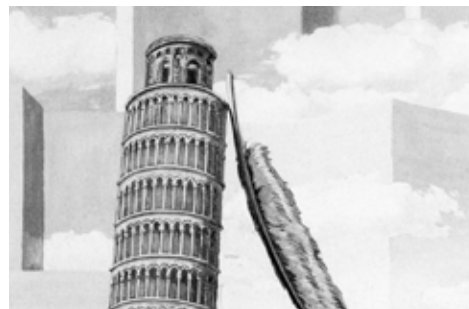


2D WORK

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. Fire
2. Mayan pyramid, Calakmul, Mexico
3. Military Hospital, Oostende
4. Tower of Pisa
5. La regard Mental, René Magritte, 1948
6. Albert I Memorial, Nieuwpoort
7. English cottage style
8. Wreckingball

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.

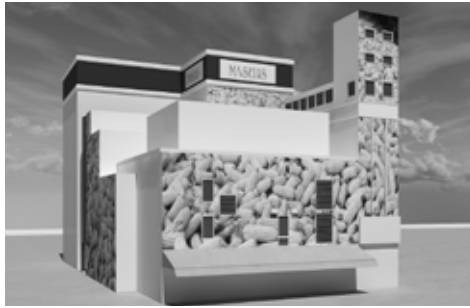
Both organic, geometrical, fluid and massive, my artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. My work is both avant-gardist (in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

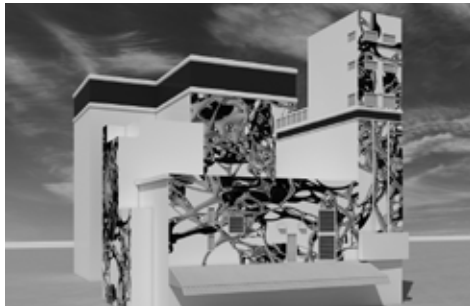
Nick Ervinck



NIARGTZAG, 2012
Wallprint
Maselis - Roeselare, BE



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NIARGTZAG, 2012
Study



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NIARGTZAG

Commissioned by Kanal (an outdoor exhibition praising local industry in Roeselare) the NIARGTZAG (2012) print is almost 2000m² large and wraps up the complete Maselis grain factory.

The inspiration for NIARGTZAG was found in the physical features of the building, as well as in the activities of the factory and the history of the site and its surroundings. By referring to the local history, Ervinck aimed at producing a new history and thus adding layers to the urban landscape. Unlike the works of the artist Christo, Ervinck makes visible the functions, materials and production process on the outside walls. Moreover, making this monumental computer drawing, Ervinck played with the various obstacles of the building, such as grates, drainage pipes, ... throwing the viewer in confusion whether the visible elements are real or virtual. NIARGTZAG is a cross-section of the factory as a labyrinth. The squares and grids that determine the building, are now part of the sculpture. Ervinck thus designed an artwork, bringing into question the borders between outside and inside, and between the virtual and the real.

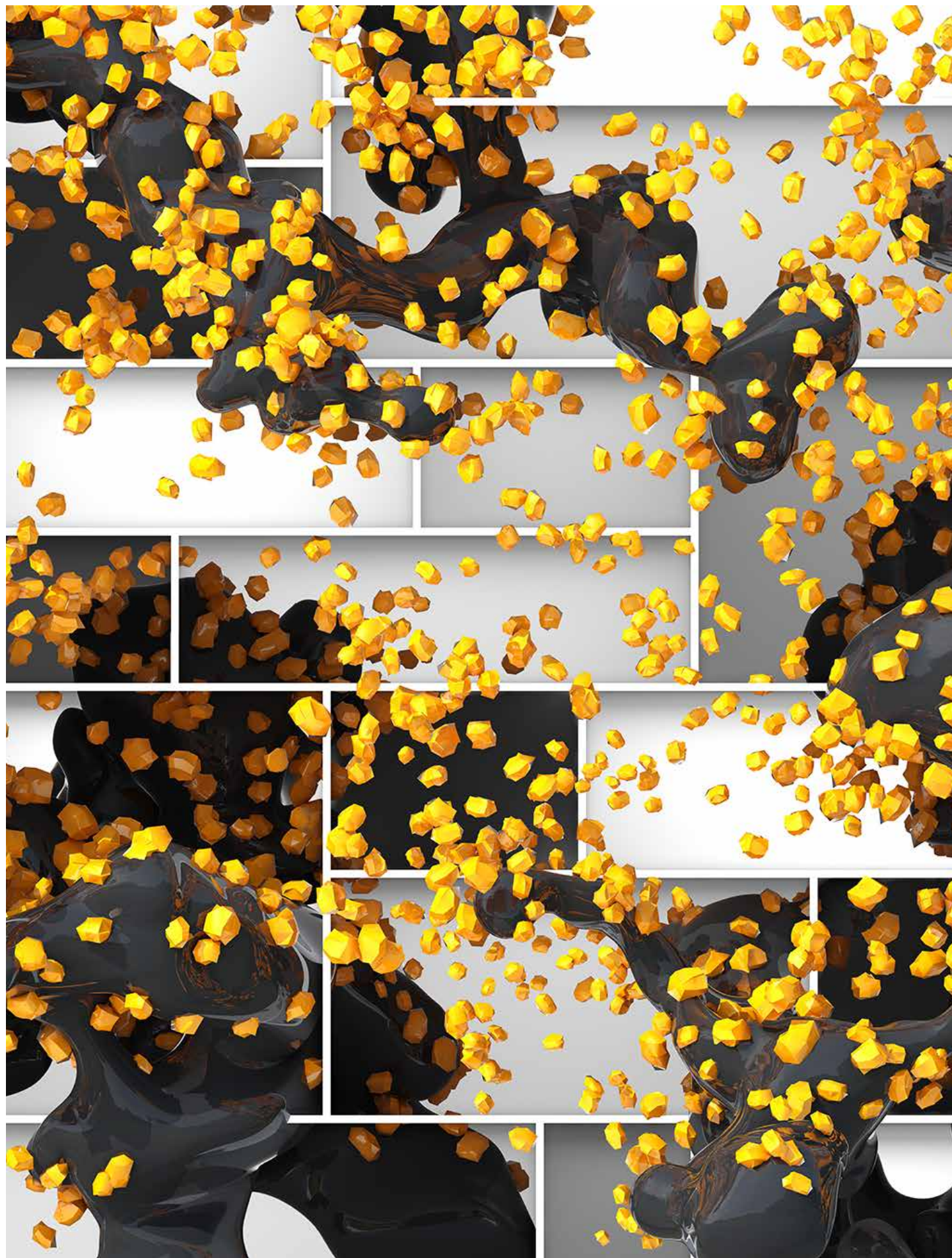
NIARGTZAG, 2012
Wallprint
2000 m²
787,4 inches²
Maselis - Roeselare, BE



NIARGTZAG, 2012
 Wallprint
 2000 m²
 787,4 inches²
 Maselis - Roeselare, BE



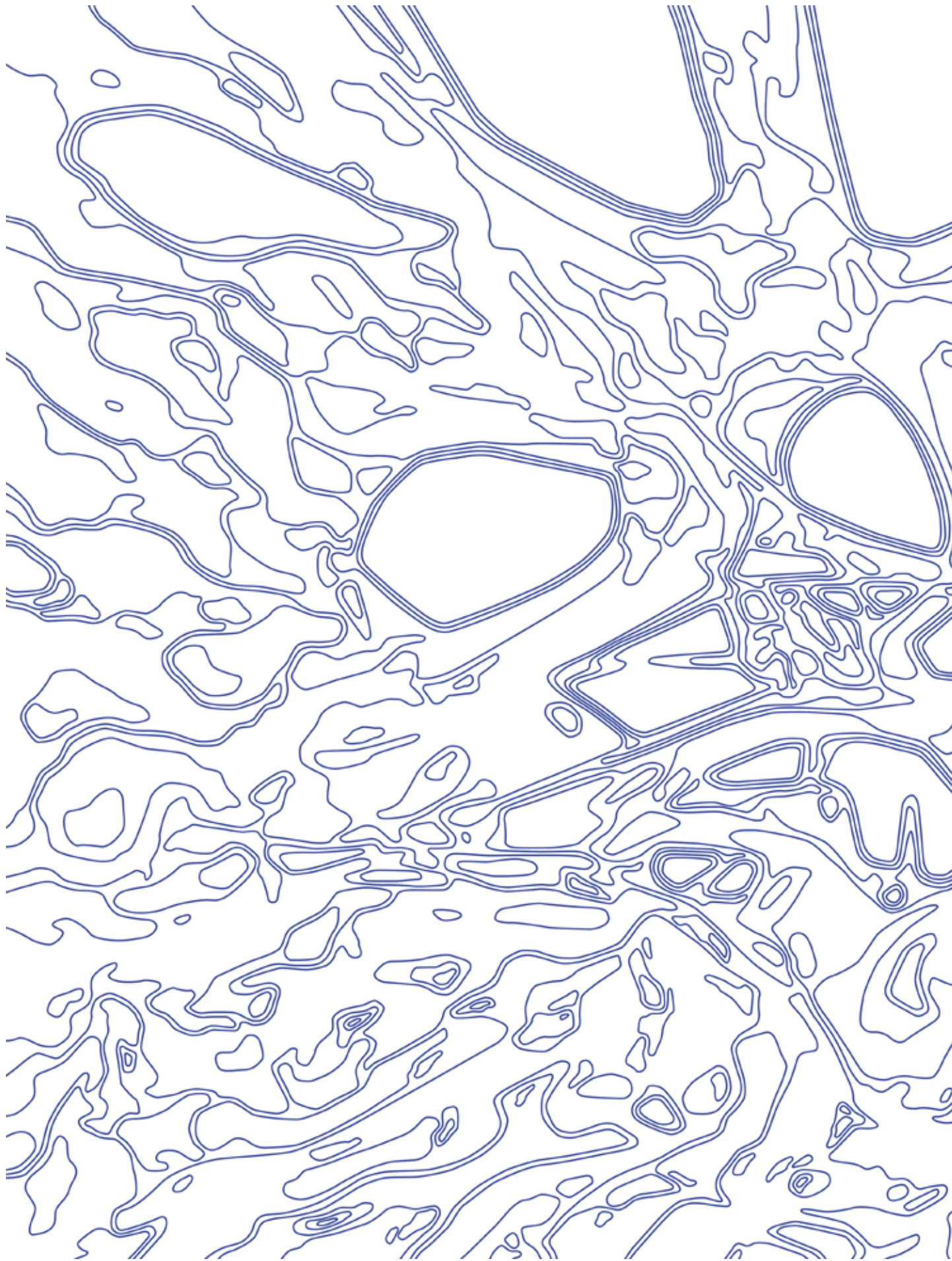
NIARGTZAG, 2011
 print
 36 x 52 cm
 14,2 x 20,5 inches



