

HUMAN MUTATION

NICK ERVINCK

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HUMAN MUTATION PROJECT

By combining fragmentary elements from the past with anatomical parts and a futuristic imagery, a series of fascinating cyborg-sculptures came into being. Nick Ervinck incorporates past, present and future in these sculptures. At the same time, these works can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust. With their majestic pose and piercing gaze, they tower over the visitor as if they were heroic god statues from the future.

Hundreds of hours of manual computer-aided drawing was needed to achieve these impressive sculptures. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex works. The visual language catches the eye of the visitor, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

With LAPIRSUB and DIAPERICK, an interesting sculptural story is created because of the oppositions organic – mechanical, rust – shiny, rough – smooth. LAPIRSUB consists of a mutated, mechanical skeleton that is held together by rusty, steel veins, which are protected by a shiny yellow armour. The contrast between the rust-coloured metal and the and the shiny appearance of the harness adds an extra dimension to the work. The hair of the sculpture is also designed in the same metal-like structure, while the visual references to hair styles from different cultures such as dreadlocks are also easily recognizable.

The sculpture DIAPERICK also entails a similar dialogue between the futuristic, glossy armour and the metal parts, as if the mutated skin of the cyborg is perforated by various metal thorns. This refers to the evolution that our own skin has gone through. While the first people on earth still had fur coats, we now wear clothes to protect us and keep us warm. The technology of the future may allow us to develop a multifunctional skin, that provides extra strength and more protection from harsh weather conditions.

These surreal images entail a certain mythical power by referring to knights, science fiction and manga figures. While designing these sculptures, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture.



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AGRIEBORZ, a perfectly symmetrical cyborg figure, was largely inspired by conversations between Nick Ervinck and Dr Pierre Delaere, a professor whose affiliation with Leuven University as a head and neck surgeon primarily concerns conducting research into larynx reconstruction. This dialogue resulted in a hybrid visual language situated somewhere between the organic and the mechanistic. Although the role of the artist can almost seem like the opposite of that of a scientist, each can challenge the other and when this occurs, reality is fought with the powerful weapons of the possible.

Ervinck used drawings from medical text books as the basis for the actual execution of AGRIEBORZ. From a chaos of veins, nerves and muscles emerges a bizarre larynx that seems as though it may be in the midst of a scream. Since this organic tissue can never be a functioning body it doesn't seem to fully exist and remains floating in the virtual world. Arrested in its process of becoming, AGRIEBORZ consists of two identities that turn on each other, that embrace and repel but never coalesce. The work reads as a balancing act between yin and yang, between good and evil. The artist once heard someone say that nature is evil. This thought stayed with him. Blood will flow, life is a force that will always find a way and we are all survivors by instinct. This is also symbolised in AGRIEBORZ.

Next to the poetic design language, there is also a critical social dimension inherent in these sculptures. With artificial intelligence now being ubiquitous, these series of works reflect on the growing integration of technology in our society – and in our bodies. This evolution offers endless possibilities and solutions for the future. Revolutionary technologies and artificial intelligence could potentially solve important problems in our society, such as climate change, poverty or even mortality. At the same time, this search for a modified 'super human' cannot remain without consequences.

Furthermore, these works also reflect on the history of sculpture. With these works, the idea of the classic portrait bust is being transformed. Nick Ervinck explores how he can transcend or continue the traditional craftsmanship of the past. By using the latest innovations in 3D printing, he is able to create almost any type of intricate geometry or ornament. Since these sculptures can only be spatially realized through 3D modelling and printing, they form a direct challenge to classical sculpture. On the other hand, his 3D prints are also the result of meticulous craftsmanship. Parts that are 3D printed are painted by hand, a process that requires patience and precision. Ervinck's work reinvents classical sculpture through a cross-fertilisation between innovation and tradition and does so in a purely contemporary context.





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NESURAK

By combining fragmentary elements from the past with a futuristic imagery, a fascinating cyborg-sculpture came into being. Nick Ervinck incorporates past, present and future in this sculpture. At the same time, the work can be placed in an ancient sculptural tradition because of the similarities with the classical portrait bust.

With its majestic posture, impressive armour and piercing gaze, NESURAK towers over the visitor as a heroic god statue from the future. The surreal image entails a certain mythical power by referring to knights, science fiction and manga figures. While designing the sculpture, Nick Ervinck was inspired by robots, aliens, monsters and mysterious creatures that were created by artists like H. R. Giger, creatures that play the leading role in many science fiction movies in the struggle for dominion over the earth. On the other hand, the geometric yet monumental visual language refers to the traditional helmets, jewellery and images from ancient cultures, such as the masks and sculptures from the Inca and Mayan culture. Multiple fragmentary pieces and hundreds of hours of manual computer-aided drawing were needed to achieve this impressive sculpture. Through the use of the latest computer software and 3D printing techniques, Nick Ervinck is able to design and execute the complex work. The visual language catches the eye of the visitors, as if their gaze seems to get lost in the structures and shapes. Because of the visual appealing design, the works can be viewed from different angles and perspectives.

fragment **NESURAK**, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



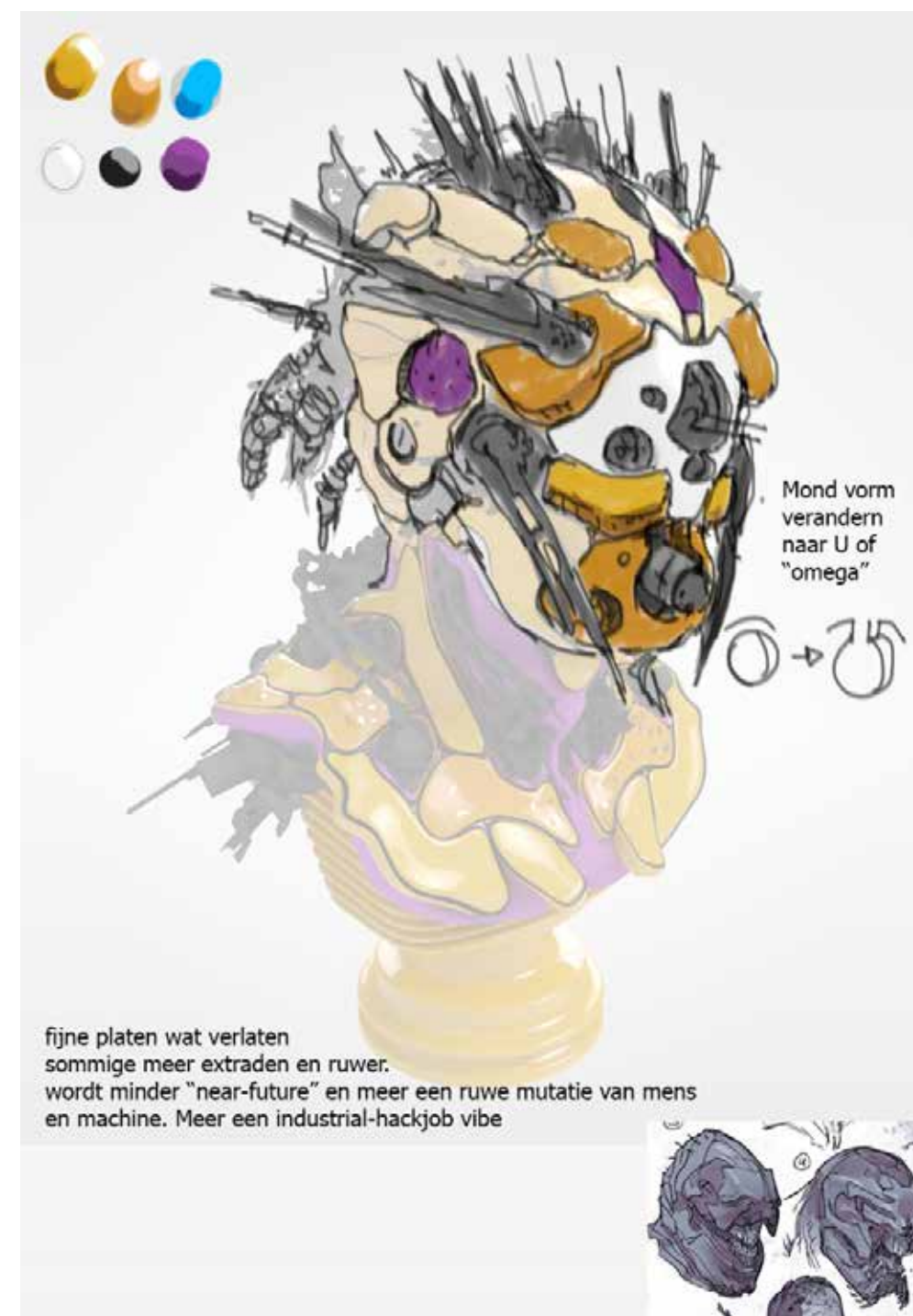
11



fragment **NESURAK**, 2016 - 2017
3D print
104 x 49 x 54 cm
40.9 x 19.3 x 21.3 inches



NESURAK, 2016 - 2017
study



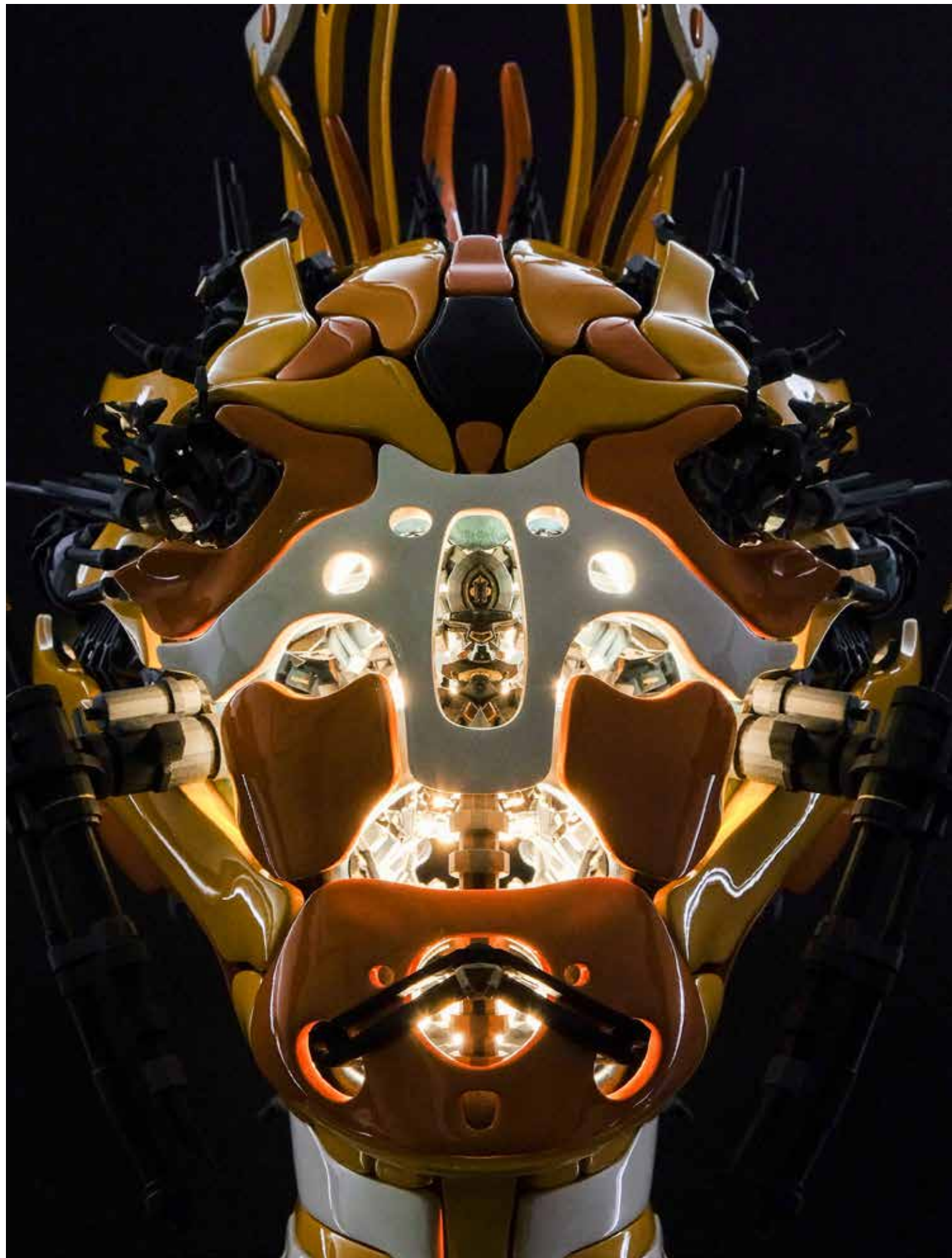
NESURAK, 2016 - 2017
study



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exhibition view: 2017 GNI-RI sep2017, AXIOM - Tokyo, JP



