

WATER MUTATION

NICK ERVINCK

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- 📖 **Water can take on terrifying forms: the destruction of floods and tsunamis is a force to be reckoned with. Just like these great hazards, Nick Ervinck's water mutations have something monstrous, hybrid shapes 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.

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 ball/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.



study Water Mutation, 2014



RETMONER, 2018
study



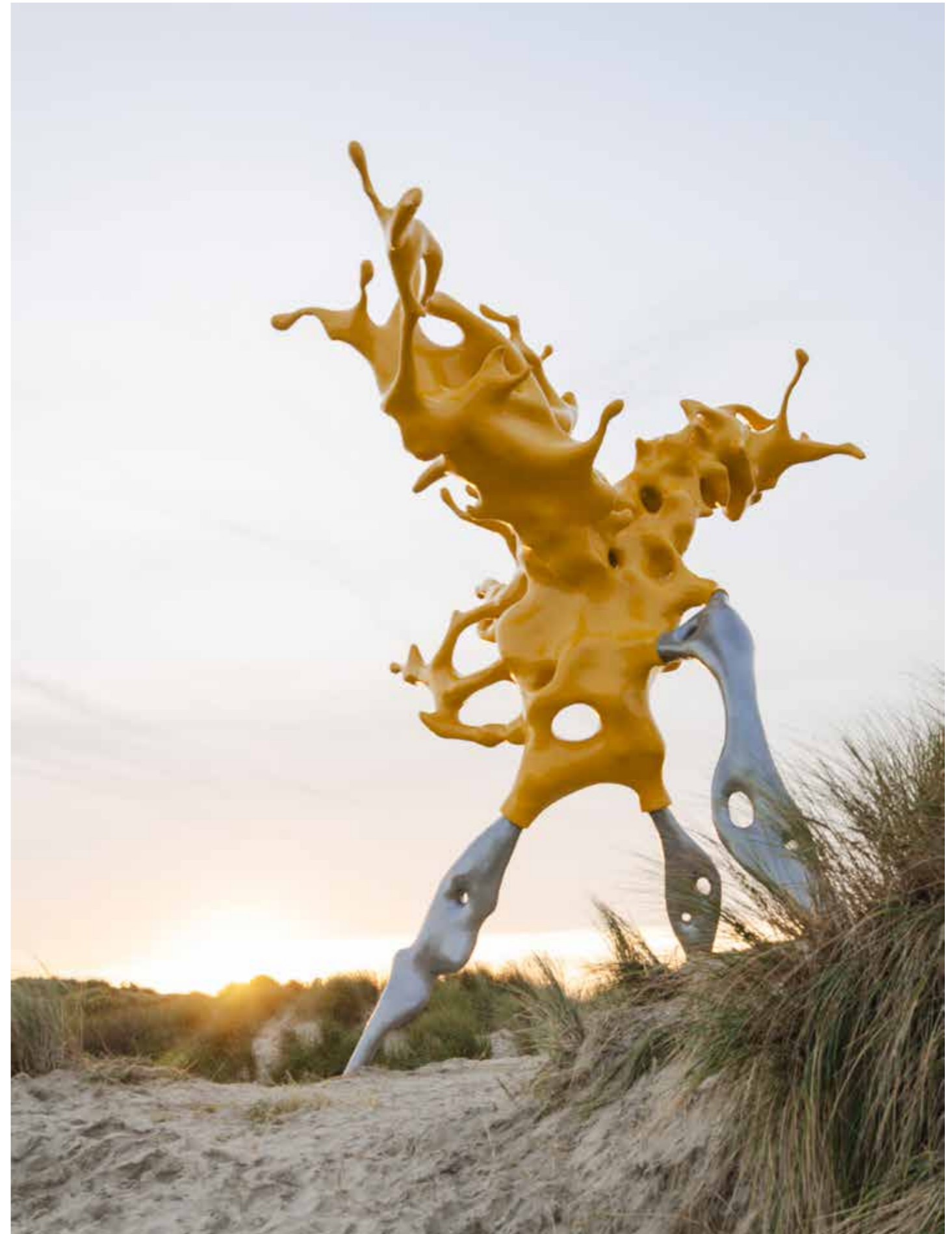
OLNETOP

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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



