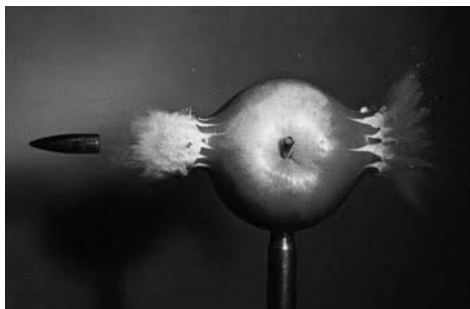
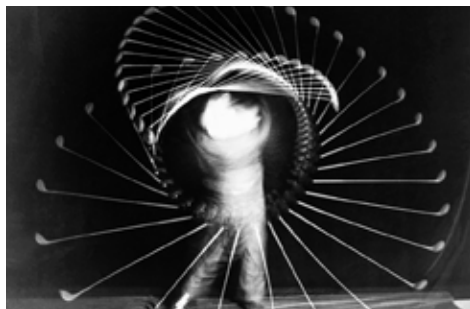
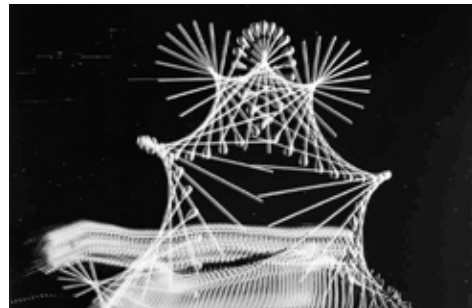


# STRATASYS

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. Golden boy
2. Baton Harold Edgerton, 1953
3. Bobby Jones with a driver, Harold Edgerton, 1938
4. Gelatine
5. Bullet "stopped", Harold Edgerton
6. Abstract photography by Shinichi Maruyama
7. Pole Vault - Harold Edgerton
8. Harold Edgerton

## 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.**

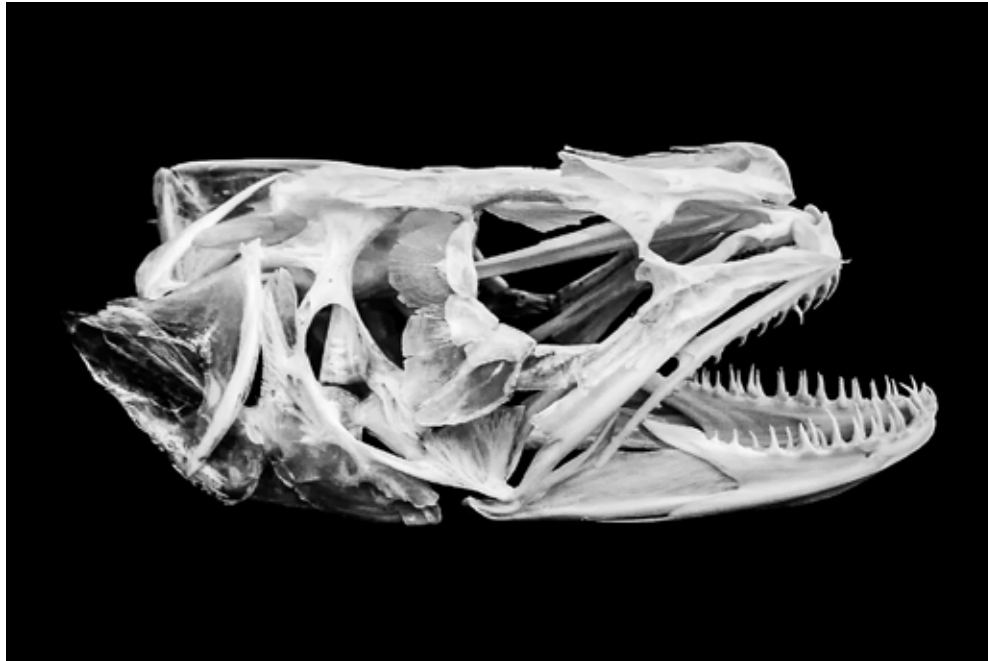
Both organic, geometrical, fluid and massive, my artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. My work is both avant-gardist (in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



**MYRSTAW, 2014**  
Colours of the Sky, De Mijlpaal - Knokke, BE  
Collaboration with Stratasys  
3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



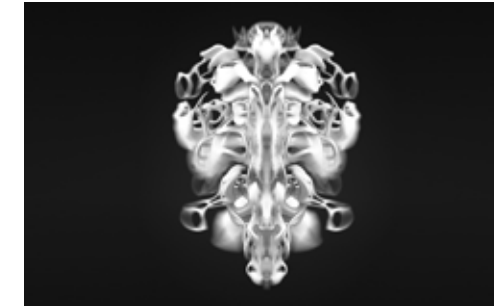
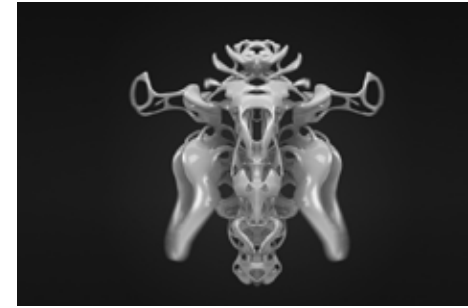
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## STRATASYS