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NESURAK, 2016
2D print
120 x 155 cm, framed 126 x 161 cm
47.2 x 61 inches, framed 49.6 x 63.4 inches



NESURAK, 2016
study



NESURAK, 2016
print
200 x 150 cm, framed 206 x 156 cm
78.7 x 59.1 inches, framed 81.1 x 61.4 inches



NESUARCHIOR, 2016
study



NESUARCHIO, 2016
study



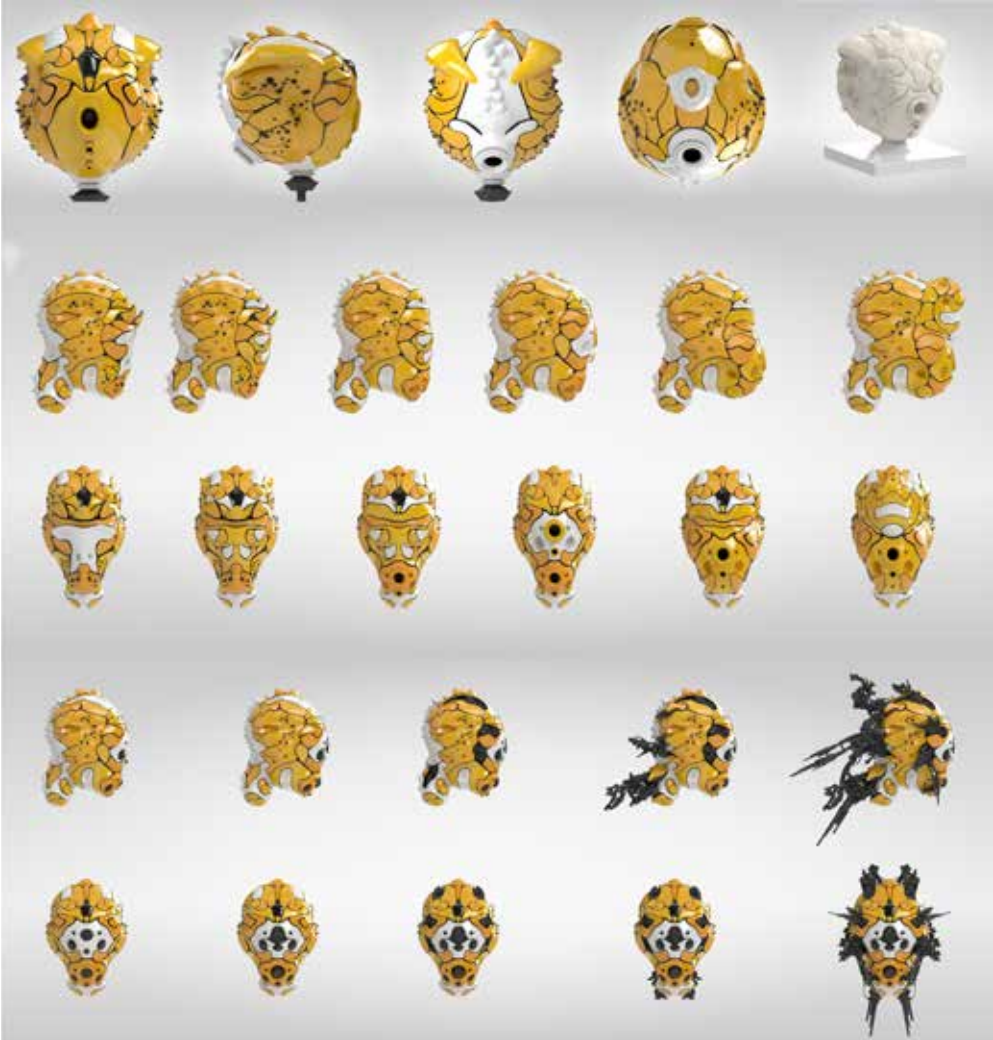
NESUARCHIOK, 2016
study



NESURAK, 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



BIASURAK, 2016
study



TIASURAK, 2016 - 2017
study



TIASURAK, 2016 - 2017
3D Print
52.8 x 51 x 34.5 cm
20.8 x 20.1 x 13.6 inches

exhibition view: 2017 Alpha & Omega - White Circle - Brussel, BE



TIASURAK, 2016 - 2017
3D Print
52.8 x 51 x 34.5 cm
20.8 x 20.1 x 13.6 inches



studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



preliminary study **LAPIRSUB**, 2015 - 2016
3D print
68 x 35 x 43 cm
26.8 x 13.8 x 16.9 inches

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LAPIRSUB, 2015
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



34



35



- 1, Gentex Helmet
- 2, A bust
- 3, Plato
- 4, Cyborg
- 5, Christina portrait
- 6, A bust
- 7, A collar
- 8, Wolverine

LAPIRSUB, 2015
study



LAPIRSUB, 2015
study



studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



detail **LAPIRSUB**, 2015 - 2016
print
155 x 120 cm, framed 161 x 126 cm
61 x 47.2 inches, framed 63.4 x 49.6 inches



LAPIRSUB, 2015 - 2016
3D print
68 x 35 x 43 cm
26.8 x 13.8 x 16.9 inches



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exhibition view: 2016 Mens en machine, De Warande – Turnhout, BE



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exhibition view: 2016 Mens en machine, De Warande – Turnhout, BE



detail **LAPIRSUB**, 2016
wall print
510 x 408 cm
200.8 x 160.6 inches

location: Universiteit Antwerpen, BE



LAPIRSUB, 2016
wall print
510 x 408 cm
200.8 x 160.6 inches

location: Universiteit Antwerpen, BE



DIASURAK, 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches



DIASURAK, 2016 - 2017
3D print
35.2 x 24 x 23 cm
13.9 x 9.4 x 9.1 inches




BIASURAK, 2016
study



DAESEMIRC, 2009
print
50 x 50 cm
19.7 x 19.7 inches



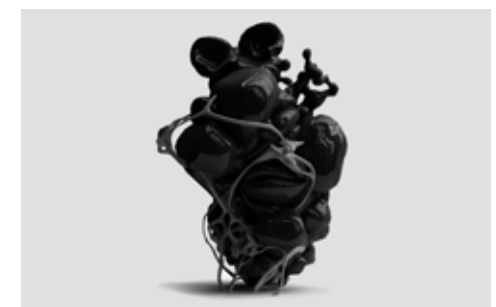
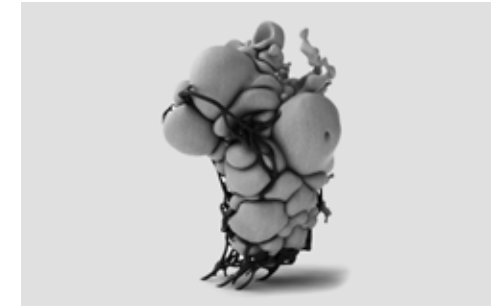
SNIBURTAD, ELNAYTAB, ELBEETAD

 The work exists both as a 3D print and an HD 3D animation video. 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.

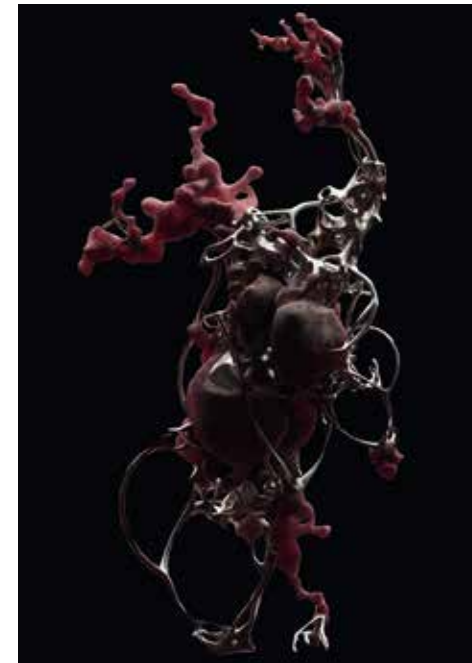
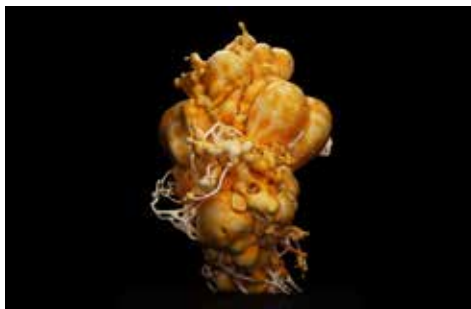
detail **SNIBURTAD**, 2011 - 2012
3D print
41 x 35 x 33 cm
16.1 x 13.8 x 13 inches

