

ANIMAL MUTATION

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. Screamers, 1995
2. Metropolis, Fritz Lang, 1927
3. Mountain goat
4. Elephant
5. Octopus
6. Red lionfish
7. Skeleton
8. Skeleton Dinosaur

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 '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



ANIHIUAB, 2010
Atelier Lichtervelde, BE



ANIHUAB, 2010
polyester
200 x 170 x 150 cm
78,7 x 66,9 x 59,1 inches



BORTOBY, 2010
3D print
44 x 45 x 39 cm
17,3 x 17,7 x 15,4 inches



BORTOBY

BORTOBY is clearly animal-like, but is impossible to define well. One can see a lion-like body, crabs feet and devils, but also a transformer robot or a monstrous creature.

BORTOBY is monstrous in other respects as well, for instance in its diluting of different media. It is exactly this crossover and the doubt that comes with it that is intriguing and that Nick Ervinck constantly returns to when he is looking for the subtle border between abstraction and figuration, the suggestion rather than the definition of an idea. Ervinck is fascinated by the possibility that, in the future, children might create their pets out of a mix of artificial, biological and robotic elements. The desire to create non-existing animals is clearly related to the 'God games' he liked to play as a child. These games reveal a basic human need to keep control over our surroundings and the need to reconstruct the past. There is this age old strange mixture of wanting to keep life under control, combined with this headstrong need for fantasy. Creating monsters thus is our human condition. You can see this in cave drawings and fairy tales, image puzzles and 3D games. Ervinck likes to connect this to his love for science fiction and games as well. So the idea of the monsters goes from mythological animals to Xmen, Batman, Superman, Stargate, Aliens, cyborgs, robots, the Hulk, Frankenstein,...

BORTOBY, 2010
3D print
44 x 45 x 39 cm
17,3 x 17,7 x 15,4 inches



IERTU, 2011
Polyester, polyurethane
148 x 143 x 50 cm
58,3 x 56,3 x 19,7 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



