

SKIN MUTATION

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📌 **Stagnation and movement, tradition and future, handicrafts and digital technologies. They seem to be some of the most obvious contradictions. Yet, without a mutual destruction, they meet in the skin series of Nick Ervinck's oeuvre. The skin mutations fit perfectly within the tradition of pushing anatomical structures to the surface. The artist combines Henry Moore's idea of 'the power of the bone beneath the flesh' with Francis Bacon's vision 'never forget that meat is meat': bones, knuckles and vertebrae form the supporting construction for the flesh cover in which they are encapsulated.**

Organic forms never are a purely human creation. That is why Ervinck points to the great influence nature exerts on him. Although the series of sculptures should represent creatures of flesh and blood, we encounter a clear visual resemblance to the Gonshi rocks. To acquire an insight into the organic laws of form and rhythm, Nick Ervinck manipulated their erratic forms into a personal creation. Nevertheless these limestone rocks, similar to lifeless rocky landscapes, are not deserted from life: according to the ancient Chinese faith they harbour immortal beings. In other words, they form memories from other worlds.

Ervinck considers his skin mutations, his man-made fossils, as similar creatures from an unknown universe. By means of an alienating skeleton dance and restrained by their prison of flesh, they seem to be on the search for a place of their own in the current time and space. The struggle between dynamism and a static pose is a theme that the artist likes to explore on many occasions. Not unlike Eadweard Muybridge did with his zoopraxiscope (an early film projector), Nick Ervinck tried to capture movement in a stagnant image with his NOITEM series (2012-2013). From hundreds of preliminary studies, he selects specific details that are used as an alphabet to tell a new story. That story of complex and almost violent forms, filled with movement, is obtained by a puzzle of different parts in different proportions and forms that contrasts sharply with the refined and smooth surfaces of his blob series.

King and Queen, Henry Moore, 1952



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At first sight, the futuristic figures do not look like sculptures, but more like creations of flesh and blood. The skin, shamelessly stretched over the internal skeleton, mirrors the battle between tradition and modernity, between notions of intentional and unintentional physical evolution. Just like in his earlier work SNIBURTAD (2011-2012), Ervinck flaunts the imperfections of the skin. Spots, scars, wrinkles and cellulite are an inherent part of the evolution of skin and other organic tissues.

In addition to sculpture and nature, references to painting also appear in the work of Nick Ervinck. He deconstructs the rich but rough brushstrokes with which Lucian Freud realized the nearly literal incarnation of his paintings. Afterwards, Ervinck uses them in a digital context for his meticulous visualisations that sparkle with vitality.

The skin mutations shock their spectator with a strong expressiveness. The overwhelmingly powerful colours influence the perception to the extent that the forms can no longer be interpreted within a contemporary framework.

detail Study after Velázquez's portrait of Pope Innocent X, Francis Bacon, 1953



Skin Mutation, 2016 - 2017
expo concept



CANTARIK, 2017
ceramics
35 x 35 x 25 cm
13.8 x 13.8 x 9.9 inches



NOITERAS, 2016 - 2018
study



NOITERAK, 2016 - 2018
study



NOITERUS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITRAK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



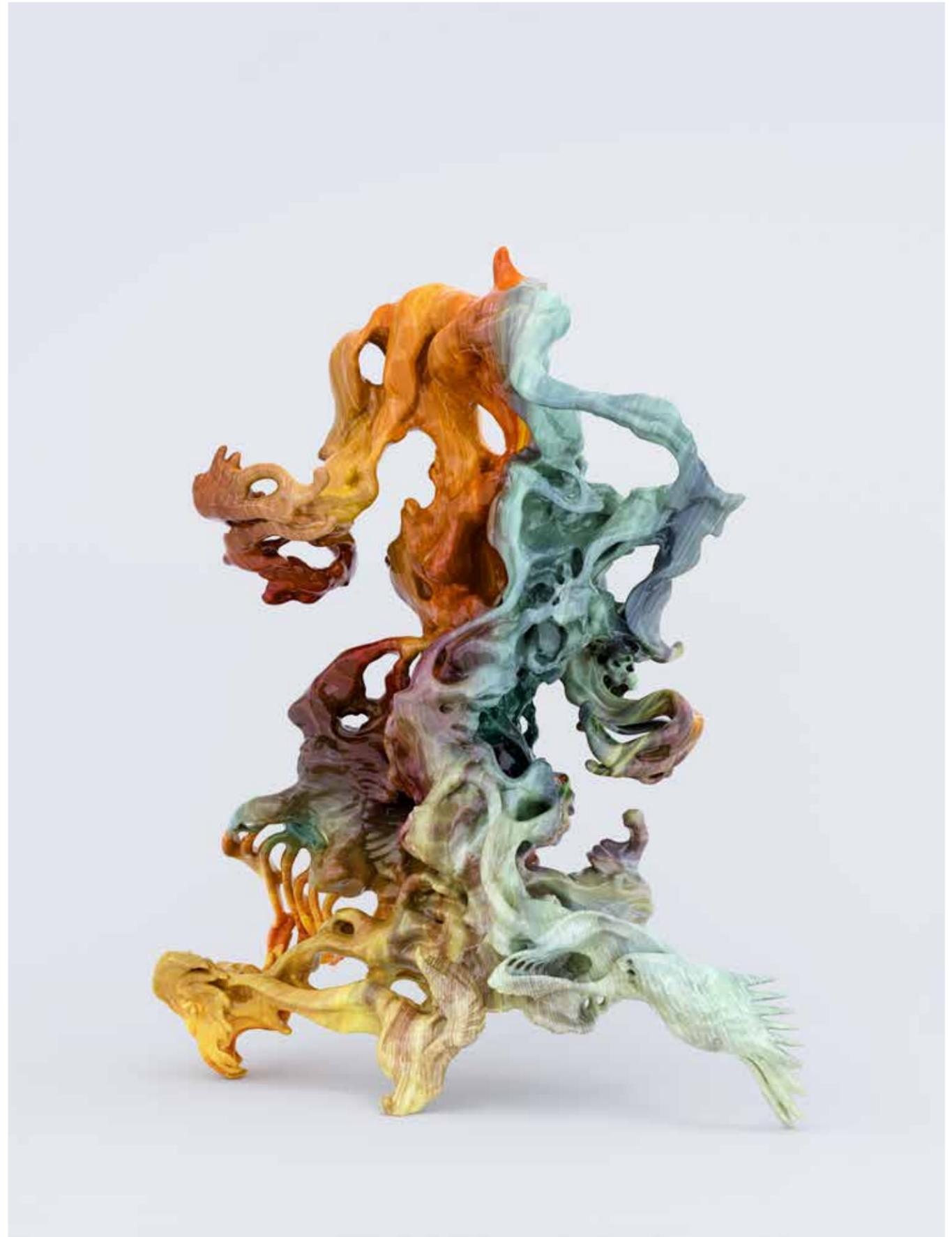
NOIPERICK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITROKAS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



