

N h I E C n K r E y R n V O I O N r C E K

This book was created as a companion piece to the Henry Moore–Nick Ervinck Cabinet, and is printed in 1,000 copies.

A limited edition of 40 copies of this book, signed by Nick Ervinck, consists of the following:

Copies 1–10 are numbered and presented in a box (3.6 × 56.5 × 42.3 cm) with a signed and numbered copy of: Henry Moore, *Stone* (1977), etching on paper, 54.3 × 41.3 cm, and with a signed and numbered copy of: Nick Ervinck, *MOIPERECK*, (2019) print, marker, pastel pencil, 54.3 × 41.3 cm.

Copies 11–40 are numbered and presented in a box (3.6 × 56.5 × 42.3 cm) with a signed and numbered copy of: Nick Ervinck, *MOIPERECK* (2019), print, marker, pastel pencil, 54.3 × 41.3 cm.

n H Ì E C N K R E Y r M U O Ì O n R C E K

HANNIBAL

STUDIO NICK ERVINCK
HENRY MOORE FOUNDATION



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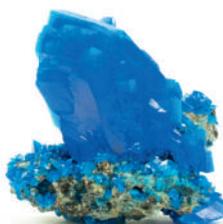
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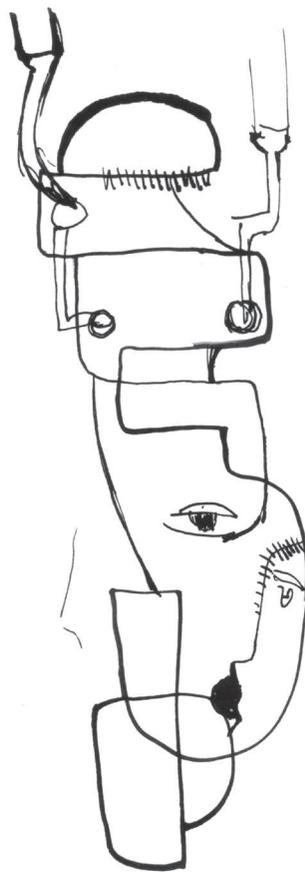
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- 2 Old-timer toy car, collected as a child
- 3 Unusual bismuth crystal cluster, laboratory, UK
- 4 Nick Ervinck, **WINEYER**, 3D print, 2016
- 5 Coral
- 6 Shell
- 7 Shell
- 8 Driftwood
- 9 Nick Ervinck, **DONBOLOB**, Stratasys 3D print, 2015
- 10 Human skull
- 11 Nick Ervinck, 3D print, test for **SNIBURTAD**, 2011
- 12 Fluorite on quartz, Namibia
- 13 Pyrite on dolomite, Switzerland
- 14 Quartz, Germany
- 15 Stibnite cluster, Romania
- 16 Quartz with calcite, Germany
- 17 Rock, purchased at a flea-market in Westende, 2019
- 18 Prase quartz, Greece
- 19 Amethyst geode, Germany
- 20 Nick Ervinck, study, 2019
- 21 Red coral
- 22 Nick Ervinck, **NOITRIKOS**, 3D print
- 23 Chalcantite crystal cluster, Poland
- 24 Tea bowl, gift from Hiromi Yoshii, received in Tokyo, 2017
- 25 Stone, collected as a child
- 26 African mask, wood, Kepeli-yehe, Senefo, Ivory Coast, 2nd half of 20th century
- 27 Quartz and hematite Crystals on matrix, Guangdong, China
- 28 Fossil, France
- 29 Polychrome jasper imprime, polished, Madagascar
- 30 Rock, purchased at a flea-market in Westende, 2019
- 31 Nick Ervinck, 3D print, test for **VIGAV**, 2013
- 32 Shell from Nick Ervinck's childhood aquarium
- 33 Stone
- 34 Green prehnite, Germany
- 35 Stone
- 36 Honey calcite, Belgium
- 37 Coral
- 38 Driftwood
- 39 Stone
- 40 Agate, Germany
- 41 Dinosaur toy, collected as a child
- 42 Desert rose, Morocco
- 43 Transformer MPM-2 Bumblebee Autobot
- 44 Vanadinite, Morocco
- 45 Pyrite cube, Spain
- 46 Tea bowl, gift from Hiromi Yoshii, received in Tokyo, 2017
- 47 Stone
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49 Henry Moore
detail of **Design for Wall Light**
Page [1] from Sketchbook: West Wind Relief, 1928
pen and ink on off-white lightweight laid paper
22.8 × 18 cm
8.9 × 7.1 in.



foreword

At some point in their careers, most artists will look outside their usual references and methodologies in order to feed their creativity. Whereas in the past inspiration was widely seen as a quasi-divine, external intervention that unlocked great art and ideas, today it is considered a conscious and internalised part of the creative process, which not only opens up new ways of thinking and looking, but also positions an artist within a particular tradition.

Throughout his career, Henry Moore found inspiration in a broad range of visual sources. These could be the organic shapes of the bones, stones, seashells and driftwood that he collected for decades and amassed in his studio to create what he described as a “library of natural forms”, or it could be the work of artists he admired: from world art in the British Museum, and the sculpture of Giovanni Pisano, Michelangelo and Auguste Rodin, to the paintings of Rembrandt, J.M.W. Turner and Pablo Picasso. In so doing, Moore placed himself firmly within a canon that shaped European art from the Renaissance onwards, and which culminated with the modernist ideal of the early and mid twentieth century.

Despite the breadth of his sources, what Moore saw in his lifetime does not come close to the barrage of information and visual stimuli to which we are exposed today, and which is so deeply affecting the way we look and the way we think. This relentless exposure can be both beneficial and a challenge, but its sheer volume and intensity can often blur our vision and make the significance of our past harder to see. Combined with the pressure to be original and unique, this can make it especially difficult for artists to recognise their relationship with the history of art. Nick Ervinck is a notable exception, openly acknowledging the influence on his work of artists such as Moore, Hans Arp, Barbara Hepworth and Georges Vantongerloo.

Ervinck shares with Moore an interest in organic forms and a fascination with new techniques. Moore’s use of modern materials, such as polystyrene for enlarging sculpture, or felt-tipped pens and photocopies for drawing, may not seem as radical as Ervinck’s use of 3D printing. Yet, each in their own way—and making an allowance for the generational changes between Moore’s modernist formalism and the radically different idea of “making” introduced by conceptualism, which dominates much contemporary practice—the two artists are mainly concerned with pushing boundaries and creating a truly innovative language.

Ervinck’s copying and pasting of digital images into 3D software conceptually echoes Moore’s inclusion of natural objects in his maquettes. As it is for Moore, cross-fertilisation between different mediums and materials is important to Ervinck. Whether in photography, drawing, sculpture or printing, both artists enjoy testing ideas across a range of techniques and languages. Both are also interested in the relationship of sculpture with the space it inhabits, be it urban architecture, an art gallery or a natural landscape. This, and the associated exploration of the tensions between positive and negative space, of the dialogue between internal and external forms—quintessentially modernist concerns—animates their work with an often playful sense of wonder and joy of discovery, guiding them in the search for modern archetypes that exist somewhere between a kind of timeless biomorphism and the desire to create an art that speaks of, and to, the contemporary world.

Sebastiano Barassi

Head of Collections & Exhibitions, Henry Moore Foundation



50 Henry Moore with the plaster **Reclining Figure:**
External Form in the Top Studio, Perry Green c. 1953

In my opinion, everything, every shape, every bit of natural form, animals, people, pebbles, shells, anything you like are all things that can help you to make a sculpture.

Now I really make the little idea from clay, and I hold it in my hand. I can turn it, look at it from underneath, see it from one view, hold it against the sky, imagine it any size I like, and really be in control, almost like God creating something.

Henry Moore





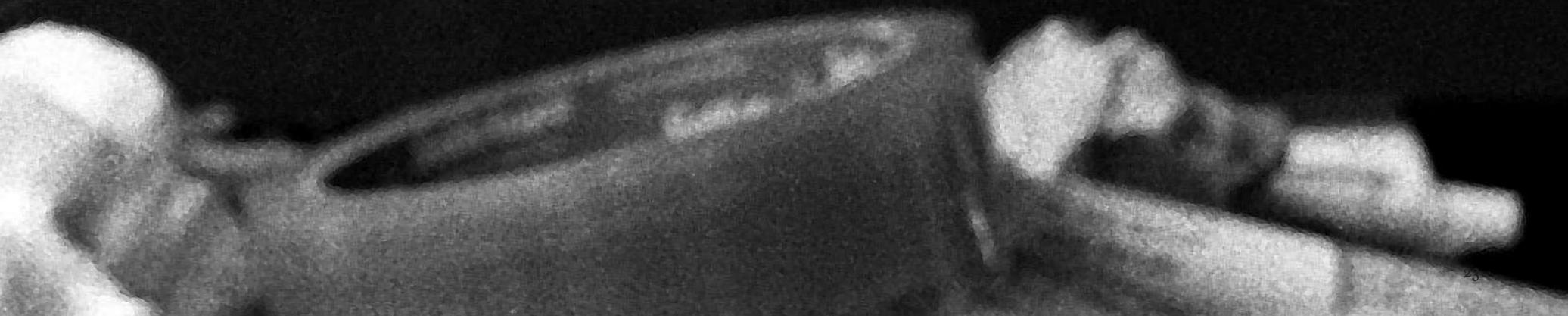


- 52 Fragments of bone and rock collected by Henry Moore in his studio at Perry Green, 1964
- 53 Boxes of stones and shells in Moore's studio with the plaster Wall Relief: *Maquette No.5*, Perry Green, 1955
- 54 Henry Moore in his Maquette Studio, Perry Green, 1968
- 55 Henry Moore holding a sheep skull, 1983
- 56 Bourne Maquette Studio, Perry Green, 2011
- 57 Henry Moore in Gildmore Studio, Perry Green, 1970
- 58 Portrait of Henry Moore, c. 1968



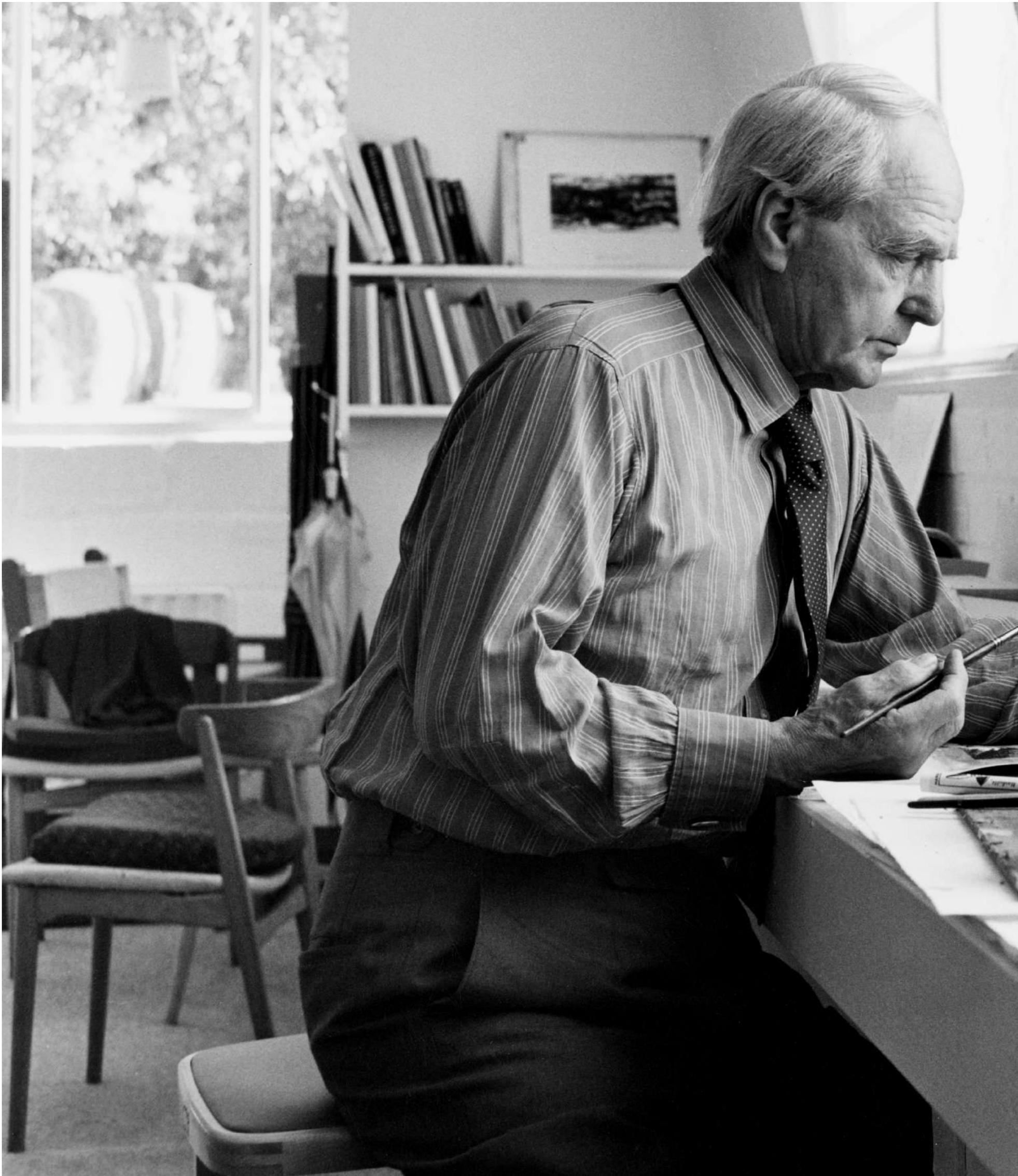






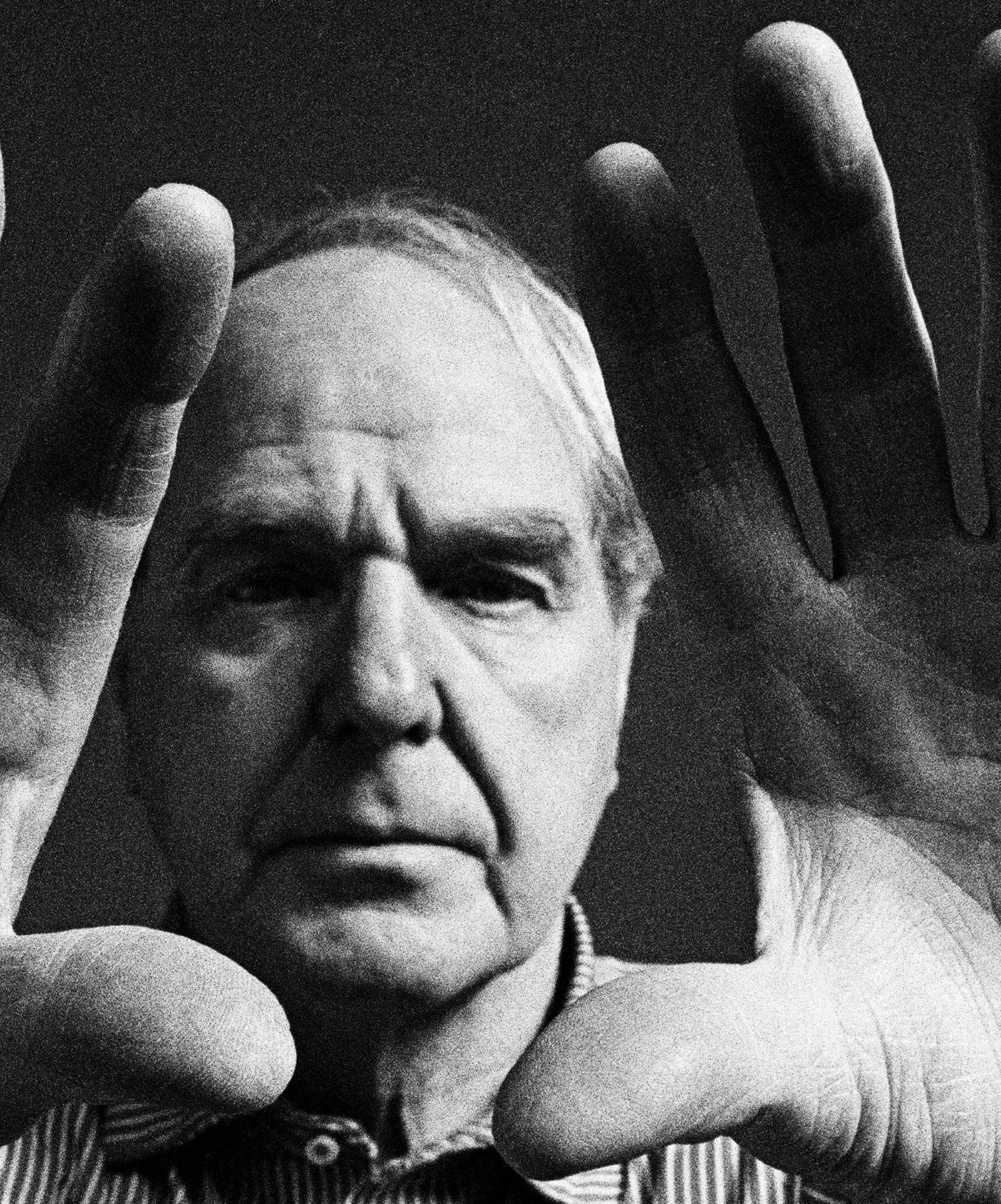












books, sculptures and other things

jon wood

Books, Sculptures and Other Things

It is always fascinating to learn about the reading habits of sculptors: what novels or poetry they might have read or what books on other art and artists, as well as other subjects, they might have on their studio shelves. Such information can be tantalising and offer up speculative insights into artists' imaginations and into what ideas might be informing and inspiring them in the making of their work.¹

Many sculptors have collected books. In Britain, Henry Moore and Eduardo Paolozzi were particularly well known for this, amongst many others, and, more recently, there is Tony Cragg, whose passion for twentieth-century American poetry and its publications is well-known and noteworthy.² The modern sculptor-bibliophile tradition, however, is widespread and extends well beyond British examples. The Romanian sculptor Constantin Brancusi, for example, left a library in his studio-home, or *maison-atelier*, at *impasse Ronsin* in Paris, that included about two hundred and fifty publications.³ Amongst the books on sculpture and exhibition catalogues of his own work, we find numerous collections of poetry, publications on other artists (such as Fragonard, Botticelli, Delacroix, Dürer and Donatello), four books of writings by the French mathematician Henri Poincaré (thought to be a gift from Marcel Duchamp) and volumes on hypnotism, syphilis and perspective. Many were bought by Brancusi himself, and many were gifted by friends and supporters, coming with hand written dedications. It was a kept and cherished collection, full of tantalising possibilities, but who really knows what the sculptor actually read, half read—or indeed how he actually read?

Such questions come to mind in the context of the fascinating "Cabinet of Curiosities" display staged by Nick Ervinck at Waregem Library in Belgium. Here, across a well-constructed complex of cabinets, drawers and vitrines, library visitors are presented with a combination of a sample of Ervinck's own books on the sculptor Henry Moore, examples of Ervinck's own sculptures, a selection of his own toys and also other objects, such as shells, skulls, pebbles, coral, fossils, crystals and other stone and mineral samples. Although diverse and multifarious, the display stands as a decisive act of artistic connection-making, serving as both a homage to the work and achievement of Henry Moore—Ervinck has about 280 books on the artist at the last count—and an object ensemble designed to point to sculptural associations between his own work and that of this famous British sculptor, in the company of a fascinating array of other material objects.⁴

Ervinck is a collector, as well as an artist, and many of these objects have had a direct impact on his sculptural imagination, much like his books on Moore. This, in turn, places them in a comparable place to those other stones and bones, flints and fossils that inspired Moore himself and that can still be seen today in his maquette studio at Perry Green, where he lived and worked, like Brancusi at *impasse Ronsin*, for over forty years. "Cabinet of Curiosities" at Waregem Library is thus a clever and compelling display concept that imaginatively triangulates the "artist-object-book" topos between two distinct oeuvres, across time and space.

All of these objects are small-scale and so have hand-held and, in turn, tactile qualities, although all of different textures and surfaces. This puts them closely in dialogue with each other, as well as with the actual books—both those inside the vitrinous spaces of the cabinet and those shelved outside it within the larger library itself. Through this object comparison and calibration, the fascinating relationship between sculpture and books—and the idea of the book as a deeply sculptural object—are activated. Both can share similar phenomenological properties: they can be held and turned in the hand, and they can be appreciated at leisure and in slow time. Such correspondences have a particular urgency and poignancy today as we read and look at books in the time of their digital reproduction. Books and sculptures have an analogical life, rooted in the physical world, however indebted to the virtual they might in fact be in their envisaging and production.

Ervinck's display thus stands, on one level, as a call to attend to the manual scale and to pay better attention to things close up and at hand. Sculptures, like books, take up space—space that is becoming

increasingly precious and needed for other things—at the same time as they can be an extraordinary means of creating it in the minds of their viewers and readers. They can be weighty, obdurate and stubborn, as they aim to carry their messages long into the future, but standing in intimate relation to the bodies that surround them, they are also packed with possibilities and generative, imaginative potential.

Because of all this, a book makes particular sense, as a form and frame, to present the work of a sculptor. There is a fit and a meeting of modes since the book format is a personal and physical means of revealing an oeuvre which is itself object—physical and personal. Like so many sculptures, books are forms of enclosure and containment—vessels to carry and communicate ideas. This present book, like the books on Moore on Ervinck's shelves, is a way of documenting, interpreting and making physically accessible, and an invitation to get inside the mind of the artist.

This motivation ties closely into one of Ervinck's main ambitions as a sculptor, which, in his own words, is to explore “cross-pollinations between the digital and the physical” and to make work that resides in and emerges from the close spaces of productive tension between the made and grown, the organic and non-organic.⁵ Over the last ten to fifteen years, Ervinck has gradually established a reputation for himself as the maker of fantastical sculpture that has an ability to appeal directly to our sense of bodily constitution. Synthetic and often brightly coloured—regularly deploying his favourite and famously eye-catching RAL1003 Yellow—his sculpture stops you in your tracks, asking you to feel the blurred boundaries between things.

