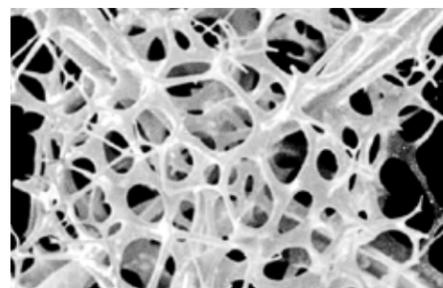


ORGANIC WORKS

PORTFOLIO

_STUDIO_NICK_ERVINCK



INTRODUCTION

Fostering a cross-pollination between the digital and the physical, Nick Ervinck (°1981, Belgium) explores the boundaries between various media. Studio Nick Ervinck applies tools and techniques from new media, in order to explore the aesthetic potential of sculpture, 3D prints installation, architecture and design.

Through his divergent practice, a strong fascination with the construction of space is noticeable. Not only does Nick Ervinck focus on the autonomous sculptural object, he also questions its spatial positioning and points to the phenomenological experience and embodiment of space. Ervinck's work in short oscillates between the static and the dynamic, prospecting new virtual or utopian territories.

Nick Ervinck's work has been included in numerous group shows, nationally as well as internationally. His work has been exhibited at Ars Electronica Linz, Musée Paul Valéry Sète, CBK Emmen, Beelden aan Zee Den Haag, Bozar Brussels, LABoral Gijón, MOCA Shanghai, MARTa Herford, Kunstverein Ahlen, Koraalberg Antwerp, Zebra-straat Ghent, HISK Ghent, Vrijstaat O./Freestate Ostend, Superstories Hasselt, BrakkeGrond Amsterdam, MAMA Rotterdam, Hermitage Amsterdam, Ron Mandos Amsterdam Creative World Biennale Oklahoma, Highlight San Francisco, Telic Art Exchange Los Angeles/Berlin.

In 2005, he received the Godecharle prize for Sculpture, to be followed by the Mais prize of the City of Brussels and the Prize for Visual Art of West-Flanders in 2006. In 2008, Ervinck was a laureate of the RodenbachFonds Award, and he won the audience award for new media at Foundation Liedts-Meesen.

1. Frog legs
2. Elephant
3. Alien design, HR Giger
4. Metropolis, Fritz Lang, 1927
5. Mountain goat
6. Large upright internal/external, Henry Moore, 1932
7. Drawing man
8. Polycystine

STATEMENT

As a sculptor, I have one foot firmly planted in the digital world. This means that I do not only use the computer as an instrument, but that the digital logic largely determines my artistic thought and method as well. By pushing boundaries and experimenting with the latest (software) techniques, I try to create complex forms that were unthinkable before.

Both organic, geometrical, fluid and massive, my artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. My work is both avant-gardist (in the use of the newest technology, and historicist (in its references to art history and manual sculpting processes). However using 3D technology, I design my objects 'by hand', using no programming or algorithms. I believe that this position is unique, as strictly computer generated art mostly is 'amnesiac'. With this portfolio I want to propose an exhibition project that is based on my latest series of artworks. This 'plant mutation' project consists of 3D-printed sculptures and ceramic artworks. These works are a hybrid of different traditions and methods of art and design. I build on the craftsmanship of the past by combining my background in sculpture and my ability to use modern technology to bring to life true artistic vision. This results in a fascinating interplay between old and new, between tradition and innovation, sculpture and new media.

I sincerely hope this information will enable you to form an opinion of my work, my motivations and my potential.

Nick Ervinck



REWATAL, 2015
Atelier Lichtervelde, BE



ORGANIC WORKS

■ **This exhibition proposal focuses on the central issue in Nick Ervinck's work, namely the interaction between the physical and the virtual. The inherent tension between these two terms expresses one of the most fundamental challenges that Ervinck is trying to meet in his oeuvre.**

The oeuvre of Nick Ervinck has one foot firmly planted in the digital world. This means that he does not only use the computer as an instrument, but that the digital logic largely determines his artistic thought and method as well. Using copy-paste, he applies images, shapes and textures of extremely diverse origins: basilicas, corals, dinosaurs, cottages, Rorschach inkblots, Chinese rocks and trees, Henry Moore and Hans Arp, manga, twelfth-century floral wallpaper, the anatomy of the human larynx, and so on. These elements are then digitally reproduced, mirrored, distorted and assembled. During this process, Ervinck works with procedures and patterns, although intuitive sculptural craftsmanship maintains a crucial role throughout the creative process. He thereby strives towards a balance in the final image between structure and complexity, figuration and abstraction, fancy and symmetry.

Of equal importance in Ervinck's oeuvre is that other extreme, which contradicts the digital image on more than one level: the concrete, tangible matter. Whereas the digital age is still very young, the art of sculpture boasts a tradition of several millennia. Contrasting with the suppleness of the binary image is the inherent inflexibility of sculpture, especially when it aspires towards monumental proportions and longs to weather the elements.

Reclining Figure, Henry Moore, 1938



The design process of his work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

A way to enlarge the contrast between the virtual and the digital is by remaking the smaller 3D prints in polyester sculptures. These very large sculptures demand a lot of work and craftsmanship. While the 3d prints invite you to look closer, the large sculptures frighten us a bit. Like the 3d prints they have no context in the real world but while the 3D prints invite us to look closer, the sculptures make a statement from a further distance.

Both organic, geometrical, fluid and massive, his artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. Ervinck's work is both avant-gardist (in the use of the newest technology, and historicist (in its references to art history and manual sculpting processes). However using 3D technology, he designs his objects 'by hand', using no programming or algorithms. This position is unique, as strictly computer generated art mostly is 'amnesiac'.

Mother and child, Barbara Hepworth, 1934



ANIHUAB, 2010
polyester
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches



ANIHUAB

For ANIHUAB, Nick Ervinck took the Bauhinia flower, represented in the flag of Hong Kong, as a starting point. The artist's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches.

In this manner, ANIHUAB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of Hong Kong's city. The symmetry in the sculpture refers to the duality of Hong Kong versus China and reflects the idea of 'one country two systems'. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

ANIHUAB, 2010
Kortrijk Vlaandert, Budafabriek - Kortrijk, BE
polyester
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches



NAPELHIUAB, 2011
Atelier Lichtervelde, BE



NAPELHIUAB

For **NAPELHIUAB**, Nick Ervinck took the organic shape of flowers and plants as a starting point. Ervinck's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. In this manner, **NAPELHIUAB** is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of contemporary metropolitan cities. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

NAPELHIUAB, 2011
GNI-RI apr2016, Oude Kerk - Vichte, BE
3D print
21 x 24 x 20 cm
8,3 x 9,4 x 7,9 inches



IERTU

IERTU is a playful interpretation of a stuffed animal, and more specific to a deer with large antlers, hung above a hearth-fire. This visual reference came into existence by chance, when Ervinck studied the lower side of his sculpture ANIHUAB. IERTU thus is an ode to the many-sidedness of 3D sculpture. The artist's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

IERTU, 2011
 GNI-RI mar2016, Musée Paul Valéry - Sète, FR
 polyester, polyurethane
 148 x 143 x 50 cm
 58,3 x 56,3 x 19,7 inches



ICHNABO, 2010 - 2014
 SLS 3D print
 23 x 21 x 18 cm
 9,1 x 8,3 x 7,1 inches



GARFINOSWODA and NIKEYSWODA

GARFINOSWODA and NIKEYSWODA (2011-2012) seem made out of two components but are printed as one entity. The blue smooth form almost embraces the yellow explosive structure. This combination evokes a dynamic, yet tense liaison, a symbiotic wrestle fought to control the physical space. However designed digitally, my sculptures do not exclude the organic and the biomorphic. In the contrary, I try to explore the world beneath the skin and the organic substance has become a crucial building stone. What has become noticeable in these sculptures is an exteriorization of the endoskeleton. The sculptures resulting out of this reversal are formless and without a centre. What's more, the skeleton has been removed and one big formless shape is now expanding in space. Both NIKEYSWODA and GARFINOSWODA refer to the blob architecture, introduced by the architect Greg Lynn in 1995. These blob forms, which look organic and mobile, are the result of a computer-based designing process. This architectural movement pleases for a removal of linear, rigid structures and aims at creating expanding, bulging and growing shapes.