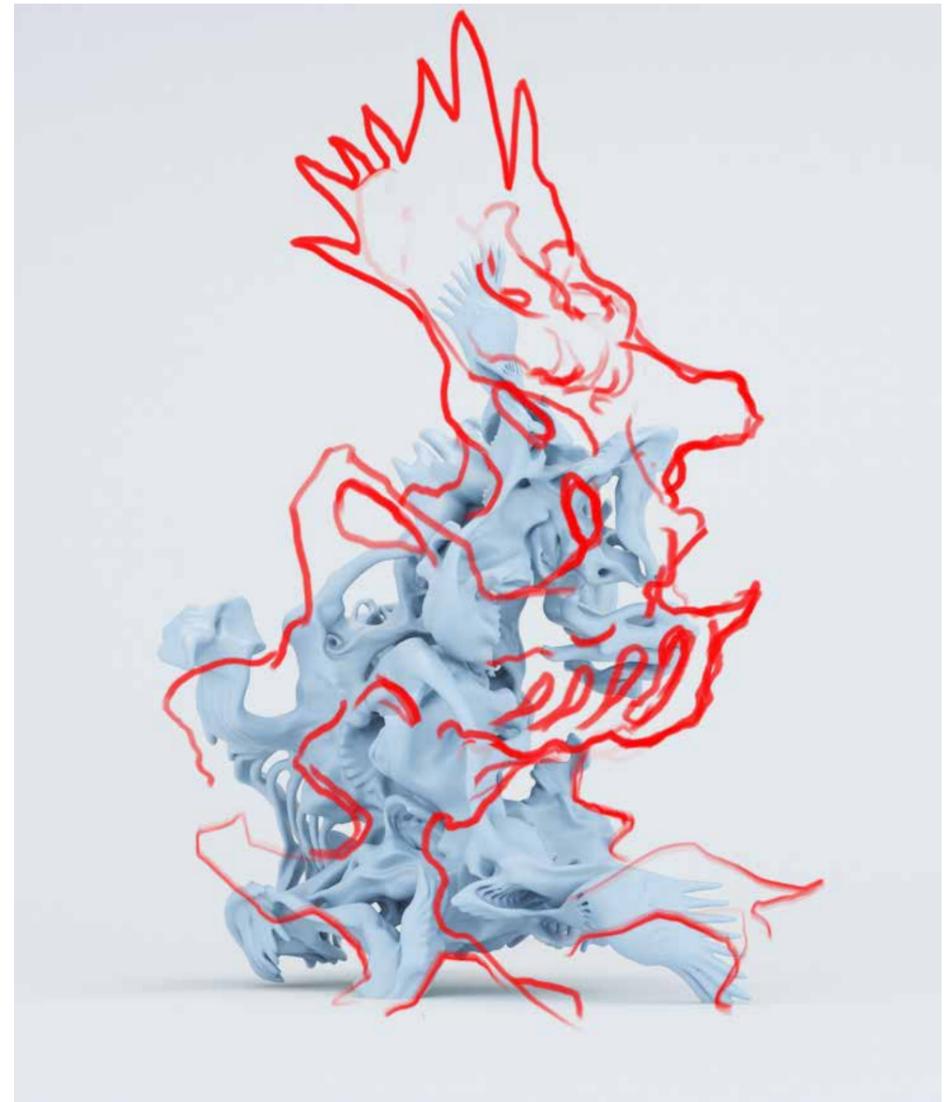
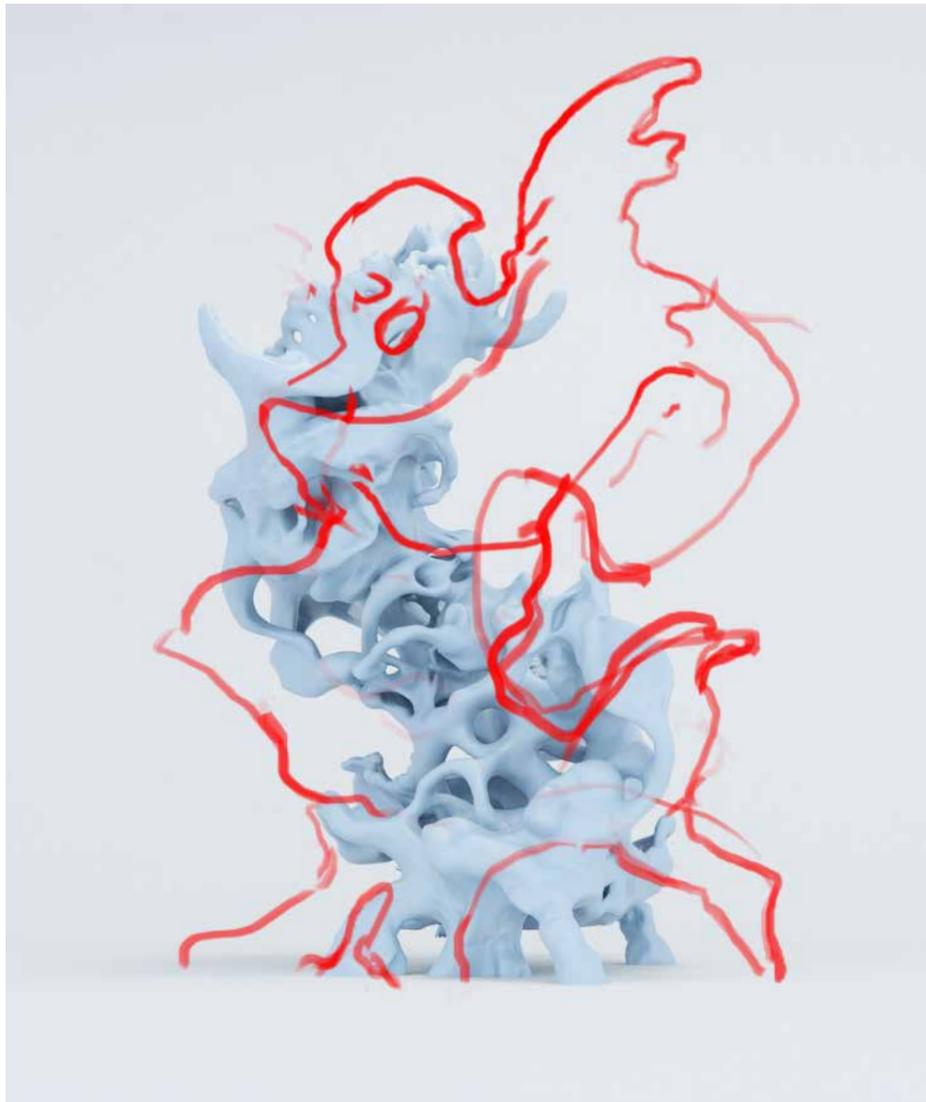
NOITRIKOS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERAS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITEROS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches





