

Nick Ervinck

很多事情已经清晰， 但尚未实现。  
很多事情已经实现， 但尚未清晰。

Much is clear but not yet realised.  
Much has been realised, but is not yet clear.











NICK ERVINCK, 出生于1981年, 比利时当代艺术家。2003年毕业于KASK根特皇家美术学院, 获得混合媒体硕士学位。随后, 他接受了计算机建模、雕刻和使用聚酯、石膏和木材等材料的训练。在 Tielt、Menen 和 Kortrijk (2004-2012 年) 的艺术学院任教后, 他回到 KASK 担任了三年的客座教授。他的作品包括大型装置、手工和 3D 打印雕塑、陶瓷、版画、素描、灯箱和动画电影。他曾获得多个奖项: Prix Godecharle (2005 年)、Fortis 青年奖 (2006 年)、西法兰德斯美术奖 (2006 年) 和 Rodenbach 基金奖 (2008 年); 2013 年Ervinck 还因其艺术整合 IMAGROD 获得了著名的 Merit CODA 奖; 2020 年, 他获得了比利时皇家法兰德斯科学与艺术学院享有盛誉的艺术奖。

NICK ERVINCK (° 1981) graduated in 2003 from the KASK (Royal Academy of Fine Arts, Ghent) with a master's degree in Mixed Media. He then trained in computer modeling, sculpting and working with materials such as polyester, plaster and wood. After teaching at art academies in Tielt, Menen and Kortrijk (2004-2012), he returned to the KASK to spend three years as a visiting professor here. His work consists of large installations, handmade and 3D printed sculptures, ceramics, prints, drawings, light boxes and animated films.



2009 年，Ervinck 因 WARSUBEC 而获得高度赞誉，这是一个为比利时城市根特 Zebrastraat 文化遗址创建的不朽项目。许多公共和私人项目随之而来，2009年，他搬到了一家旧车车间，并将其改造成艺术家工作室。他于 2011 年创立了 Studio Nick Ervinck。他的作品被世界各地的艺术收藏家购买，并在德国的NRW-Forum Düsseldorf，法国的Fenaille 博物馆、Paul Valéry 博物馆，荷兰的Brakke Grond、Beelden aan Zee博物馆，比利时的Bozar、S.M.A.K、根特美术馆、M博物馆、安特卫普Middelheim博物馆等多地举办个展及群展。

In 2009 Ervinck was praised for WARSUBEC, a monumental project created for the Zebrastraat cultural site in Ghent. Many public and private assignments also followed. In 2009 he moved to an old car workshop and transformed it into an artist's studio. He founded Studio Nick Ervinck in 2011. His work has been acquired by art collectors around the world and shown in solo and group exhibitions at NRW-Forum Düsseldorf; Ars Electronics, Linz; MARTa, Herford; Paul Valéry Museum, Sète; Fenaille Museum, Rodez; Laboral, Gijon; Museum Beelden aan Zee, Scheveningen; Bozar, Brussels; Brakke Grond, Amsterdam; S.M.A.K., Ghent; Gallo-Roman Museum, Tongeren; Museum Dr. Guislain, Ghent; Vanhaerents Art Collection, Brussels; Museum M, Leuven; the Museum of Fine Arts, Ghent and the Middelheim Museum, Antwerp.



WARSUBEC, New Zebra - Gent, BE 2009



在欧洲之外，Ervinck 在中国上海 UNArt 中心迈出了他的第一步。并在上海MOCA、东京Axiom、Oya Stone Mine、纽约北亚利桑那大学艺术博物馆、弗拉格斯塔夫商会举办群展。2019 年，应佛罗里达州圣彼得堡市议会的要求，他受委托创作一座青铜公共雕塑“OLNETOPIA”。2020年受中国政府委托，为深圳世界会展中心打造“ALUNIK”。2021 年，芬兰国家博物馆计划在 Häme 城堡为他举办一次大型个人博物馆展览。2022年9月，Ervinck受邀在泰国曼谷RIVER CITY参展。

Outside Europe, Ervinck took his first steps with group exhibitions in UNArt Center, Shanghai; MOCA, Shanghai; Axiom, Tokyo; Oya Stone Mine, Tokyo; Northern Arizona University Art Museum, Flagstaff and Chamber, New York. In 2019, at the request of the City Council of St. Petersburg, Florida, he was commissioned to create a public sculpture in bronze, OLNETOPIA. In 2020, he was asked by the Chinese government to create ALUNIK for the Shenzhen World Conventions & Exhibition Center in Shanghai. In 2021, a large solo museum exhibition is planned for him in Häme Castle organized by the National Museum of Finland. In addition to some 50 works inside and outside, a new monumental installation will also be presented here. A voluminous monograph will also be published in response to this exhibition. In September 2022, He will be invited to join the new exhibition in RIVER CITY Bangkok.



