the biomorphic. On the contrary, the artist tries to explore the world beneath the skin and the organic substance has become a crucial building stone. What has become noticeable in these sculptures is an exteriorization of the endoskeleton. The sculptures resulting out of this reversal are formless and without a centre.

The lively sculptures with a dynamic shape seem to grow endlessly. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

The animal mutations are monstrous in various respects. Next to clearly being animal-like, but impossible to define well, they dilute different media. It is exactly this crossover and the doubt that comes with it that is intriguing and that Nick Ervinck constantly returns to when he is looking for the subtle border between abstraction and figuration, the suggestion rather than the definition of an idea. Ervinck is fascinated by the possibility that, in the future, children might create their pets out of a mix of artificial, biological and robotic elements. The desire to create non-existing animals is clearly related to the 'God games' he liked to play as a child. These games reveal a basic human need to keep control over our surroundings and the need to reconstruct the past. There is this age old strange mixture of wanting to keep life under control, combined with this headstrong need for fantasy. In this way creating monsters is our human condition. You can see this in cave drawings and fairy tales, image puzzles and 3D games. Ervinck likes to connect this to his love for science fiction and games as well. So the idea of the monsters goes from mythological animals over gothic monsters like Frankenstein to creatures from popular science fiction and fantasy.

GARFINOSWODA

GARFINOSWODA (2011-2012) seems to be made out of two components but is printed as one entity. The smooth blue form almost embraces the explosive yellow structure. This combination evokes a dynamic, yet tense liaison, a symbiotic wrestle fought to control the physical space. However designed digitally, Nick Ervinck's sculptures do not exclude the organic and the biomorphic. In the contrary, he tries to explore the world beneath the skin and the organic substance has become a crucial building stone. What has become noticeable in these sculptures is an exteriorization of the endoskeleton. The sculptures resulting out of this reversal are formless and without a centre. What's more, the skeleton has been removed and one big formless shape is now expanding in space. Both NIKEYSWODA and GARFINOSWODA refer to the blob architecture, introduced by the architect Greg Lynn in 1995. These blob forms, which look organic and mobile, are the result of a computer-based designing process. This architectural movement pleas for a removal of linear, rigid structures and aims at creating expanding, bulging and growing shapes.

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE

GARFINOSWODA, 2011 - 2012
3D print
25 x 28 x 25 cm
9.8 x 11 x 9.8 inches

NIKEYSWODA, 2011 - 2012
3D print
53 x 41 x 33 cm
20.9 x 16.1 x 13 inches

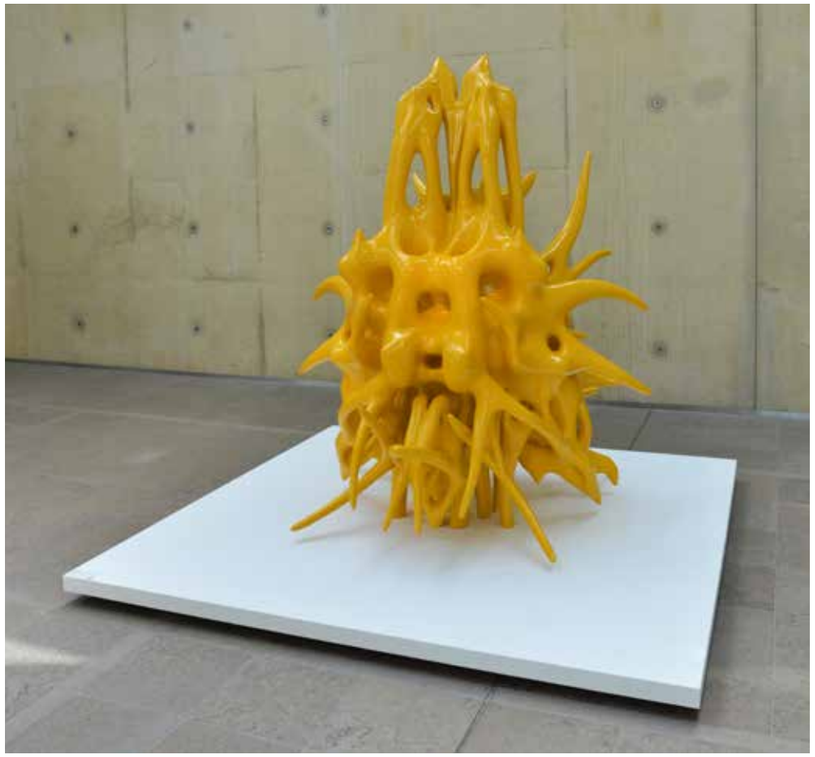
exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE

NAPELHIUAB

For NAPELHIUAB , Nick Ervinck took the organic shape of flowers and plants as a starting point. Ervinck's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. In this manner, NAPELHIUAB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of contemporary metropolitan cities. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture' which was firstly explored by the architect named Greg Lynn in 1995.

exhibition view: 2014 GNI-RI jan2014, Beelden aan Zee - Schevingen, NL

NAPELHIUAB, 2011
3D print
21 x 24 x 20 cm
8.3 x 9.4 x 7.9 inches



ANIHUAB

For ANIHUAB, Nick Ervinck took the Bauhinia flower, represented in the flag of Hong Kong, as a starting point. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches.

In this manner, ANIHAUB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of Hong Kong's city. The symmetry in the sculpture refers to the duality of Hong Kong versus China and reflects the idea of 'one country, two systems'. Greg Lynn's 'blob architecture' can again be seen exercising its influence.

ANIHUAB, 2010
polyester and polyurethane
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches

exhibition view: 2015 Vormidable, Beelden aan Zee - Den Haag, NL

BORTOBY, 2010
3D print
44 x 45 x 39 cm
17.3 x 17.7 x 15.4 inches

KOLEKNAT, 2009 - 2010
3D Print
44 x 44 x 34 cm
17.3 x 17.3 x 13.4 inches

AYAMONSK, 2009 - 2010
3D print
36 x 42 x 33 cm
14.2 x 16.5 x 13 inches

BLOB MUTATION

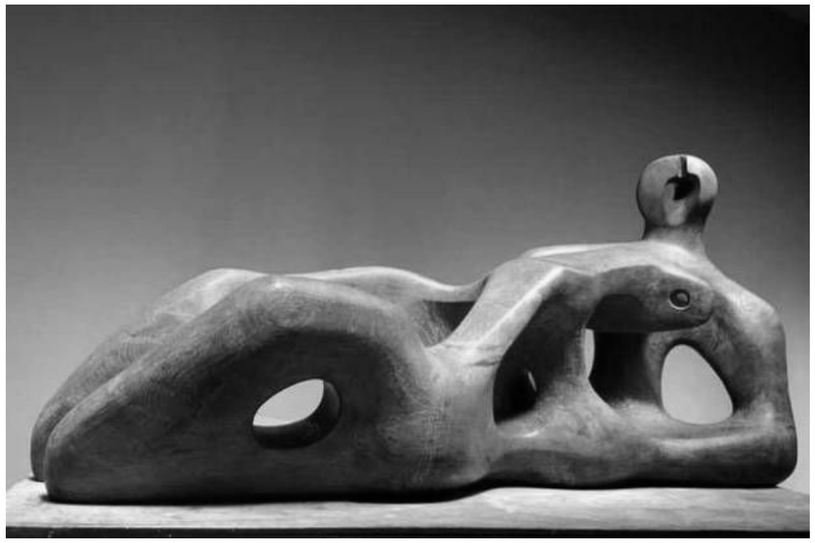
ORGANIC WORKS

This text focuses on the central issue in Nick Ervinck's work, namely the interaction between the physical and the virtual. The inherent tension between these two terms expresses one of the most fundamental challenges that Ervinck is trying to meet in his oeuvre.

