



# ROCK MUTATION

NICK ERVINCK

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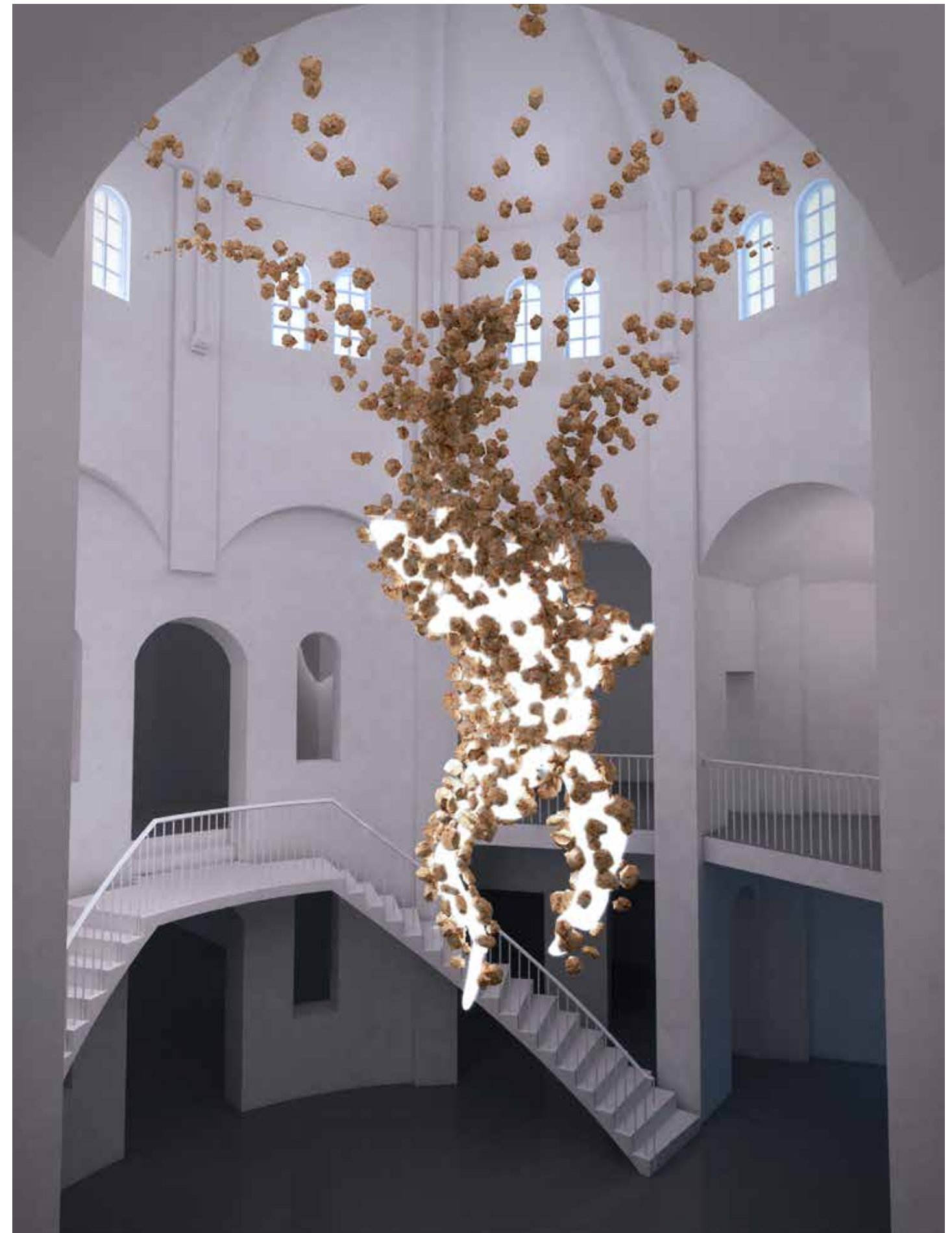
## ROCK MUTATION

From his interest in nature germinates also Ervinck's strong fascination for geology. His rock mutation series is once again an attempt to tame the elements and shape them to his will. Even though the artist succeeds in literally capturing the natural and robust shapes of the rocks in his art, he is fully aware that this dominion over nature is only partial and temporary.

Nature isn't a real prisoner when she is implemented in a work of art because, on her part, she knows how to captivate the artist's interest. By shaping his works to resemble her organic architecture, he himself becomes the captive of his inspiration. On the other hand, nature's cannot be subdued forever. In the end she will break free again and will come out on top again as the sole victor.