The kind stranger, UNArt Center - Shanghai, CN 2019







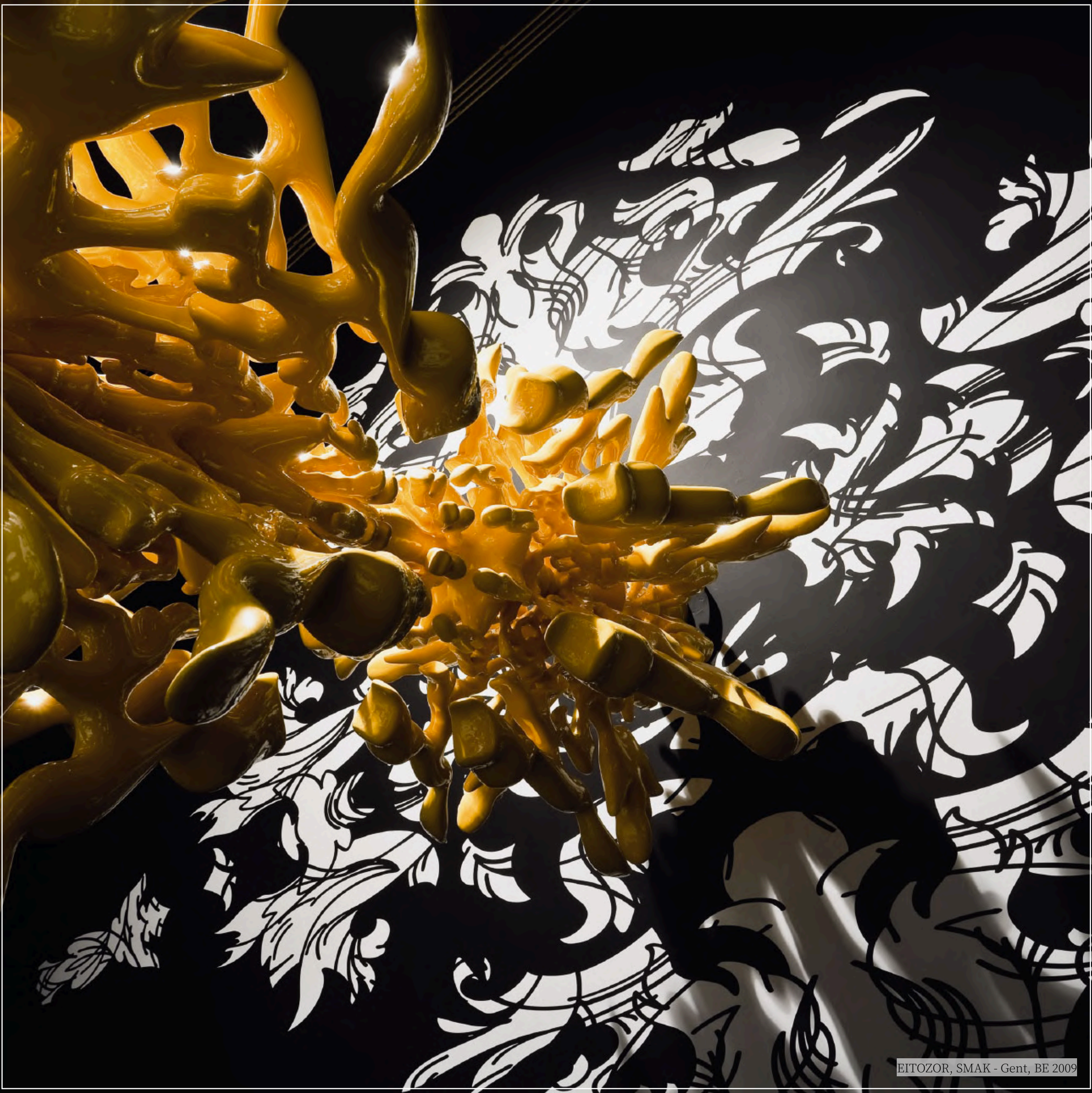
尽管艺术作品的可能性多种多样，但当Nick与亨利·摩尔和芭芭拉·赫普沃斯等古典雕塑家一起发现“负空间”时，他对它痴迷。物质中的“洞”这个年轻且充满力量的概念，将会在他的余生中一直缠绕着他。作为成长于当下的艺术创作者，他能使用经典和新工艺（计算机、3D 打印和铣削）在物理世界和虚拟世界之间进行不同的游戏。他以自己独特的方式探索着经典的时代议题，例如人（重点关注他的解剖结构和机器人的出现）、植物（尤其是它们的基因操作）、面具和动物，从艺术史的背景开始，切入当代流行和科幻文化。

As diverse as this art production may be, above all, he remains fascinated by the "negative space" as he discovered it with classical sculptors such as Henry Moore and Barbara Hepworth. The finding that a "hole" in matter is such a young idea will probably haunt him for the rest of his life. As a child of his time, he plays a varying game between the physical and virtual world, using both classic and new craftsmanship (computers, 3D printing and milling). From here he explores in his own unique way classical themes such as man (with a focus on his anatomy and the emergence of cyborgs), plants (especially their genetic manipulation), masks and animals, always starting from an (art) historical background that he cuts with contemporary pop and sci-fi culture.













K.E.R.K: 海边田野教堂中的当代艺术聚场。

Create a dynamic contemporary art space in a historical church.

Nick Ervinck 于 2021 年夏天将圣彼得斯卡佩勒教堂重新命名为 K.E.R.K. 那是“Kunsthalle Ervinck”的艺术缩写，它是位于比利时米德尔克尔克圩田中间的当代艺术平台，专属于Nick的艺术空间。

Nick Ervinck has renamed the deconsecrated church of Sint-Pieters-Kapelle in the summer of 2021 as K.E.R.K. That is the artistic abbreviation for 'Kunsthalle Ervinck', a platform for contemporary art in the middle of the Middelkerke polders.