The oeuvre of Nick Ervinck has one foot firmly planted in the digital world. This means that he does not only use the computer as an instrument, but that the digital logic largely determines his artistic thought and method as well. Using copy-paste, he applies images, shapes and textures of extremely diverse origins: basilicas, corals, dinosaurs, cottages, Rorschach inkblots, Chinese rocks and trees, Henry Moore and Hans Arp, manga, twelfth-century floral wallpaper, the anatomy of the human larynx, and so on. These elements are then digitally reproduced, mirrored, distorted and assembled. During this process, Ervinck works with procedures and patterns, although intuitive sculptural craftsmanship maintains a crucial role throughout the creative process. He thereby strives towards a balance in the final image between structure and complexity, figuration and abstraction, fancy and symmetry.

Of equal importance in Ervinck's oeuvre is the other extreme, which contradicts the digital image on more than one level: the concrete, tangible matter. Whereas the digital age is still very young, the art of sculpture boasts a tradition of several millennia. Contrasting with the suppleness of the binary image is the inherent inflexibility of sculpture, especially when it aspires towards monumental proportions and longs to weather the elements.

Reclining Figure, Henry Moore, 1938



The design process of his work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. These kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner- like box structures and instead turn to rounded, bulging shapes as structural forms.

A way to enlarge the contrast between the virtual and the digital is by remaking the smaller 3D prints in polyester sculptures. These very large sculptures demand a lot of work and craftsmanship. While the 3d prints invite you to look closer, the large sculptures frighten us a bit. Like the 3d prints they have no context in the real world but while the 3D prints invite us to look closer, the sculptures make a statement from a further distance.

Both organic, geometrical, fluid and massive, his 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. Ervinck's 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, he designs his objects 'by hand', using no programming or algorithms. This position is unique, as strictly computer generated art mostly is 'amnesiastic'.

Mother and child, Barbara Hepworth, 1934

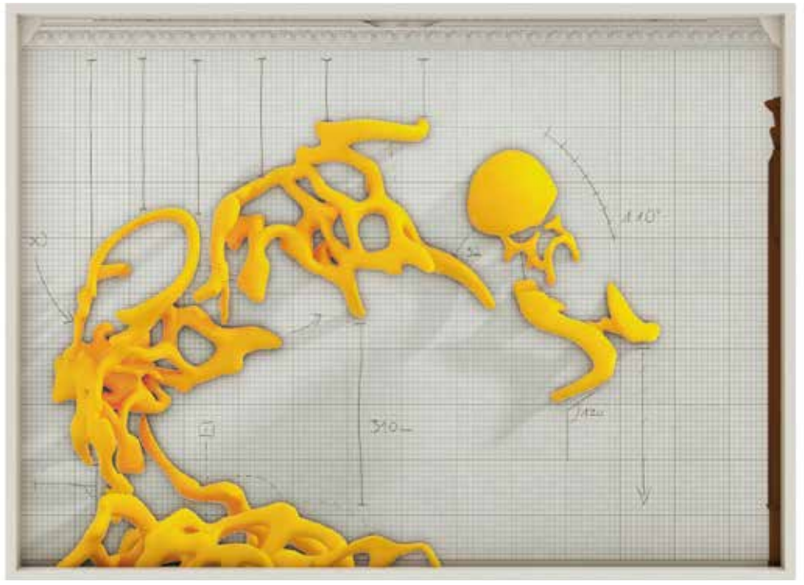
KOMANIL

With KOMANIL, Nick Ervinck brings into question the opposition between the conventional architectural space (box) and the virtual design (blob).

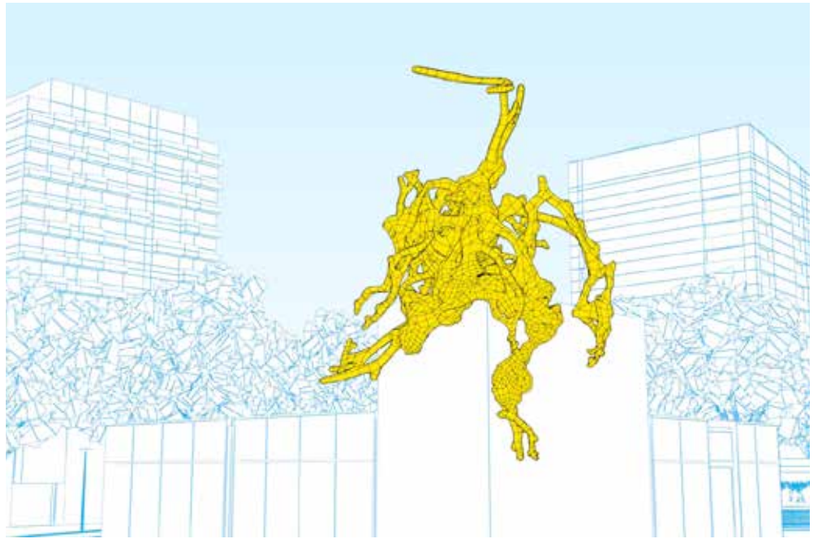
He translates this opposition to a new level by transforming the sculpture into a large ceiling ornament in this virtual, non-existent space. This breaks with the classic vertical presentation of artworks on a wall or in the room.

Nick Ervinck creates an interesting dialogue between the organic design and the architecture surrounding it. This results in a thin line between virtual and real, between immaterial and material. Ervinck's aim is to let architecture and sculpture meet, and to explore the realm of the impossible by constantly pushing the limits of what we call

KOMANIL, 2015
3D print and wood
39 x 38 x 39 cm
15.4 x 15 x 15.4 inches



SUMNIM, 2012 - 2013
print
52 x 72 cm
20.5 x 28.3 inches



EGNOABER

Nick Ervinck designed a seven meter high sculpture EGNOABER for the new central square “Raadhuisplein” in the city Emmen, located in the north of the Netherlands. The whimsical sculpture EGNOABER looks like a runaway tree, an odd skeleton or a dead and abstract body, which has been recovered by the organic, fluid and vivid yellow texture.

It makes us think at the kienstobbe (a typical tree root for this region). EGNOABER refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).

The sculpture is placed on top of a parking entrance building. By this the sculpture and the building add value to each other. The building becomes the pedestal of the sculpture while the sculptures makes the parking entrance more attractive.

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What’s more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNOABER, 2015
study

EGNOABER, 2015
polyester and polyurethane
710 x 440 x 490 cm
279.5 x 173.2 x 192.9 inches

location: Centrumplein - Emmen, NL

EGNABO

EGNABO refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What's more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNABO, 2010 - 2011
polyester and polyrethane
340 x 380 x 260 cm
133.9 x 149.6 x 102.4 inches

location: WZC Yserheem - Diksmuide, BE

TSENABO

TSENABO was specially designed for this place; an entrance of a hospital. Pushed on upwards, this dead organic material seems to be recovered by living substance. The empty holes are a crucial part of the sculpture.

Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This yellow expressive sculpture intrigues from any angle and contributes to the atmosphere of the place. TSENABO has a lot in common with EGNABO. For both sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

TSENABO, 2011 - 2013
polyester and polyrethane
405 x 717 x 590 cm
159.4 x 282.3 x 232.3 inches

location: Sint-Andriesziekenhuis - Tielt, BE

NIEBLOY, 2009
polyester and polyurethane
325 x 350 x 230 cm
128 x 137.8 x 90.6 inches

exhibition view: 2009 Parallellepipeda, Museum M – Leuven, BE

WINEYER, 2016
study

REWAUTAL, 2015
iron, polyester and polyurethane
600 x 280 x 280 cm
236.2 x 110.2 x 110.2 inches

NIWRION, 2016
3D print
60 x 38 x 17 cm
23.6 x 15 x 6.7 inches

ASWIRION, 2016
3D print
50 x 33 x 22 cm
19.7 x 13 x 8.7 inches

KIANIL, 2016
3D print
21 x 42 x 26 cm
8.3 x 16.5 x 10.2 inches

ZIEBLOY, 2012
iron, polyester and polyurethane
300 x 430 x 360 cm
118.1 x 169.3 x 141.7 inches

location: Psychiatrisch Ziekenhuis H. Hart - Ieper, BE

PRAHIARD, 2010
polyester and polyurethane
440 x 340 x 225 cm
173.2 x 133.9 x 88.6 inches

location: private collection - Sint Martens Lathem, BE

GNILI, 2014
silver
3.1 x 5.9 x 2.3 cm
1.2 x 2.3 x 0.9 inches

LEVORB, 2014
silver
5 x 4.5 x 2.1 cm
2 x 1.8 x 0.8 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. After all, Nick Ervinck 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
lamps, polyester and polyurethane
450 x 330 x 330 cm
177.2 x 129.9 x 129.9 inches

location: Ons Erf - St Michiels Brugge, 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 and polyurethane
130 x 700 x 500 cm
51.2 x 275.6 x 196.9 inches

KOROBS

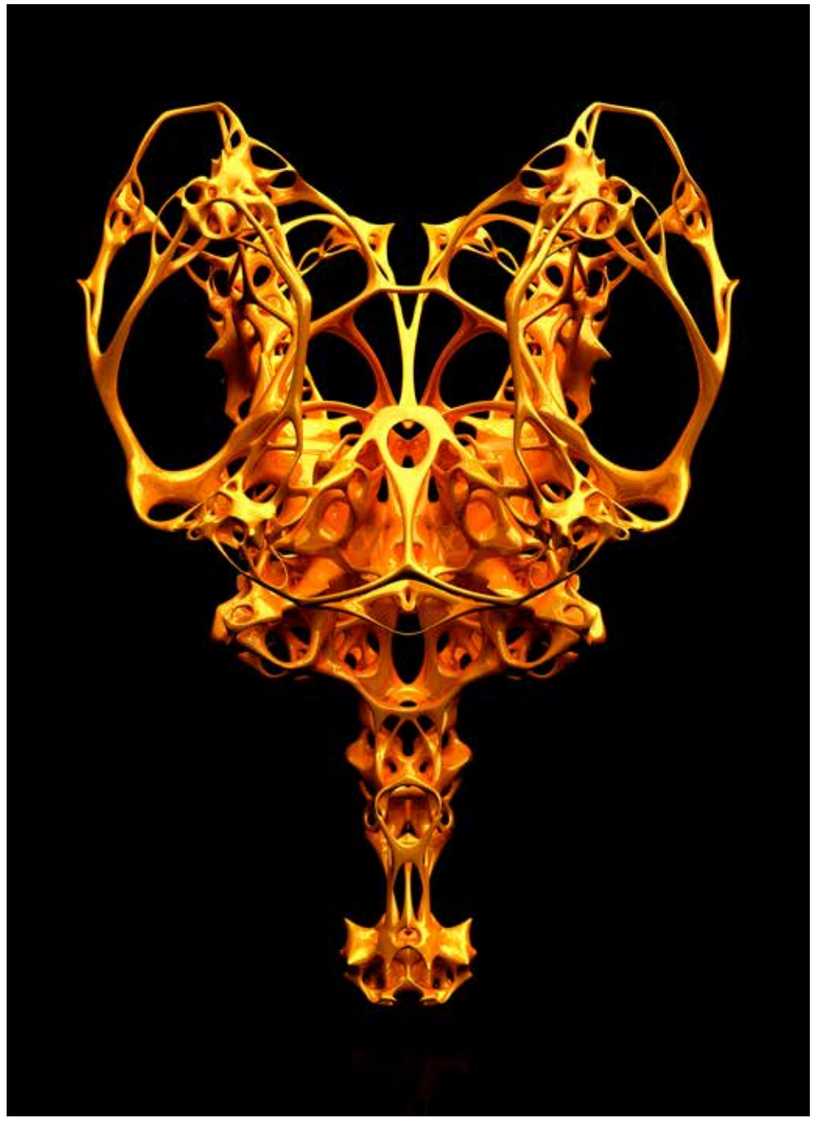
With his wall print KOROBS, Nick Ervinck explores the possibilities between design, sculpture and architecture. This sculpture is situated in the world between the virtual and the real.

By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand.

KOROBS tells a story of ‘becoming’, for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. The structure seems to be the result of a spontaneous, natural growing process. At the same time, the shiny yellow colour seems to contradict the organic, and gives the sculpture the allure of an artefact.

KOROBS, 2009
print mounted on plexiglas and covered with plexiglas
125 x 185 cm
49.2 x 72.8 inches

exhibition view: 2009 Fantastic illusions, MOCA – Shanghai, CN

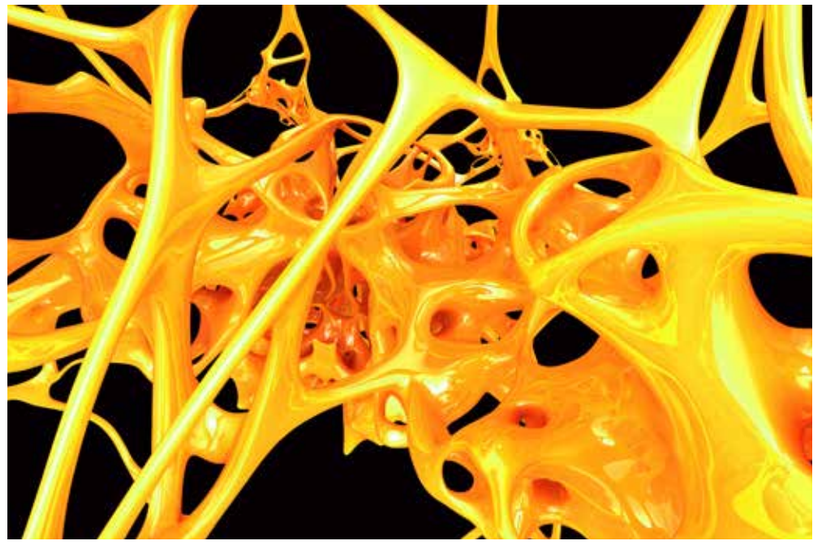


IKRAUSIM, 2009
lightbox
154 x 124 x 17 cm
60.6 x 48.8 x 6.7 inches

IKRAUSIM, 2009
3D print
60 x 46 x 35 cm
23.6 x 18.1 x 13.8 inches

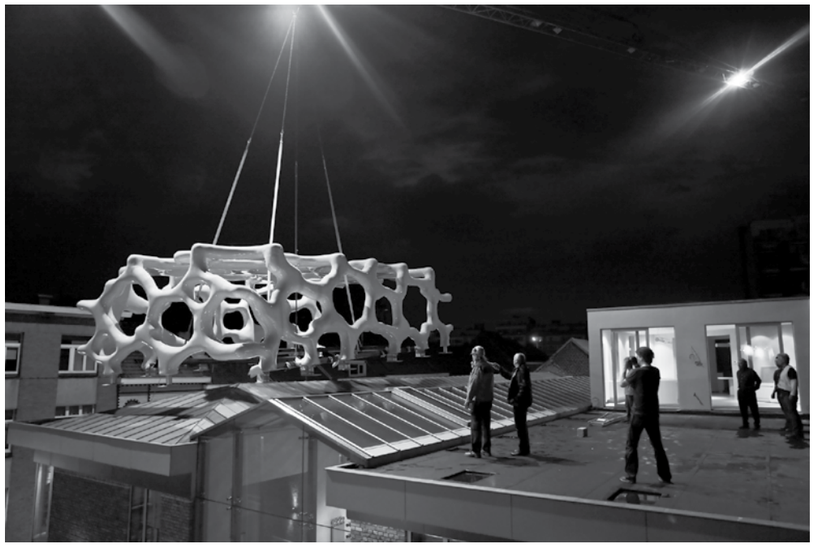
IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches

exhibition view: 2010 Creativity World Biennale - Oklahoma, USA



IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches

exhibition view: 2010 Creativity World Biennale - Oklahoma, USA



WARSUBEC, 2009
iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE

WARSUBEC

With WARSUBEC, the artist has realized his first work on an architectural scale. On top of two buildings in Ghent, right and left of a passageway leading into a courtyard, sit two mirrored frameworks.