GARFINOSWODA, 2011 - 2012
3D print
25 x 28 x 25 cm
9,8 x 11 x 9,8 inches



NIKEYSWODA, 2011 - 2012
polyamide
53 x 41 x 33 cm
20,9 x 16,1 x 13 inches



1. GARFINOWODA, 2011 - 2017
2. NIKEYWODA, 2011 - 2017



BORTOBY, 2010
GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE
3D print
44 x 45 x 39 cm
17,3 x 17,7 x 15,4 inches



TSENABO

- TSENABO** was specially designed for this place; an entrance of a hospital. At first side, the sculpture has some resemblance with a tree gone wild or a death abstract body which has been recovered by the organic, fluid and vivid yellow texture.

Pushed on upwards, this dead organic material seems to recover in living substance. The empty holes are a crucial part of the sculpture. Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This yellow expressive sculpture intrigues from any angle and contributes to the atmosphere of the place. TSENABO has a lot in common with EGNABO. For both sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

TSENABO, 2011 - 2013
polyester
405 x 717 x 590 cm
159,4 x 282,3 x 232,3 inches



OBEBUC

- OBEBUC** is the result of a basic question for the sculptor: how to create an organic shape out of the raw material, out of the cube? By its combining of two opposite pairs – such as boll/cube, open/closed, outside/inside, sculpture/pedestal, horizontal/vertical – **OBEBUC** is a metaphor for contemporary sculpture, which is defined by the current dialogue on blobs and boxes.

The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology. As in OLNETOP, Nick Ervinck tries to catch the sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY (2010) and IKRAUSIM (2009).

Nick Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. In order to do so, he as well searches for differentiation in the chosen material or treatment, such as: smooth/rough, thin/thick, natural/industrial. The result is not a duel between opposites, but rather a symbiosis between two equals.

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

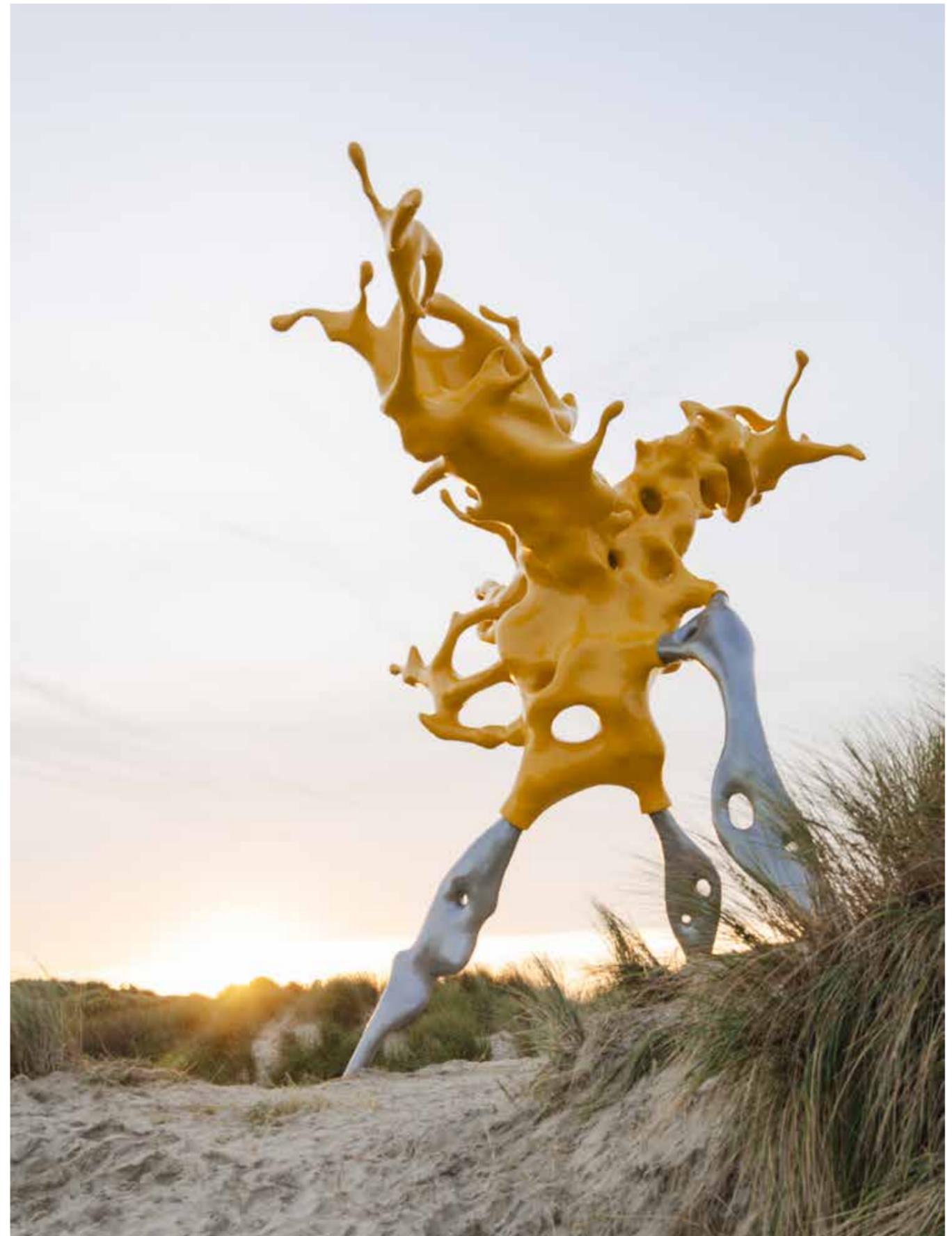


OLNETOP

OLNETOP has something monstrous, a hybrid shape in which one can recognize various elements. The work is not clearly defined but points in different directions. The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology.

OLNETOP integrates perfectly within the coastal landscape, because it represents the seawater pounding with a constant force against the breakwaters. Nick Ervinck tries to catch this sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY (2010) and IKRAUSIM (2009). Though inspired by natural dynamics, this sculpture is generated by the power of the virtual. Not liberated from the material by a process of depletion and carving, the virtual form itself rather becomes a generative principle. Although OLNETOP is designed fully digital, it is nevertheless tangible because of its manual execution in polyester. After all, Ervinck is very interested in how new technologies can revitalise traditional sculpture, and explore the limits of the possible.

OLNETOP, 2010 - 2012
Beaufort 04, - Bredene, BE
iron, polyurethane and polyester
820 x 705 x 615 cm
322.8 x 277.6 x 244.1 inches



OLNETOP, 2010 - 2012
Beaufort 04, - Bredene, BE
iron, polyurethane and polyester
820 x 705 x 615 cm
322.8 x 277.6 x 244.1 inches



KOMANIL

With **KOMANIL**, Nick Ervinck brings into question the opposition between the **conventional architectural space (box) and the virtual design (blob)**. He translates this opposition to a new level by transforming the sculpture into a large ceiling ornament in this virtual, non-existent space. This breaks with the classic vertical presentation of artworks on a wall or in the room.