MUSEION，疫情期间由Nick想象力策展的虚拟博物馆。

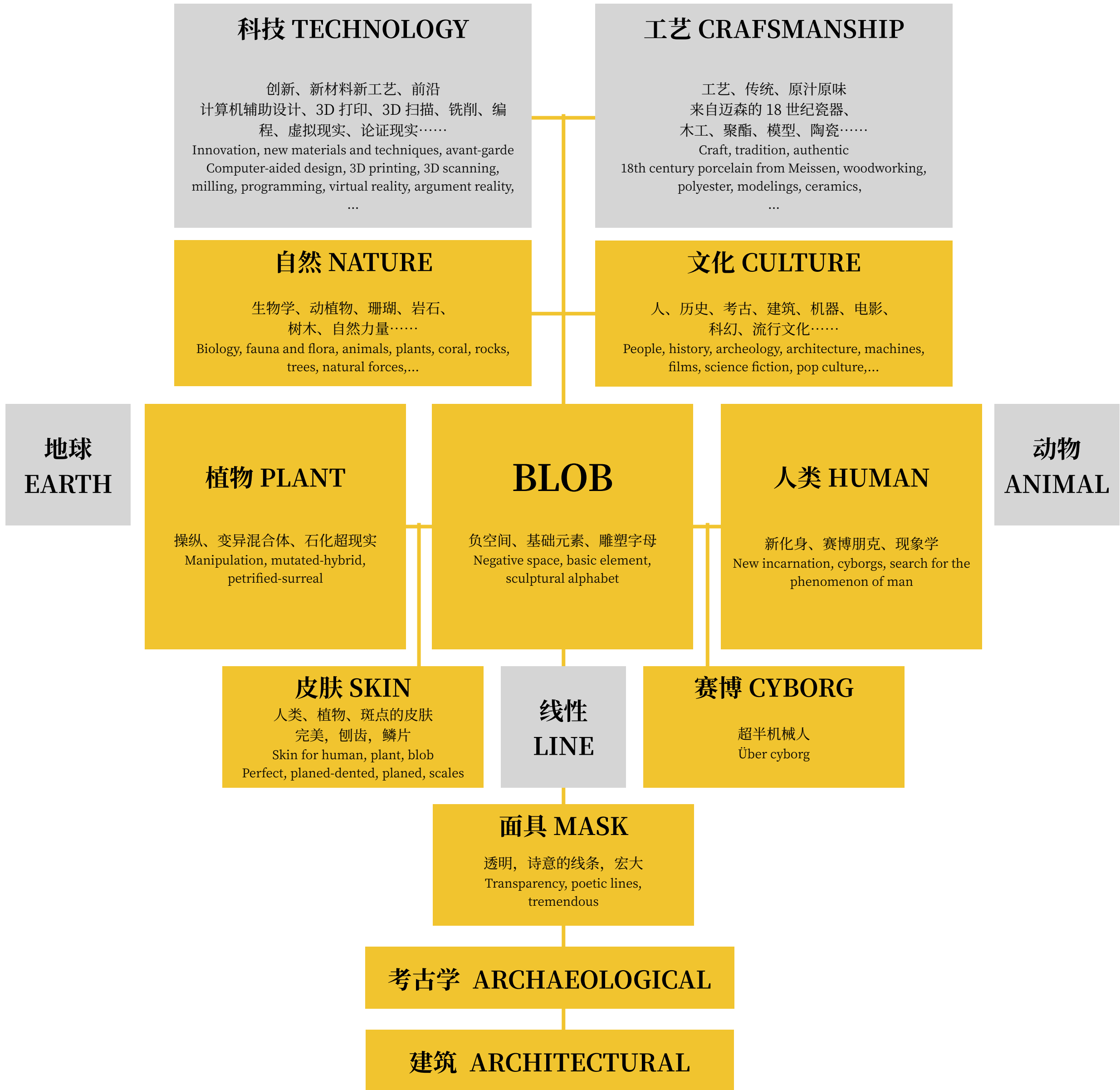
A virtual museum curated by Nick Ervinck's imagination during Pandemic.

在 2021 年的各种封锁期间，Nick打造了一个占地超过 25,000 平方米的虚拟博物馆。其目的是以某种方式弥补疫情间场地文化的缺失，但它也是出于艺术家的需要，在这么长时间后重新与观众建立联系。

During the various lockdowns of 2021, we worked on a virtual museum that covers more than 25,000m2. The intention was to make up for the absence of venue-based culture in some way, but it was also born out of my own need as an artist to reconnect with an audience after such a long time.



雕塑，是我个人系统的构建方法，这是我的世界和语言。  
The sculpture is the creation of a personal system: my world and language.



“

这种创新语言形式就是是什么？ 我的个人回答将是 BLOB.

This innovative formal language is what? My answer will be the BLOB.

我们会在人类世留下什么吗？在这第一个明确显示人类活动对地球气候和宇宙大气影响的地质时代。我们是否真的处于历史的转折点？还是这只是一种幻觉？到目前为止，这个世界似乎已经处于异质的顶峰，不断地运动，不断地令人惊讶。无疑，这种多变的状态给艺术家带来了令人兴奋的挑战。

这是一个混合博物馆，因此，您所看到的几乎所有东西都在不断变化。作为一名艺术家，我不断地改变材料并改变我对视角和颜色的使用。这样做 的结果让作品充满了矛盾感：从快乐和喜悦到疏远和对离奇事物的恐惧。在这个过程中，这种创新语言形式的出现是出乎意料的，并提出了一个不可避免的问题：这究竟是关于什么？

