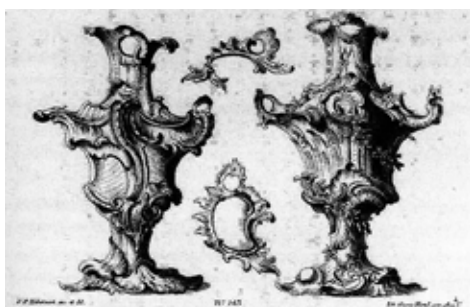
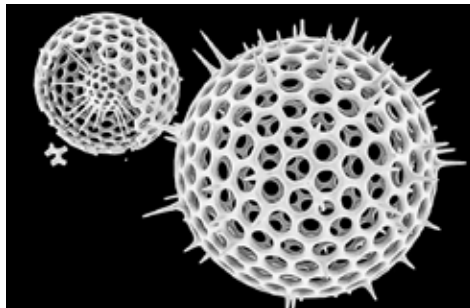


3D PRINT

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. Radiolaria
2. TRON, Legacy, 2010
3. Bones
4. Alien, HR Giger, 1978
5. Tree root
6. Monument Valley, Arizona
7. Vintage vases
8. Anatomy of the head

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



NABEKIESAV, 2013 - 2014
Atelier, Lichtervelde, BE



AGRIEBORZ, 2011
Atelier, Lichtervelde, BE

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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 'Parallelepipida – 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 cross-fertilization 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 - 2011
SLS 3D print
53 x 34 x 33 cm
20,9 x 13,4 x 13 inches




AYAMONSK, 2010
3D print
36 x 42 x 33 cm
14,2 x 16,5 x 13 inches



KOLEKNAT, 2010
Kortrijk vlaandert, Budafabriek - Kortrijk, BE
SLS 3D print
44 x 44 x 34 cm
17,3 x 17,3 x 13,4 inches



NOITALS

 The 3D printed sculpture **NOITALS** is reminiscent of the skeleton of an eerie prehistoric animal, and just like the Rorschach inkblots, different onlookers will perceive different things in its geometry. It links back to the past by presenting an homage to Eadweard J. Muybridge, the inventor of the Zoopraxiscope and photography pioneer, as it aims to create movement and dynamism in a static object.

Nick Ervinck explores the boundaries between the physical and the imaginary, the traditional and the modern, architecture and sculpture. Constantly pushing the frontiers on what is spatially possible, he is a pioneer in the use of 3D Printing in art.

The originality of his sculptures is largely due to the balancing act Ervinck manages to perform between classic art and modern technology. While learning about art as a student, he became fascinated with computers and digital design. Yet, he still retains that dimension of craftsmanship as he finishes each printed part by hand and incorporates traditional elements of sculpture such as a pedestal.

NOITALS, 2015 - 2016
SLS 3D print
44 x 51 x 43 cm
17,3 x 20,1 x 16,9 inches



NOITALS, 2015 - 2016
SLS 3D print
44 x 51 x 43 cm
17,3 x 20,1 x 16,9 inches



NOITERKS, 2015 - 2016
3D print
40 x 33 x 36 cm
15,7 x 13 x 14,2 inches



NOITERKS, 2015 - 2016
3D print
40 x 33 x 36 cm
15,7 x 13 x 14,2 inches



BORTOBY, 2010
GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE
3D print
44 x 45 x 39 cm
17,3 x 17,7 x 15,4 inches



ICHNABO, 2010 - 2014
SLS 3D print
23 x 21 x 18 cm
9,1 x 8,3 x 7,1 inches



NAPELHIUAB

📄 **For NAPELHIUAB**, Nick Ervinck took the organic shape of flowers and plants as a starting point. Ervinck's signature style is a cross-pollination between the virtual and the real world. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. In this manner, NAPELHIUAB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of contemporary metropolitan cities. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner-like box structures and instead turn to rounded, bulging shapes as structural forms.

NAPELHIUAB, 2011
GNI-RI jan2014, Beelden aan Zee - Scheveningen, NL
3D print
21 x 24 x 20 cm
8,3 x 9,4 x 7,9 inches



GARFINOSWODA


📄 **GARFINOSWODA (2011-2012)** seem made out of two components but is printed as one entity. The blue smooth form almost embraces the yellow explosive structure. This combination evokes a dynamic, yet tense liaison, a symbiotic wrestle fought to control the physical space. However designed digitally, my sculptures do not exclude the organic and the biomorphic. In the contrary, I try to explore the world beneath the skin and the organic substance has become a crucial building stone. What has become noticeable in these sculptures is an exteriorization of the endoskeleton. The sculptures resulting out of this reversal are formless and without a centre. What's more, the skeleton has been removed and one big formless shape is now expanding in space. Both NIKEYSWODA and GARFINOSWODA refer to the blob architecture, introduced by the architect Greg Lynn in 1995. These blob forms, which look organic and mobile, are the result of a computer-based designing process. This architectural movement pleases for a removal of linear, rigid structures and aims at creating expanding, bulging and growing shapes.

GARFINOSWODA, 2011 - 2012
GNI-RI feb2014, De Mijlpaal - Heusden - Zolder, BE
3D print
25 x 28 x 25 cm
9,8 x 11 x 9,8 inches



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SNIBURTAD

 **Inspired by the voluptuousness of the so-called 'Rubens woman', this work tries to create a dialogue between old and new.** It shows us how new technologies can be used to renew or reinvent the art historical tradition. In this piece, there is an apparent tension between the round forms and the fragile structure surrounding it. Instead of being the internal support structure (endoskeleton), the skeleton is situated outside of the body tissue (exoskeleton). This only amplifies the effect of a bulging formlessness that seems to extend itself in space.

SNIBURTAD, 2011 - 2012
Detail



17

SNIBURTAD, 2011 - 2012
FDM 3D print
41 x 35 x 33 cm
16,1 x 13,8 x 13 inches



EDHOLP

EDHOLP looks like a relic, a precious treasure that could be presented in a cabinet of curiosities. The visual connection with a skull remains but the lower part seems to be 'deformed'. We don't recognize it as something human. Is it a remnant of the past, an alien skull, a result of an experiment or a mutant? The image becomes ingraspable, hovering in a virtual, potential or science-fictional world.

For EDHOLP Ervinck studied the old anatomy books and the consistency of bones, much like Henry Moore examined the chicken bones he found in his garden. The sculpture questions what we experience as authentic and legitimate. This is something Nick Ervinck tries to evoke with all his artworks. He tries to wake up a part of us that would really like to see all the vital images from our tradition ordered, compartmentalized and so culturally tamed. He likes to present other possible worlds which we simply label hybrid, demonic or grotesque. We, in the 21th century, are living at a time of transition, we are looking to establish a new context of ourselves somewhere between a thorough biological knowledge and the virtual world of the future that avails itself of all the latest technological gizmos. The borders between the virtual and the real are narrowing. Ervinck is fascinated by the endless possibilities of 3D printing and genetic mutation. We are already capable of creating replicas of human bones on the basis of 3D-models from CAT-scans. Bioprinting, a new technology used to print organs, will be further developed and commercialized. EDHOLP, also a 3D print, confronts us with these new realities.

EDHOLP, 2013
Collection I, Chamber - New York, USA



EDHOLP, 2013
SLS 3D print
20 x 23 x 17 cm
7,9 x 9,1 x 6,7 inches



EMOBCOR

With **EMOBCOR** and **VIGAV**, Ervinck's fascination with the mutation and manipulation of natural elements comes to the fore. The sculptures are composed of various bones. Just like Henry Moore, who found inspiration for his work in natural objects such as chicken bones and shells, Ervinck works with elements from nature. He then has at his disposal a virtual world of almost limitless compositional possibility. For **EMOBCOR**, he created a body with an unnatural, eerie core: a skeleton composed of alien bones. One can discern a head but this bone also resembles a scorpion with its tail held high. Deformed human eyeballs and hip bones also make an appearance in the sculpture, for which Ervinck relied on anatomical sketches.