Nick Ervinck creates an interesting dialogue between the organic design and the architecture surrounding it. This results in a thin line between virtual and real, between immaterial and material. Ervinck's aim is to let architecture and sculpture meet, and to explore the realm of the impossible by constantly pushing the limits of what we call 'realistic'.

KOMANIL, 2015
FDM 3D print
38 x 39 x 38 cm
15,4 x 15 x 15,4 inches



KOMANIL, 2015
FDM 3D print
38 x 39 x 38 cm
15,4 x 15 x 15,4 inches



SUMNIM

SUMNIM is a portable, not to be entered, museum room in which Ervinck questions the static features of the white cube. Instead of presenting his sculpture on a pedestal in the middle of the room, this sculpture seems to extend from the ground to the wall. This way, SUMNIM brings into question the classic vertical presentation of artworks on a wall or their static presentation in the middle of the room. SUMNIM as well refers to a discourse in contemporary architecture on the tension between rigid structures and organic ones, which Ervinck interprets as a play between boxes and blobs. Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. Here, the box structure is completely absent. Several of these boxes made by different artists will be placed upon each other. The public is invited to look in the museum rooms, as if it are show-boxes.

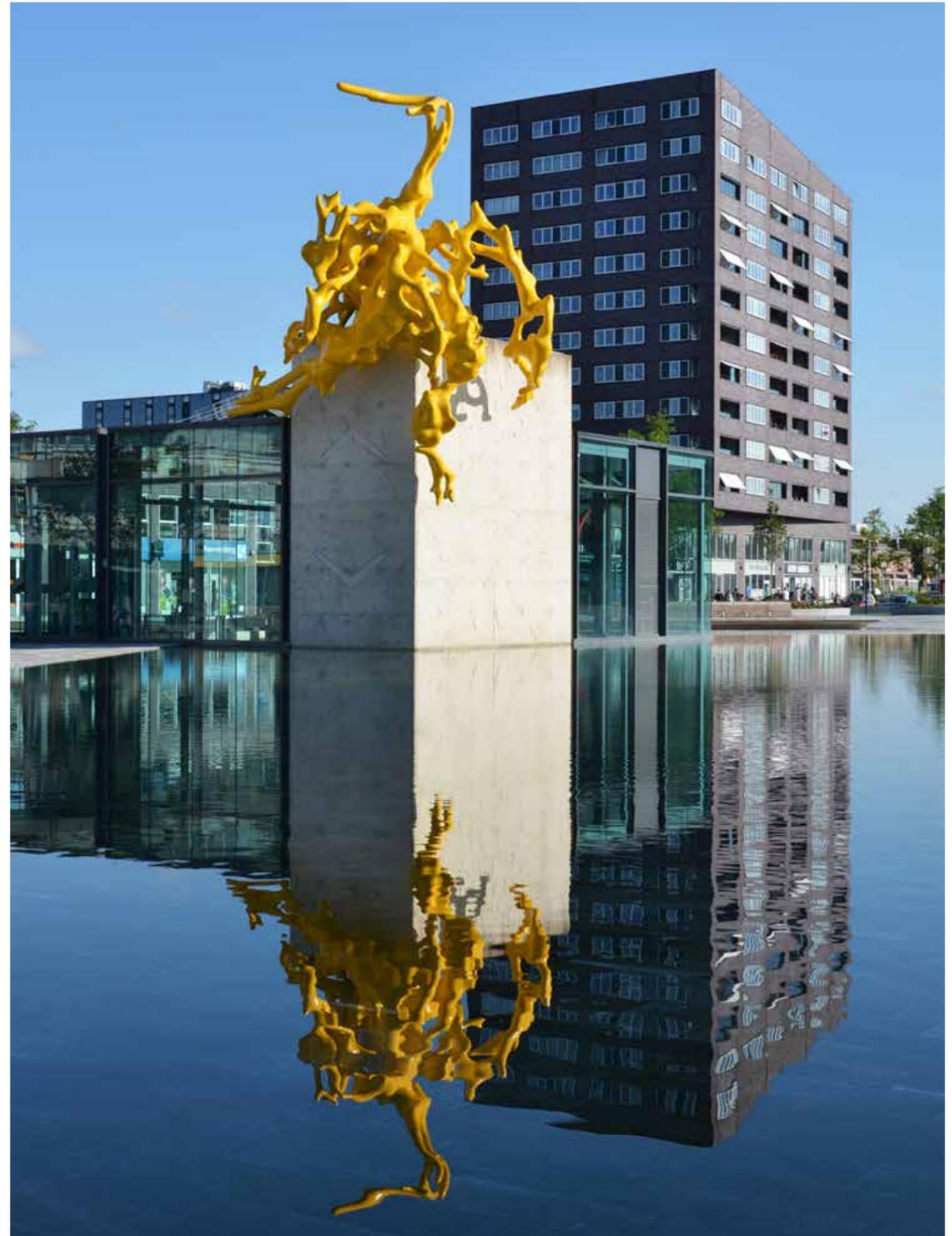
SUMNIM, 2012
abs, wood
66 x 102,5 x 62 cm
26 x 40,4 x 24,4 inches



(Detail) **SUMNIM**, 2012
abs, wood
66 x 102,5 x 62 cm
26 x 40,4 x 24,4 inches



(Detail) **EGNOABER**, 2015
polyurethane and polyester
710 x 440 x 490 cm
279,5 x 173,2 x 192,9 inches



EGNOABER, 2015
polyurethane and polyester
710 x 440 x 490 cm
279,5 x 173,2 x 192,9 inches



KOROBS

With his wall print **KOROBS**, Nick Ervinck explores the possibilities between design, sculpture and architecture. This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand. **KOROBS** tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. The structure seems to be the result of a spontaneous, natural growing process. At the same time, the shiny yellow colour seems to contradict the organic, and gives the sculpture the allure of an artefact. With **KOROBS**, references to Henry Moore and the modernist sculptors are evident.

KOROBS, 2009
print mounted on Plexiglas and covered with Plexiglas
125 x 185 cm
49,2 x 72,8 inches



NIEBLOY, 2009
Atelier Lichtervelde, BE



NIEBLOY

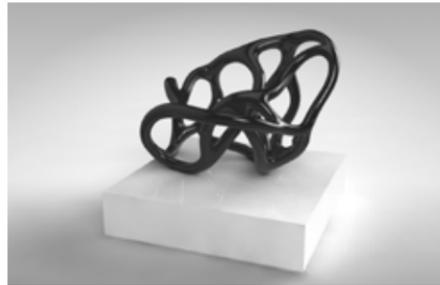
- Starting point of Nick Ervinck's sculptures mostly are specific, visible phenomena and forms. Trained as a sculptor, he always tries to take existing elements from physical reality. These are further transformed using digital techniques. This way, new dialogues between old and new, between tradition and innovation and between sculpting and new media arise.

This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand. NIEBLOY tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. The structure seems to be the result of a spontaneous, natural erosion process (think on how water hollows out rocks). At the same time, the bright colours and the shiny surface seem to contradict the organic, and gives the sculpture the allure of an artefact. With NIEBLOY, references to Henry Moore and the modernist sculptors are evident.

