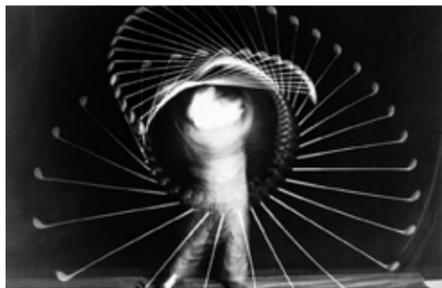
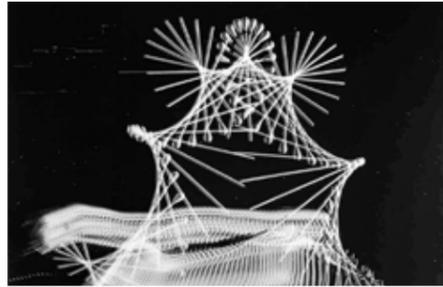


MOTION

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. Etienne-Jules Marey
2. Baton Harold Edgerton, 1953
3. Bobby Jones with a driver, Harold Edgerton, 1938
4. Indian club demonstration, Harold Edgerton, 1939
5. Squash Stroke, Harold Edgerton, 1934
6. Abstract photography by Shinichi Maruyama
7. Pole Vault - Harold Edgerton
8. Harold Edgerton

STATEMENT

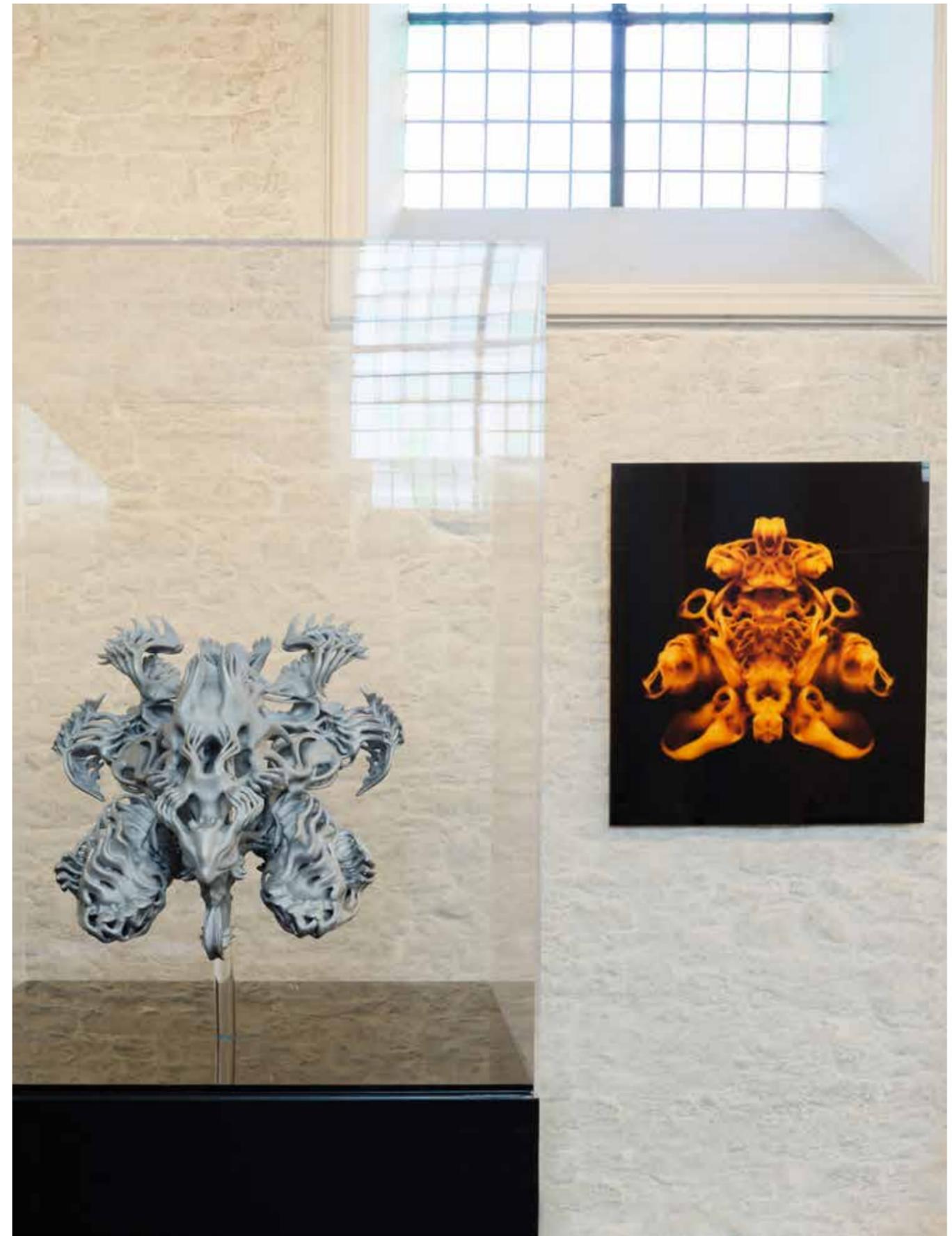
2

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.

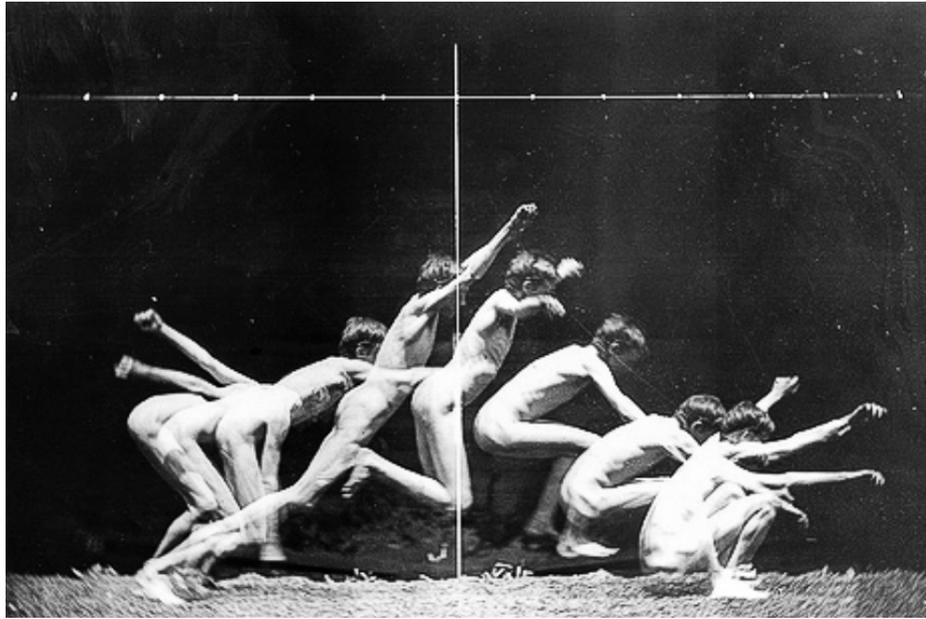
Both organic, geometrical, fluid and massive, my artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. My work is both avant-gardist (in 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 'amnesiastic'. 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



GNI-RI apr2016, 2016
Oude kerk - Vichte, BE



NOITEM

- As a Rorschach-stain, these works have no single-point perspective and can be interpreted in different ways. Both soft as a cobweb and cold as human bones, these images make us shiver. For this series the artist doesn't use his trademark colour yellow but pushes the boundaries with a very poetic and mysterious result. Desperately we try to search for forms we recognize but these creations don't seem to fit in any category.

Floating in an infinite space, the series is like a shadow of the past. You can compare it in a way to 'nachbilder' or 'afterimages': optical illusions many of us see for the short moment after we looked directly into bright light sources or reflections. It captures those insignificant illusions which we don't pay much attention to and therefore seem to forget very easily. That's why we seem to be haunted by these strange yet familiar forms, captured in time. By presenting these works as lightboxes, the artist tries to emphasize the nimbleness of these creations.