They have a net-structure with rounded edges and a bright yellow, glossy finish. If one only saw this sculpture on photos, one might think that it was just another clever computer rendering.

Like many of Ervinck's creations, it is difficult to find a concise description for WARSUBEC, because the work has so many connotations. It is obviously a net- or mesh-structure, but it also bears a certain resemblance to the artist's earlier coral studies. At the same time, however, WARSUBEC might also be an abstract high-tech descendant of similarly smooth, round-edged sculptures by Henry Moore or Hans Arp. In a less art historical way, one might also recognize a similarity to bone- or even cell-structures, turning the objects into virus-like growths on top of the old building. WARSUBEC oscillates between the antagonistic architectural worlds of box and blob. It can be read as a blob on top of a box, but it can also be seen as a box itself, containing a multitude of blobby voids. In this sense, it fits perfectly into Ervinck's constantly evolving fluid universe.

WARSUBEC, 2009
iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE

WARSUBEC, 2009
iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE

IEBLOCERICS, 2015
ceramics
17.5 x 40 x 29 cm
68.9 x 15.7 x 11.4 inches

LERACERUM, 2016
ceramics
28 x 43,5 x 43 cm
11 x 17.1 x 16.9 inches

WALUCERUM, 2016
ceramics
31 x 48 x 32 cm
12.2 x 18.9 x 12.6 inches

REWOLENO, 2014 - 2018
ceramics
40 x 25 x 49 cm
15.7 x 9.8 x 19.3 inches

BALBIAAW, 2016 - 2017
ceramics
36 x 25 x 20 cm
14.2 x 9.8 x 7.9 inches

AMLUNIAR, 2017
polyester and polyurethane
250 x 170 x 155 cm
59.1 x 66.9 x 61 inches

LARBLOY, 2013 - 2014
polyester and polyurethane
290 x 135 x 90 cm
114.2 x 53.1 x 35.4 inches

OBENOM, 2013
wood
83 x 66 x 75 cm
32.7 x 26 x 29.5 inches

OBENOMER, 2013
wood
70.5 x 66.5 x 48 cm
27.8 x 26.2 x 18.9 inches

EROMPRI, 2015
polyester and polyurethane
33 x 28 x 31 cm
13 x 11 x 12.2 inches

IELAVSTOR, 2015
polyester and polyurethane
61 x 53 x 43 cm
24 x 20.9 x 16.9 inches

studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE

studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE

BROMSTOR, 2017
polyester and polyurethane
82 x 80 x 60 cm
32.3 x 31.5 x 23.6 inches

ERAESTOR, 2014
polyester and polyurethane
67 x 58 x 36 cm
26.4 x 22.8 x 14.2 inches

CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE

CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE

FINUDIM, 2016
3D print
33 x 25 x 14 cm
13 x 9.8 x 5.5 inches

TANLUSTOR, 2017
3D print
28 x 16 x 16 cm
11 x 6.2 x 6.2 inches

ARCHAEO-LOGICAL MUTATION

ARCHAEOLOGICAL MUTATION

In order to reconstruct the past, an archaeologist interprets historical remains. As an artist wondering how this discipline can be relevant for his sculpting practice, Nick Ervinck uses recognizable elements from the past and combines them with new shapes. In the god statues like LUIZAERC and LUIZADO, for example, a mysterious figure can be seen sprouting from a base that is heavily inspired by the Jupiter column. Other direct sources of inspiration for Ervinck's archaeological mutations are findings such as helmets, armour and busts. Blending them together with 'blobs' and other alienating bodies and thus initiating a constructive dialogue between past, present and future is his own distinct way of interpreting history.

THILLAP, 2012
study

TIHULY, 2016
study

TIHULY, 2016
study

LUBZAERC, 2012 - 2014
3D print
42 x 42 x 24 cm
16.5 x 16.5 x 9.4 inches

LUINIRPS, 2012 - 2014
3D print
26 x 19 x 17 cm
10.2 x 7.5 x 6.7 inches

LUIZAERC

From the research on the Jupiter column, a series of small god statues came into being. As in LUIZADO, archaeological findings – such as helmets, armour, busts and columns – are a direct source of inspiration.

The observer recognises some elements, but will as well discover new shapes. LUIZAERC looks like a guard, or a disciple of a divinity who is safeguarding an unknown sanctuary. This sculpture is at the same time frightening and fascinating. One can wonder if this guard hides the realm beyond the tangible from the viewer or if he rather open the gates to this unknown territory. LUIZAERC moreover tells about the construction of the past. Each historic period, this past is interpreted differently. LUIZAERC seems monumental, but at the same time is out build of holes and lacunae. For this sculpture, I was inspired by Henry Moore and Hans Arp, who used the empty or negative space as a positive, constructive force.

LUIZAERC, 2012
3D print
42 x 28 x 19 cm
16.5 x 11 x 7.5 inches

LUIZAERC, 2012
3D print
42 x 28 x 19 cm
16.5 x 11 x 7.5 inches

LUIZAERC, 2012 - 2015
concrete, iron, polyester and polyurethane
420 x 280 x 190 cm
165.4 x 110.2 x 75 inches

exhibition view: 2015 Vormidable, Beelden aan zee - Den Haag, NL

LUIZADO, 2011 - 2012
concrete, iron, polyester and polyurethane
651 x 133 x 93 cm
256.3 x 52.4 x 36.6 inches

location: Gallo-Romeins Museum - Tongeren, BE

OIRNAT, 2012
3D print
18 x 8 x 5 cm
7.1 x 3.1 x 2 inches

APSAADU, 2012 - 2013
polyester and polyurethane
300 x 180 x 120
118.1 x 70.9 x 47.2 inches

location: 2017 In Situ, Château du foix - Foix, FR

RACHT, 2012
3D print
42 x 29 x 20 cm
16.5 x 11.4 x 7.9 inches

exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE

ARCHITEC-
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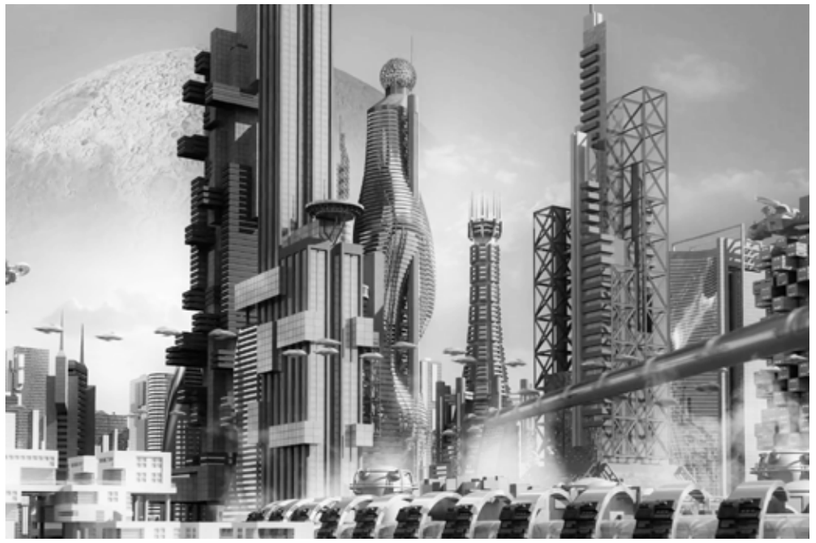
MUTATION