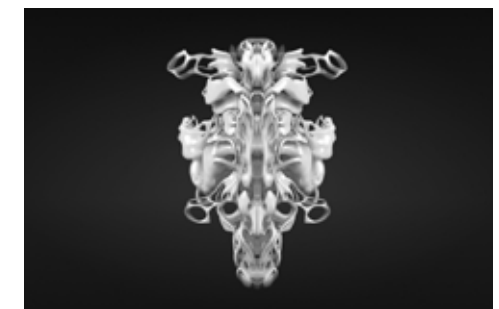
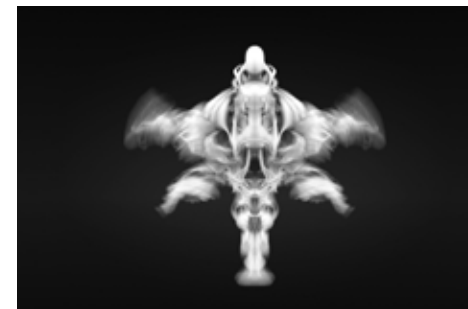
Within this series of sculptures, Nick Ervinck explores how to deploy the current techniques of 3Dprinting to surpass sculpture. He builds on the craftsmanship of the past by combining his background in sculpture and his ability to use modern technology to bring to life true artistic vision. While the traditional sculptor shapes his works by removing material, Nick Ervinck creates fluid forms and lines, with the empty space being equally meaningful. The potential of the use of 3Dprinting is endless, and offers opportunities to make a futuristic translation of sculptures from the past.

A new collaborative art venture that Stratasy is embarking on called "The New Ancient", which will investigate the relationship between ancient crafts and artworks and modern technologies, such as 3D printing. With Stratasy's J750 3D Printer, he was able to design pieces that combines an organic, biomorphic shape with a very technical play of lines and colors, and bring this to life from screen to sculpture with unmatched precision and quality - all at the click of a button.

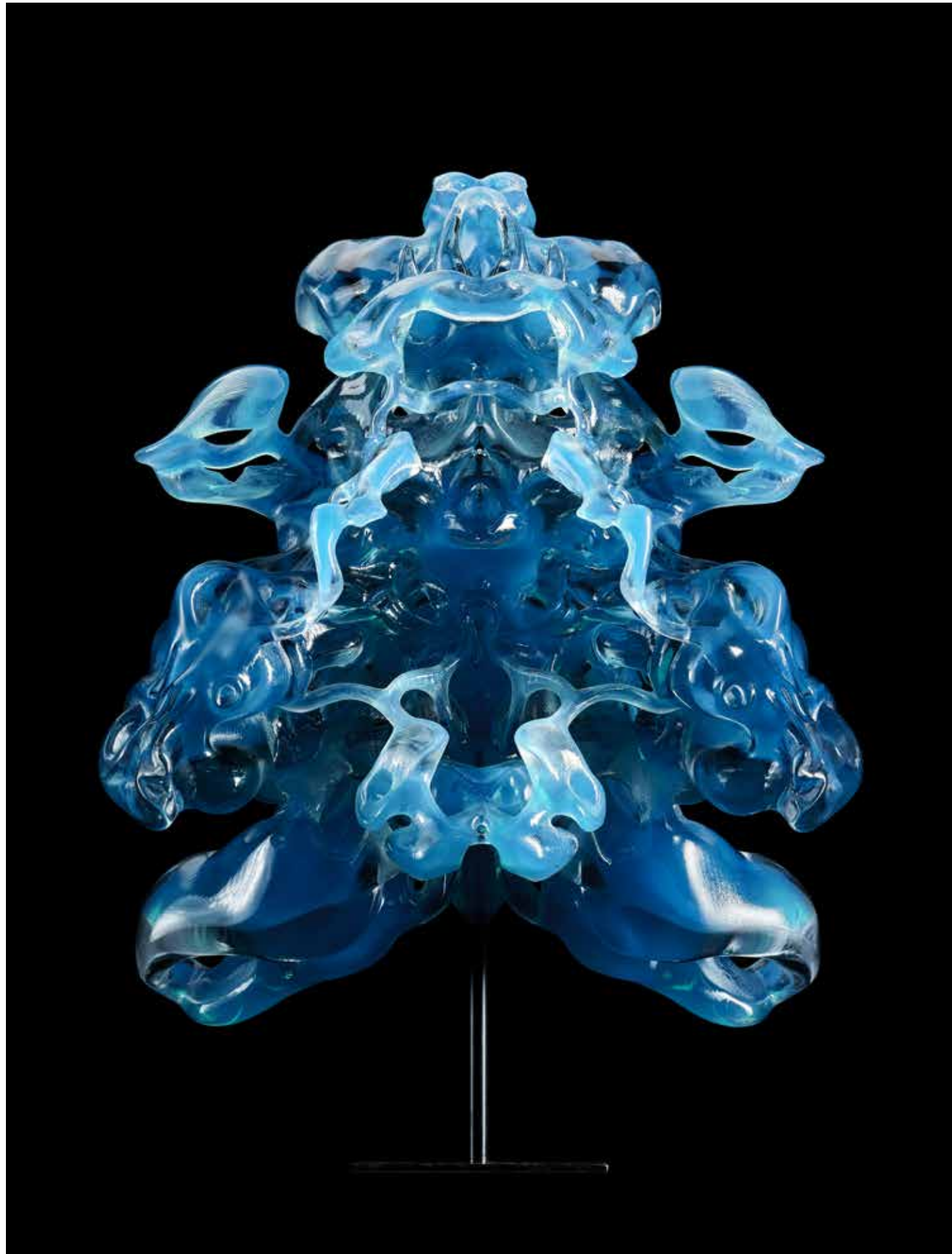
New methods of 3Dprinting enable the artist to create an infinite movement of lines and shapes, and the use of color enhances this constant motion. Simultaneously, the brightly colored lines give the sculptures an artificial character and betray the fact that something like that could not be made by nature. The vibrant colors and intricate details of the piece, such as the central lines representing the figure's veins, were integral to the sculpture, both in creating a sense of movement and fluidity and in reflecting the traditional cultural styles that inspired the work. Ervinck's sculpture intricately combines design elements from ancient Inca and Mayan cultures with a more technological aesthetic that connects the sculpture to our present times. The sculpture, which features extremely detailed, veinlike elements as well as a biomorphic color palette could only have been made using additive manufacturing, as even the empty spaces of the sculpture are deliberate and precise.



