

LINE MUTATION

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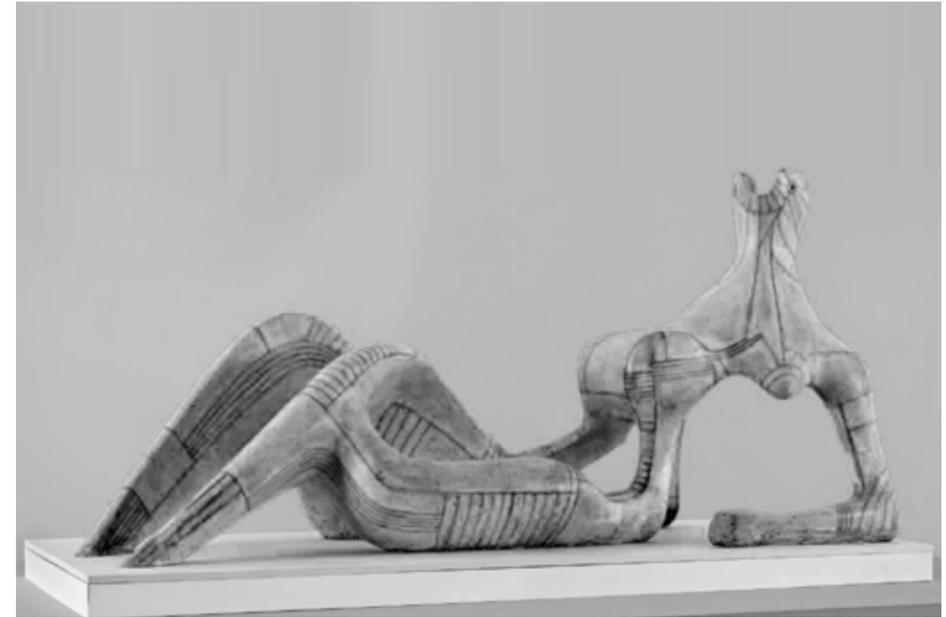
📌 **The line has been a central issue throughout art history. Some artists let these lines fade, others accentuate them. From the soft sfumato-lines in renaissance paintings to the fluid, sharply defined curls in art nouveau-decoration, artists have always seemed to search for new ways to break away 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 describe 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



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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



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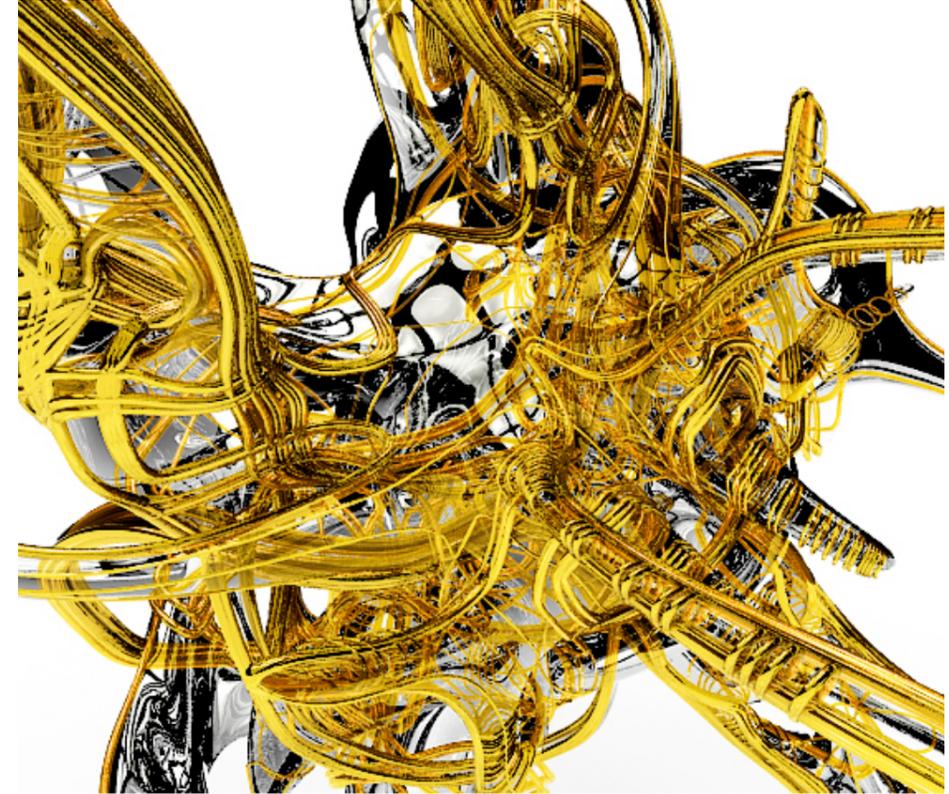
OLBERNIUM, 2017
wallprint
225 m²
2421 ft²