Ervinck continually seeks new ways to breathe life into sculpture using the resources of his own era. Where his previous sculptures were mainly yellow in colour and had a fairly uniform visual language, here the artist is more interested in the interaction and dialogue between different visual languages and identities. The interplay between the contrasting elements is also emphasised by the three colours.

In **EMOBCOR**, we can see a Grand Canyon-like rock formation with a bone emerging from it, as though a fossil. It appears to be a strange sort of chicken sitting in its nest surrounded by ivy with tentacles growing out of it. These tentacles are an expression of Ervinck's fascination with viruses and other small organisms. The detailed foliage refers to kitsch mantelpiece ornaments and the porcelain designs of 18th century Meissen vases.

(detail) **EMOBCOR**, 2013 - 2014
SLS 3D print
58 x 31 x 35 cm
22,8 x 12,2 x 13,8 inches



EMOBCOR, 2013 - 2014
SLS 3D print
58 x 31 x 35 cm
22,8 x 12,2 x 13,8 inches



VIUNAP, 2013
FDM 3D print
68 x 94 x 108 cm
26,8 x 37 x 42,5 inches



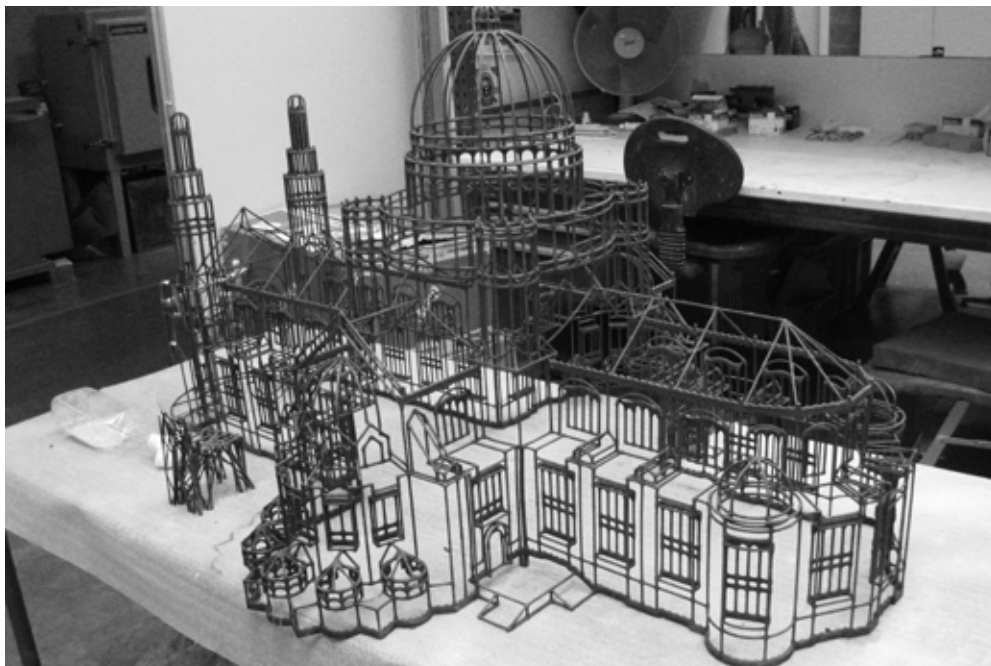
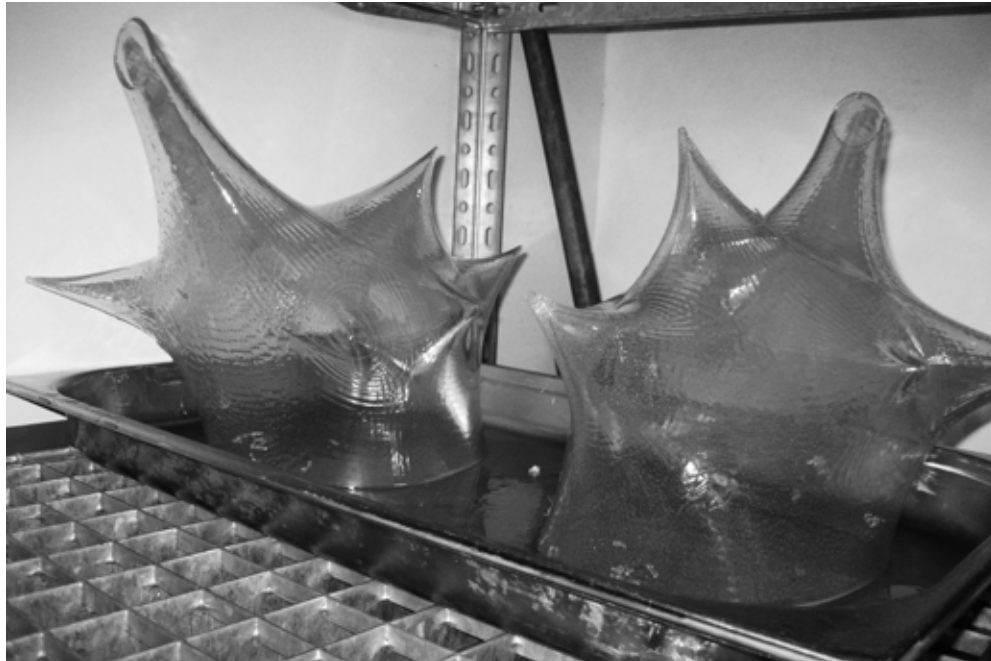
(Detail) **VIUNAP**, 2013
FDM 3D print
68 x 94 x 108 cm
26,8 x 37 x 42,5 inches



SIUMET, 2011 - 2012
 SLS 3D print, lamps, wood and paper
 59 x 59 x 53 cm
 23,2 x 23,2 x 20,9 inches



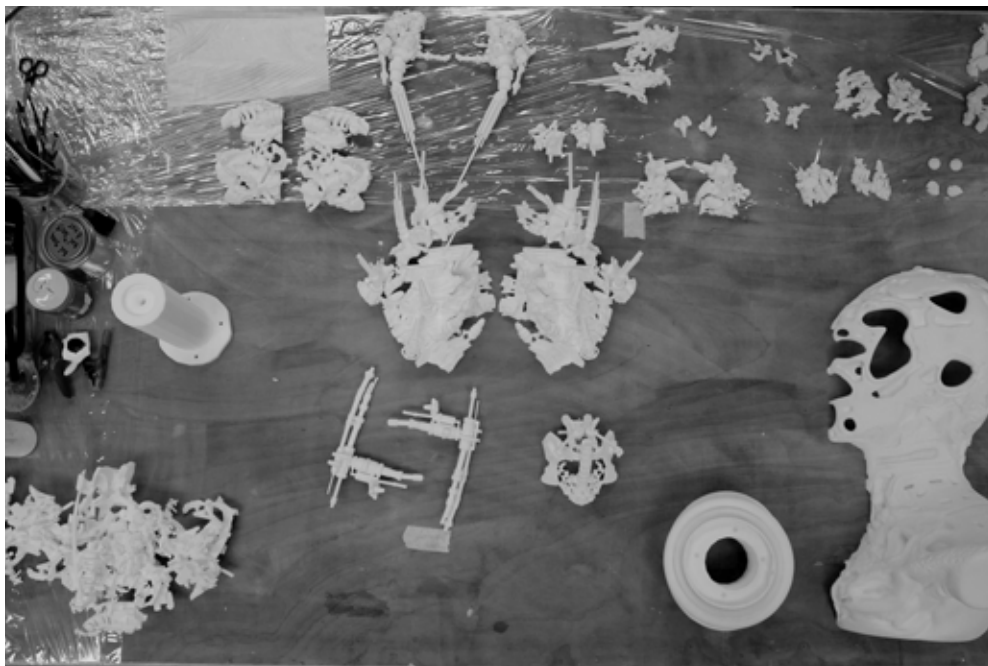
(Detail) **SIUMET**, 2011 - 2012
 SLS 3D print, lamps, wood and paper
 59 x 59 x 53 cm
 23,2 x 23,2 x 20,9 inches