当我们在存在之旅中漂流时，当我们将旧事物从内到外不断寻找新的表现形式时。这是对一种新意识的呼唤吗？一种新的观看方式？一种新的人类？一种新的劝诫？

我的个人指向将是 BLOB。这是一个爆炸性的有机力场，它既是一个漩涡，又是一个前所未有的人体几何学和基因组学模拟器。它将具象转化为抽象，然后又变回某种具象。因此，它是一种吸引力，一种关于需要在多样性中找到统一、在统一中找到多样性的信息。

那么，我们应该如何处理以同样的问题为起点并寻找表达世界的新方式的现代主义遗产呢？无论终点是什么，我的旅程都是为了向亨利·摩尔、芭芭拉·赫普沃斯和汉斯·阿尔普等杰出的前辈致敬，他们在一个世纪前就着手创造了一种新的、深刻的雕塑语言。

Will we ever leave behind the Anthropocene, the first geological era to unequivocally show the impact of human activity on Earth’s climate and cosmic atmosphere? Are we at a turning point in history or is that just an illusion? The world certainly seems to have reached its most heterogenous point so far, constantly in movement and endlessly surprising. This protean state of affairs certainly presents an exciting challenge for artists.

This is a museum of hybridity, and as such, nearly everything you see is in flux. As an artist, I continually change materials and vary my use of perspectives and colours. The result is works that evoke contradictory feelings: from pleasure and delight to alienation and fear of the uncanny. This innovative formal language is unexpected and raises the inevitable question: what is this actually about?

Is it a call for a new kind of consciousness? A new way of seeing? A new human race? An exhortation to turn the old things inside out and endlessly find new forms to express our experience as we drift along on our existential journey?

My personal guide will be the BLOB, an explosive organic force field that is both a vortex and an unprecedented simulator of human geometry and genomics. It transforms figuration into abstraction only to then metamorphose back into a sort of figuration. It is thus a force of attraction, a message about the need to find unity in diversity, diversity in unity.

So how should we deal with the modernist legacy that used these same questions as a starting point to search for new ways to express the world around us? Whatever the endpoint may be, my journey is intended as a tribute to such extraordinary predecessors as Henry Moore, Barbara Hepworth and Hans Arp, who, a century ago, set out to create a new and profound sculptural language.





KOROBS, MOCA - Shanghai, CN 2009



# BLOB

我的作品代表了我如何体验世界的混乱之美、无限的宏伟和诗意的魅力。与我们通常在建筑中看到的具有水平、垂直和角度空间的 BOX 格式相比，BLOB 是无定形的、圆形的、有趣的和不可预测的。

选择一个处于永久 BLOB 状态中的世界，就是选择了一个创新的世界，一个无限的、充满挑衅性的想象的世界——不可预测且不可阻挡。我的 BLOB 展开，反映了我将旧建筑秩序的线性敏感性弯曲成更圆润和流畅的形式的热情：变成一种根茎丛生的混乱。这符合我为雕塑世界做出贡献的愿望，重塑其最基本形式的愿望。

My work represents how I experience the world in all its chaotic beauty, limitless grandeur and poetic charm. In contrast to the BOX format that we generally see in architecture, with its horizontals, verticals and angular spaces, the BLOB is amorphous, round, playful and unpredictable.

To choose a world in a permanent BLOB is to choose a world of innovation, of boundless, provocative imaginings - unpredictable and unstoppable. My BLOBs spread out, reflecting my passion to bend the linear sensibilities of the old architectural order into more rounded and fluid forms: into a sort of rhizomatic swarming chaos. This is in line with my desire to contribute to the story of sculpture - and that includes a wish to reinvent its most elementary forms.







IKRAUSIM, 2009, SLS 3D print





在我们寻找自己的过程中, 首先我们寻求连接。  
人与自然、艺术与科技的连接。  
从外部到内部, 从现实到虚拟, 最终回到生命意义本身。

In our quest to find ourselves, first, we seek connection.  
The connection between human and nature, art and technology.  
From outside to inside, from reality to the digital world,  
finally, return to the meaning of life.





NARZTALPOKS, Ons Erf - Brugge, BE 2011





KOMANIL, 2015, FDM 3D print





## Water Mutation

水可以呈现出可怕的形式：洪水和海啸的破坏就是不可忽视的力量。像这些巨大的危险一样，Nick Ervinck的水突变体有一些可怕的混合形状，人们可以在其中识别各种元素。这项工作没有明确定义，但指向不同的方向。作品受到溅水的宏观摄影图像的启发，从而以雕塑的方式诠释了自然与技术之间的相遇。

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.





















## W i n d   M u t a t i o n

凭借他的风突变体，Nick Ervinck 试图通过在静止雕塑中捕捉持续流动的风来征服这个元素。尽管在城市氛围中长大，但他仍然对大自然非常着迷，因为无论我们撤退到哪里或建立什么样的界限，风，都会不断影响着我们的生活。

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.











