

NICK ERVINCK

Myrstaw

Contrasting the softness and fluidity of biological forms with rigid symmetry demonstrates the stark contrast in Ervinck's creations – digital processes that lead to tangible outcomes.



Agrieborz

Some would suggest that to create the complexity, depth and detail of truly organic structures, you would need super hi-spec software and hardware, thousands of hours and an obsessive need to create. This, in short, is the basic formula for Agrieborz.



Bretomer

Like jets of technicolour blood frozen in time as they pollute a clear liquid skeleton, Bretomer gives a glimpse at Ervinck's self-confessed 'baby steps' into an undiscovered world of transparent and multi-colour 3D printing.



NICK ERVINCK INTERVIEW

How do you begin to approach a piece which is so incredibly complex?

I really love to work from a belly feeling as an artist. Mostly I have an idea, but it's not a clear idea, so I start for something like Agriemorz with making the tubes of the lungs, and five variations on that, then a heart, and five variations on that and I start to make all of my own organs, and then it's almost like a kid playing with Lego – like a game for grown-ups.

How did 3D printing become part of your creative process?

I started to make sculptures and I had no idea how to create them, so I searched for ways to do that and I came up with 3D printing. The moment I knew that it existed, it grabbed me and has never let go. Last year, I got an invitation from Stratasys to work with their new machine, the Objet500 Connex 3 and they said to me 'We can print now transparent and colour together'. The first time they said that to me, my mind was blown! Even today, there are so many possibilities, I am still not on the level to imagine them all. For me, what you see here are the first baby stapes from a technology that were not possible in the past.

How do you see 3D printing influencing sculpture as a medium?

I compare it always to a sculptor in the past – he could only carve in a block of marble or a block of wood to where his hand or chisel could reach. That's the beauty of 3D printing, we can design such complexity – like our imagination. Because it's printed in layers, you can make everything on the inside as complex as you want.

I think for sculpture overall, it brings a completely new world, with new possibilities and that's what interests me as an artist. I don't just want to make something nice, I want to see: What was sculpture in history, and how can I, as a child of my time put the next step on that? I'm sure that 3D printing can be the next evolution in sculpture. Of course, not every sculptor in the future will work with 3D printing, but for me, one works with paint or another with a pencil – 3D printing is my kind of stuff.

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What sort of improvements would you most want to see in the tech?

Obviously scale and colour – I'm sure these will come in the near future. For me as an artist, it's also important that we think about durability. For example, PVC is still not UV protected, so all of my pieces are protected by the paint layer. As an artist, you don't make a prototype – you make a final product and an art collector buys that, because they love it, but also as an investment. So, it's important that the print materials themselves will evolve. I would love to print more in metal, but it's too expensive and the scale is too limited.

Do you see improvements in the tech leading to widespread adoption?

I think it will only be really out in the world and everybody will start to use it the moment that it's full option. Full option is not only full colour, is not only bigger size, but indeed different materials. But then, what will happen if everybody will have a little factory in his home? What will it do to our economy? What will it do to copy law?

I think that in the future a lot will happen and we're only in the middle – we've seen nothing yet. Like the 3D Printshow slogan – I'm sure that in the same way the internet changed the 1990s, 3D printing will be the future. We cannot imagine the world without Internet or cell phones and that will be 3D printing for the next generation. I think that it will be an even bigger buzz than the internet - we cannot imagine what will be the future of that.

To see more, go to nickervinck.com



Dave Marks

Dave Marks is a self-confessed tech nerd and fills his life with as much creative work as he can fit. Alongside writing and design, he leads a not-so-secret double life as a professional musician.