In doing so, they bring together the hard and the soft, rigidity and fluidity, resilience and vulnerability, with works that blend structure and surface, and that look at once carapace-like but also as if their insides were part of their outsides and outer armour. Ervinck's sculptures provoke intensely experienced reactions, as if we were coming face to face with something we have known and felt for a long, long time, but never met before. With so many of his works we are faced with sculptural, corporeal phantasmagoria that bring the *écorché* in contact with death metal decoration: a sculptural nervous system haunted by poltergeists and a gothic biomorphism in which sculptures appear materially suspended, caught simultaneously between the living and the dead, between bloom and bone.

Ervinck's recent, well-illustrated book, published in 2014, demonstrated many of these qualities, whilst also highlighting his work's connection to other sculptors.⁶ Amongst these, we find artists from Art Nouveau and Belgian symbolism such as Fernand Khnopff, but we also find later modern sculptors such as Jean Arp, Barbara Hepworth, Bernard Meadows and, most notably for our purposes, Henry Moore.⁷ In placing his work in dialogue with Moore's, Ervinck is joining a cast of talented sculptors who have done the same, both directly and indirectly, over the last seventy-five years. Many of these artists engage in Moore's oeuvre, developing and extending the formal language of figurative sculpture and finding new possibilities in and through them. Such work is often made by those, like Ervinck, who call themselves “sculptors” and what they do as “sculpture”, and who see their own work as indirectly continuing his skills and interests, whilst sharing the same epistemological terrain as Moore's work. Their interest tends to focus on the experience of figuration, the internal formal and emotional dynamics of the work. This is directly in keeping with Ervinck's own interest in Moore, but Ervinck is looking to push things still further in this area.

One of the interesting things about Ervinck's engagement is that it makes a contribution from outside Britain rather than from within it. The idea of a “family” of British Sculpture, as a national, cultural trope, has emerged with a vengeance across art's institutions and programmes since 1945 and has fostered, until quite recently, the idea of generational successions: of artistic grandparents, parents and children, and ultimately, of heirs and successors. Being the next successful British sculptor has often been seen as being potentially the “next Moore” and as part of a male and “Oedipal” battle.⁸ Writers have acknowledged this in the context of the “New Generation Sculptors” of the 1960s, the “New British Sculptors” of the 1980s and the “Young British Artists” of the 1990s, and it is striking to see how the generational inheritance issue features less in the views and writings of female sculptors than in those of their male counterparts.⁹ As well as contests, this national sculpture

family makes for some imaginary genealogies and sibling rivalries. The fact that the subject matter of much of Moore's work was the family—mothers and children and family groups—and charged by notions of natural, organic growth, brought this idea full circle, making a quasi-sociological, art historical notion a material and formal one. Many contemporary artists are still deeply aware of the metaphorical idea of Moore as an artistic father figure. It comes across in a variety of subtle ways, since, as Susan Hiller stated in relation to Moore's legacies: "Thinking about a father figure and about a relation to a father figure, isn't easy. Maybe that accounts for the absence of sculptors in the conversations about Moore's influence."¹⁰

Ervinck's engagement is thus interesting and timely, as the international life and imaginative possibilities of Moore's work are being revisited and reconsidered in the early twenty-first century. Working in and through books on Moore and the reproductions they contain, as much as the actual sculptures, means that Ervinck, like many artists thinking about Moore, is often dealing with a two-dimensional image of Moore's work, however large or monumental the reference work might be in real life. This small scale also enables an interesting and more controlled grasp of the work—seeing a large sculpture as if it were the size of the shell—and in doing so, echoing much of Moore's own expressed ability to think between sizes and easily recalibrate the scale of objects between the palm of his hand and the room.

Thinking about such matters takes us very much back into Ervinck's "Cabinet of Curiosities" at Waregem Library. It is a display that not only asks us again to think about the scaled relationships between objects and their potentialities, but that also turns sculptures into specimens: objects to be carefully considered, dissected even, and, like books, to be opened up and read.

Jon Wood

1 For an interesting project that considered the reading lists and bookshelves of artists and art writers, see: Simon Morris and Helen Sacoor, *Bibliomania 1998-1999*, Information as Material, 1999. Contributors included: Julie Ault, Victor Burgin, Neil Cummings, Mark Dion, Andrea Fraser, Matthew Higgs, Daniel Jackson, Joseph Kosuth, Marysia Lewndowska, Jeremy Millar, Hans-Ulrich Obrist, Cindy Smith, Haim Steinbach and Greville Worthington.

2 For a book on Cragg's sculpture that addresses his interest in poetry, see: *Tony Cragg: It is, It isn't*, Köln: Walther Koenig in partnership with Tucco Russo (Torino), 2011.

3 For a complete list of these books, see: *L'atelier Brancusi, La Collection*, Paris: Centre Georges Pompidou, 1997, pp. 232-49.

4 Studio Nick Ervinck confirmed 246 books on Moore on 24 June 2019.

5 Nickervinck.com

6 *Nick Ervinck: GNI_RL_2014*, Studio Nick Ervinck, 2014.

7 See: Julia Kelly, 'Pushing the Boundaries: The Sculpture of Nick Ervinck', *Nick Ervinck: GNI_RL_2014*, Studio Nick Ervinck, 2014, pp. 209-13.

8 This has been addressed in a number of texts, including: Keith Patrick, 'Six Generations of British Sculpture 1945-1995', in *Contemporary British Sculpture: From Henry Moore to the 90s*, exhib. Cat. *Auditorio de Galicia*, Santiago de Compostela, 1995, pp. 17-93; Anthony Hudek, 'The Break-Up of the New British Sculpture', HMI Essay Series, Leeds: Henry Moore Institute, 2004.

9 The question of female sculptors' views on the idea of a British Sculpture family was addressed by Sarah Staton and Jane Simpson in two recent exhibitions and exhibition catalogues: *Daddy Pop: The Search for Art Parents*, London: Anne Faggionato, 2004, and 'Kissing Cousins', Leeds: Henry Moore Institute, 2007.

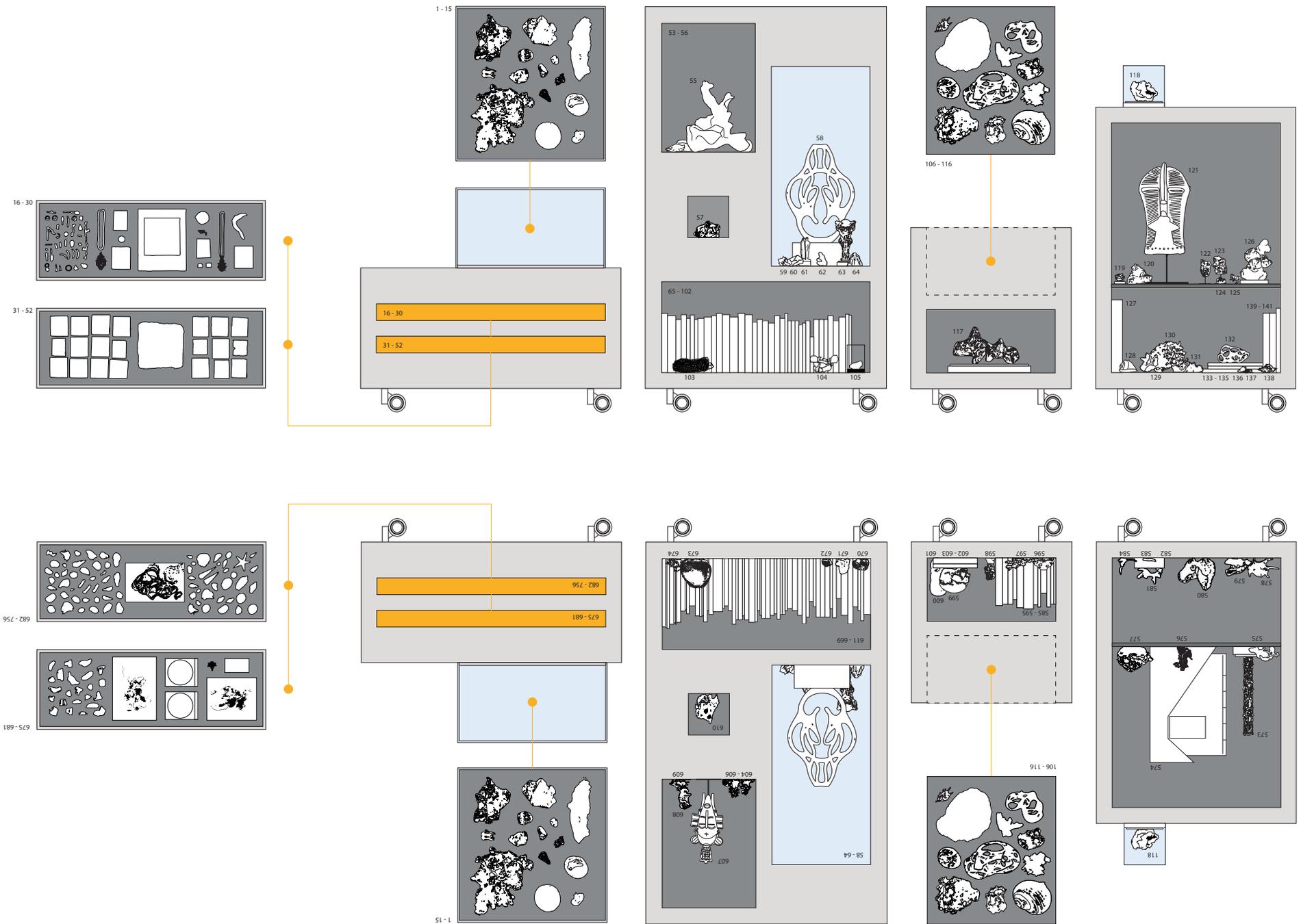
10 Susan Hiller, 'Truth' and 'Truth to material': Reflecting on the sculptural legacy of Henry Moore', in Jane Beckett and Fiona Russell (eds.), *Henry Moore: Critical Essays*, Aldershot: Ashgate, 2003, p. 67.

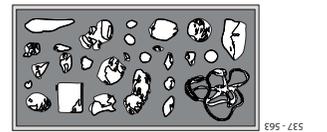
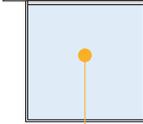
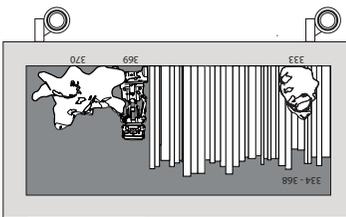
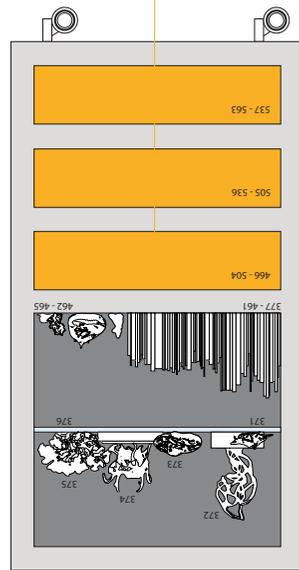
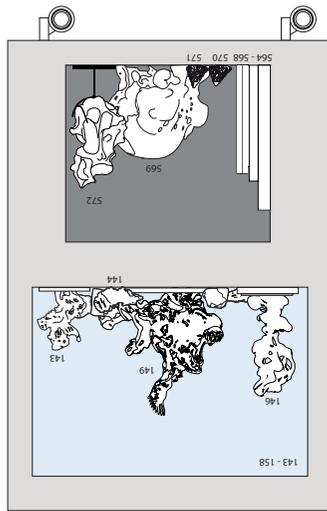
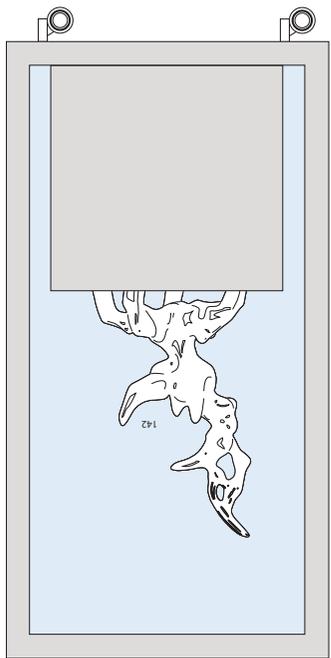
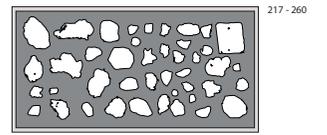
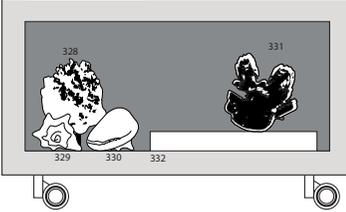
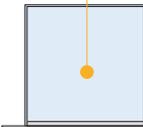
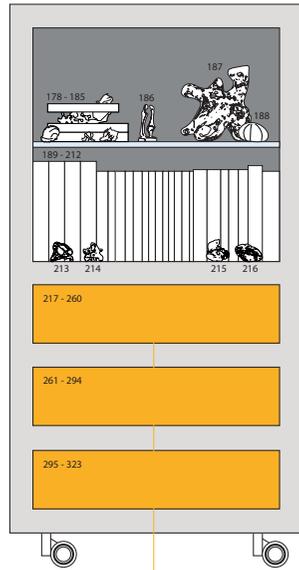
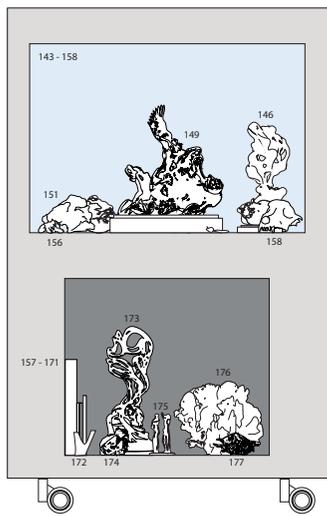
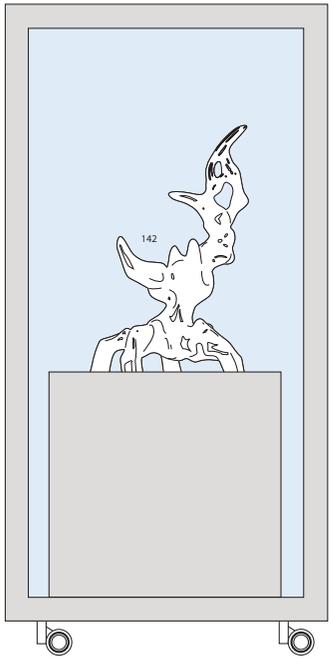
59 detail of NHIECNKREYRMVOIONRCEK, 2019
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 26.4 × 39.4 in.

60 exhibition view: GNI-RI oct2019, Waregem Library, Waregem, BE, 2019

61-108 detail of NHIECNKREYRMVOIONRCEK, 2019
 wood, metal, wheels, light, glass, objects, sculptures,
 books, drawings, prints, stones, toys, shells, bones
 210 × 900 × 90 cm
 82.7 × 354.3 × 35.4 in.

109 exhibition view: GNI-RI oct2019, Waregem Library, Waregem, BE, 2019









THESE ARE THE OBJECTS
NICK ERVINCK
GNI-RI 06/2019



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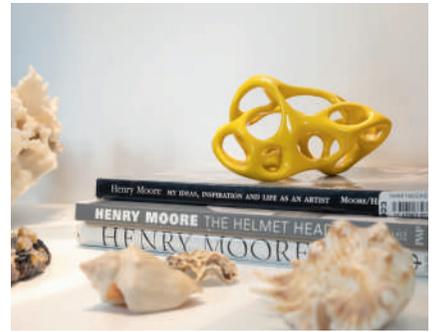
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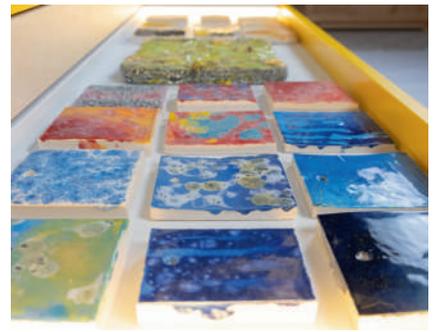
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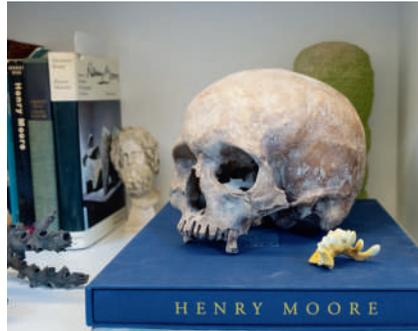
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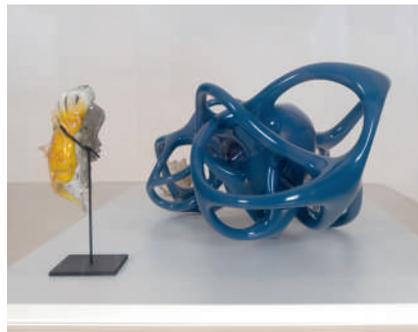
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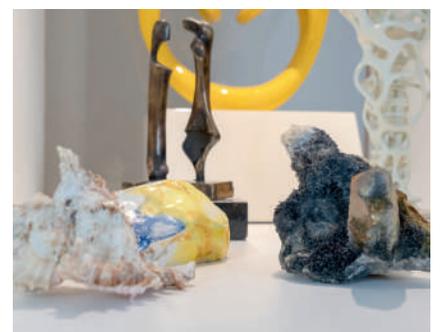
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The order of things nicot ERUINCT T JLTJ ABOUT CUBINET

by cornish

The Order of Things

Nick Ervinck talks about Cabinet

Sam Cornish: Can you explain how the project came about, and the thinking behind it?

Nick Ervinck: After I made a public sculpture for the city of Waregem, Patrick Ronse, the director of the contemporary art platform Be-Part, invited me to do a project in Waregem. I wanted to do something more than a small exhibition of my work, and Patrick is someone who wants to make things happen for artists. He visited me in my studio and very soon we had the idea of doing something with my passion for books and book collecting, which became the project we have today. From the beginning, the plan was to display my sculptures in dialogue with my collection of Henry Moore books, as well as shells, pebbles, African masks—things that were an inspiration for Moore, and are for me today. I added many other objects: tests of 3D prints and ceramic glazes, toys from my childhood, and a Transformer from the movie. And I borrowed three small sculptures by Moore from a collector who grew up in my home town.

I wanted to make a cabinet. It was designed modularly, with eight modules, but it could also be expanded. I bought a lot of extra pebbles and other things. I've been obsessed with African masks for ten years—I have a collection of books on them—but this project was a good excuse to buy one. When I told the story of the cabinet to my teacher—Danny Matthys—he gave me a small box of Australian pine cones and pebbles. There is a tea cup given to me by my Japanese gallerist, and lots of stones I collected with my daughter. Now, the cabinet is too small, there are a lot more objects I would like to put in it. I have part of a dinosaur leg, and there is a lot of cool stuff that I didn't have space to show. The project is something that is growing. There are a lot more things you could do. You could include a screen; you could hang things on the wall at the side of the cabinet; you could make it more sculptural...

SC: When did you first become aware of Henry Moore?

NE: I don't know exactly when I became aware of Moore—I think at about the age of nineteen or twenty. I've always been interested in organic art works, abstract art works. In 2009, I started making work with Moore in the back of my mind. In Shanghai—in the Yuyuan Garden—I was really inspired by the whimsical structures of the rocks eroded by water. They reminded me of Moore and I became obsessed with the fact that Henry Moore and Barbara Hepworth were the first sculptors to work with negative space, with holes. Or at least we think of them as the first. It is so strange that an idea which is so familiar and so logical to us today is actually not even a hundred years old. I think this will be one of the obsessions I have for the rest of my life.

My sculpture *IKRAUSIM* (2009) came out of my experience in Shanghai. It is a contemporary rock sculpture, inspired by both East and West, using the latest 3D printing techniques. *IKRAUSIM* (2009) exists as a 2D print, a light box, as a 3D print, as a digital animation and as stills from the animation. Each is a new perspective on a seemingly infinite form. Moore subtracted—chopping and carving—but I work the other way round, with a digital designing process: the virtual form isn't set free from the physical matter, but is a productive and generative principle.

SC: Recently you visited England, and Henry Moore's home and studios at Perry Green, north of London. Can you tell me about this trip?

NE: I travelled to Manchester, Leeds, Wakefield and Hull: Barbara Hepworth in Wakefield, the Henry Moore Institute in Leeds, the Yorkshire Sculpture Park. In the park, I saw several sculptures by Henry Moore together in an outdoor space for the first time in my life. I have been aware of Perry Green for a long time, but it was only because of this project that I made the decision to go. I knew everything from pictures, but to visit his home and to really see the masks and all the pebbles was a revelation.

I could almost say that I'm not the same person as I was before my visit to Perry Green. And this experience will probably affect my work and my path as an artist. His house was almost like a cabinet. He had Picassos and art works by his fellow artists, but his house was very modest. I learned about his daily routine. I discovered there was a curiosity cabinet in the entrance, and that he would play a little game with his visitors. Henry Moore the entertainer would ask all his visitors: 'which are my sculptures and which are ancient sculptures?' Because sometimes you can't see the difference between a sculpture a thousand years old, a rock, and a Henry Moore.

When you browse through a book, you can study, you can look in a limited way, but to actually see the sculptures, to feel them, almost to breathe them, to feel the environment of an artist, that makes an impact. It's not only my passion for Henry Moore's art, it's also learning to look again, and learning to think again: what is the position of the artist? What is an artist? What do you want to do? What is the power of sculpture? Is a sculpture more finished in polished wood or if it has this kind of poetry, small imperfections and mistakes? Visiting his world—and that is what Perry Green is—where he got his inspiration, where he was surrounded by his maquettes, his pebbles, his bones, you get a completely different feeling from the sculpture. You appreciate it much more, I think. I believe everyone has to visit Perry Green to appreciate Moore's sculpture.

SC: Which of the studios at Perry Green excited you most?