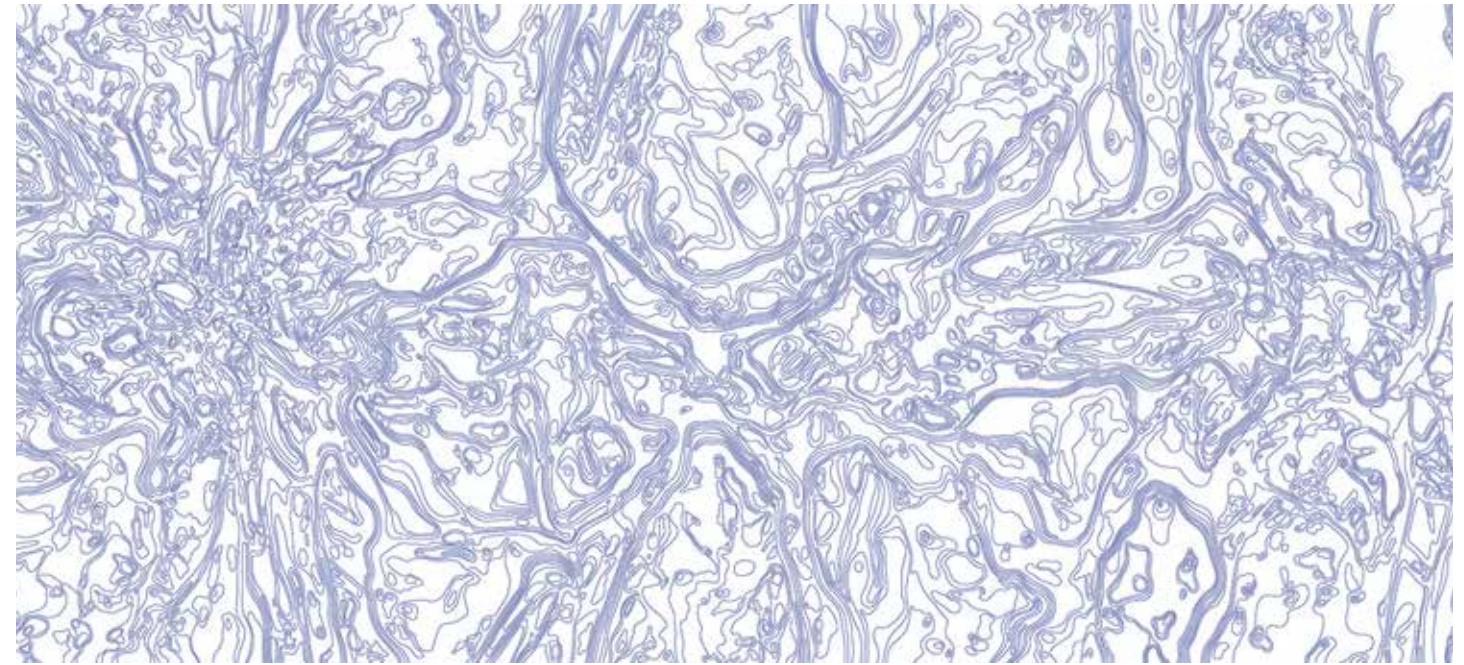
(Detail) **NIARGILSUR**, 2016
Print mounted on Plexiglas and covered with Plexiglas
90 x 200 cm
35,4 x 78,7 inches



SNIBURTAD, 2011 - 2012
Print mounted on pvc
50 x 66 cm
19,7 x 26 inches



(Detail) **BOLBEMIT**, 2015
 print
 36 x 51 cm
 14,2 x 20,1 inches



BOLBEMIT, 2014
 print
 75 x 200 cm
 29,5 x 78,7 inches



BOLBEMIT, 2013 - 2014
painting
WZC Clarenhof - Hasselt, BE



BOLBEMIT

The rib vault of the Clarenhof Chapel in Hasselt seems to be covered with Dutch Delft tiles, popular blue painted pottery made in and around Delt (the Netherlands) in the 16th century. In reality this ceiling is the result of the creative interplay between the digital design and the meticulously painting.

The design is spread out on the ceiling as a spider web and has its basis in a series of digital designed 'blob sculptures': computer generated forms that question the rigidity and immobility of the architectural stucture. This tension between blobs and boxes is a recurring theme in the work of Nick Ervinck and is reflected by applying different copy-paste techniques of 3D technology in sculpture.

These forms are however not permanently situated in the virtual space but were turned back in a graphic abstraction. The result is a dynamic line drawing that refers to the traditional graphic techniques, but also to contemporary grafitti, street art and digital design. In his work Ervinck therefore questions the compatibility between the virtual and actual space and focuses on the in situ relationship between sculpture and architecture.

Painting the ceilings of churches has a long history. While artists during the Middle Ages applied biblical scenes in seperate compartments, painters in the Renaissance and Baroque wanted to 'open up' the ceiling by displaying clouds scenes and floating putti (think of Michelangelo's Sistine Chapel and the dazzling frescoes from Andrea Pozzo).

BOLBEMIT (detail), 2013 - 2014
painting
WZC Clarenhof - Hasselt, BE



BOLBEMIT, 2011
Study

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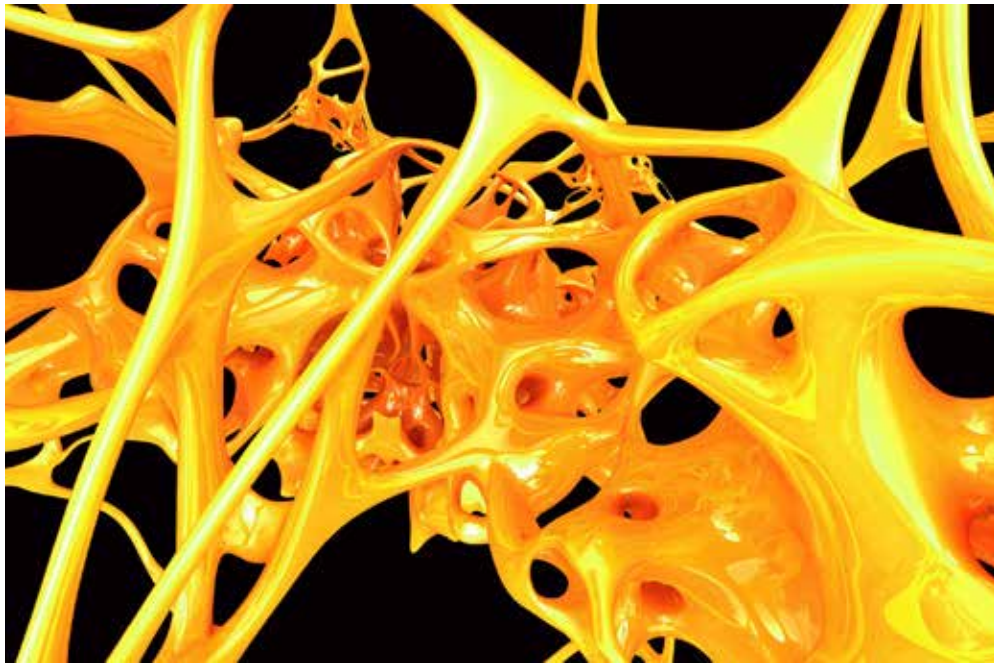
15

KOROBS

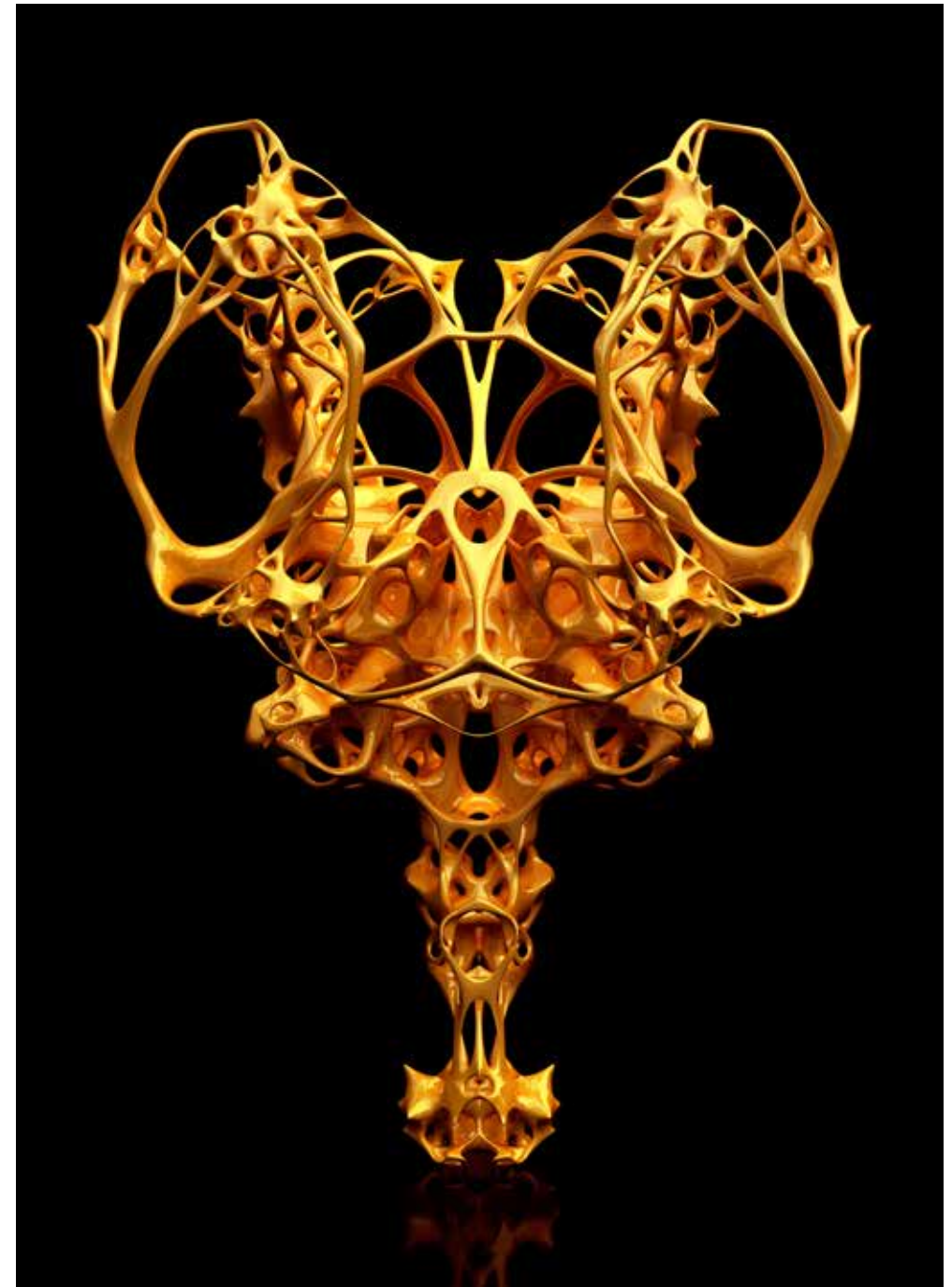
With his wall print **KOROBS**, Nick Ervinck explores the possibilities between design, sculpture and architecture. This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand.

KOROBS tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. The structure seems to be the result of a spontaneous, natural growing process. At the same time, the shiny yellow colour seems to contradict the organic, and gives the sculpture the allure of an artefact. With KOROBS, references to Henry Moore and the modernist sculptors are evident.