48



SNIBURTAD, 2011
study

49





SNIBURTAD, 2011 - 2012
3D print
41 x 35 x 33 cm
16.1 x 13.8 x 13 inches



SNIBURTAD, 2011 - 2012
print
50 x 66 cm
19.7 x 26 inches

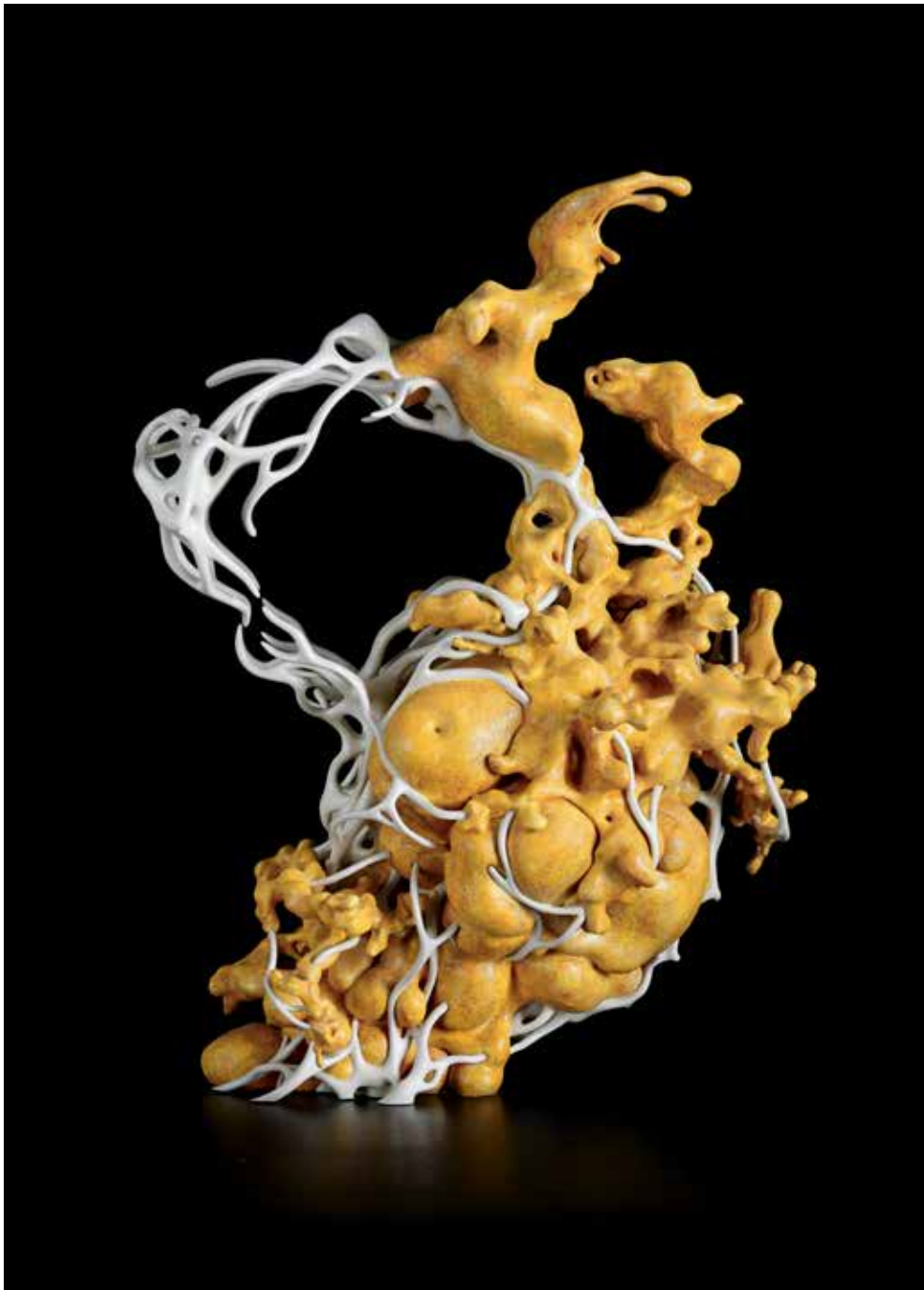


ELBEETAD, 2011 - 2012
3D print
30 x 22 x 22 cm
11.8 x 8.7 x 8.7 inches



ELBEETAD, 2011 - 2012
3D print
30 x 22 x 22 cm
11.8 x 8.7 x 8.7 inches

exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE



ELNAYTAB, 2013 - 2014
3D print
45 x 34 x 26 cm
17.7 x 13.4 x 10.2 cm



WEHIARB, 2015 - 2016
ceramics
30 x 18 x 42 cm
11.8 x 7.1 x 16.5 inches



VIGAV, 2013
3D print
70 x 45.5 x 32 cm
27.6 x 17.9 x 12.6 inches



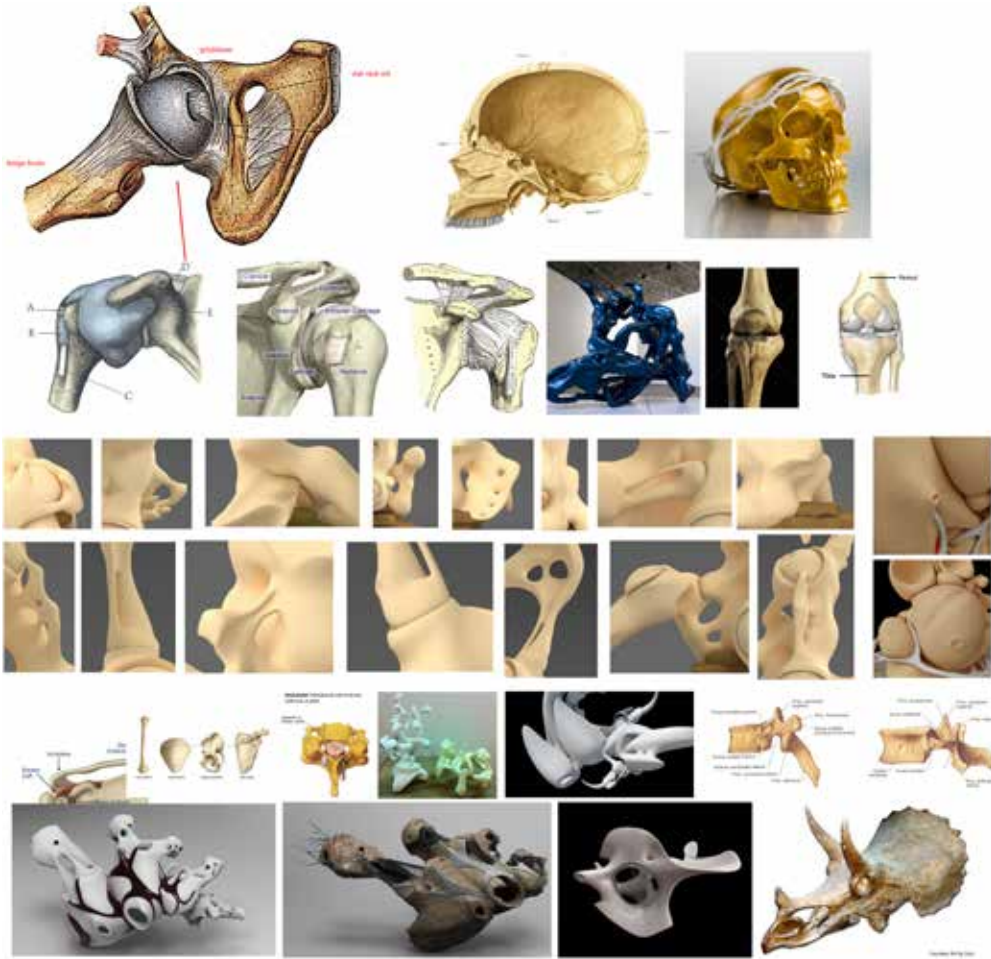
EDHOLP

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.

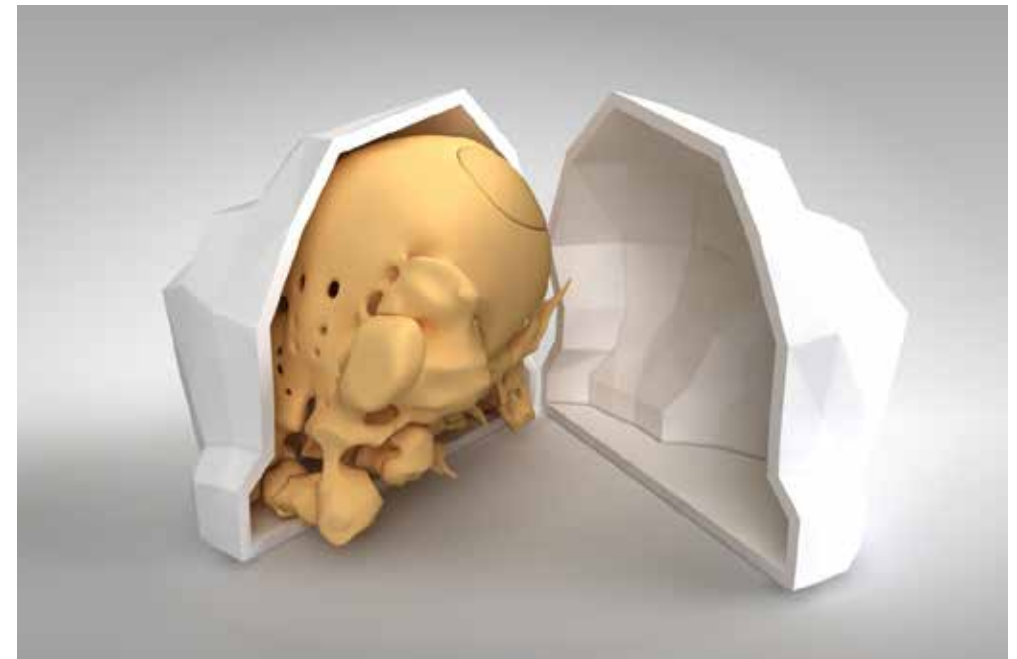
For EDHOLP Ervinck studied the old anatomy books and the consistency of bones, much like Henry Moore examined the chicken bones he found in his garden. The sculpture questions what we experience as authentic and legitimate. This is something Nick Ervinck tries to evoke with all his artworks. He tries 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 21st 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.



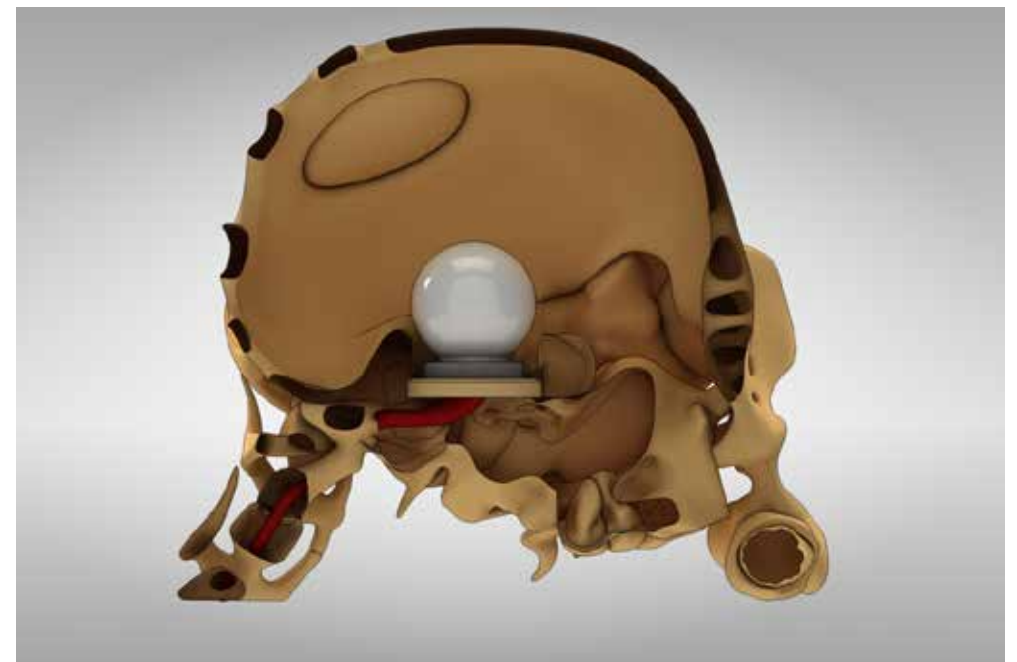
EDHOLP, 2013
3D print
20 x 23 x 17 cm
7.9 x 9.1 x 6.7 inches



62



63





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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 - 2010

