

ANIMAL MUTATION

NICK ERVINCK

ANIMAL MUTATION

NICK ERVINCK



ANIMAL MUTATION

📄 **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. However designed digitally, the sculptures do not exclude the organic and the biomorphic. On the contrary, the artist tries 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.**

The lively sculptures with a dynamic shape seem to grow endlessly. 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.

The animal mutations are monstrous in various respects. Next to clearly being animal-like, but impossible to define well, they dilute different media. It is exactly this crossover and the doubt that comes with it that is intriguing and that Nick Ervinck constantly returns to when he is looking for the subtle border between abstraction and figuration, the suggestion rather than the definition of an idea. Ervinck is fascinated by the possibility that, in the future, children might create their pets out of a mix of artificial, biological and robotic elements. The desire to create non-existing animals is clearly related to the 'God games' he liked to play as a child. These games reveal a basic human need to keep control over our surroundings and the need to reconstruct the past. There is this age old strange mixture of wanting to keep life under control, combined with this headstrong need for fantasy. In this way creating monsters is our human condition. You can see this in cave drawings and fairy tales, image puzzles and 3D games. Ervinck likes to connect this to his love for science fiction and games as well. So the idea of the monsters goes from mythological animals over gothic monsters like Frankenstein to creatures from popular science fiction and fantasy.




GERFINORUM, 2012
3D print



GORFILEH_M, 2012
iron, polyester and polyurethane
90 x 100 x 115 cm
35.4 x 39.4 x 45.3 inches



GARFINOSWODA

 **GARFINOSWODA (2011-2012) seems to be made out of two components but is printed as one entity. The smooth blue form almost embraces the explosive yellow structure.** This combination evokes a dynamic, yet tense liaison, a symbiotic wrestle fought to control the physical space. However designed digitally, Nick Ervinck's sculptures do not exclude the organic and the biomorphic. In the contrary, he tries 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 pleads for a removal of linear, rigid structures and aims at creating expanding, bulging and growing shapes.

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



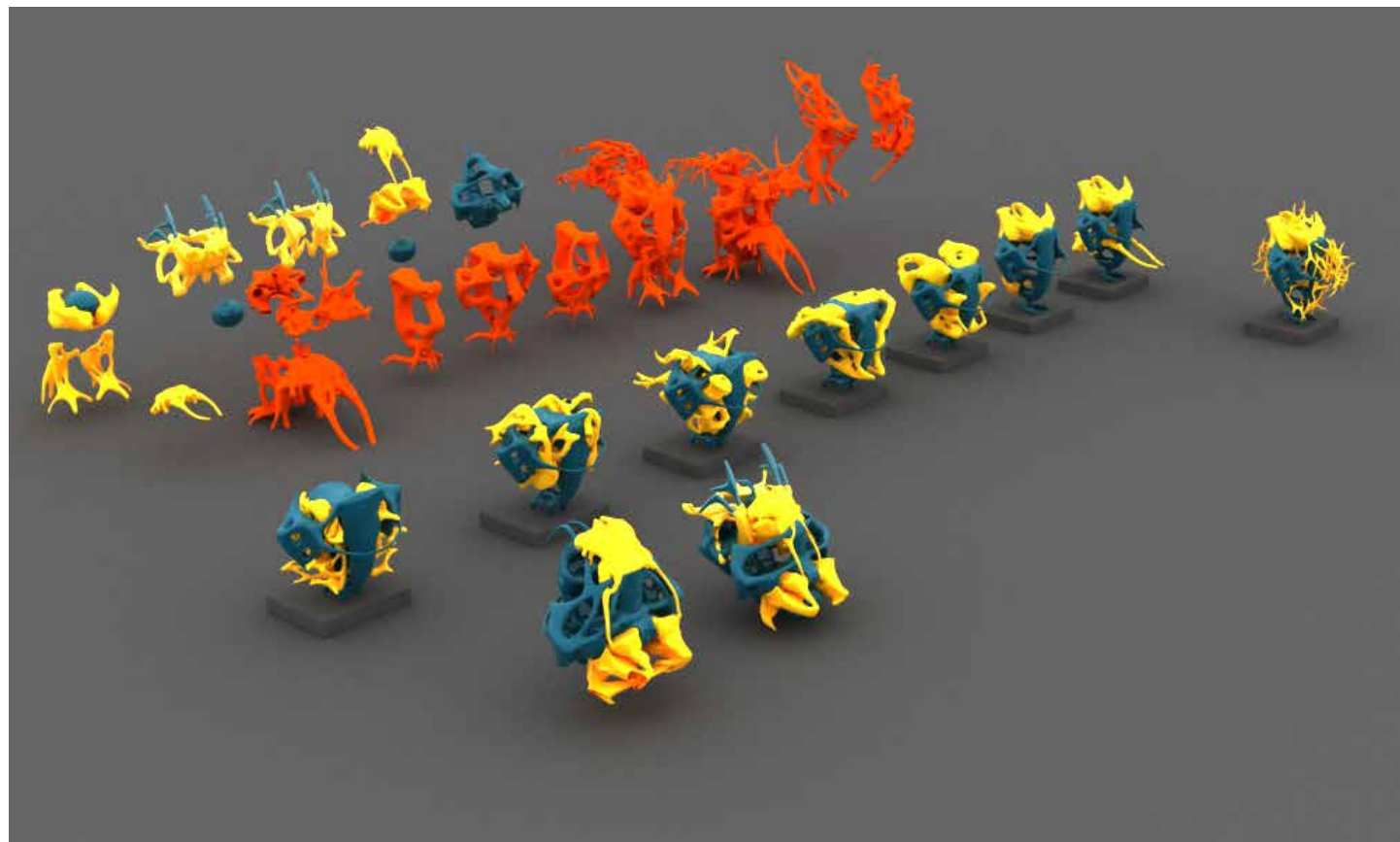
GARFINOSWODA, 2011 - 2012
3D print
25 x 28 x 25 cm
9.8 x 11 x 9.8 inches