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



NAPELHIUAB, 2011
3D print
21 x 24 x 20 cm
8,3 x 9,4 7,9 inches



NIA, 2013 - 2014
polyamide
25 x 13 x 12 cm
9,8 x 5,1 x 4,7 inches



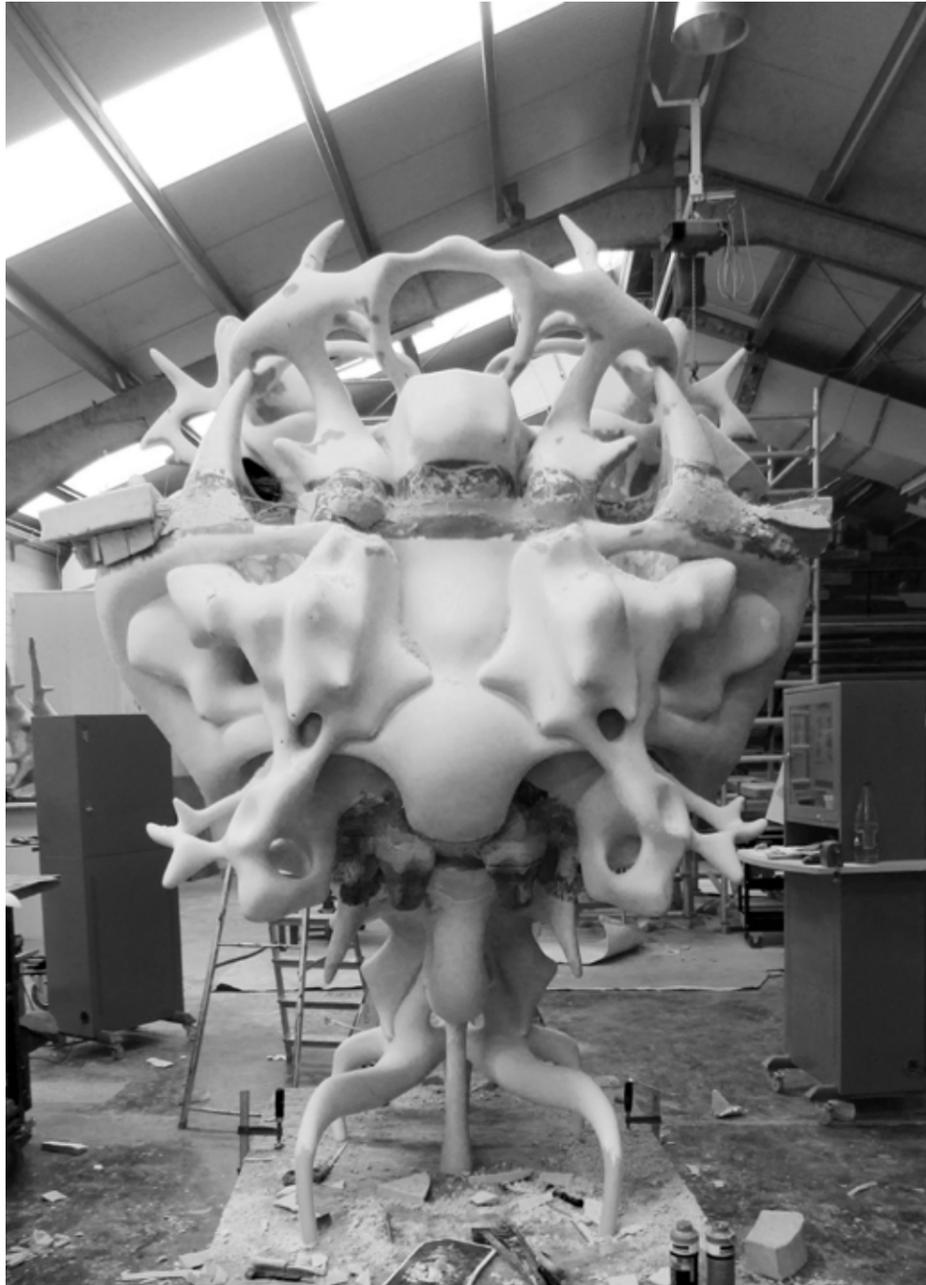
GARFINOSWODA and NIKEYSWODA

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



GARFINOSWODA, 2016
Atelier Lichtervelde, BE



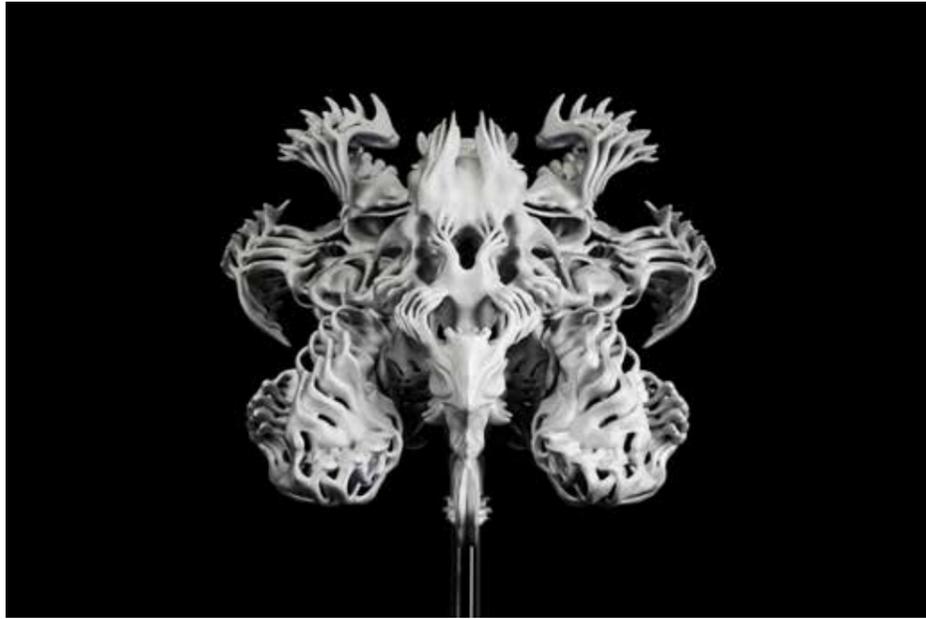
APSAADU, 2012 - 2013
In Situ 2017, Château de foix - Foix, FR
Polyester
300 x 180 x 120 cm
118,1 x 70,9 x 47,2 inches



APSAADU, 2012
 FDM 3D print
 24 x 14,5 x 9,5 cm
 9,4 x 5,7 x 3,7 inches



GORFILEH, 2012
 Polyurethane and polyester
 90 x 100 x 115 cm
 35,4 x 39,4 x 45,3 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