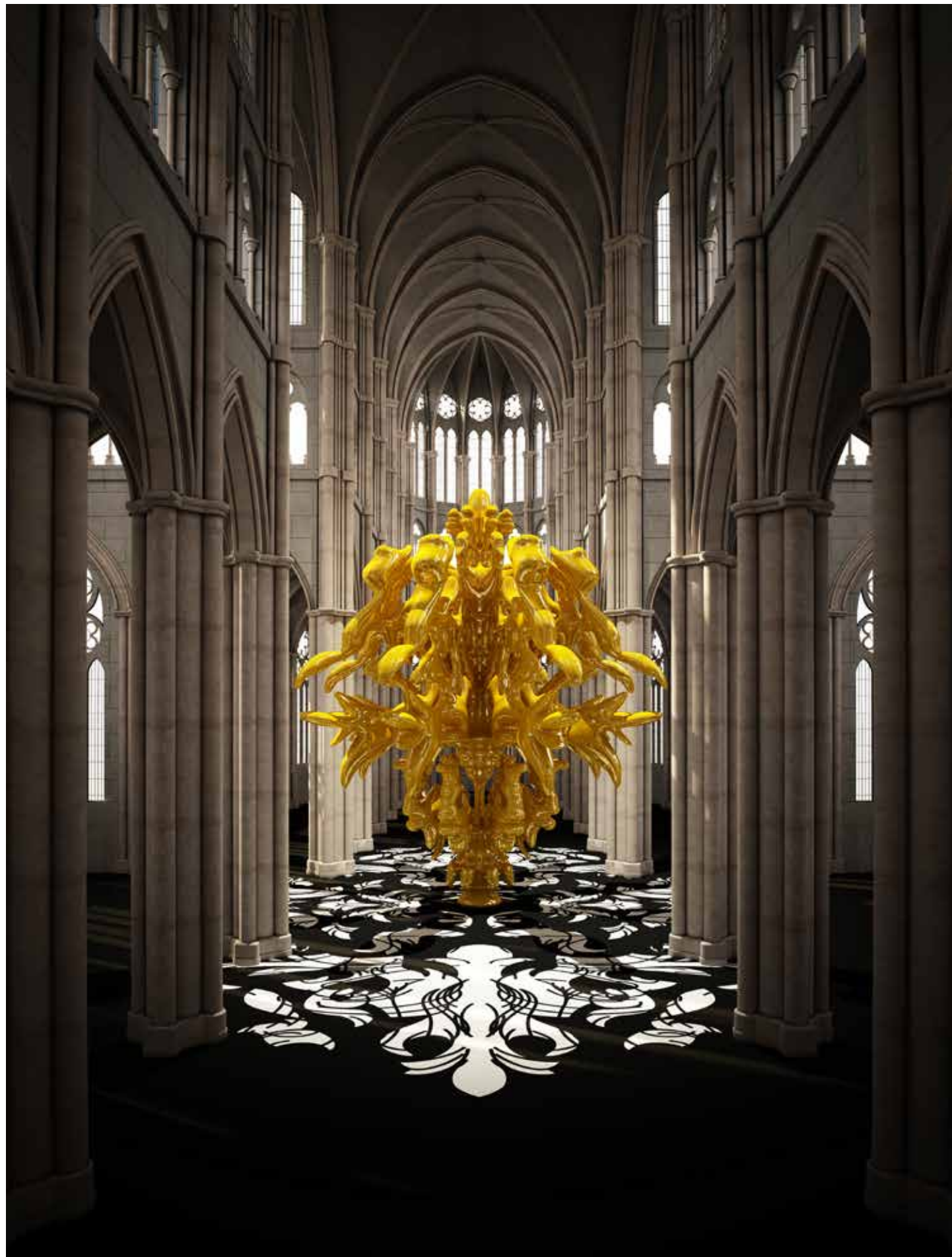
KOROBS, 2009
Print mounted on plexiglas and covered with plexiglas
125 x 185 cm
49,2 x 72,8 inches



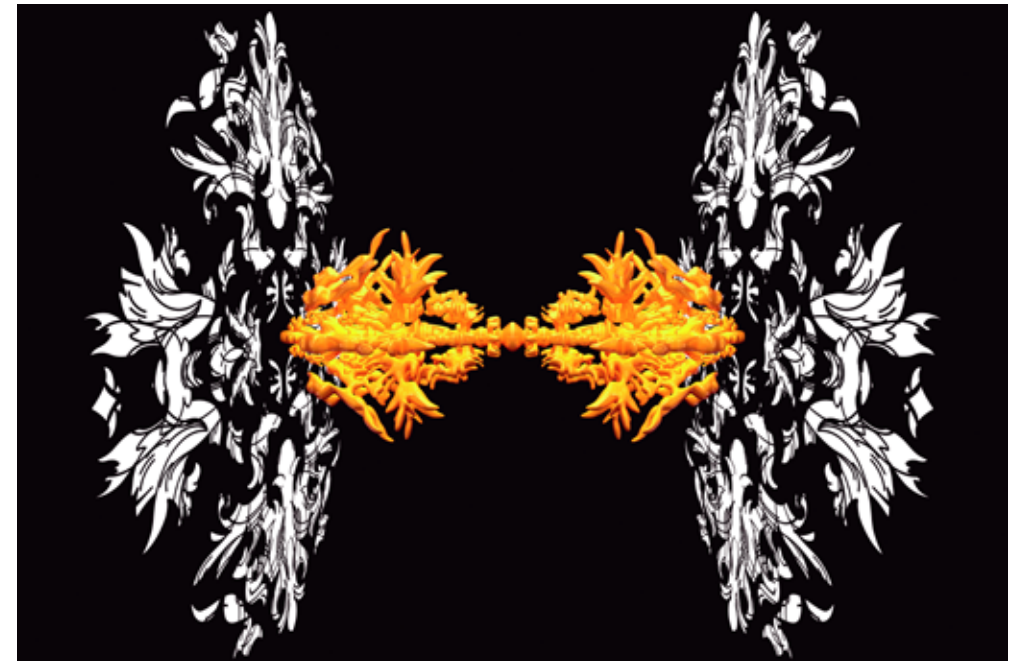
IKRAUSIM , 2009
lamda print mounted on Plexiglas and covered with Plexiglas
105 x 185 cm
41,3 x 72,8 inches



IKRAUSIM , 2009
lamda print mounted on Plexiglas and covered with Plexiglas
105 x 185 cm
41,3 x 72,8 inches



EITZO, 2009
print mounted on pvc
36 x 50 cm
14,2 x 19,7 inches




EITOZOR

EITOZOR is based on a 19th century baroque wallpaper, which has been digitally converted into a wall drawing. After that, the drawing was interpreted as a spatial sculpture. EITOZOR balances between the real and the virtual, between future and history, between design and sculpture, and between handwork and computer design. The observer has the impression that he walks in a virtual world, as Nick Ervinck not only digitally designed this piece, but transformed the exhibition space into a digital black box as well. The room is made black and reminds of the black background used in 3D-software programs. With EITOZOR, Nick Ervinck found a language to translate his fictional world into a material object which seems to float in space. This work thus is a perfect and seamless synthesis of the virtual and physical aspects of contemporary sculpture.

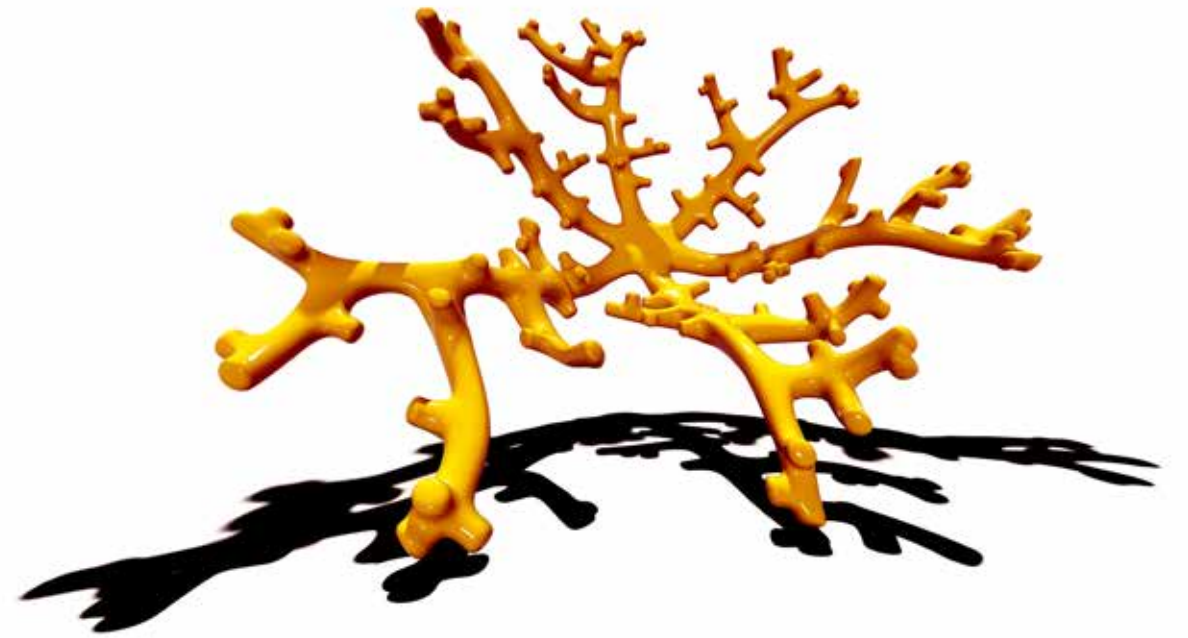
EITOZOR, 2009
print mounted on plexiglas and covered with plexiglas
150 x 200 cm
59,1 x 78,7 inches



YAROTUBER

 **YAROTUBER is the result of Ervinck's wish to reproduce corals or complex networks by human hand.** The corals in his oeuvre refer to various complex networks and prefabrications. According to Nick Ervinck, corals are also a kind of blobs, because they can grow endlessly in every direction (which, by the way, is something they have in common with his image archive) and because their complex shapes can only be imitated perfectly with the help of digital technology. A few years ago, during a stay in Berlin, Ervinck realized that the city is permeated by conduit pipes, which form a huge, invisible coral structure. That gave him the idea of building his coral sculptures out of standardized PVC pipe segments from the DIY shop. This is not a final work, but a nearly life-sized model. The aim is to eventually make this in metal. Ervinck's sculptures often emerge from the observation of reality. As he translates virtual images in tangible objects, for YAROTUBER, he breathes life in industrial materials and creates an organic form out of them. YAROTUBER thus is an organic blob-version of a clean, almost virtual coral.

