



# LINE MUTATION

NICK ERVINCK

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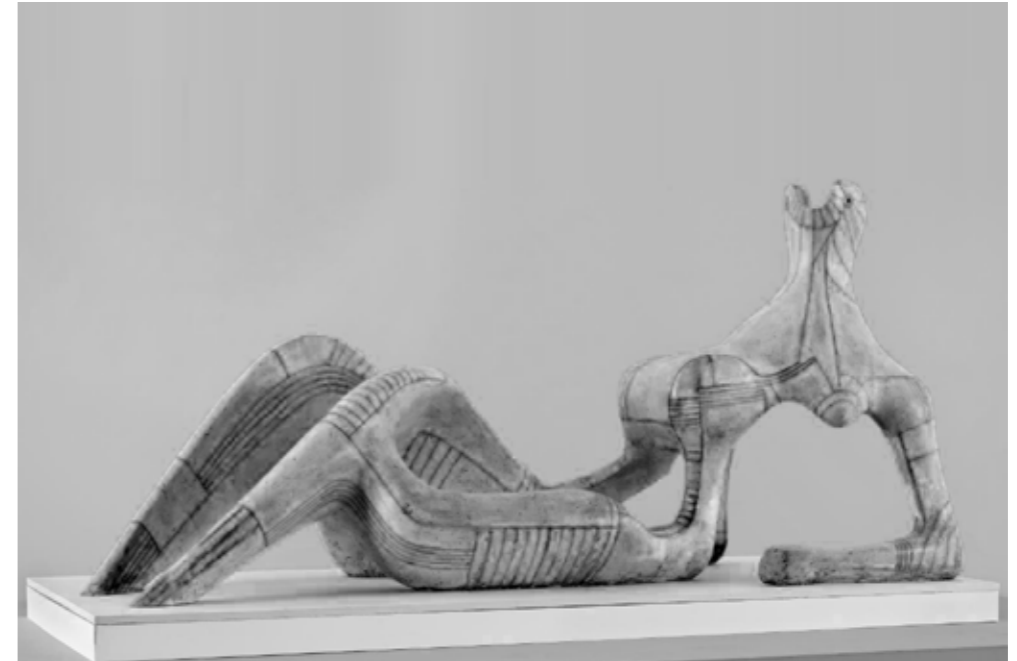
**The line has been a central issue throughout art history. Some artists let these lines fade, others accentuate them. From the soft sfumato-lines in renaissance paintings to the fluid, sharply defined curls in art nouveau-decoration, artists have always seemed to search for new ways to break away from the rigid line. In the 17th century, this even resulted in an intense debate between the 'Poussinists' and the 'Rubenists', who argued about whether line or colour was more important.**

Nick Ervinck succeeds in renewing this art historical discussion by creating his sculptures in a virtual world. The lines in these works do not dominate, nor does colour prevail. Rather, Nick Ervinck combines both in an innovative way. Ervinck explores how to visually merge fluid lines in an unseen, yet fascinating dynamic. The clever use of colour adds an extra dimension to the visual language, and enhances the constant motion. Not only do we recognize an irrational play of lines and colours, but also the very essence of the human cell structure and the nerve system that is held captive in a foreign body.

This energetic movement reminds us of the futuristic design language. Just as in futurism, Nick Ervinck is able to grasp movement in a still image. In a very poetic way, we recognize a colourful, dynamic sculpture. By its glossy finish, the works seem to come from a virtual world, despite the sculpture being physically made.

While designing these series of works, Nick Ervinck was inspired by both ancient South-American art from the Maya and Inca cultures, and expressive African fabrics. The influence of these traditional patterns are clearly visible in the use of colour and shapes. Yet at the same time we descry an unknown alien or cyborg style, just as in science fiction movies. Because the computer language is an inherent part of these works, tradition and innovation become intertwined. This creates a fascinating interplay between old and new, between past and future.

Reclining Figure, Henry Moore, 1939



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The explosive vitality that radiates from these works is achieved by using innovative techniques and materials. Nick Ervinck continuously explores how to deploy the current techniques of 3D printing 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, while the empty space is equally meaningful. The potential of the use of 3D printing is endless, and offers opportunities to make a futuristic translation of sculptures of the past.