wallprint
817 x 730 cm
321.7 x 287.4 inches

exhibition view: 2012 Parallelepipeda, Museum M - Leuven, BE

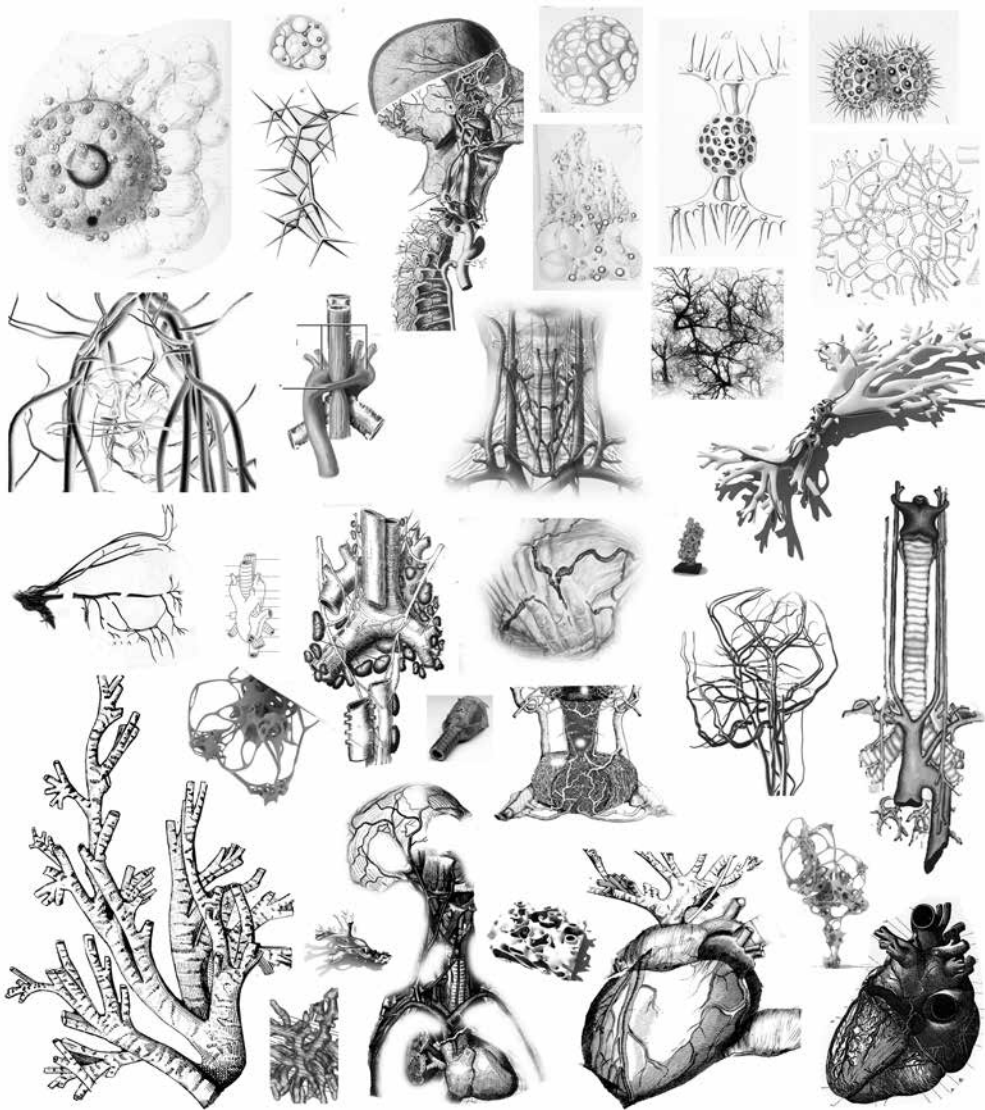


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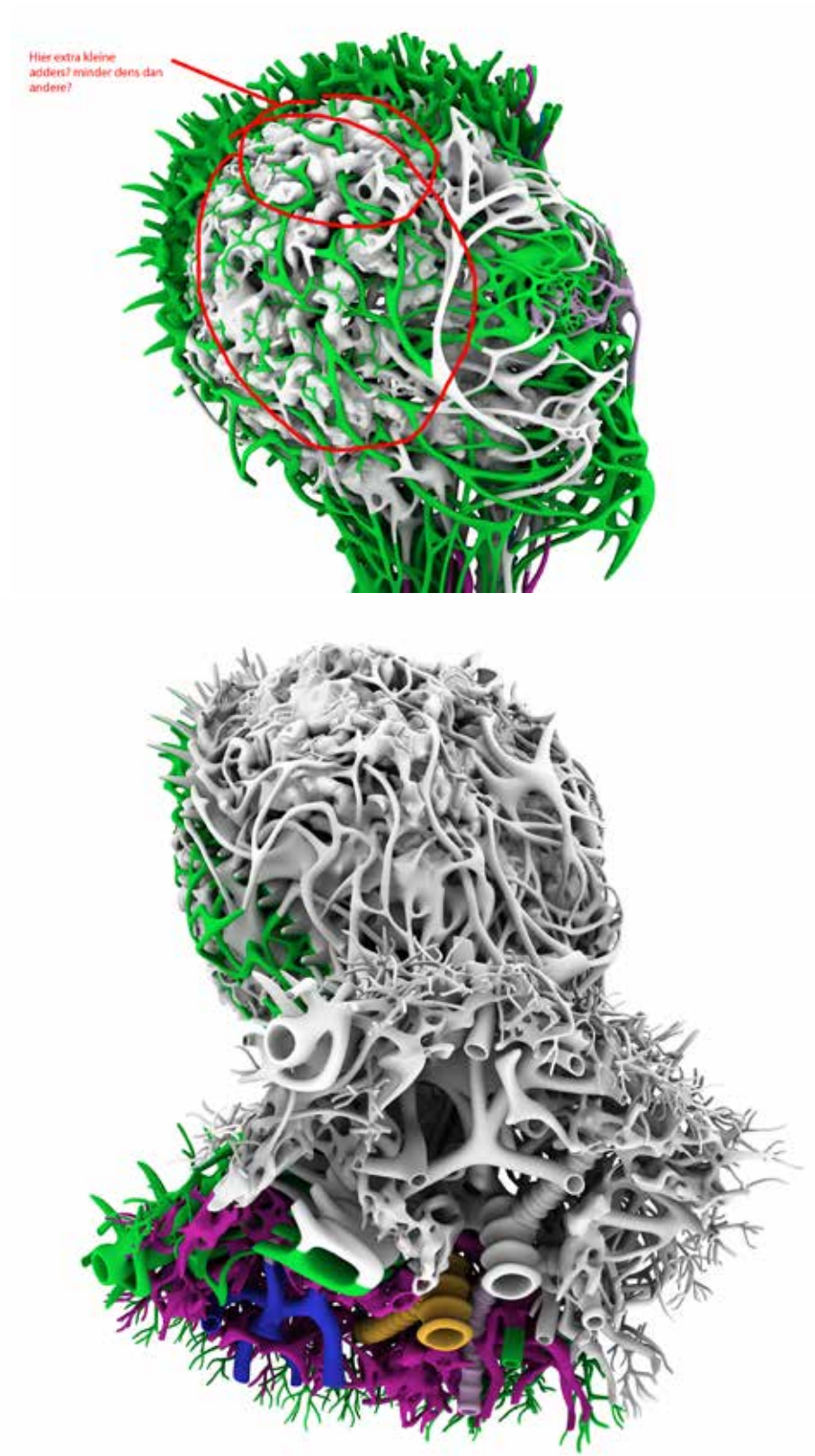
AGRIEBORZ, 2009 - 2010

lightbox
214 x 154 x 17 cm
84.3 x 60.6 x 6.7 inches

location: Bontinck Architecture and Engineering, Ghelamco Arena - Gent, BE



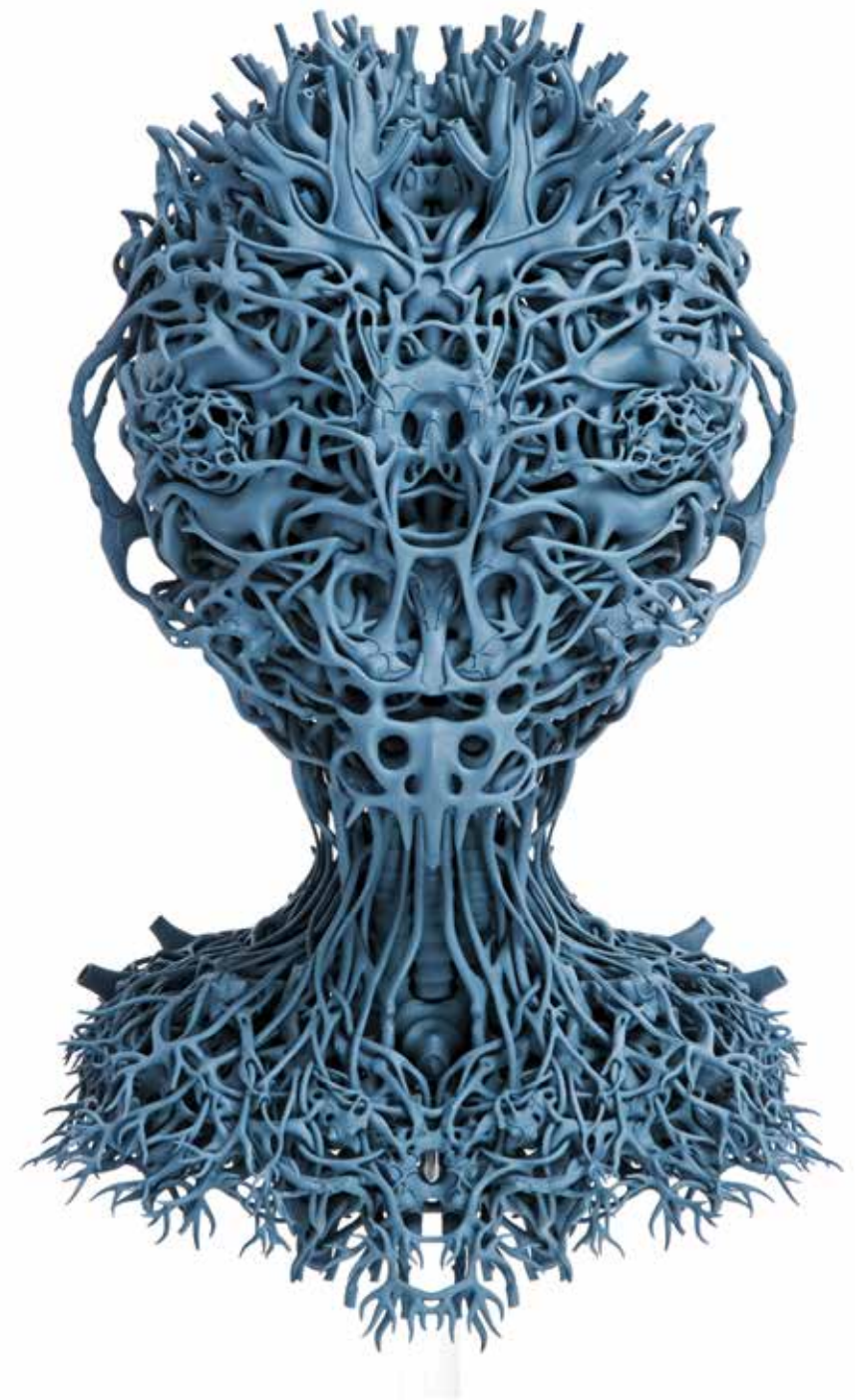
AGRIEBORZ, 2009 - 2011
inspiration images