YAROTUBER, 2007 - 2008



YAROTOBS, 2006 - 2007
print mounted on pvc
80 x 120 cm
31,5 x 47,2 inches



SERONIRT, 2009
print mounted on pvc
50 x 100 cm
19,7 x 39,4 inches



ODETTE, 2008
print mounted on pvc
50 x 100 cm
19,7 x 39,4 inches



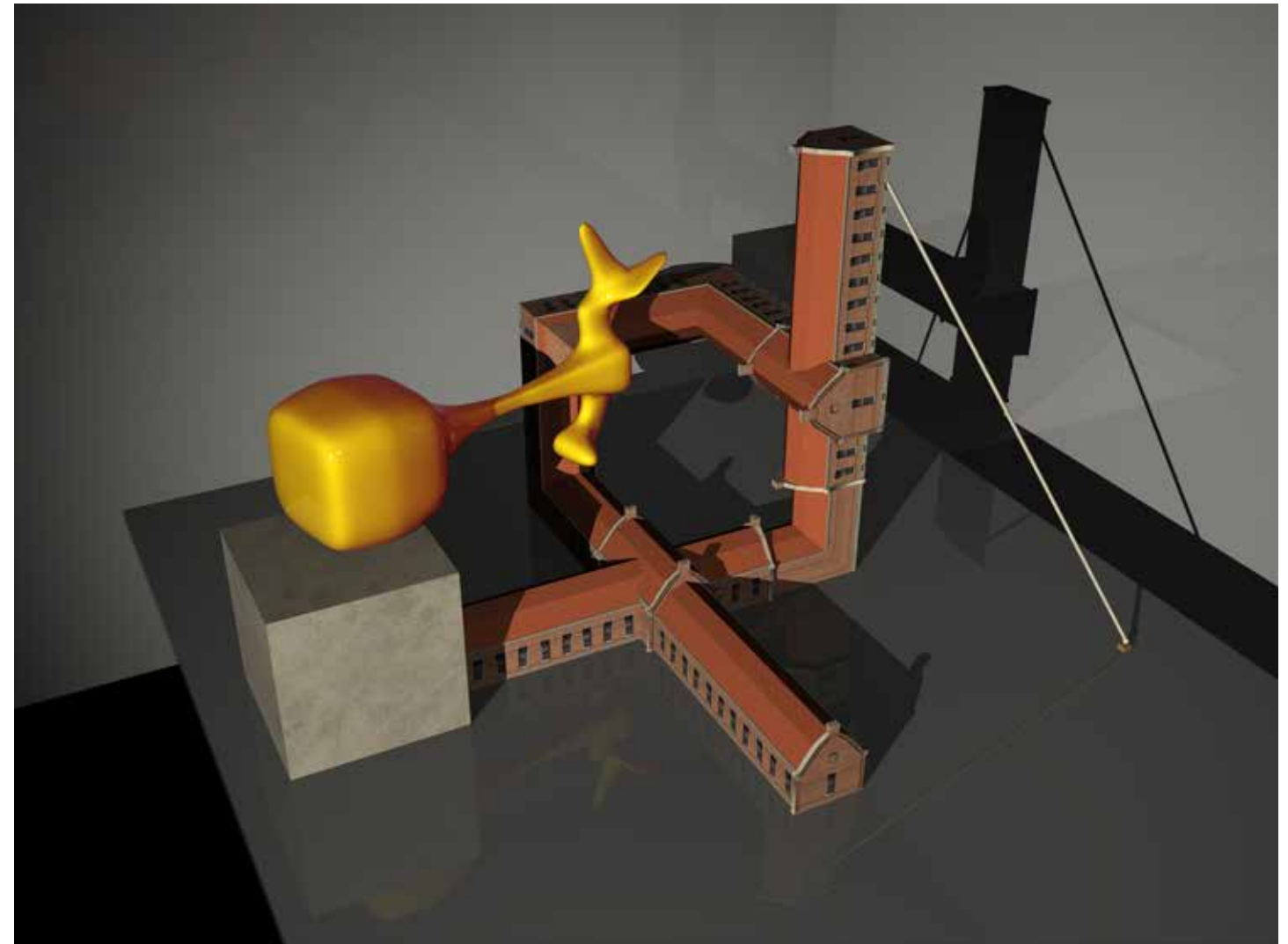
GNI_D_GH_26_NOV2004, 2004
 print mounted on pvc
 60 x 85 cm
 23,6 x 33,5 inches



GNI_D_GH_22_MAY2004, 2004
 print mounted on pvc
 80 x 100 cm
 31,5 x 39,4 inches



XOBBEKOPS, 2007
print mounted on pvc
50 x 100 cm
19,7 x 39,4 inches



COLBATROPS, 2006
print mounted on pvc
60 x 87 cm
23,6 x 34,3 inches



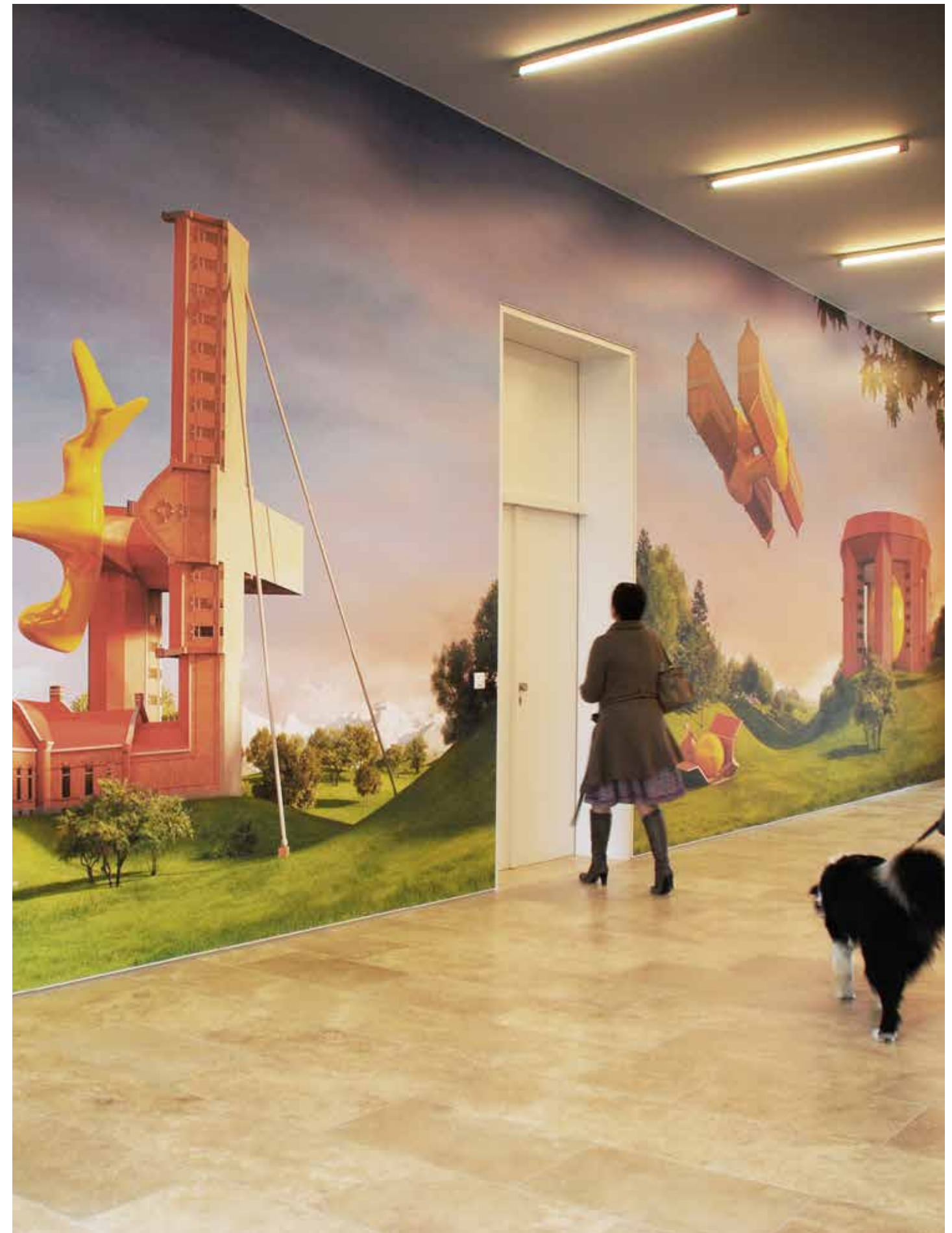
SOLBARGIAFUTOBS

SOLBARGIAFUTOBS is a panoramic image of a familiar landscape, occupied by 'futuristic architecture of the past'. Using large wall prints, the virtual designs are now applied to a physical bearer and thus present in real space. Yet, this image is a construction of a possible world which can never be materialised. This world cannot be mounted by the viewer.

The rough bric-a-brac version of the sculpture is almost opposite to the smooth, clean shape of the blob. The rough version is representative of our physical world, whereas the clean version is characteristic of the digital, industrial world. The area of tension between both worlds is what interests Nick Ervinck, who is mainly fascinated by tension between the box and the blobs. He captures organics blob shapes in cages and places old angular architecture in symbiosis with new organic blob shapes – balanced combinations, tensions and fertilizations between old and new, the physical and the virtual. This also includes sculptures such as Xobbekops, Elbatargscu, Siutobs and Salb Furchak.

SOLBARGIAFUTOBS, 2004 - 2010
Wallprint
408 x 1464 cm
160,6 x 576,4 inches

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SOLBARGIAFUTOBS, 2004 - 2010
Wallprint
Milho - Oostende, BE



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SIUMET

In order to reconstruct the past, an archaeologist interprets historical remains. As an artist wondering how this discipline can be relevant for his sculpting practice, Nick Ervinck starts from fragmentary pieces to build up a new personal and digital space. SIUMET refers to the archaeological heritage of Roman civilization. For this 3D print, the artist doesn't take specific examples as his starting point, he rather departs from the cognitive image of a Roman helmet. This helmet was crossed with the image of an 18th century castle. SIUMET thus is a proposition for an eclectic futuristic architecture of the past. These 3D prints, which are forms between analysis and synthesis, dissection and montage, are a metaphor for the digital designing process. Though this use of 3D computer graphics, prints, drawings and sculptures may suggest a confrontation between the ancient civilizations and a possible digital future, Nick Ervinck wards off this possible clash and initiates a constructive dialogue between present, future and past, between craft and technology, and between the virtual and the physical. SIUMET thus reflects on our changing ways of thinking and feeling: the artist no longer makes art in order to represent the world, but rather to reinvent it.

SIUMET, 2011
Wallprint



SIUMET, 2012
Wallprint
WZC De Notelaar - Beveren, BE



YARONULK

📄 **One day, Nick Ervinck wants to create a scale model of the basilica of Koekelberg, which will be 14 metres long. This modular sculpture will be composed of metal pipes, connected to one another by a system of screws.**

A many-sided tent will then be hung inside this meccano-skeleton, which will serve as a video room. The projected video tour will be so lifelike, shining like a hyper-realistic trompe l'oeil, that the viewers will have the momentary illusion of witnessing a filmed representation of the actual construction instead of an imaginary, digitally constructed image. Ervinck chooses for the clear delineation of geometrical volumes, typical of Art Deco, as this language is more suitable for his enterprise than the nervous rhythms of Gothic vaults. While the replica is more than 100 times smaller than the life-size basilica, the entire reconstruction was a grand task in itself. This ten time smaller scale model is not a modular construction, but consists of two 3D prints in polyamide, which were then printed and composed in about forty separate pieces. The cage was also given a rust-imitation. After it had been carefully and repeatedly sanded and varnished, the tent was placed inside the skeleton.

YARONULK, 2010
print mounted on pvc
100 x 200 cm
39,4 x 78,7 inches



EGATONK

📄 **The EGATONK-project was developed for the exhibition 'Horizon 8300' in Knokke which was set up to promote new architecture for this typical Belgian seaside town.**

Zaha Hadid presented a complete new vision for the train station that was in high contrast with the usual white cottage 'obligations' in this town. For a referendum in connection with the exhibition, Nick Ervinck was asked as one of four artists to do 'something' with Knokke. For the artist it was immediately clear he had to use this cottage style and turn it into something absurd. The EGATONK wall print was presented on a 2,5 x 5 meter scale. The cottages are no longer static but become figures with connotations to crabs and other sea animals that walk along the beach. They remind us of the impossible structures in the engravings of the mathematician Escher (1898-1972). Their double identity, both building and animal, also relates to the well-known duck-rabbit image puzzle that challenges our way of seeing and interpreting the world.