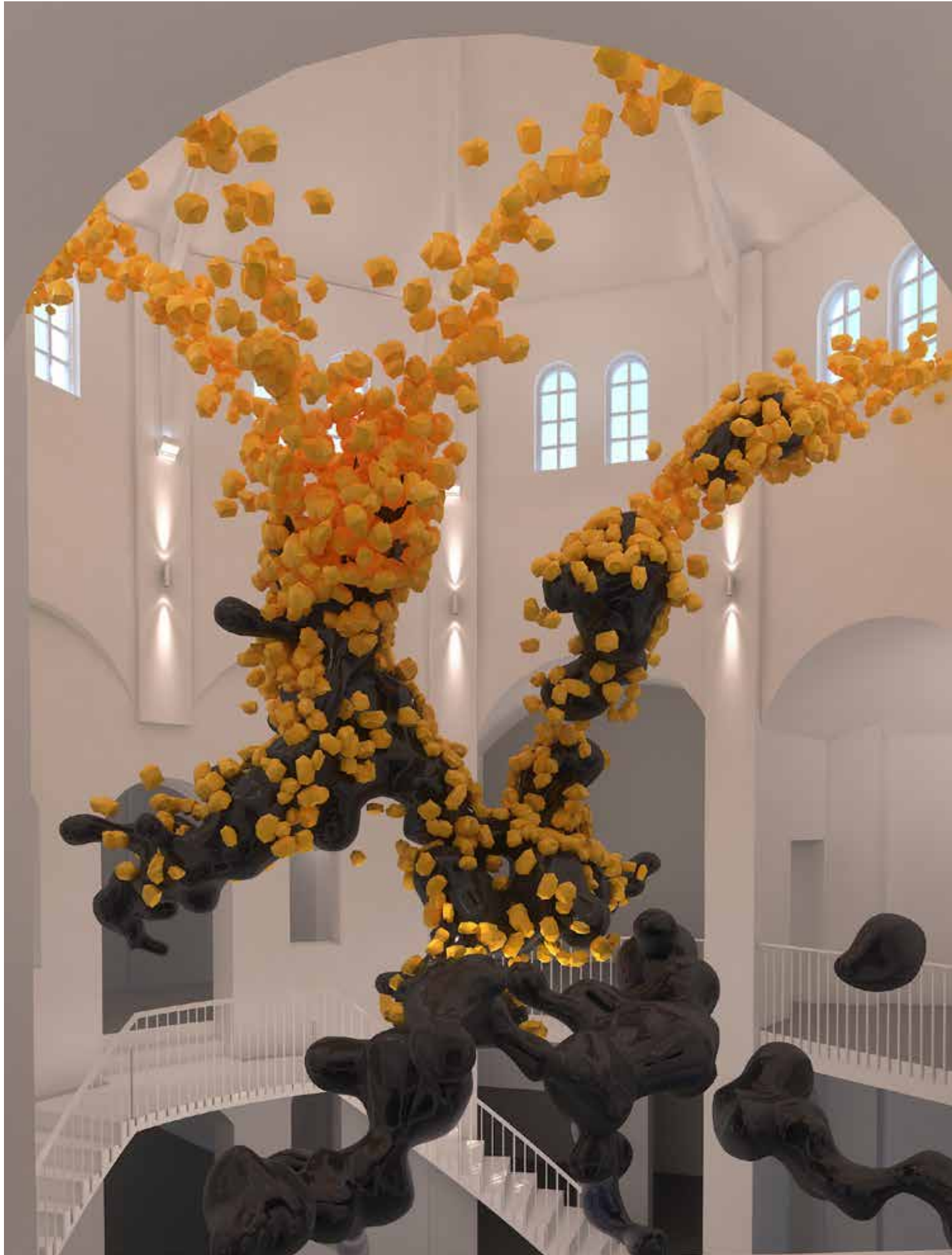
Nick Ervinck breaks the mould as to the artist being the captive of his inspiration. With his rock mutations he does not mimic the stones, boulders and pebbles that can be found in a natural environment. Although he sees them as a starting point, he reconstructs them completely into shapes that have never been seen before. This remodelling of nature ensures that both artist and inspiration remain free from any bounds.