NIEBLOY, 2009
Parallelepiped, M – Leuven, BE



NIEBLOY, 2009
Parallelepiped, M – Leuven, BE
polyester
325 x 350 x 230 cm
128 x 137,8 x 90,6 inches



WIEBLOY, 2009
Study



WIEBLOYER and WIEBLOY

📌 **WIEBLOYER and Wiebloy are telling a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming.** This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. The structure seems to be the result of a spontaneous, natural erosion process (think on how water hollows out rocks). At the same time, the bright colours and the shiny surface seem to contradict the organic, and give the sculpture the allure of an artefact. With WIEBLOY, references to Henry Moore and the modernist sculptors are evident. T

he inspiration of WIEBLOYER and WIEBLOY were found during a walk in the Yuyuan garden, at the shores of the Huangpu river in Shanghai, where Ervinck was attracted by the perforated, changeable structure of rocks. The yellow sculpture resembles a strange endoskeleton, an abstract structure, which is generated by the organic, fluid texture. While Michelangelo carved out a form from the material, Nick Ervinck chooses the opposite path with the digital designing process. The virtual form is not liberated from the material, but rather becomes a productive power. Deriving methods from 3D technology, Nick Ervinck constantly explores the borders between the possible and the real. This playful sculpture becomes fully alive when the sun is shining and the passer-by can see the clouds reflected on the yellow surface. These reflections give a poetic dimension to the artwork.

WIEBLOYER, 2016
Private collection
polyester
90 x 164 x 103 cm
35,4 x 64,4 x 10,6 inches



WIEBLOY, 2009
private collection - Sint Denijs Westrem, BE
polyurethane and polyester
80 x 110 x 105 cm
31.5 x 43.3 x 41.3 inches



TIABLOY, 2016
3D print
17 x 33 x 23 cm
6,7 x 13 x 9,1 inches



WINEYER, 2016
Metal study



NIEBLO, 2016
Metal study



GNLICER, 2014
 GNI-RI sep2015, CBK - Emmen, NL
 3D print
 14.35 x 22 x 39.6 cm
 5.6 x 8.7 x 15.6 inches



WINOCERICS, 2016
 ceramics
 17 x 37 x 21 cm
 6,7 x 14,6 x 8,3 inches



IKRAUSIR, 2016
proposal public art project AZ Alma Eeklo
polyester
dimensions variable



REDNOM, 2016
3D print
30 x 28 x 24,5 cm
11,8 x 11 x 9,6 inches



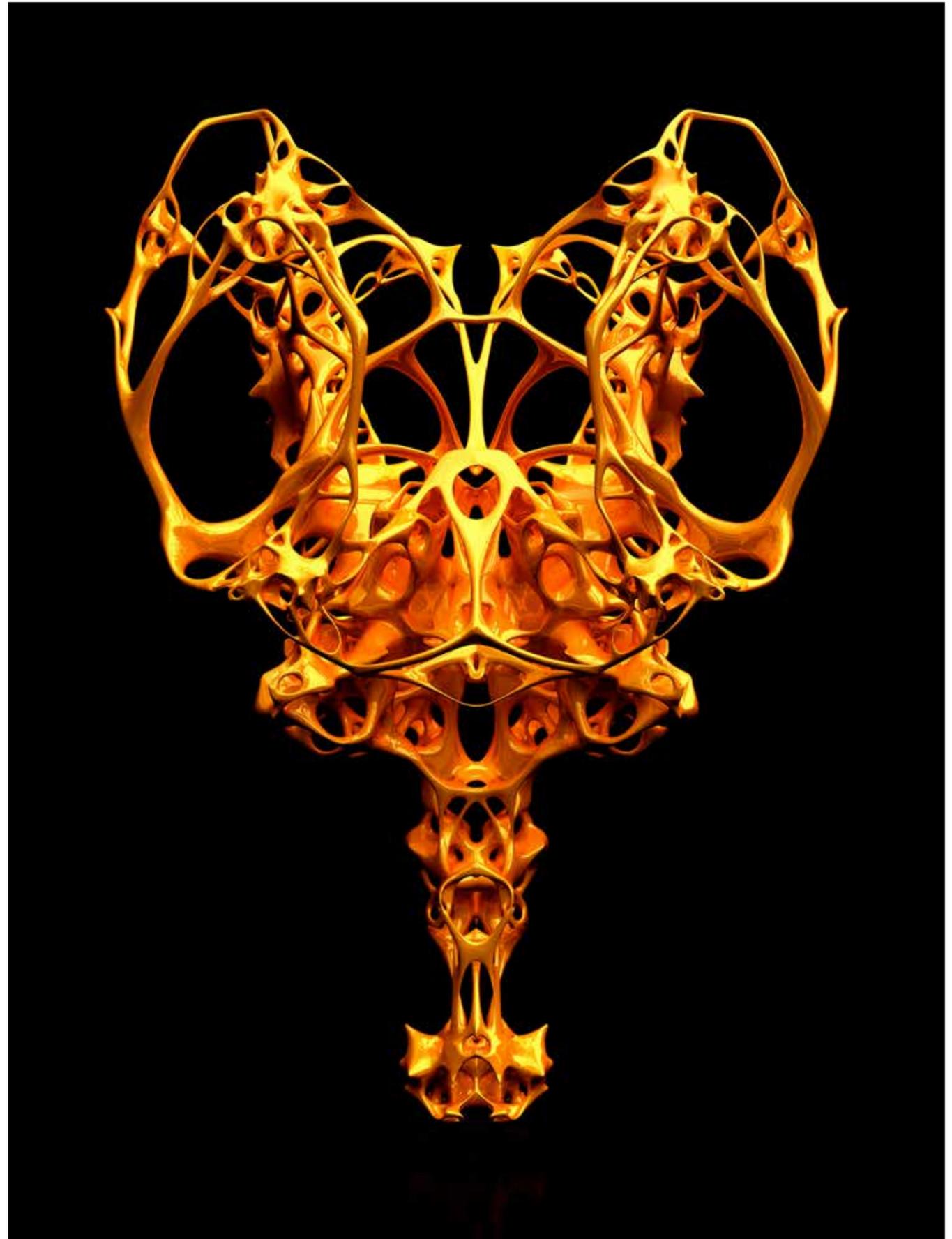
KIANIL, 2016
3D print ,
21 x 42 x 26 cm
8,3 x 16,5 x 10,2 inches