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



GARZWIELEJIF, 2017
print mounted on plexiglas and covered with plexiglas
105 x 185
41.3 x 72.8 inches

print
30 x 42 cm, framed 44 x 56 cm
11.8 x 16.5 inches, framed 17.3 x 22 inches



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



GNILICER, 2014
3D print (VeroClear)
18 x 28 x 50 cm
7.1 x 11 x 19.7 inches

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



WOLFIAM, 2015
3D Print
26 x 49 x 20 cm
10 x 19 x 7.8 inches

3D printed on a Stratasys full-color multi-material J750 3D Printer



ASUDICER, 2015-2016
study



TREDAVIAM, 2015
3D print
26 x 45.5 x 20 cm
10.2 x 17.9 x 7.9 inches

3D Printed on a Stratasys full-color, multi-material J750 3D Printer



NARICER, 2016
study



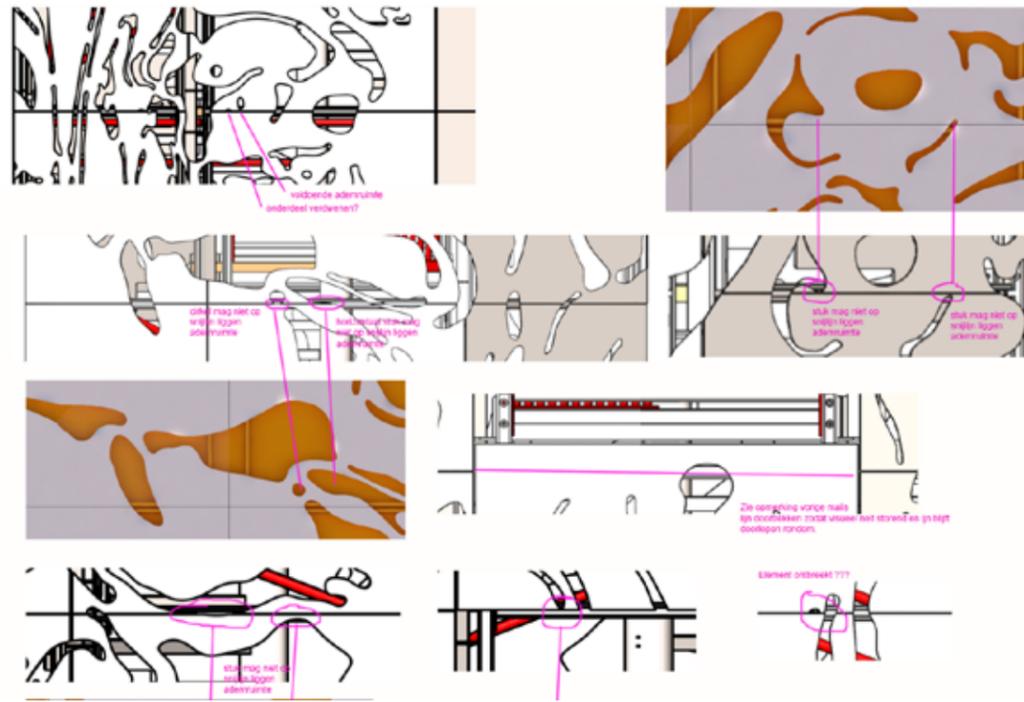
ROBASCHIE, 2017
study



BOLBEFOE, 2015
blind press



BIBAFQE, 2018
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, framed 19.7 x 26 inches