EGATONK, 2009
Print mounted on pvc
100 x 200 cm
39,4 x 78,7 inches

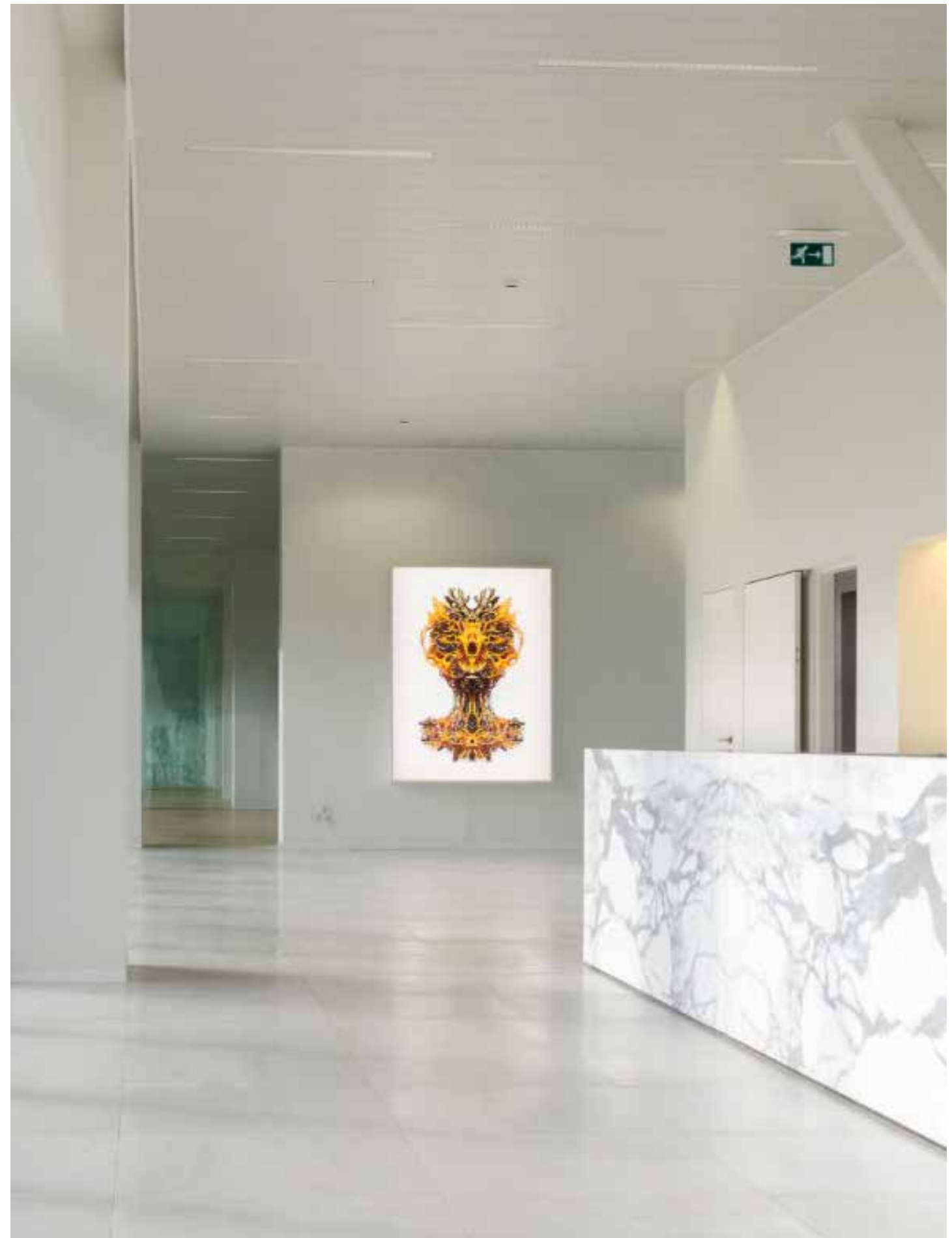


AGRIEBORZ

📄 For **AGRIEBORZ**, Nick Ervinck used imagery of human organs that he found in medical manuals as construction materials to create an organic form, a larynx (or voice box) 'gone wild'. Though imaginary, AGRIEBORZ seems to retain some familiarity due to its visual connection to human organs, muscles, nerves, etc. Any coherent organization or structure, however, is lacking. The image becomes ungraspable, hovering in a virtual, potential or science-fictional world. AGRIEBORZ was first shown as a part of the show 'Parallelepipeda – between art & science' in Museum M, Leuven (B) on a scale of 7 x 8 meters. Although 2D, it has sculptural qualities through its monumental size that incorporates the architecture it is shown in. After that, Ervinck realised AGRIEBORZ as a 3D print.

AGRIEBORZ was largely inspired by the conversations Nick Ervinck had with two professors at KU Leuven: Pierre Delaere, a professor researching the larynx, and Koen van Laere, whose research is situated in neurology and nuclear medicine. This crossfertilization inspired the image of a perfectly symmetrical cyborg figure. A sculpture like AGRIEBORZ not only points to the growing tendency of integrating technology in the human body, it also plays with the intriguing possibility to use living tissue as technological material. Today we are capable of creating replicas of human bones on the basis of 3D-models from CAT-scans. Bio printing, a new technology used to print organs, will be further developed and commercialized. Working in a close parallel to science, Ervinck is able to develop new realities that can in turn inspire scientists.


AGRIEBORZ, 2009 - 2010
Wallprint
Parallelepipeda M, 2012 - Leuven, BE



AGRIEBORZ, 2009 - 2010
Lightbox
200 x 150 x 17 cm
59,1 x 78,7 x 6,7 inches



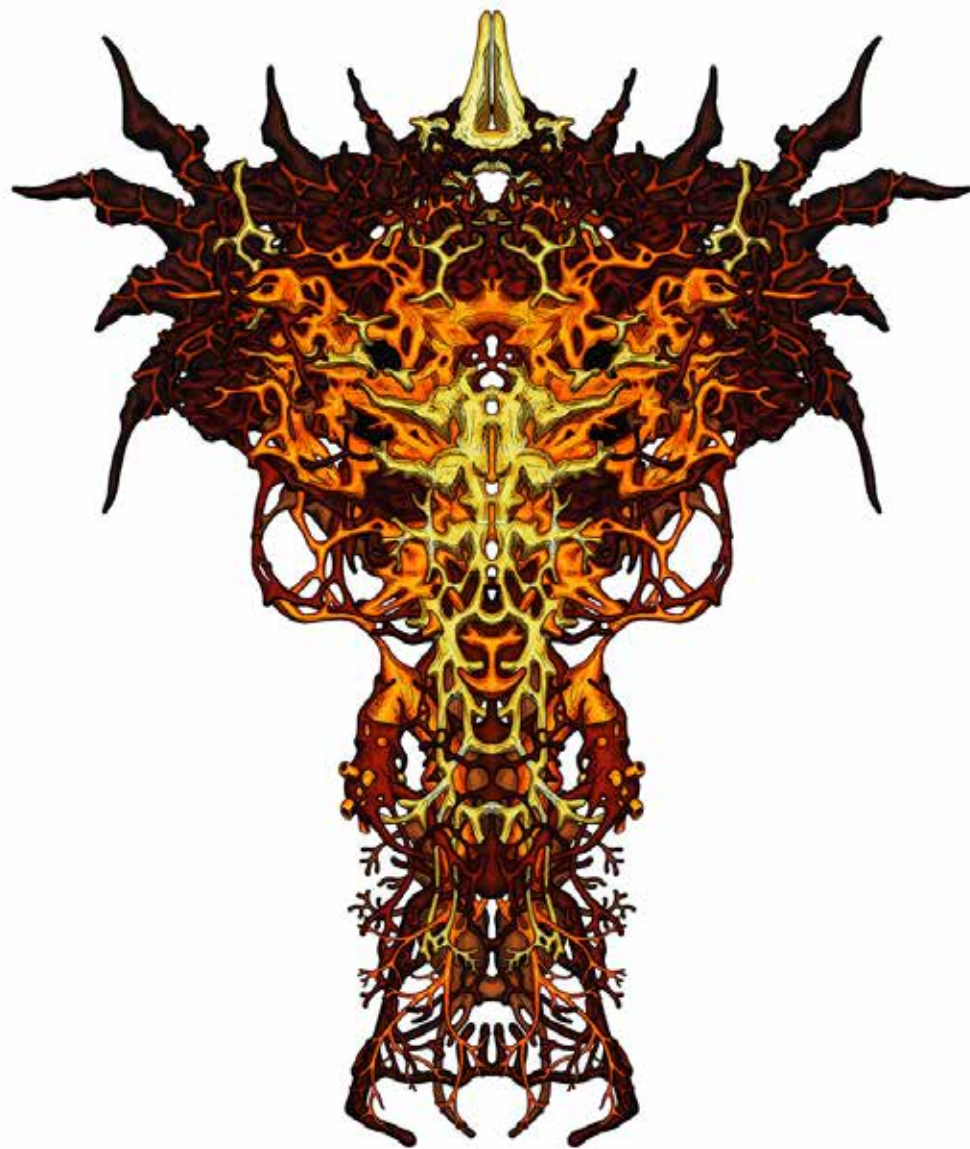
AGRIEBORTY

 **This series exists of multiple 2D drawings, each inspired by images from medical manuals (human and animal anatomy, organs, muscles, bones, ...), ethnic masks and elements from science fiction (wolverine, aliens,...).**

Drawing on techniques from American comic strips of the 90's, Nick Ervinck creates a peculiar spatial feeling on a 2D surface: flatness is raised to a new level. The images embrace elements from high and low culture. Inca-masks are combined with elements derived from science-fiction and computer games.

As predators, this creatures hover somewhere between the organic and the mechanical. That way, Ervinck's works show a longing for the scientific feasibility of the human body. References can be made to the 19th century 'automaton' and the later on 'android robots' and 'cyborgs'. Possibly, this development will result in the complete merger of human and technology and consequently the disappearing of the human body. Just like AGRIEBORZ, this series of drawing thus not only points to a growing tendency of integrating technology in the human body. It also uses the intriguing possibility to use living tissue as technological material. Bio printing, a new technology used to print organs, will be further developed and commercialized. The importance of Ervinck's work lies in the fact that he uses these technological developments in an early stage and develops a typical and highly recognizable imagery. Working in a close parallel to science he is able to develop new realities that can in turn inspire scientists.