Black Ying Rock

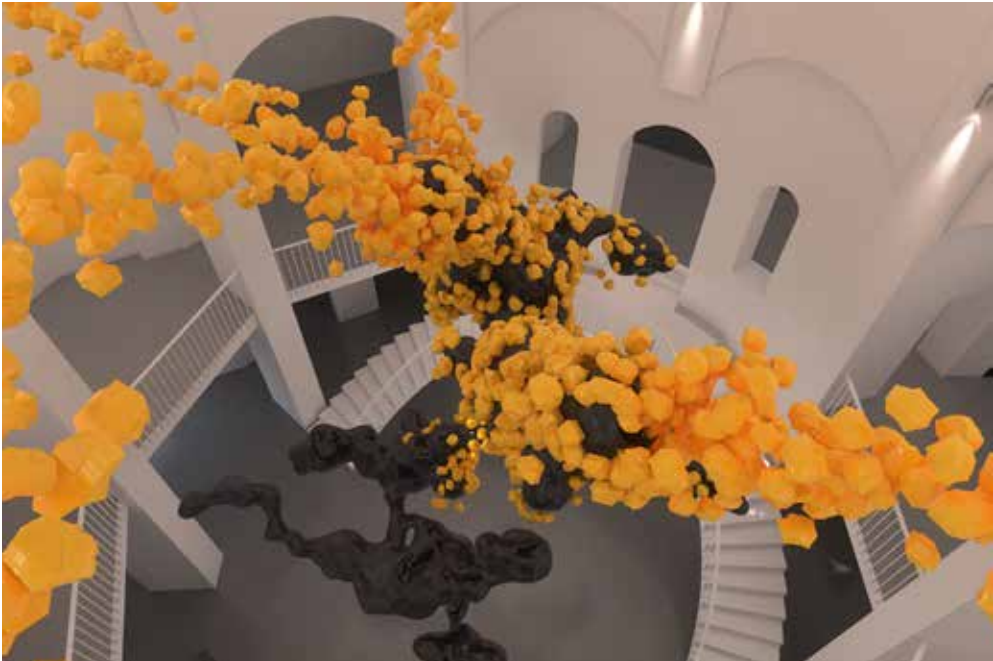


LOKMETZAG, 2011  
study





LOKTMETZAG, 2011  
study




LOKTMETZAG, 2011  
study





## NIARGTZAG

 **Commissioned by Kanal (an outdoor exhibition praising local industry in Roeselare) the NAIRGTZAG (2012) print is almost 2000m<sup>2</sup> large and wraps up the complete Maselis grain factory.**

The inspiration for NAIRGTZAG 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 the functions, materials and production process visible 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. NAIRGTZAG 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 m<sup>2</sup>  
787.4 inches<sup>2</sup>