FOWELTION, 2016
3D print ,
15 x 50 x 30 cm
5,9 x 19,7 x 11,8 inches



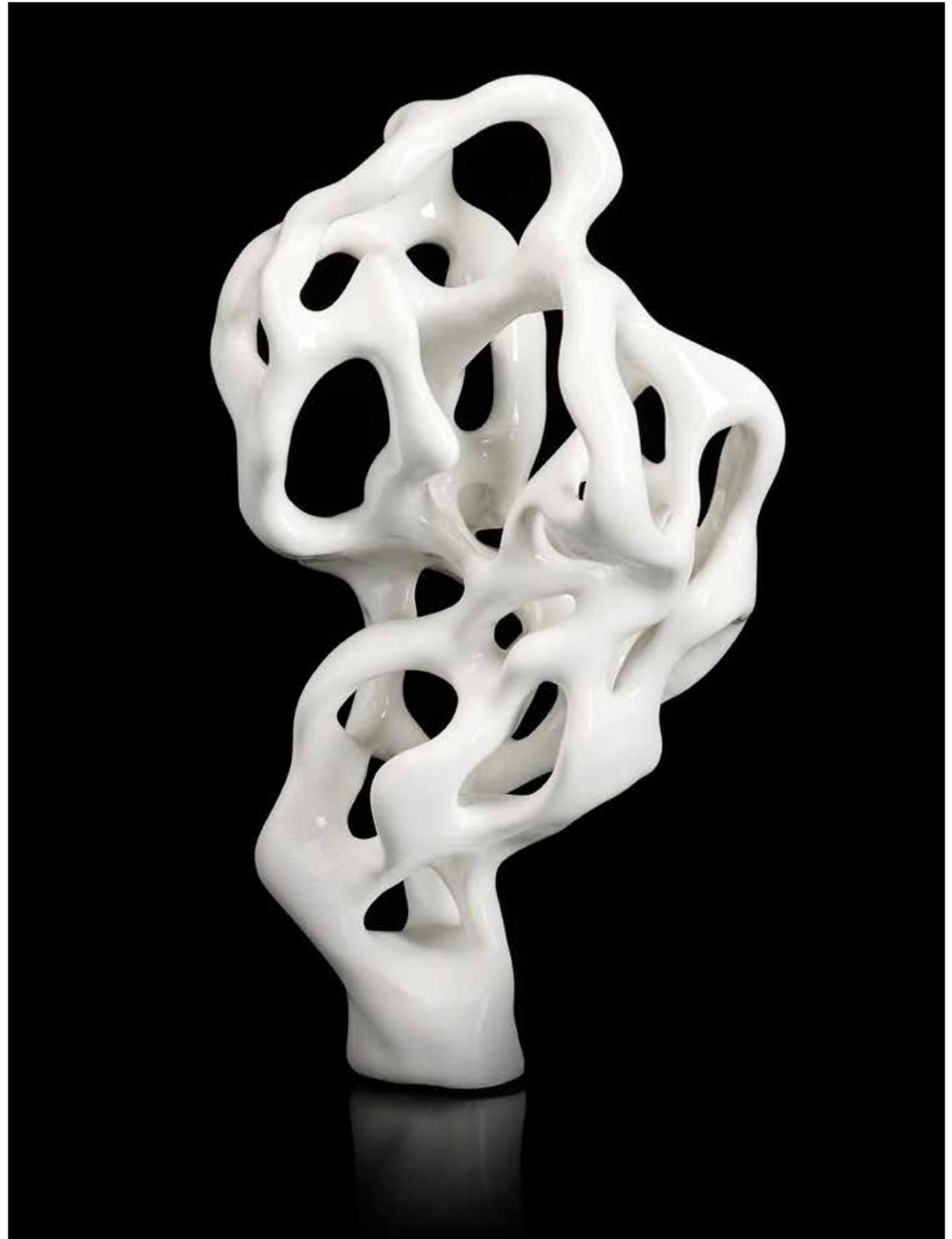
IKRAUSIM, 2009
SLS 3D print
60 x 46 x 35 cm
23.6 x 18.1 x 13.8 inches



IKRAUSIM, 2009
lightbox
185 x 105 cm
41.3 x 72.8 inches



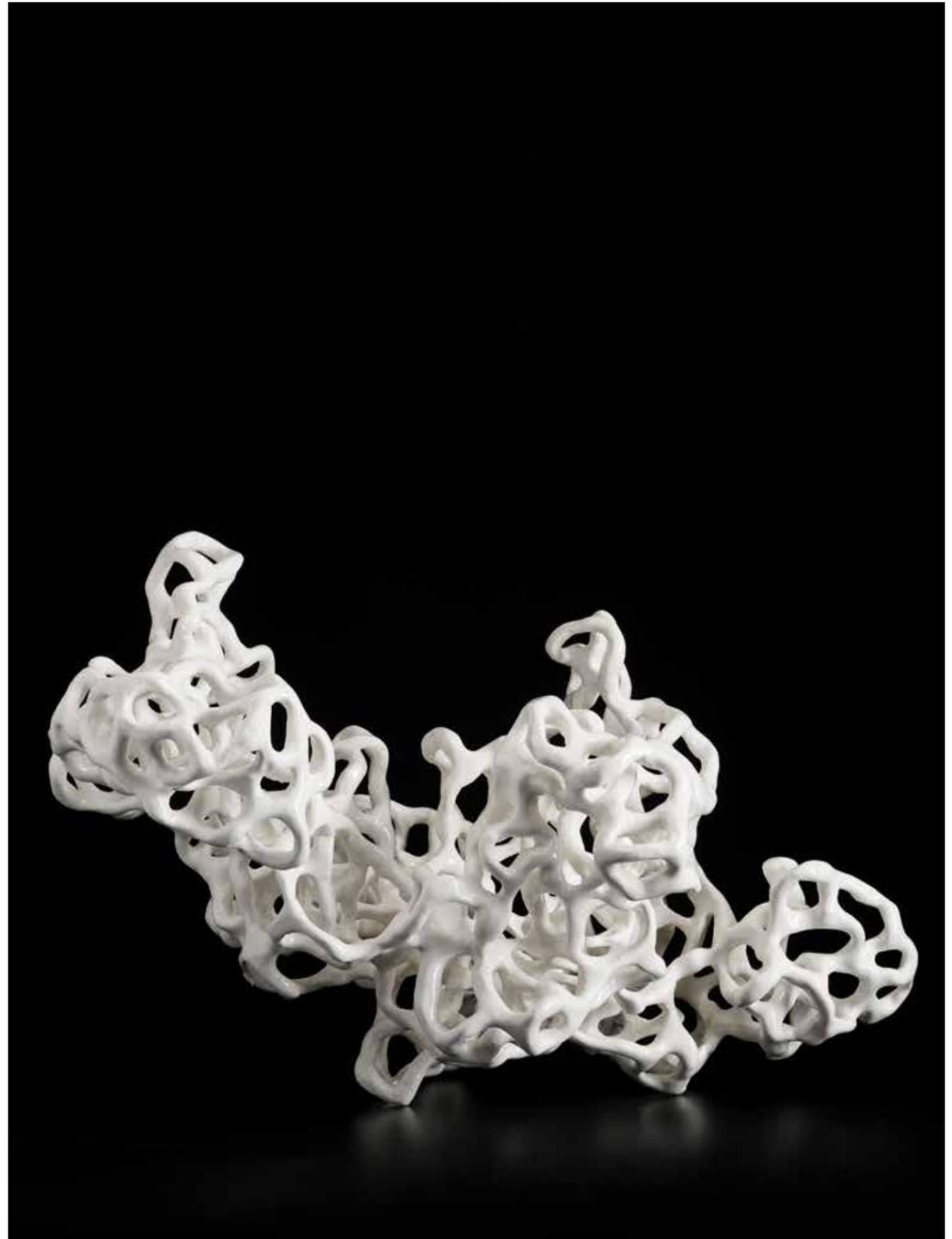
LEGUCERUM, 2016
GNI-RI apr2016, Oude kerk - Vichte, BE
ceramics
32 x 21,5 x 21 cm
12,6 x 84,6 x 8,3 inches



LEGUCERI, 2016
ceramics
20 x 12 x 9 cm
7,9 x 4,7 x 3,5 inches



WALUCERUM, 2016
ceramics
31 x 48 x 32 cm
12,2 x 18,9 x 12,6 inches



TIEWCERUM, 2016
ceramics
28 x 28 x 43 cm
11 x 11 x 16,9 inches



ERAETOBS

At first side, the sculpture ERAETOBS has some resemblance with a tree gone wild or a death abstract body which has been recovered by the organic, fluid and vivid yellow texture. Pushed on upwards, this dead organic material seems to recover in living substance. The empty holes are a crucial part of the sculpture. Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This sculpture intrigues from any angle and contributes to the atmosphere of the place. For these series of sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