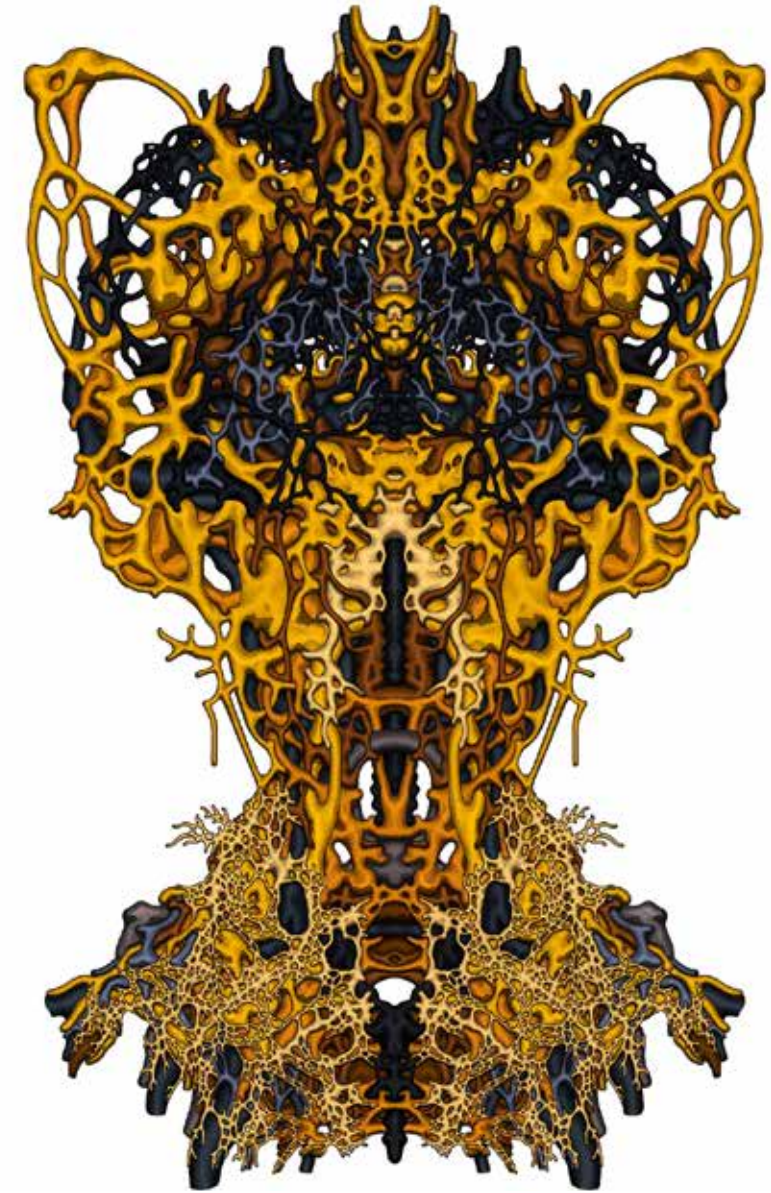
NOZIORZ, 2009 - 2011
 Print mounted on pvc
 155 x 120 cm
 61 x 47,2 inches



VEODSORZ, 2009 - 2011
 Print mounted on pvc
 155 x 120 cm
 61 x 47,2 inches



OCHIKORZ, 2009 - 2011
Print mounted on pvc
155 x 120 cm
61 x 47,2 inches



SIZALGIORZ, 2009 - 2011
Print mounted on pvc
155 x 120 cm
61 x 47,2 inches



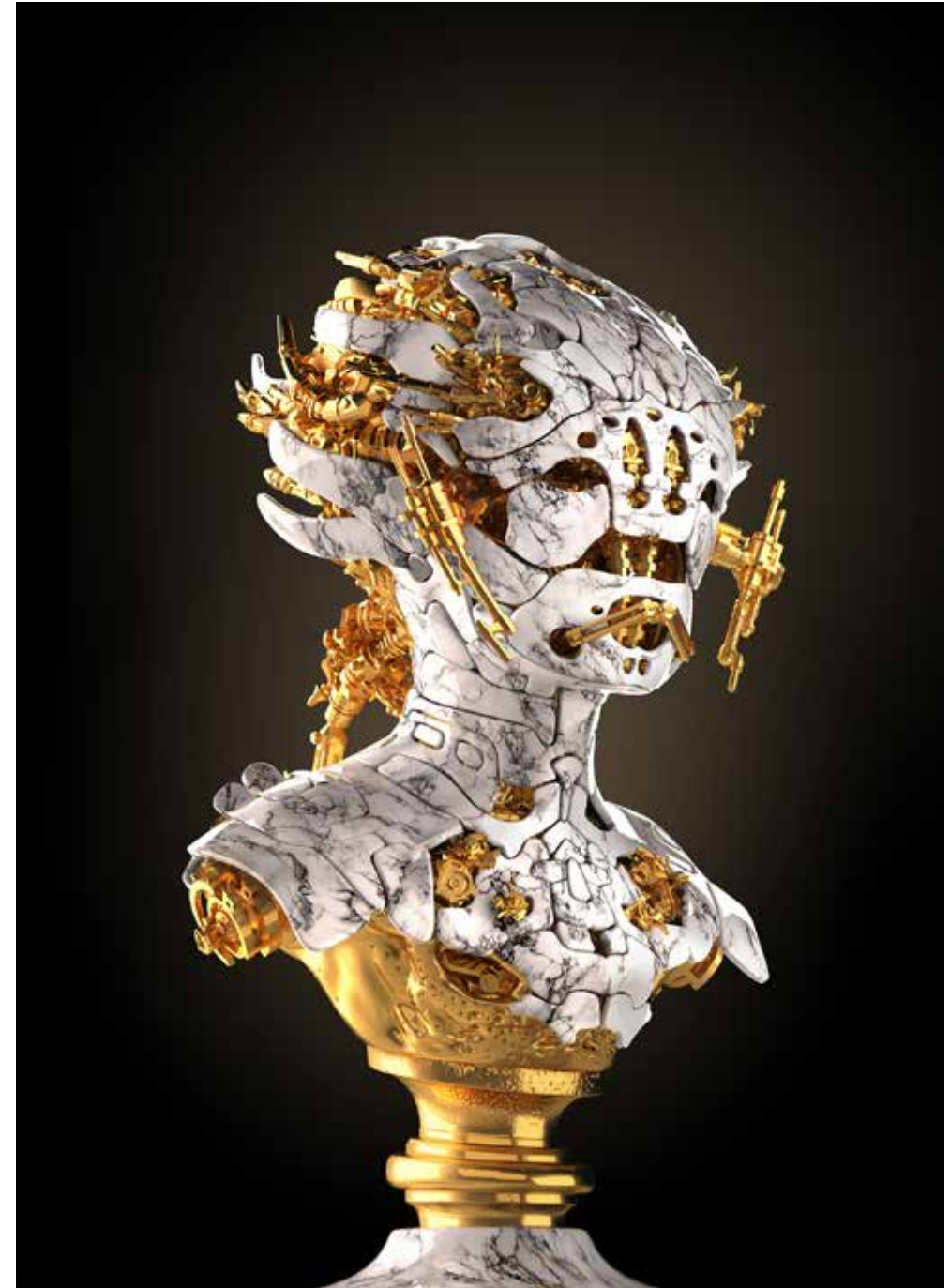
LAPIRSUB, 2015 - 2016
Wall print
155 x 122 cm
61 x 48 inches



LAPIRSUB, 2015 - 2016
Wall print
Mens en machine, De Warande - Turnhout, BE



NESURAK, 2016
Print,
200 x 150 cm
78,7 x 59,1 inches



DIASURAK, 2016
2D print
51 x 36 cm
20,1 x 14,2 inches



LAPIRSUB, 2015
print mounted on forex
51 x 36 cm
20,1 x 14,2 inches



NESURAK, 2016
2D print
155 x 120 cm
61 x 47,2 inches



LAPIRSUB, 2016
 Wall print
 Universiteit Antwerpen, BE
 510 x 408 cm
 200,8 x 160,6 inches



LAPIRSUB, 2016
 Wall print
 Universiteit Antwerpen, BE



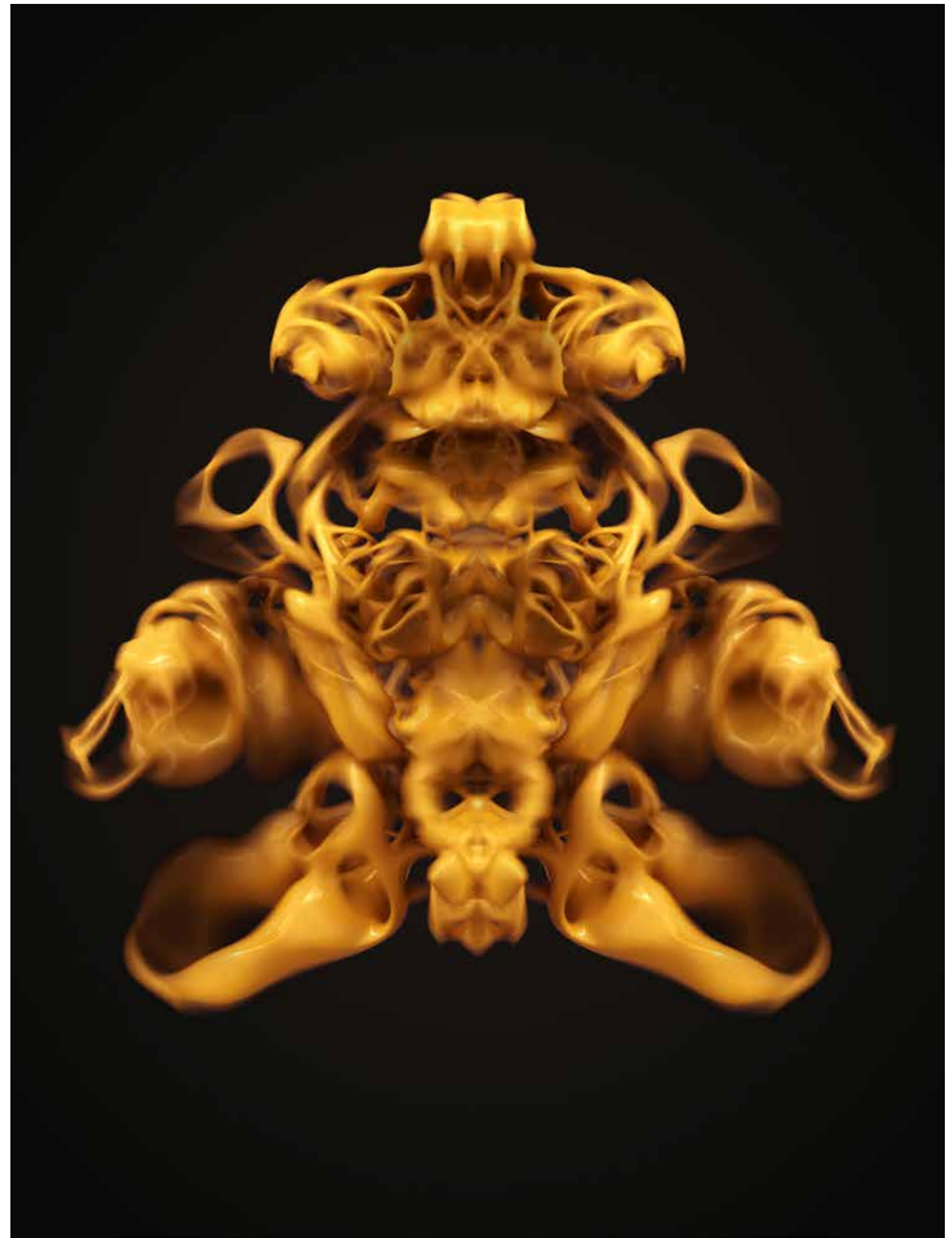
NOITULS, 2013
print mounted on plexiglas and covered with plexiglas
100 x 85 cm
39,4 x 33,5 inches



