

## Nick Ervinck - My World and Language

Nick Ervinck's motivation to constantly extend his perception of the world surrounding him manifests itself in his idea of art as "the creation of a personal system: my world and language".

In his very own way, the Belgian artist proves his ability to draw multidisciplinary connections between the digital and the "real" world outside the computer system: "My world is an expanding archive of images and sculptures in which I search an intense interaction between virtual constructions and handmade sculptures." Ervinck's art is a play with dialectics. He develops complex digital figures who shape a virtual world in which a conflicting mixture of mechanical and organic elements merges. Due to their optical perfection Ervinck's models evoke certain logical expectations in the spectator's mind. But in the end they are not being fulfilled. Inside Ervinck's artificial world things work very differently from any traditional understandings of logic. Therefore his virtual reality could even be conceived as a different, unrestricted and new way to perceive today's omnipresent sphere of uncertainty which we call our "true" reality. In Ervinck's conception wood is flexible, objects appear from the ground up, rooms are movable in multi-directional ways—everything is in disorder according to common sense. The world in which the artist operates is a digitally fictionalized one, constructed and deconstructed by an omniscient creator and without any limitations.

From there on Ervinck's virtual ideas add an element to their existence and are reborn as materialistic images of a fixed momentum in his sculptures: "*Siutobs* is [...] the first sculpture that is directly coming from my animations and that is actually one moment out of the animation that I build in reality. So you could also see it as a screenshot, a video still, a scale model, a sculpture, a building and much more." *Siutobs* is a hybrid-like sculpture consisting of a yellow oversized egg inside a classical dwelling whose outer facade is flipped open. Ervinck opens up new perspectives with regard to the common understanding of a house. The inner walls of the dwelling are reflected in the glossy yellow surface and simulate the egg's outer walls. The egg inside the building pictures a new kind of architecture, whereas the old architecture in terms of the house is folding open to give birth to the new.

If you carefully read between the lines Ervinck's sculptural work can actually be understood as an absurd provocation and a severe query of reality. Logically speaking the sculptures have to be mistaken as surreal, although they are undeniably an existing item in reality. By working with such dialectic combinations Ervinck reveals his innermost thoughts about the doubtfulness of human presence and the significance of existence.

Jan-Philip Hachmeister, October 2007