These new methods of 3D printing thus enable the artist to create an infinite movement, combining an organic, biomorphic shape with a very technical play of lines and colours. The shape of the works we perceive seems to be very elusive, and gives us the impression of being unstable, susceptible to change, a visually contingent object. Our mind tries to complete the image we see by suggesting virtual shapes which seem to correspond with the 'outlines', if there are any. For some of us the shape just keeps changing, keeps surrounding us. Because of this, the viewer is given a change at interpretation, which gives us a change to come in contact with that elusive universal truth that hides behind this veil we call reality.

Reclining Figure, Henry Moore, 1951



**ZWARGIELEJIF**, 2017  
 print  
 60 x 75 cm, framed 64 x 79 cm  
 23.6 x 29.5 inches, framed 25.2 x 31.1 inches

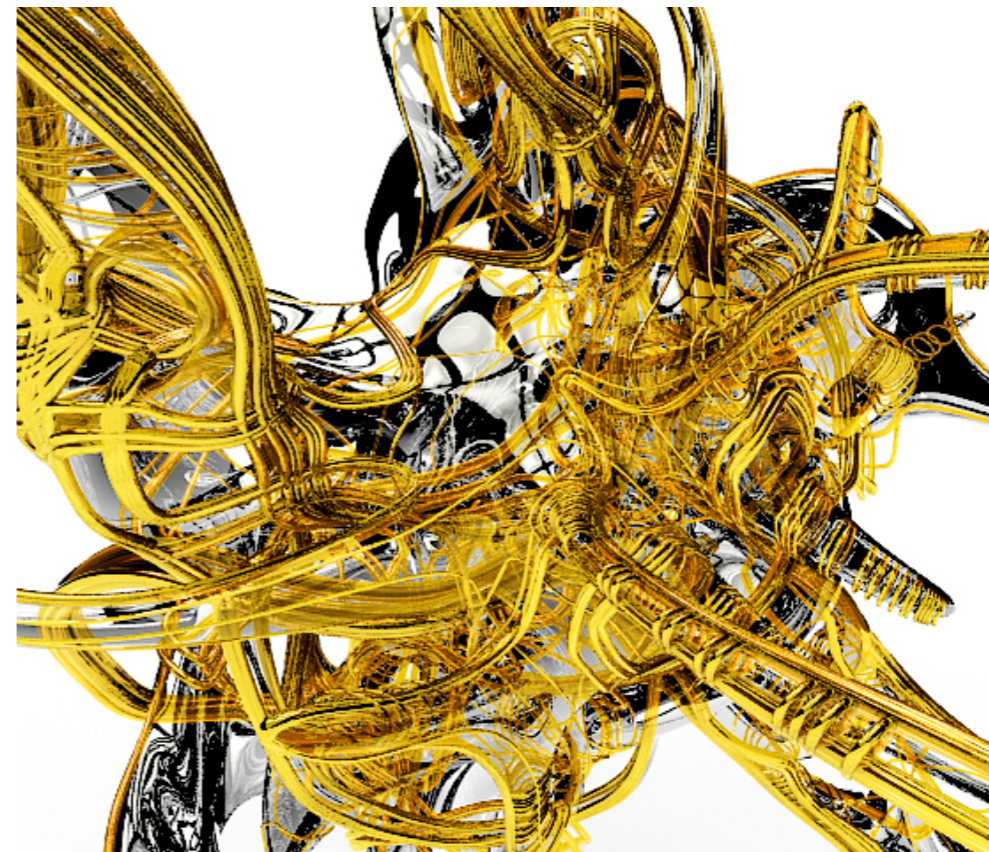


**OLBERNIUM**, 2017  
 wallprint  
 225 m2  
 2421 ft2  
 print  
 200 x 200 cm, framed 206 x 206 cm  
 78.7 x 78.7 cm, framed 81.1 x 81.1 cm



**GARZWIELEJIF, 2017**  
 print mounted on plexiglas and covered with plexiglas  
 105 x 185  
 41.3 x 72.8 inches

print  
 30 x 42 cm, framed 44 x 56 cm  
 11.8 x 16.5 inches, framed 17.3 x 22 inches