NE: The maquette studio. It is just a small chair and a small table surrounded by scale models, and pebbles, and plasters; it is also like a cabinet on its own. You could see his basic shapes, the basic shapes that he always came back to. In my opinion, the plaster sculptures are much nicer than the bronzes, because they have the light. The light on a white surface is much more intense and deeper than the light on a black or a dark brown sculpture. If you take a picture of a black sculpture on a black environment, then it has a very dark connotation; but if you see white plaster on a dark background, the sculpture is much more alive, it has far greater black and white values, far more depth. In a book, the plasters are sometimes more helpful in showing the three-dimensional aspect of a sculpture than the bronzes.

SC: Can you expand on the differences between your approach to sculpture and Moore's?

NE: My process is different. I am able to draw immediately on the computer, to design immediately in three dimensions. But I can also draw manually or carve directly into foam, so I don't only work with a computer, but it is a big part of my world. Yet, we have these new tools, these new ways, new paths. There is no point in just doing the same thing as Henry Moore—you have to work it out for your own time. One of my pieces—*AGRIEBORZ* (2009–2010)—is too complicated to imagine as an artist, our brain is too limited. It is only by using a computer, by drawing and saving again and again, that you can create something so complex. 3D printing companies were saying it was impossible to make. It took me two years to design—2,000 hours of drawing—and I printed it one year later. With this, at the risk of sounding pretentious, I think I can say I did something in the history of sculpture! With 3D printers we can print much more complex forms. Henry Moore was limited to where his hand or chisel could reach. But I'm well aware that the computer is still a tool. And complexity does not guarantee better work. As an artist you depend on the choices you make.

I'm a child of my time. I grew up with Lego, cartoons, computer games, sci-fi. I work with new technology—3D printing, robot sculpting, 3D scanning, 3D modelling. But I'm still very classic. I look to art history—I make sculptures on pedestals. I believe some of the younger generation thinks of my work as classic art, while the older generation thinks of me as very innovative. Standing with one foot in an old world and one foot in a new world gives me a unique but complex position.

SC: What does carving directly into foam give you that 3D printing doesn't? Can you imagine 3D printing advancing to the extent that you no longer want to carve directly into foam?

NE: If you design first on the computer, the main reason for carving into foam is that it is not yet possible—or affordable—to 3D print at a large size. You can also change and adapt as you go, which is not really possible with a 3D printer. Carving directly in foam without having a design in advance is really something different. It's a way of thinking in 3D—searching for the sculpture in the foam. This physical approach is very different than using computer tools. I'm sure the future will change, with new techniques—maybe working digitally with clay in a virtual reality environment. But 3D printing will never be able to replace the direct hand carving and thinking in foam. But 3D printing definitely gives artists the chance to think further, to imagine differently than in the past. Now lots of artists use it—because it is so quick. But not many people are doing something really new or unique with it. I think that is strange.

SC: What is the core of your work?

NE: My work always starts with the contradictions between nature and culture, old and new. I take a vanguard position in the field of digital technology—such as 3D technology and computational design methods—but I also work with traditional methods, such as sculpting, ceramics and so on. On the one hand, I work with new technologies and digital techniques, while on the other, I still paint the sculptures by hand and sculpt my works in polyurethane foam. You could describe my work as a cross-fertilisation between the virtual and physical worlds. Digital images constantly contaminate the three-dimensional forms and vice versa. I use copy-paste techniques in a 3D software environment; I derive images, shapes and textures from different sources.

A good example of how I work is *LAPIRSUB* (2015 - 2016). With this sculpture, I was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger. But I also looked to traditional helmets, jewellery and images from ancient sculptures, such as the masks and sculptures from the Inca and Mayan cultures. Multiple fragmentary pieces and hundreds of hours of manual computer-aided drawings were needed to make the sculpture. These sculptures can only be spatially realized through 3D modelling and printing—they directly challenge classical sculpture. Yet these 3D prints are also the result of meticulous craftsmanship. They are painted by hand, a process that requires patience and precision.

SC: The project showcases a part of your impressive and extensive art library. Can you tell me something about this and how it developed?

NE: In my parent's house, we didn't have any books. Until I was fifteen, the only books I knew were school books and maybe one cook book and some fairy-tales, there were no other books in my home. The moment I started to study art, I loved the stories about artists, I loved learning about art history, so you start to buy books to learn more. Now I have about 1,700 monographs. Apart from Moore, I have lots of books on Barbara Hepworth, Tony Cragg, Anish Kapoor, Richard Deacon, Antony Gormley, Wim Delvoye. Artists that I respect and that are an inspiration. You understand so much more of the work by having—and by reading—all these books.

I had maybe 200 books on Moore when I started the project. Now I have 280. I guess it could be the biggest private collection of Henry Moore books in the world, I have no idea. According to the Henry Moore Foundation, there are more than 1,000 books on Moore, different editions, different languages, so it is actually only a small fraction. A lot of people say that my books on Moore must all be the same. No! One is about the ideas, another is about the helmet sculptures; there are all the catalogue raisonnés, which are really important; the facsimiles of the sketchbooks; one book on Moore's inspirations. Of course the man is so important there have been so many books about him, and on almost every topic. Each one has its own voice, some are more commercial or random, but others are really jewels. But I own a small seascape by Moore, a lithograph, and in all the 280 books there is not one seascape!

What we are doing with this project is something completely new. I think this is the first really personal project by an artist making a sort of homage to Moore.

SC: Is your book collection an obsession or is it something functional?

NE: It is only in the last three or four years that I have collected books, rather than buying them to learn something—and, of course, the project has pushed it to a higher level. I was lucky enough to inherit part of the book collection of a collector I know who is moving to a smaller house. And I've found people who will exchange books for a small sculpture, which is a good way to expand your collection. But now, space is becoming an issue. You have to think, do I need that book, will I use that book? I'm starting a collection of New Media books and another of African mask books at the moment. So it is collecting, but collecting as a learning tool—collecting from the point of view of my vision, to get feeling and energy from it. The books last—an exhibition is something that disappears.

SC: In the cabinet are toys from your childhood and rocks collected with your daughter. Can you tell me more about this connection to childhood?

NE: This project is also about revisiting my childhood. A lot of kids have collections, but they don't become an artist, they don't do anything with it. Now I can actually do something with my childhood passion. Back then, I didn't know what I was doing but now I have a much better idea. I had the opportunity to travel more with my oldest daughter and we visited a lot of museums together. I'm teaching her to collect rocks. A lot of the shells are ones I found in flea-markets with her. I collected fifty per cent of the stones and pebbles on walks in the forest with my daughter—so the connection with my children is very important.

I am someone who is always going into overdrive. When I have something, I want to have the most or the biggest. I had the collections that lots of children have: stamps, coins, postcards, pins, Flippos, bicycle licence plates, teeth, *Magic* game cards, Lego, dinosaur toys, car toys, Kinder Surprise toys, travel souvenirs, stones, boxes, Duracell Bunnies, empty bottles, empty glass jars, water pistols, keys. I had my toys displayed in a closet in my bedroom like in a museum—before I even knew museums existed, or before I knew the word cabinet, or the word collection.

SC: What were your childhood experiences of art?

NE: I don't come from a cultured background. My mother worked in the office of a supermarket. My father was a mechanic. First, I thought I wanted to be an accountant, but I switched to art school. A new world opened for me then. After studying architecture, I switched to ceramics and graphic design. When I discovered software such as Photoshop, I suddenly realized that you can do a lot more with a computer than just play games. In the end I switched to the Mixed Media course. There, I gradually found my feet. I had a dynamic teacher, Danny Matthys, from whom I learned a lot. He was a mentor for me, teaching me to think outside the box. He taught me to communicate with shapes, to think about quality, about good and bad. To learn to believe in myself. To learn to think and to communicate. The longer I live, the more I understand the importance of passionately making your stand in the world.

SC: You have spoken warmly about your teacher Danny Matthys. Is Moore also in some way like a mentor to you?

NE: I would say that Moore is like my second teacher. I never met him, but he is always teaching me. Moore helps me to look again at the world, to look differently—and this shows me what may happen in the future. Competing with Moore is impossible, he's from a different era, he has a huge reputation. But at the same time, you are looking at how he made his work, how he made his choices, and thinking about what choices you will make. You can almost imagine how he would deal with it. But what is difficult with Danny Matthys and with Moore is that their answer is always coming from their time, and you have to translate it into your time.

Every person I have ever met, every decision I have ever made has shaped my artistic practice. For the realization of *AGRIEBORZ* (2009–2010), for example, I immersed myself in drawings from medical textbooks and in discussions with Dr Pierre Delaere, who is Professor of Head and Neck surgery at the University of Leuven. In 2013, I met Dr Ton den Nijs from the Plant Breeding Department of Wageningen University. Through him, I became fascinated by the potential of food manipulation, including through the use of 3D print technology. The commercial strawberry we eat today was invented in a laboratory in the Netherlands—they have a patent on it. So I started to design my own strawberry pieces with the working title *PLANT MUTATIONS*. They are strawberries, in nice colours, but always with something dark, monstrous about them. For another project, I used my fascination with eighteenth-century Messian porcelain, with this craftsmanship that has vanished.

SC: Are you optimistic or pessimistic?

NE: As a person, I am dark, I complain a lot, and neglect myself—but I am optimistic about the future, I am not pessimistic about that. I think I need this kind of optimistic work to deal with my own personality.

SC: Can you tell me about the importance of the hybrid, which seems fundamental to your art? It seems to be at the centre of the thinking behind the cabinet and your work in general.

NE: I have a great fascination for history but also for the future. The past and old things, but sci-fi, new ideas, new technologies, as well. I have come to the conclusion that the hybrid is part of my life. There has always been a strong dialogue between the virtual and the physical in my life. First Lego—physical—and then computer games—virtual. And later, at art school in Bruges and Ghent, working with my hands but also escaping into making movies or using computers. After I graduated, I didn't have studio space so I worked with a computer, but now that I have my own studio, I can work with my hands. Virtual, then physical, then virtual—this battle has become so natural to me. It is the same also with design and architecture; with art and the medical world; with art and design; with art and kitsch.

For example, my work *EDHOLP* (2012) is a hybrid. Is it a remnant of the past, an alien skull, a result of an experiment or a mutant? We cannot grasp the image. It is simultaneously in a virtual world, in a potential world, in a sci-fi world. *THILAP* (2012–2019) is also a hybrid. It takes the form of a Roman triumphal column, but also refers to totem poles and the ornamentation of nomadic tribes in the early Middle Ages. A design is composed from eclectic historical and formal elements. I find new possibilities and develop my own visual language.

The dialogue of the hybrid energises my mind. The cabinet includes a test from the most innovative 3D printer in the world today, and a bone—it is like electricity putting these two things together. The joy of the cabinet is that you understand the dialogue between the books and the pebbles and my work—but also the dialogue is between two different sculptors, two different generations—there is so much content and so many different things happening. Putting that thing and that thing next to each other creates a completely different story. And the experiences and fantasies of the public will create new interfaces. Patrick Ronse wants to give artists projects that change them, and this is something I feel will change me. I don't know as yet what that will involve, how it will change me as a person or artist but I definitely feel this is not a typical art piece or project. It will trigger things, and that is already happening.

Sam Cornish

If an artist tries
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stretch their eye
to something th
or feel if the arti
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his own first.

consciously to
o others, it is to
s, their thoughts,
ey would not see
st had not done
e has to stretch



II O Henry Moore
Three Part Object, 1960
bronze
126.4 × 71.8 × 61.3 cm
49.8 × 28.3 × 24.1 in.

III Nick Ervinck
LOBTIV, 2015
polyester, polyurethane
73 × 40 × 43 cm
28.7 × 15.7 × 16.9 in.



112 Nick Ervinck
ENOPIH, 2015
3D print
27 × 14 × 13 cm
10.6 × 5.5 × 5.1 in.

113 Henry Moore
Three-Quarter Woman, 1983
bronze
9.8 × 5.2 × 4.5 cm
3.9 × 2 × 1.8 in.





114 Nick Ervinck
detail of **AKRIMUTO**, 2017-2018
ceramic
30 × 18 × 20 cm
11.8 × 7.1 × 7.9 in.

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

Nick Ervinck



115 Nick Ervinck
AKRIMUTO, 2017-2018
ceramic
30 × 18 × 20 cm
11.8 × 7.1 × 7.9 in.

116 Henry Moore
Working Model for Mother and Child: Hood, 1982
bronze with golden brown patina
74 × 42 × 42 cm
29.1 × 16.5 × 16.5 in.







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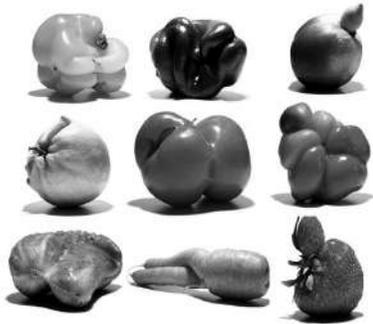
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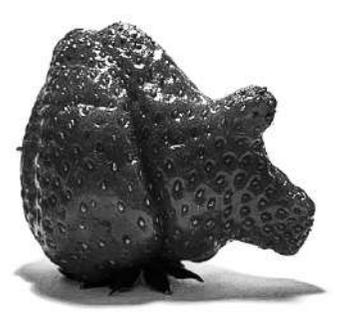
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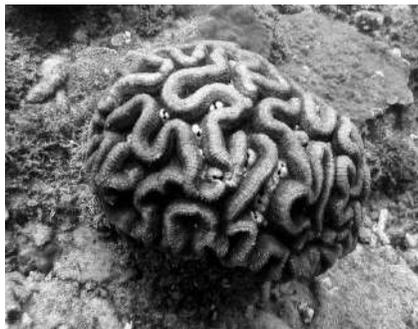
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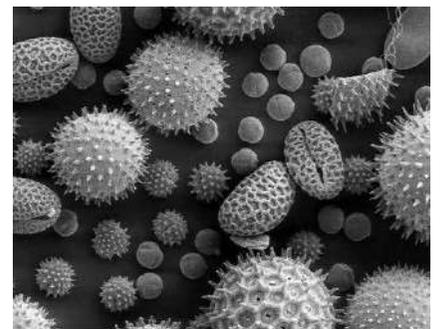
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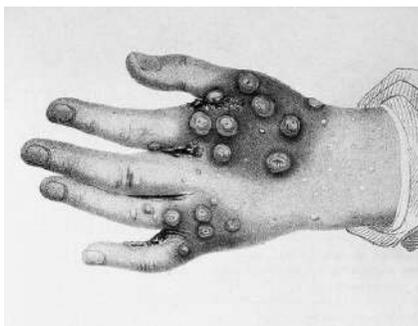
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- 117 Nick Ervinck, detail of **NEBKATROBS**, 2017
- 118 Antique Chinese Scholar's rock
- 119 Cancer tumor
- 120 Driftwood
- 121 Ear piercing infection
- 122 Henry Moore, **Reclining Woman**, c. 1952
- 123 Shell
- 124 Face distortion
- 125 Mutated fruit
- 126 Squid
- 127 Körperwelten, exhibition view, Ulm, Germany, 2019
- 128 Uli Westphal, **Mutatoes**, 2006
- 129 Henry Moore, **Maquette for Seated Woman**, 1957
- 130 Brain coral
- 131 Driessens & Verstappen, **Morphoteque #9**, 1997
- 132 Clavarioid fungi
- 133 Diseased human kidney
- 134 Serpiginous Tubercular Syphilide:
plate from a largescale venereal and skin disease atlas, 1889
- 135 Nick Ervinck, **AKRITIUM**, 2016 - 2018
- 136 Cacao bean
- 137 Anther dust
- 138 Uli Westphal, **Mutatoes**, 2006
- 139 Nick Ervinck, **AELBWART**, 2013
- 140 Bacteria infection on hand
- 141 Driftwood
- 142 Nick Ervinck, **NABEKIESAV**, 2013 - 2014
- 143 Mutated paprika
- 144 White sponge, Nana Nana Point, Bintan, Indonesia
- 145 Sea Anemone
- 146 Scleractinia, stony coral
- 147 Cauliflower
- 148 Mutant Gerbera
- 149 Mutated carrots after the nuclear disaster in Fukushima Daiichi
- 150 Rock flower, Arizona, Grand Canyon
- 151 Scabies Purulenta - Pocky itch, *Delineations of cutaneous diseases*, 1816
- 152 Prickly pear cactus, Arizona
- 153 Short-finned squid

EMOBCOR is an exploration of both organic and genetically engineered life forms. Research into crop mutation is not new. Following the Second World War, the so-called "Atoms for Peace" programme was established to look into peaceful uses for nuclear energy. In the gardens of several national laboratories in Europe and the former Soviet Union, plants were irradiated to produce new varieties. With these disease-resistant mutations, scientists could play God. Today, teams of researchers continue to look for ways to optimize crops and food security.

For *EMOBCOR*, Ervinck used anatomical sketches to create a skeleton with an unnatural, eerie core. Composed of alien bones and deformed human eyeballs and hip bones, one can discern many images in it: a head; a scorpion with its tail raised; a Grand Canyon-like rock formation with a fossil emerging from it; or a strange sort of chicken sitting on a nest of tentacles. The detailed foliage refers to kitsch mantelpiece ornaments and the porcelain designs of eighteenth-century Meissen vases.

Henry Moore had a studio located in the countryside of Perry Green, where there was a flourishing garden and an old hen house. The chicken bones Moore found there, with their curving shapes and cavities, were a source of endless fascination to him.

154 Nick Ervinck
EMOBCOR, 2013-2014
3D print
58 × 35 × 31 cm
22.8 × 13.8 × 12.2 in.



155 Henry Moore
Three-Quarter Figure: Lines, 1980
plaster
84 × 31 × 22.5 cm
33.1 × 12.2 × 8.9 in.

156 Nick Ervinck
detail of **EMOBCOR**, 2013 - 2014
3D print
58 × 35 × 31 cm
22.8 × 13.8 × 12.2 in.







157 Henry Moore's elephant skull

158 Henry Moore

Atom Piece (Working Model for Nuclear Energy), 1964 - 1965, plaster
(120 × 91.5 × 91.5 cm, 42.7 × 36 × 36 in.) with the plaster enlargement in progress for
Nuclear Energy, 1964 - 1966, plaster (366 cm / 144.1 in.)
Plastic Studio, Perry Green, c. 1965