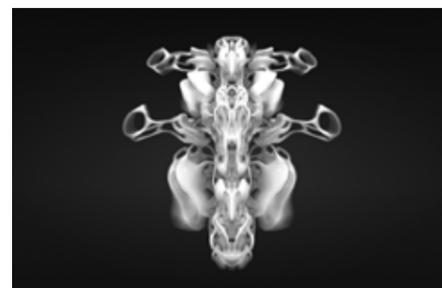
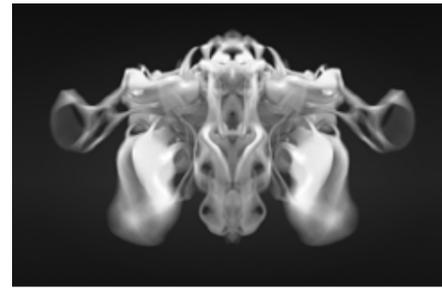
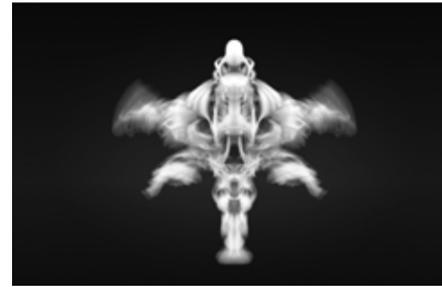
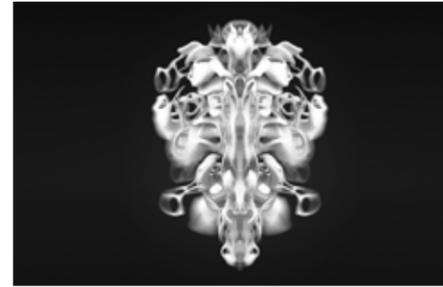
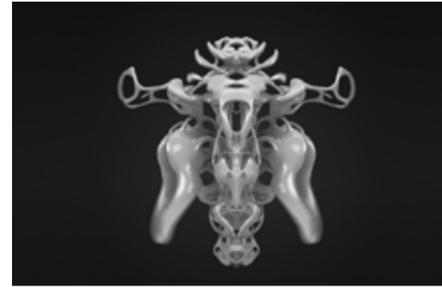
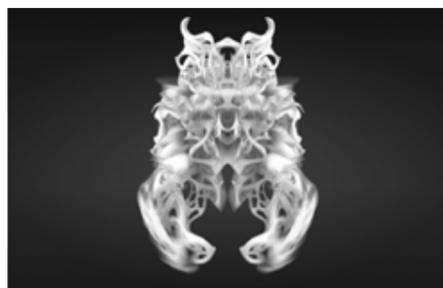
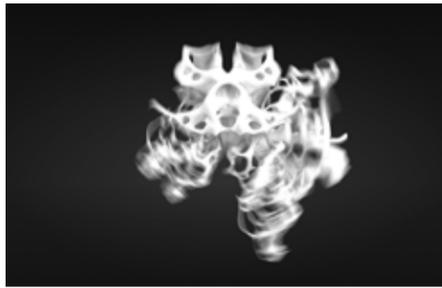
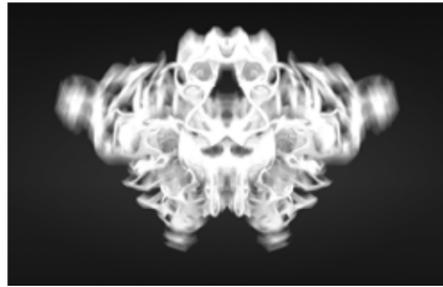
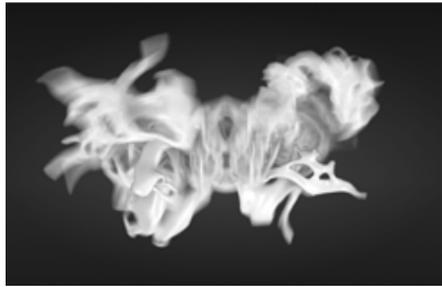
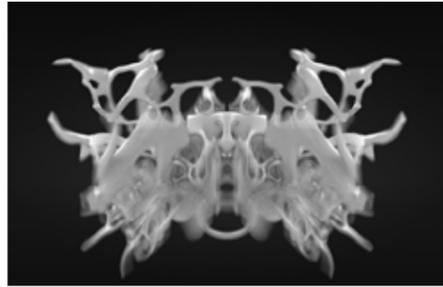
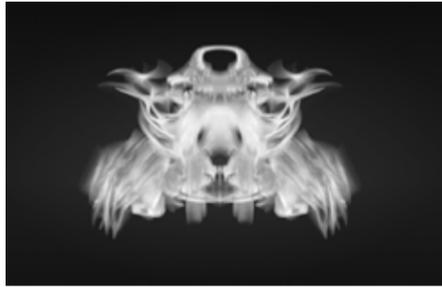
At the same time the series is also an homage to Eadweard James Muybridge (1830-1904), one of the first photographers who captured movement and showed the images afterwards with a 'zoopraxiscope' (the first movie projector). Followed by Harald Edgerton (1903-1990) who was able to capture even quicker dynamics, like the explosion of a balloon, with his stroboscopic instruments.

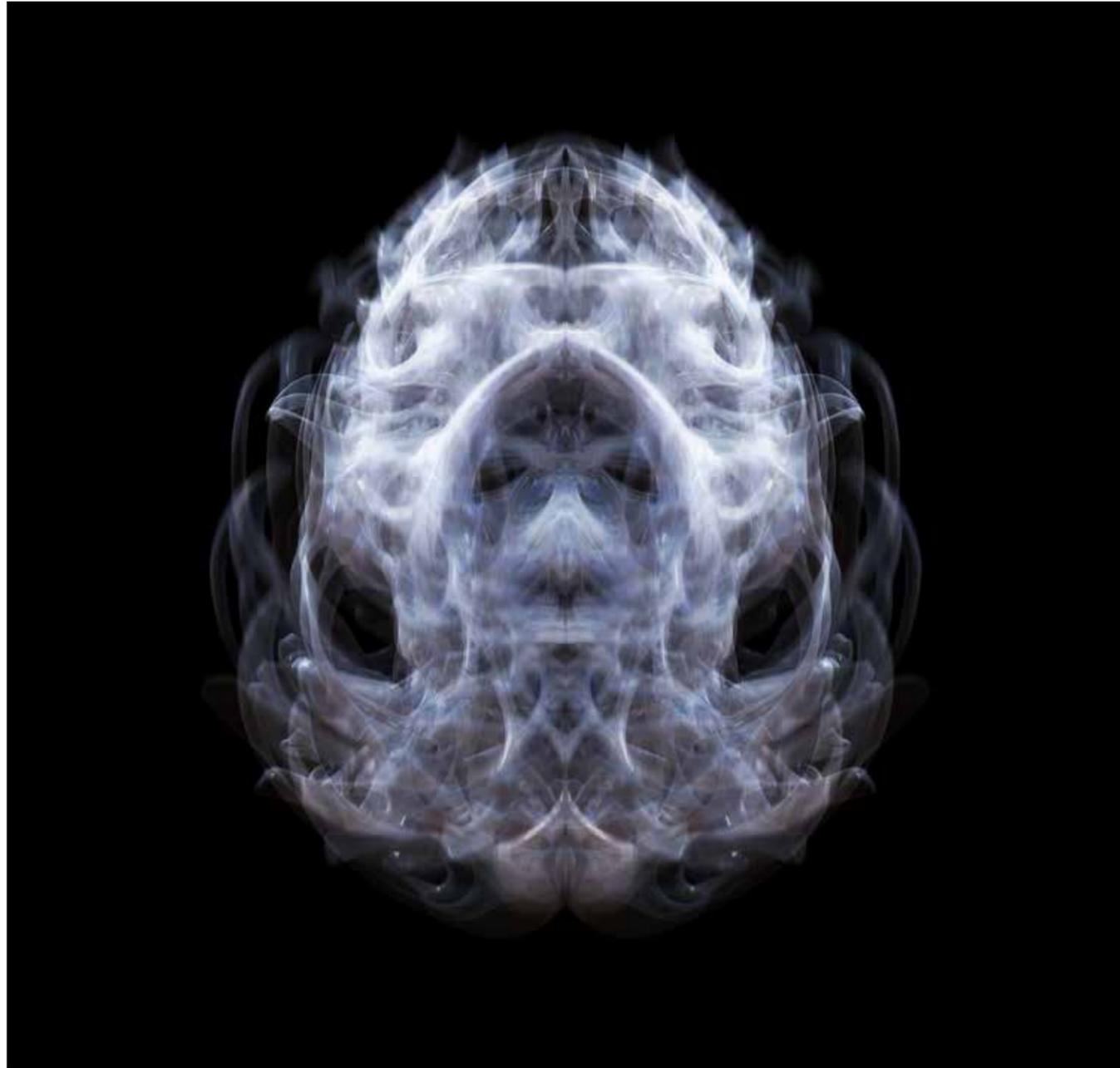


Muybridge's and Edgerton's experiments were an inspiration for so many artists in the 20th century; the generation that really began to experiment with the fourth dimension (time). For example Marcel Duchamp's 'Nude descending a staircase' (1911), Giacomo Balla's 'Dynamism of a dog on a leash' (1912) and Gerhard Richters 'Ema'. Though movement was always an inspiration to artists, the new photographic technologies stimulated them to capture moments in time simultaneously. It is clear that technology dramatically changed people's perception of time and movement in the late 20th century.

Inspired by this evolution, sculptors in the beginning of the 20th century, began to create 'dynamic' sculptures and 'mobiles', like Umberto Boccioni's 'Unique forms of continuity in space' (1913) and Picasso's 'Light Drawings' (1949). With his mobiles in the Thirties – abstract floating constructions that reacted on the wind and human interaction - Alexander Calder, not only brought movement in his sculptures, he also took a stand for 'the experience' and almost childish games as important aspects in the creation of art works. It seemed as sculptures were the perfect medium to capture movement, emotion and time.