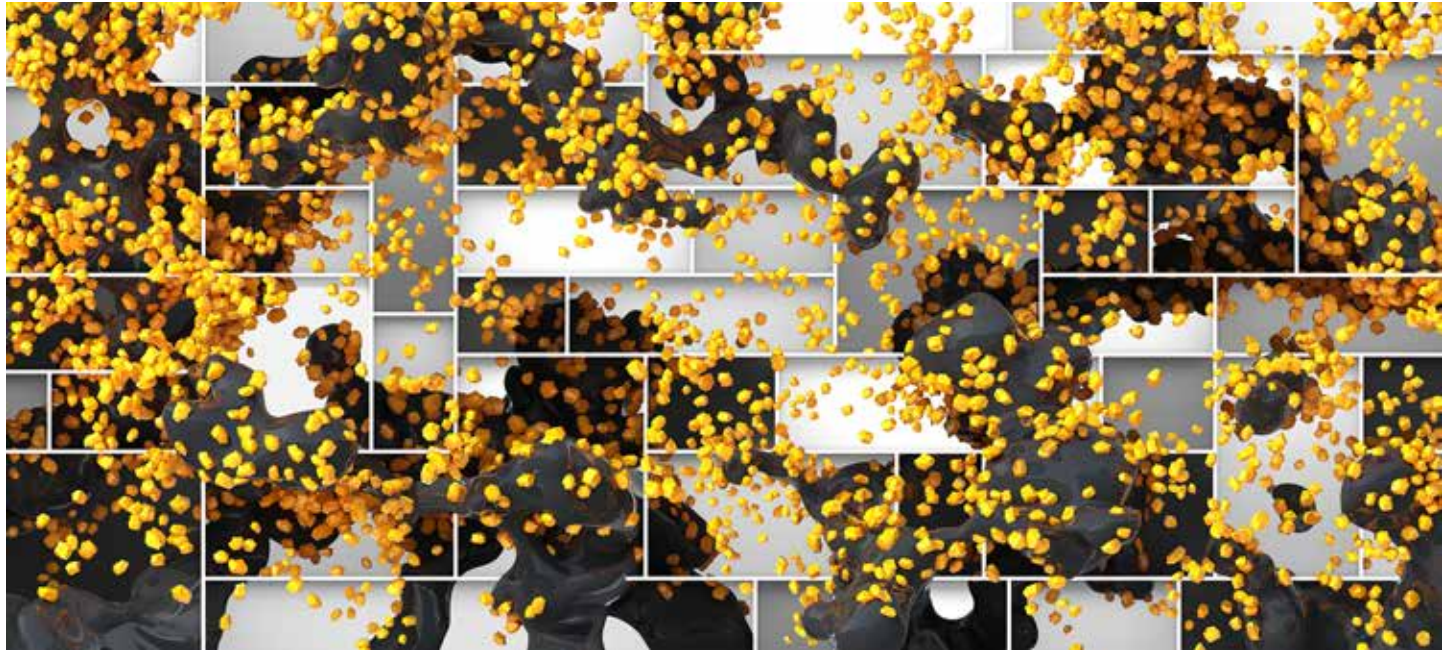
location: Maselis - Roeselare, BE



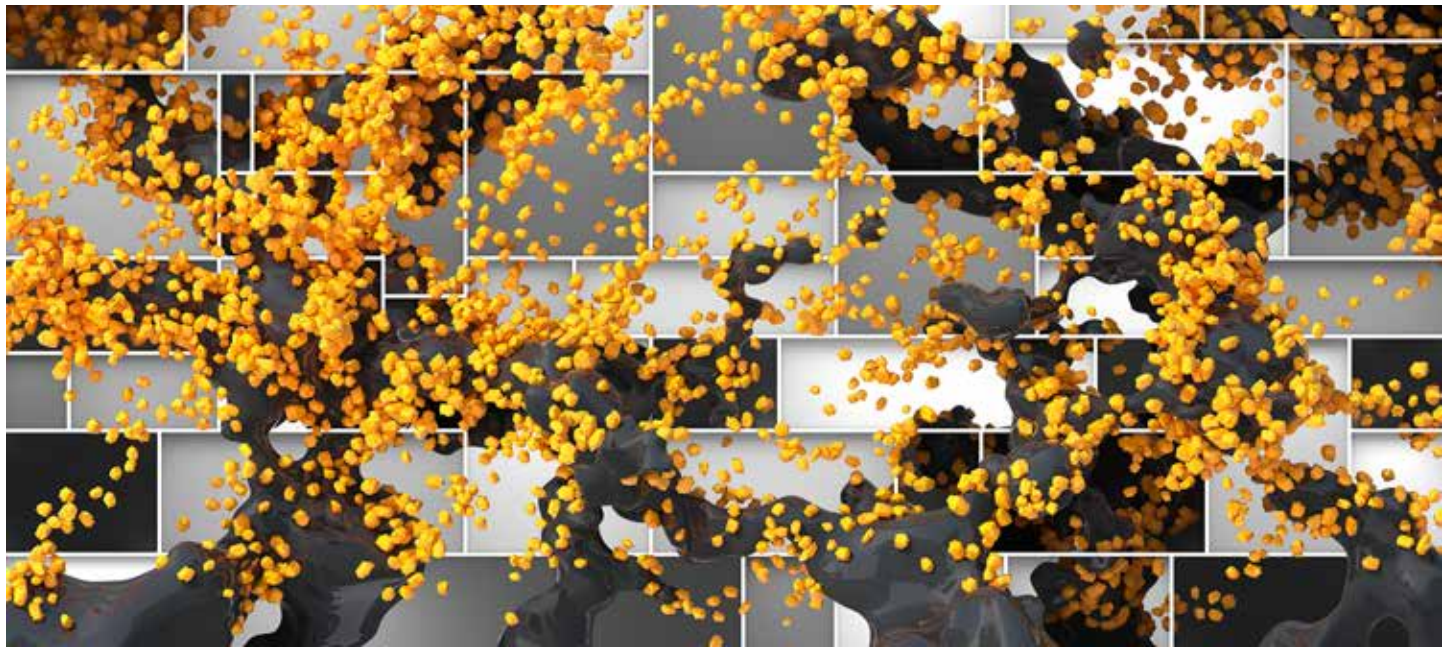
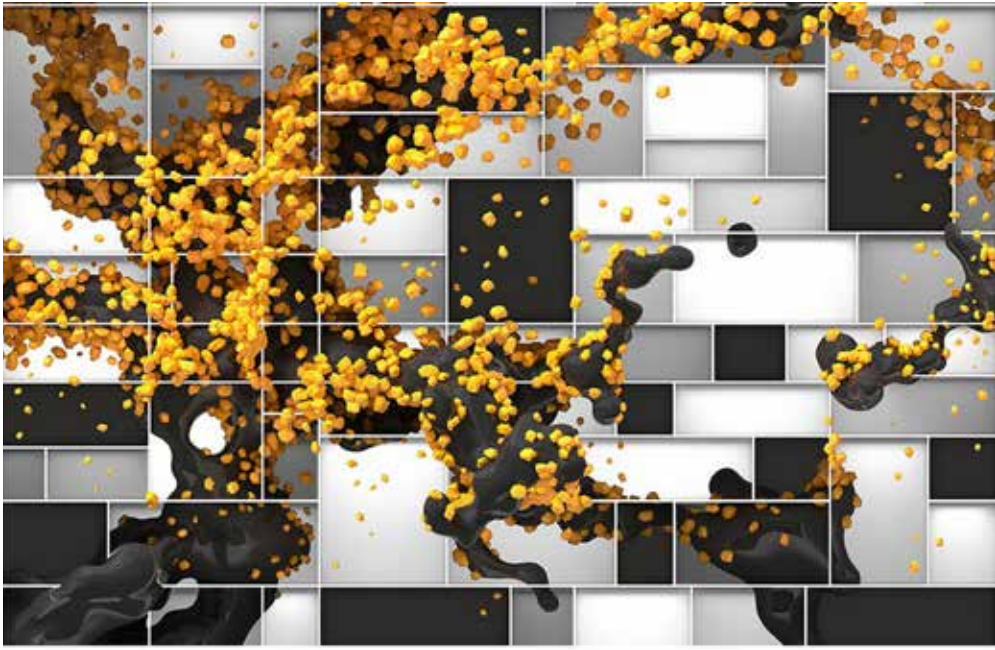
**NIARGTZAG, 2012**  
wallprint  
2000 m<sup>2</sup>  
787.4 inches<sup>2</sup>