AGRIEBORZ, 2009 - 2011
study



studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



AGRIEBORZ, 2009 - 2011
3D print
53 x 34 x 33 cm
20.9 x 13.4 x 13 inches



AGRIEBORZ, 2009 - 2010

lightbox
200 x 150 x 17 cm
59.1 x 78.7 x 6.7 inches

print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches

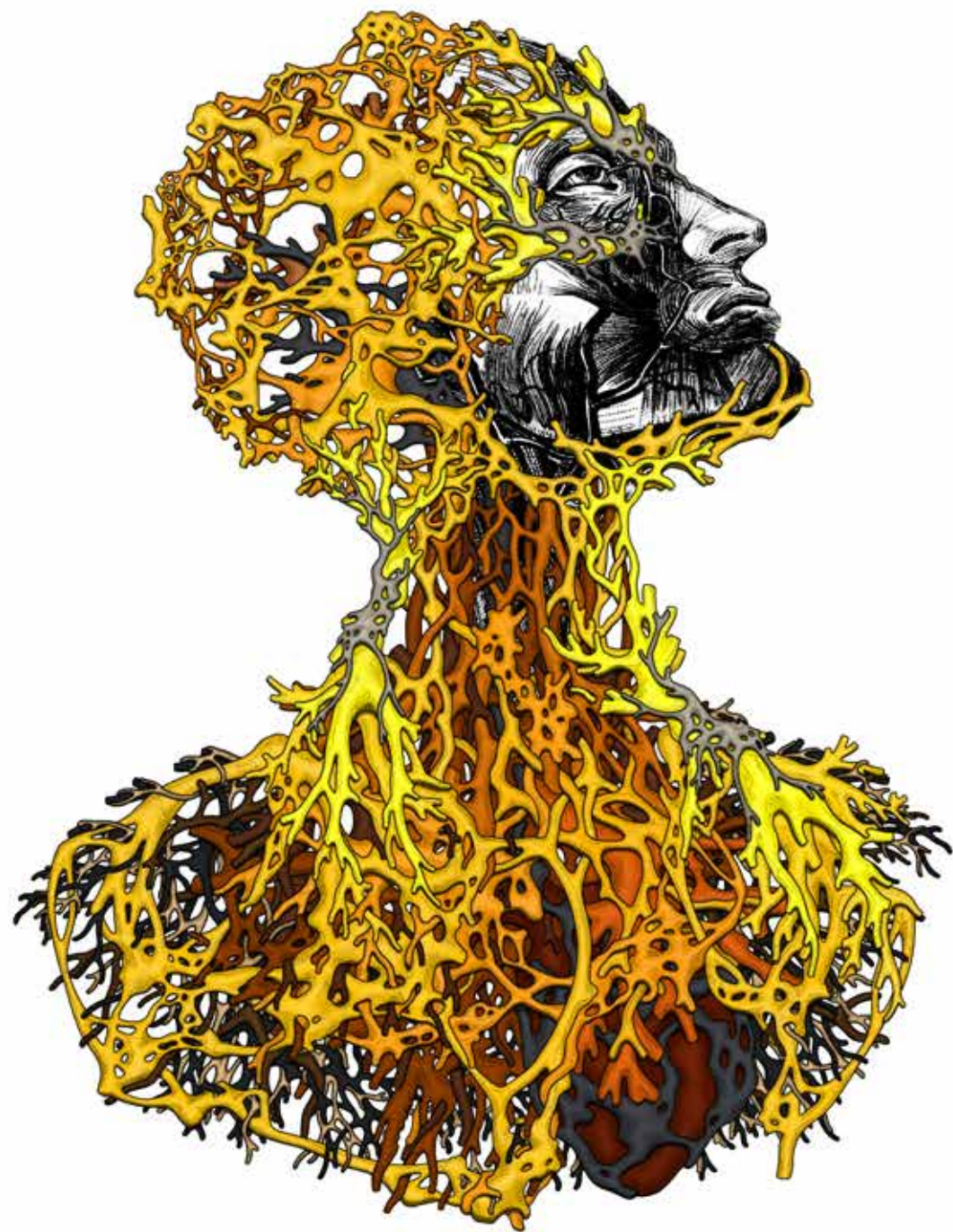


AGRIEBORZ, 2009 - 2010

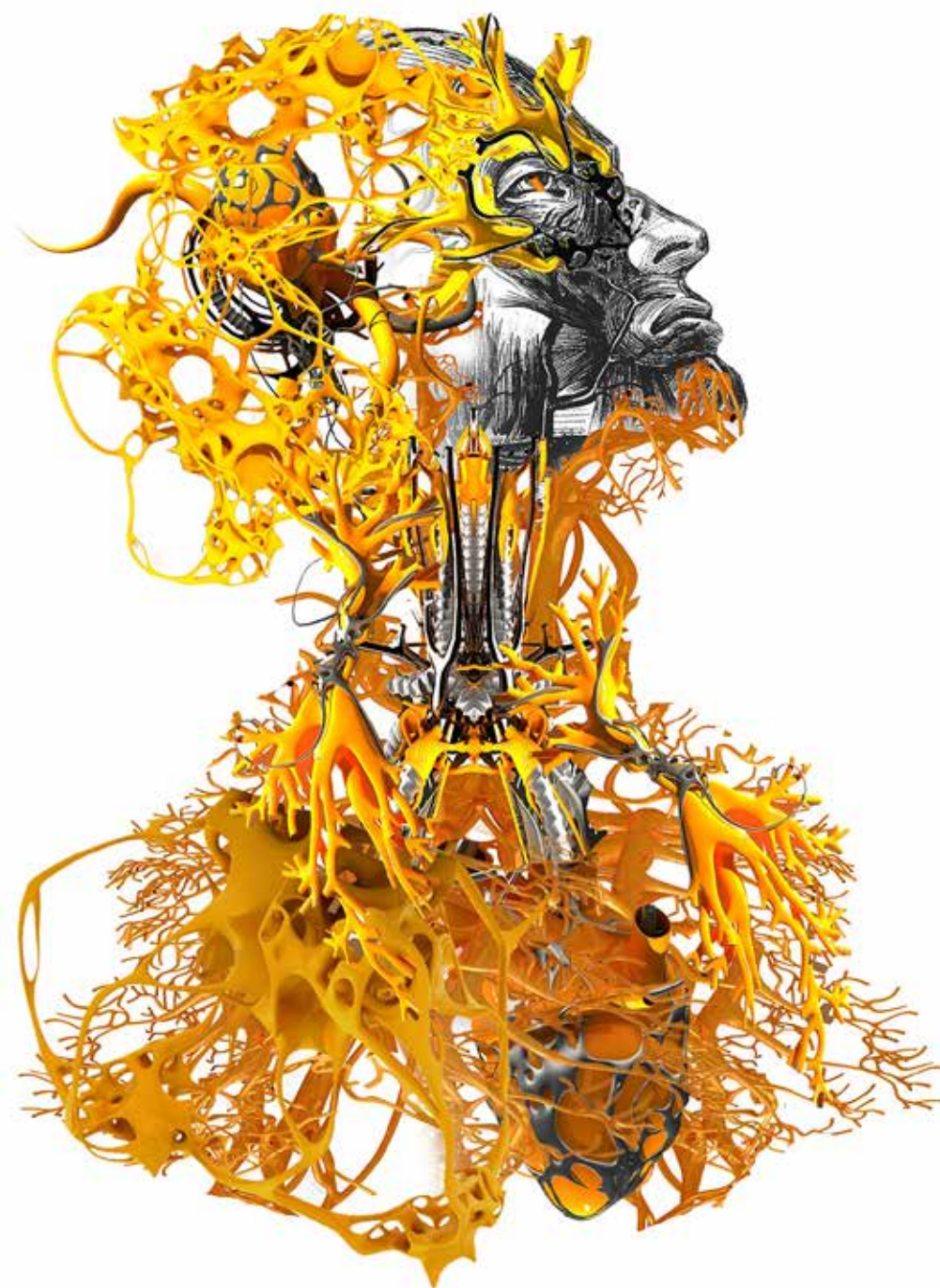
3D print
53 x 34 x 33 cm
20.9 x 13.4 x 13 inches

exhibition view: 2012 GNI-RI jun2012, Kasteel Beauvoorde - Beauvoorde, BE

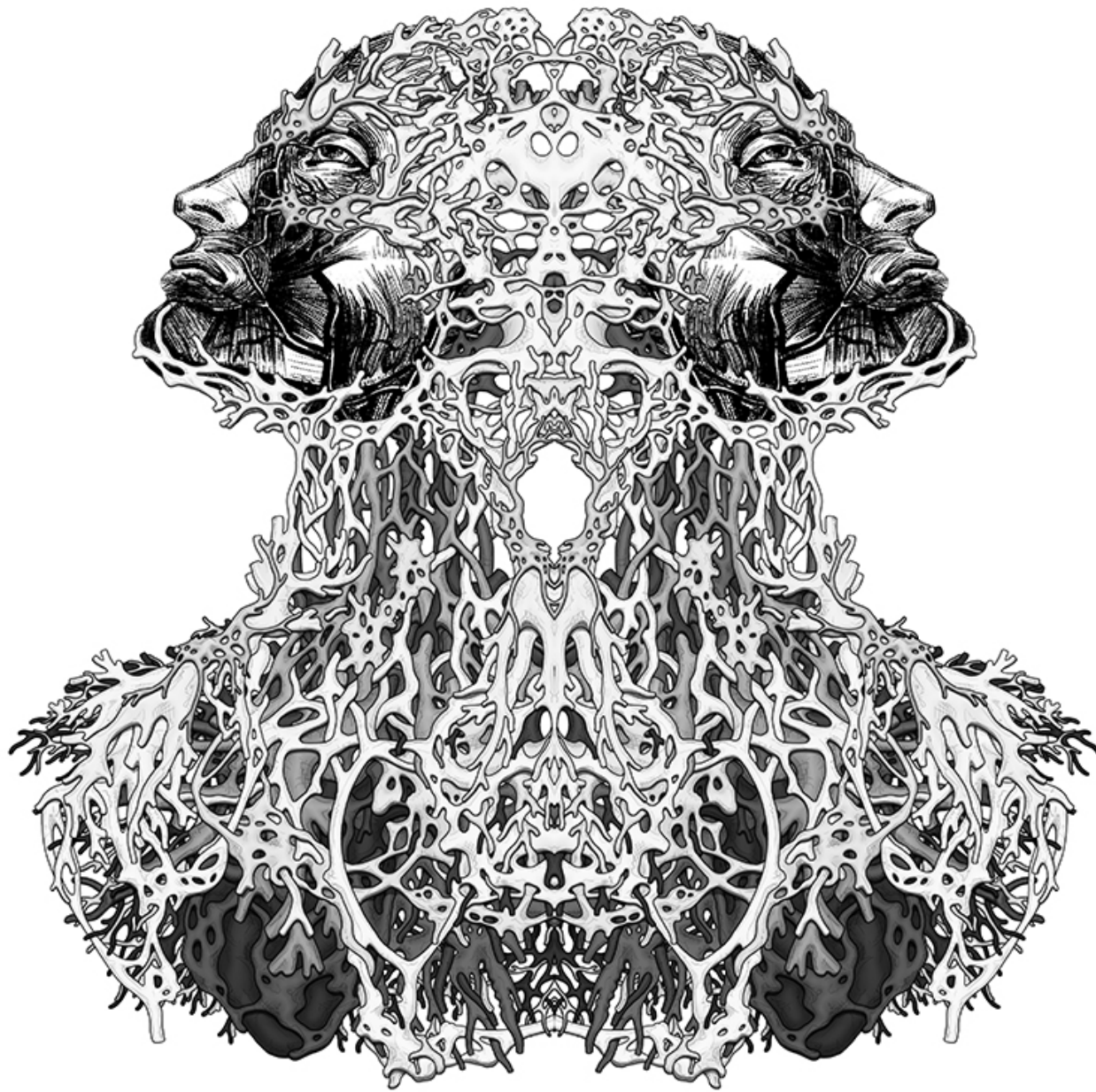




AGRIENANUH, 2009 - 2016
print
51 x 36 cm, framed 69 x 54 cm
20.1 x 14.2 inches, framed 27.2 x 21.3 inches




AGRIENANUH, 2009
study





TRACHEOLB

 **The heart is a vital organ, as it makes the difference between life and death. The shape and the rhythm of the pulsing and contracting heart is what inspired Nick Ervinck to create TRACHEOLB.**

This sculpture evolved out of various interpretations on the organic shape of the heart. By mirroring and transforming certain elements, the artist made an abstract mutation with reminiscences to the real heart. Stemming from this vital structure are silver tentacles. TRACHEOLB is not at all a bloody organ, but instead it is a pulsing, lively coloured substance, which stretches out its tentacles to embrace the world. As the yellow shape symbolises life and energy, the metallic, cool tentacles refer to the role of technology in health care today. TRACHEOLB thus indicates the fading of boundaries between biology and technology as well as the expressive and artistic potential of this cross-fertilisation.

TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE




TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE



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, these 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.

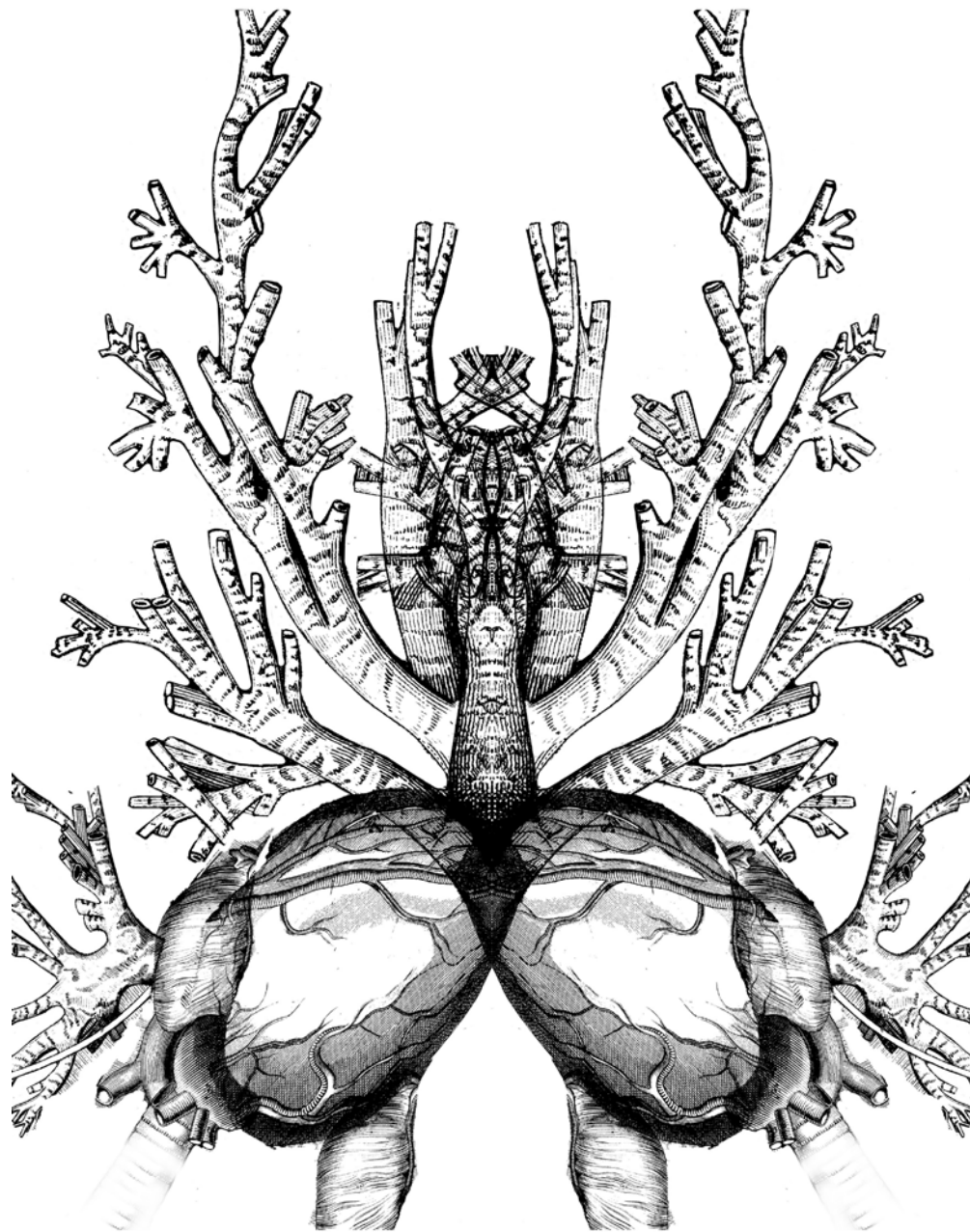
exhibition view: 2014 GNI-RI feb2014, De Mijlpaal - Heusden-Zolder, BE