Ervinck's series fits into these experiments, searching for a free and moving form. It is not just an interpretation though, with the help of 3D software, he tries to renew the art historic tradition. Like photographers who experiment with those new invention in the beginning of the 20th century, Ervinck pushes the boundaries with 3D software with endless possibilities on view.





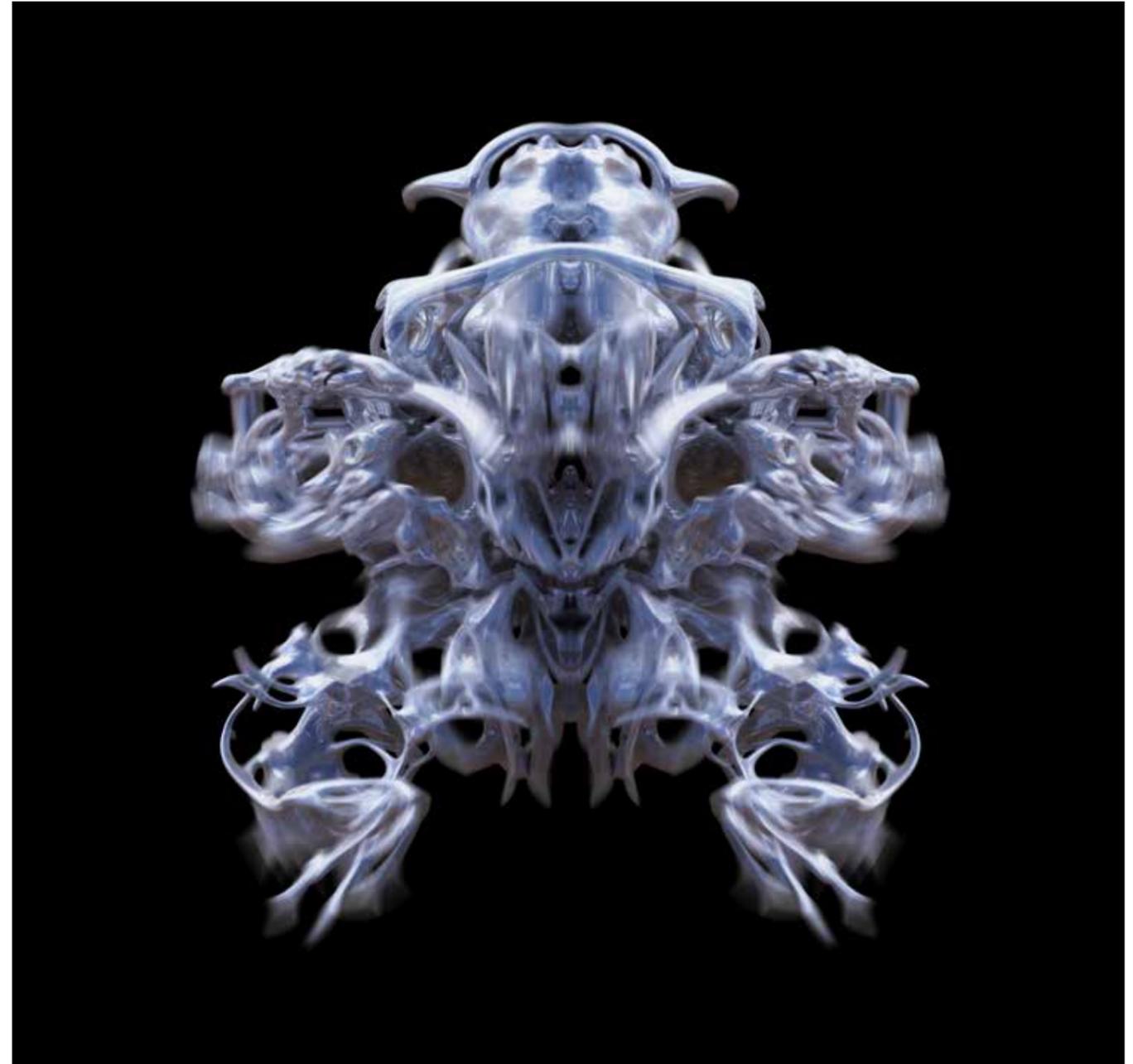
NOITOGH, 2013
Lightbox
124 x 124 x 14 cm
49 x 49 x 5,5 inches



NOITLOK, 2013
lightbox
74 x 74 x 14 cm
29,1 x 29,1 x 5,5 inches



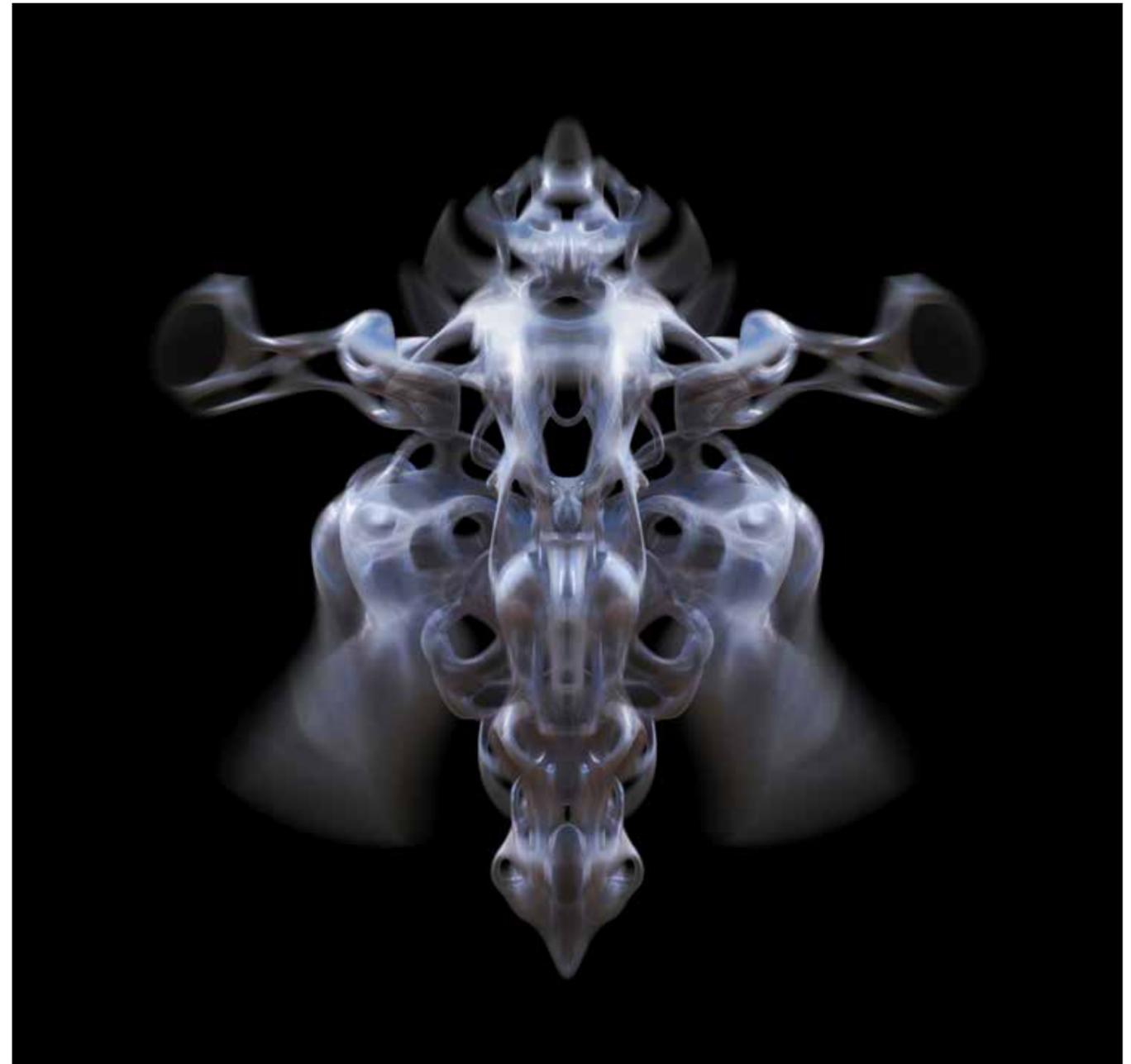
Kortrijk Vlaandert, 2013
Budafabriek - Kortrijk, BE