**OLBARNIAR, 2017**  
 print  
 60 x 75 cm, framed 64 x 79 cm  
 23.6 x 29.5 inches, framed 25.2 x 31.1 inches



**GNILICER, 2014**  
 3D print (VeroClear)  
 18 x 28 x 50 cm  
 7.1 x 11 x 19.7 inches

3D Printed on a Stratasys Objet500 Connex3 Multi-material 3D Printer



**WOLFIAM, 2015**  
 3D Print  
 26 x 49 x 20 cm  
 10 x 19 x 7.8 inches

3D printed on a Stratasys full-color multi-material J750 3D Printer



**ASUDICER**, 2015-2016  
study



**TREDAVIAM**, 2015  
3D print  
26 x 45.5 x 20 cm  
10.2 x 17.9 x 7.9 inches

3D Printed on a Stratasys full-color, multi-material J750 3D Printer



**NARICER**, 2016  
study



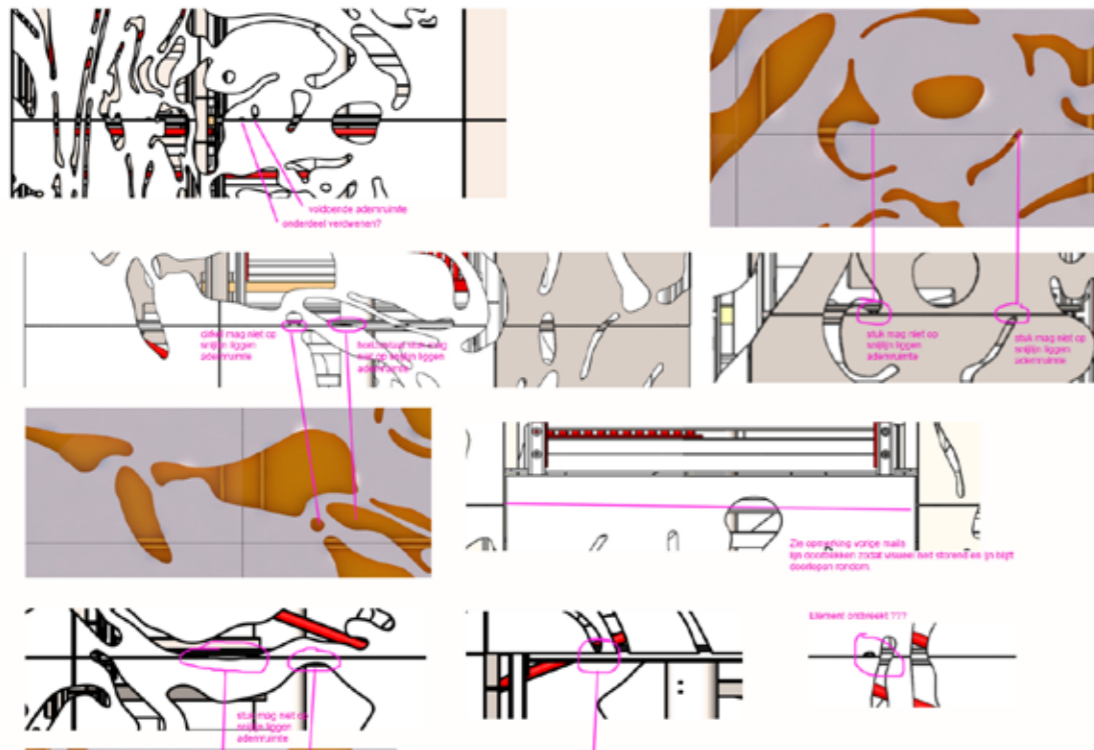
**ROBASCHIE**, 2017  
study



**BOLBEFOE, 2015**  
blind press



**BIBAFOE, 2018**  
print  
36 x 52 cm, framed 50 x 66 cm  
14.2 x 20.5 inches, framed 19.7 x 26 inches





**BIBAFÖE**, 2016 - 2018  
steel  
800 x 370 x 370 cm  
315 x 145.7 x 145.7 inches

location: Kinderdagverblijf - Anderlecht, BE



studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



**WIBIETOE, 2016 - 2017**  
 weathering steel  
 180 m2  
 1938 ft2  
  
 location: Groene School - Anderlecht, BE



**WIBIETOE, 2017**  
 print  
 36 x 52 cm, framed 50 x 66 cm  
 14.2 x 20.5 inches, framed 19.7 x 26 inches



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**BOLBEMIR**, 2015  
wall painting  
c. 40 m2  
c. 430 ft2

exhibition view: 2015 GNI-RI sep2015, CBK - Emmen, NL



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## 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.**