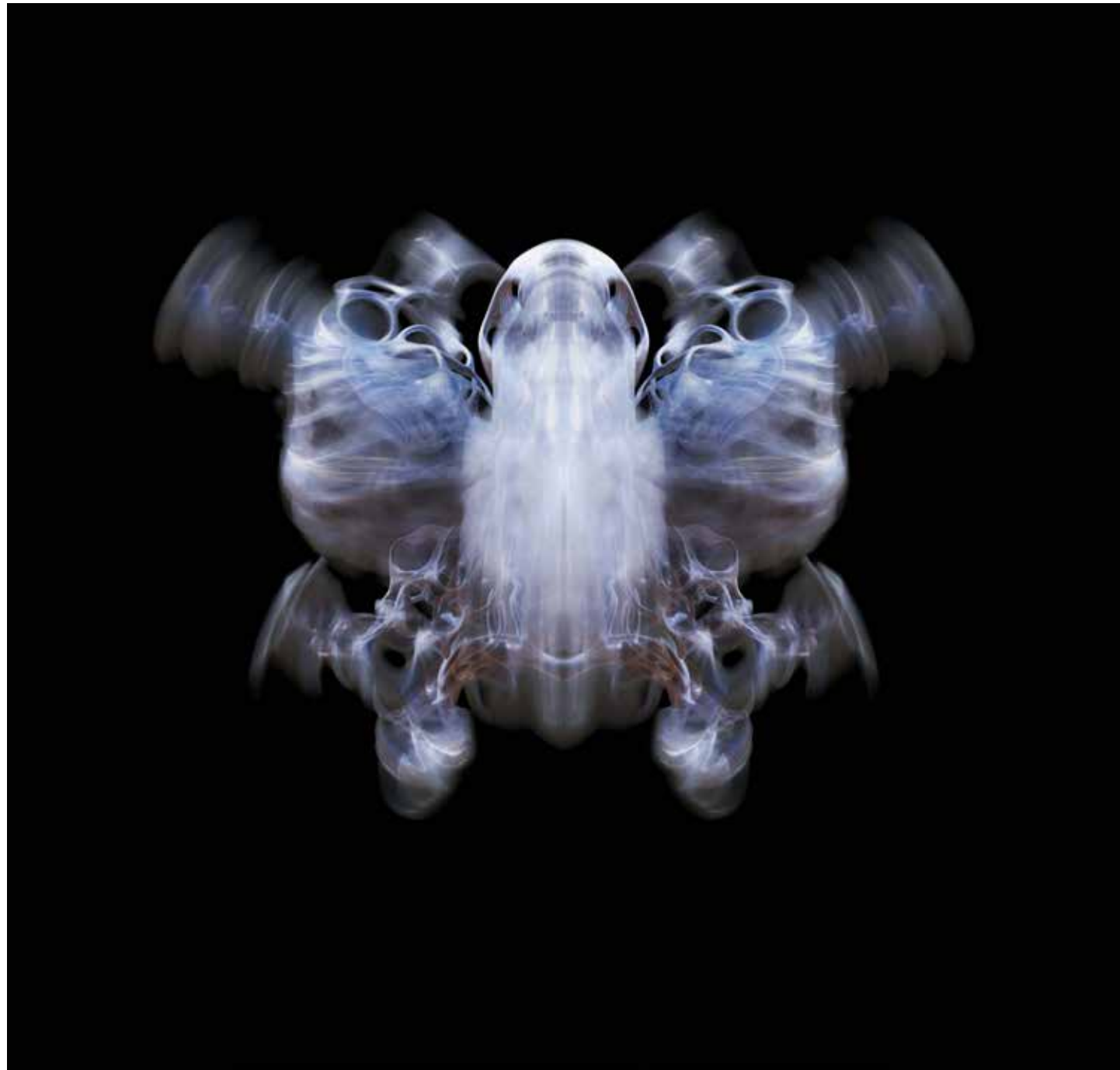
NOITOGH, 2012-2013
print
43 x 35 cm
16.9 x 13.8 inch



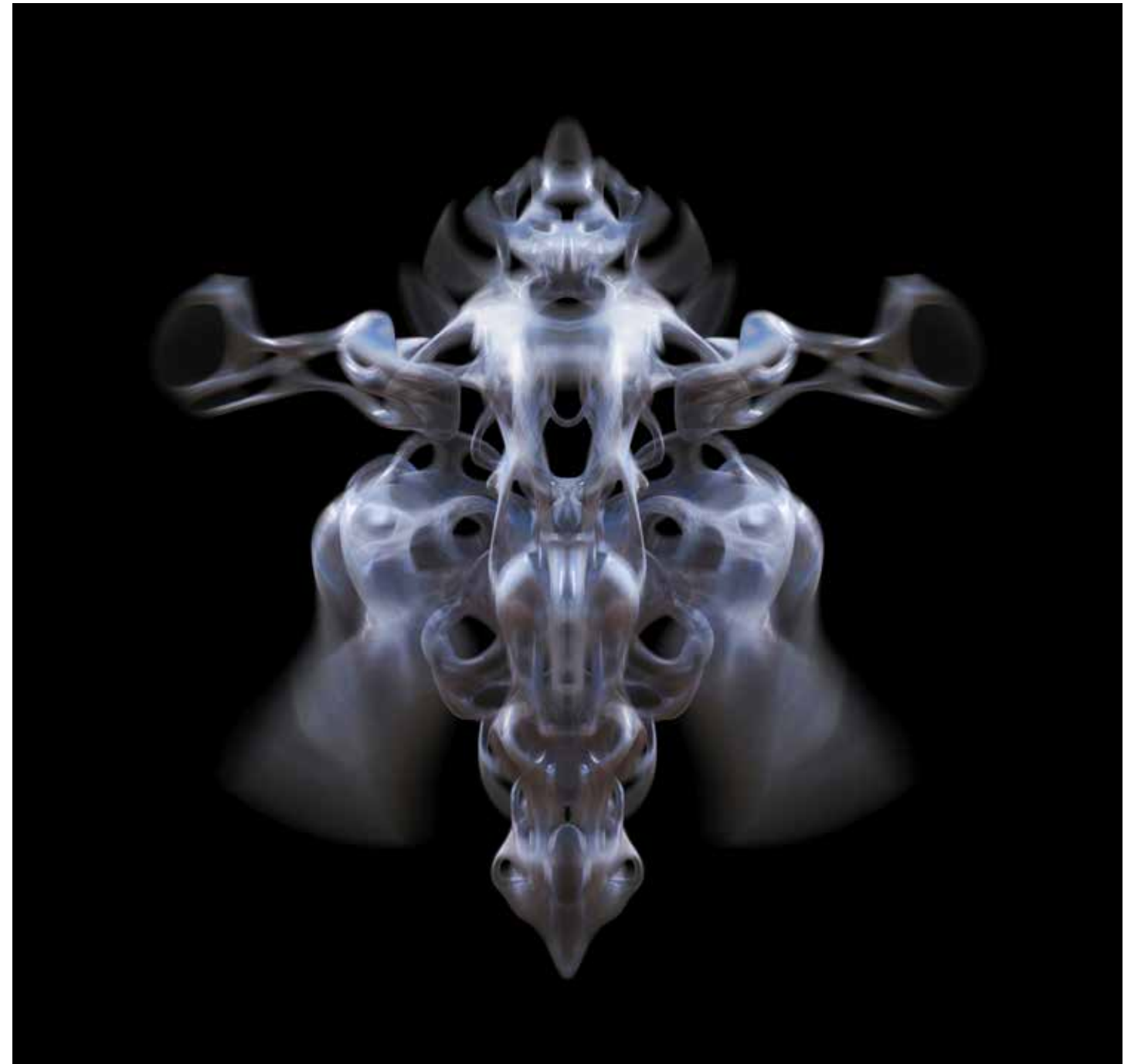
NOITEAB, 2012 - 2013
print
43 x 35cm
16.9 x 13.8 inch



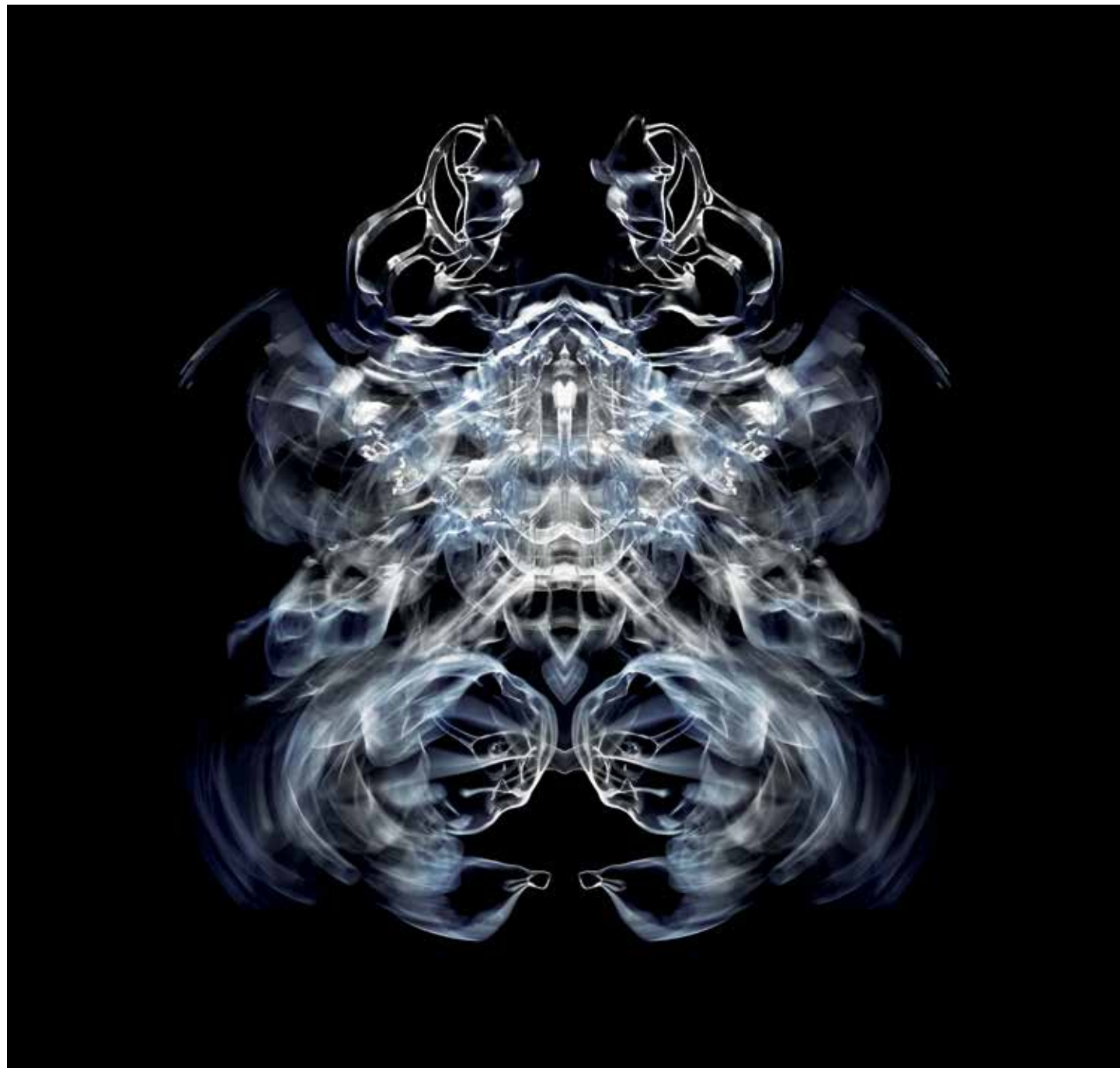
NOITENA, 2012-2013
print mounted on Plexiglas and covered with Plexiglas
100 x 85 cm
40 x 33.5 inches