YARONULK, 2010
Atelier Lichtervelde, BE



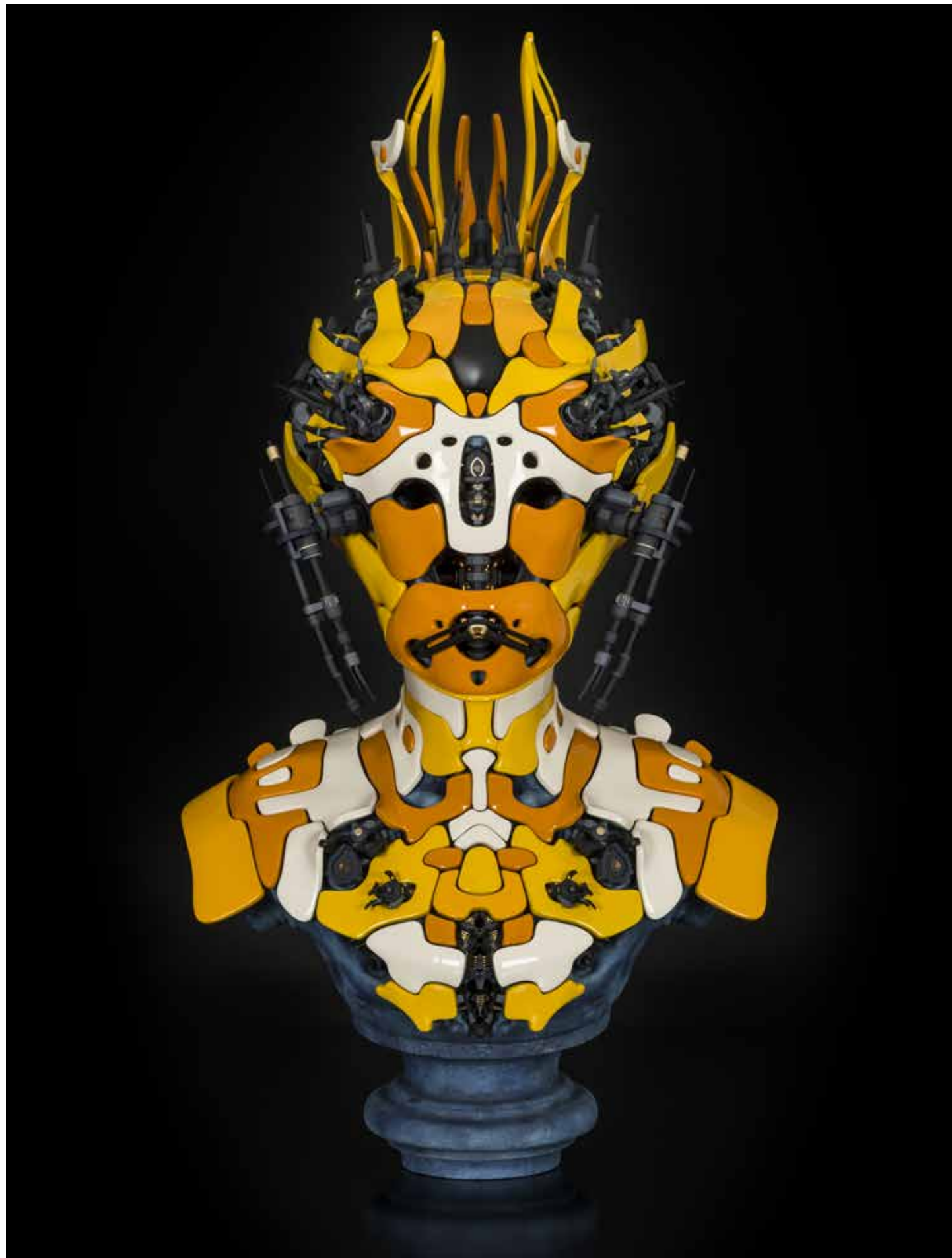
YARONULK, 2009 - 2010
SLS 3D print, SLA 3D print and plexi
70 x 138 x 90 cm
27,6 x 54,3 x 35,4 inches



Studio Nick Ervinck, 2017
Lichtervelde, BE



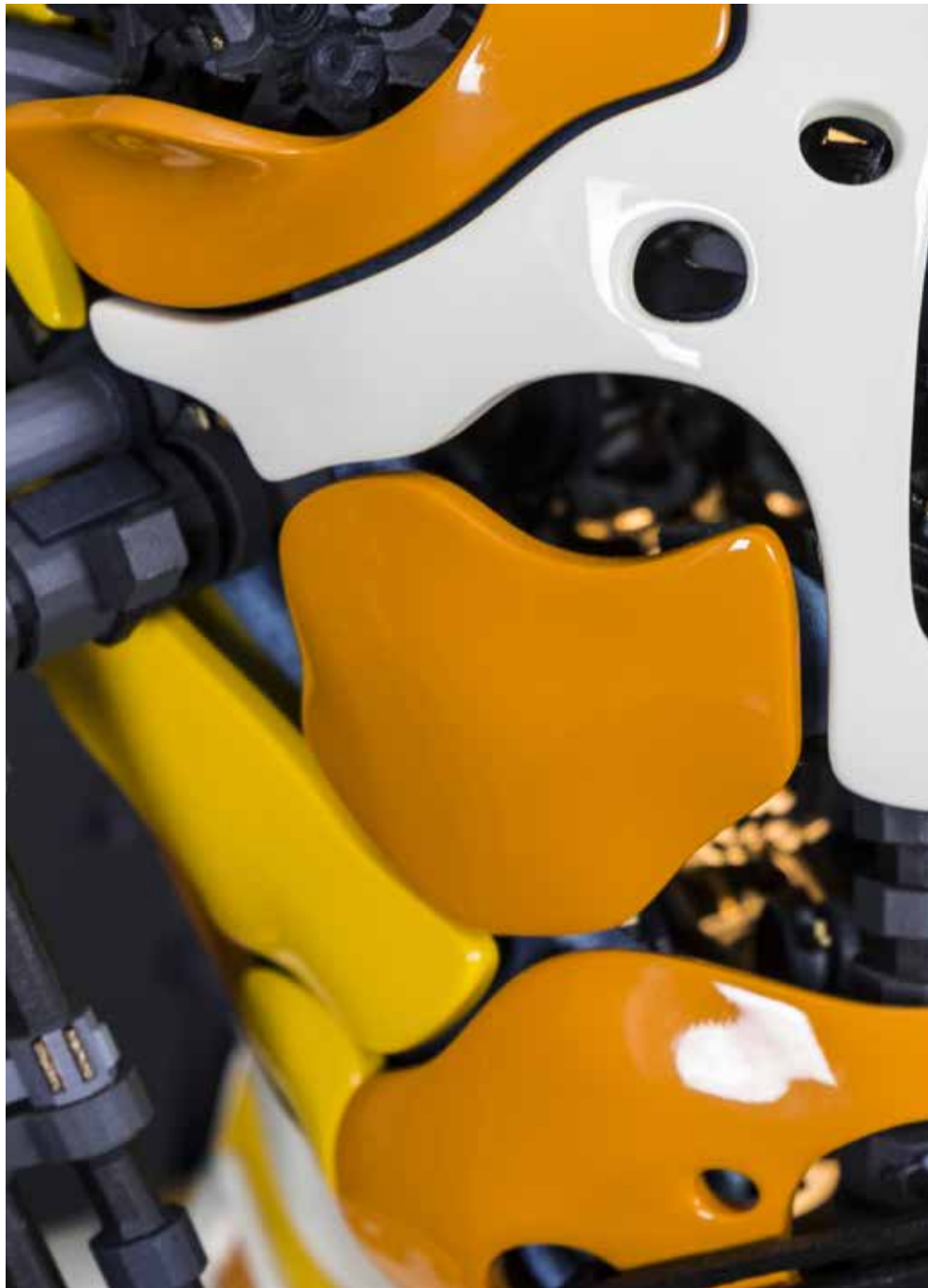
Studio Nick Ervinck, 2017
Lichtervelde, BE