ERAETOBS, 2015
polyester
67 x 56 x 43 cm
26,4 x 22 x 16,9 inches



ERAETOMBS, 2016
polyurethane and polyester
55 x 45 x 43 cm
21,7 x 17,7 x 16,9 inches



EROMPRA, 2016
polyurethane and polyester
148 x 142 x 172 cm
58,3 x 55,9 x 67,7 inches



EROMSTOR, 2016
polyester
34 x 30 x 51 cm
13,4 x 11,8 x 20,1 inches



LOBTIV, 2015
Atelier Lichtervelde, BE



LOBTIV, 2015
polyurethane and polyester
73 x 40 x 43 cm
28,7 x 15,7 x 16,9 inches



EROMPRI, 2015
polyester
33 x 28 x 31 cm
13 x 11 x 12,2 inches



NEPS

- NEPS tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming.** This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. The structure seems to be the result of a spontaneous, natural erosion process (think on how water hollows out rocks). At the same time, the bright colour and the shiny surface seem to contradict the organic, and give the sculpture the allure of an artefact. With NEPS, references to Henry Moore and the modernist sculptors are evident.

NEPS, 2015
GNI-RI nov2015 Persona Accountants - Roeselare, BE
polyurethane and polyester
42 x 32 x 34 cm
16,5 x 12,6 x 13,4 inches



CILATEM WOLEY, 2014
polyester
45 x 35 x 41 cm
17,7 x 13,8 x 16,1 inches



OBENOM, 2013
GNI-RI jan2014, Beelden aan Zee, Scheveningen, NL
wood
83 x 66 x 75 cm
32,7 x 26 x 29,5 inches



EIRDTOP, 2014
polyester
55 x 29 x 39 cm
21,7 x 11,4 x 15,4 inches



OBENOMER, 2013
wood
70,5 x 66,5 x 48 cm
27,8 x 26,2 x 18,9 inches



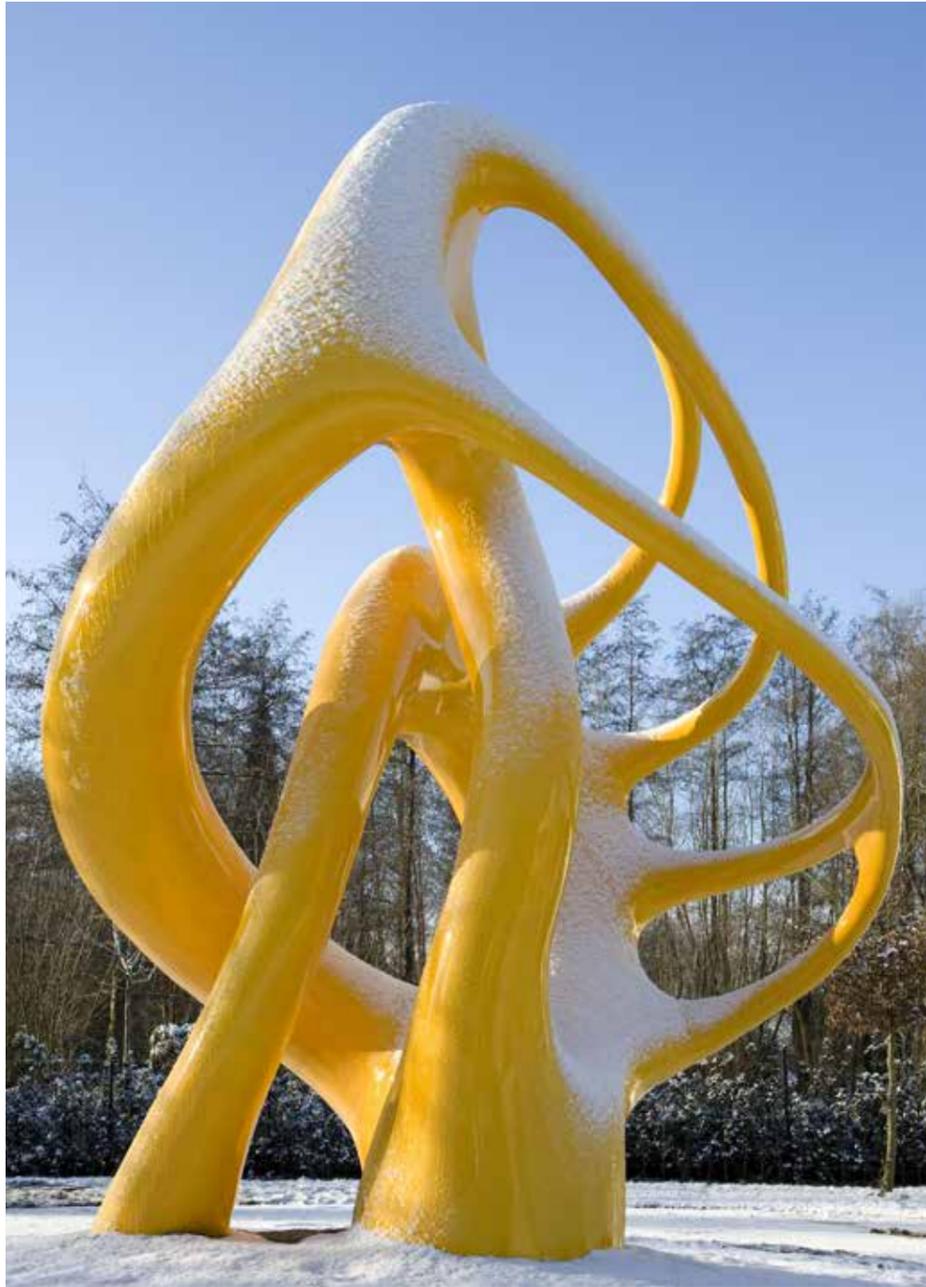
LARBLOY, 2013 - 2014
polyester
290 x 135 x 90 cm
114,2 x 53,1 x 35,4 inches



SIUQEMO, 2016
 polyurethane and polyester
 185 x 100 x 95 cm
 72,8 x 39,4 x 37,4 inches