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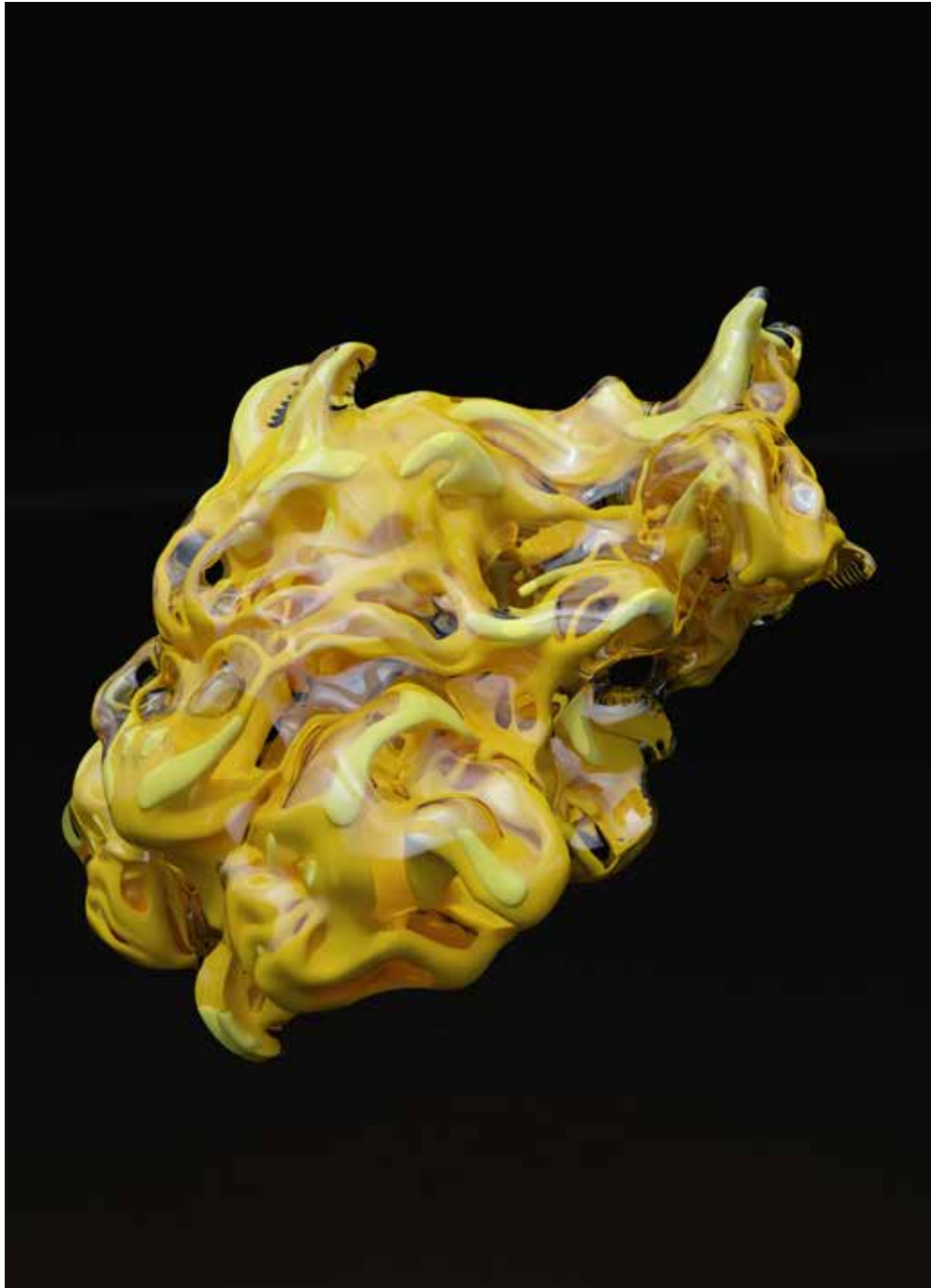


**NOITENA**, 2014  
 3D print  
 35 x 30 x 20.5 cm  
 13.8 x 11.8 x 8.1 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



Detail, **NOITENA**, 2014  
 3D print  
 35 x 30 x 20.5 cm  
 13.8 x 11.8 x 8.1 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer

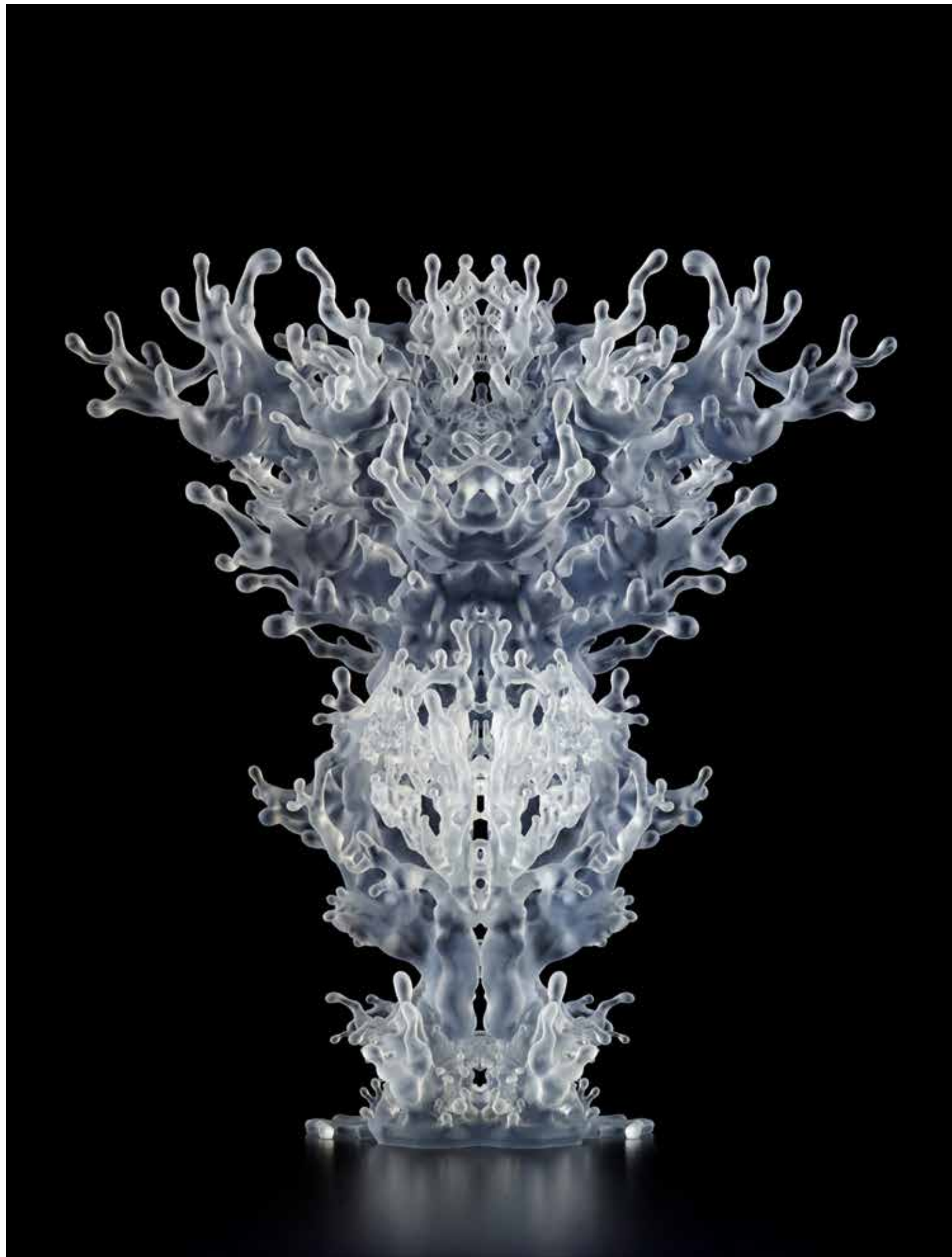




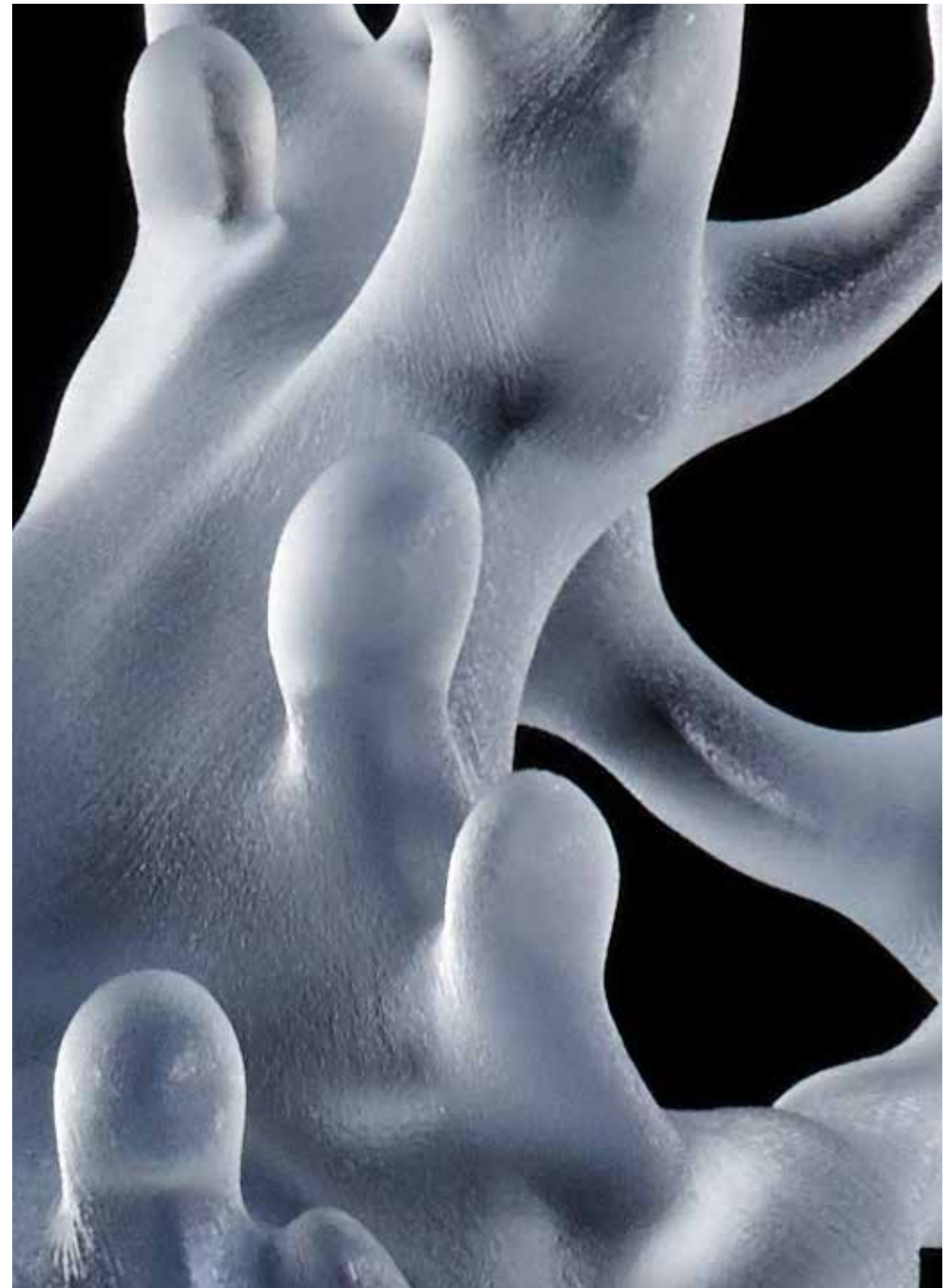
**NOITULS, 2013**  
Study



**NOITULS, 2014**  
3D print  
14.5 x 19.5 x 32 cm  
5.7 x 7.7 x 12.6 inches  
Collaboration with Stratasys  
3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



**MYRSTAW, 2014**  
 3d print (VeroClear)  
 42 x 40 x 20 cm  
 16,5 x 15,7 x 7,9 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer

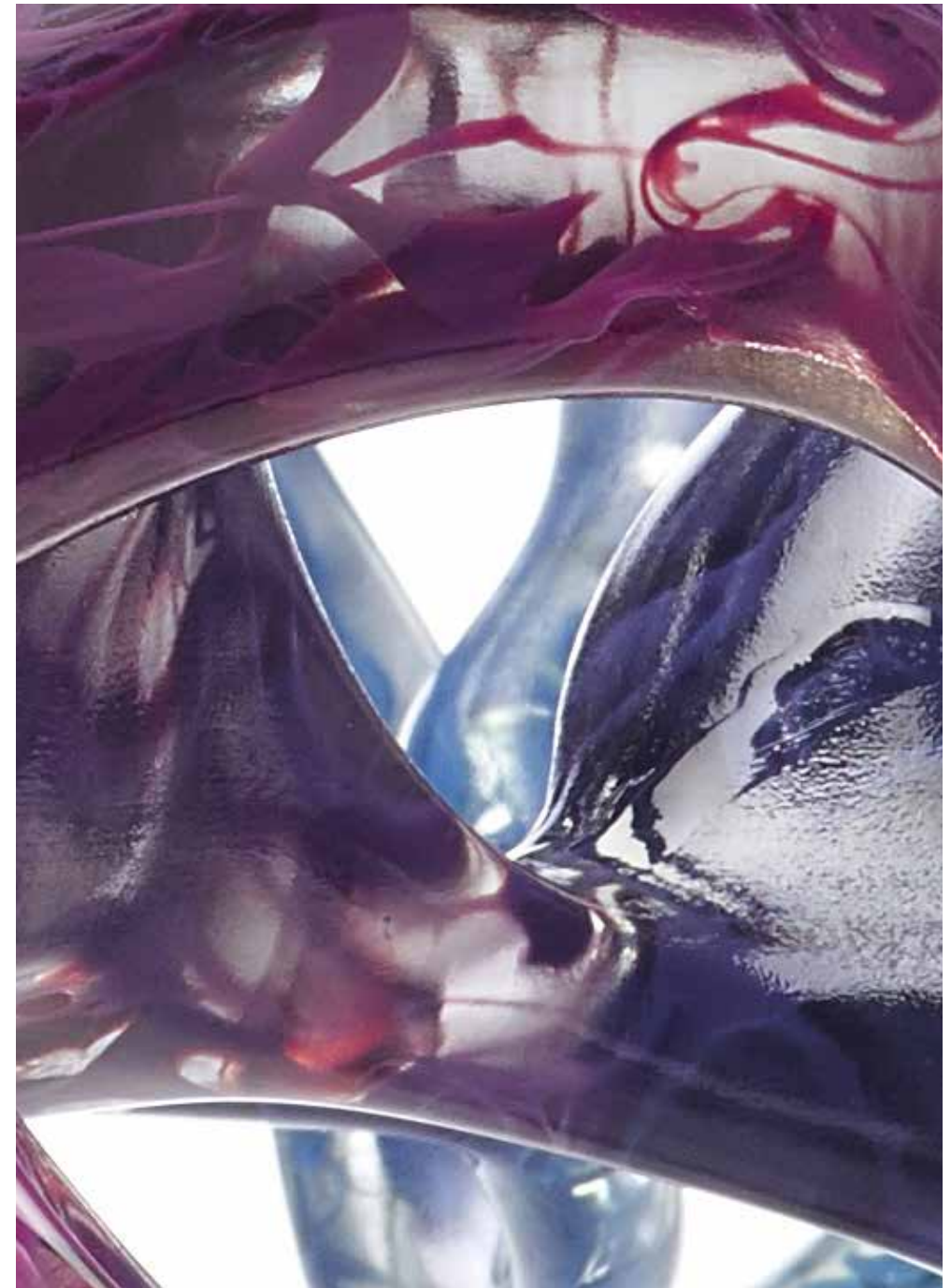


(Detail) **MYRSTAW, 2014**  
 3d print (VeroClear)  
 42 x 40 x 20 cm  
 16,5 x 15,7 x 7,9 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer





**BRETomER**, 2014  
 3D print (VeroClear)  
 20 x 36 x 50 cm  