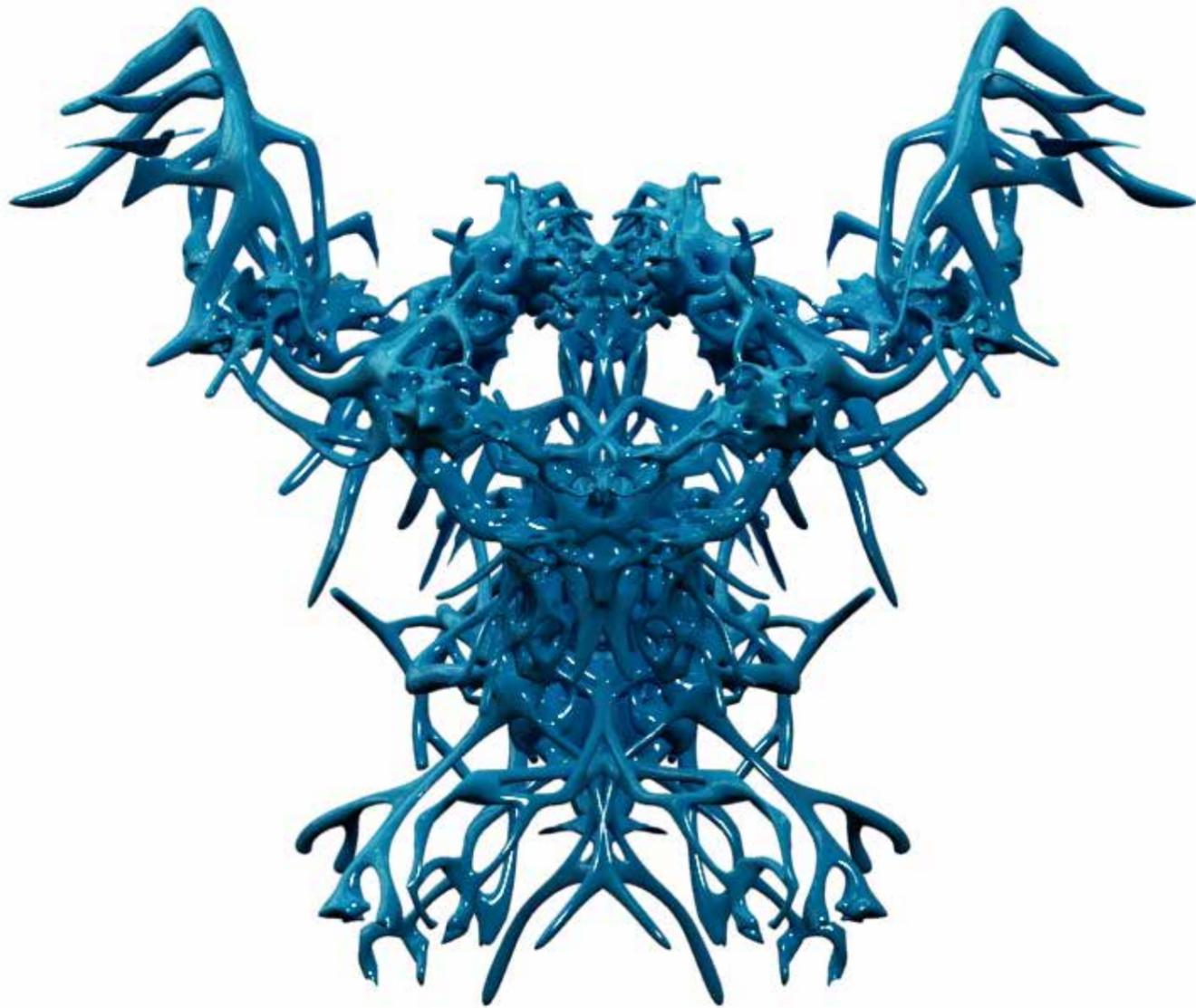
NOITERKS, 2015 - 2016
3D print
40 x 33 x 36 cm
15,7 x 13 x 14,2 inches



KOLEKNAT, 2010
SLS 3D print
44 x 44 x 34 cm
17,3 x 17,3 x 13,4 inches



KOLEKNAT, 2010
Kortrijk vlaandert, Budafabriek - Kortrijk, BE
SLS 3D print
44 x 44 x 34 cm
17,3 x 17,3 x 13,4 inches



Vorstudie



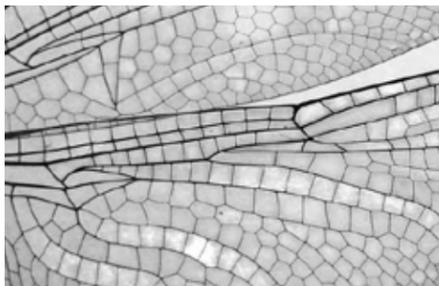
AYAMONSK, 2010
 3D print
 36 x 42 x 33 cm
 14,2 x 16,5 x 13 inches



AYAMONSK, 2010
3D print
36 x 42 x 33 cm
14,2 x 16,5 x 13 inches



EVORIARD, 2015
Polyurethane and polyester
37 x 52 x 58 cm
14,6 x 20,5 x 22,8 inches



1. Screemers, 1995
2. Metropolis, Fritz Lang, 1927
3. Mountain goat
4. Elephant
5. Detail butterfly
6. Peacock
7. Dragon
8. Skeleton



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