159 Nick Ervinck
detail of **EDHOLP**, 2013 - 2019
bronze
40 × 46 × 34 cm
15.7 × 18.1 × 13.4 in.

160 Nick Ervinck
EDHOLP, 2013 - 2019
bronze
40 × 46 × 34 cm
15.7 × 18.1 × 13.4 in.





161 Nick Ervinck
NOITALS, 2015-2016
3D print
44 × 51 × 43 cm
173 × 20.1 × 16.9 in.

162 Nick Ervinck
BORTOBY, 2010
3D print
44 × 45 × 39 cm
173 × 177 × 15.4 in.

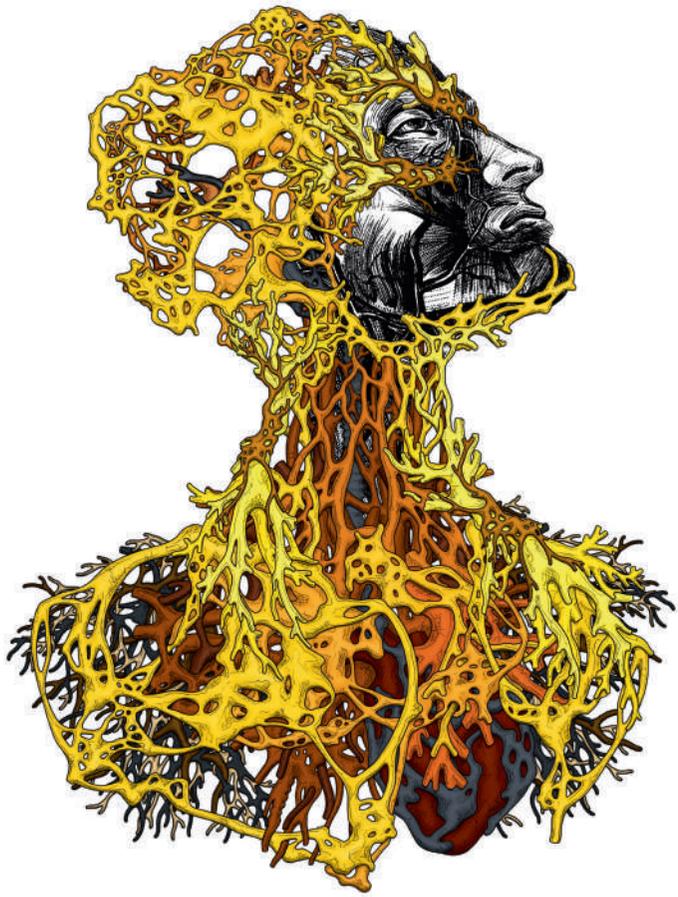




163 Nick Ervinck
OBENOM, 2013
wood
83 × 66 × 75 cm
32.7 × 26 × 29.5 in.

164 Henry Moore.
Working Model for Spindle Piece, 1968 - 1969
bronze
84 × 79 × 54 cm
33.1 × 31.1 × 17.7 in.





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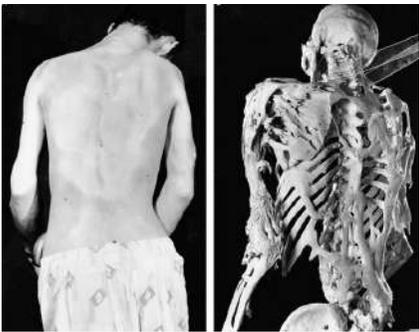
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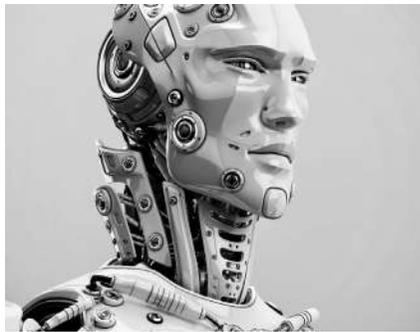
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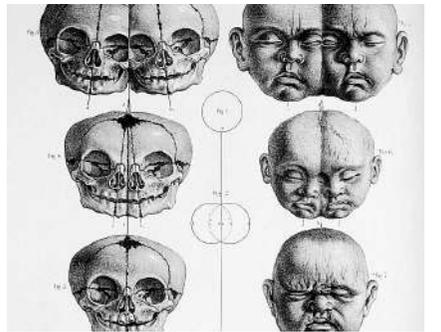
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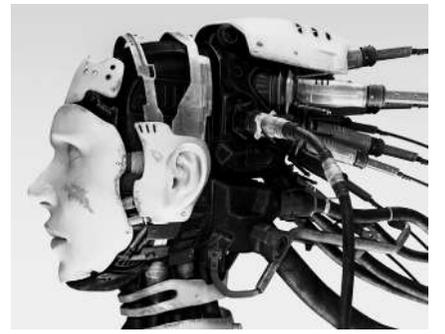
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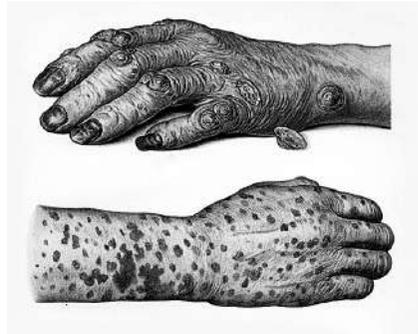
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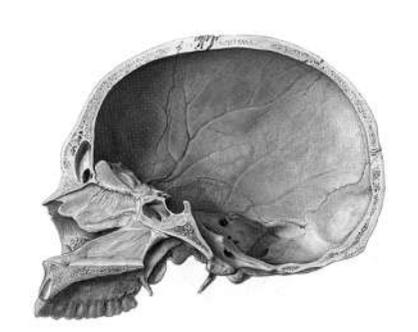
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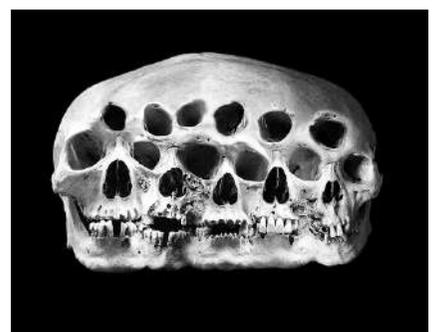
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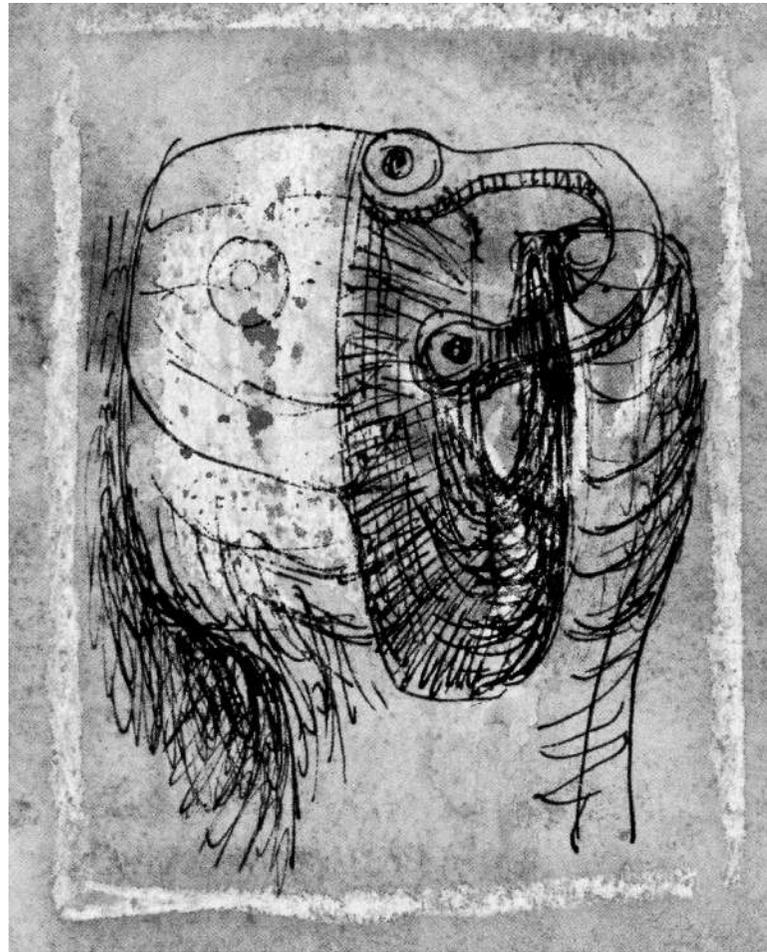


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- 165 Plant skeleton
- 166 Mask, 3rd - 7th century, Teotihuacan, Mexico
- 167 Detail of: Peter Paul Rubens, The Judgement of Paris, c. 1638 - 1639
- 168 Armour of Henry, Prince of Wales
- 169 Nick Ervinck, **AGRIENANUH**, 2009 - 2016
- 170 Detail of veins
- 171 Bumblebee, Transformers, 2007
- 172 Henry Moore, **Atom Piece (Working Model for Nuclear Energy)**, 1964
- 173 Roots of Balboa Tree, Palm Canyon, US
- 174 Helmet Replica made for the exhibition
The Helmet Heads, 2019, The Wallace Collection, UK
- 175 Emperor Rudolf II as Vertumnus, Guisepppe Arcimboldo, c. 1590
- 176 Fibrodysplasia Ossificans Progressiva (FOP), Harry Raymond Eastlack Jr., 1933 - 1973
- 177 Robotic Cyborg, Vladislav Ociacia
- 178 Nick Ervinck, **TIABLOY**, 2017
- 179 Head and skull of malformed infants; conjoined twins, bilateral cleft lip and holoprosencephaly, Joseph Maclise, *Surgical Anatomy*, London, 1856
- 180 Henry Moore, **Mask**, 1928
- 181 Janusian thinking heads, statue
- 182 Human skeleton
- 183 Écorché figure, Antonio Durelli, 1837
- 184 Worf, Star Trek: The Next Generation, 1987
- 185 Nick Ervinck, **GARFINOSWODA**, 2011 - 2012
- 186 Shaffron and Crinet (horse armour), attributed to Romain des Ursins, c. 1480 - 1495
- 187 Cyborg, Chris Cunningham, 1999
- 188 Lichen apothecia, plant fungus
- 189 Rheumatoid vasculitis
- 190 Renaissance Burgonet helmet, Flippo Negrolì, Italy, dated 1543
- 191 Indian elephant
- 192 Nick Ervinck, **NIKEYSWODA**, 2011 - 2012
- 193 Henry Moore with **Maquette for Atom Piece**, 1964
and his elephant skull in his Maquette Studio, Perry Green, 1971
- 194 Wolverine, Stan Lee, 1974
- 195 Scavenger robot, *Screamers*, 1995
- 196 Predator, 1987
- 197 Human skull illustration
- 198 Tree branches
- 199 Quintuple skull, fantasy image



The symmetrical figure **AGRIEBORZ** was largely inspired by conversations between Nick Ervinck and Dr Pierre Delaere, Professor of Head and Neck surgery at the University of Leuven. From a chaos of veins, nerves and muscles emerges a bizarre larynx that appears to be screaming. Since this being cannot function autonomously, it remains floating in the virtual world, arrested in the process of becoming.

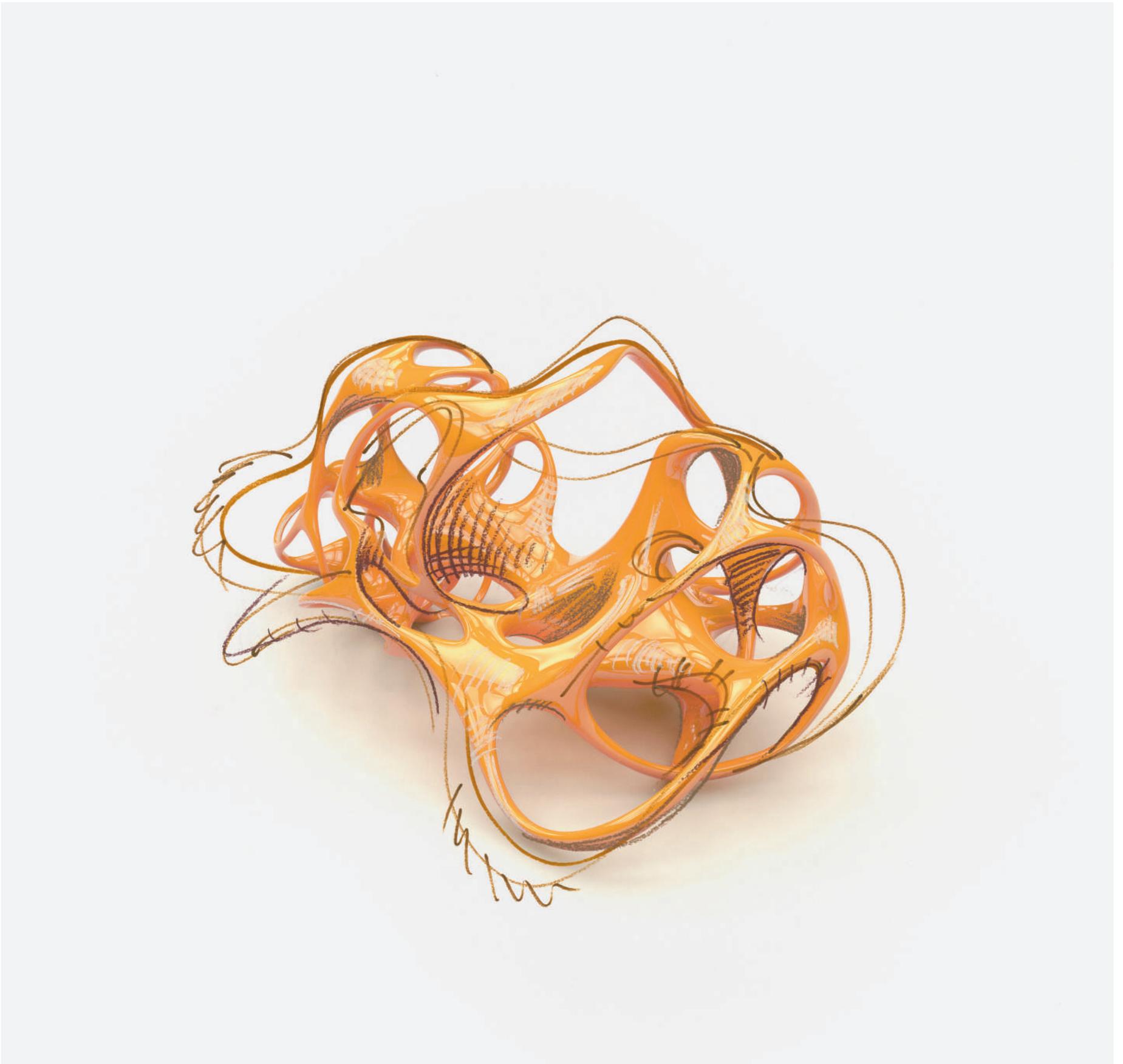
With its hybrid visual language situated somewhere between the organic and the mechanistic, **AGRIEBORZ** refers to the increasing integration of medical technology in the human body, and to the intriguing potential of using living tissue as a technological material. Today, we are capable of creating replicas of human bones on the basis of 3D models from CAT scans, and of printing organs using biomaterials, such as cells.

This work parallels Moore's preoccupation with trees, which are the subject of many of his photographs, drawings and etchings. Roots, trunks and bare branches in particular have strong echoes in the human body and its veins. Moore expressed his fondness for trees through his organic sculptures. For Ervinck, the journey started with anatomical drawings in medical textbooks.

200 Henry Moore
detail of **Sheet of Heads Showing Sections**, 1940
wax crayon, coloured crayon, watercolour wash, pen and ink
52.3 × 61.2 × 31 cm
20.6 × 25 × 12.2 in.

201 Nick Ervinck
AGRIEBORZ, 2009 – 2011
3D print
53 × 34 × 33 cm
20.9 × 13.9 × 13 in.





202 Nick Ervinck
detail of **WIEBLOYOS**, 2015
print, marker, pastel pencil
60 × 50 cm
23,6 × 19,7 in.

203 Henry Moore
Working Model for Reclining Connected Form, 1969
plaster
14 × 38 × 19 cm
5.5 × 14.9 × 7.5 in.



204 Henry Moore
Composition, 1933
walnut wood
35.6 × 23 × 15 cm
14 × 9.1 × 5.9 in.

205 Nick Ervinck
WINEYER, 2016
3D print
16 × 33 × 23 cm
6.3 × 13 × 9.1 in.



The hole connects one side to the other, making it immediately more three-dimensional. A hole can itself have as much shape-meaning as a solid mass.

Henry Moore



206 Henry Moore
Pandora and the Imprisoned Statues, c. 1950
pencil, wax crayon, watercolour wash, pen and ink
38.1 × 27.9 cm
15 × 10.9 in.



207 Henry Moore
Sword Hilt, c. 1971-1972
silver
16.2 cm
6.4 in.

208 Richly decorated 17th-century rapier sword,
Saffron Walden, England

Moore had a profound relationship with the armour from the Wallace Collection in London. In the 1920s and 1930s, the artist made several visits to the museum. The medieval and Renaissance helmets were a direct inspiration for his series of silver, bronze and lead Helmet Head sculptures.

Heads and helmets morph into each other in his semi-abstract drawings. For Moore, these ancient objects were more sculpture than armour. He made several studies for sword hilts that resulted in remarkably expressive artworks. Moore could see beyond the functionality of the protective equipment to its pure form. His interest in armour also reflects his preoccupation with the universal themes of war and peace.



209 Nick Ervinck
detail of **BOBLARAK**, 2014 - 2017
ceramic
49 × 34 × 30 cm
19.3 × 13.4 × 11.8 in.



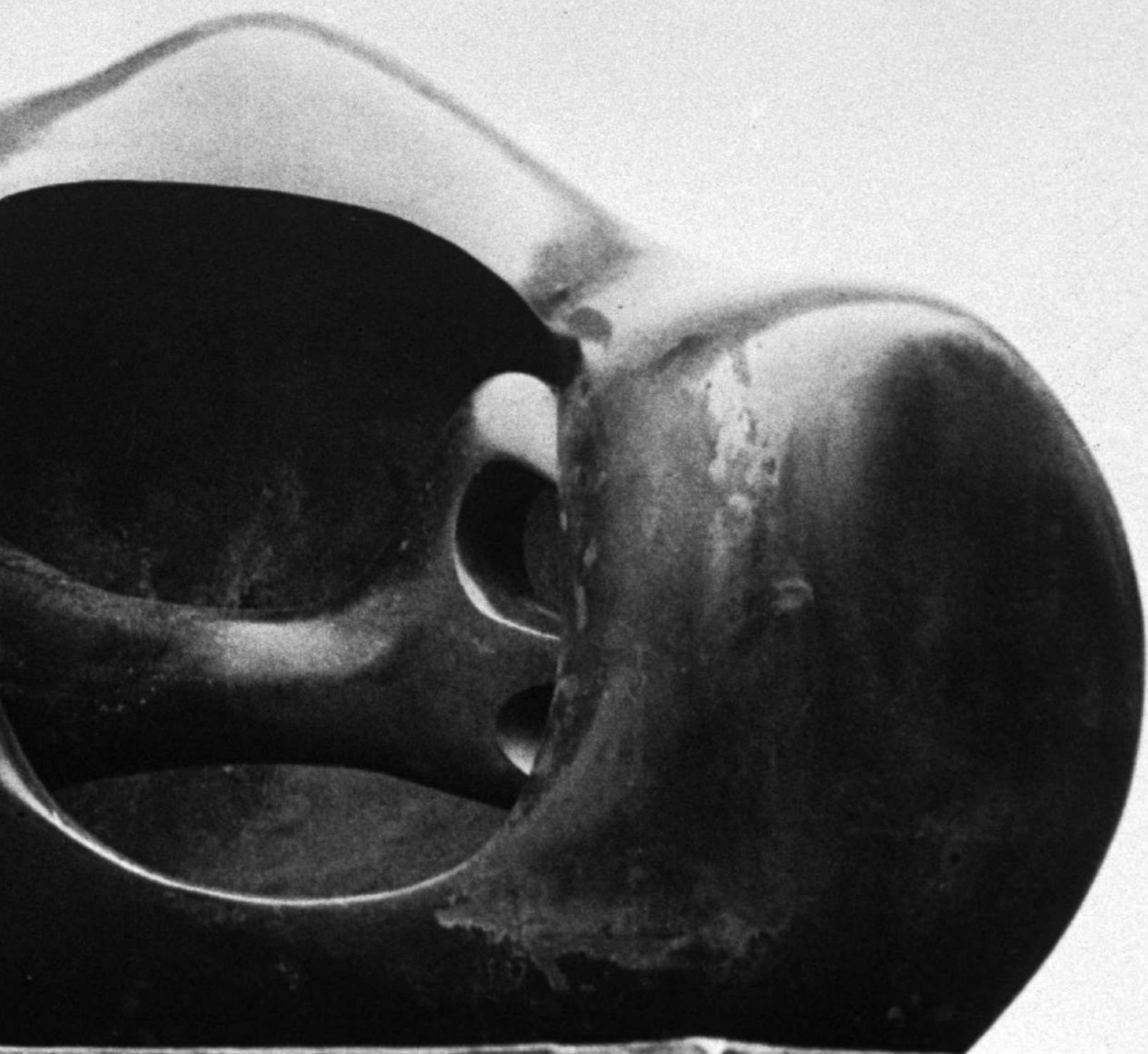


210 Henry Moore
detail of *Mother and Child: Egg Form*, 1977
white marble
194 cm
76.4 in.

211 Nick Ervinck
BOBLARAK, 2014 - 2017
ceramic
49 × 34 × 30 cm
19.3 × 13.4 × 11.8 in.











- 212 Henry Moore
**Working Model for Reclining Figure:
Internal/External Form**, 1951
bronze
53.5 cm
21.1 in.
- 213 Nick Ervinck
IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 × 185 cm
41.3 × 72.8 in.
- 214 Painted wooden carving commemorating the dead,
New Ireland, Papua New Guinea

IKRAUSIM is a yellow, organic structure that seems to have been physically hollowed out by natural erosion. During a stroll in the Yuyuan garden in Shanghai, Nick Ervinck was mesmerised by the jagged, cavernous rocks along the banks of the river Huangpu. The shapes reminded him of Moore's sculptures. Two worlds, the East and the West, that of organic structures and that of digital blob architecture, formed the inspiration for this futuristic rock sculpture.

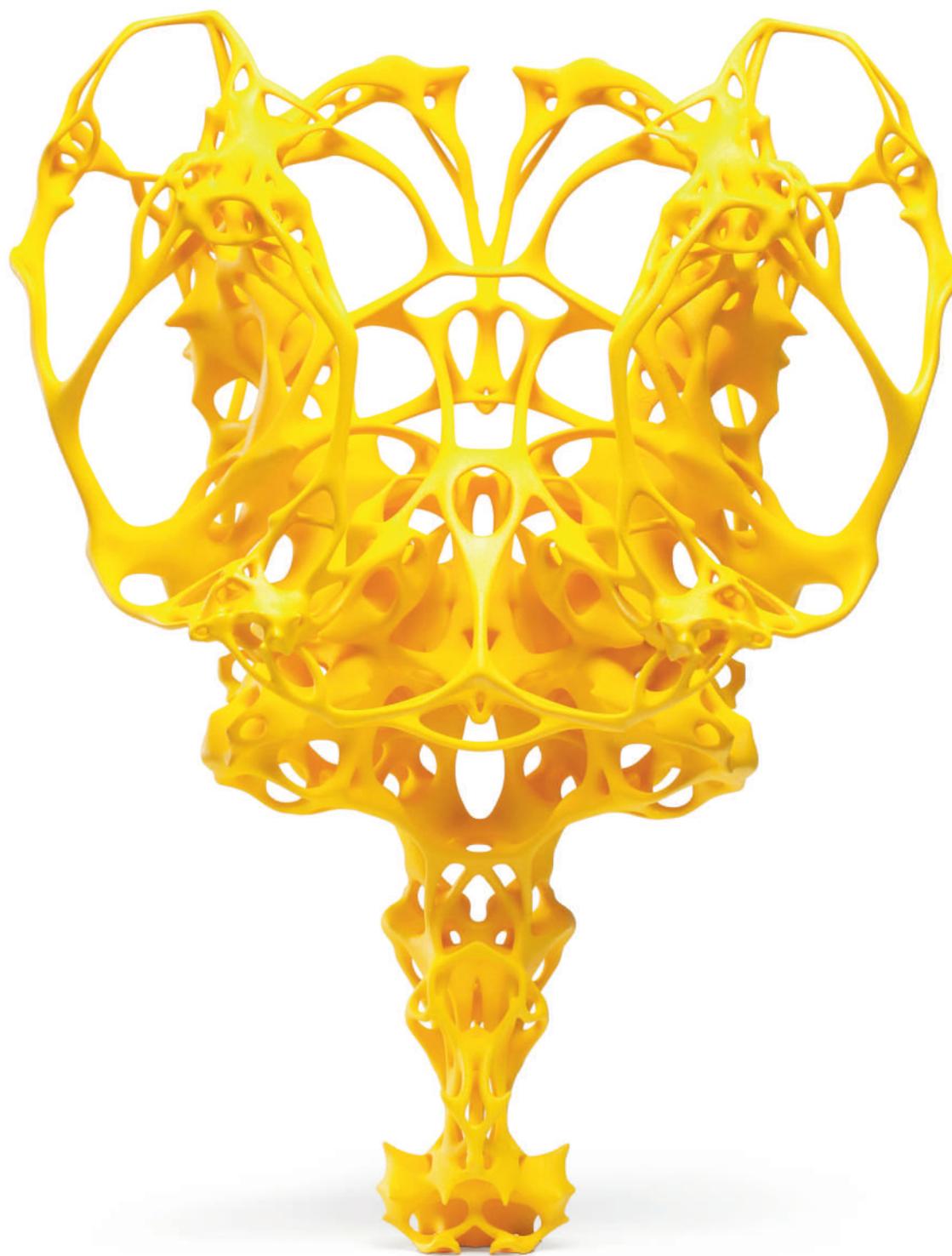
Henry Moore had a remarkable knowledge of non-Western art and ancient cultures, such as that of New Ireland, Papua New Guinea. He was influenced by the intricate woodcarvings within carvings that he found in the British Museum. This use of form within form made a big impression on the artist. Moore's three-dimensional use of figures evolved into "empty holes", which he first introduced in the work Upright Internal/External Form, created between 1952 and 1953.