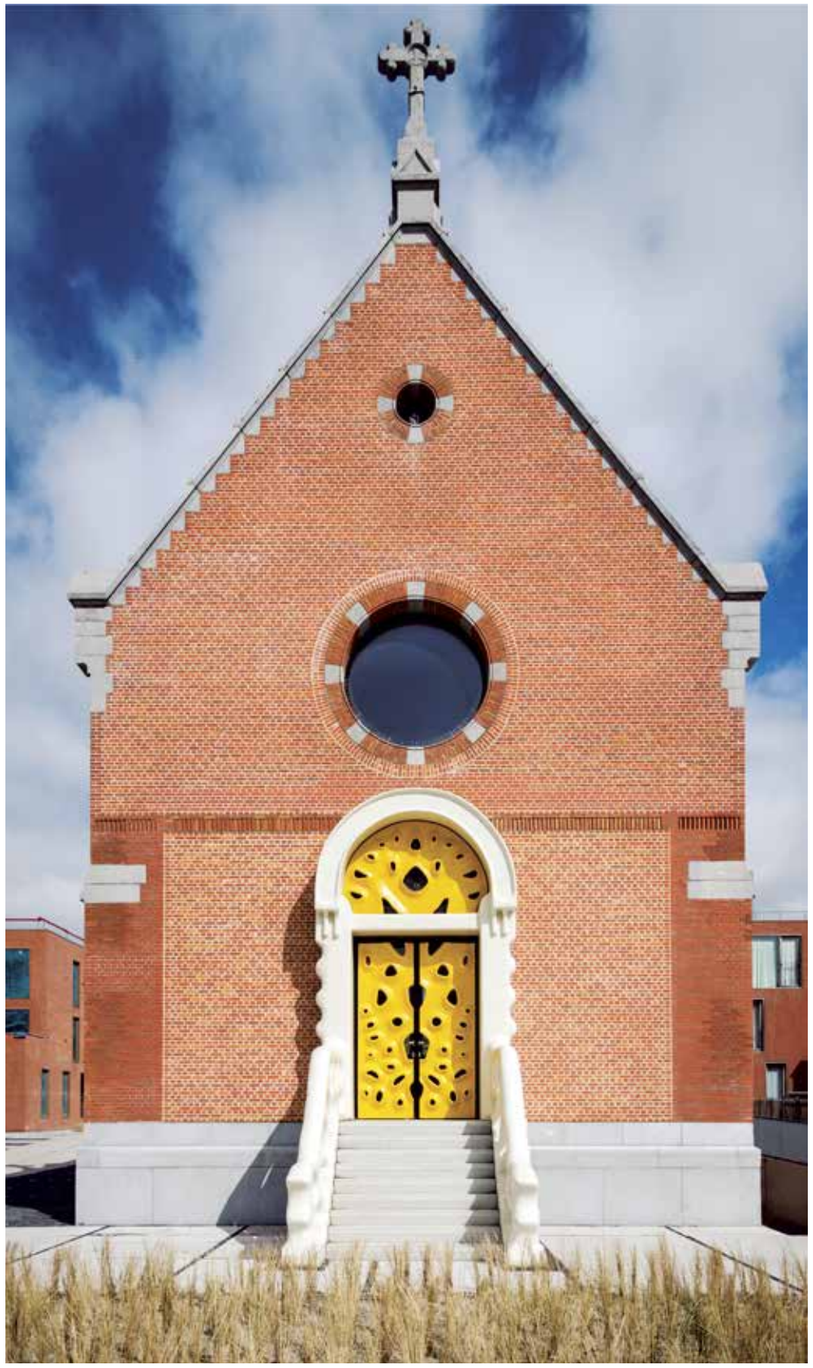


ARCHITECTURAL MUTATION

Nick Ervinck's architectural mutations are to be divided into two kinds. On the one hand, he tries to incorporate art in architecture; on the other, he brings architecture to art.

TUOHREM is one of the first sort of architectural mutations. It is a courtyard specifically designed for the new retirement home in Meerhout, Belgium. In this way, Ervinck converts a piece of art into an integrated part of a building that exceeds the normal use of art. It is no longer purely visible and aesthetic. This proves that art can serve a much greater purpose than amaze the spectator. In addition to create a pleasant atmosphere and living environment, it can be used as an everyday functional object. Other examples are IMAGROD and ODETTE.

In the other line of architectural mutations, Ervinck uses architectural elements to create art rather than integrate art in architecture. From the simple brick stone cottage style to the classical Roman domus an even Christian superstructures like abbeys and cathedrals, there is little that remains untouched. Although, the original buildings can still be easily recognised, they started mutating beyond imagination and like this gained a life of their own. Some of them grew legs and started scuttling across the beach like crabs. Others got into a process of mitosis, divided and duplicated themselves and grew into grotesque constructions of got taken over by Ervinck's characteristic yellow blobs and took to the skies.



IMAGROD, 2010 - 2012
polyester and polyurethane
600 x 400 x 300 cm
236.2 x 157.5 x 118.1 inches

location: MILHO - Oostende, BE

SIUTLEPS, 2011 - 2013
polyester and polyurethane
230 x 420 x 300 cm
90.6 x 165.4 x 118.1 inches

location: De Brem - Oostende, BE

TOPPAL, 2014 - 2015
iron, polyester and polyurethane
467 x 990 x 620 cm
183.9 x 389.8 x 244.1 inches

location: WZC Meersminne - Mortsel, BE

VIUNAP, 2013 – 2014
3D print, polyester and wood
68 × 94 × 108 cm
26.8 × 37 × 42.5 inches

EGATONK

The EGATONK-project was developed for the exhibition ‘Horizon 8300’ in Knokke which was set up to promote new architecture for this typical Belgian seaside town.

Zaha Hadid presented a complete new vision for the train station that was in high contrast with the usual white cottage ‘obligations’ in this town. For a referendum in connection with the exhibition, Nick Ervinck was asked as one of four artists to do ‘something’ with Knokke. For the artist it was immediately clear he had to use this cottage style and turn it into something absurd. The EGATONK wall print was presented on a 2,5 x 5 meter scale. The cottages are no longer static but become figures with connotations to crabs and other sea animals that walk along the beach. They remind us of the impossible structures in the engravings of the mathematician Escher (1898-1972). Their double identity, both building and animal, also relates to the well-known duck-rabbit image puzzle that challenges our way of seeing and interpreting the world.