NOITOLF, 2012 - 2013
lightbox
84 x 84 x 14 cm
33 x 33 x 5,5 inches



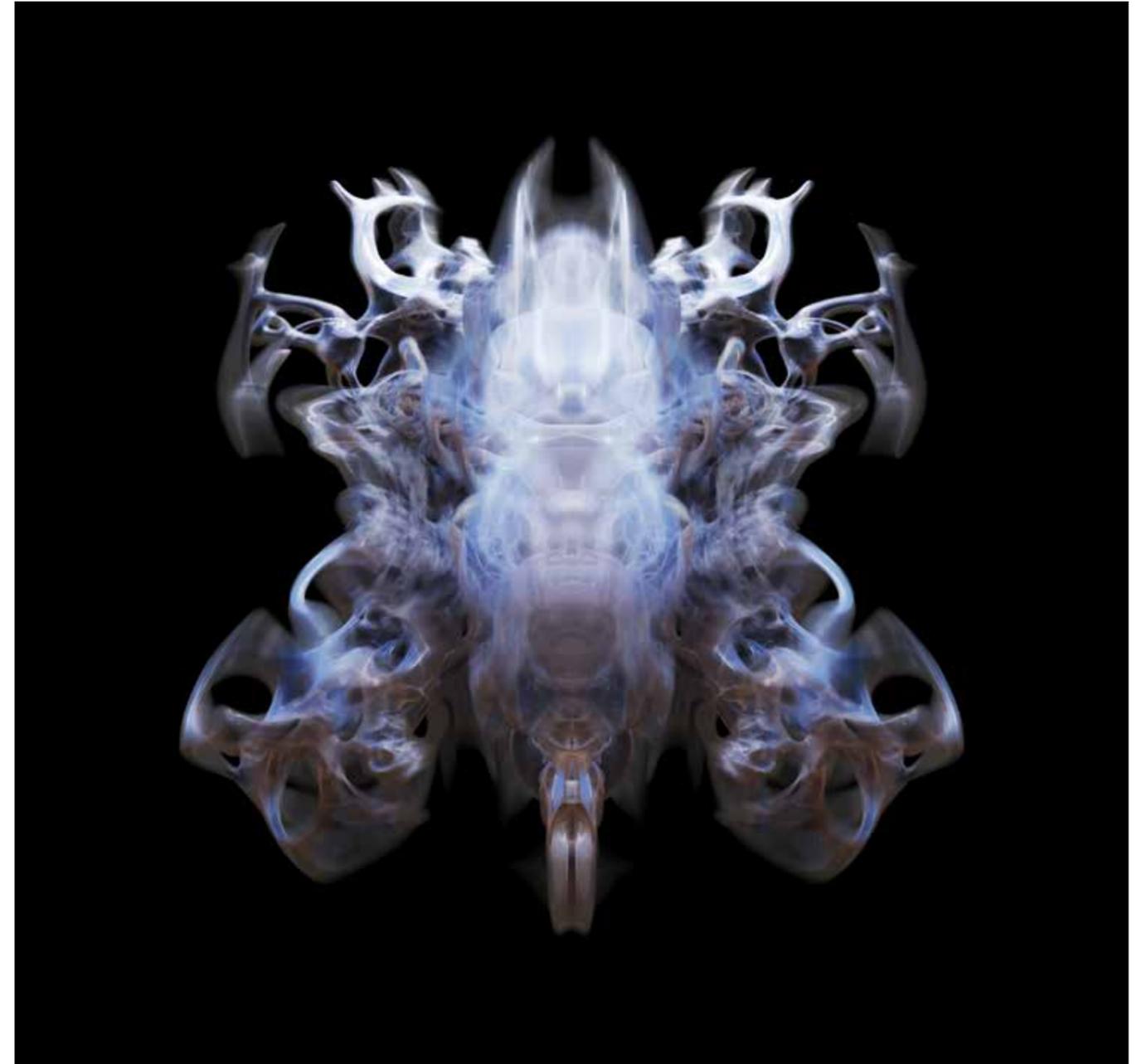
NOITENA, 2013
lightbox
124 x 124 x 14 cm
48,8 x 48,8 x 5,5 inches



NOITONK, 2013
lightbox
84 x 84 x 14 cm
33,1 x 33,1 x 5,5 inches



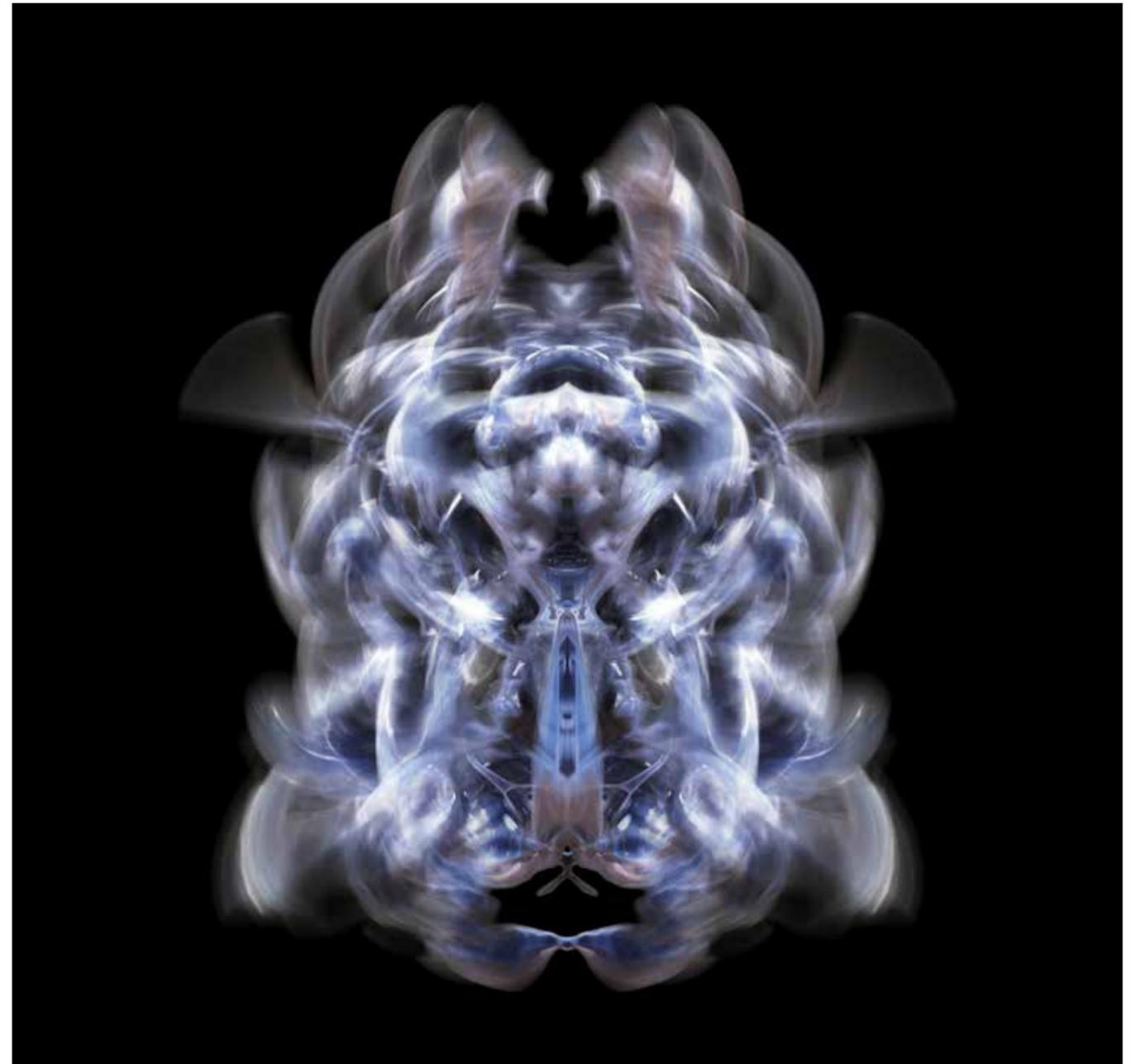
GNI-RI mar2014, 2014
NK Gallery, Antwerpen, BE