215 Henry Moore
Upright Internal/External Form, 1952-1953
bronze
195.6 × 67.9 × 69.2 cm
77 × 26.7 × 27.24 in.

216 Nick Ervinck
IKRAUSIM, 2009
3D print
60 × 46 × 35 cm
23.6 × 18.1 × 13.8 in.



217 Henry Moore
Egg Form: Pebbles, 1977
plaster
8 × 11 × 9.5 cm
3.1 × 4.3 × 3.7 in.

218 Nick Ervinck
NIEBLOY, 2009
polyester, polyurethane
325 × 350 × 230 cm
128 × 137.8 × 90.6 in.
exhibition view: Parallelepiped,
Museum M, Leuven, BE, 2009

NIEBLOY is an endoskeleton made visible. The open air appears to have eroded the abstract structure until it is as much composed of holes as of substance. *NIEBLOY* tells a tale of becoming, of a dynamic living material that continues to grow and transform.

Bright colours and a shiny surface seem to contradict the organic, and give the sculpture the allure of an artefact. The extensive copy-paste process situates this sculpture in an ideational realm between the real and the virtual. As a result, the sculpture initiates dialogues between ancient and modern, tradition and innovation, and classic sculpture and new media.

Moore was attracted to organic forms, such as shells and pebbles, and fascinated by how they provide a record of natural processes. Eroded details and holes were of particular interest to him, and you can see their influence in his sculpture Egg Form, Pebble.





219 Henry Moore
Oval with Points, 1968-1970
bronze
332 cm
130.7 in.





220 Nick Ervinck
REWAUTAL, 2015
iron, polyester, polyurethane
600 × 280 × 280 cm
236.2 × 110.2 × 110.2 in.
location: Sotogrande, ES

221 Henry Moore
Three Way Ring, 1966
porcelain
24.6 × 33 × 29 cm
9.7 × 13 × 11.4 in.







222 Nick Ervinck
WARSUBEC, 2009
iron, polyester, polyurethane, wood
2 × 314 × 1222 × 647 cm
2 × 123.6 × 481.1 × 254.7 in.
location: Foundation Liedts-Meesen,
Zebrstraat, Gent, BE

223 Nick Ervinck
THILAP, 2012 - 2019
bronze, wood
40 × 75 × 8.5 cm
15.7 × 3 × 3.3 in.

224 Henry Moore with Upright Motive No.2,
Upright Motive No.5 and
Upright Motive No.1: Glenkiln Cross, c. 1955

Inspired by a visit to Henry Moore's studio at Perry Green, *THILAP* was Nick Ervinck's first foray into working in bronze—a material that carries a great deal of cultural and historical weight. *THILAP*, which has the appearance of a monumental triumphal pillar, borrows from Celtic, Egyptian, Ancient Greek and Roman art. The recurring pattern is also reminiscent of the medieval ornaments worn or used by pilgrims and clans. *THILAP* exists in two versions in very different scales: a 40-centimeter tall maquette and a 560-centimeter tall sculpture. The large-scale version illuminates at night to create the effect of an eerie lighthouse.

The original context is purified to the point that only the aesthetic form and the symbolic remain, while the pattern emphasises the intrinsic power of movement. Reducing form to its ultimate shape is a method exemplified by Henry Moore.

Moore created the series Upright Motives between 1955 and 1956. They consist of 13 small, vertically oriented maquettes, five of which were made into larger sculptures in plaster and bronze. Moore learned the importance of working with drawings and hand-sized models: these studies offered him the freedom to create tall standing sculptures with references to prehistoric and ancient Greek art.





- 225 Henry Moore
 detail of **Drawing for Wood Sculpture**, 1947
 pencil, wax crayon, watercolour wash,
 pen and ink, gouache
 61.1 × 52.2 cm
 24 × 20.6 in.
- 226 Nick Ervinck
LUIZAERC, 2012 - 2015
 concrete, iron, polyester, polyurethane
 420 × 280 × 190 cm
 165.4 × 110.2 × 75 in.
 exhibition view: Vormidable,
 Museum Beelden aan Zee, Den Haag, NL, 2015

Nick Ervinck created a series of small god statues partly based on Roman artefacts, and in particular helmets, armour, busts, Jupiter Columns and statuettes of gods.

The monumental sculpture *LUIZADO* was also inspired by Henry Moore's use of negative space to accentuate positive space, and by the cartoon Casper the Friendly Ghost. Ervinck's resulting mash-up or hybrid presents the viewer with familiar classical elements and startling futuristic visuals.

LUIZAERC emerged from the overhead view of *LUIZADO* and resembles a sentry, or a votary, guarding the entrance to a deity's inner sanctum. The sculpture is simultaneously frightening and fascinating: the viewer may wonder whether the guard is concealing the realm beyond the tangible—or if he is about to open the gates to it. *LUIZAERC* seems monumental but it is, in fact, constructed from holes and lacunae.

Henry Moore was pioneering in his incorporation of voids in his sculptures, especially in his Reclining Figure series. These "enclosed spaces", and their relationship with the volumes—or positive spaces—blurred the boundaries between inside and outside space in his work.





227 Nick Ervinck
detail of **BRETOMER**, 2014
Stratasys 3D print
20 × 35.3 × 49.5 cm
7.9 × 13.9 × 19.5 in.

BRETOMER is a hybrid of diverse art, design and architecture traditions and methods. There are visible influences from classic sculpture, notably in works by Hans Arp, Barbara Hepworth and Georges Vantongerloo. Like Vantongerloo, Nick Ervinck traps an inner world inside a transparent shell. The use of transparency recalls traditional glassblowing, and in turn, with its visual freezing of liquid movement, glassblowing recalls futurism.

While traditional sculptors work by removing material, Ervinck adds layers of forms and balances them with expressive empty spaces. *BRETOMER* has elements of both the familiar and organic, and the alien and futuristic. It appears to be a sea creature, or a laminar flow of water where the dynamic is invisible, or an unstable, shining, virtual object that the viewer can read and complete as he or she desires.

The functional use of space in sculpture is a language we recognize in the works of Moore. He pierced and subdivided massive materials in such a way that a compact volume would emerge and become sentient. Moore was one of the first western artists to exploit the full potential of this new approach in both his artistic vision and his technique.





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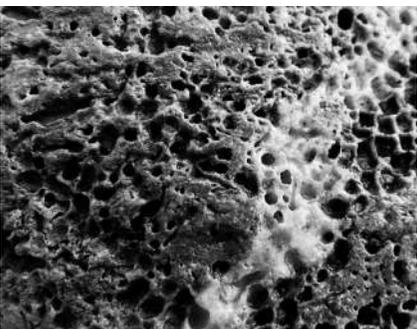
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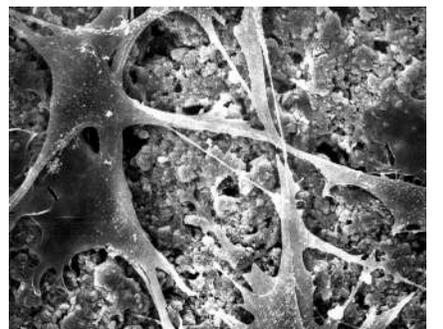
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270 Nick Ervinck
REWEG, 2012
polyester, polyurethane
45 × 100 × 39 cm
177 × 39.4 × 15.3 in.

271 Henry Moore
Reclining Figure, 1935 - 1936
elmwood
88.9 cm
35 in.





- 272 Nick Ervinck
BRETOMER, 2014
 Stratasys 3D print
 20 × 35.3 × 49.5 cm
 7.9 × 13.9 × 19.5 in.
- 228 Grape branches
- 229 Ta Prohm, Buddhist temple in Siem Reap, Cambodia
- 230 Yellow wax stone, Scholar's rock, Qing Dynasty, China, c. 1644 - 1911
- 231 Nick Ervinck, **ASWIRION**, 2016
- 232 *Fuligo septica* (dog vomit slime mold)
- 233 *Monstera deliciosa* leaf
- 234 Spreading tree roots
- 235 Than Yakouba facial mask with dreadlocks, Ivory Coast, West Africa
- 236 Nick Ervinck, **NIA**, 2013 - 2014
- 237 Pebbles
- 238 Nick Ervinck, **WIEBLOY**, 2009
- 239 Bone
- 240 Stone carving, Chichén Itzá, Mexico
- 241 Bernard Meadows, Black Crab, 1953
- 242 Pebble formed by *Hiattella arctica* (Wrinkled rock borers)
- 243 Barbara Hepworth, Image II, 1960
- 244 Nick Ervinck, **FOLIRION**, 2016
- 245 Henry Moore, **Reclining Figure**, 1946
- 246 3D Printed Dinosaur T-Rex skull
- 247 Fallen tree with roots ball
- 248 Hans Arp, Ptolemy I, 1953
- 249 Bone cells
- 250 Tyrannosaurus Rex, dinosaur skeleton
- 251 Splashing water
- 252 Henry Moore, **Reclining Figure**, 1945
- 253 Nick Ervinck, **FOLIRION**, 2016
- 254 Nick Ervinck, **NIWRION**, 2016
- 255 Picture by Nick Ervinck. Gardens by the Bay, Singapore, 2017
- 256 Henry Moore, **Reclining Figure No.7**, 1980
- 257 Bride Stones, West Yorkshire, UK
- 258 Bare tree branches
- 259 Nick Ervinck, **WINOYER**, 2016
- 260 Antique Chinese Scholar's rock
- 261 Diplodocus skull, Sauropod
- 262 Barbara Hepworth, Oval Sculpture (No.2), 1943, cast 1958
- 263 Grapewood branch
- 264 Nick Ervinck, **FOWELTION**, 2016
- 265 Detail of human skeleton
- 266 Balanced Rock, Garden of the Gods, Colorado Springs, Colorado, US
- 267 Lambertsen Unit Face Mask, 1944
- 268 Organic rootwood sculpture
- 269 Picture by Nick Ervinck. Gardens by the Bay, Singapore, 2017

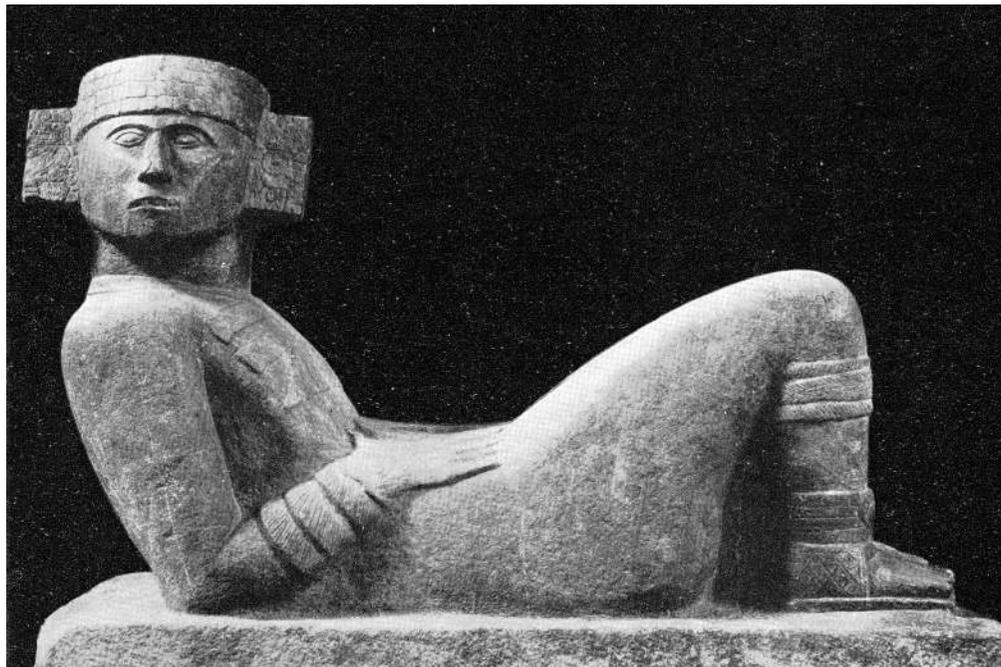


273 Chaemool from Chichen Itza, 900-1000 AD (Mexican)

274 Henry Moore
Working Model for Three Pieces No.3: Vertebrae, 1968
bronze
108 × 236 × 122 cm
42.5 × 39.9 × 48 in.

**I admit clearly and frankly that early Mexican art formed
my views of carving as much as anything I could do.**

Henry Moore



275 Henry Moore
Reclining Figure: Festival, 1951
plaster and string on a wood base
105.4 × 227.3 × 89.2 cm
41.5 × 89.5 × 35.1 in.



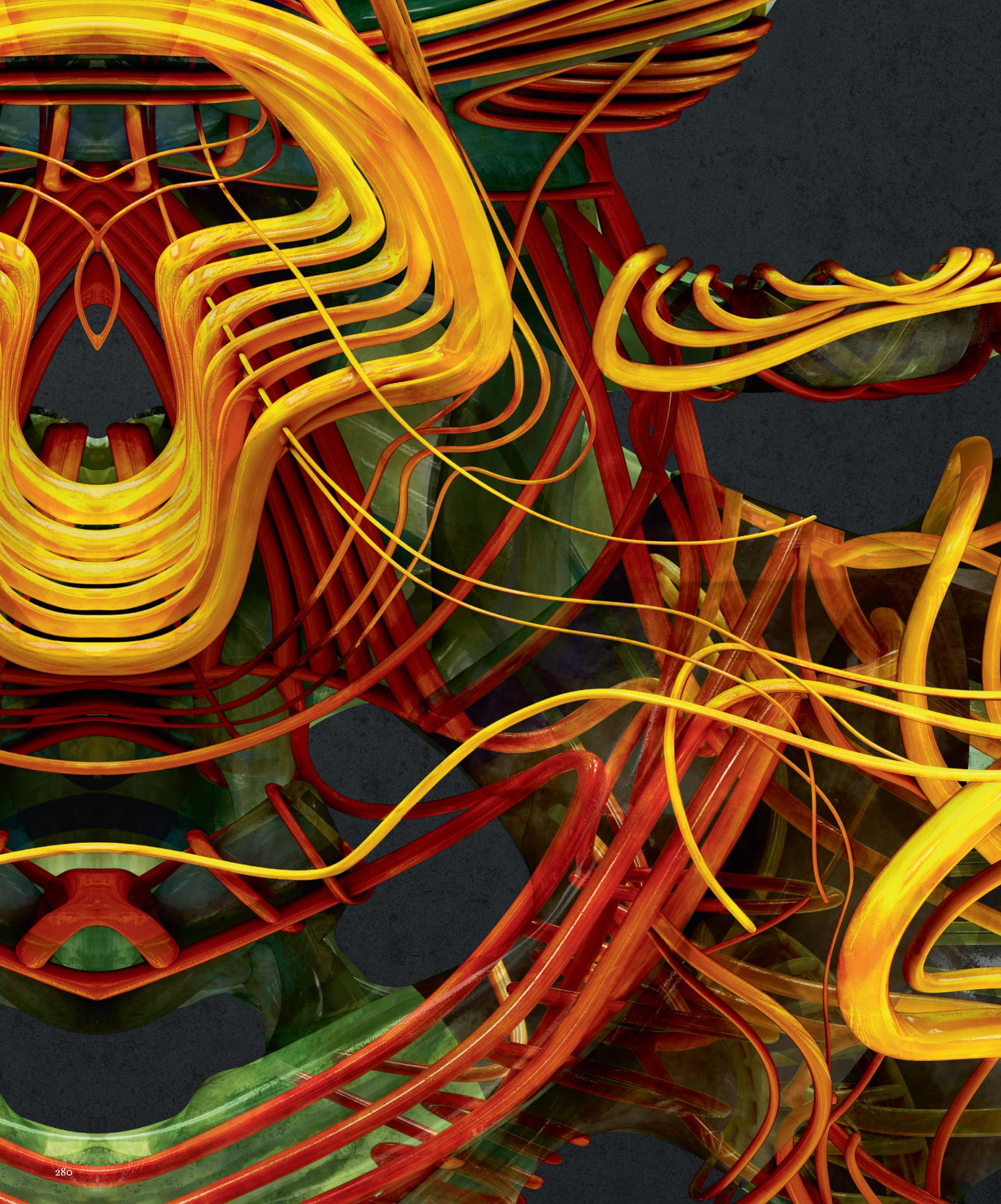




- 276 Nick Ervinck
GEWIENRO, 2018
computer study
- 277 Henry Moore
Reclining Figure, 1945
bronze
18.1 × 43.2 × 13 cm
7.1 × 17 × 5.1 in.
- 278 Nick Ervinck
GNLICER, 2013 - 2014
polyester, polyurethane
70 × 235 × 130 cm
66.9 × 92.5 × 51.2 in.
- 279 Nick Ervinck
GNLICER, 2013 - 2014
polyester, polyurethane
70 × 235 × 130 cm
66.9 × 92.5 × 51.2 in.









280 Nick Ervinck
detail of **TANATILSUR**, 2017-2019
print

281 Henry Moore
Three Standing Figures, 1953
bronze with brown patina
71.5 cm
28.1 in.

282 Henry Moore
Standing Figure No.1, 1952
bronze
25.1 cm
9.8 in.

283 Nick Ervinck
OKNALEH, 2012
3D print
22 × 10.5 × 6.5 cm
8.7 × 4.1 × 2.5 in.





With *TANATILSUR* & *TANATIRIUB*, Nick Ervinck explores how to merge fluid lines and colours. Using traditional African clothing and masks as source materials, he created highly detailed images with multiple substantive layers and visual principles, including virtual scratches that echo the real-world marks that add poetry and vulnerability to classic sculpture. He incorporated rich African colours as well as luminous Art Nouveau lines, and elements of ancient Mayan and Inca art. The interplay between all these cultural heritages creates a hybrid that is both new and deeply familiar.

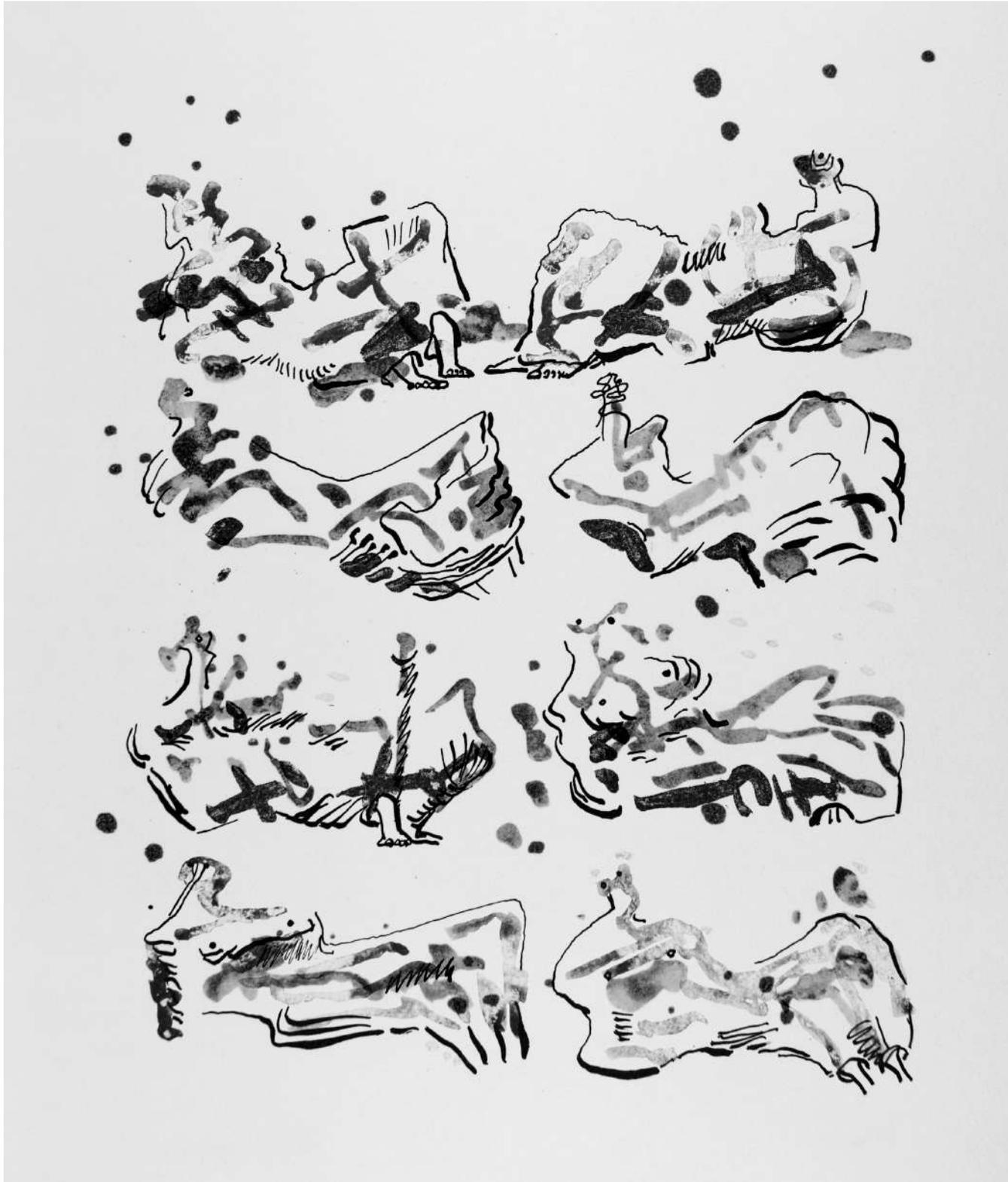
The creation of movement in this series reveals Ervinck's fascination with futurism. It is easy to spot a historical debt to the famous *Light-Space Modulator* by Moholy-Nagy, or the imagery of Georges Vantongerloo that dealt with light and energy.