 7,9 x 14,2 x 19,7 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer

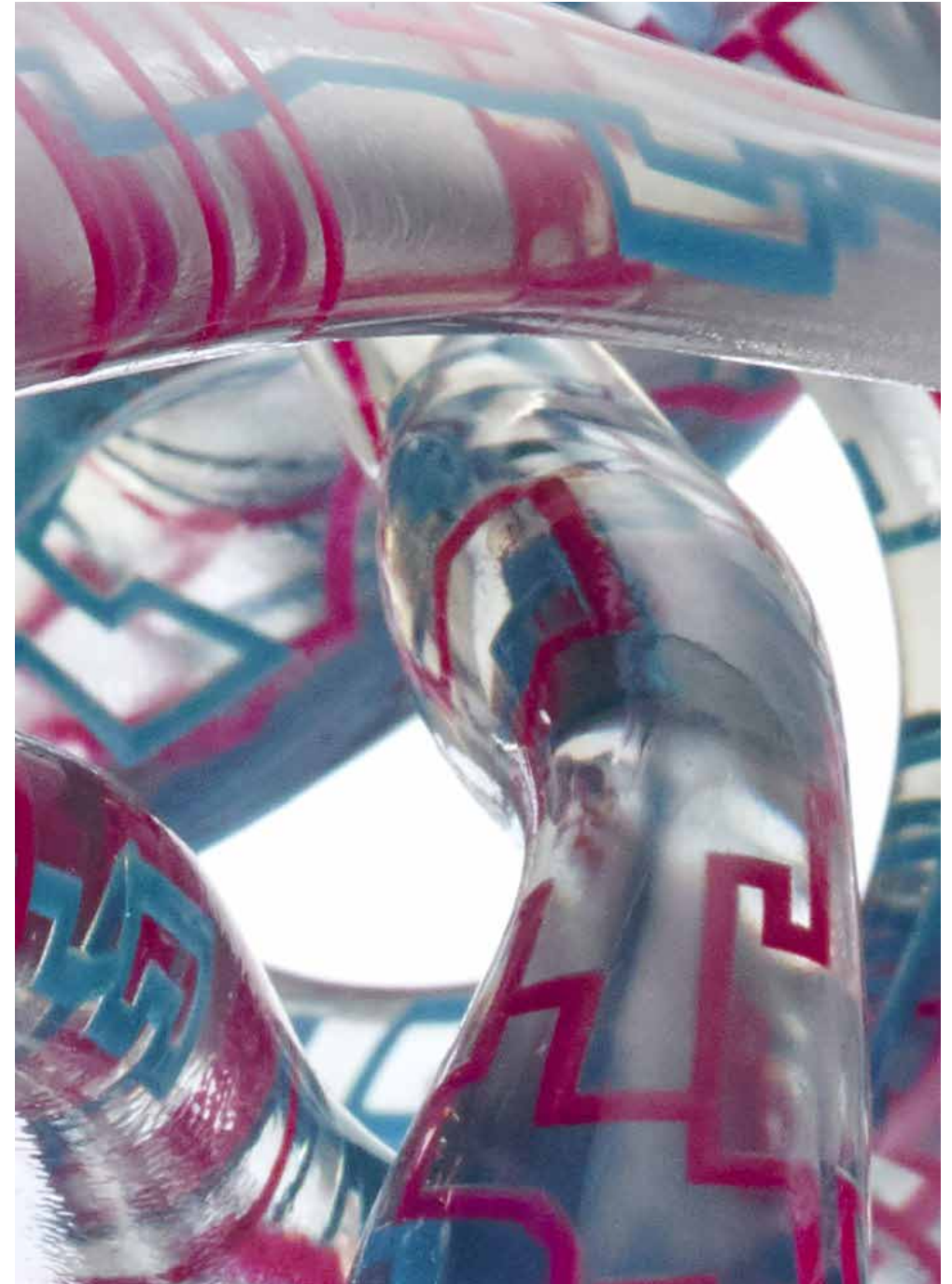


(Detail) **BRETomER**, 2014  
 3D print (VeroClear)  
 20 x 36 x 50 cm  
 7,9 x 14,2 x 19,7 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer

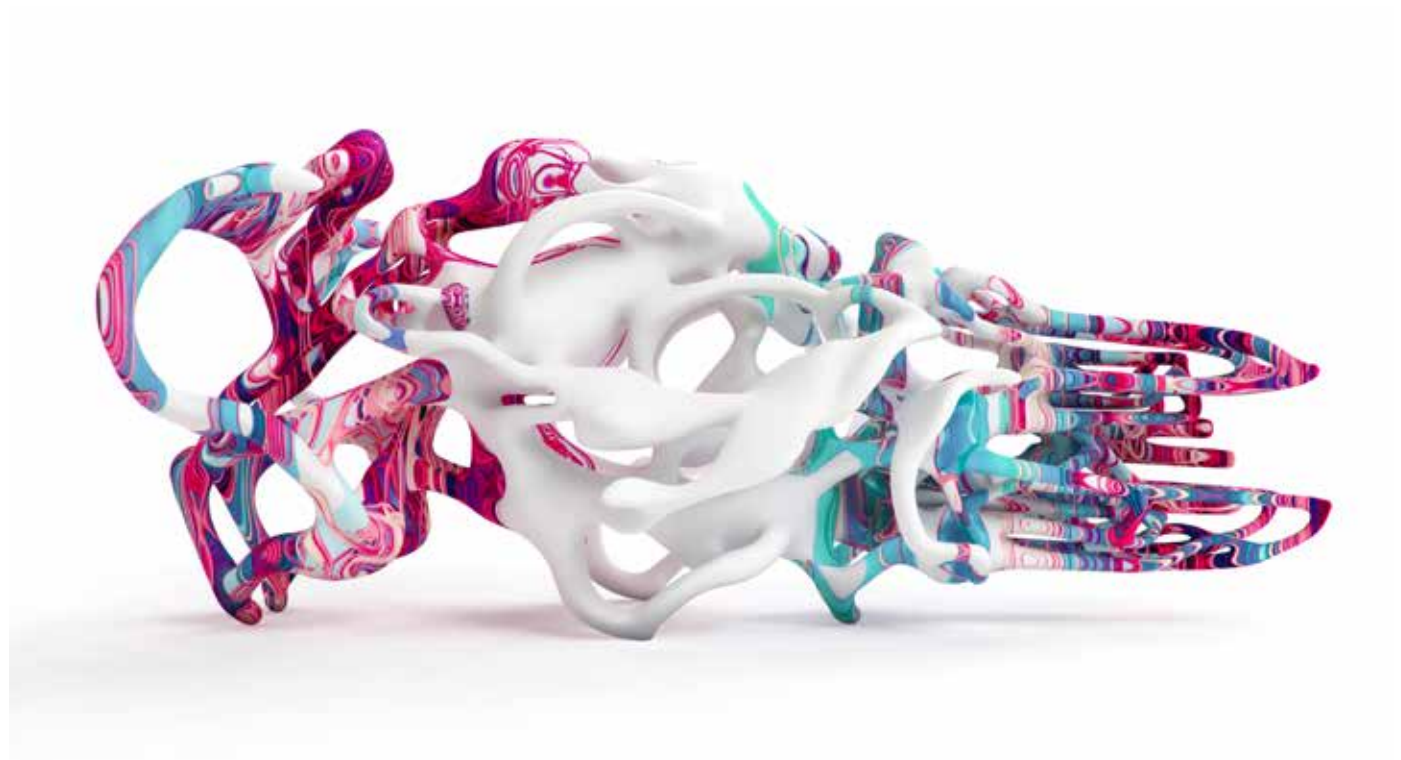




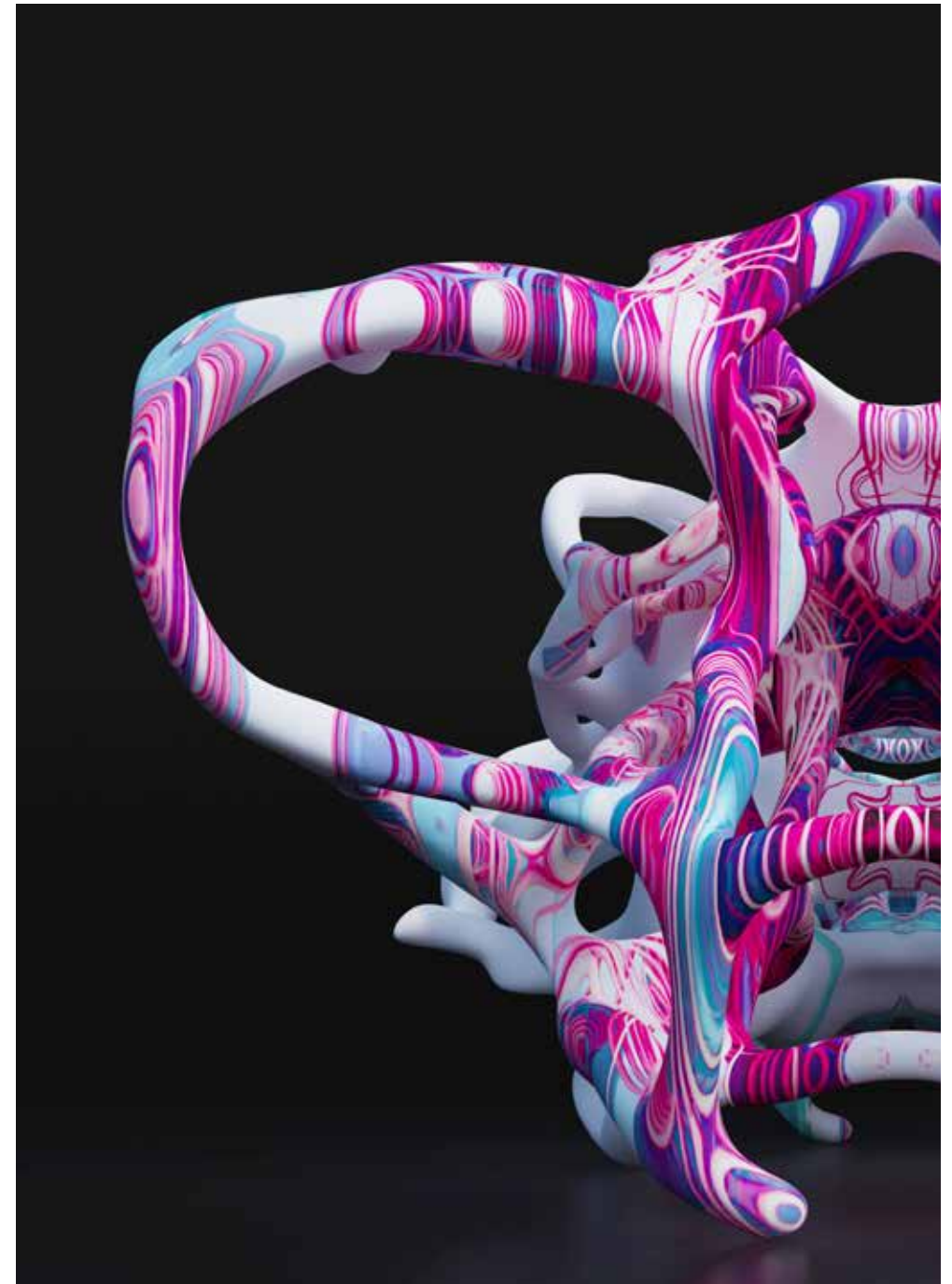
**GNILICER**, 2013 - 2014  
 3D print (VeroClear)  
 18 x 28 x 50 cm  
 7,1 x 11 x 19,7 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



(Detail) **GNILICER**, 2013 - 2014  
 3D print (VeroClear)  
 18 x 28 x 50 cm  
 7,1 x 11 x 19,7 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



**TREDAVIAM**, 2015  
 3D print  
 26 x 45,5x 20 cm  
 10 x 18 x 7,8 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys J750 full-color multi-material 3D Printer



(Detail) **TREDAVIAM**, 2015  
 3D print  
 26 x 45,5x 20 cm  
 10 x 18 x 7,8 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys J750 full-color multi-material 3D Printer