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12

studio view: 2015 Studio Nick Ervinck - Lichtervelde, BE



13

installation **OLNETOP**, 2013
3D print
52 x 45 x 40 cm
20.5 x 17.7 x 15.7 inches



OLNETOP, 2013
3D print
52 x 45 x 40 cm
20.5 x 17.7 x 15.7 inches



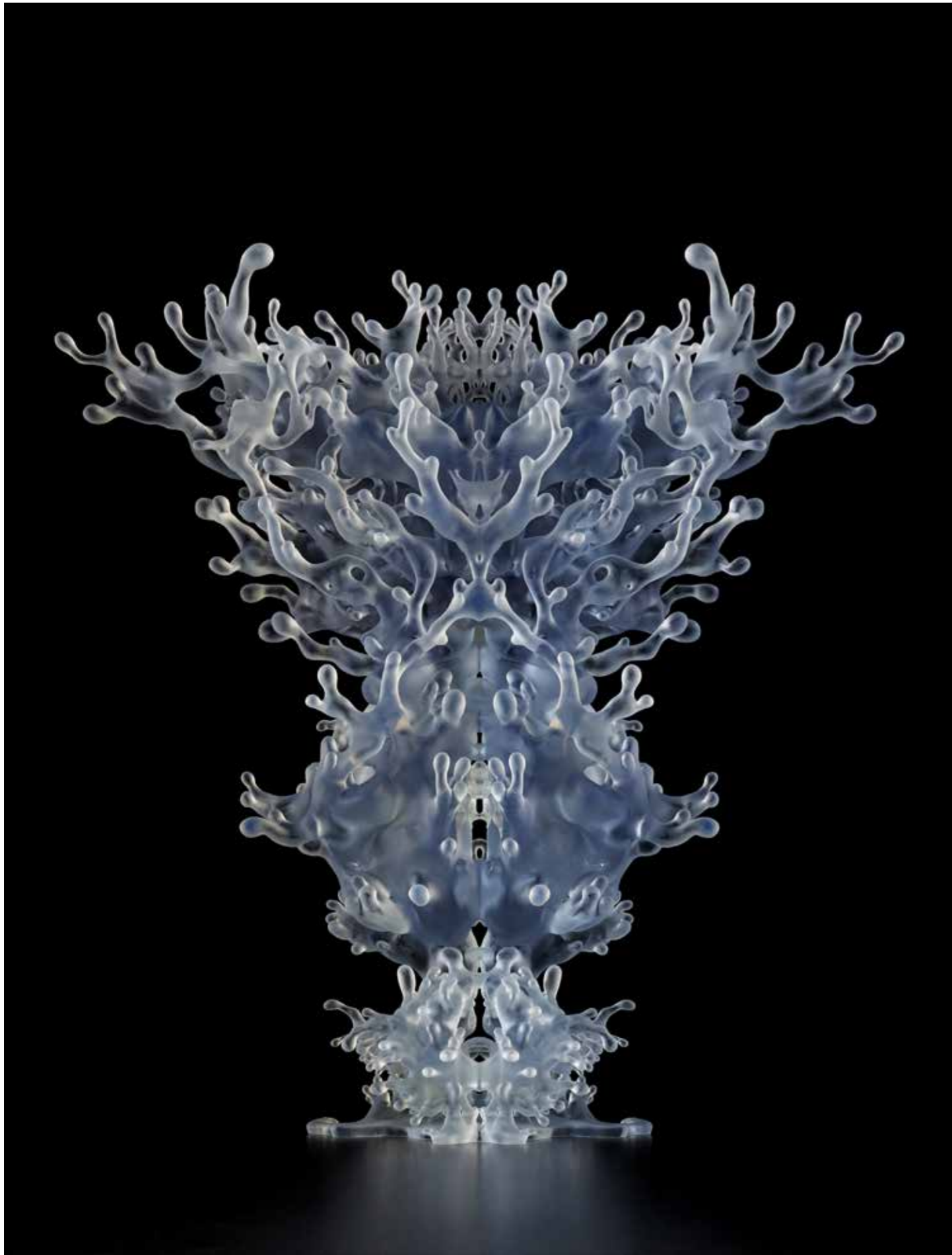
OLNETAP, 2018
study



OLNETAP, 2018
study

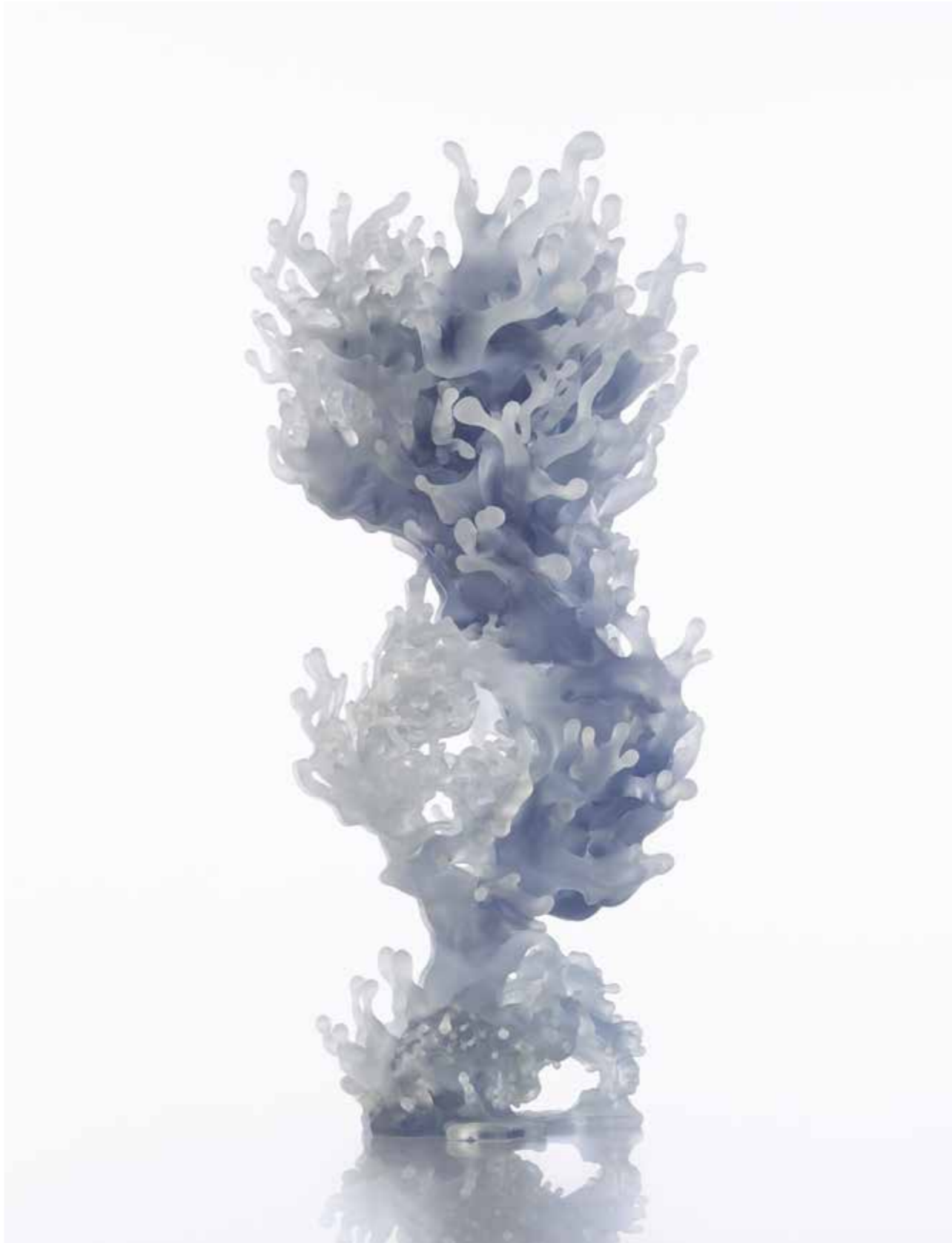


OLNETAP, 2018
study



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



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OBEBUC

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 sphere/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.

The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology. As in *OLNETOP*, Nick Ervinck tries to catch the 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).

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 also 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.

OBEBUC, 2011 - 2012
polyester and polyurethane
181 x 116 x 163 cm
71,25 x 45,66 x 64,17 inches



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Text: Studio Nick Ervinck
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