EGATONK, 2009
print
100 x 200 cm, framed 133 x 233 cm
39.4 x 78.7 inches, framed 52.4 x 91.7 inches

YARONULK, 2009
study

YARONULK, 2009 - 2010
3D print and plexi
70 x 138 x 90 cm
27.6 x 54.3 x 35.4 inches

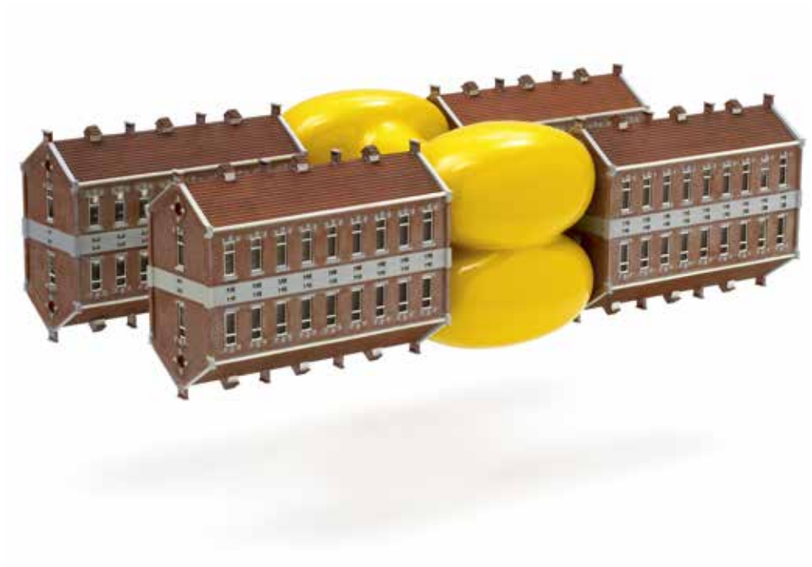
SOLBARGIAFUTOBS

SOLBARGIAFUTOBS is a panoramic image of a familiar landscape, occupied by ‘futuristic architecture of the past’. Using large wall prints, the virtual designs are now applied to a physical bearer and thus present in real space. Yet, this image is a construction of a possible world which can never be materialised. This world cannot be mounted by the viewer.

The rough bric-a-brac version of the sculpture is almost opposite to the smooth, clean shape of the blob. The rough version is representative of our physical world, whereas the clean version is characteristic of the digital, industrial world. The area of tension between both worlds is what interests Nick Ervinck, who is mainly fascinated by tension between the box and the blobs. He captures organics blob shapes in cages and places old angular architecture in symbiosis with new organic blob shapes – balanced combinations, tensions and fertilizations between old and new, the physical and the virtual. This also includes sculptures such as Xobbekops, Elbatargscu, Siutobs and Salb Furchak.

SOLBARGIAFUTOBS, 2004 - 2010
wallprint
408 x 1464 cm
160.6 x 576.4 inches

location: Milho - Oostende, BE



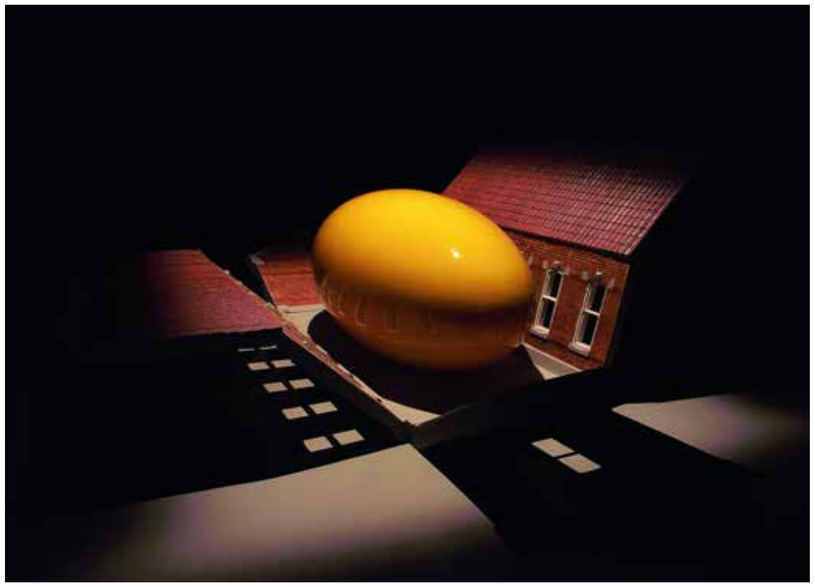
TRIAFUTOBS, 2007
iron, plexi, polyester and polyurethane
20 x 65 x 30 cm
7.9 x 25.6 x 11.8 inches

RETPOCIUS, 2007 - 2008
plexi and polyester
19 x 34 x 34 cm
7.5 x 13.4 x 13.4 inches

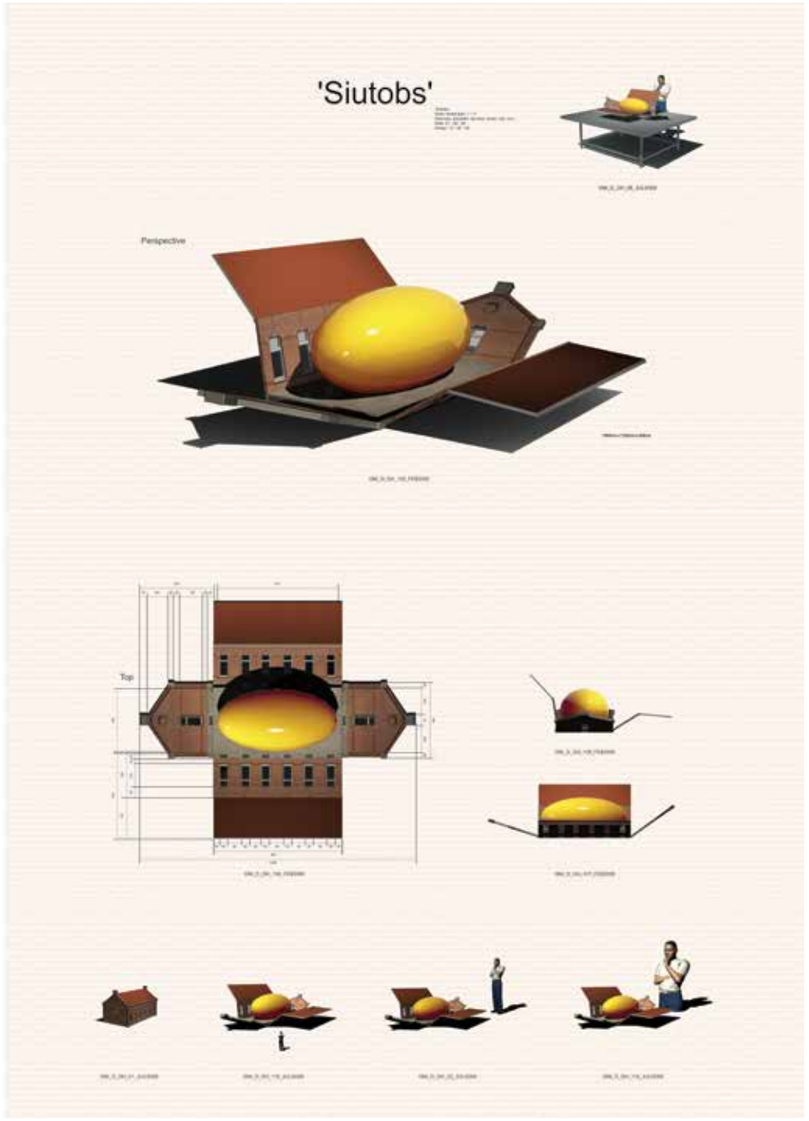
SIUTOBS, 2006 - 2008
bricks, concrete, iron, plexi, polyester, polyurethane and wood
55 x 192 x 135 cm
21.7 x 75.6 x 53.1 inches