NOITULS, 2012 - 2013
lightbox
154 x 154 x 14 cm
39.4 x 39.4 x 5,5 inches



NOITRUT, 2012 - 2013
lightbox
104 x 134 x 14 cm
40.9 x 52.7 x 5,5 inches



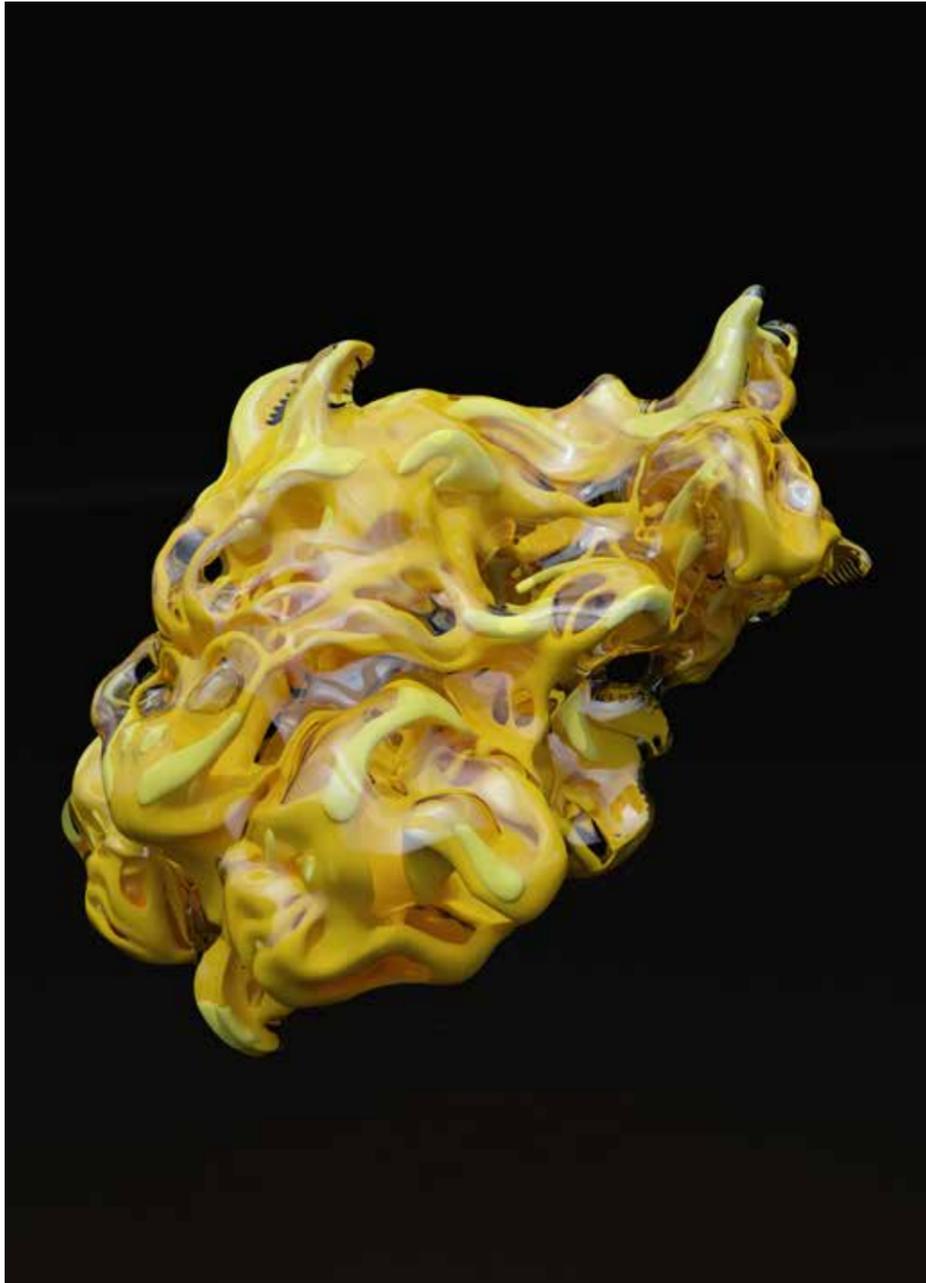
NOITEAB, 2012-2013
lightbox
104 x 89 x 14 cm
41 x 35 x 5,5 inches



NOITONK, 2013
Study



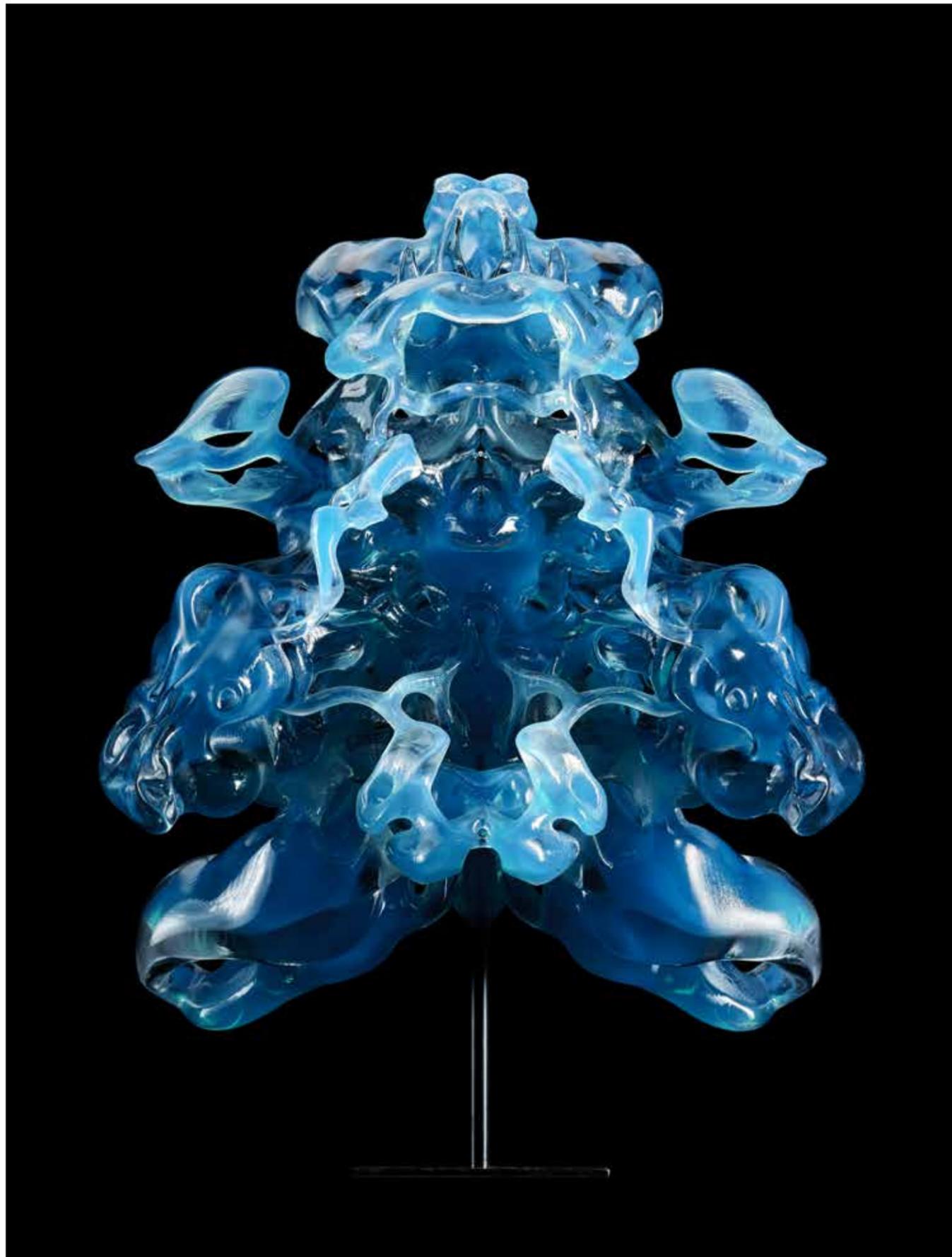
NOITONKI, 2015
print
47 x 36 cm
18,5 x 14,2 inches



NOITULS, 2013
Study



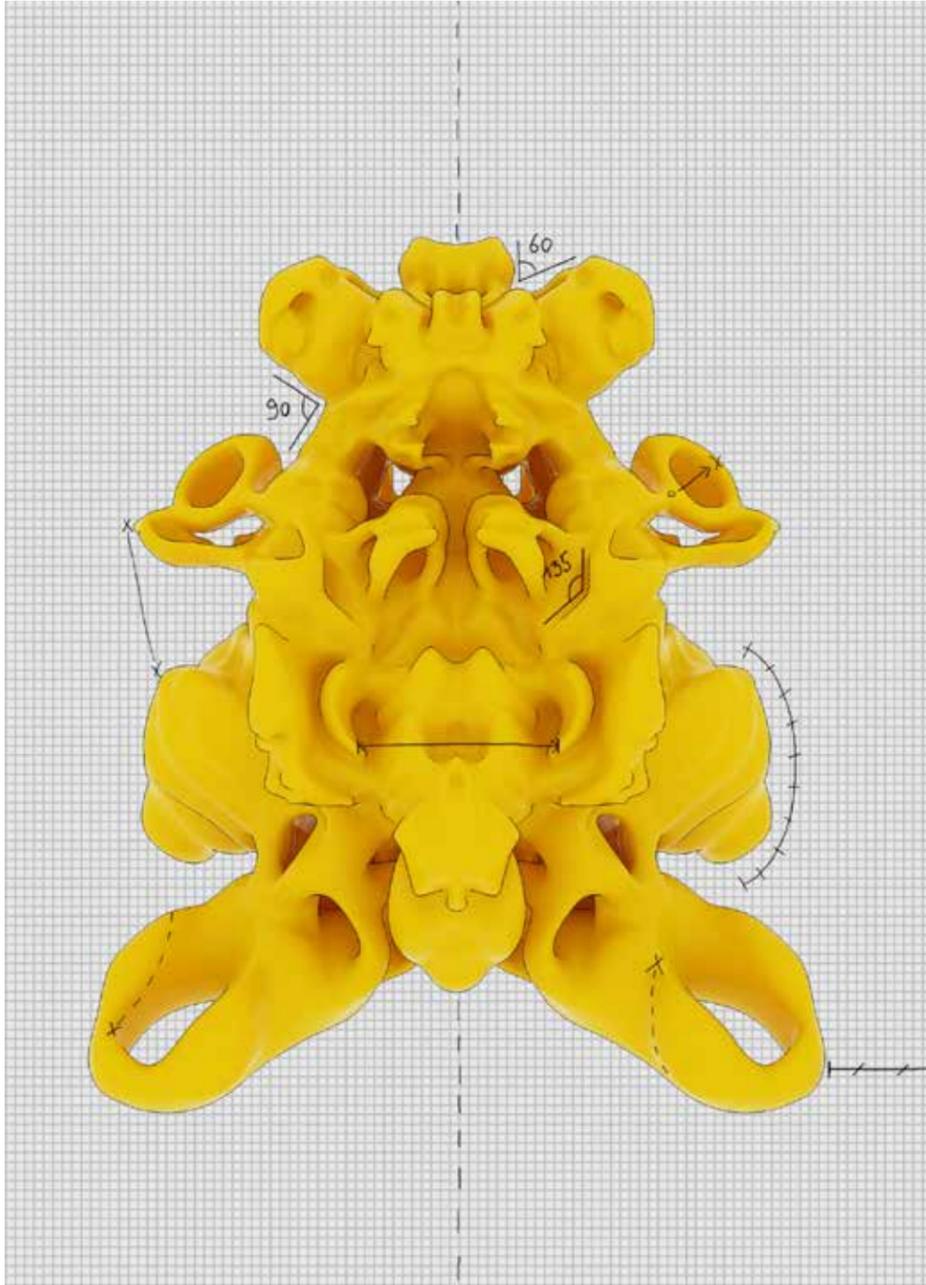
NOITULS, 2014
3D print
14.5 x 19.5 x 32 cm
5.7 x 7.7 x 12.6 inches
Collaboration with Stratasys
3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



