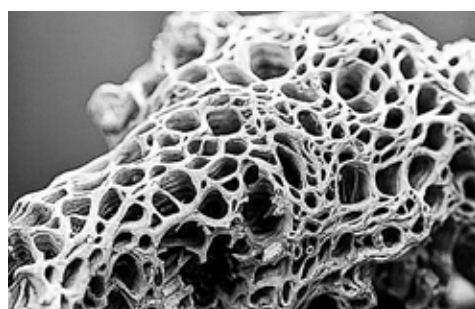


JEWELLERY

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. Kadeildoscope
2. Coral Reef
3. Cocoon, Chrysalis Embryonic, Georges Vantongerloo, 1950
- 4 Fire
5. Silver ring
6. Plant skeleton
7. Valley of Fire State Park, Nevada
8. Alien design, HR Giger

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



APUTO, 2015
AG 925 silver
2.9 x 1.6 x 5.0 cm
1.1 x 0.6 x 2 inches



4

JEWELLERY

🖨️ **These detailed, 3D printed jewels are reminiscent to the blob-structures that are a central part of the oeuvre of Nick Ervinck. The organic, dynamic visual language is inspired by natural shapes and various other elements that can be found in the physical world, and are then transformed into a whole new design in the virtual world.** The opposites organic – fluid, virtual – physical give a new dimension to the works, resulting in a dynamic, spontaneous and elegant design, as true ‘mini-sculptures’.

While the flowing shapes of the jewellery is designed using 3D software techniques, they are translated back to the physical world by the use of 3D printing. Not only does Nick Ervinck use the newest digital techniques and technology to create his sculptures, the virtual logic is an inherent part of his designs. 3D technology and 3D printing has the incredible advantage to create the most complex structures and shapes. That way Nick Ervinck is able to renew the tradition of sculpture. Where Michelangelo still dealt with chopping away, chiselling or carving, the digital design process follows an opposite route: the virtual form is not ‘freed’ from the matter, but becomes a productive or generative principle in itself. This interaction between tradition and innovation is a central part of the oeuvre of Nick Ervinck.