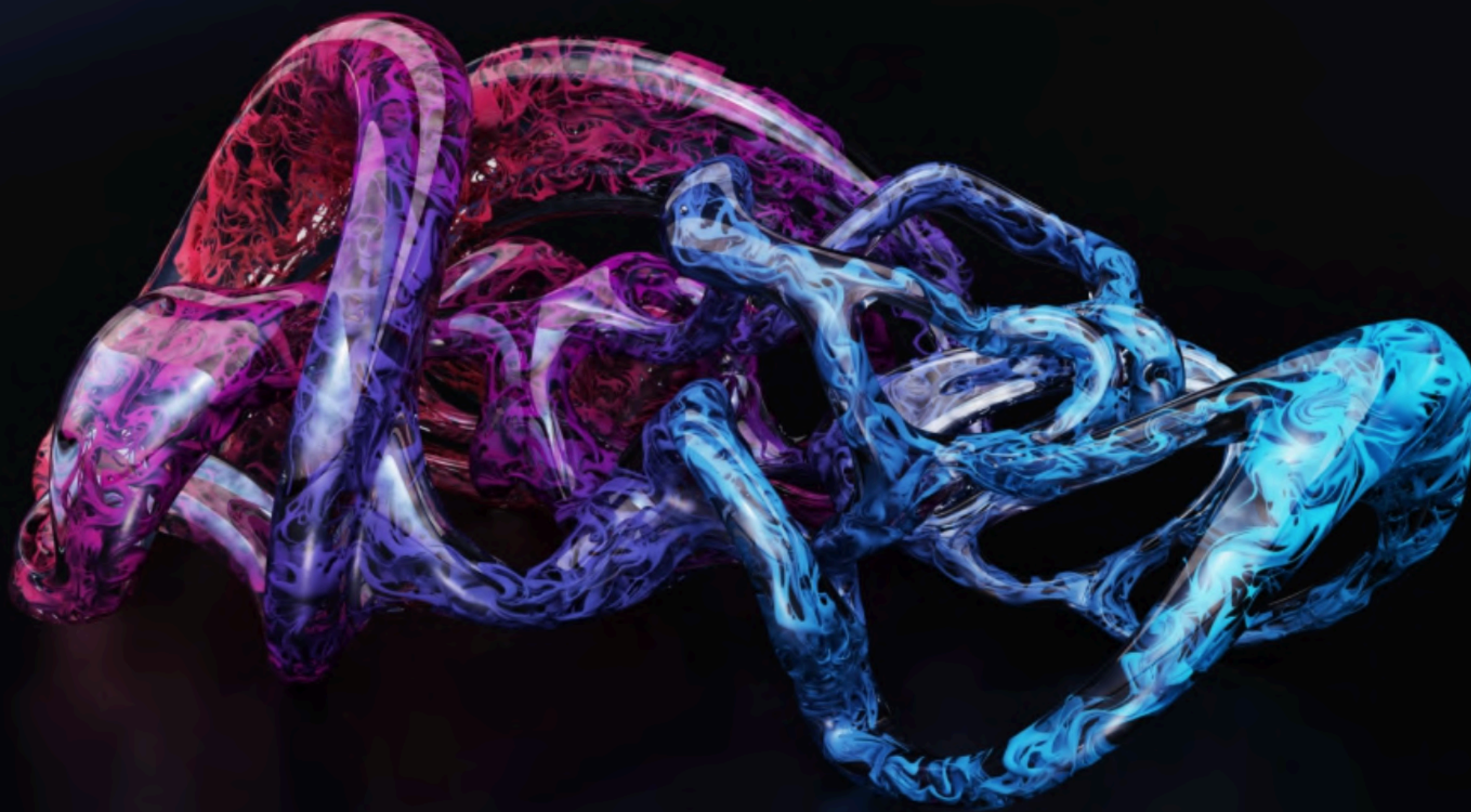






BRETOMER, 2014, 3D print







# 岩石

## R o c k   M u t a t i o n

我通过“洞”来探索雕塑的内部，创造运动并引发一种皮下体验。我希望我在这些岩石花园中发现的斑点形状能够将观众带入一个充满奇妙形状和迅速扩大的洞的世界。当你在诱人的洞穴中漫步时，有着数百种美丽和性感的可能性。我发现令人兴奋的是我所掌握的技术展现了的对负空间进行深度探索的潜力——以及对其极限的测试。

I make holes to explore the interior of sculptures, to create movement and to trigger a sort of subcutaneous experience. I want the blob form that I discovered in these rock gardens to suck the viewer into a world of wondrous shapes and rapidly expanding holes. There are hundreds of possibilities for beauty and sensuality as you wander within the tantalising hollows. What I find exciting is the potential for deep exploration of negative space—and the testing of its limits—afforded by the technology at my disposal.









BIRSTULAM, 2017, Polyester







# 植物

## Plant Mutation

突变和人工干预的想法一直吸引着Nick Ervinck的想象力。在“植物突变”系列中，他使用 3D 实验来探索有机和基因工程生命形式的想法。对于这些过度和未来主义的有机形状的设计，Nick Ervinck 从他在伦敦维多利亚和阿尔伯特博物馆看到的 18 世纪迈森花瓶中获得灵感。这些花瓶装饰华丽，植物、动物和生物看起来比自然界中的原作更美丽。

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. 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.









NABEKIESAV, 2013 - 2014, SLS 3D print









DIULOCOR, 2013 - 2016, 3D print







# 动物

A n i m a l   M u t a t i o n

整个自然世界都在成长和退化的状态中被唤起：没有一个单一的物理元素能够幸免于这种深刻的变化过程。过着寻常生活的动物被撕毁，被剥夺了自然的体格，变得面目全非。他们的四肢与可能是植物或人类的遗迹相结合，创造出时而可怕、时而诱人的作品。

The whole of the natural world is evoked in a state of becoming and degeneration: not a single physical element is spared this profound process of change. Animals going about their daily lives are torn away, stripped of their natural physique and transformed beyond recognition. Their limbs are combined with vestiges of what might be plants or humans to create at times terrifying, at others seductive, compositions.