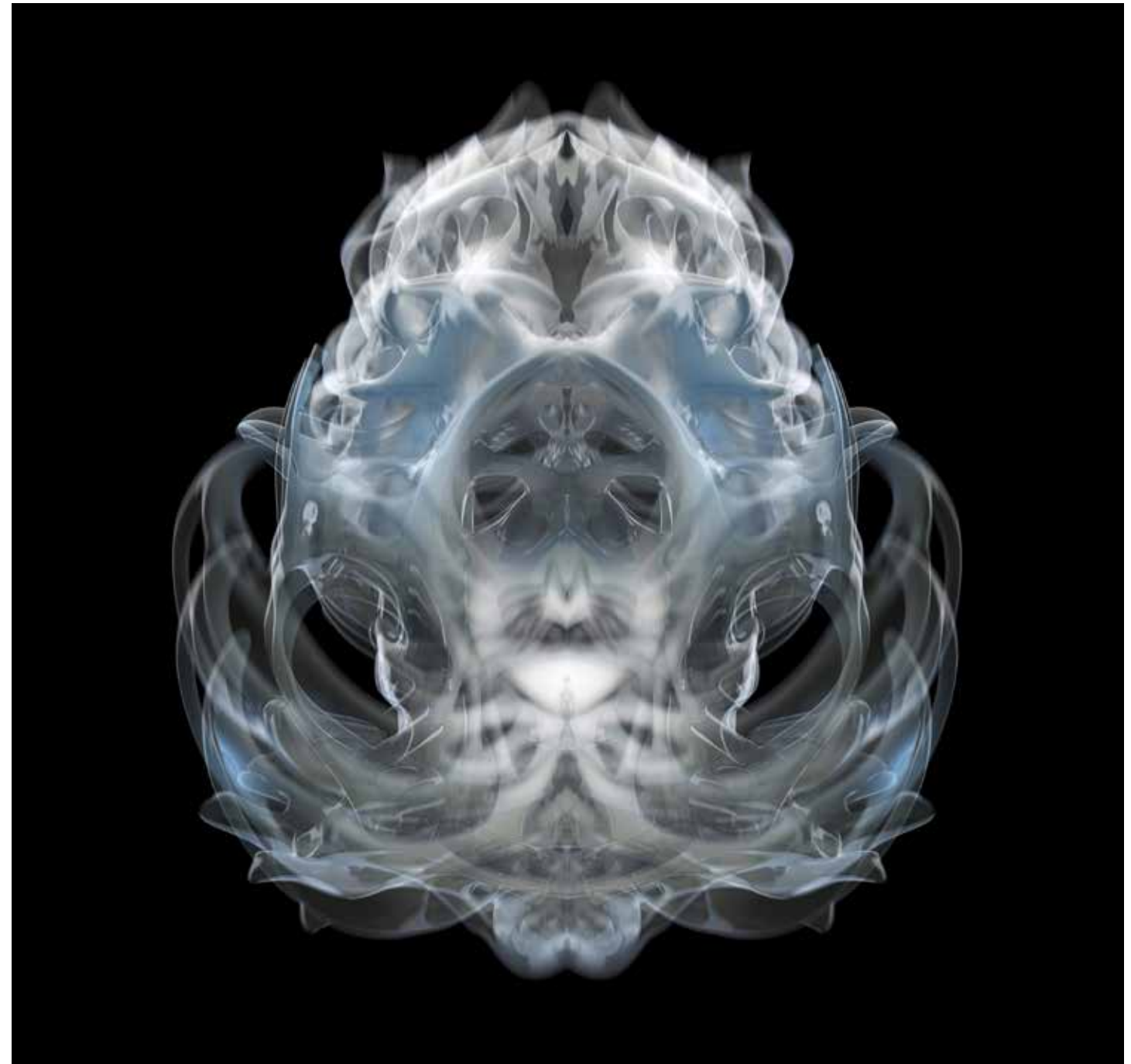
NOITRUT, 2012 - 2013
lightbox
104 x 134 x 14 cm
40.9 x 52.7 x 5.5 inches



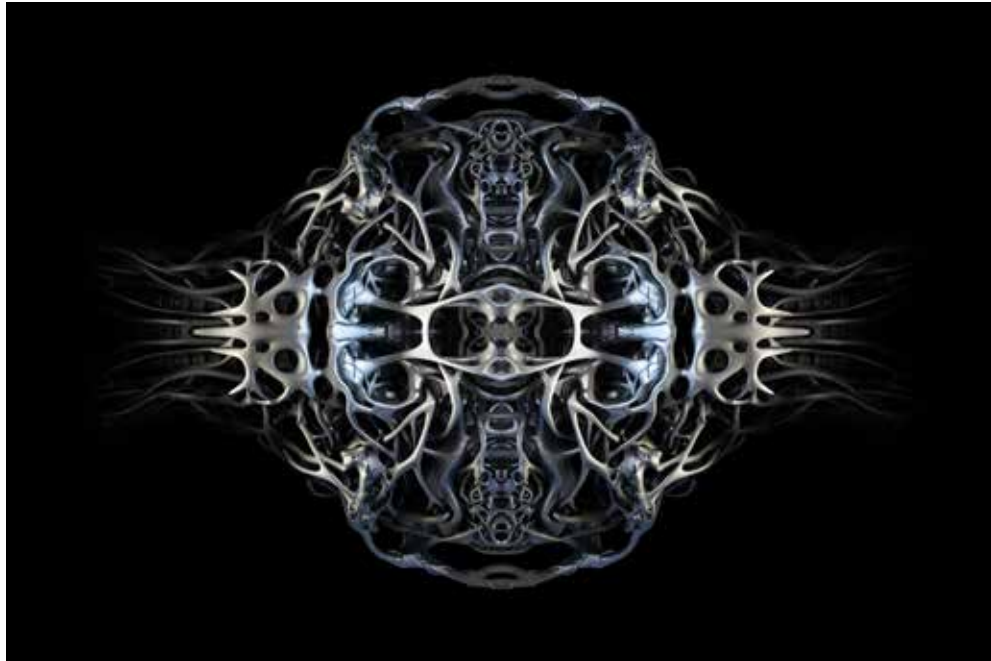
NOITONK, 2013
lightbox
84 x 84 x 14 cm
33.1 x 33.1 x 5.5 inches




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

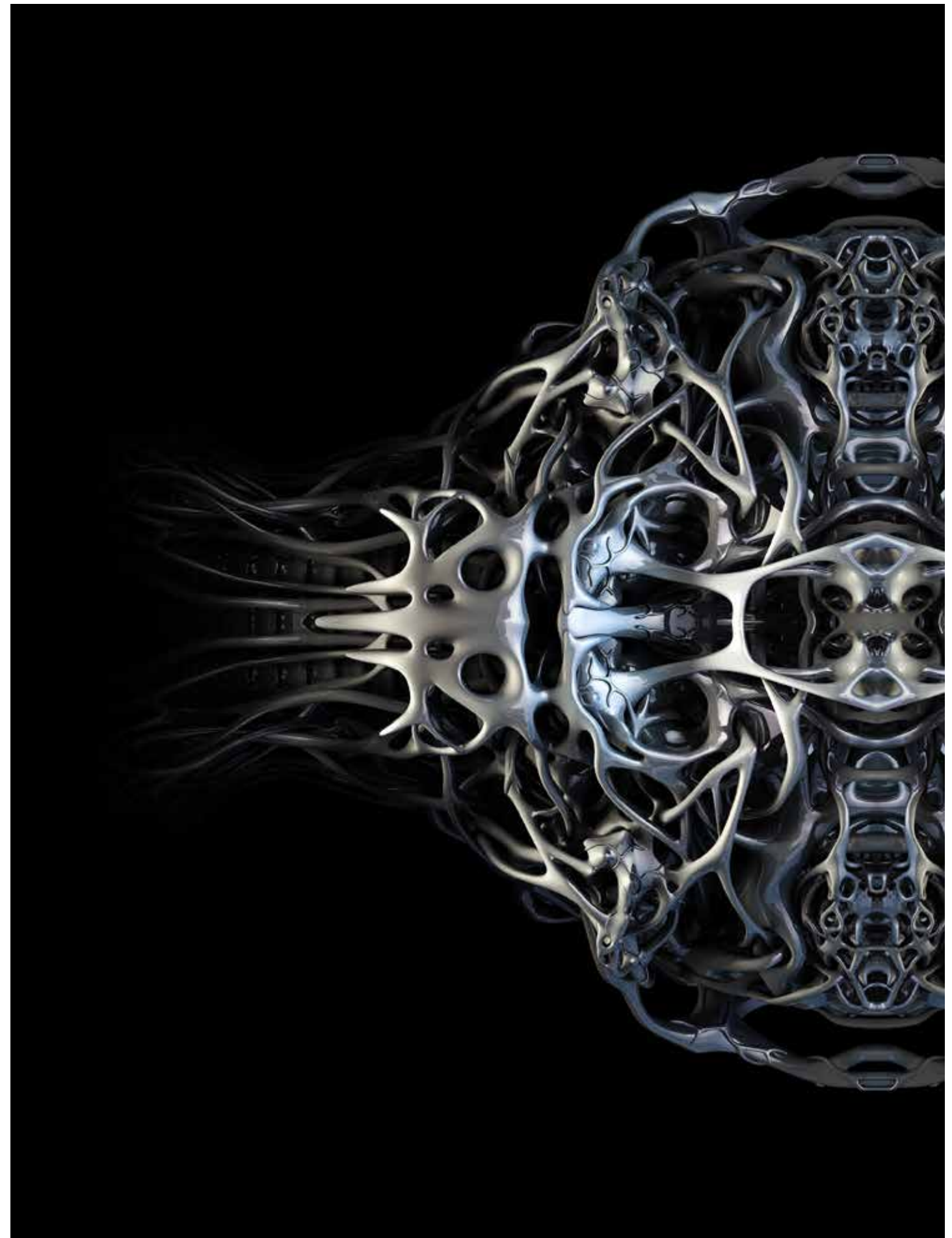


AGRIEMYS

 **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

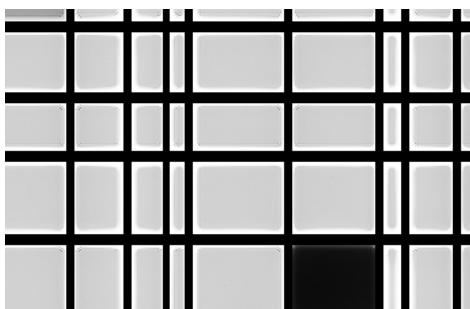
 **AGRIELEJIF and SUIERLEJIF are a proliferating tissue that seems to stretch out of the frame. This complex 2D-print is the result of an artistic research on the human organic tissue, as represented in medical manuals.**

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. Dinosaur skeleton
2. Roman helmet
3. The Temptation of Saint Anthony, Salvador Dalí, 1946
4. Valley of Fire, State Park, Nevada
5. Crazy cottage, Battersea park, London
6. Excavator
7. Sky map
8. Red, Yellow, Blue, Piet Mondriaan 1921



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