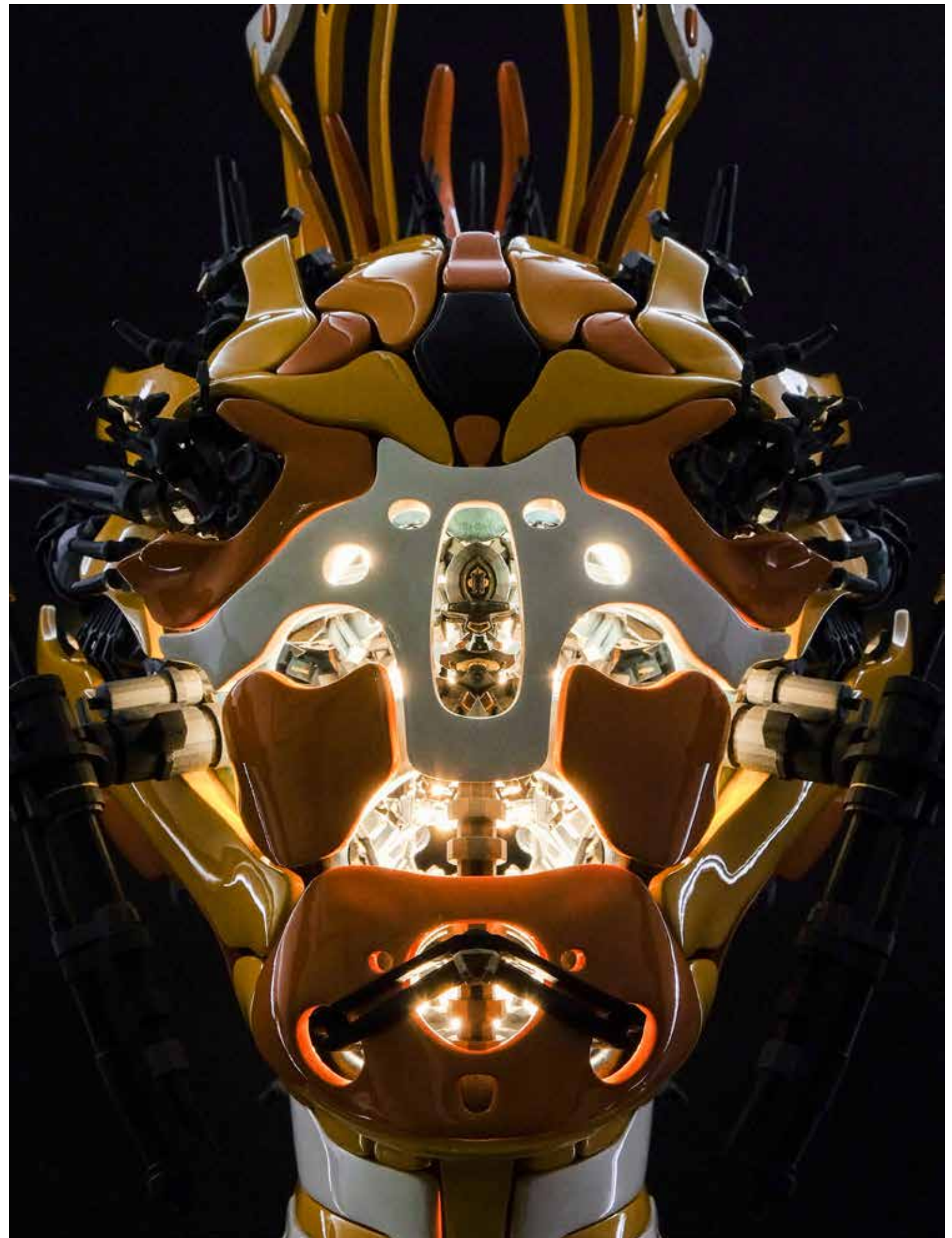
NESURAK, 2016 - 2017
3D print,
104 x 49 x 54 cm
40,9 x 19,3 x 21,3 inches



NESURAK, 2016 - 2017
3D print,
104 x 49 x 54 cm
40,9 x 19,3 x 21,3 inches



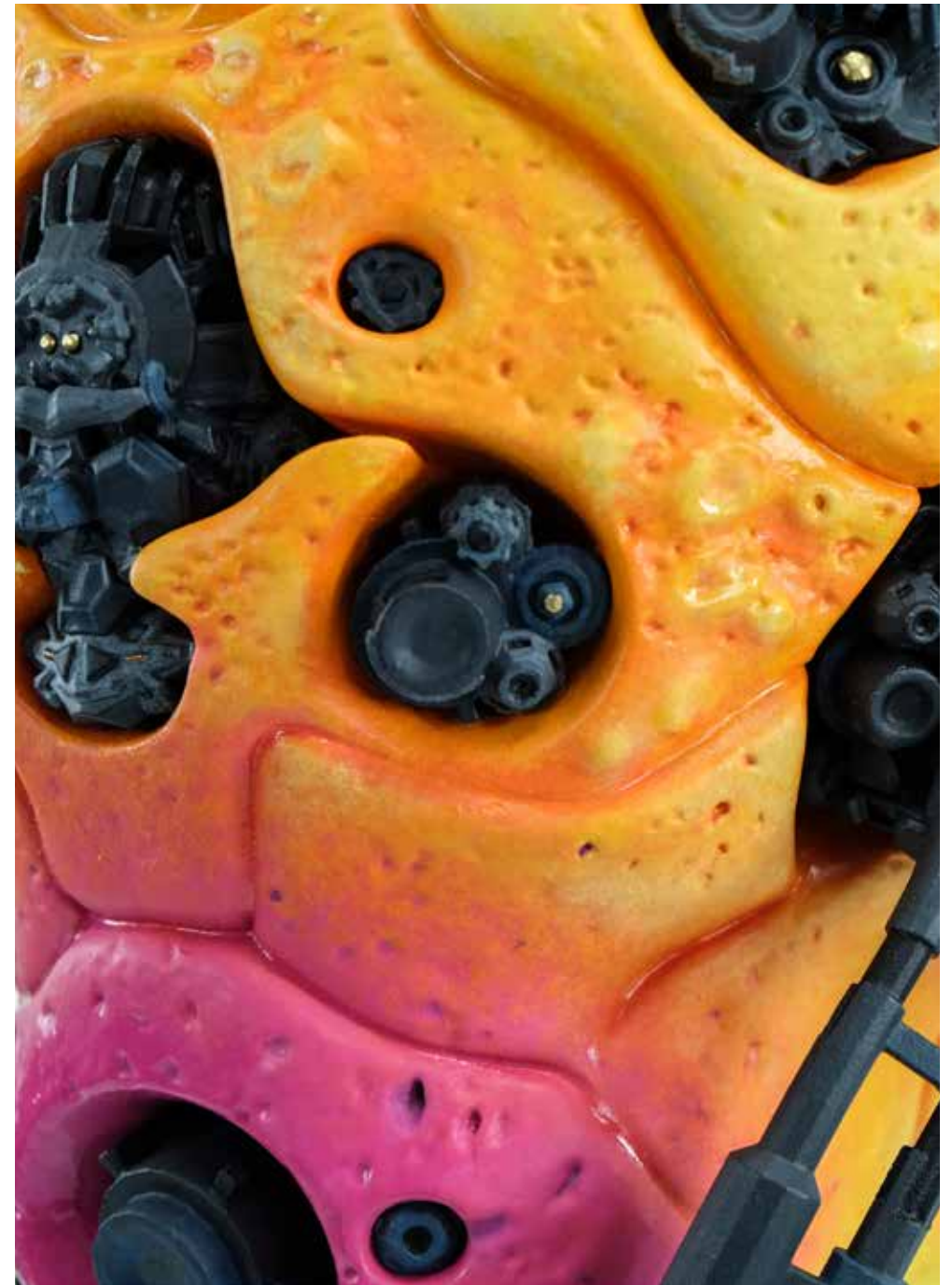
NESURAK, 2016 - 2017
 3D print,
 104 x 49 x 54 cm
 40,9 x 19,3 x 21,3 inches