# 建筑

Architectural Mutation

Nick Ervinck 的架构突变被分为两种。一方面，他试图将艺术融入建筑；另一方面，他将建筑带入艺术。Ervinck 将一件艺术品变成了建筑的一个完整部分，超出了艺术品的正常使用范围。它不再是纯粹可见的和审美的。这证明了艺术可以服务于一个更大的目的，而不是让观众惊叹。除了营造愉快的氛围和生活环境外，它还可以作为日常的功能物品。

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. 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.





OLNETOP, - Middelkerke, BE 2015













IMAGROD, Milho - Oostende, BE 2012







# 皮肤

S k i n   M u t a t i o n

这些皮肤和皮革的突变，这些来自已知进化过程的内部或外部人造化石，无论是有意还是无意，都证明了它们在宇宙中的生存能力。它们毫不掩饰地散发出艳丽的色彩，询问着自身存在的目的：它们是否像看起来的那样，作为反乌托邦景观的一部分，在宇宙风暴之后的寂静中开始第一次呼吸？或者它们是否是新技术时代的低级开端？很快我们都将穿上全新的智能皮肤，这对我们的生存至关重要，这是盖亚和高科技舞曲的奇妙融合。

These mutations of skin and hide, man-made fossils—from within or outside of known evolutionary processes, whether intentional or the fruits of blind chance—demonstrate their viability in an array of universes. Unabashedly radiating garish colours, they ask about the purpose of their functioning: are they, as they seem, part of a dystopian landscape, taking first breaths in the silence following a cosmic storm? Or are they the pulpy beginnings of a new technological era? Soon we’ ll all be wearing our new smart skins, vital to our survival, a fantastic fusion of Gaia and Techno.









NOITERIS, 2016 - 2018, print mounted on dibond  
NOITRAK, 2016 - 2018, print mounted on dibond





NOITERKSA, 2016 - 2018, print mounted on dibond

NOITRIKOS, 2016 - 2018, print mounted on dibond





BRUNTISFA, 2017 - 2018, ceramic  
BRUNTUSCOLER, 2018, ceramic





BRUNTISKIE, 2017 - 2018, ceramic





## M a s k   M u t a t i o n

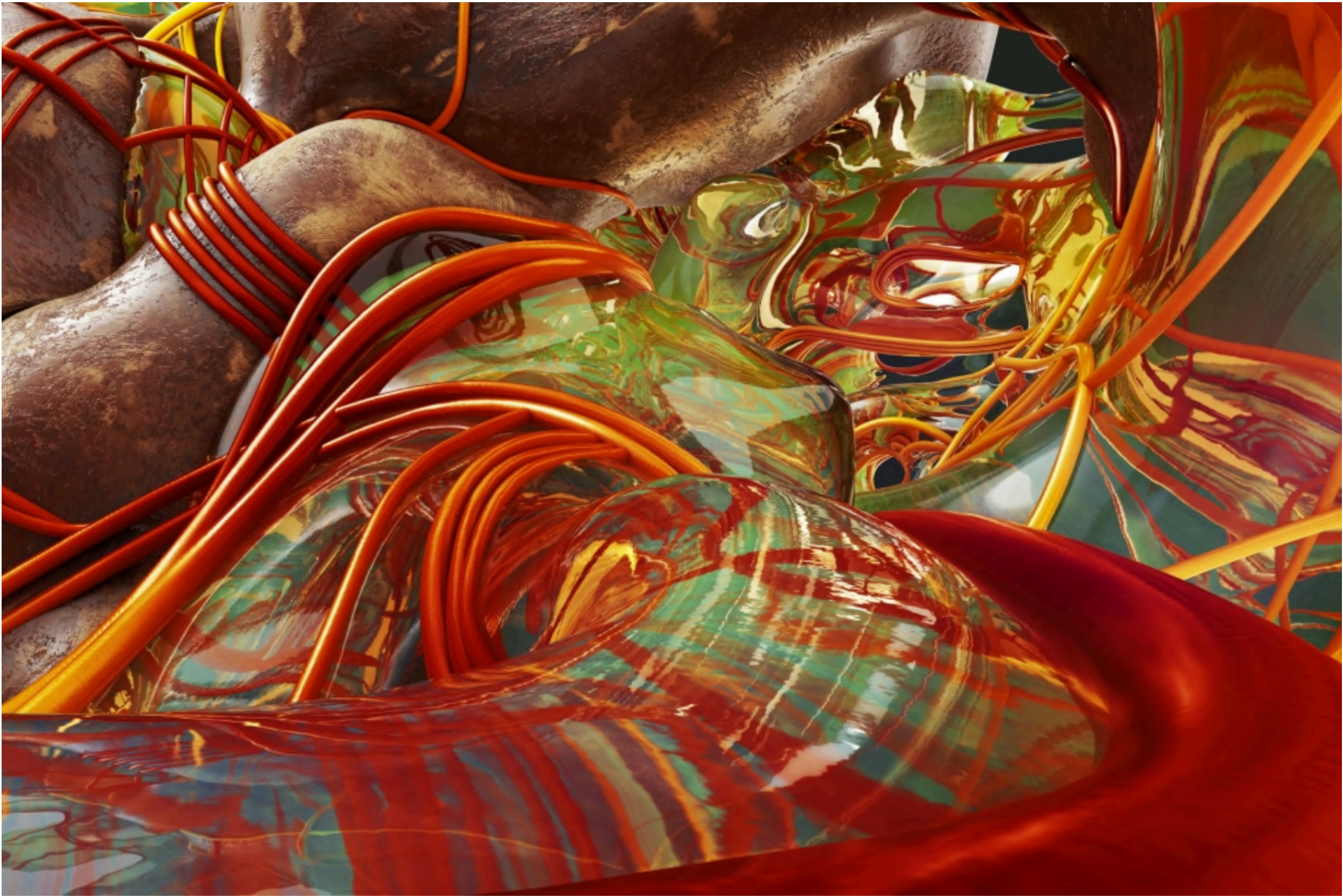
一个超人类主义的梦想一直困扰着我：我如何才能按照进化科学的最新范式重塑人类最具标志性的元素，尤其是头部？由此产生的雕塑，类似于地球上主要的生命形式，如昆虫和甲壳类动物，或者科幻电影中的外星人。它们提醒我们，我们，也只不过是一个处于不断变化世界中的突变体。也许这些面具能够告诉我们：我们是混合生物，介于人类和动物之间，具有进化形成的不同类型的大脑，并且不断相互冲突。