5

AVUONIS, 2015

AG 925 silver

5.1 x 5.1 x 2.2 cm

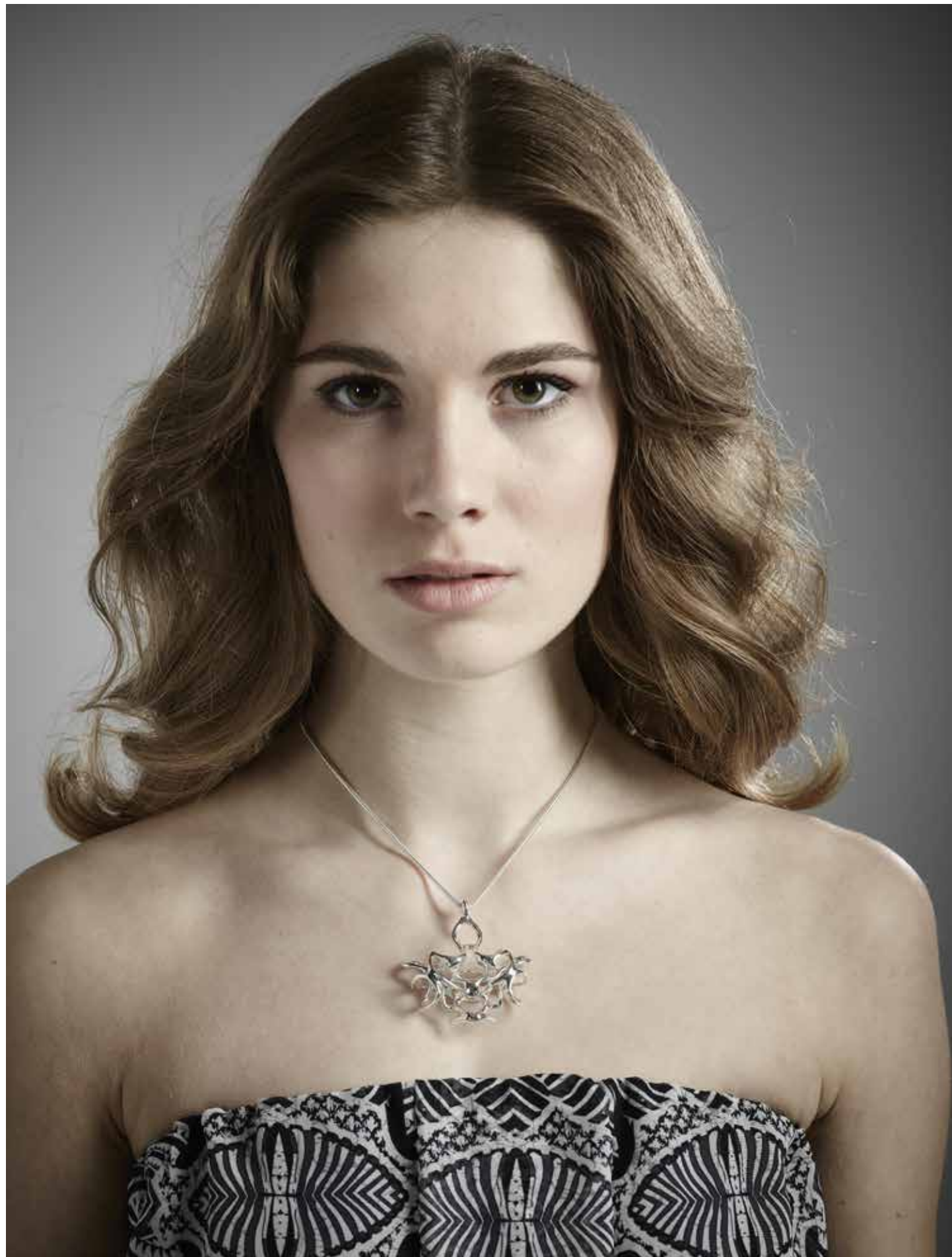
2 x 2 x 0.9 inches

35 + 5 + AP

Engraved black jewellery box in engraved black cardboard box
Hand signed and numbered with certificate

Included (standard length: 50 cm - other lengths at request available)

€ 700 (excl. 6% VAT)



AVUONIS, 2015
 AG 925 silver
 5.1 x 5.1 x 2.2 cm
 2 x 2 x 0.9 inches



AVUONIS, 2015
 AG 925 silver
 5.1 x 5.1 x 2.2 cm
 2 x 2 x 0.9 inches



GNILI, 2014

AG 925 silver

3.2 x 5.9 x 2.3 cm
1.2 x 2.3 x 9 inches

35 + 5 + AP

Engraved black jewellery box in engraved black cardboard box
Hand signed and numbered with certificate

Included (standard length: 50 cm - other lengths at request available)

€ 700 (excl. 6% VAT)