APSAADU, 2012 - 2013
 polyester
 300 x 180 x 120 cm
 118,1 x 70,9 x 47,2 inches



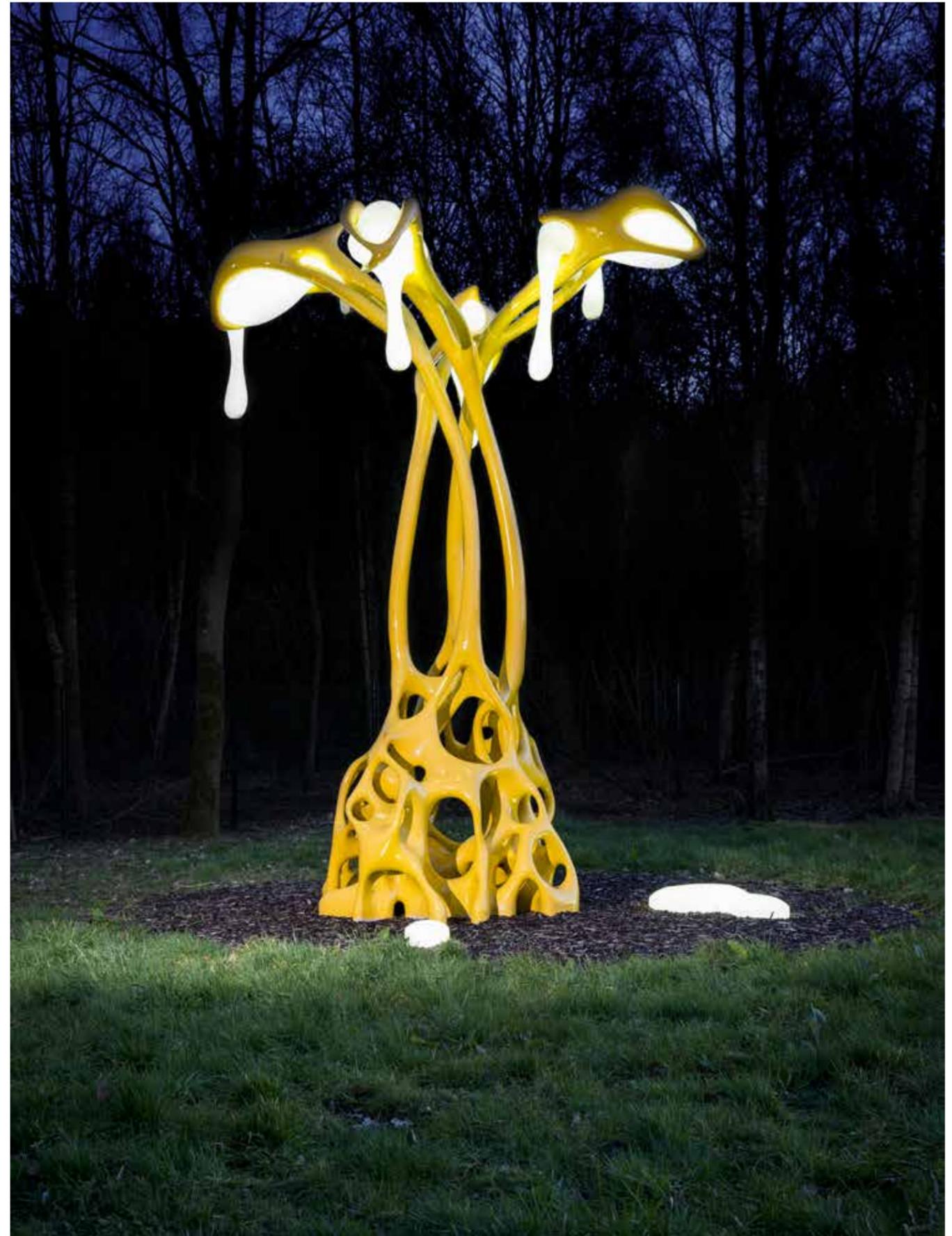
PRAHIARD, 2010
polyurethane, polyester
440 x 340 x 225 cm
173,2 x 133,9 x 88,6 inches



REWAUTAL, 2015
iron, polyurethane, polyester
600 x 280 x 280 cm
236,2 x 110,2 x 110,2 inches



REWOTFIU, 2009 - 2016
3D print
60 x 31 x 38 cm
23,6 x 12,2 x 15 inches



NARZTALPOKS, 2009 - 2011
Ons Erf - St Michiels Brugge, B
polyurethane, polyester and lamps
450 x 330 x 330 cm
177.2 x 129.9 x 129.9 inches



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1. KNIRTSARDO, 2009, Study
2. EMIRITSULB, 2009, Study



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EMISOLB

- EMISOLB is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place. This piece is designed as social sculpture, as it facilitates encounters in public space. This piece, balancing between sculpture, design and architecture, asks the public to participate. EMISOLB after all is a functional meeting space where people can meet and rest. Because of its yellow color, its shiny surface and its intriguing shape, this sculpture is a great force of attraction. The holes in the sculpture remind us of the growing and shrinking marrowbone-like edges of a multiple pelvis of a monstrous creature.

EMISOLB, 2009 - 2013
polyester
130 x 700 x 500 cm
51,2 x 275,6 x 196,9 inches



KNURTSOB

- **KNURTSOB, derived from a tree stump, is an explicit rhizomatic structure. Rendered in a virtual software program, this sculpture also has a glossy texture.** As KNURTSOB only touches the pedestal at two points, gravity is challenged. The 'rootstocks' seem to push the sculpture upwards and lead the eye of the viewer up with a dynamic force. The organic looking sculpture KNURTSOB explores the delicate borders between abstraction and figuration, between the virtual and the physical.

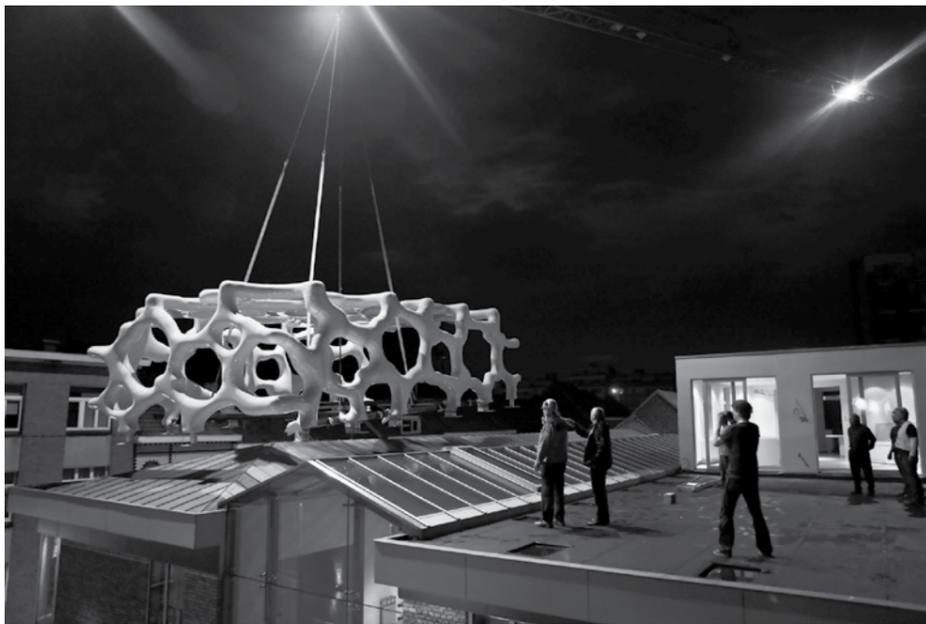
KNURTSOB, 2010
 GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, BE
 polyester
 75 x 115 x 80 cm
 29,5 x 45,3 x 31,5 inches



YARONULK, 2009 - 2010
 3D print
 70 x 138 x 90 cm
 27,6 x 54,3 x 35,4 inches



72



WARSUBEC, 2009
 Foundation Liedts-Meessens, Zebrastraat – Gent, B
 wood, iron, polyurethane, polyester
 314 x 1222 x 647 cm
 123,6 x 481,1 x 254,7 inches



73

WARSUBEC

With **WARSUBEC**, the artist has realized his first work on an architectural scale. On top of two buildings in Ghent, right and left of a passageway leading into a courtyard, sit two mirrored frameworks. They have a net-structure with rounded edges and a bright yellow, glossy finish. If one only saw this sculpture on photos, one might think that it was just another clever computer rendering.

Like many of Ervinck's creations, it is difficult to find a concise description for **WARSUBEC**, because the work has so many connotations. It is obviously a net- or mesh-structure, but it also bears a certain resemblance to the artist's earlier coral studies. At the same time, however, **WARSUBEC** might also be an abstract high-tech descendant of similarly smooth, round-edged sculptures by Henry Moore or Hans Arp. In a less art historical way, one might also recognize a similarity to bone- or even cell-structures, turning the objects into virus-like growths on top of the old building. **WARSUBEC** oscillates between the antagonistic architectural worlds of box and blob. It can be read as a blob on top of a box, but it can also be seen as a box itself, containing a multitude of blobby voids. In this sense, it fits perfectly into Ervinck's constantly evolving fluid universe.