A transhumanist dream haunts me: how can I remodel the most iconic elements of a human, in particular the head, in line with the latest paradigms of evolutionary science? The resulting sculptures resemble primary life forms, such as insects and crustaceans, as well as aliens in science-fiction movies. They remind us that we are nothing more than mutants in a world in constant flux. Perhaps the masks tell us that we are ourselves hybrid beings, somewhere between human and animal, with different types of brains formed by evolution and constantly in conflict with each other.























# 赛博

## C y b o r g   M u t a t i o n

我的半机械人为我们举起了一面镜子，映射着作为未来人类的原型，它们通过植入物和算法进行了升级。这些作品再次证明了我渴望描绘的杂交和突变，将完美的对称与生活中狂野混乱的一面结合。它们带刺的皮肤让人联想到地球上第一批居民所穿的兽皮。作为一种能够吸收剧烈气候变化影响的盔甲，未来的技术可以生产出更厚、更具保护性、更多功能的皮肤。

It could be said that my cyborgs hold up a mirror to us, perhaps as the prototypes of future humans, upgraded with implants and algorithms. Once again, they testify to my desire to portray hybridity and mutation, to interface perfect symmetry with the wild and chaotic side of life. Their thorny skin conjures up the animal hides worn by the first inhabitants of Earth. Future technology could produce a thicker, more protective, polyfunctional skin as a sort of armour capable of absorbing the impacts of drastic climate change.