GNILI, 2014
AG 925 silver
3.1 x 5.9 x 2.3 cm
1.2 x 2.3 x 0.9 inches





APUTO, 2015

AG 925 silver

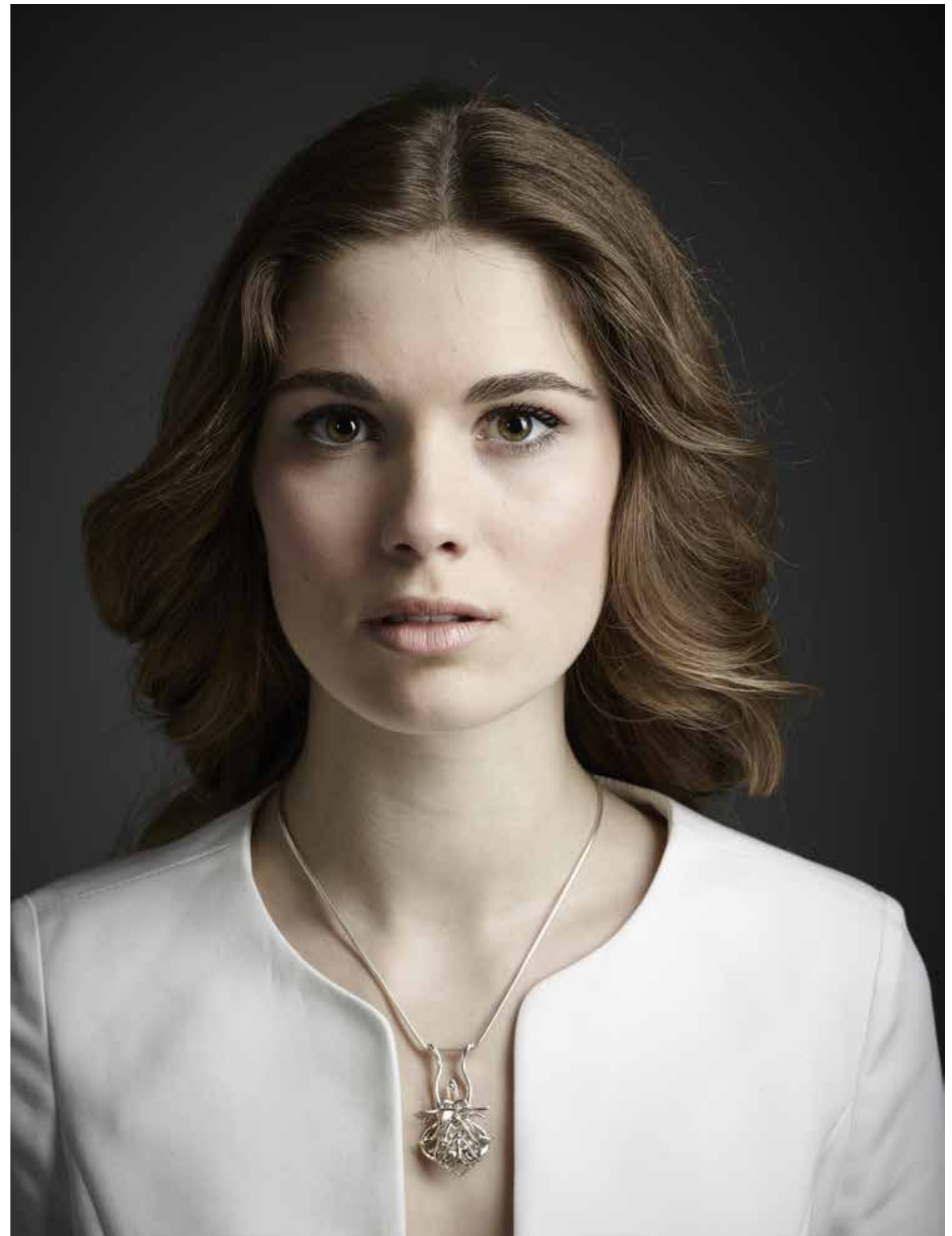
2.9 x 1.6 x 5.0 cm
1.1 x 0.6 x 2 inches

35 + 5 + AP

Engraved black jewellery box in engraved black cardboard box
Hand signed and numbered with certificate

Included (standard length: 50 cm - other lengths at request available)

€ 700 (excl. 6% VAT)



APUTO, 2015
AG 925 silver
2.9 x 1.6 x 5.0 cm
1.1 x 0.6 x 2 inches



FOWELTION, 2016
Study



FOWELTION, 2016
Study



FOWELTION, 2015

AG 925 silver

5.0 x 2.9 x 1.6 cm
1.9 x 1.1 x 0.6 inches

35 + 5 + AP

Engraved black jewellery box in engraved black cardboard box
Hand signed and numbered with certificate

Included (standard length: 50 cm - other lengths at request available)

€ 600 (excl. 6% VAT)