NESURAK, 2016 - 2017
 3D print,
 104 x 49 x 54 cm
 40,9 x 19,3 x 21,3 inches



TIASURAK, 2016-2017
3D Print
52,8 x 51 x 34,5 cm
20,8 x 20,1 x 13,6 inches



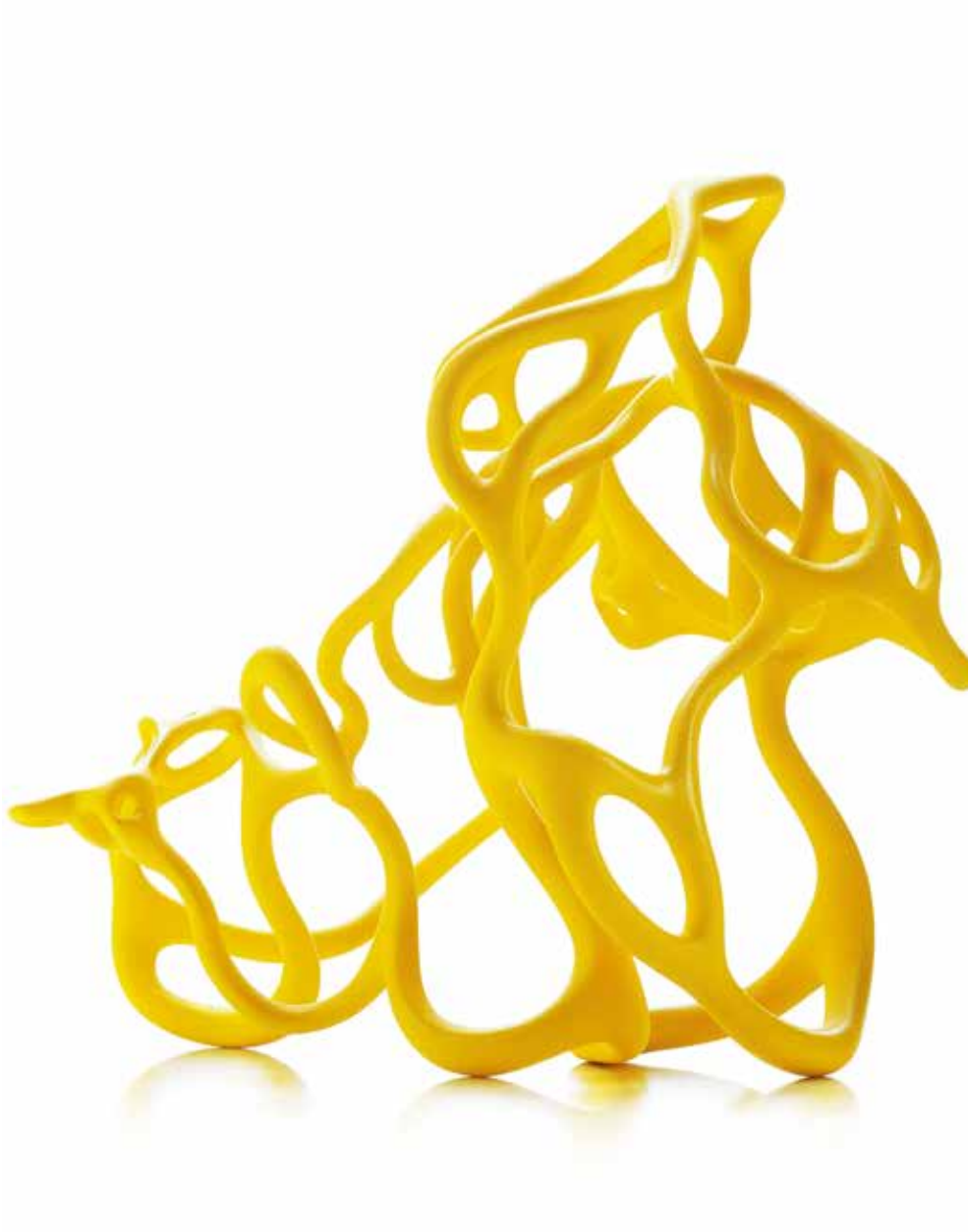
TIASURAK (detail), 2016-2017
3D Print
52,8 x 51 x 34,5 cm
20,8 x 20,1 x 13,6 inches



LAPIRSUB, 2015 - 2016
SLS 3D print
68 x 35 x 43 cm
26,8 x 13,8 x 16,9 inches



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



REDNOM, 2016
3D print
30 x 28 x 24,5 cm
11,8 x 11 x 9,6 inches



WINEYER, 2009 - 2016
3D print
16 x 33 x 23 cm
6,3 x 13 x 9,1 inches



KIANIL, 2016
3D print ,
21 x 42 x 26 cm
8,3 x 16,5 x 10,2 inches



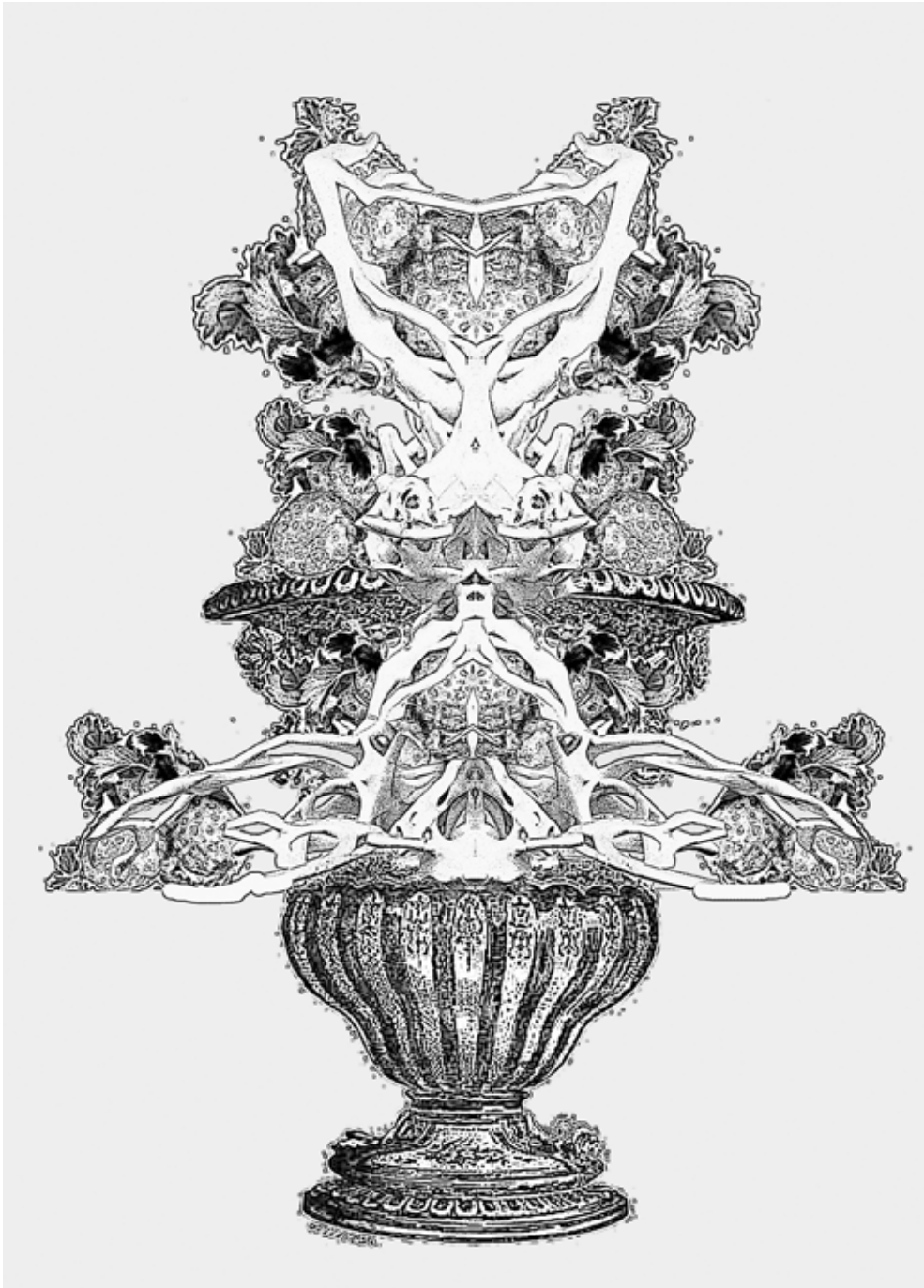
TIABLOY, 2016
3D print
17 x 33 x 23 cm
6,7 x 13 x 9,1 inches