The balanced use of old and new, the constant reference to past cultures and present technologies, are in line with Henry Moore's philosophy and practice. Moore was a frequent visitor to the British Museum's world artefacts collection, and expressed surprise each time at the power of other cultures' visual languages. He analysed and refined every shape and line and opened the way to a purist approach to sculpture.



285 Henry Moore
Hommage à Rodin, 1966
lithograph in four colours
31.7 × 28.6 cm
12.5 × 11.3 in.

286 Nick Ervinck
IERTU, 2011
polyester, polyurethane
148 × 143 × 50 cm
58.3 × 56.3 × 19.7 in.







287 Nick Ervinck
detail of **TANATIRIUB**, 2017 - 2019
print

288 Henry Moore
Small Helmet Head, 1950
bronze
11.5 cm
4.5 in.



289 Henry Moore
detail of *Tête de Prométhée*, 1950
lithograph in three colours
31.7 × 23.5 cm
12.5 × 9.2 in.

290 Nick Ervinck
detail of *OLBERNIUM*, 2017
print









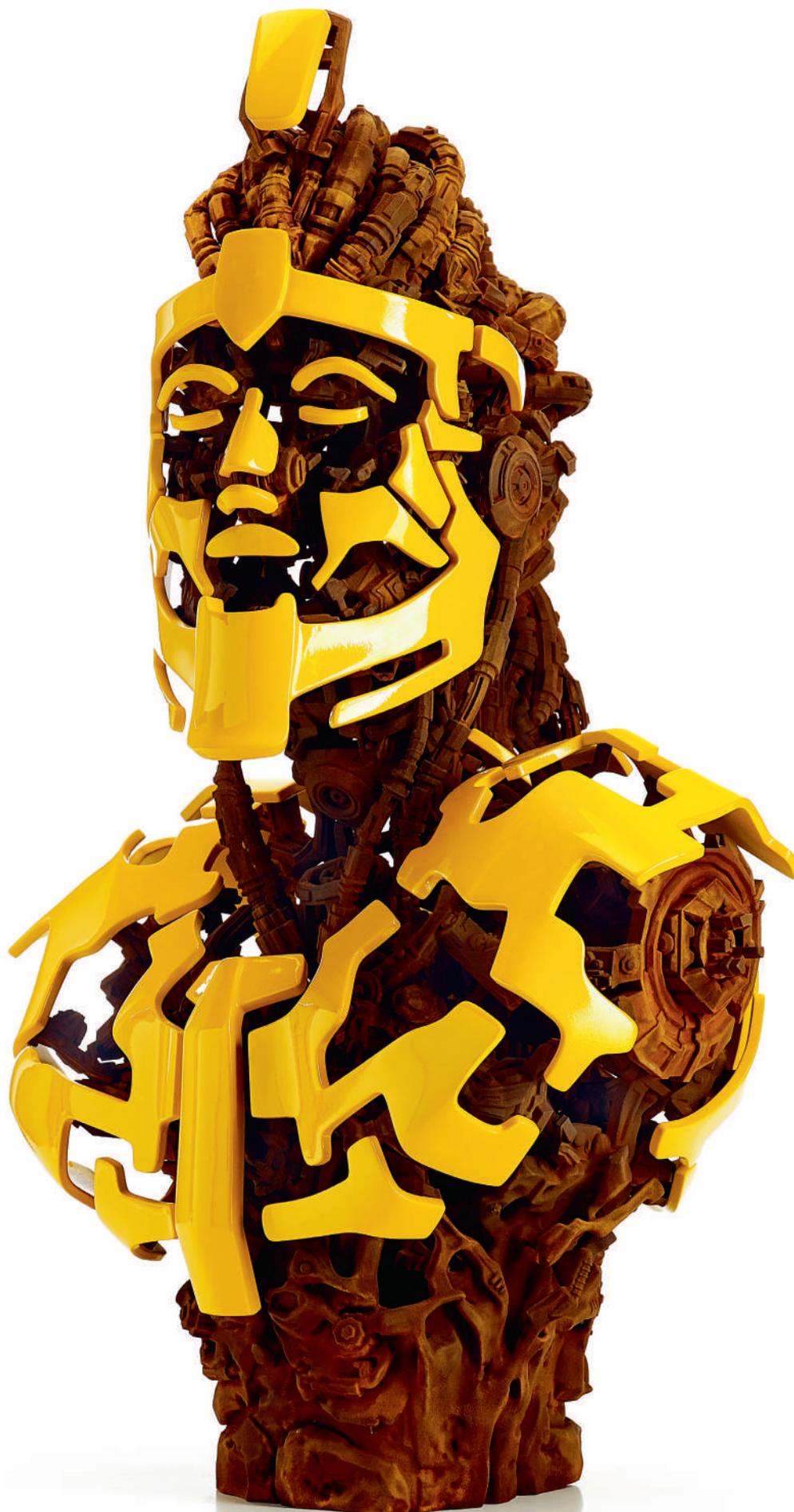
- 291 Henry Moore
detail of **Reclining Figure: Festival**, 1951
bronze
230 cm
90.5 in.
- 292 Nick Ervinck
detail of **TANATIRIUB**, 2017-2019
print
- 293 Henry Moore
Helmet Head No.2, 1950, cast 1955
bronze
34 cm
13.4 in.





294 Nick Ervinck
detail of **LAPIRSUB**, 2015 - 2016
3D print
68 × 35 × 43 cm
26.8 × 13.8 × 16.9 in.

295 Nick Ervinck
LAPIRSUB, 2015 - 2016
3D print
68 × 35 × 43 cm
26.8 × 13.8 × 16.9 in.



296 Nick Ervinck
ESAVOBOR, 2011–2012
3D print
45 × 61 × 53 cm
177 × 24 × 20.9 in.

Intrigued by the speculative nature of archaeological reconstruction, Nick Ervinck created *ESAVOBOR*, a sculpture made from over eighty individually painted and manually assembled 3D printed parts—as though a broken relic that has been painstakingly glued back together.

ESAVOBOR draws inspiration from two very different eras and objects: the remains of a Roman vase hailing from the period when the Roman garrisons in Tongeren transformed into a Gallo-Roman settlement, and the Transformers toy created by Hasbro, which spawned numerous offshoots in popular culture.

The interface between archaeology and new technology could have resulted in a radical clash, but *ESAVOBOR* manages to unite authentic craftsmanship and contemporary digital techniques.

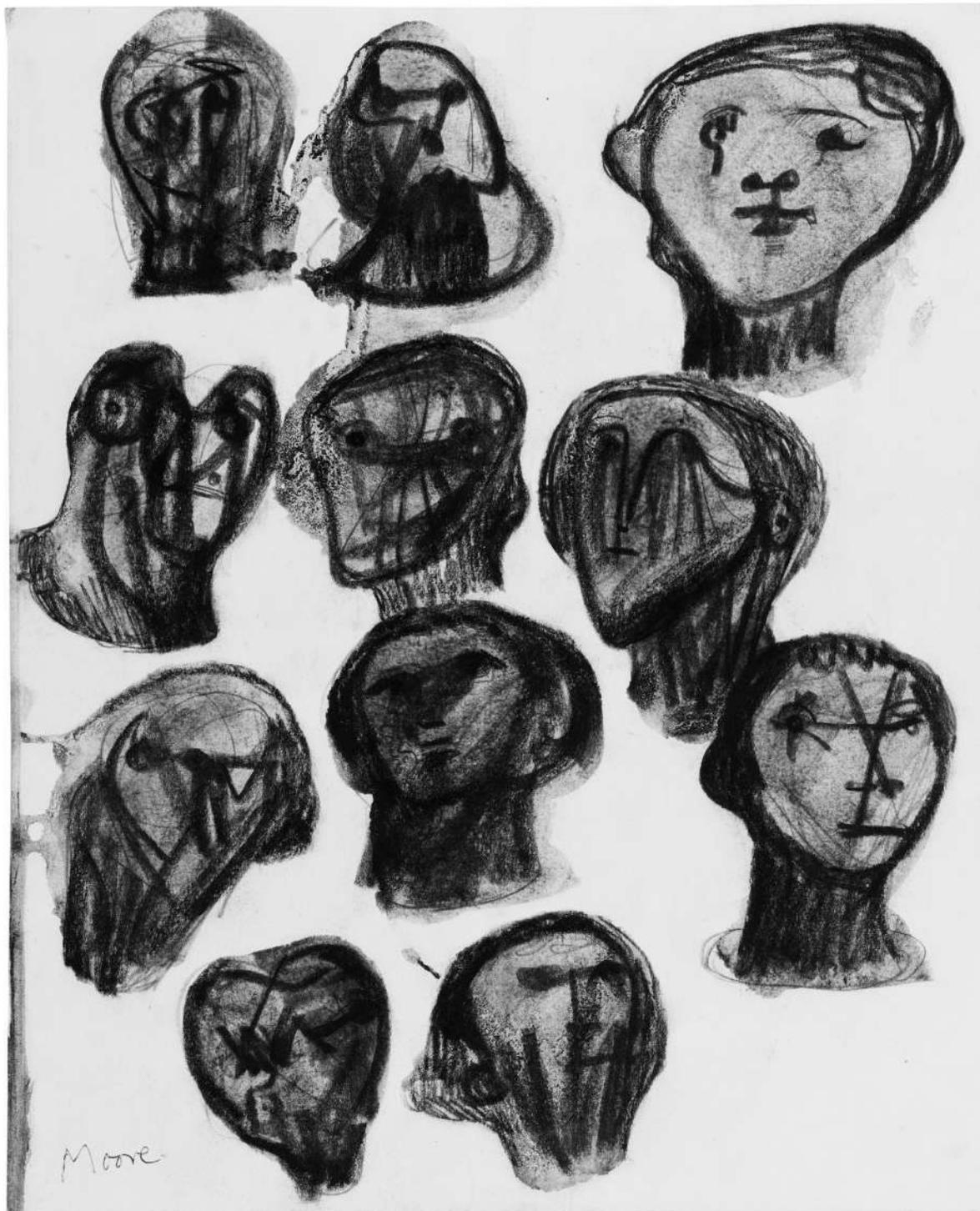
Moore was fascinated by the aesthetic aspect of ethnic artefacts, and particularly the carved wooden statuettes of Papua New Guinea, which inspired his explorations into shape and form.



297 Nick Ervinck
TIASURAK, 2016 - 2017
3D print
52.8 × 51 × 34.5 cm
20.8 × 20.1 × 13.6 in.

298 Henry Moore
Ideas for Sculpture: Heads, 1958
pencil, charcoal, pastel, wash
29.2 × 23.5 cm
11.5 × 9.5 in.





299 Henry Moore
Helmet Head No.1, 1950
lead
41 × 26.2 × 26.5 cm
16.1 × 10.3 × 10.4 in.

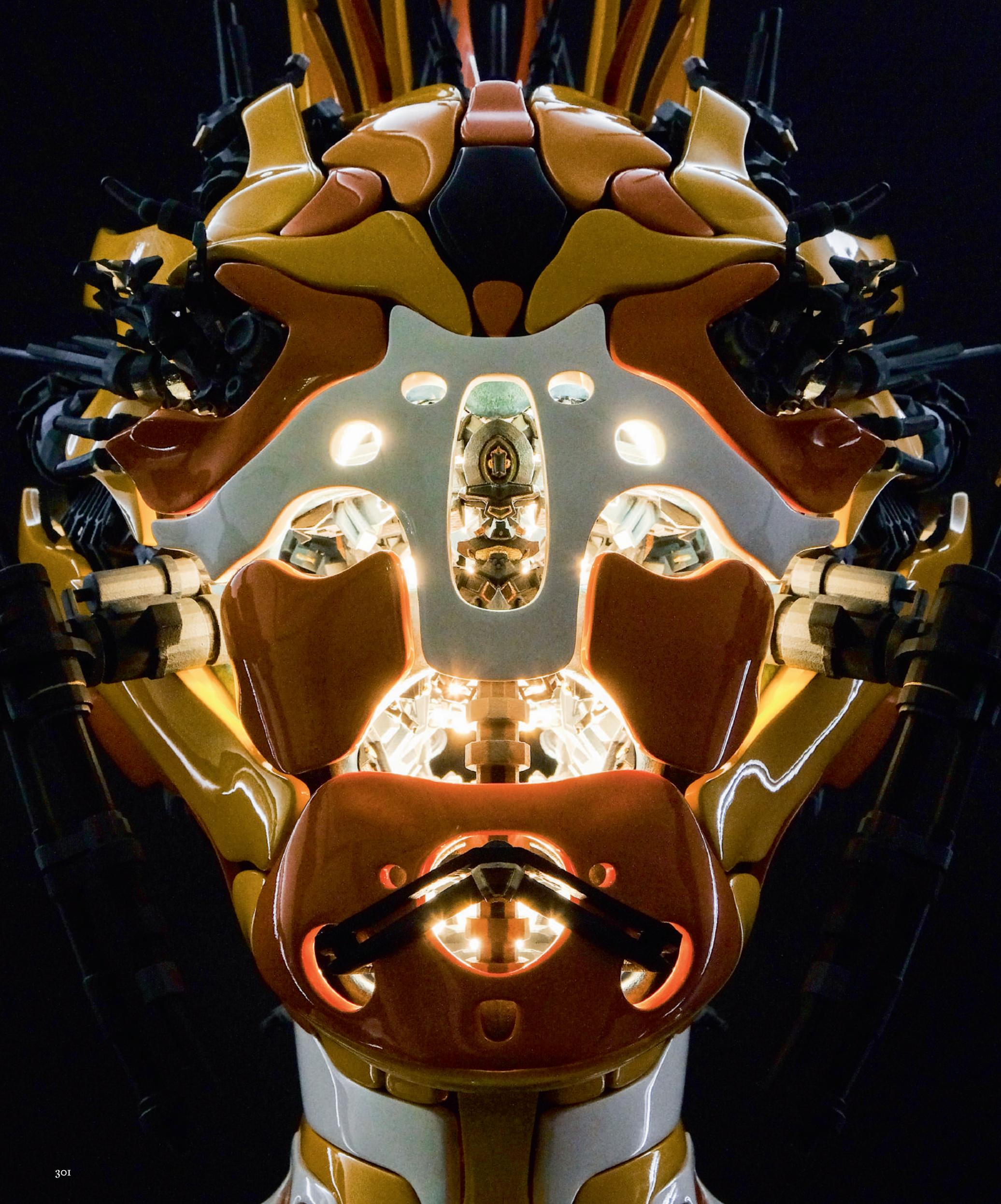
300 Nick Ervinck
SIUMET, 2011–2012
3D print, lights, plastic, wood
59 × 59 × 53 cm
23.2 × 23.2 × 20.9 in.

SIUMET is composed of fragmented references to Roman remains and armour through the ages. This 3D print splices a cognitive image of a Roman helmet with one of an eighteenth-century castle. The helmet sits protectively over the entire construction. These 3D prints—forms caught between analysis and synthesis, dissection and montage—are a metaphor for the digital design process. *SIUMET* thus reflects on our changed ways of thinking and perceiving: the artist no longer makes art in order to represent the world but rather to reinvent it. *SIUMET* is a proposal for an eclectic futuristic architecture.

The concept of armour as a psychological barrier to fear was one Henry Moore explored visually throughout his life. He took the historic helmet shape and examined the curved form and void. Although derived from familiar conventions, the resulting series, Helmet Heads, created a completely new visual language.







301 Nick Ervinck
NESURAK, 2016 - 2017
3D print
104 × 49 × 54 cm
40.9 × 19.3 × 21.3 in.

302 Henry Moore
The Helmet, 1939 - 1940
bronze
31 × 24,5 × 15,5 cm
12.2 × 9.6 × 6.1 in.



- 303 Nick Ervinck
NESURAK, 2016
 print
 200 × 150 cm, framed 206 × 156 cm
 78.7 × 59.1 in., framed 81.1 × 61.4 in.
- 304 Henry Moore, **Maquette for Architectural Project**, 1969
- 305 Wind-bent tree
- 306 Nick Ervinck, **NAJOBELOM**, 2016
- 307 African Baoba
- 308 Hans Arp, **Head and Shell**, c. 1933
- 309 Mutated tomato
- 310 Henry Moore, **Reclining Figure: Bone**, 1974
- 311 Black canyon onyx
- 312 Laguna Agate geode (polished)
- 313 Henry Moore, **Two Forms**, 1934
- 314 Celestite blue crystal
- 315 Hans Arp, detail of *Non loin du soleil, de la lune et des étoiles*
 (Not far from the sun, the moon and the stars), c. 1962 - 1963
- 316 Henry Moore, **Reclining Figure: Bone**, 1974
- 317 Stones with holes, Charmouth Beach, UK
- 318 Rock formation
- 319 Nick Ervinck, **OEBERSIL**, 2017 - 2019
- 320 Henry Moore, **Two Piece Points: Skull**, 1969
- 321 Chinese Scholar's rock
- 322 Nick Ervinck, **EDGNEM**, 2016
- 323 Grand Canyon, Arizona, US
- 324 Roots of ancient tropical tree
- 325 Wind-bent tree, Corsica
- 326 Bobcat skull
- 327 Entrance of 'Ta Prohm' temple at Angkor, Siem Reap Province, Cambodia
- 328 Henry Moore, **Animal Head**, 1951
- 329 Henry Moore, **Composition**, 1931
- 330 Nick Ervinck, **WIGNIROM**, 2018
- 331 Entrance of Ta Prohm temple at Angkor, Siem Reap Province, Cambodia
- 332 Bridestone, North Yorks Moors, UK
- 333 Nick Ervinck, **CROBOSLIEM**, 2017 - 2018
- 334 Chinese Scholar's rock, 19th century
- 335 Barbara Hepworth, **Mother and Child**, 1934
- 336 Sulfur fungus (*Laetiporus sulphureus*) on oak, the Netherlands
- 337 Large Taihu Gongshi (Scholar's rock)

NESURAK combines elements from the past with futuristic imagery. With its majestic posture, impressive armour and piercing gaze, *NESURAK* towers over the visitor—as though a statue of a god teleported from the future.

The cyborg sculpture has its roots in medieval knights, science fiction and manga characters. Nick Ervinck drew inspiration from robots, extra-terrestrials, monsters and the otherworldly creatures of illustrators such as H. R. Giger, the mastermind behind some of the world's most iconic science fiction characters. At the same time, the geometric visual language refers to ancient helmets, jewellery, masks and sculptures from cultures such as the Inca and the Maya.

LAPIRSUB explores the juxtaposition of the organic with the mechanical, rust with shine and rough with smooth. *LAPIRSUB* is a mutation held together by rusty steel veins and shiny yellow armour. Metal dreadlocks add a human and multicultural dimension to the Roman warrior-like aura.

While the past, present and future are all represented in this work, the similarities with a classical bust place it firmly within the sculptural tradition.