studio view: 2007 Studio Nick Ervinck - Kortemark, BE

studio view: 2007 Studio Nick Ervinck - Kortemark, BE



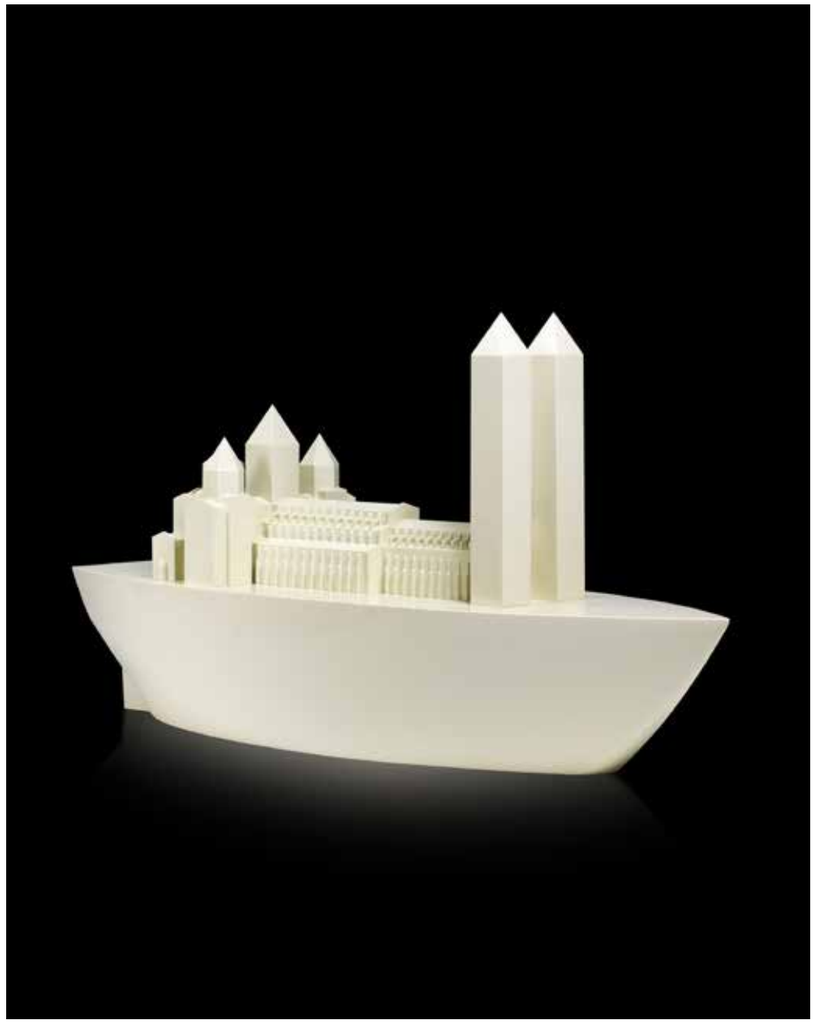
SIUTOBS, 2007
print
40 x 30 cm, framed 56 x 46 cm
15.7 x 11.8 inches, framed 22 x 18.1 inches



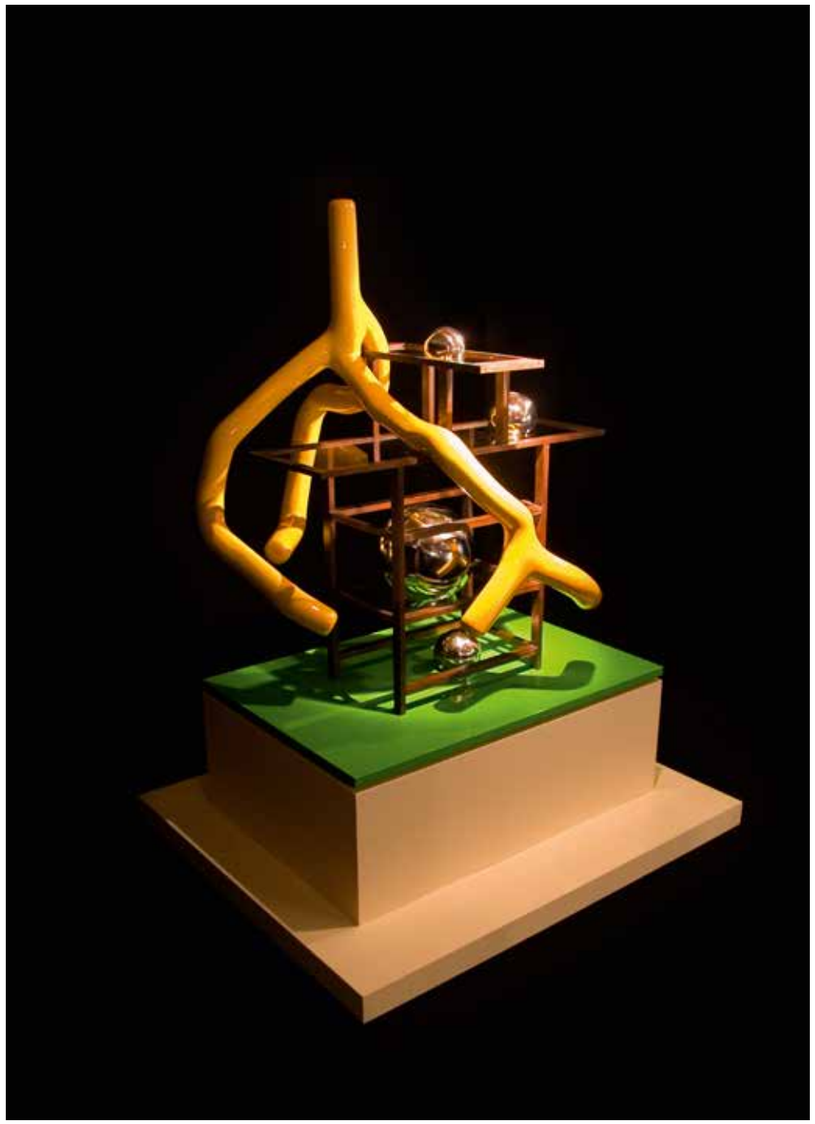
SIUTOBS, 2006
print
83 x 56 cm, framed 107 x 80 cm
32.7 x 22 inches, framed 42.1 x 31.5 inches

IENULKAR, 2004 - 2006
oak wood
330 x 1105 x 475 cm
129.9 x 435 x 187 inches

exhibition view: 2006 Perseverance, Godshuis – St. Laureins, BE



IEBANULK, 2004 - 2006
polyester and wood
125 x 250 x 75 cm
49.2 x 98.4 x 29.5 inches



SALB FURCHAK, 2004 - 2006
mirror balls, plexi, polyester, polyurethane and wood
239 x 190 x 160 cm
94.1 x 74.8 x 63 inches

TAMAKINA, 2007 - 2008
iron, polyester, polyurethane, pvc and wood
240 x 267 x 172 cm
94.5 x 105.1 x 67.7 inches

ARCHISCULPT_III, 2004
chalk, chardboard, formica, gauze, plaster, plastic and wood
75 x 205 x 178 cm
29.5 x 80.7 x 70.1 inches

ARCHISCULPT_II, 2005
chalk, chardboard, formica, gauze, plaster, plastic and wood
75 x 205 x 178 cm
29.5 x 80.7 x 70.1 inches

selected biography

Nick Ervinck
°1981, Roeselare, Belgium

solo exhibitions

2018 GNI-RI jun2018, The Black Wall, Sabam – Brussels, BE

2017 GNI-RI sep2017, AXIOM, Hiromi Yoshii – Tokyo, JP
GNI-RI jul2017, CC Casino – Blankenberge, BE
GNI-RI apr2017, Maison des Randonneurs, Mont de L'enclus, BE