80

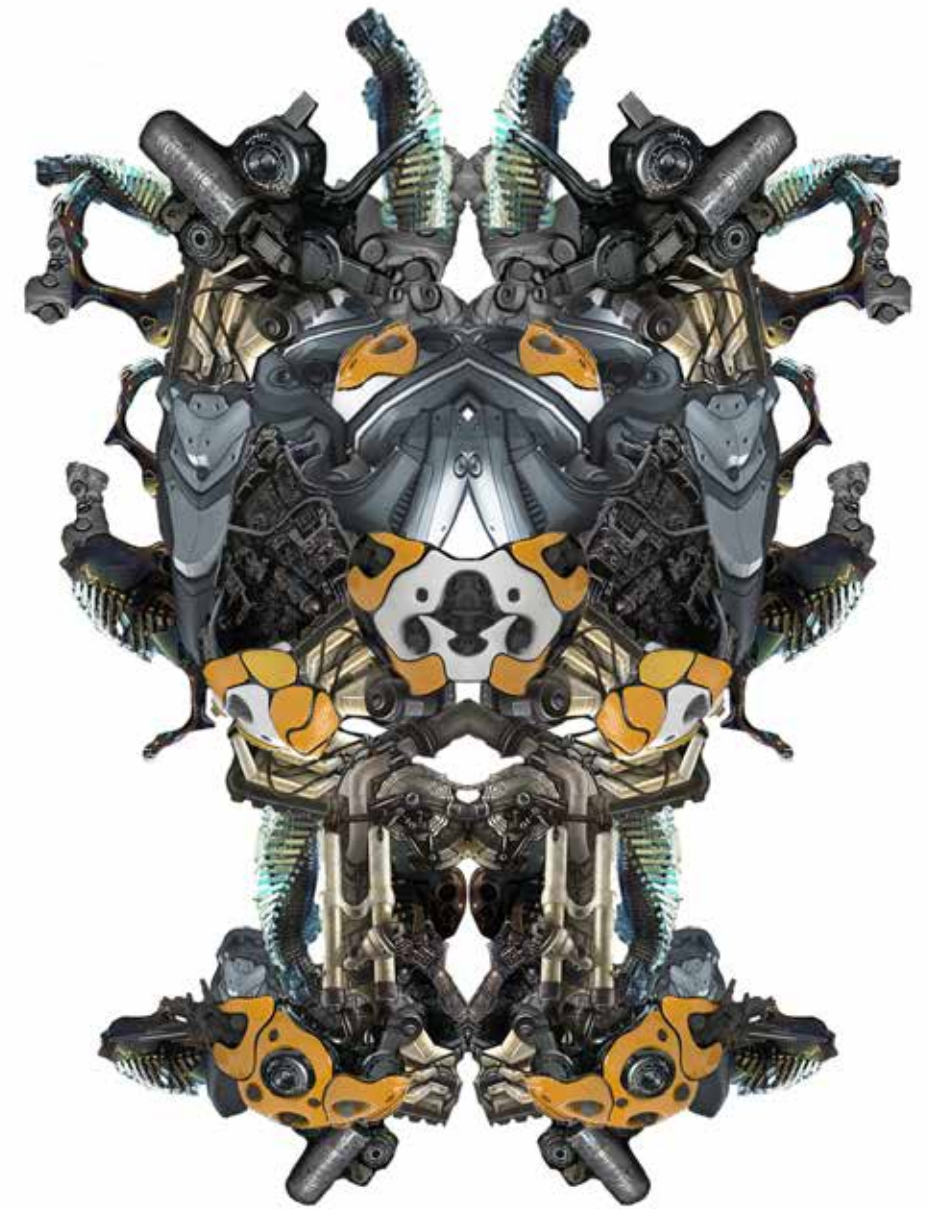


BIRNIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches

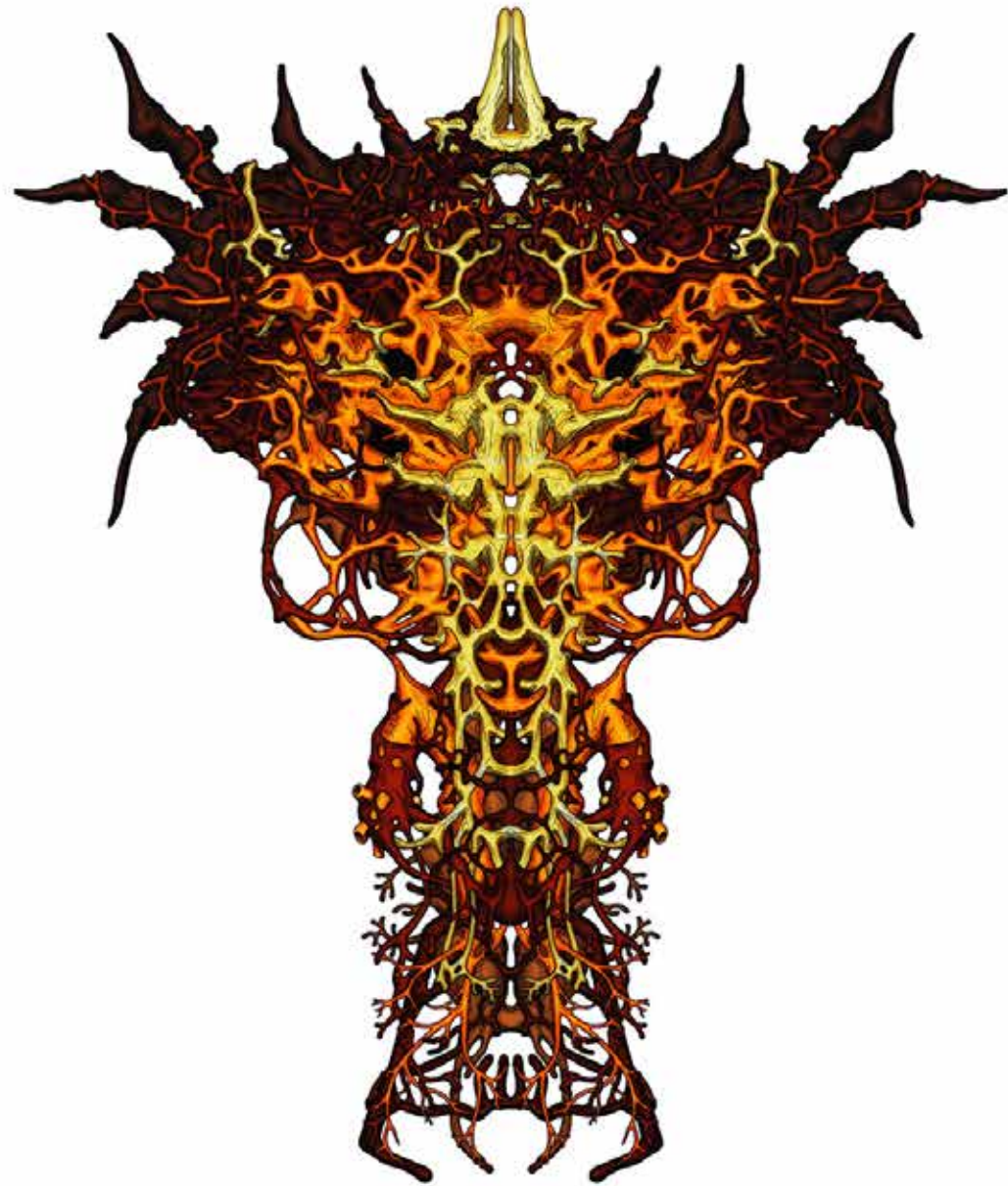
81



AGRIEBORTY, 2009 - 2011
study



AGRIEBORTY, 2009 - 2011
study



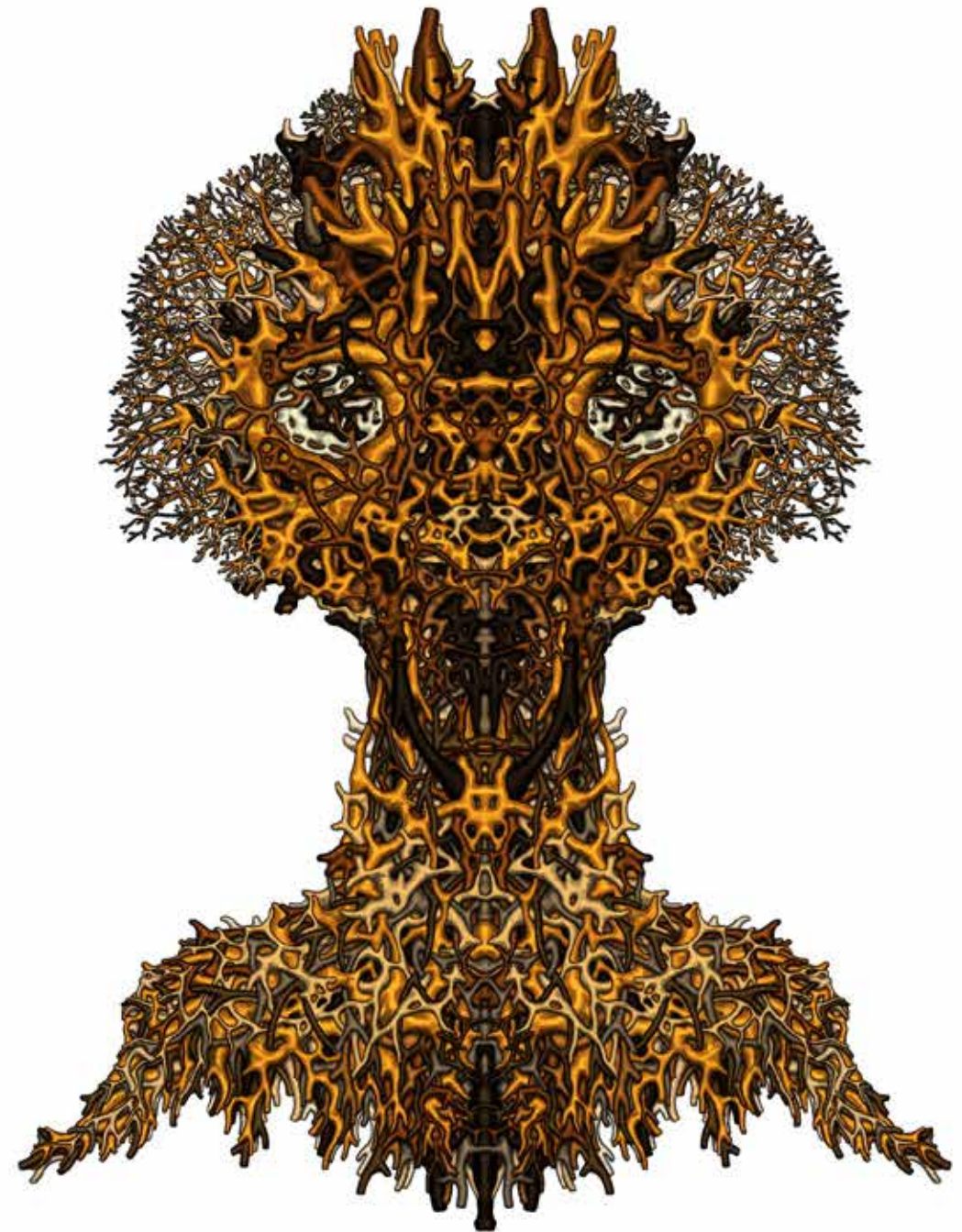
NOZIORZ, 2009 - 2011
 print
 155 x 120 cm, framed 159 x 124 cm
 61 x 47.2 inches, framed 62.6 x 48.8 inches



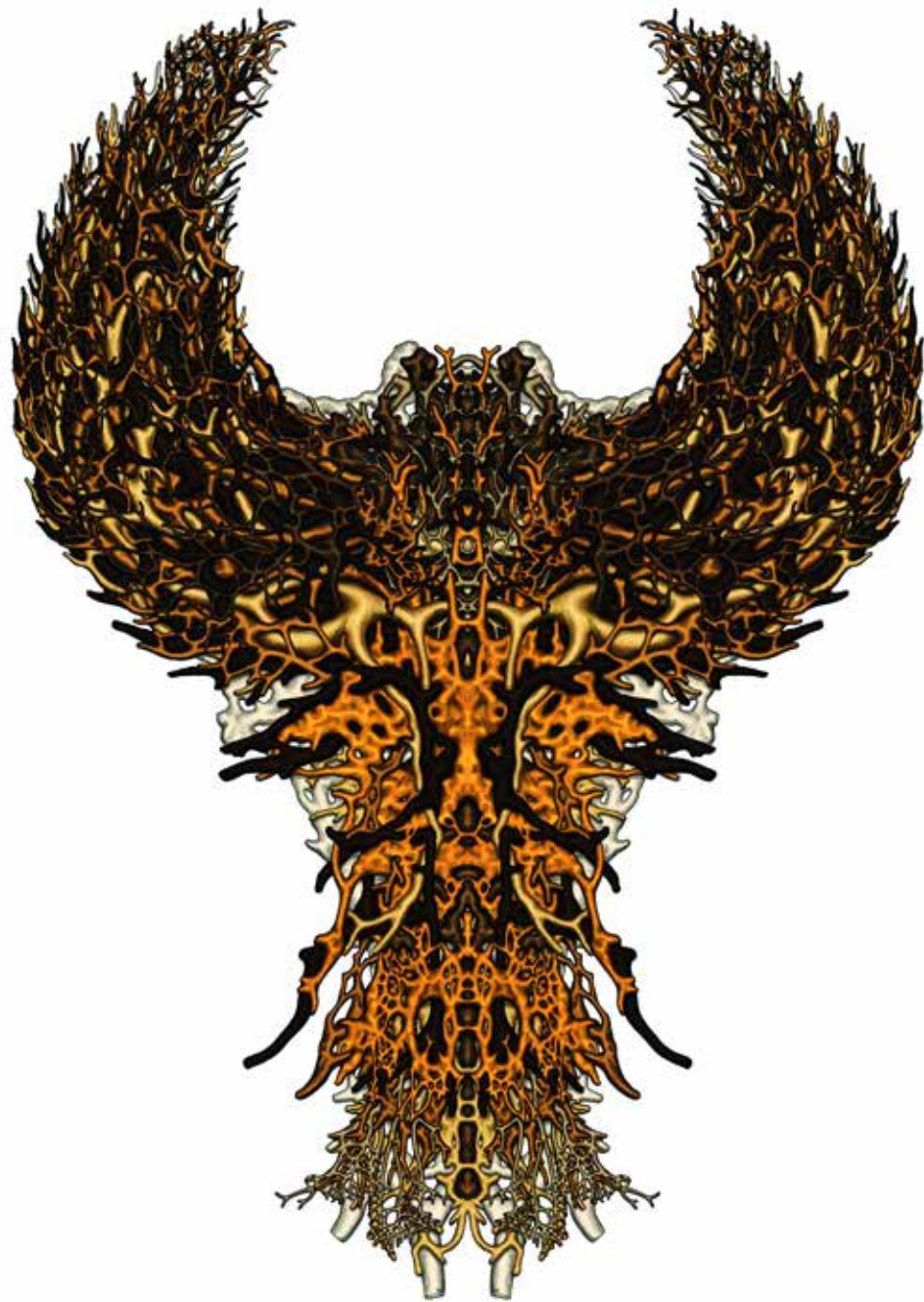
VEODSORZ, 2009 - 2011
 print
 155 x 120 cm, framed 159 x 124 cm
 61 x 47.2 inches, framed 62.6 x 48.8 inches