16



17



LEVORB, 2009 - 2014

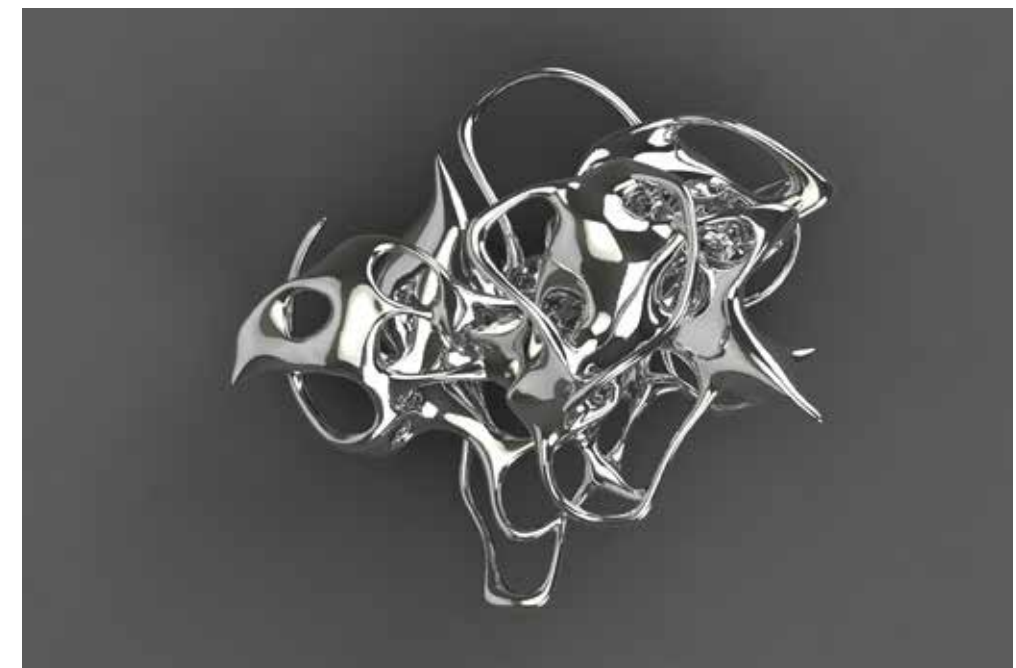
Broche
AG 900 silver

5.0 x 4.5 x 2.1 cm
1.9 x 1.7 x 0.8 inches

30 + AP

Black jewellery box
Hand signed and numbered with certificate

Sold out



LEVORB, 2009 - 2014
AG900 silver
5 x 4,5 x 2,1 cm
2 x 1,8 x 0,8 inches



APUTO, 2015
AG 925 silver
2.9 x 1.6 x 5.0 cm
1.1 x 0.6 x 2 inches



GNILI, 2014
AG 925 silver
3.1 x 5.9 x 2.3 cm
1.2 x 2.3 x 0.9 inches



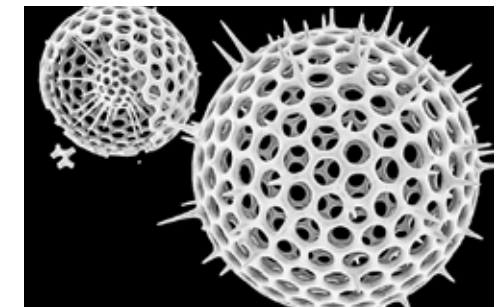
APUTO, 2015
AG 925 silver
2.9 x 1.6 x 5.0 cm
1.1 x 0.6 x 2 inches



FOWELTION, 2016
silver 925
5 x 1.5 x 2.9 cm
2 x .6 x 1.1 inches



LEVORB, 2009 - 2014
AG900 silver
5 x 4.5 x 2.1 cm
2 x 1.8 x 0.8 inches



1. Bart Hess
2. Mountain goat
3. 3D print tableware
4. Lucy Bart
5. Tree root
6. Radiolaria
7. Description of Table, Richard Artschwager, 1964
8. Tron, Legacy, 2010



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