

Jon Wood

Staging Stories

The sculptural imagination of Nick Ervinck moves back and forth between the digital and the sculptural, inhabiting the creative spaces between the virtual and the material. Ervinck came to sculpture after and through the computer, and his work explores the possibilities and synergies between them, allowing his digital expertise to fuel his sculptural thinking in surprising ways. This makes him a somewhat unusual figure on the contemporary scene: an ambitious artist conversant with different ways of envisaging sculpture, as an object and as an image, and who is always looking to explore new sculptural forms. His journey started with form and has extended in recent years into the spaces and environments for sculpture's display. Very much a studio-as-laboratory orientated artist, Ervinck has, you might say, feet in both camps, whilst also being interested in sculpture's history as much as its future potentialities and horizons.

Ervinck is especially interested in those practices that have imaginatively reconsidered the possibilities of figuration, from Henry Moore and Jean Arp, to the more recent practices of Tony Cragg and Anish Kapoor. Sculpture made in Britain has been a longstanding preoccupation and Ervinck's library and archive is a testimony to this interest. He is fascinated by the ways that artists have taken up the challenge of reimagining the human body, while also drawing upon pre-existing models and traditions in novel ways. He is also deeply interested in the idea of a collection of material objects of all kinds and, through their display, how stories can be staged between different kinds of objects and artefacts, enabling viewers to think differently about the material and virtual worlds that we traverse today.

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December 2020