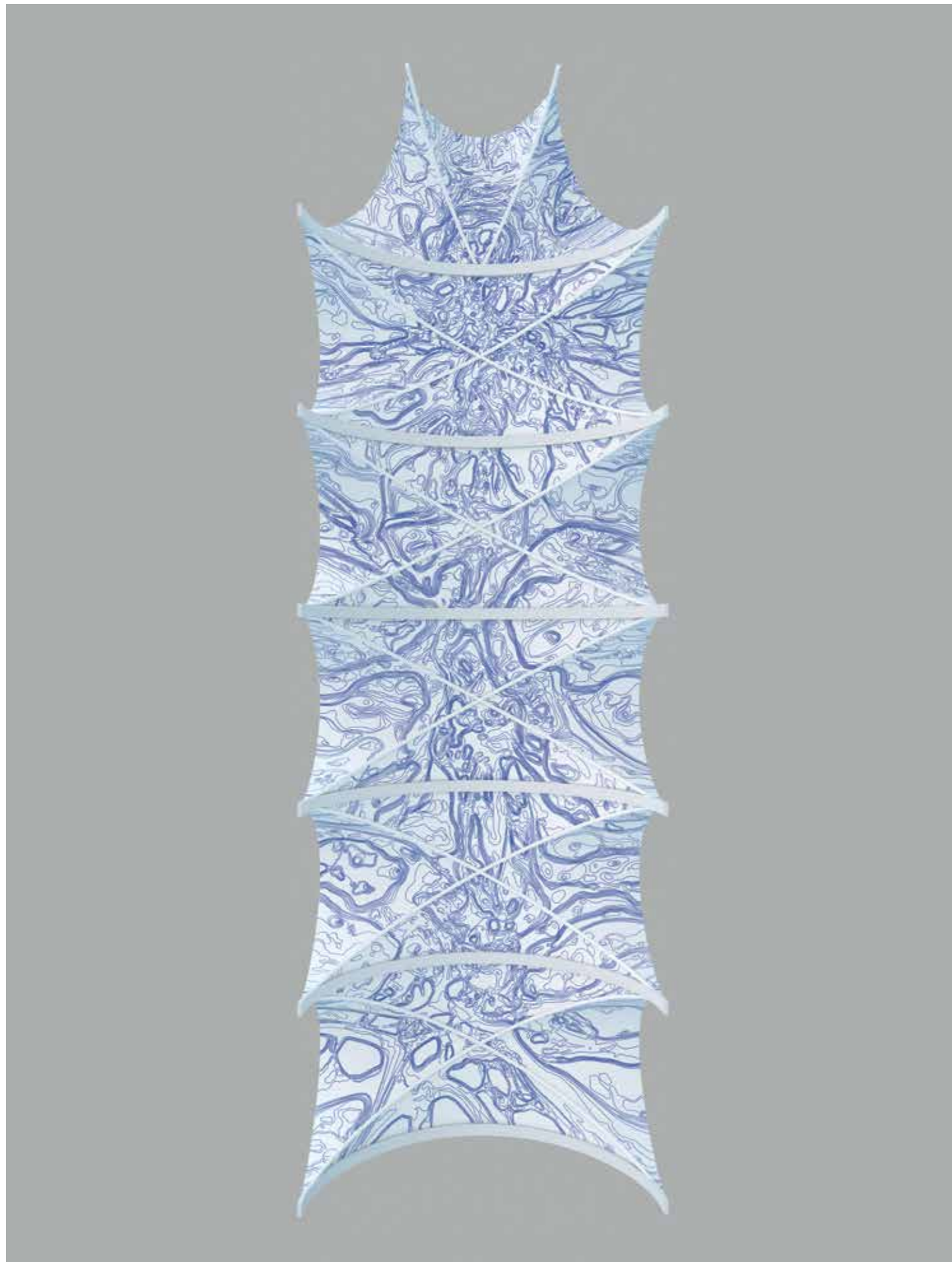
The design is spread out on the ceiling as a spider web and has its basis in a series of digital designed 'blob sculptures': computer generated forms that question the rigidity and immobility of the architectural stucture. This tension between blobs and boxes is a recurring theme in the work of Nick 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**, 2013 – 2014  
wall painting  
c. 200 m2  
c. 2152 ft2