TIASURAK, 2016 - 2017, 3D print











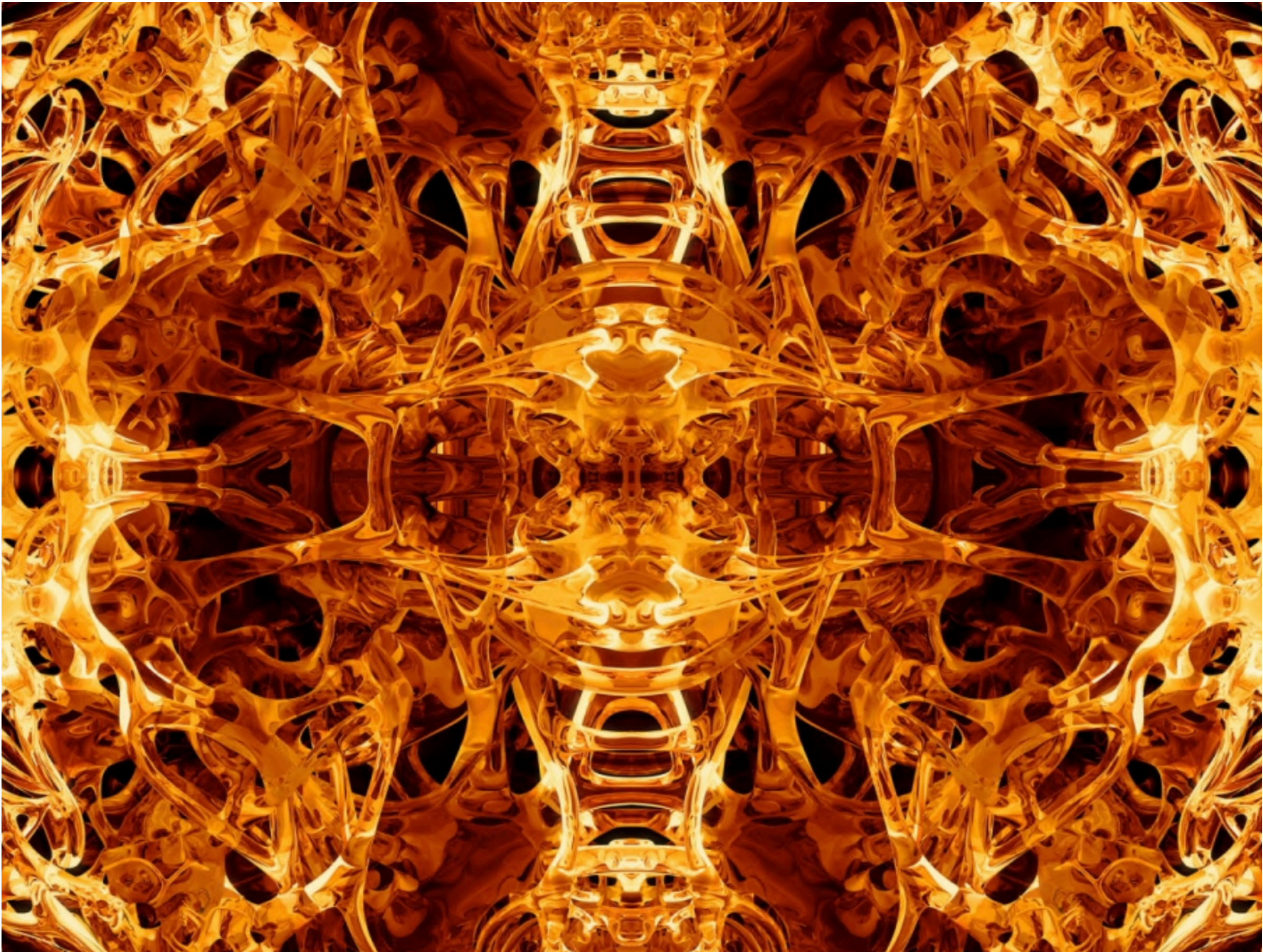
# 人类

## H u m a n M u t a t i o n

对于包含人类痕迹的雕塑，我探索了连接两极对立面的迷人线条，例如从身体内部到外部，或者从动物到潜水生物，或者从物理到神话观念。正如前几代雕塑家经常将裸体作为灵感来源一样，我一直对我们人类不得不生存在的这个身体而着迷。

For the sculptures that contain traces of a human being, I explored the fascinating lines that link polar opposites, such as that which leads from the inside to the outside of a body, or from animal to diving being, or from physical to mythical consciousness. Just as the sculptors of previous generations often took the nude as a source of inspiration, I've always been fascinated by this body in which we humans are obliged to live.

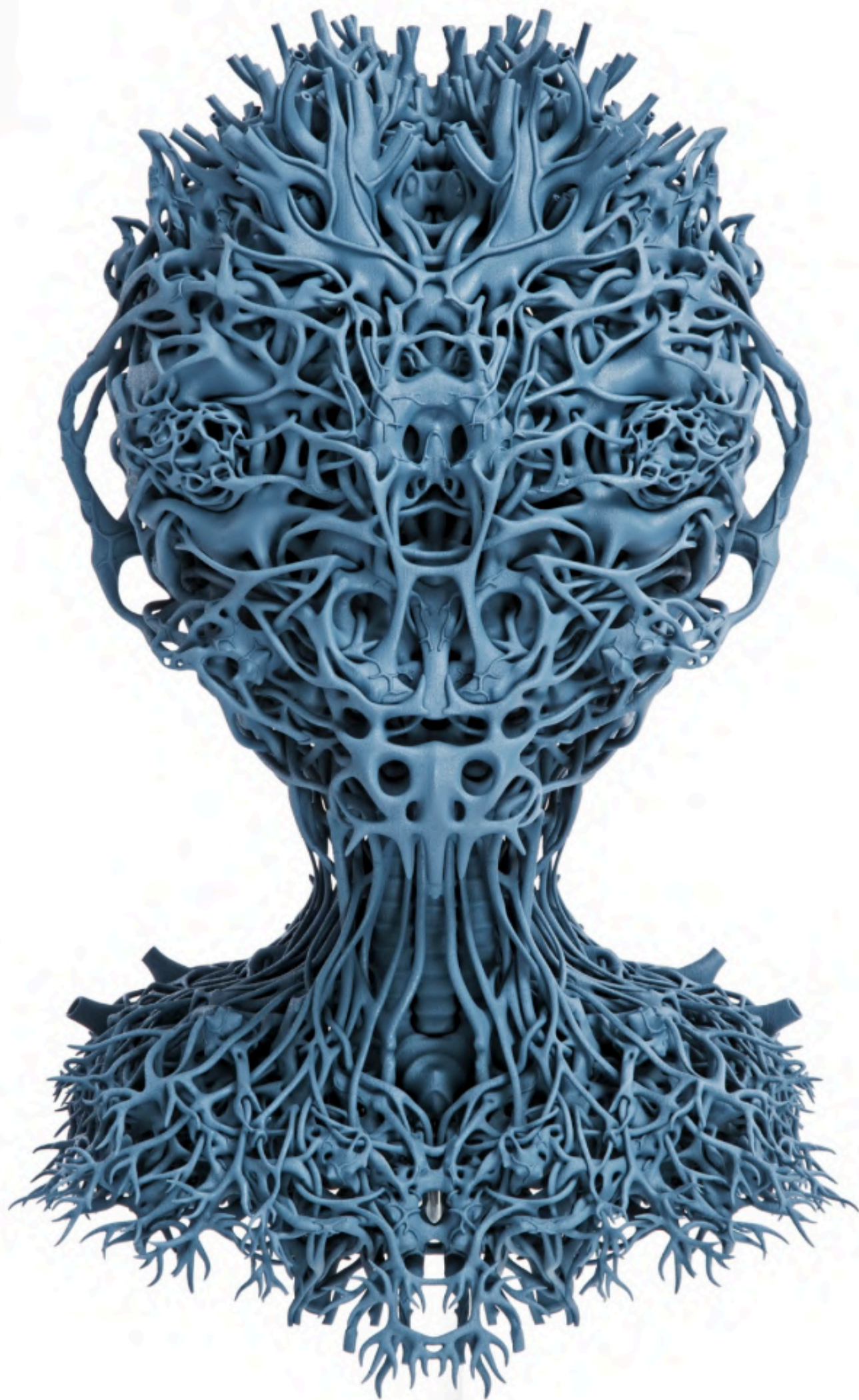






















新艺术形式的创造往往预示着新人类的诞生，  
一种在世界上处于不同位置的人。

下一步应该什么呢？ 进化将会把我引向何方？

The creation of new forms of art has often heralded the birth of a new sort of person,  
one who holds a different position in the world.

What should the next step involve, where might the progression lead me?







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