WARSUBEC, 2009
 Foundation Liedts-Meessens, Zebrastraat – Gent, B
 wood, iron, polyurethane, polyester
 314 x 1222 x 647 cm
 123,6 x 481,1 x 254,7 inches



WARSUBEC, 2009
Foundation Liedts-Meessens, Zebrastraat – Gent, B
wood, iron, polyurethane, polyester
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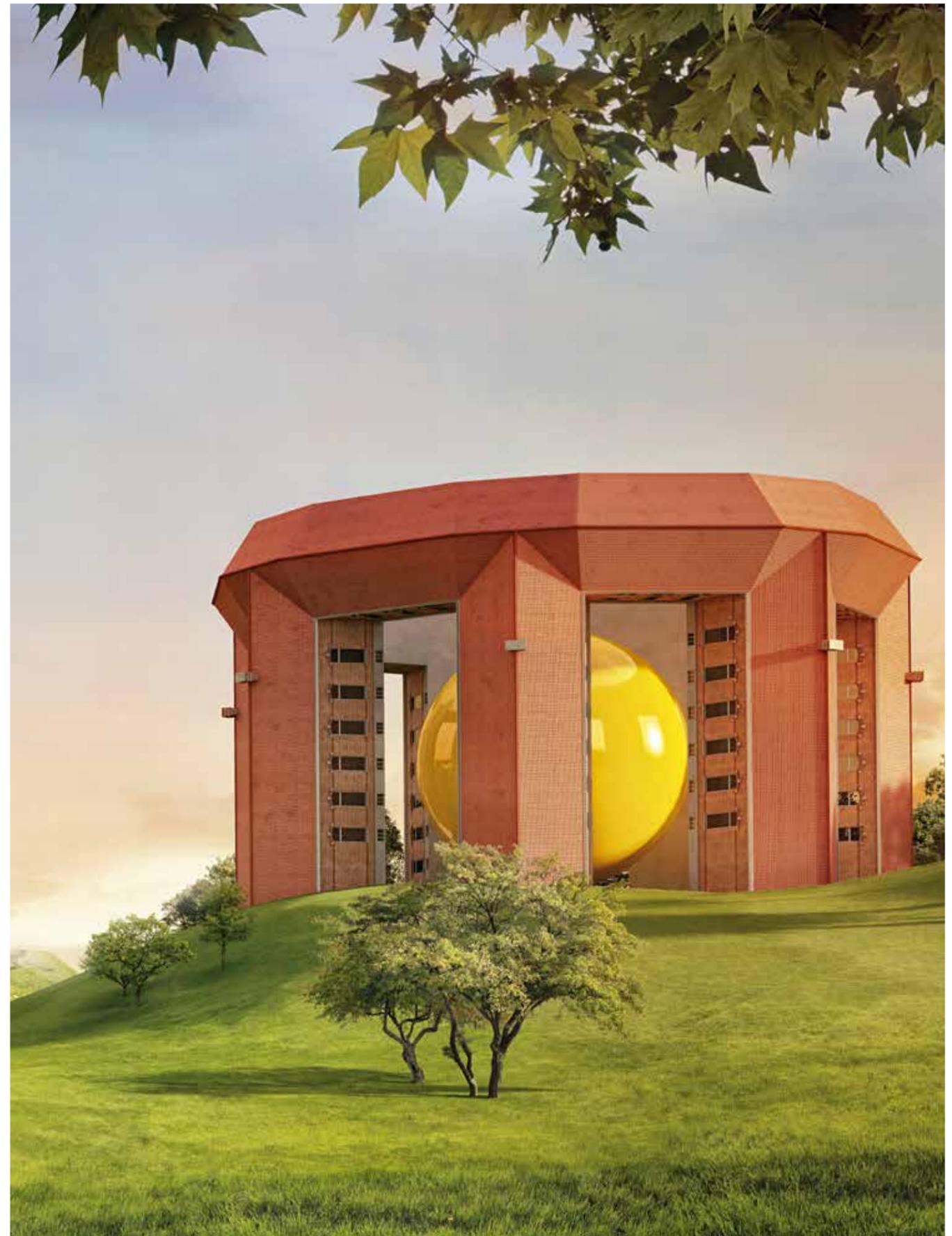
CIRBUATS, 2011 - 2013
Foundation Liedts-Meessens, Zebrastraat – Gent, B
polyester
1500 x 800 x 800 cm
590,6 x 315 x 315 inches



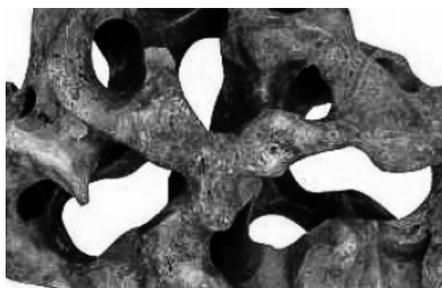
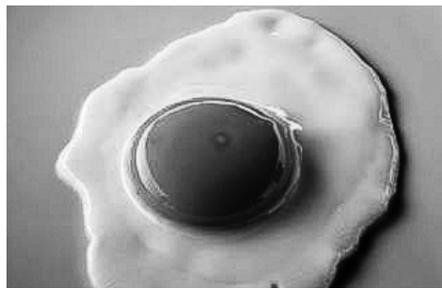
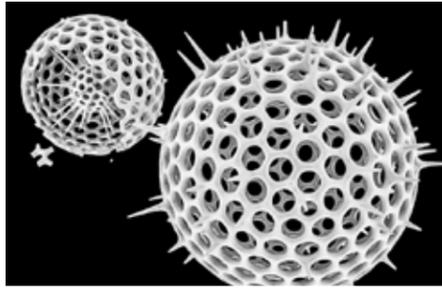
SOLBARGIAFUTOBS

SOLBARGIAFUTOBS is a panoramic image of a familiar landscape, occupied by 'futuristic architecture of the past'. Using large wall prints, the virtual designs are now applied to a physical bearer and thus present in real space. Yet, this image is a construction of a possible world which can never be materialised. This world cannot be mounted by the viewer. The rough bric-a-brac version of the sculpture is almost opposite to the smooth, clean shape of the blob. The rough version is representative of our physical world, whereas the clean version is characteristic of the digital, industrial world. The area of tension between both worlds is what interests Nick Ervinck, who is mainly fascinated by tension between the box and the blobs. He captures organic blob shapes in cages and places old angular architecture in symbiosis with new organic blob shapes – balanced combinations, tensions and fertilizations between old and new, the physical and the virtual. This also includes sculptures such as Xobbekops, Elbatargscu, Siutobs and Salb Furchak.

SOLBARGIAFUTOBS , 2004 - 2010
 Oud Militair Hospitaal - Oostende, BE
 408 x 1464 cm
 160,6 x 576,4 inches



(Detail) **SOLBARGIAFUTOBS** , 2004 - 2010
 Oud Militair Hospitaal - Oostende, BE
 408 x 1464 cm
 160,6 x 576,4 inches



- 1. Radiolaria
- 2. Ink in water
- 3. Octopus
- 4. Corinthian Capital
- 5. An egg
- 6. Composition, Hans Arp, 1928
- 7. Rock
- 8. Mutatoes, Uli Westphal, 2006



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