FOWELTION, 2016
3D print ,
15 x 50 x 30 cm
5,9 x 19,7 x 11,8 inches



IKRAUSIM, 2009
SLS 3D print
60 x 46 x 35 cm
23,6 x 18,1 x 13,8 inches



NABEKIESAV, 2013 - 2014
Study



NABEKIESAV, 2013 - 2014
SLS 3D print
58 x 52 x 29 cm
22,8 x 20,5 x 11,4 inches



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SEVALIS

SEVALIS is derived from vegetable structures and coated with a glossy varnish which in turn refers to the virtual genesis of this form. This sculpture seems rooted in the vase. At the same time its 'branches' lead the eye of the beholder upwards with a dynamic force. This complex form has an organic look but cannot be pinned down to this.

An important source of inspiration for this work was a visit to the Victoria and Albert Museum in London. There, Ervinck saw a display of 18th century Meissen vases that were illustrated with an allegorical depiction of the four seasons. These flamboyant vases are lavishly decorated with plants, animals and creatures that can seem more beautiful than their originals in the natural world. While this porcelain is a testament to great craftsmanship, it also has an absurd side: a combination that Ervinck strongly admires. While Rococo and Baroque are not styles that many people enjoy today, these artistic forms of plant mutation are an ode to the aspirations of that generation of sculptors.