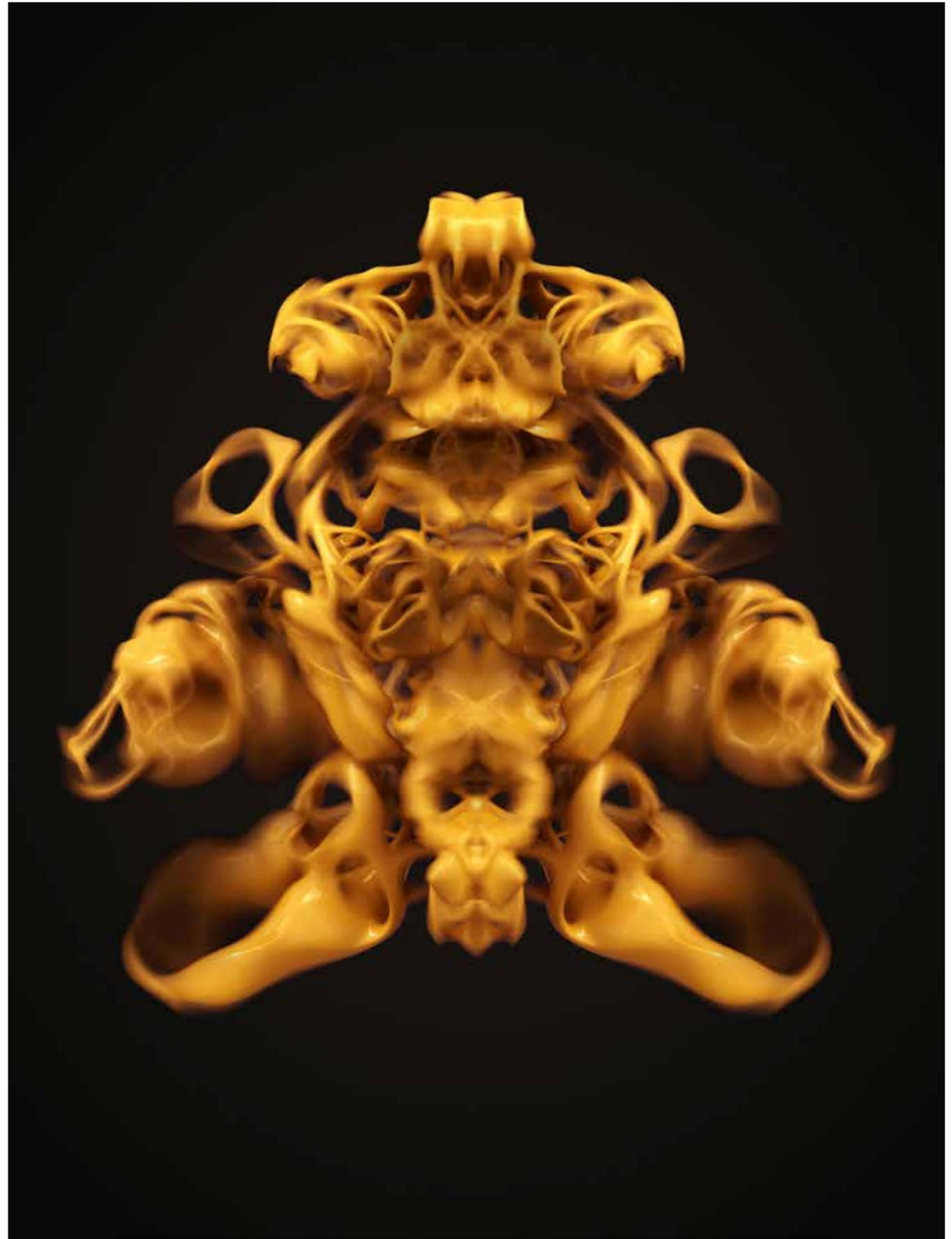
NOITENA, 2014
3D print
35 x 30 x 20.5 cm
13.8 x 11.8 x 8.1 inches
Collaboration with Stratasys
3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



Detail, **NOITENA**, 2014
3D print
35 x 30 x 20.5 cm
13.8 x 11.8 x 8.1 inches
Collaboration with Stratasys
3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



NOITENA, 2013
Study



NOITENA, 2012-2013
print mounted on Plexiglas and covered with Plexiglas
100 x 85 cm
40 x 33.5 inches



NOITULS, 2013
print mounted on plexiglas and covered
with plexiglas
100 x 85 cm
39,4 x 33,5 inches



NOITOGH, 2012-2013
print
43 x 35 cm
16.9 x 13.8 inch



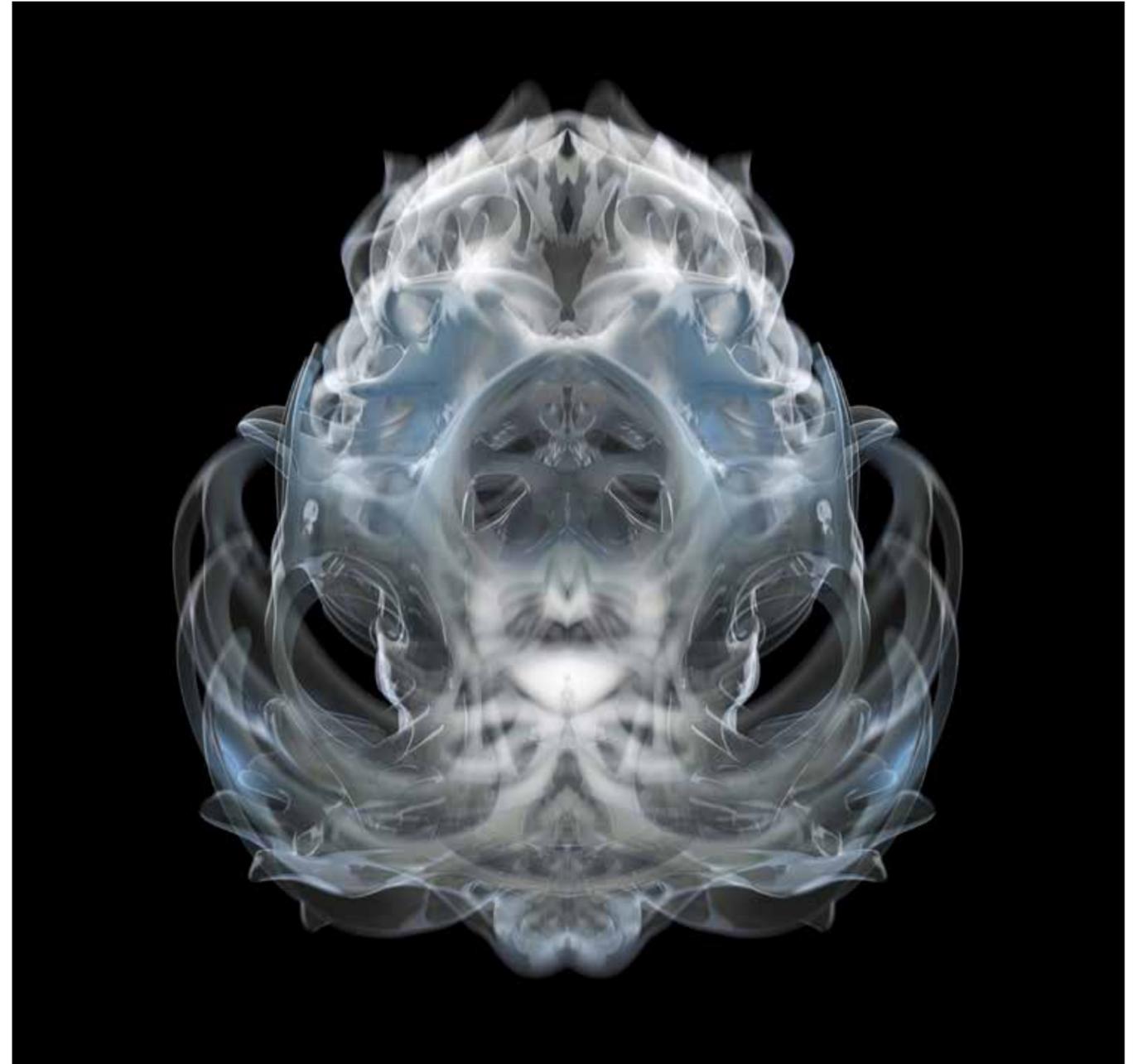
NOITEAB, 2012 - 2013
print
43 x 35cm
16.9 x 13.8 inch