2016 GNI-RI aug2016, Bildraum 07 - Vienna, AT
GNI-RI apr2016, Oude Kerk - Vichte,
GNI-RI mar2016, Musée Paul Valéry - Sète, FR

2014 GNI-RI jun2014, Museum Dr. Guislain - Gent, B
GNI-RI mar2014, NK Gallery - Antwerpen, B
GNI-RI jan2014, Beelden aan Zee - Schevingen, NL

2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren
GNI-RI jun2012, Highlight - San Francisco, USA
GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, B
GNI-RI may2012, Ron Mandos - Amsterdam, NL

2011 GNI-RI mar2011, KULAK - Kortrijk, B

2010 GNI-RI okt2010, Sequence #7, Koraalberg - Antwerpen, B
GNI-RI mar2010, Volta NY, with Koraalberg - New York, USA

2009 GNI-RI sept2009, S.M.A.K – Gent, B
GNI-RI jan2009, Kunstverein - Ahlen, D

2008 GNI-RI may2008, Koraalberg – Antwerpen, B
GNI-RI apr2008, Odette, VenetiaanseGaanderijen - Oostende, B

2007 GNI-RI aug2007, Open studio, Hermann & Wagner – Berlin, D
GNI-RI mar2007, Paparazzi – Den Haag, NL

group exhibitions

2018 Workflow, Cultuurcentrum - Sint-Niklaas, BE
Glorious (?) FAILURE, Psychiatrisch Ziekenhuis - Duffel, BE

2017 In Situ 2017, Château de Foix – Foix, FR
Between Earth and Heaven, PAK – Brugge, B
Alpha & Omega, White Circle – Brussel, B
Fogfair 2017, Fort mason Festival pavillon – San Francisco, USA

2016 10 leading contemporary Flemish artists, Embassy of Belgium - Den Haag, NL
Light @ Dark, NEXT DOOR - Living Tomorrow - Vilvoorde, B

2015 Materia Prima, LABoral - Gijon, ES
Adobe MAX 2015, Los Angeles Convention Center - Los Angeles, USA
De 9de Maand, - Tongeren, BE
Elements of Art and Science, Ars Electronica - Linz, AT
Out of office, De Mijlpaal - Knokke, B
Making a difference, Bozar - Brussel, B
Vormidable, Beelden aan Zee - Den Haag, NL
Sweet 18, Kasteel d'Ursel - Ursel, B
Beauty is the method, The American College - Athene, GR

2014 Art Basel, Miami, USA
ARCADIA, School of Architecture, LA
3D-Pop-up, Cultuurcentrum - Mechelen, B
Update V, Zebrastraat - Gent, B
Green Light District, Budafabriek - Kortrijk,
(ge)tijden[loos II, De Mijlpaal - Heusden-Zolder, B
Chamber - New York, USA
Museum to scale, Kunsthalle Rotterdam - Rotterdam, NL
Het wonderkabinet, Het Pand - Gent, B
Next Door, Living Tomorrow - Vilvoorde, B
Art(F)Air, Museum Bernaerts - Antwerpen, B
Art Paris, Grand Palais - Paris, FR
Museum to scale, The Baker Museum Naples - Florida, USA
Art London, Olympia Grand - London, UK

2013 Museum to scale, Museum van schone Kunsten - Brussel, B
(Re)source, 10th edition of 'Beelden op de berg' - Wageningen, NL
3D print Show, Carrousel du Louvre - Paris, FR
Art Brussel - Brussel, B
Art Paris, Grand Palais - Paris, FR
Kortrijk Vlaandert, Budafabriek - Kortrijk, B

2012 Creativity World Biennale, Rio De Janeiro, BR
Kanal- Roeselare, B
artMRKT - San Francisco USA (with Highlight)
Beaufort 04- Bredene, B

2011 Vlaamse Meesters, Hermitage - Amsterdam, NL
De Stad 3D, Museum Hilversum - Hilversum, NL

2010 Creativity World Biennale - Oklahoma , USA
Volta Basel, with Koraalberg – Basel, CH
New Monuments, Middelheim - Antwerpen, B
Art Amsterdam, with Koraalberg – Amsterdam, NL
Art Brussels, with Koraalberg – Brussel, B
Metamorphosis III, MuseiCivici de San Gimignano - San Gimignano, IT
Art Dubai, with Koraalberg – Brussel, B
Parallellepipeda, M – Leuven, B

2009 Fantastic Illusions, BUDA – Kortrijk, B
Fantastic Illusions,, MOCA – Shanghai, CN
Art Brussels, with Koraalberg – Brussel, B
SuperStories, 2nd triennial of contemporary arts – Hasselt, B
TAKE-OFF, Koraalberg - Antwerpen, B

2008 Update II, Award New Media Liedts-Meesen Foundation – Gent, B
Ad Absurdum, If the world were clear, there'd be no art, Marta – Herford, D
Art Brussels, with Koraalberg – Brussel, B

2007 Artist of the gallery, Koraalberg – Antwerpen, B
Nano Nu, VlaamsParlement – Brussel, B
Year_07 Art Projects, with MAMA – London, UK
All is well that begins well and has no end, 80 WSE Gallery – New York, USA

public and private commissions

2018 TRAELOM, Kinderdagverblijf De Kroon – Dendermonde, B
BIBAFOE, De Waterlelie – Anderlecht, B

2017 ANONOV, Nona – Mechelen, B
LUCE, Meander Medical Centre – Amersfoort, NL
DINZALUN, Prins Bernhardplein – Nuland, NL
TRAHIARD, Private commission, Amougies, B

2016 SIUQEMO, Private commission - Den Haag, NL
LAPIRSUB, Universiteit – Anwerpen, B

2015 EGNAOBER, Centrumplein - Emmen, NL

2014 LENAP, WZC Immaculata - Overpelt, B
TOPPAL, WZC Meersminne - Mortsel, B
BOLBENIL, WZC Riethove - Oudenburg, B
EITZO, Provinciaal Erfgoedcentrum – Ename, B
BOLBEMIT, WZC Clarenhof - Hasselt, B

2013 TRACHEOLB, Heilig Hartziekenhuis - Menen, B
CIRBUATS, New Zebra – Gent, B
MOBSTI, WZC De Motten – Tongeren, B
TSENABO, Sint-Andriesziekenhuis – Tielt, B

2012 ZIEBLOY, Psychiatrisch ziekenhuis Heilig Hart – Ieper, B
LUIZADO, Gallo Romeins Museum - Tongeren, B
IMAGROD, Milho - Oostende, B
NIARGTZAG, Maselis - Roeselare, B
YAROPRA, AZ Damiaan – Oostende, B
DAJTROC, WCZ 't Hof – Lichtervelde, B
SIUMET, WZC De Notelaar – Beveren, B

2011 NARZTALPOKS, Ons Erf - St Michiels, B
EGNABO, WZC Yserheem – Diksmuide, B

2010 PRIAHARD, Robulken – Sint Martens Latem, B

2009 WARSUBEC, Zebrastraat – Gent, B

Awards

2013 COD+A Award, merit award voor de kunstintegratie IMAGROD

2008 Rodenbach Fonds Award: laureate
Award New Media, Liedts-Meesen Foundation: laureate award of the public

2006 Four annual Provincial prize for Fine Arts West-Flanders: laureate
The Fortis Young Ones Award, Lineart: nominated
Prix Médiatine: laureate prize Maïs from the city Brussels

2005 Prix Godecharle: laureate sculpture

Colophon

Text: Studio Nick Ervinck

Graphic concept: Studio Nick Ervinck

Photocredits: Luc Dewaele, Peter Verplancke, Bob Van Mol and Studio Nick Ervinck

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