SEVALIS, 2013 - 2014
SLS 3D print
60 x 36 x 28 cm
23,6 x 14,2 x 11 inches

47



DIULOCOR, 2013 - 2016
3D print
63 x 25 x 37 cm
24,8 x 9,8 x 14,6 inches



48

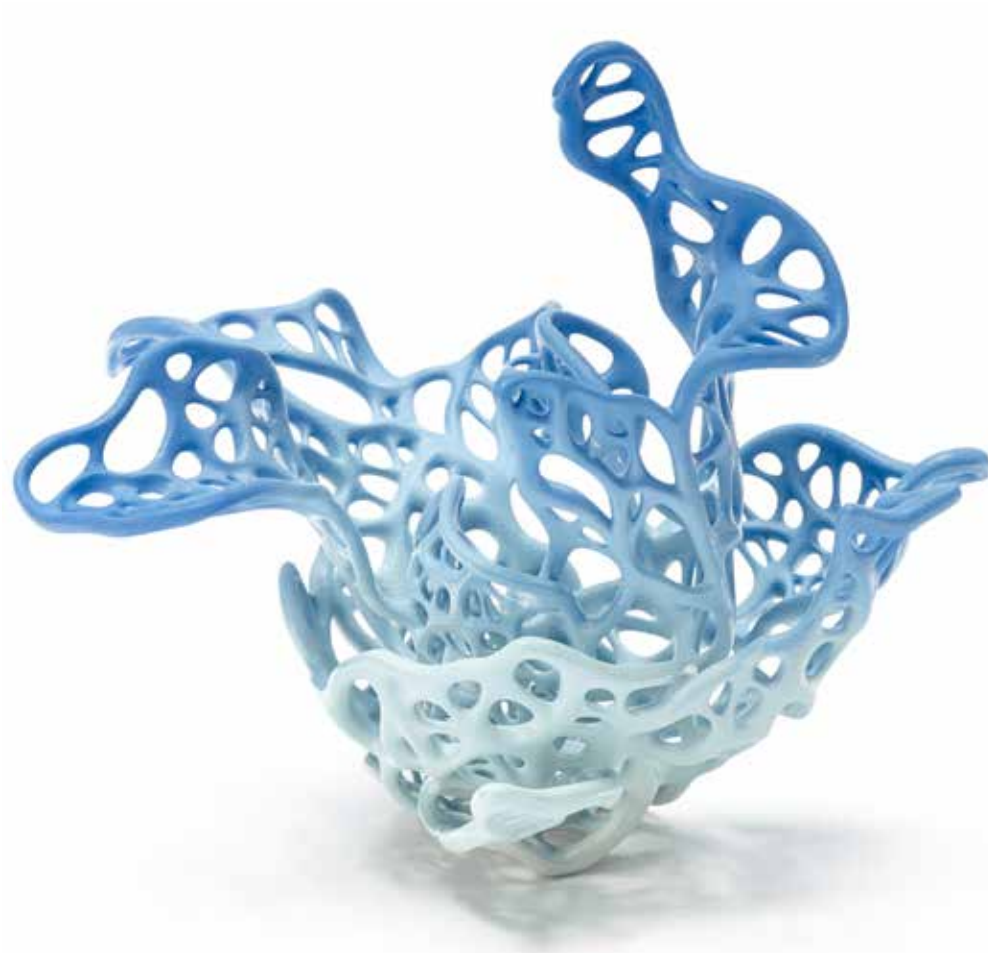


GNI-RI jun2014, 2014
Museum Dr. Guislain - Gent, BE



49

EZORNIL, 2013 - 2014
SLS 3D print
54 x 27 x 29 cm
21,3 x 10,6 x 11,4 inches



EZORNILI, 2013
SLS 3D print
20 x 21 x 24 cm
7,9 x 8,3 x 9,4 inches



EZORNILA, 2013
SLS 3D print
20 x 25 x 26 cm
7,9 x 9,8 x 10,2 inches



52



GNI-RI jun2016, 2016
Bogarden Kapel - Brugge, BE

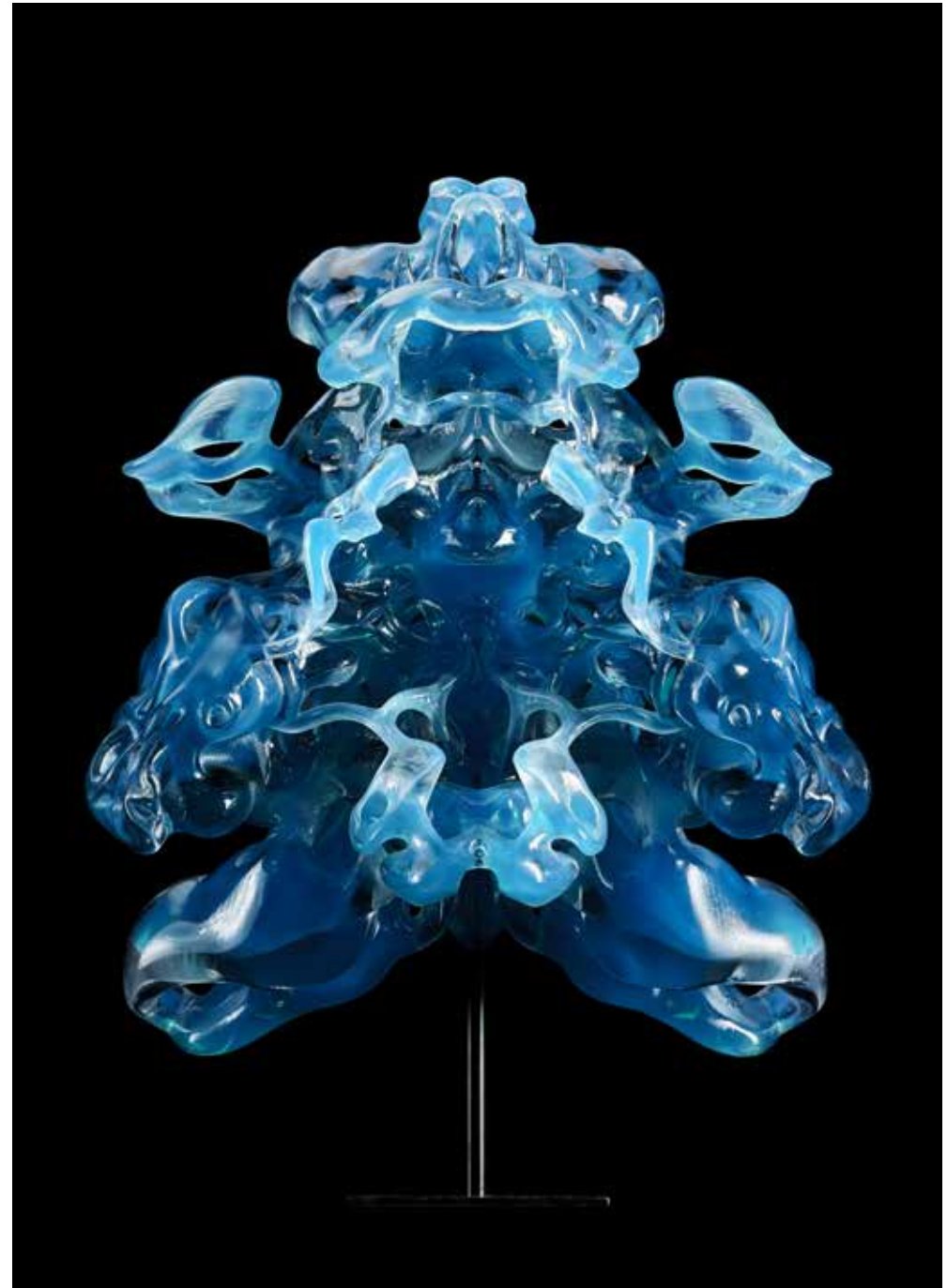


53

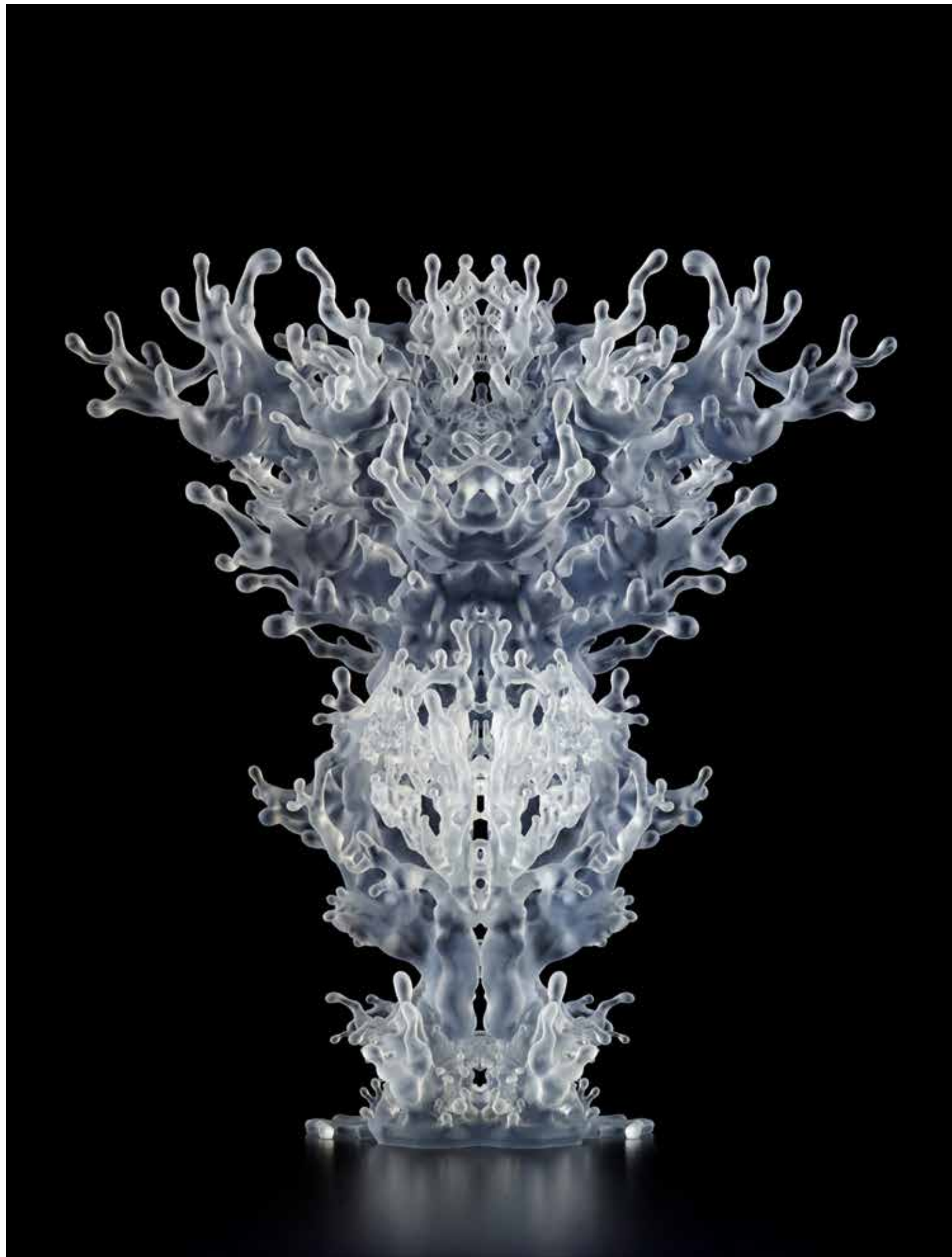
NABEKIARTS, 2013 - 2014
SLS 3D print
61 x 49 x 60 cm
24 x 19,3 x 23,6 inches