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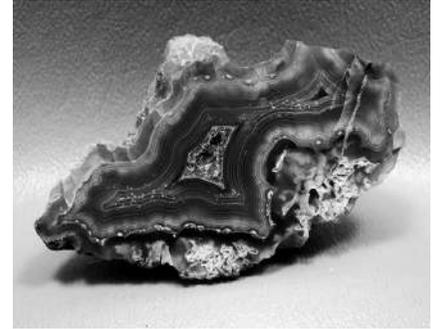
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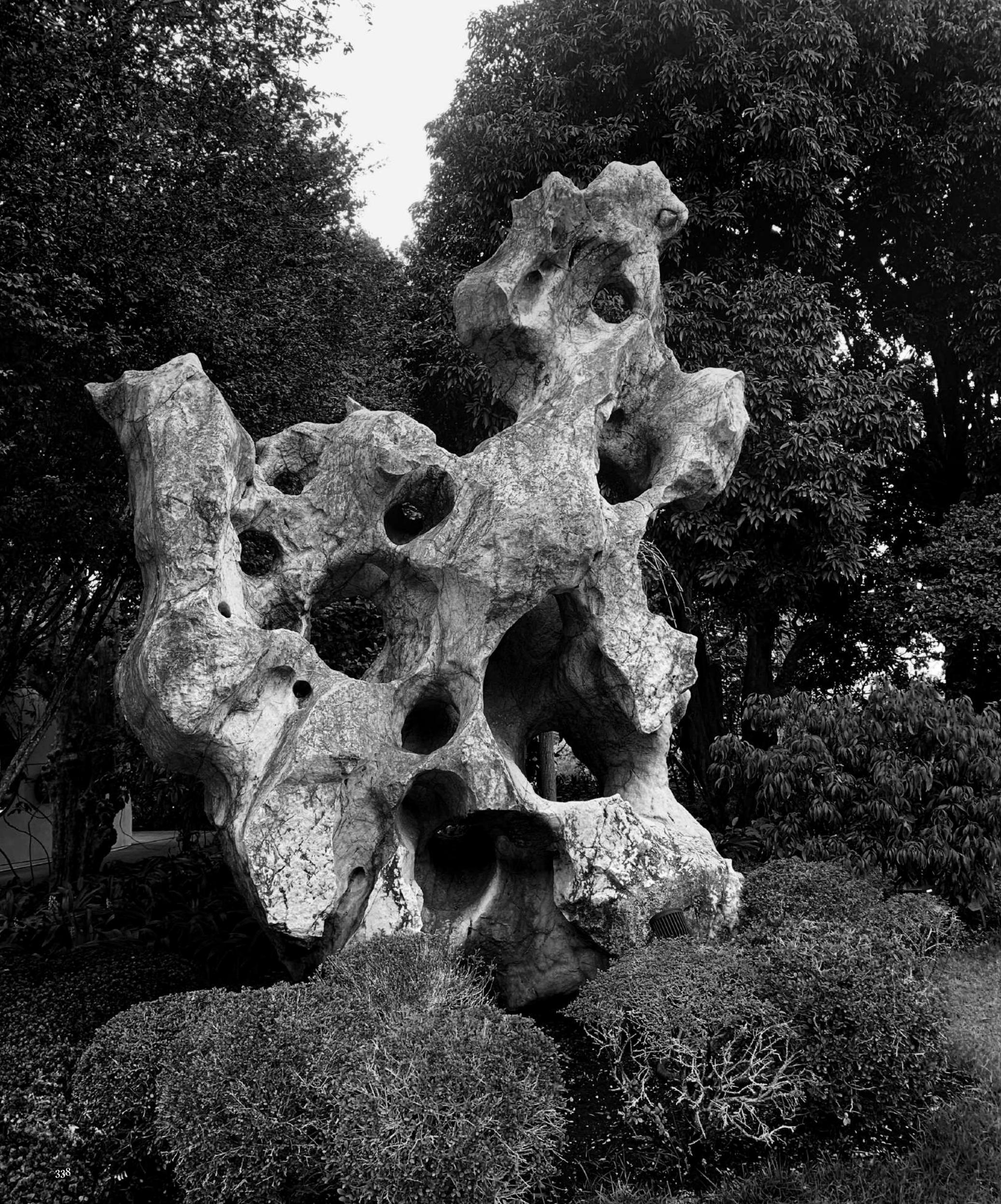
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338 Photograph by Nick Ervinck. Gardens by the Bay, Singapore, 2017

339 Nick Ervinck
BOREATOBS, 2018
polyester, polyurethane
85 × 50 × 55 cm
33.5 × 19.7 × 21.7 in.





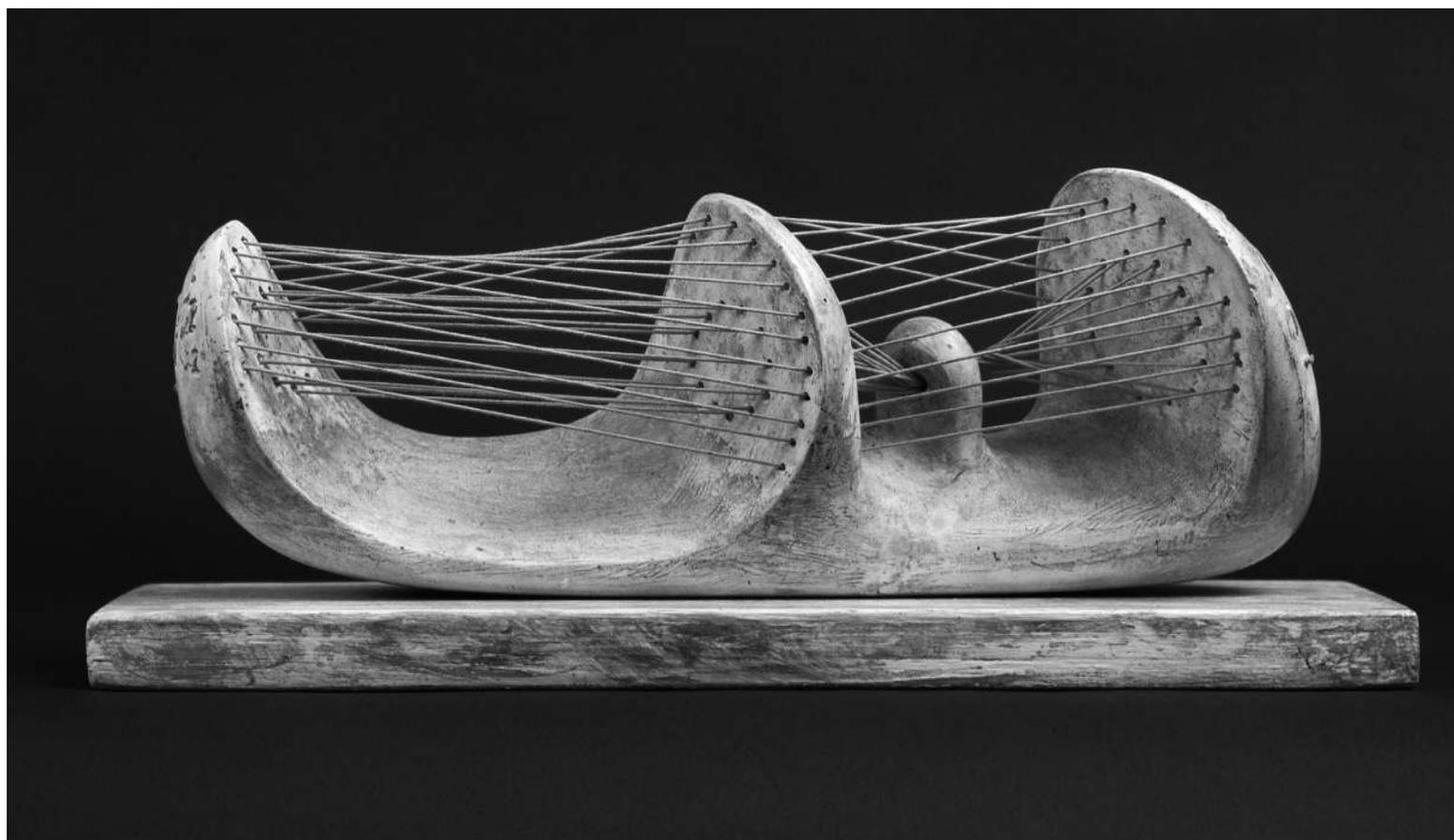
340 Nick Ervinck
IMAGROD, 2010 - 2012
polyester, polyurethane
600 × 400 × 300 cm
236.2 × 157.5 × 118.1 in.
location: MILHO, Oostende, BE

341 Henry Moore
Maquette for Head: Lines, 1955
plaster
7 cm
2.8 in.



342 Henry Moore
Reclining Stringed Figure, 1939
plaster with surface colour and string
9.5 × 25.7 × 10 cm
3.7 × 10.1 × 3.9 in.

343 Nick Ervinck
EZORNIL, 2013 - 2014
3D print
54 × 27 × 29 cm
21.2 × 10.6 × 11.4 in.



















- 344 Nick Ervinck
WIBIETOE, 2016–2017
 weathering steel
 180 m²
 1938 ft²
 location: Groene School, Anderlecht, BE
- 345 Branches of an oak tree at Perry Green
- 346 Nick Ervinck
SUMNIM, 2012
 3D print, wood
 66 × 102,5 × 62 cm
 26 × 40.4 × 24.4 in.
- 347 Picture by Nick Ervinck. Gardens by the Bay, Singapore, 2017
- 348 Nick Ervinck
EROMPRI, 2015
 polyester, polyurethane
 33 × 28 × 31 cm
 13 × 11 × 12.2 in.
- 349 Nick Ervinck
OLNETOP, 2010–2012
 iron, polyester, polyurethane
 820 × 705 × 615 cm
 322.8 × 277.6 × 244.1 in.
 exhibition view: Beaufort 04, Bredene, BE, 2012
- 350 Henry Moore
Standing Figure No.1, 1955
 plaster
 24 cm
 9.5 in.

OLNETOP is a biomorphic image of the violence that lurks beneath the surface. It stands like a beacon on the cusp of the high and low tides. With its hybrid form—inspired by macro images of splashing water—the sculpture embodies the interface of nature and technology and evokes the relentless force of waves crashing against the breakwaters. The addition of three legs lends *OLNETOP* the air of a living creature, a bizarre beachcomber.

For Nick Ervinck, the irregular, complex structures formed by natural erosion are a constant source of inspiration. But while the sculpture demonstrates its roots in this process, it also owes its existence to the virtual dynamic.

Despite the sculpture's futuristic appearance, the artist remains faithful to the cultural heritage of his great influences, Henry Moore and Hans Arp. Here, negative space is used to give the sculpture greater depth and connection with the landscape.









- 351 Henry Moore
Sculptural Form, 1962
 plaster
 16.4 × 11 × 9.6 cm
 6.5 × 4.3 × 3.8 in.
- 352 Nick Ervinck
ENTUNAP, 2017
 ceramic
 28 × 20 × 21 cm
 11 × 7.9 × 8.3 in.
- 353 Nick Ervinck
BOLBEMIT, 2013 - 2014
 paint
 200 m²
 2153 ft²
 location: Clarenhof, Hasselt, BE
- 354 Nick Ervinck
NEPS, 2015
 polyester, polyurethane
 42 × 32 × 34 cm
 16.5 × 12.6 × 13.4 in.

The rib vault of the Clarenhof Chapel in Hasselt appears to be covered with Dutch Delft tiles. In reality, this ceiling is the result of the creative interplay between digital design and meticulous painting.

BOLBEMIT spreads out on the ceiling like a spider web or an organic ivy structure that seems to “grow”. Negative white space plays a prominent role. The dynamic structure references graphic techniques, graffiti, street art and digital design.

BOLBEMIT questions the compatibility of the virtual and the physical space, and focuses on the in situ relationship between sculpture and architecture. Its spreading tentacles also recall the contour lines on maps: the outside world has entered the church and left its mark.

Henry Moore used cross contour line drawing to analyse the mass of an object, just as Nick Ervinck uses a 3D computer grid to achieve the same. The drawings and etchings that form Moore's Elephant Skull Album, for example, show how the gathering and the spreading out of lines work like those on topographic maps, suggesting steep inclines and gentle slopes, or in this case, the form of a subject and its position in the space.





355 Nick Ervinck
LOPCOS, 2013
3D print
20 × 17 × 12 cm
7.9 × 6.7 × 4.7 in.

356 Henry Moore
Working Model for Three Way Piece No.2: Archer, 1964
bronze
77.6 × 78.8 × 65.2 cm
30.5 × 31 × 25.7 in.



357 Henry Moore
Oval Sculpture, 1964
white marble
44.1 cm
17.4 in.

358 Nick Ervinck
CILATEM WOLEY, 2014
polyester, polyurethane
45 × 35 × 41 cm
17.7 × 13.8 × 16.1 in.











359 Studio view, Studio Nick Ervinck, Lichtervelde, 2015

360 Nick Ervinck
EVORIARD, 2015
polyester, polyurethane
37 × 52 × 58 cm
14.6 × 20.5 × 22.8 in.

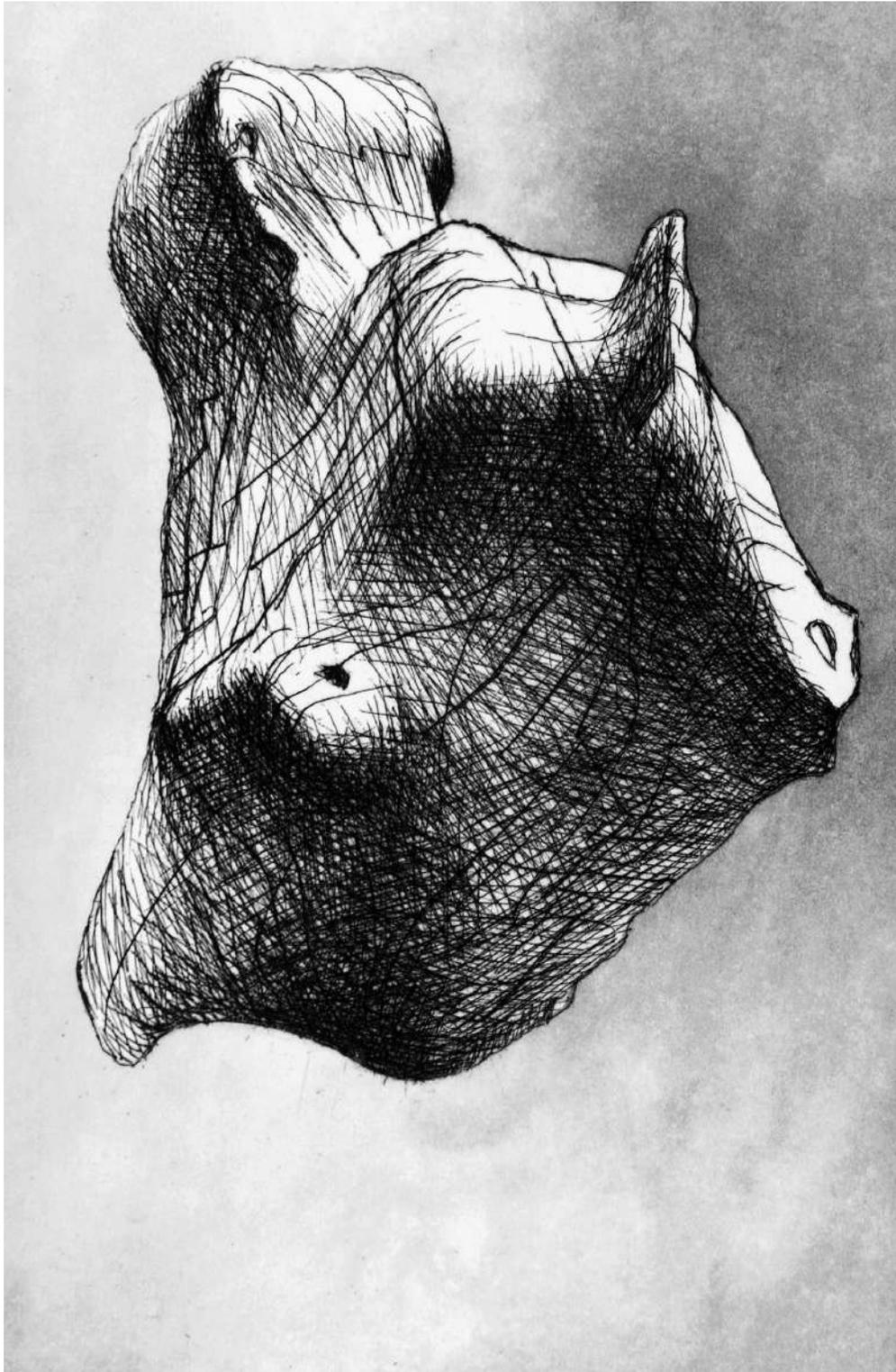
361 Flints arranged by Henry Moore



362 Nick Ervinck
WIGNIROPS, 2018
ceramic
11 × 8 × 4 cm
4.3 × 3.1 × 1.6 in.

363 Henry Moore
detail of **Stone II**, 1977
etching and aquatint in three colours
29.2 × 19.7 cm
11.5 × 7.8 in.





364 Bourne Maquette Studio, Perry Green, 2010

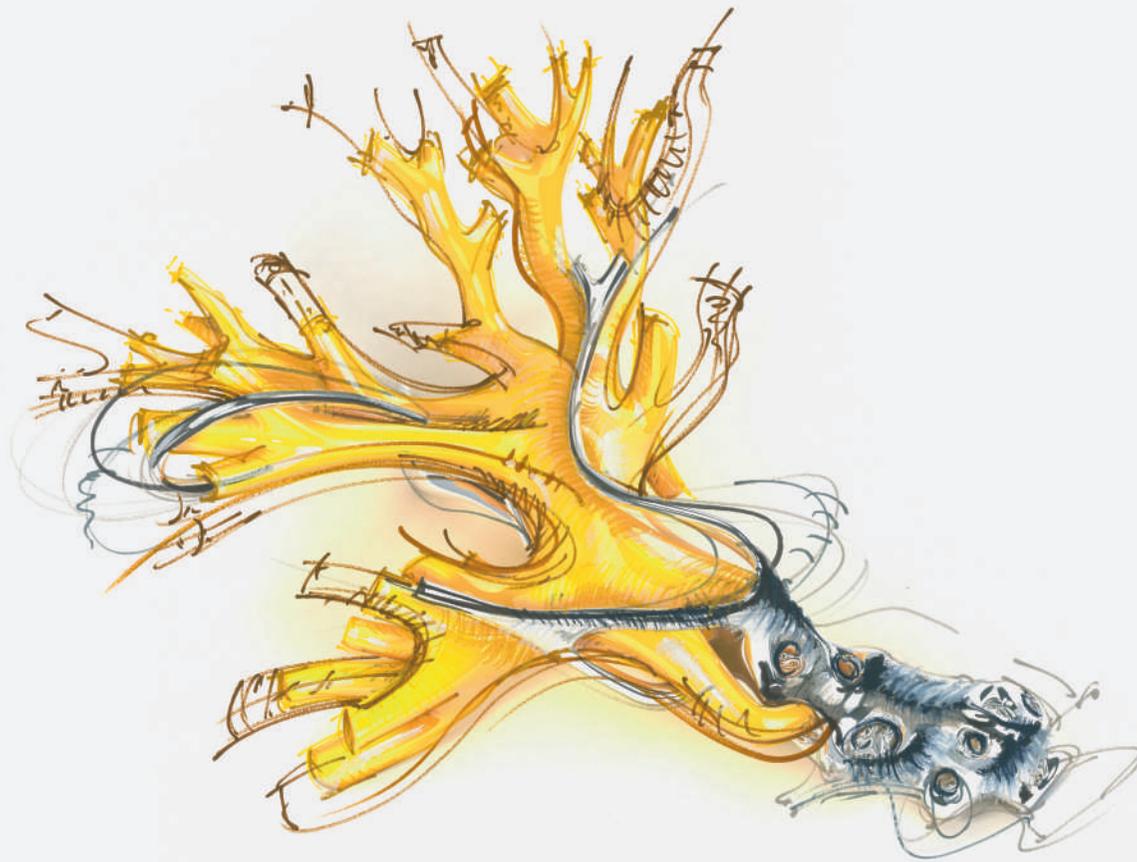
365 Nick Ervinck
MINOTERKAM, 2017
ceramic
19 × 16.5 × 13 cm
7.5 × 6.5 × 5.1 in.





366 Nick Ervinck
NOITERKS, 2015-2016
3D print
40 × 33 × 36 cm
15.7 × 13 × 14.2 in.

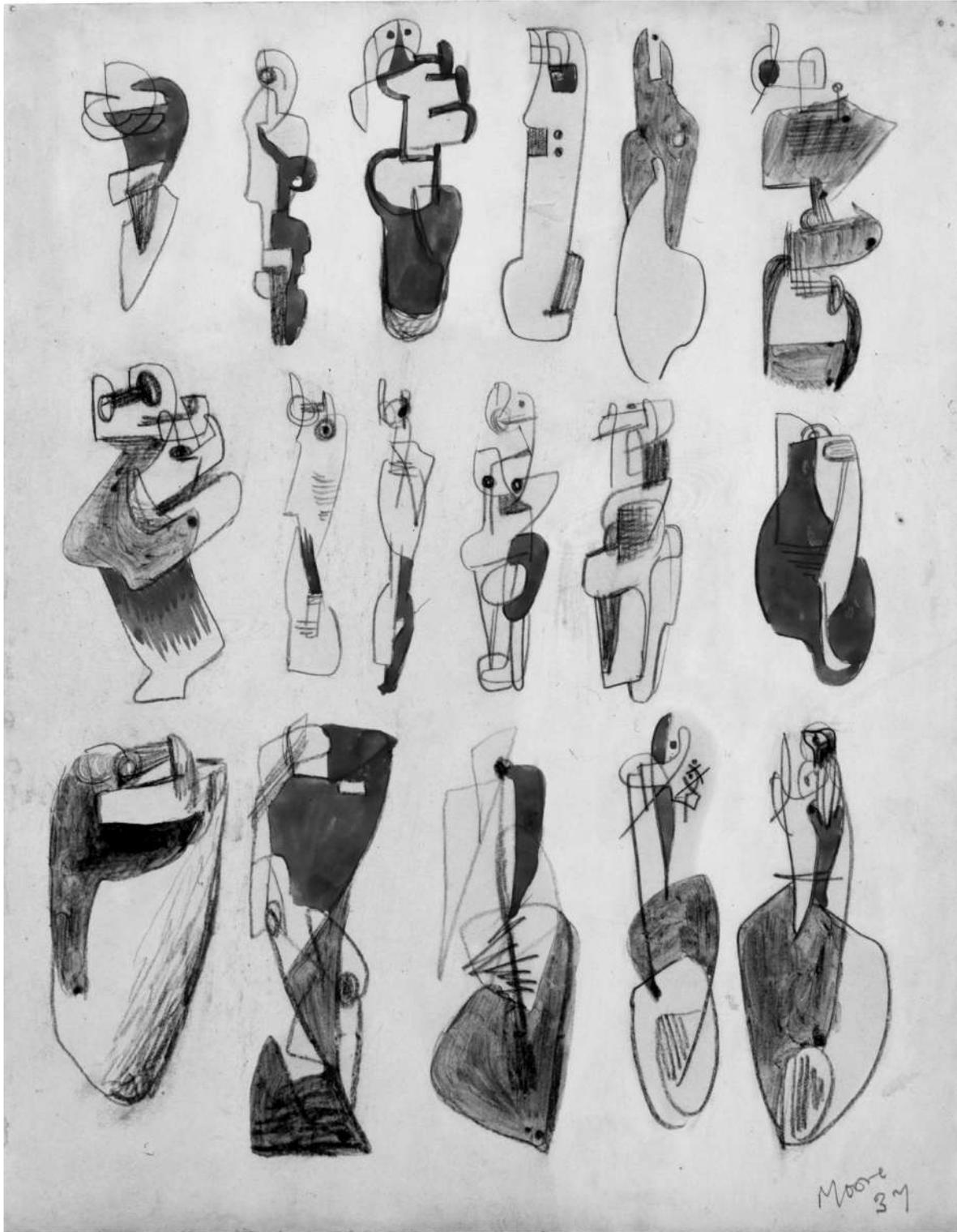
367 Nick Ervinck
AGRIBLOR, 2009-2019
print, marker, pastel pencil
60 × 75 cm
23.6 × 29.5 in.



ERVINCK 2009-2019

368 Henry Moore
Study for Seventeen Ideas for Metal Sculpture, 1937
chalk, watercolour, charcoal, pencil
53.1 × 42.8 × 31 cm
20.9 × 16.8 × 12.2 in.

369 Nick Ervinck
detail of **NEBKATROBS**, 2017
3D print, plexi, wood
15 × 17 × 92 cm
5.9 × 6.7 × 36.2 in.



Nick Ervinck's work is focused on the tension between the digital and the real. Even as a 3D print, *NEBLOAK* and *NEBKATROBS* is first and foremost a sculpture. While the form could not have been created without 3D printing, the painting and gilding were done entirely by hand.