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

location: Kinderdagverblijf - Anderlecht, BE



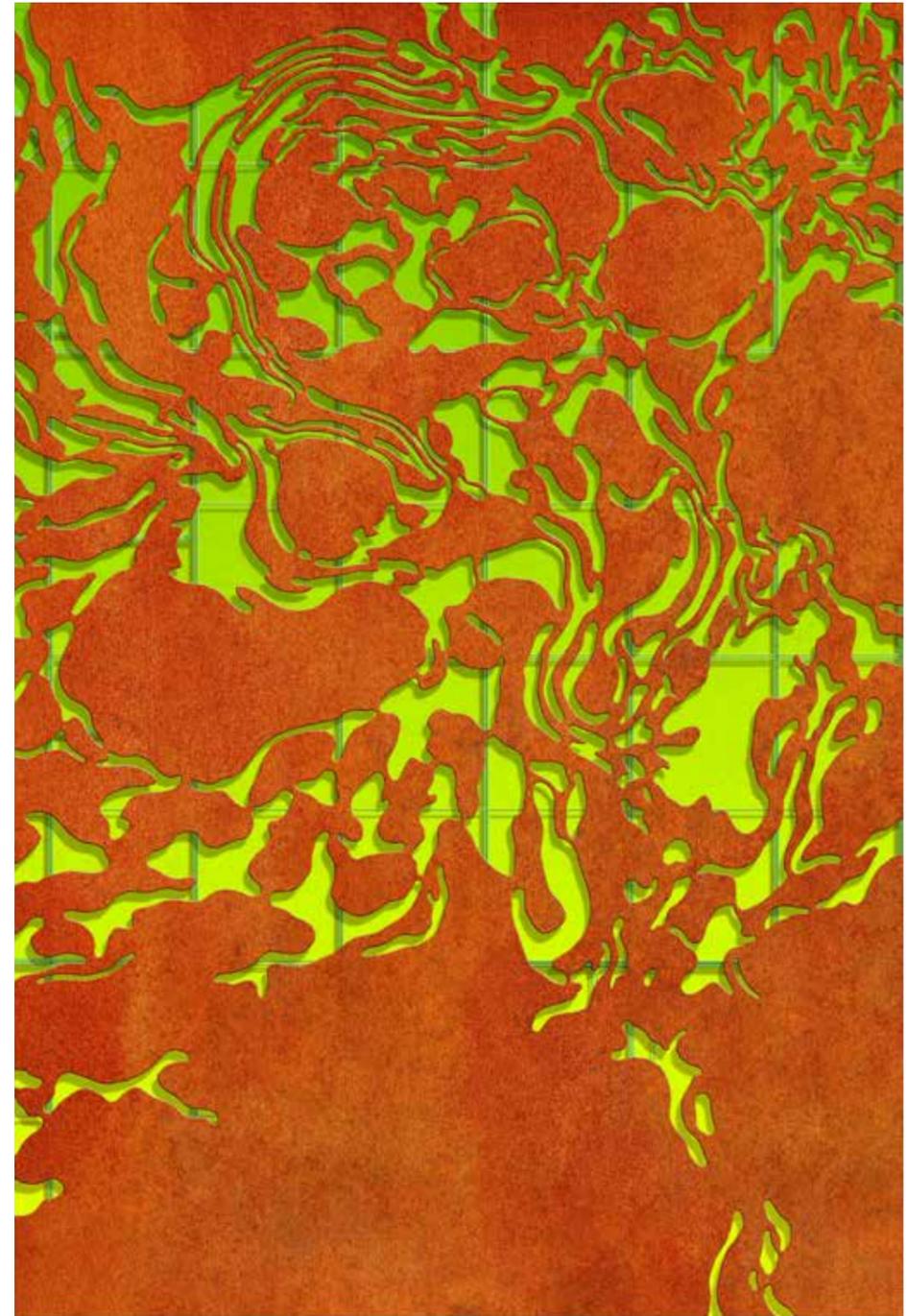
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studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



WIBIETOE, 2016 - 2017
weathering steel
180 m²
1938 ft²

location: Groene School - Anderlecht, BE



WIBIETOE, 2017
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, framed 19.7 x 26 inches