NOITONK, 2012 - 2013
print mounted on Plexiglas and covered with Plexiglas
100 x 85 cm
40 x 33.5 inches



NOITEIPS, 2013
print mounted on Plexiglas and covered with Plexiglas
60 x 60 cm
23.6 x 23.6 inch



NOITOX, 2012 - 2013
print mounted on Plexiglas and covered with Plexiglas
100 x 100 cm
39.4 x 39.4 inches



NOITALS

📄 **The 3D printed sculpture NOITALS is reminiscent of the skeleton of an eerie prehistoric animal, and just like the Rorschach inkblots, different onlookers will perceive different things in its geometry.** It links back to the past by presenting an homage to Eadweard J. Muybridge, the inventor of the Zoopraxiscope and photography pioneer, as it aims to create movement and dynamism in a static object.

Nick Ervinck explores the boundaries between the physical and the imaginary, the traditional and the modern, architecture and sculpture. Constantly pushing the frontiers on what is spatially possible, he is a pioneer in the use of 3D Printing in art.

The originality of his sculptures is largely due to the balancing act Ervinck manages to perform between classic art and modern technology. While learning about art as a student, he became fascinated with computers and digital design. Yet, he still retains that dimension of craftsmanship as he finishes each printed part by hand and incorporates traditional elements of sculpture such as a pedestal.

NOITALS, 2015 - 2016
SLS 3D print
44 x 51 x 43 cm
17,3 x 20,1 x 16,9 inches



NOITALS, 2015 - 2016
SLS 3D print
44 x 51 x 43 cm
17,3 x 20,1 x 16,9 inches



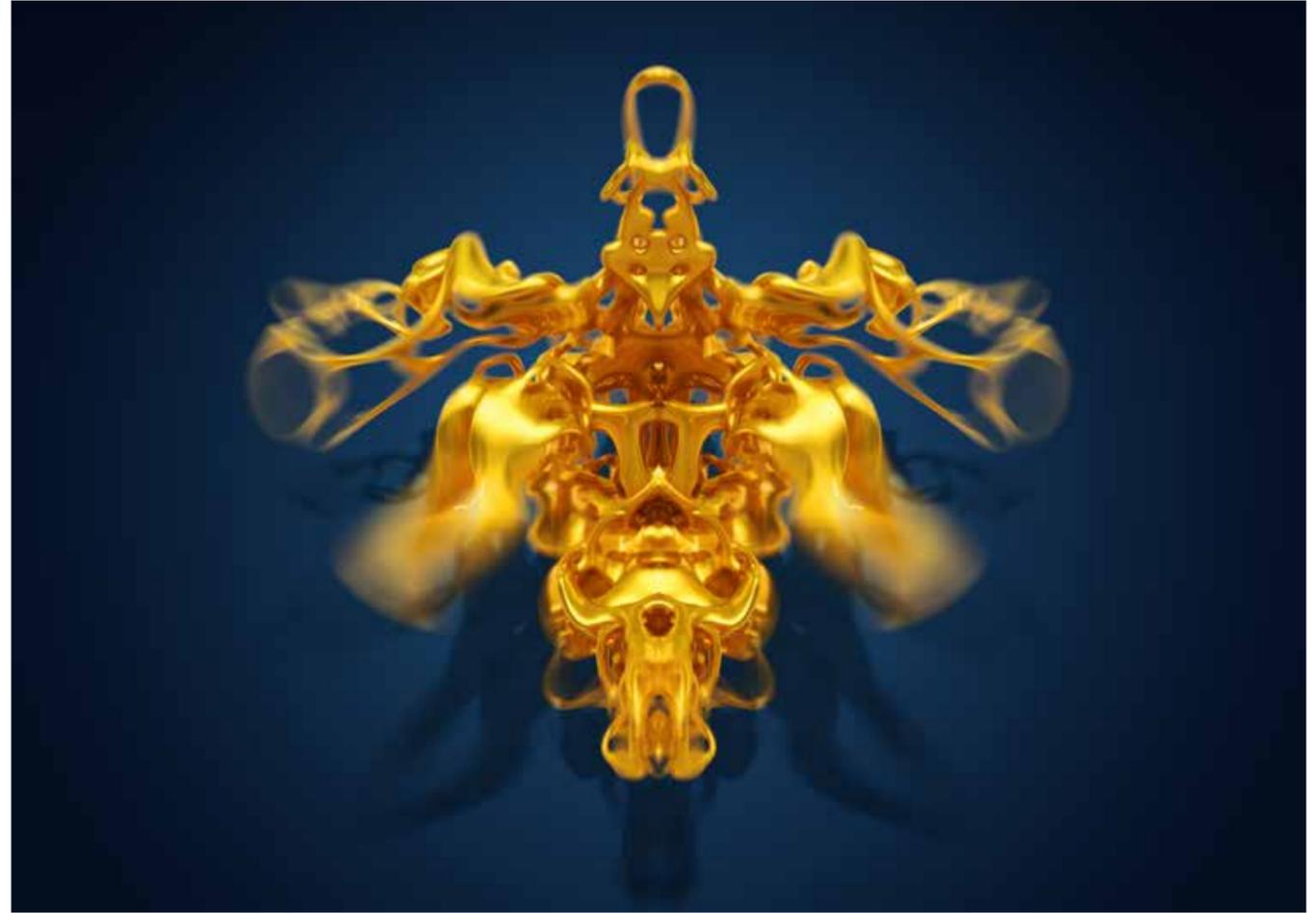
NOITERKS, 2015 - 2016
3D print
40 x 33 x 36 cm
15,7 x 13 x 14,2 inches



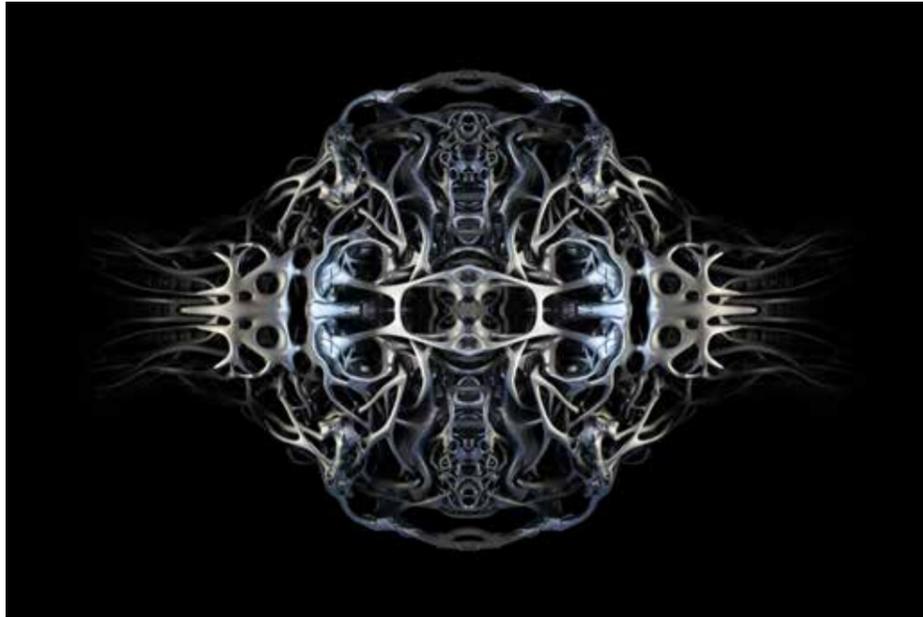
NOITERKS, 2015 - 2016
3D print
40 x 33 x 36 cm
15,7 x 13 x 14,2 inches



(Detail) **NOITONKA**, 2015
print mounted on plexi covered with plexiglass
62 x 80 cm
24,4 x 31,5 inches



NOITONKA, 2015
print mounted on plexi covered with plexiglass
62 x 80 cm
24,4 x 31,5 inches