NOITERIS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERKSA, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches





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GNI_D_GH_140_apr2004, 2004
print
60 x 84 cm, framed 84 x 108 cm
23.6 x 33.1 inches, framed 33.1 x 42.5 inches



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GNI_D_GH_48_jan2004, 2004
print
60 x 85 cm, framed 84 x 109 cm
23.6 x 33.5 inches, framed 33.1 x 42.9 inches



studio view: 2004 Studio Nick Ervinck - Kortemark, BE



KADNOB, 2003



KADRI I, 2003



KADRI II, 2003



exhibition view: 2005 Sugar-free, Network – Aalst, BE



KADRIKETS, 2004
polyester, wood, chardboard, plaster, chalk and gauze



SPULPGOD, 2003
polyester, wood, chardboard, plaster, chalk, gauze
100 x 80 x 90 cm
39.4 x 31.5 x 35.4 inches



SPULPREDNIPS, 2003
polyester, wood, chardboard, plaster, chalk, gauze
120 x 90 x 50 cm
47.2 x 35.4 x 19.7 inches



YENOH, 2003
chalk, fabric, plaster, plastic and styrofoam
35 x 35 x 50 cm
13.8 x 13.8 x 19.7 inches



YENOH II, 2003
chalk, fabric, plaster, plastic and styrofoam
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches

Text: Studio Nick Ervinck
Graphic concept: Studio Nick Ervinck
Photocredits: Luc Dewaele, Peter Verplancke, Bob Van Mol and Studio Nick Ervinck

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