BOLBEMIR, 2015
wall painting
c. 40 m²
c. 430 ft²

exhibition view: 2015 GNI-RI sep2015, CBK - Emmen, NL



BOLBEMIT

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

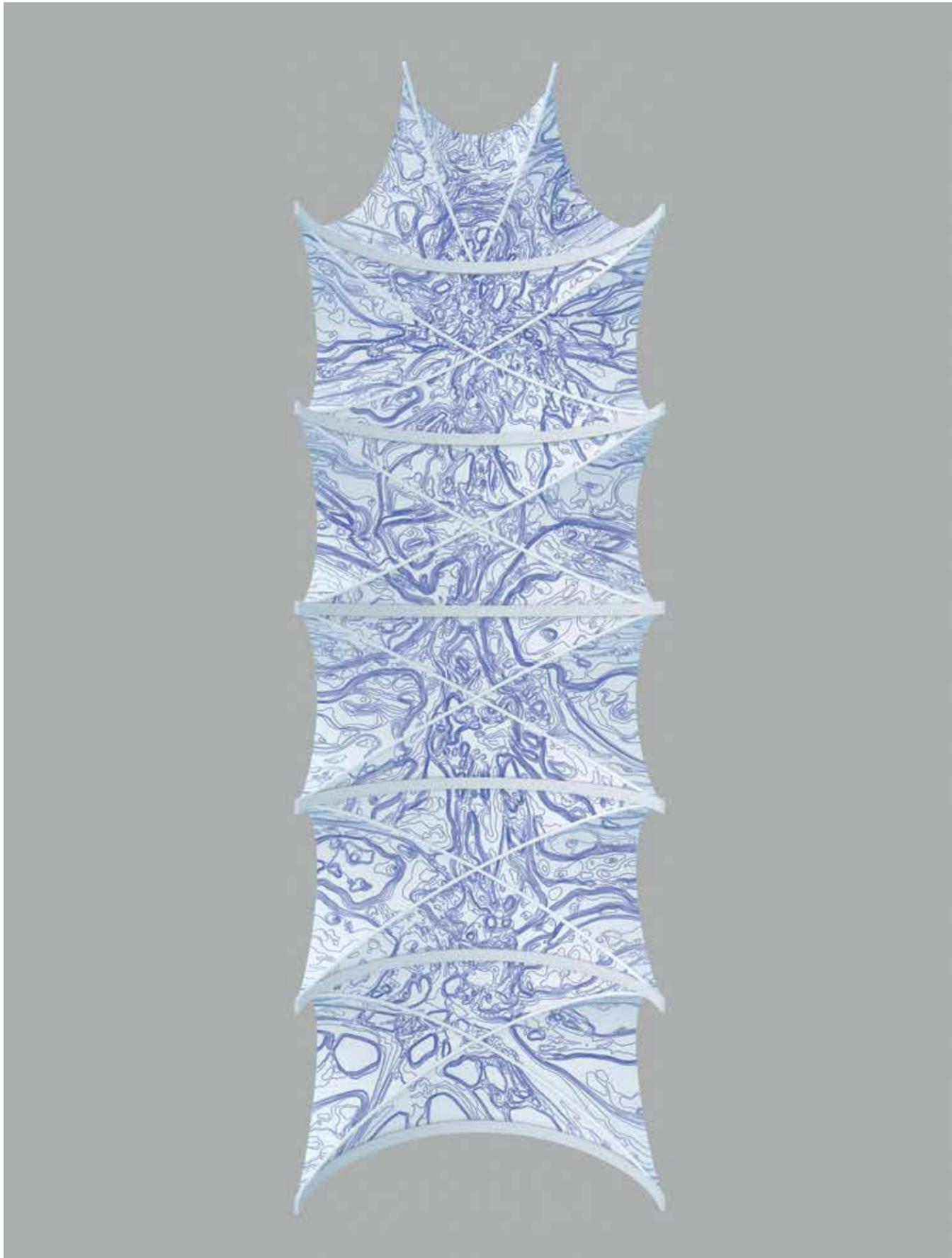
The design is spread out on the ceiling as a spider web and has its basis in a series of digital designed 'blob sculptures': computer generated forms that question the rigidity and immobility of the architectural structure. This tension between blobs and boxes is a recurring theme in the work of Nick Ervinck and is reflected by applying different copy-paste techniques of 3D technology in sculpture.

These forms are however not permanently situated in the virtual space but were turned back in a graphic abstraction. The result is a dynamic line drawing that refers to the traditional graphic techniques, but also to contemporary graffiti, street art and digital design. In his work Ervinck therefore questions the compatibility between the virtual and actual space and focuses on the in situ relationship between sculpture and architecture.