location: Maselis - Roeselare, BE





**NIARGILSUR, 2016**  
 print mounted on plexiglas and covered with plexiglas  
 90 x 200 cm  
 35.4 x 78.7 inches



**NIARGOLUX, 2016**  
 print mounted on plexiglas and covered with plexiglas  
 90 x 200 cm  
 35.4 x 78.7 inches

**NIARTZAG, 2012**  
 print  
 36 x 52 cm, framed 50 x 66 cm  
 14.2 x 20.5 inches, 19.7 x 26 inches





studio view: 2014 Studio Nick Ervinck - Lichtervelde, B





**ORNOPIAT**, 2016 - 2017  
ceramics  
20 x 30 x 26 cm  
7.9 x 11.8 x 10.2 inches



**EDGNEM**, 2016  
ceramics  
20 x 25 x 14 cm  
7.9 x 9.8 x 5.5 inches



**ENTUNAP**, 2017  
ceramics  
28 x 20 x 21 cm  
11 x 7.9 x 8.3 inches



**SERTNAP**, 2017  
ceramics  
44 x 24 x 30 cm  
17.3 x 9.4 x 11.8 inches





studio view: 2014 Studio Nick Ervinck - Lichtervelde, B



**CORTURAP**, 2016  
ceramics  
22 x 22 x 18 cm  
8,7 x 8,7 x 7,1 inches





**LEKNATOLLI, 2016**  
ceramics  
22 x 22 x 18 cm  
8.6 x 8.6 x 7 inches



**ENKANSOR, 2016**  
ceramics  
57 x 40 x 34 cm  
22.4 x 15.7 x 13.4 inches





**ILAKSID, 2012**  
3D print  
50 x 50 x 1.5 cm  
19.7 x 19.7 x 0.6 inches



**SINAWIK, 2011**  
print on champagne cap  
3 x 3 cm  
1.2 x 1.2 inches



**ANRAHBOR**, 2016  
study



**BORNEWIS**, 2016  
study





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studio view: 2003 Studio Nick Ervinck - Gent, BE