location: WZC Clarenhof – Hasselt, B  
A20 architects



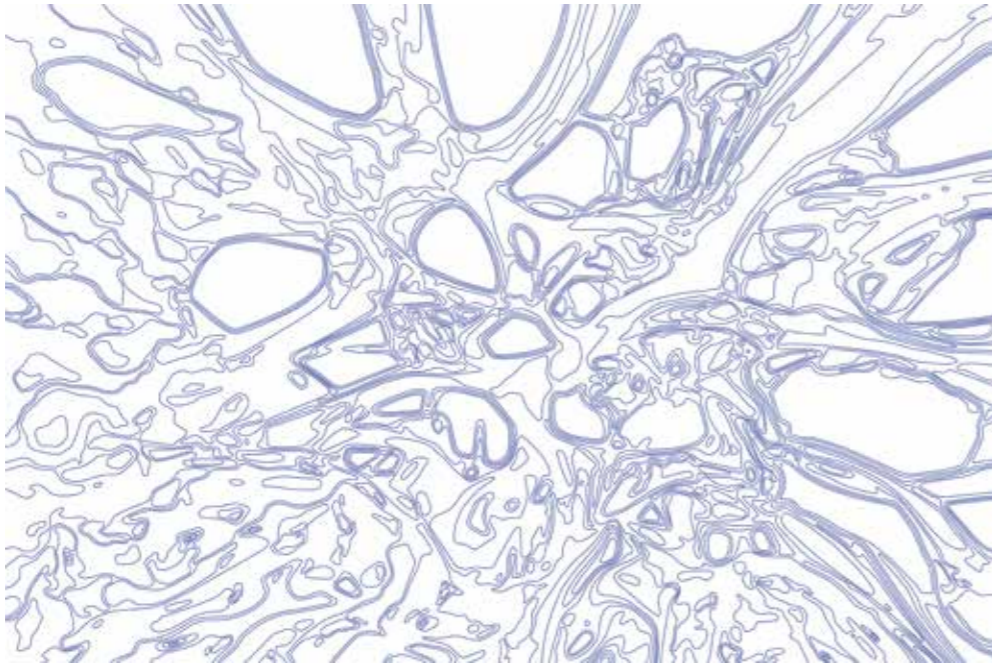
**BOLBEMIT**, 2013 – 2014  
wall painting  
c. 200 m<sup>2</sup>  
c. 2152 ft<sup>2</sup>

location: WZC Clarenhof – Hasselt, B  
A20 architects

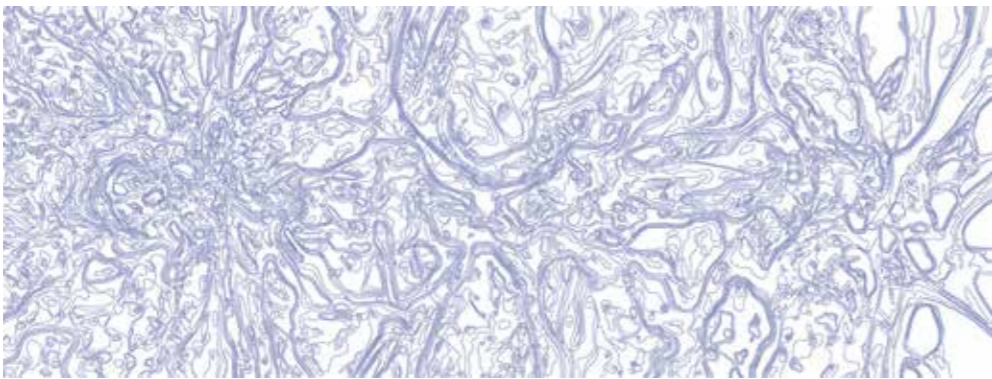


**BOLBEMIT**, 2013 – 2014  
wall painting  
c. 200 m<sup>2</sup>  
c. 2152 ft<sup>2</sup>

location: WZC Clarenhof – Hasselt, B  
A20 architects



**BOLBEMIT, 2015**  
print  
36 x 51 cm  
14.2 x 20.1 inches



**BOLBEMIT, 2014**  
print  
75 x 200 cm, framed 108 x 233 cm  
29.5 x 78.7 inches, framed 42.5 x 91.7 inches



**BOLBENIL, 2014**  
iron  
120 x 2800 x 4 cm  
47.2 x 1102.4 x 1.6 inches  
location: WZC Riethove - Oudenburg, BE



**DAJTROC, 2012**  
lamps and tiles  
1800 x 2300 cm  
708.7 x 905.5 inches  
location: WZC 't Hof - Lichtervelde, BE

Text: Studio Nick Ervinck  
Graphic concept: Studio Nick Ervinck  
Photocredits: Luc Dewaele, Peter Verplancke, Bob Van Mol and Studio Nick Ervinck

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