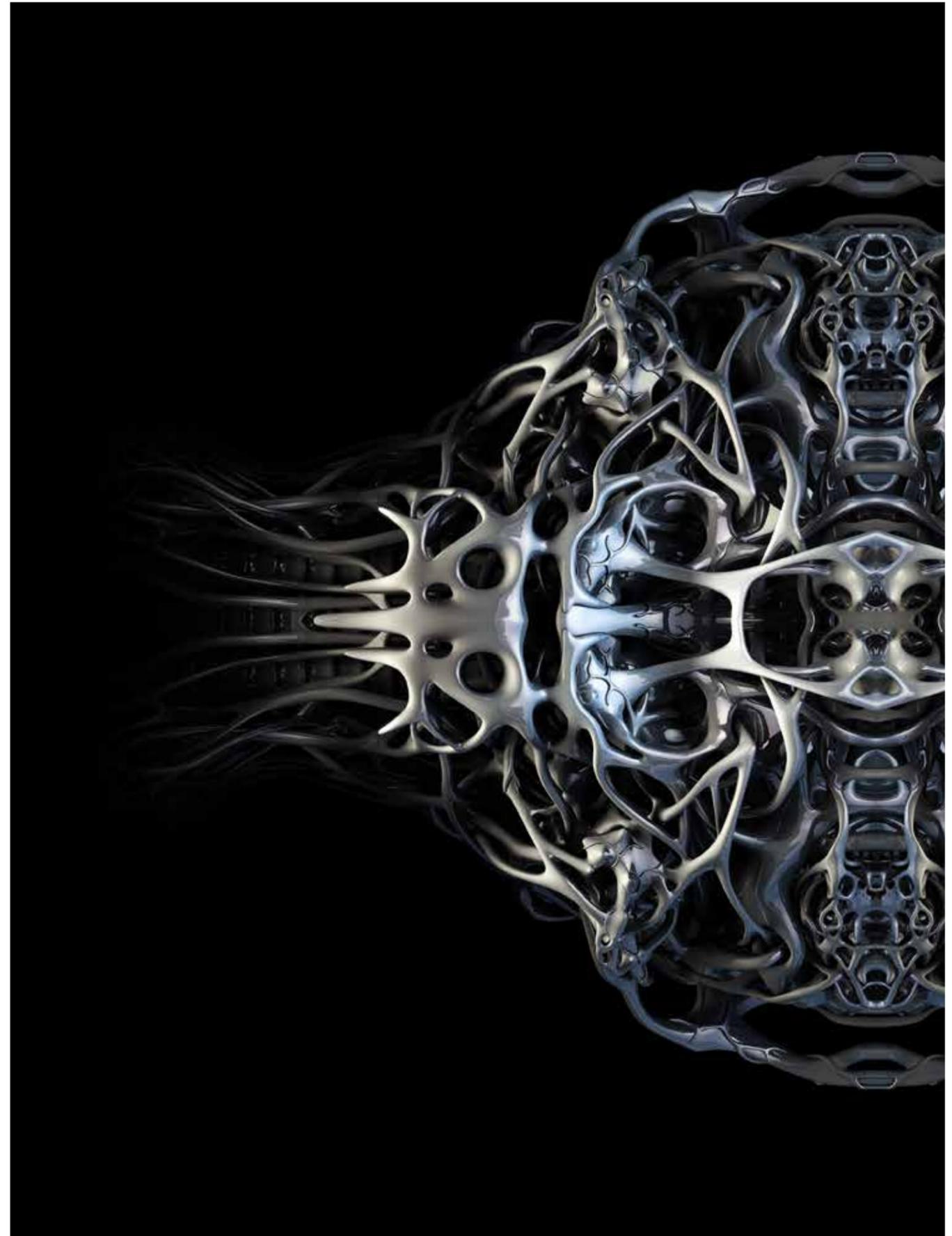


AGRIEMYS

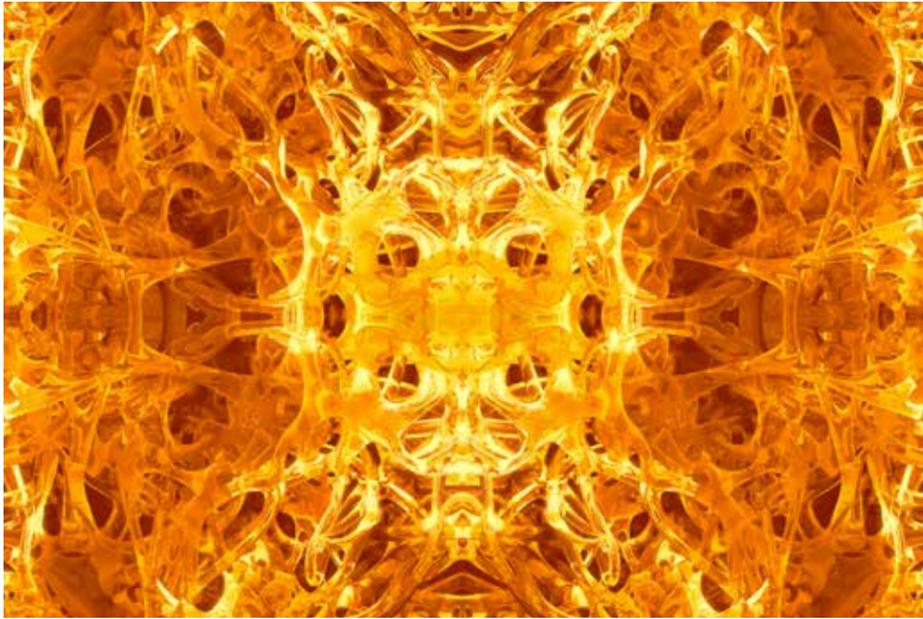
AGRIEMYS, a complex 2D-print, is the result of an artistic research on the human/animal organic tissue, as represented in medical manuals and encyclopaedias. The glossy texture and the complex network of connections also give this work a certain machine aesthetic.

AGRIEMYS shows the world beneath the skin: industrialised 'organs', 'muscles', 'nerves',... By re-organising these building blocks, a strange creature without inside or outside comes into being: a cyborg figure who preserves the mean between the organic and the machine. Because this organic shape doesn't have a skeleton or fixed structure, it seems floating in the realm of the virtual. Underlying Ervinck's work on the human tissue is a preoccupation with the growing mechanisation of the human body. Not only does technology infiltrate the body, it also aims at using human tissue as a technological material. Using 3D models from CAT-scans, one can for instance make real replica's of human bones. Bioprinting as well enables us to print human organs. This way, the body achieves market value and becomes a consumer good.

AGRIEMYS, 2009 - 2011
Lichtbox
154 x 224 x 18 cm
60,6 x 88,2 x 7,1 inches



Detail, **AGRIEMYS**, 2009 - 2011
Lichtbox
154 x 224 x 18 cm
60,6 x 88,2 x 7,1 inches



AGRIELEJIF, SUIERLEJIF

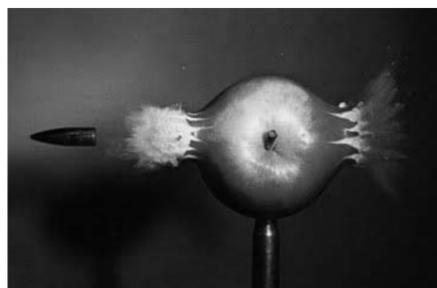
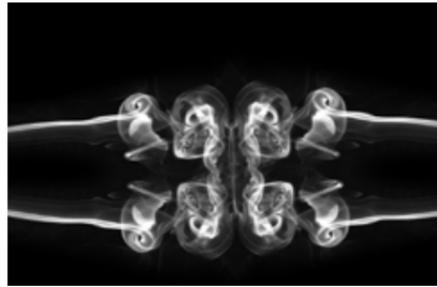
AGRIELEJIF and SUIERLEJIF are a proliferating tissue that seems to stretch out of the frame. This complex 2D-print is the result of an artistic research on the human organic tissue, as represented in medical manuals.

AGRIELEJIF and SUIERLEJIF shows the World beneath the skin: organs, muscles, nerves,... By re-organising these human building blocks, a strange creature without inside or outside comes into being: a cyborg figure who preserves the mean between the organic and the machine. Because this organic shape doesn't have a skeleton or fixed structure, it seems floating in the realm of the virtual. With its symmetric configuration, AGRIELEJIF and SUIERLEJIF reminds us of patterns in nature. Underlying Ervinck's work on the human tissue is a preoccupation with the growing mechanisation of the human body. Not only does technology infiltrate the body, it also aims at using human tissue as a technological material. Using 3D models from CAT-scans, one can for instance make real replica's of human bones. Bioprinting as well enables us to print human organs. This way, the body achieves market value and becomes a consumer good.

SUIERLEJIF, 2011 - 2012
print mounted on pvc
36 x 52 cm, framed 50 x 60 cm
14.2 x 20.5 inches, framed 19.7 x 23.6 inches



AGRIELEJIF, 2010 - 2011
print mounted on Plexiglas
105 x 185 cm
41.3 x 72.8 inches



- 1. Foil Trick, Harold Edgerton
- 2. Gelatine
- 3. Motion runners
- 4. Gilles Soudry
- 5. Gilles Soudry
- 6. Strobe motion, Harold Edgerton
- 7. Golden boy
- 8. Bullet "stopped", Harold Edgerton



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