GARFINOWODA, 2011
polyester and polyurethane
175 x 200 x 175 cm
68.9 x 78.7 x 68.9 inches



NIKEYSWODA, 2011
polyester and polyurethane
280 x 214 x 173 cm
110.2 x 84.3 x 68.1 inches



NIKEYSWODA, 2011
study



NIKEYSWODA, 2011 - 2012
3D print
53 x 41 x 33 cm
20.9 x 16.1 x 13 inches



16

exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



17

NIKEYSENIL, 2012
study



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' which was firstly explored by the architect named Greg Lynn in 1995.



NAPELHIUAB, 2011
3D print
21 x 24 x 20 cm
8.3 x 9.4 x 7.9 inches



20

NAPELHIUAB, 2011
polyester and polyurethane
115 x 170 x 135
45.3 x 66.9 x 53.1 inches

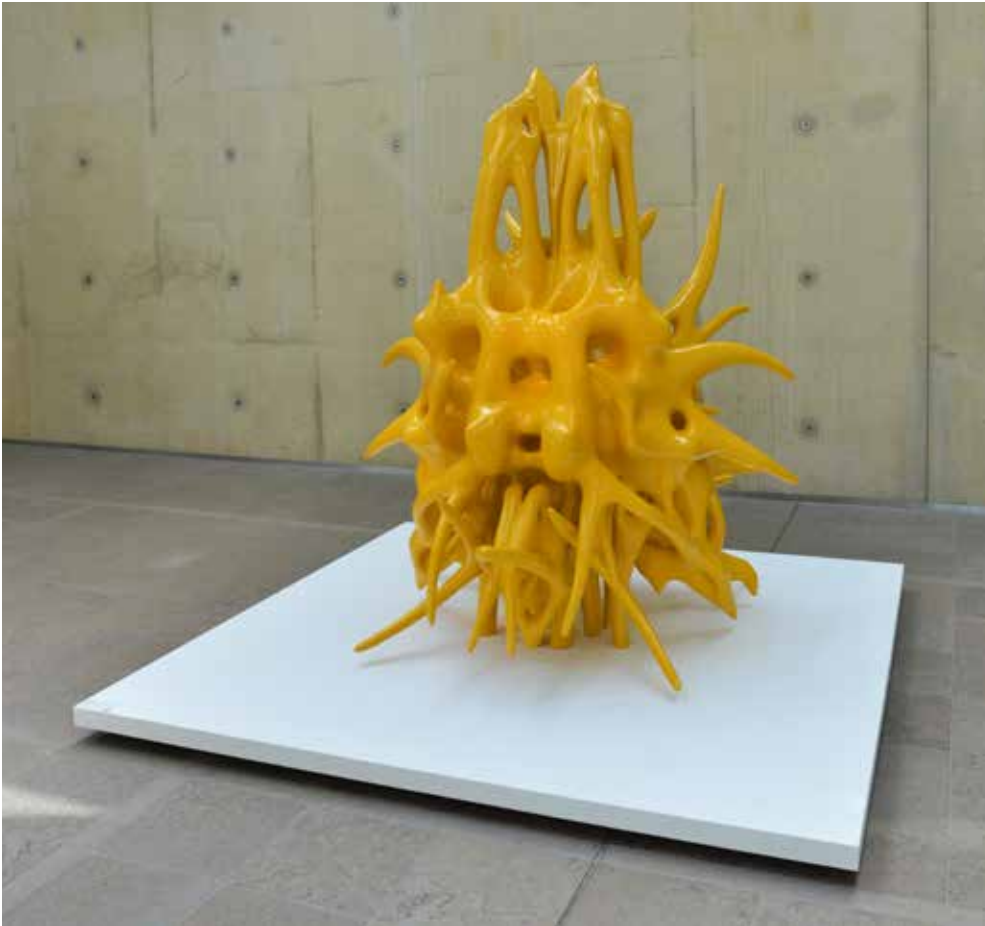
exhibition view: 2016 GNI-RI apr2016, Oude Kerk - Vichte, BE



21



exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



ANIHUAB

For ANIHUAB, Nick Ervinck took the Bauhinia flower, represented in the flag of Hong Kong, as a starting point. 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, ANIHUAB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of Hong Kong's city. The symmetry in the sculpture refers to the duality of Hong Kong versus China and reflects the idea of 'one country, two systems'. Greg Lynn's 'blob architecture' can again be seen exercising its influence.

ANIHUAB, 2010
polyester and polyurethane
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches

exhibition view: 2015 Vormidable, Beelden aan Zee - Den Haag, NL



ANIHUAB, 2010
polyester and polyurethane
200 x 170 x 150 cm
787 x 66.9 x 59.1 inches

exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



ANIHUAB, 2010
3D print
29 x 22 x 25 cm
11.4 x 8.7 x 9.8 inches



studio view: 2010 Studio Nick Ervinck - Lichtervelde, BE