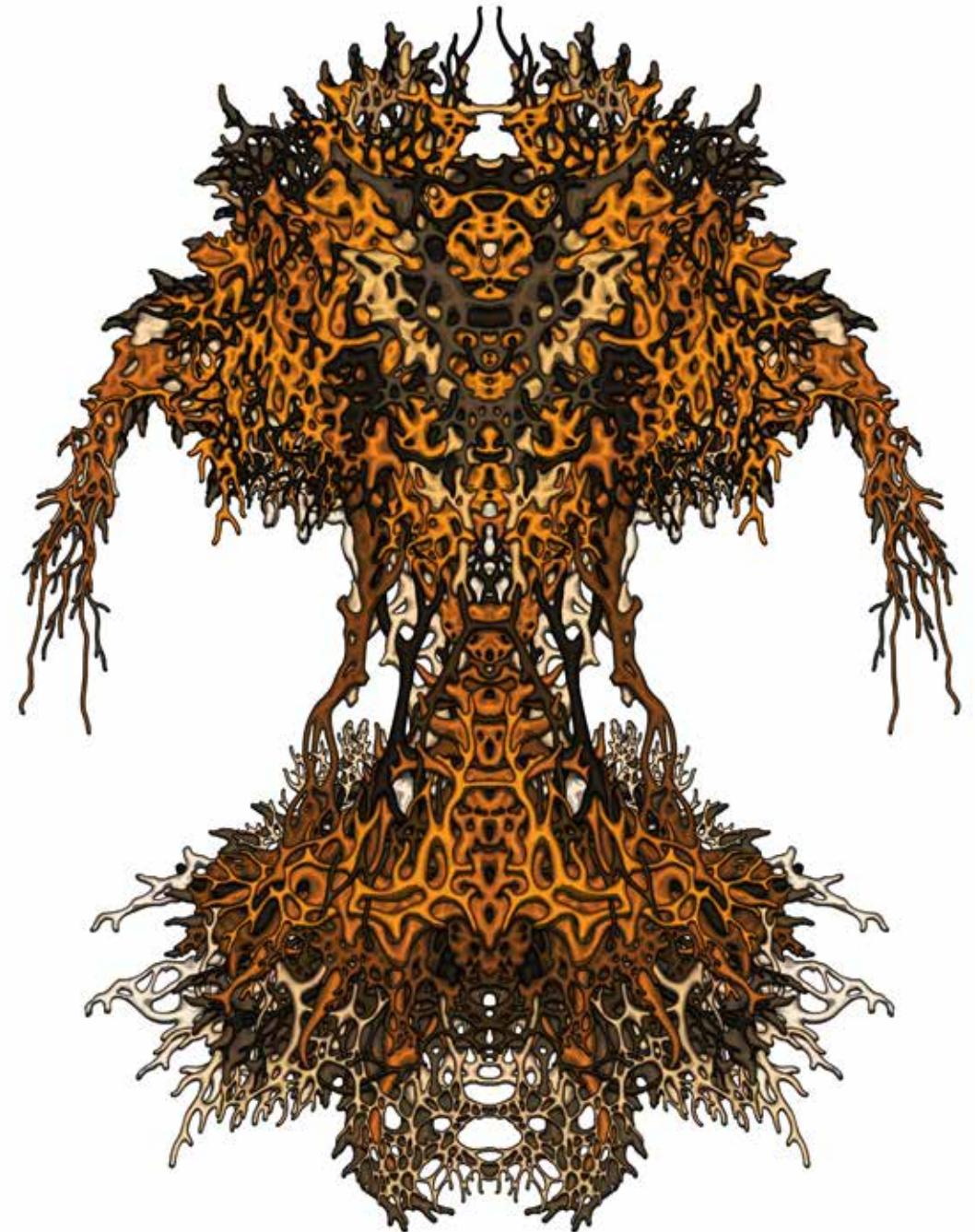
AGRIEBORTY, 2009 - 2011
study



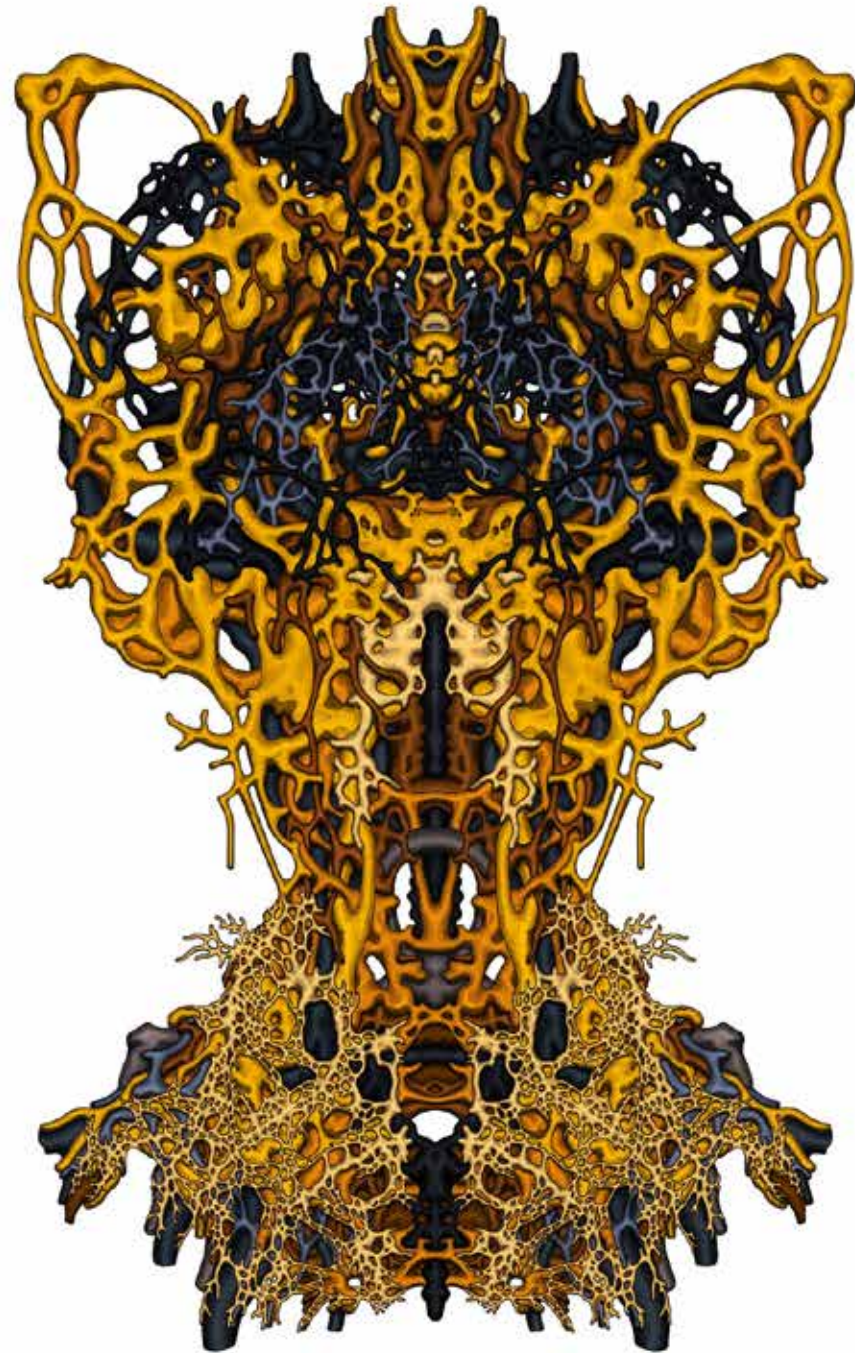
OCHIKORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



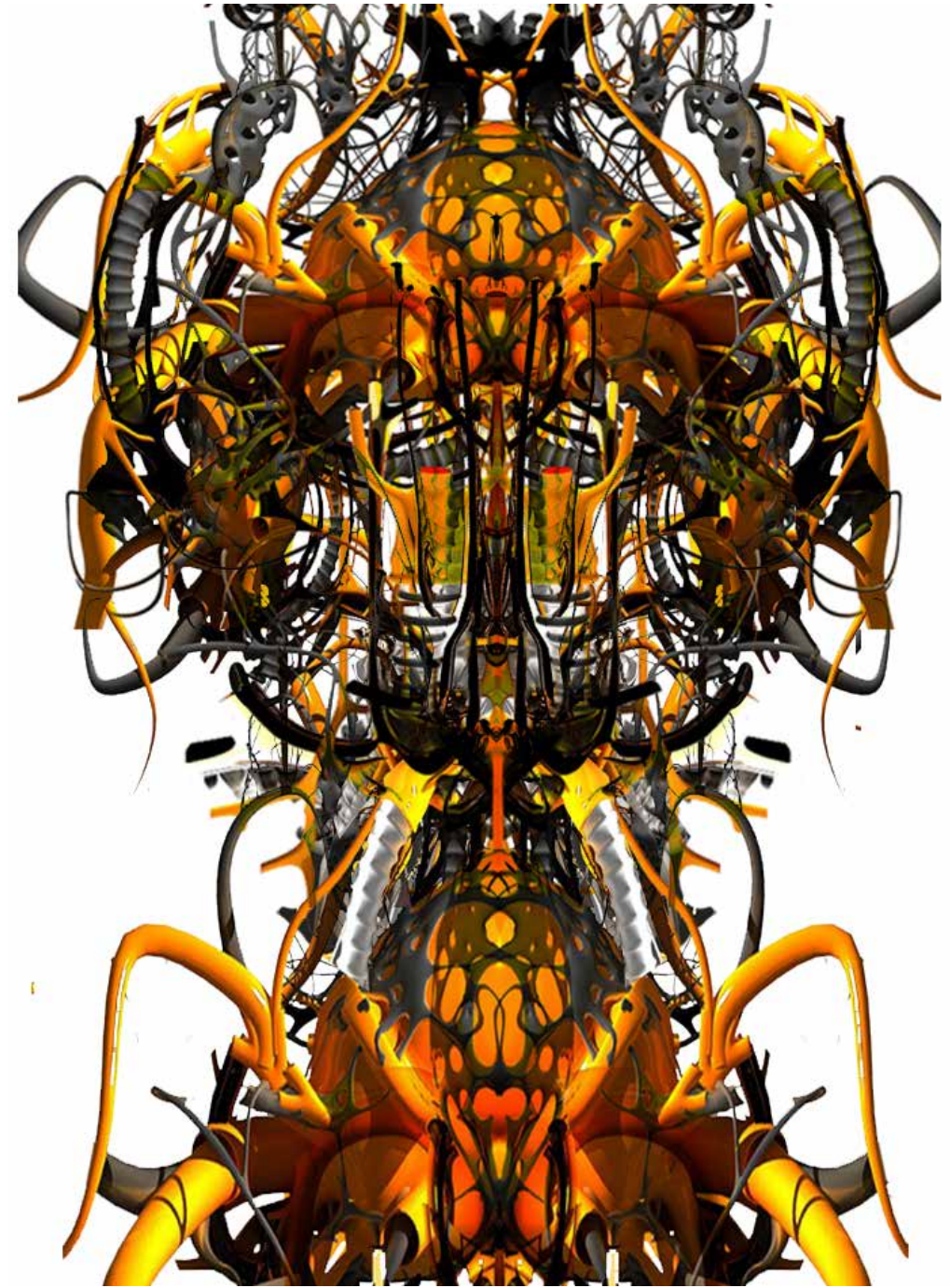
GNITRAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



ANIDAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



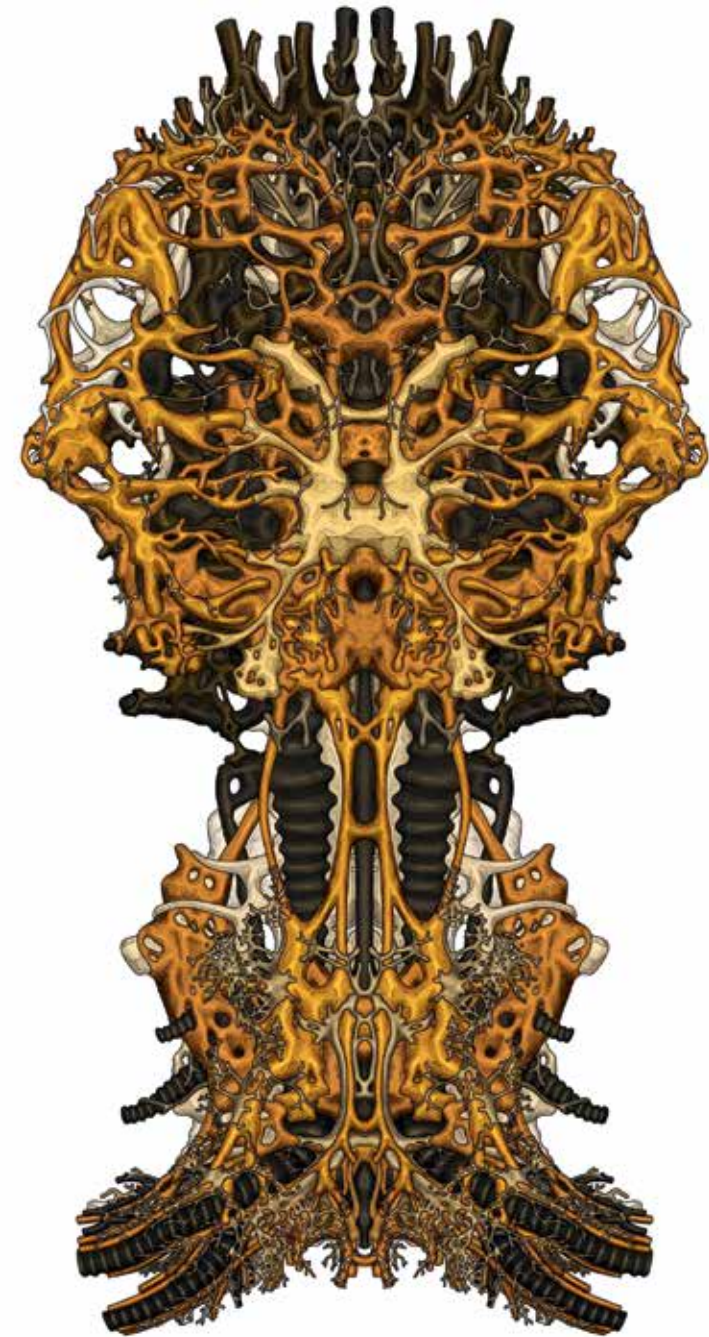
SIZALGIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



AGRIEBORTY, 2009 - 2011
study



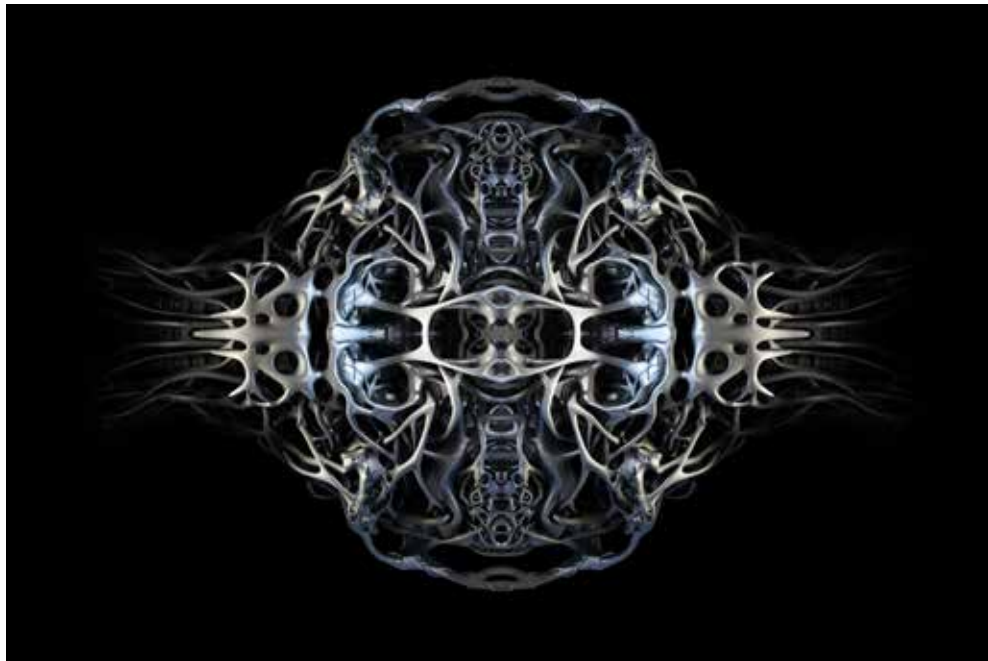
LEKZAORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



UARKIORZ, 2009 - 2011
print
155 x 120 cm, framed 159 x 124 cm
61 x 47.2 inches, framed 62.6 x 48.8 inches



ARGIETIWIST, 2009
study

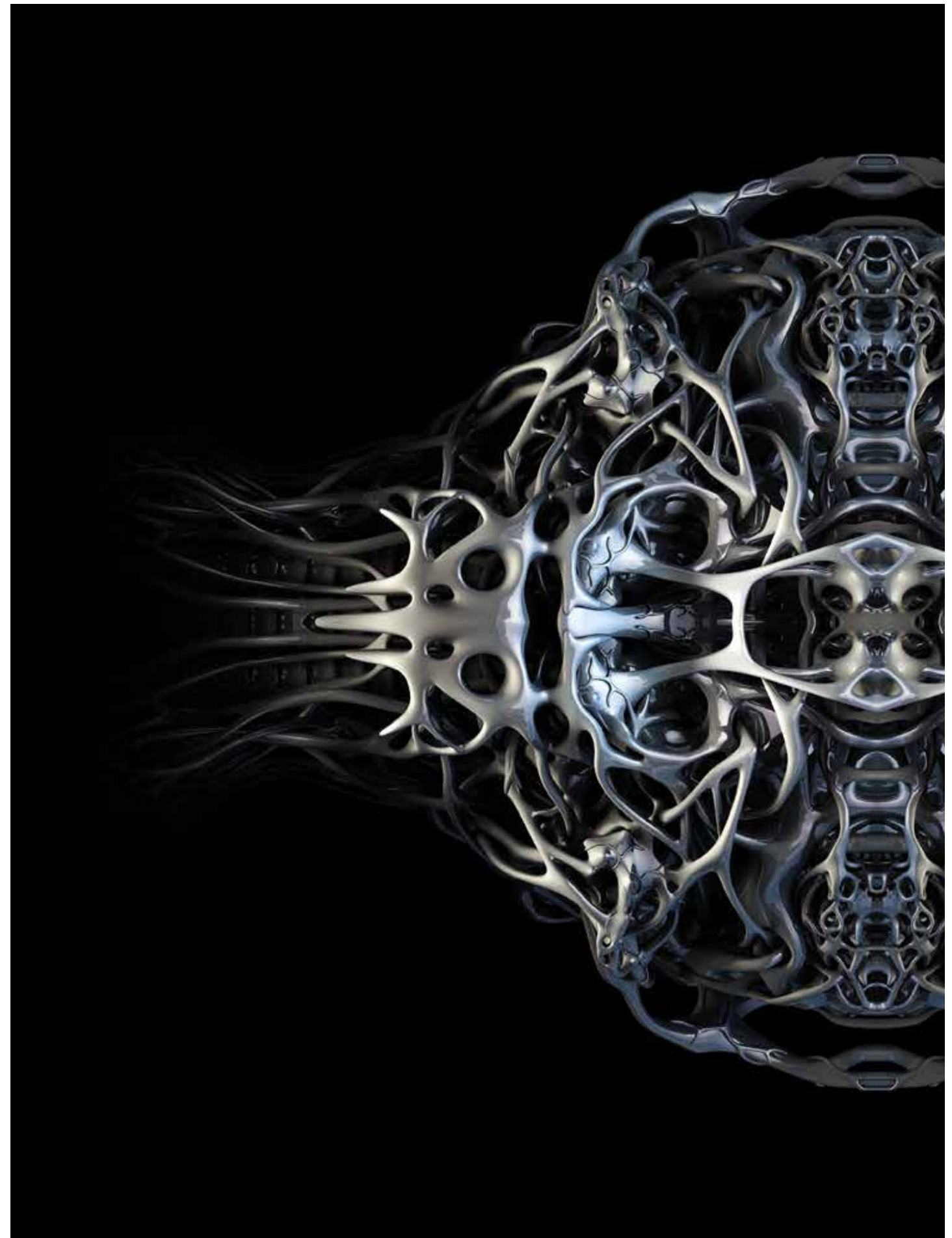


AGRIEMYS

📄 **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 also enables us to print human organs. This way, the body achieves market value and becomes a consumer good.

AGRIEMYS, 2009 - 2011
lightbox
154 x 224 x 18 cm
60.6 x 88.2 x 7.1 inches




detail **AGRIEMYS**, 2009 - 2011
lightbox
154 x 224 x 18 cm
60.6 x 88.2 x 7.1 inches



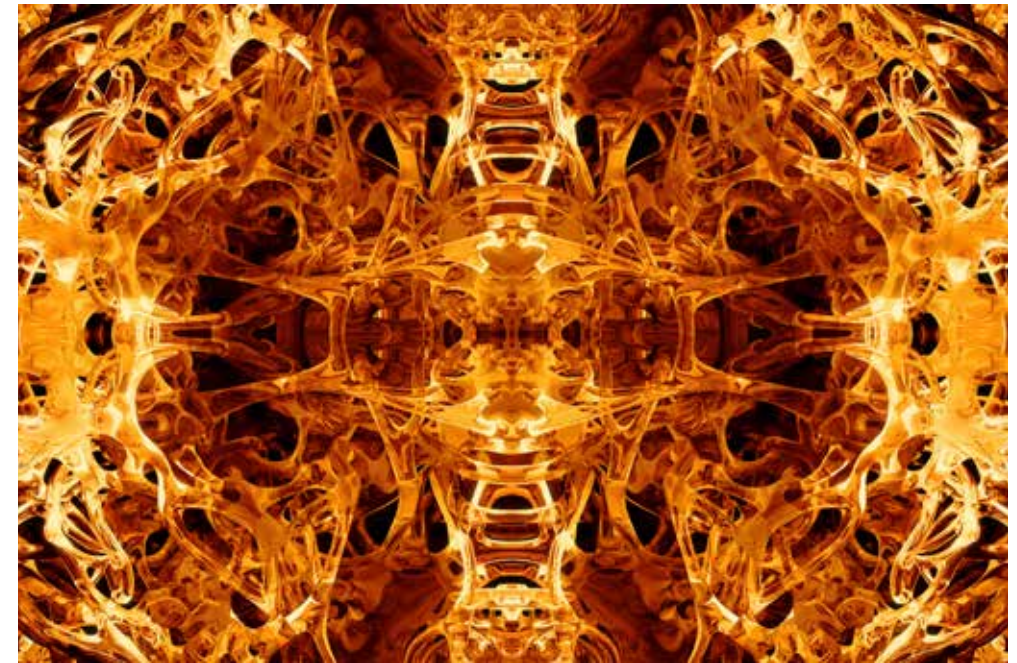
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AGRIELEJIF, SUIERLEJIF

 **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
36 x 52 cm, framed 50 x 60 cm
14.2 x 20.5 inches, framed 19.7 x 23.6 inches



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AGRIELEJIF, 2010 - 2011
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



GNI_D_GH_8_mar2005, 2005
print
80 x 110 cm, framed 104 x 134 cm
31.5 x 43.3 inches, framed 40.9 x 52.8 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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