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studio view: 2003 Studio Nick Ervinck - Kortemark, BE



NEOPMO, 2003



SELSAL, 2003





32

**KOSTOR I**, 2003  
cardboard, gauze, paper, plaster, paint, vubonite and wood  
60 x 50 x 40 cm  
23.6 x 19.7 x 15.7 inches



33

**KOSTOR II**, 2003  
ceramics, gauze, paint, plaster, silicone and wood  
45 x 25 x 25 cm  
17.7 x 9.8 x 9.8 inches



exhibition: 2003 Provinciale prijs voor beeldende kunst, CC sharpoord – Knokke, B



**KOLBSTOR**, 2003  
cardboard, chalk, gauze, iron, vubonite and wheels  
75 x 115 x 80 cm  
29.5 x 45.3 x 31.5 inches





**GNIKOLBSTER, 2003**  
cardboard, chalk, fabric, gauze, plaster, polyurethane, wheels and wood  
125 x 60 x 200 cm  
49.2 x 23.6 x 78.7 inches

exhibition view: 2003 Eindejaarstudenten 2002-2003, Galerij Jan Colle – Gent, BE



exhibition view; 2003 Wel klaar nog lang niet af, afstudeerprojecten Mixed Media, Academie Gent – Gent, BE



exhibition view: 2004 Digitale beelden en filmstudies – Kunsthalle Iophem – Loppem, BE



**GARFINOTAY**, 2003 - 2005  
cardboard, chalk, gauze, grass fiber, plaster and plastic  
47 x 49 x 44 cm  
18.5 x 19.3 x 17.3 inches





**TOREGAZAM**, 2003 - 2004  
cardboard, chalk, gauze, grass fiber, plaster and plastic  
42 x 20 x 26 cm  
16.5 x 7.9 x 10.2 inches



**OTSTOR II**, 2002  
chalk, gauze, plaster, styrofoam and vubonite  
40 x 35 x 110 cm  
15.7 x 13.8 x 43.3 inches



**GNI-GNI, 2002**  
 chalk, gauze, plaster, styrofoam and wood  
 15 x 20 x 25 cm and 30 x 20 x 25 cm  
 5.9 x 7.9 x 9.8 inches and 11.8 x 7.9 x 9.8 inches



**OSTOR, 2003**  
 ceramics, chalk, gauze, plaster, plastic, styrofoam and wood  
 40 x 140 x 30 cm  
 15.7 x 55.1 x 11.8 inches





**IE**, 2002  
 chalk, gauze, plaster, styrofoam and wood  
 35 x 32 x 23 cm  
 13.8 x 12.6 x 9.1 inches



**LEJ-UT**, 2003  
 cardboard and paper  
 70 x 35 x 30 cm  
 27.6 x 13.8 x 11.8 inches



**NEKCHI, 2003**  
chalk, cardboard, gauze, plaster, sand and wood  
25 x 25 x 25 cm  
9.8 x 9.8 x 9.8 inches



**MIRTINIOSA, 2002**  
chalk, gauze, plaster, plastic and styrofoam  
40 x 70 x 50 cm  
15.7 x 27.6 x 19.7 inches





**PLUXOB**, 2002  
silicone, wood and wool



**GROSTIR**, 2002  
chalk, gauze, plaster, and wood



**TABLOSTOR, 2002**  
chalk, gauze, plaster, styrofoam and wood



**CAPMOC, 2003**  
gauze, plastic, tape and wood





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**STORKEY, 2003**  
 chalk, gauze, plaster and styrofoam  
 33 x 20 x 20 cm  
 13 x 7,9 x 7,9 inches



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**TAPSTAR, 2003**  
 ceramic, chalk, gauze, plaster and styrofoam  
 33 x 48 x 37 cm  
 13 x 18,9 x 14,6 inches