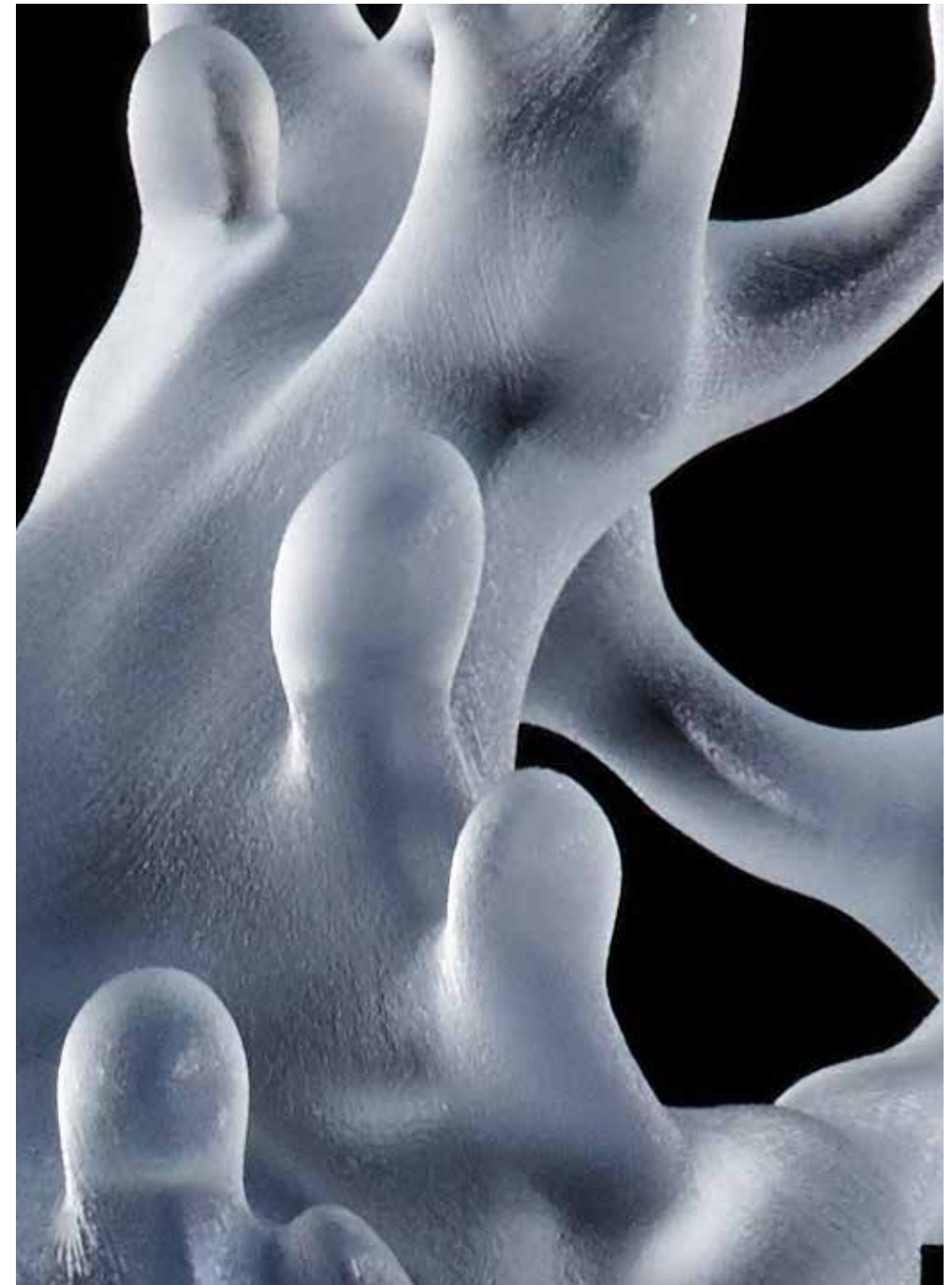
NOITULS, 2014
 3D print
 14.5 x 19.5 x 32 cm
 5.7 x 7.7 x 12.6 inches
 Collaboration with Stratasys
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



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



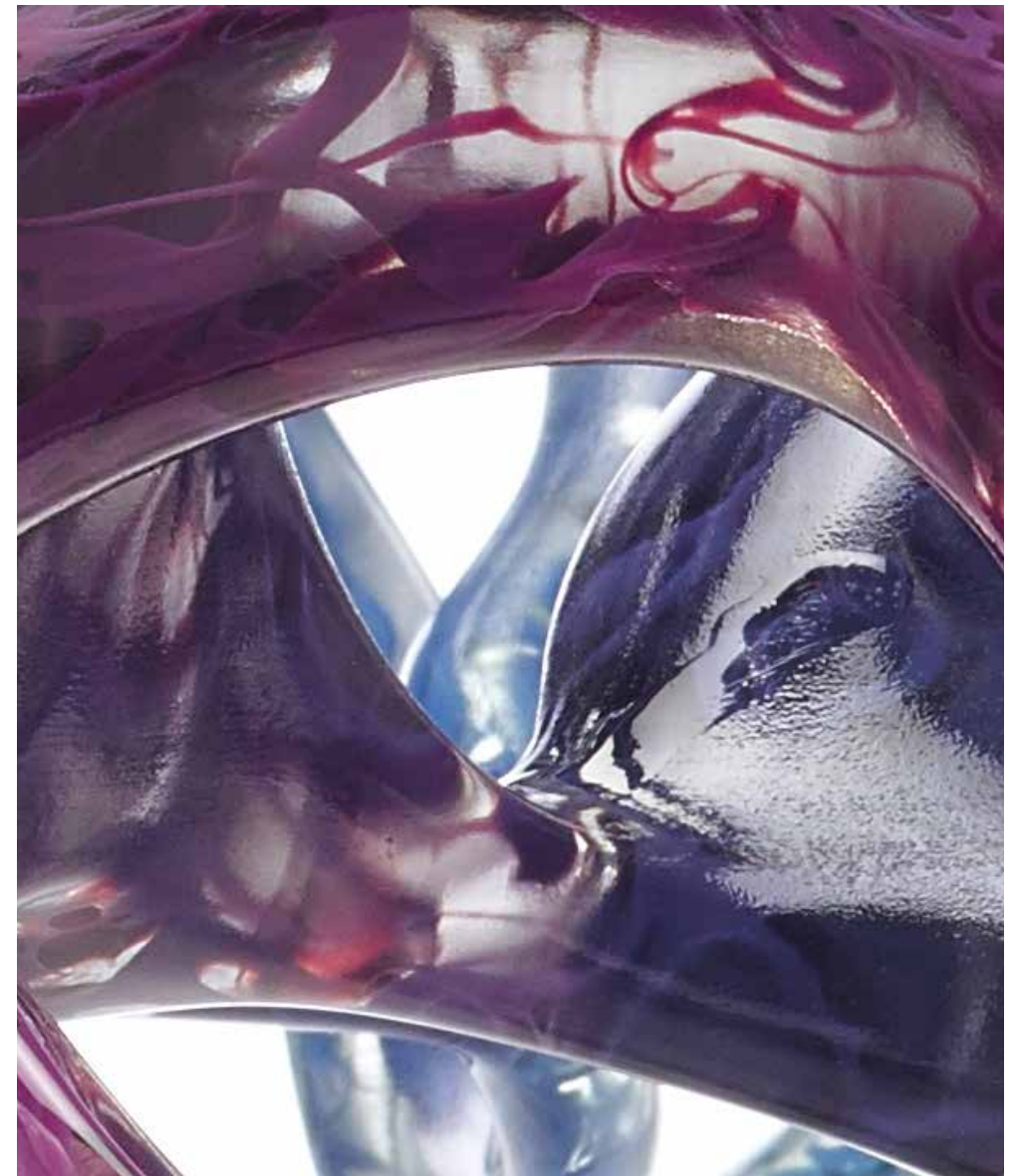
MYRSTAW, 2014
 3d print (VeroClear)
 42 x 40 x 20 cm
 16,5 x 15,7 x 7,9 inches
 Collaboration with Stratasys
 3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



(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



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



ESAVOBOR, 2011 - 2012
3D print
45 x 61 x 53 cm
17,7 x 24 x 20,9 inches



RACHT, 2011 - 2012
polyamide
42 x 29 x 20 cm
16,5 x 11,4 x 7,9 inches



RACHT, 2011 - 2012
GNI-RI sep2012, Gallo-Romeins museum - Tongeren, BE



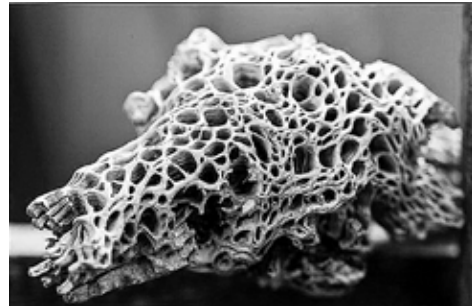
OIRNAT, 2012
ABS
18 x 8 x 5 cm
7,1 x 3,1 x 2 inches



ZEBITEZ, 2012
GNI-RI sep2012, Gallo-Romeins museum - Tongeren, BE



OKNALEH, 2012
ABS
22 x 10,5 x 6,5 cm
8,7 x 4,1 x 2,6 inches



1. Mutated vegetables
2. Plant skeleton
3. Darth Vader
4. Emperor Rudolf II
5. Harold Edgerton
6. Plants
7. Ink in water
8. Passionflower



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