Painting the ceilings of churches has a long history. While artists during the Middle Ages applied biblical scenes in separate compartments, painters in the Renaissance and Baroque wanted to 'open up' the ceiling by displaying clouds scenes and floating putti (think of Michelangelo's Sistine Chapel and the dazzling frescoes from Andrea Pozzo).

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

location: WZC Clarenhof - Hasselt, B
A2O architects



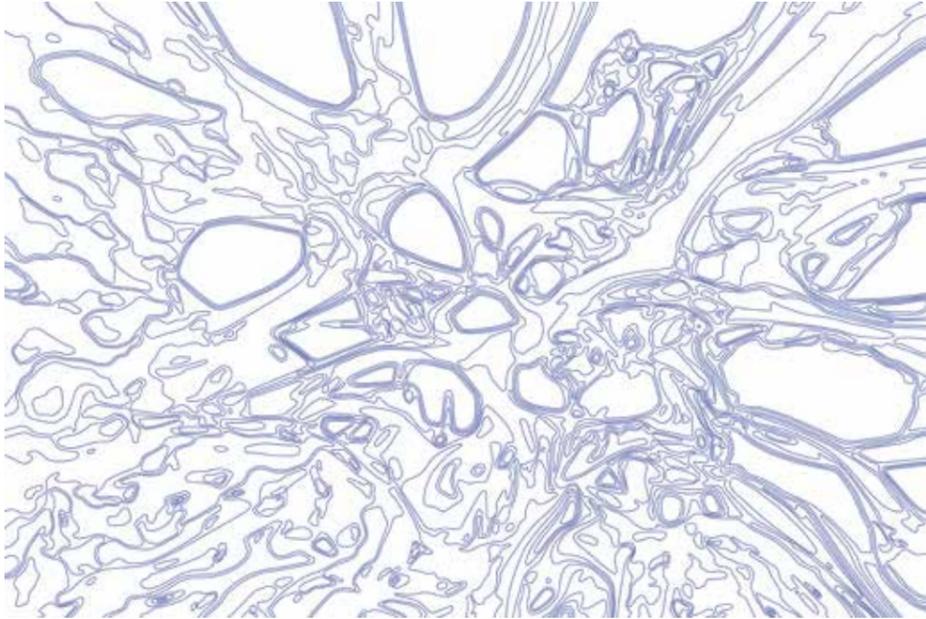
BOLBEMIT, 2013 – 2014
wall painting
c. 200 m²
c. 2152 ft²

location: WZC Clarenhof – Hasselt, B
A20 architects

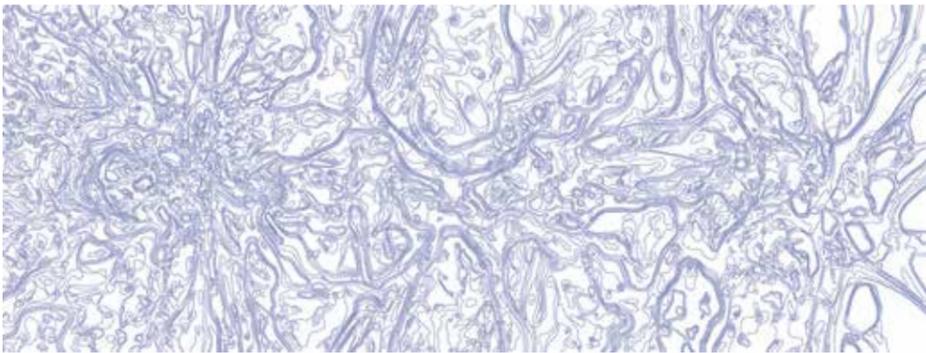


BOLBEMIT, 2013 – 2014
wall painting
c. 200 m²
c. 2152 ft²

location: WZC Clarenhof – Hasselt, B
A20 architects



BOLBEMIT, 2015
print
36 x 51 cm
14.2 x 20.1 inches



BOLBEMIT, 2014
print
75 x 200 cm, framed 108 x 233 cm
29.5 x 78.7 inches, framed 42.5 x 91.7 inches



BOLBENIL, 2014
iron
120 x 2800 x 4 cm
47.2 x 1102.4 x 1.6 inches
location: WZC Riethove - Oudenburg, BE



DAJTROC, 2012
lamps and tiles
1800 x 2300 cm
708,7 x 905,5 inches
location: WZC 't Hof - Lichterveelde, BE

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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