**OFUTOR, 2003**  
chalk, gauze, plaster and styrofoam



**PLEOLNAP, 1998 - 2017**  
ceramics  
15 x 37 x 27 cm  
5.9 x 14.6 x 10.6 inches





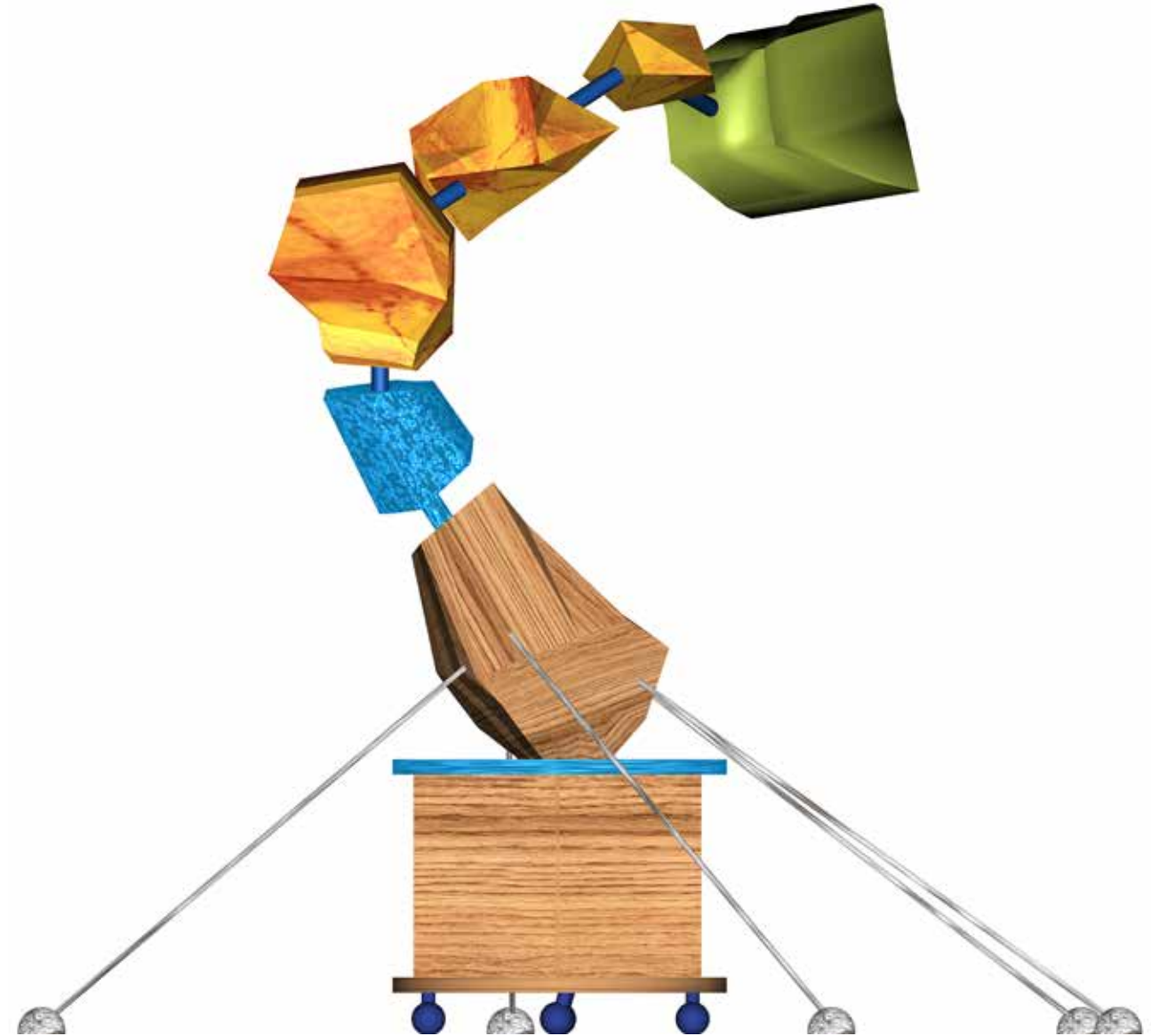
**FERABOEL, 2004**  
 chalk, gauze, plaster and styrofoam  
 23 x 20 x 13 cm  
 9.1 x 7.9 x 5.1 inches



**FOZALIOM, 2004**  
 chalk, gauze, plaster, textile and styrofoam  
 15 x 22 x 11 cm  
 5.9 x 8.7 x 4.3 inches



**FOSPERICK, 2002**  
 plaster, plastic and polyester  
 71 x 35 x 16 cm  
 28 x 13.8 x 6.3 inches



**GNI\_D\_GH\_11\_jan2003, 2003**  
 print  
 87 x 80 cm, framed 111 x 104 cm  
 34.3 x 31.5 inches, framed 43.7 x 40.9 inches





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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