This series of mutated plant sculptures is based on the cacao bean and experiments with genetic engineering. The roots of the cacao tree readily absorb juices from neighbouring plants—often banana trees—which is why a pronounced banana flavour can often be discerned in unadulterated cacao. This fact appealed to Ervinck's imagination.

In *NEBKATROBS*, mutated cacao beans are partially covered in gold. They look like *objets trouvés* collected in a cabinet of curiosities. Or fruit, sea creatures, shells, from a future world of beautiful mutations. But when the viewer looks more closely, other details start to emerge: teeth, tentacles, flesh. Once more, Ervinck reveals the dark, ominous depths under the shiny surface.

Ervinck investigates how he can use today's technology to both transform and uphold traditional craftsmanship. Through the cross-fertilization of innovation and tradition, his work reinvents classical sculpture for the contemporary context.



370 Nick Ervinck
BRUNTISKIE, 2017 - 2018
ceramic
29 × 26 × 30 cm
11.4 × 10.2 × 11.8 in.

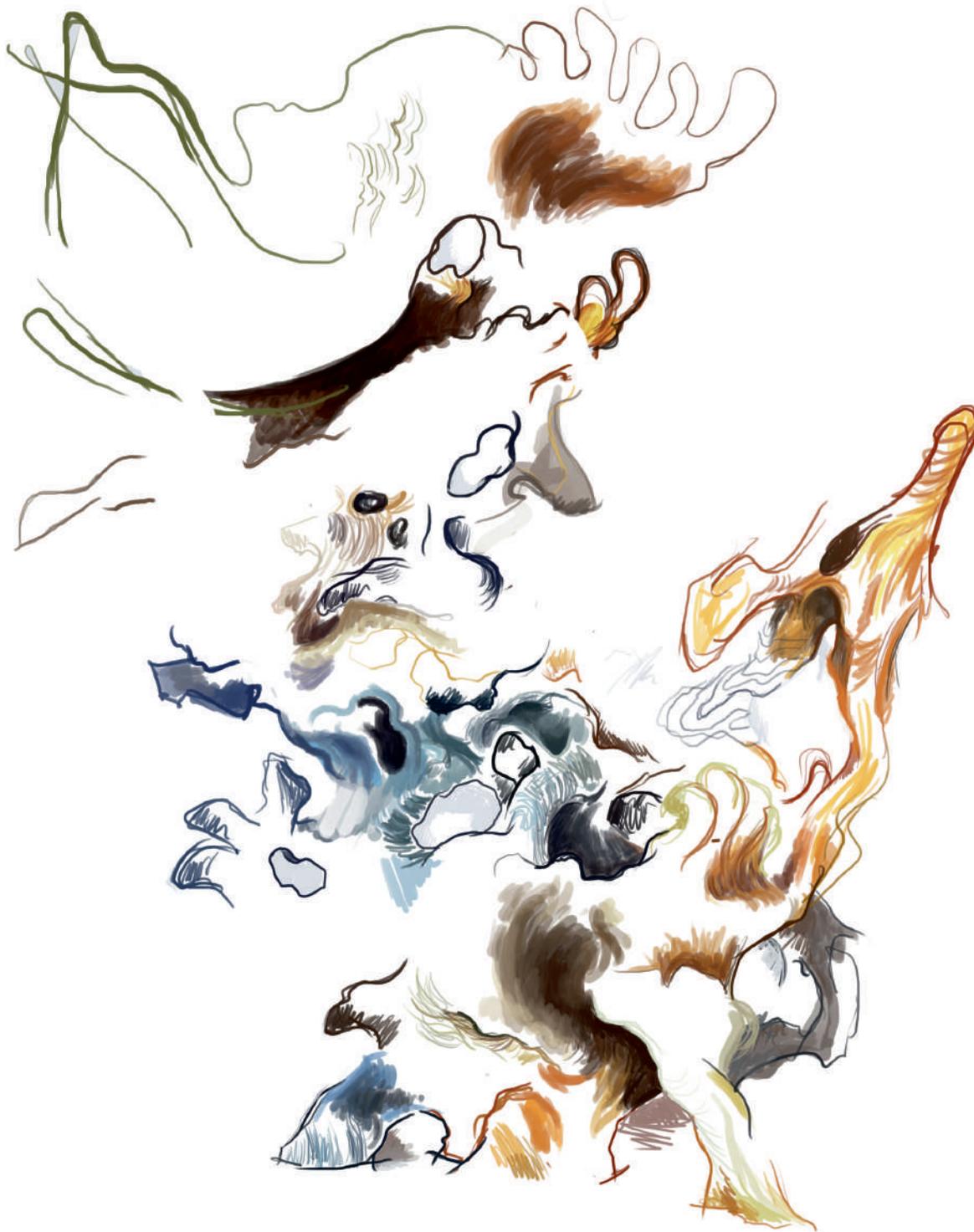
371 Nick Ervinck
detail of **BRUNTISKIE**, 2017 - 2018
ceramic
29 × 26 × 30 cm
11.4 × 10.2 × 11.8 in.





372 Nick Ervinck
NOITERAS, 2016 - 2018
print
51 × 40 cm, framed 64 × 53 cm
20 × 15.7 in., framed 25.2 × 20.8 in.

373 Henry Moore
Sheep bone and clay maquette for **Standing Figure:**
Knife Edge, 1961









374 Nick Ervinck
MOIPERECK, 2019
print, marker, pastel pencil, aquarel
54 × 41 cm
21.2 × 16.1 in.

375 Nick Ervinck
detail of **NOITRAK**, 2016–2018
print
200 × 150 cm, framed 206 × 156 cm
78.7 × 59.1 in., framed 81.1 × 61.4 in.

376 Nick Ervinck
OEBILSUR, 2017
polyester, polyurethane
26 × 24 × 29 cm
10.2 × 9.4 × 11.4 in.



377 Henry Moore
Maquette for Two Piece Sculpture No. II, 1968
plaster
9 × 11.5 × 8.5 cm
3.5 × 4.5 × 3.3 in.



378 Flints arranged by Henry Moore

379 Nick Ervinck
NOITEROS, 2017–2019
print, marker, pastel pencil
80 × 60 cm, framed 93 × 73 cm
31.5 × 23.6 in., framed 36.6 × 28.7 in.

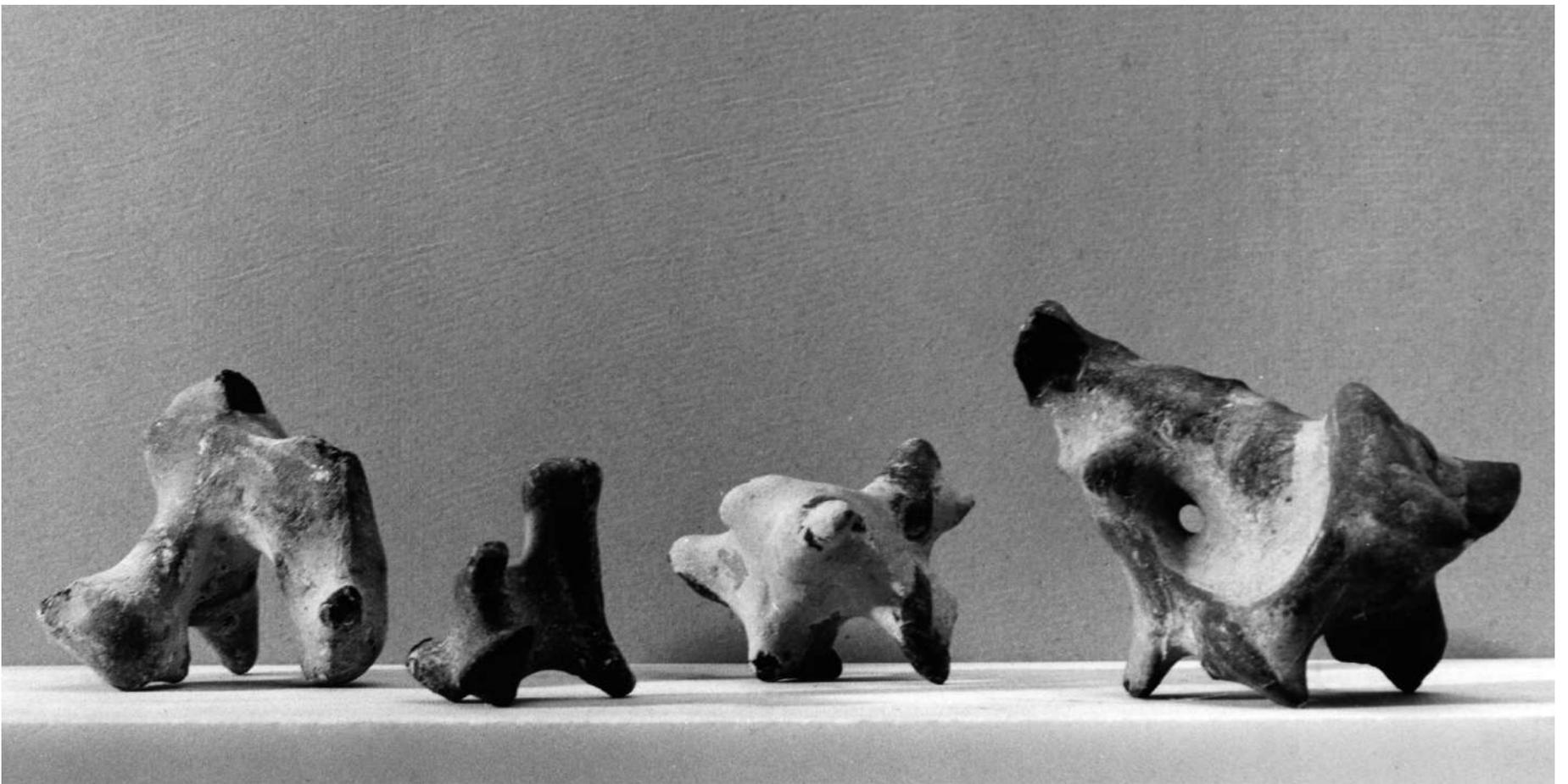
In **NOITRAK**, **NOIPERICK** & **NOITERIS**, opposites attract: stasis and movement, tradition and futurism, handicrafts and digital technologies.

Bones, knuckles and vertebrae—interior construction elements—push against the constraint of the skin. The result is a surface world of bulging, fleshy, coral-like forms, painted as though with undersea shadows.

This work points to nature's primal power and its influence on the artist. There is a resemblance to Chinese Gongshi, or Scholar's, rocks. But the sculptures also look like aliens from another universe, or fossils from a geological period that has never existed, or dispossessed beings searching for where they belong in time and space.

As he did in an earlier work, **SNIBURTAD** (2011–2012), Ervinck flaunts the imperfections of the skin, with its inevitable spots, scars, wrinkles and cellulite.

With this series, Ervinck combines Henry Moore's idea of "the power of the bone beneath the flesh" with Francis Bacon's remark "flesh and meat are life". The constant search for new methods to translate ideas into objects is something we also see in the work of Henry Moore. He spent his entire life obsessed with studying shape and form, and experimented with techniques and materials unusual for his time. Ervinck shares his passion for the métier, for its history and its materials, and for innovation that makes full use of contemporaneous tools.







380 Nick Ervinck
detail of **NOIPERICK**, 2016 - 2018
print
200 × 150 cm, framed 206 × 156 cm
78,7 × 59,1 in., framed 81.1 × 61.4 in.

381 Henry Moore
Ideas for Sculpture, 1938
pencil, coloured pencil
53.2 × 43 cm
20.9 × 17 in.











N MUTATION





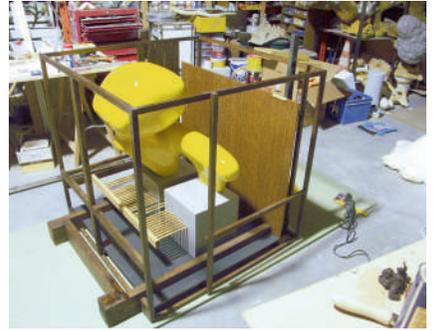
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is to have a task,
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 , it must be some-
 possibly do.

Henry Moore

- 382 Nick Ervinck
detail of **NOITERIS**, 2016 - 2018
print mounted on dibond
200 × 150 cm, framed 206 × 156 cm
78.7 × 59.1 in., framed 81.1 × 61.4 in.
- 383 Nick Ervinck
NOITERIS, 2016 - 2018
print mounted on dibond
200 × 150 cm, framed 206 × 156 cm
78.7 × 59.1 in., framed 81.1 × 61.4 in.
- 384 Nick Ervinck in Studio Nick Ervinck, Lichtervelde, 2018
- 385 Studio Academy of Fine Arts, Ghent, 2003
- 386 Studio Kortemark, 2003
- 387 Studio FLACC Genk, 2005
- 388 Studio Kortemark, making of **XOBBEKOPS**, 2005
- 389 Studio Kortemark, making of **ETEBNOZAY**, 2005
- 390 Studio Lichtervelde, making of **WIEBLOY**, 2010
- 391 Studio Kortemark, making of **YAROTUBE**, 2007
- 392 Studio Kortemark, making of **NIEBLOY**, 2009
- 393 Studio Lichtervelde, making of **TRAHIARD**, 2016
- 394 Making of **AMTA**, 2017
- 395 Studio Lichtervelde, making of **LUCE**, 2016
- 396 Installation of **EGNOABER**, 2015
- 397 Transport of **WARSUBEC**, 2009
- 398 Studio Lichtervelde, making of **TSENABO**, 2011
- 399 Transport of **LUCE**, 2016
- 400 Making of **CIRBUATS**, 2013
- 401 Studio Lichtervelde, making of **EGNABO**, 2011
- 402 Installation of **WARSUBEC**, 2009
- 403 Studio Lichtervelde, making of **REDNOYER**, 2018
- 404 Transport of **CIRBUATS**, 2013
- 405 Making of **THILAP**, 2018
- 406 Studio Lichtervelde, making of **THILAP**, 2018
- 407 Making of **NIKEYSWODA**, 2018
- 408 Making of **THILAP**, 2018
- 409 Making of **AGRIEBORZ**, 2010
- 410 Studio Lichtervelde, 2018
- 411 Making of **ANONOV**, 2018
- 412 Studio Lichtervelde, making of **NOITERUS**, 2018
- 413 Studio Lichtervelde, 2018
- 414 Studio Lichtervelde, making of **NESURAK**, 2017
- 415 Studio Lichtervelde, making of **TIASURAK**, 2017
- 416 Studio Lichtervelde, 2018
- 417 Studio Lichtervelde, making of **NIKEYSWODA** and **LUBZAERC**, 2015
- 418 Studio Lichtervelde, 2016
- 419 Studio Lichtervelde, 2016
- 420 Studio Lichtervelde, 2018
- 421 Studio Lichtervelde, making of **BRUNTUSLI** and **BRUNTUSCOLO**, 2018
- 422 Studio Lichtervelde, 2018
- 423 Studio Lichtervelde, making of **NOITERUS**, 2018
- 424 Studio Lichtervelde, making of **AKRITANOT**, 2018
- 425 Studio Lichtervelde, making of **AMLUNIAR**, 2017
- 426 Studio Lichtervelde, making of **NOITERUS**, 2018
- 427 Studio Lichtervelde, making of **NOITERSKA**, 2018
- 428 Studio Lichtervelde, making of **AKRITANET** and **BRUNTUSCOLO**, 2018
- 429 Studio Lichtervelde, 2018
- 430 Studio Lichtervelde, making of **NOITERSKA**, 2018
- 431 Studio Lichtervelde, making of **KORBILAP**, **KORBISTOM** and **KORDILOM**, 2018
- 432 Studio Lichtervelde, making of **KORBILAP**, **KORBISTOM** and **KORDILOM**, 2018

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About the artists

HENRY MOORE (1898–1986) is widely recognised as one of the most influential artists of the modern era. His works are prominently displayed in cities and museums around the world and their figurative and organic forms continue to attract ever larger audiences and inspire new generations. Born in Castleford, a coalmining town in Yorkshire, Moore served in the British Army during the First World War, and suffered mustard gas poisoning during the Battle of Cambrai in 1917. In 1919, thanks to an ex-serviceman's grant, Moore went to study at Leeds School of Art. Two years later he moved to London to study sculpture at the Royal College of Art. After his studies he taught sculpture at the Royal College of Art, where he met Irina Radetzky, a student of painting, whom he married in 1929. Numerous commissions and exhibitions in the 1930s established his reputation as an avant-garde artist. When war broke out again and the Moores' London flat was damaged by bombing, the couple moved to Perry Green, a rural hamlet in Hertfordshire, which became their home for the rest of their lives. Shortly after, Moore was recruited as an official war artist and produced his now famous drawings of people sheltering in the London Underground during the Blitz. In 1946, the couple's only daughter, Mary, was born and Moore had his first major international solo exhibition, at the MoMa in New York. Global success characterised Moore's career from then on, and in 1977 he established the Henry Moore Foundation to encourage wider enjoyment and opportunities in the arts. He died at Perry Green on 31 August 1986.

NICK ERVINCK (°1981) is a contemporary artist from Lichtervelde, Belgium, whose work includes massive installations, handmade and 3D printed sculptures, ceramics, prints, drawings, computer graphics and animated films. Ervinck studied economics for a short time before switching to art. It was through his architecture and ceramics studies that he first discovered the extraordinary potential of computer design. In 2003, Ervinck graduated from KASK (Royal Academy of Fine Arts, Ghent) with a Master's degree in Mixed Media. He taught himself computer modelling, sculpture and to work with materials such as polyester, plaster and wood. After teaching at art schools in Tielt, Menen and Kortrijk (2004–2012), Ervinck returned to KASK to spend three years as a guest professor. He has been the recipient of several grants: Prix Godecharle (2005), The Fortis Young Ones Award (2006), the Provincial prize for Fine Arts West Flanders (2006) and the Rodenbach Fonds Award (2008). In 2009, Ervinck received acclaim for *WARSUBEC*, a monumental project created for the cultural site Zebrastraat, in Ghent, and many public and private commissions followed, including *EGNOABER*, Emmen; *IMAGROD*, Ostend; *REWAUTAL*, Sotogrande; *LUCE*, Amersfoort; *TSENABO*, Tielt; and *WIBIETOE*, Anderlecht. In 2009, he moved to an old automobile workshop and transformed it into an artist's studio. He founded Studio Nick Ervinck in 2011. In 2019, Ervinck was commissioned by the St. Petersburg city council (Florida) to create a public sculpture in bronze, *OLNETOPIA*. His work has been acquired by art collectors around the world and shown in solo and group exhibitions at Brakke Grond, Amsterdam; S.M.A.K., Ghent; Gallo-Romeins Museum, Tongeren; Museum Beelden aan Zee, Scheveningen; Museum Dr. Guislain, Ghent; UNArt Center, Shanghai; NRW-Forum, Düsseldorf; Ars Elektronica, Linz; Vanhaerents Art Collection, Brussels; Museum M, Leuven; the Museum of Fine Arts, Ghent; MARTa, Herford; Middelheimmuseum, Antwerp and MOCA, Shanghai. Today, he and his team continue to push the boundaries of various media, integrating classical techniques and materials with the latest 3D scanning, 3D printing and robot sculpture technology for projects all over the world. Nick Ervinck lives in Lichtervelde with his wife Kaat and their three children, Lene, Ida and Thor.

About the authors

SEBASTIANO BARASSI (°1968) is the Head of Collections & Exhibitions at the Henry Moore Foundation. Before joining the Foundation, he was the Curator of Collections at Kettle's Yard, University of Cambridge (2001–2012) and worked at the Courtauld Institute Gallery in London (1999–2001). He regularly curates exhibitions and contributes to publications about Henry Moore and twentieth-century sculpture. These include *Henry Moore at Houghton Hall* (Houghton Hall, 2019), *Henry Moore Drawings: The Art of Seeing* (Henry Moore Studios and Gardens, 2019), *Henry Moore: Obsession, Vision, Creation* (Arp Museum Bahnhof Rolandseck, 2017), *Becoming Henry Moore* (Henry Moore Foundation and Henry Moore Institute, 2017), *Henry Moore: Arte en la Calle* (15 cities in Spain 2014–2017), *We the Moderns: Gaudier-Brzeska and the Birth of Modern Sculpture* (Kettles Yard, Cambridge 2007) and *Immaterial: Brancusi, Gabo, Moholy-Nagy* (Kettles Yard, Cambridge 2004).

JON WOOD (°1970) is a writer and curator who specialises in modern and contemporary sculpture. He has run the research programme at the Henry Moore Institute for many years, and co-edits the *Sculpture Journal*. He has also served on a number of advisory boards, which today include Art UK's Sculpture Project, and the Gabo Trust, which is dedicated to supporting research into the conservation of modern and contemporary sculpture. Publications include: *Contemporary Sculpture: Artists' Writings and Interviews* (2019), *Tony Cragg at Boboli Gardens* (2019), *Sculpture and Film* (2019), *Tony Cragg: Collected Works* (4 Volumes) (2018), *City Sculpture Projects 1972* (2016), *Making It: Sculpture in Britain 1977–1986* (2015), *The Sculpture of Bill Woodrow* (2012), *Modern Sculpture Reader* (2012), *1913: The Shape of Time* (2012) and *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s* (2011).

SAM CORNISH (°1983) is a curator and writer on abstract art, with a particular interest in the painting and sculpture made in Britain in the 1960s and 1970s. He is co-editor of the *catalogue raisonné* of John Hoyland's paintings on canvas. His most recent publication is a monograph on the painter Mali Morris, published by the Royal Academy in 2019. He co-curated the Arts Council touring exhibition *Kaleidoscope: Colour and Sequence in 1960s British Art* (2017–2018). In 2014–2015 he was Paul Mellon Associate Curator at the University of Greenwich, resulting in the exhibition and accompanying publication *Stockwell Depot 1967–1979*. He wrote a monograph on the British UK/NZ sculptor John Panting in 2012 and in 2013 curated an exhibition of Panting's work at the Adam Art Gallery, Victoria University of Wellington, New Zealand. He has written books, chapters and catalogue introductions on artists including Anthony Caro, Peter Hide, Garth Evans, Robert Motherwell, Bram Bogart and Katherine Gili.

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