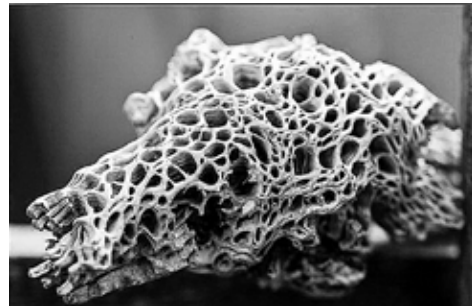
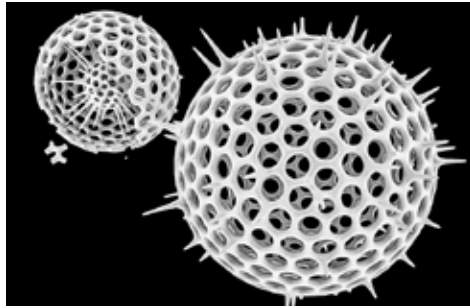


**WOLFKIAM**, 2015 - 2016  
 3D print  
 26 x 49 x 20 cm  
 10.2 x 19.3 x 7.9 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys J750 full-color multi-material 3D Printer



**WOLFKIAM**, 2015 - 2016  
 3D print  
 26 x 49 x 20 cm  
 10.2 x 19.3 x 7.9 inches  
 Collaboration with Stratasys  
 3D Printed on a Stratasys J750 full-color multi-material 3D Printer





1. Radiolaria
2. TRON, Legacy, 2010
3. Bones
4. Plant skeleton
5. Tree root
6. Monument Valley, Arizona
7. Darth Vader
8. Ink in water



## \_STUDIO\_NICK\_ERVINCK

Kortemarkstraat 67  
8810 Lichtervelde  
Belgium  
+32 51 620 437  
info@nickervinck.com  
www.nickervinck.com