RETIURABO, 2014
study



EDNAMIRAI, 2018
study



ICHNABO, 2010 - 2014
3D print
23 x 21 x 18 cm
9.1 x 8.3 x 7.1 inch



BORTOBY

BORTOBY is clearly animal-like, but is impossible to define well. One can see a lion-like body, crabs feet and devils, but also a transformer robot or a monstrous creature.

BORTOBY is monstrous in other respects as well, for instance in its diluting of different media. It is exactly this crossover and the doubt that comes with it that is intriguing and that Nick Ervinck constantly returns to when he is looking for the subtle border between abstraction and figuration, the suggestion rather than the definition of an idea. Ervinck is fascinated by the possibility that, in the future, children might create their pets out of a mix of artificial, biological and robotic elements. The desire to create non-existing animals is clearly related to the 'God games' he liked to play as a child. These games reveal a basic human need to keep control over our surroundings and the need to reconstruct the past. There is this age old strange mixture of wanting to keep life under control, combined with this headstrong need for fantasy. Creating monsters thus is our human condition. You can see this in cave drawings and fairy tales, image puzzles and 3D games. Ervinck likes to connect this to his love for science fiction and games as well. So the idea of the monsters goes from mythological animals to Xmen, Batman, Superman, Stargate, Aliens, cyborgs, robots, the Hulk, Frankenstein,...

BORTOBY, 2010
3D print
44 x 45 x 39 cm
17.3 x 17.7 x 15.4 inches

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



BORTOBY, 2010
3D print
44 x 45 x 39 cm
17.3 x 17.7 x 15.4 inches



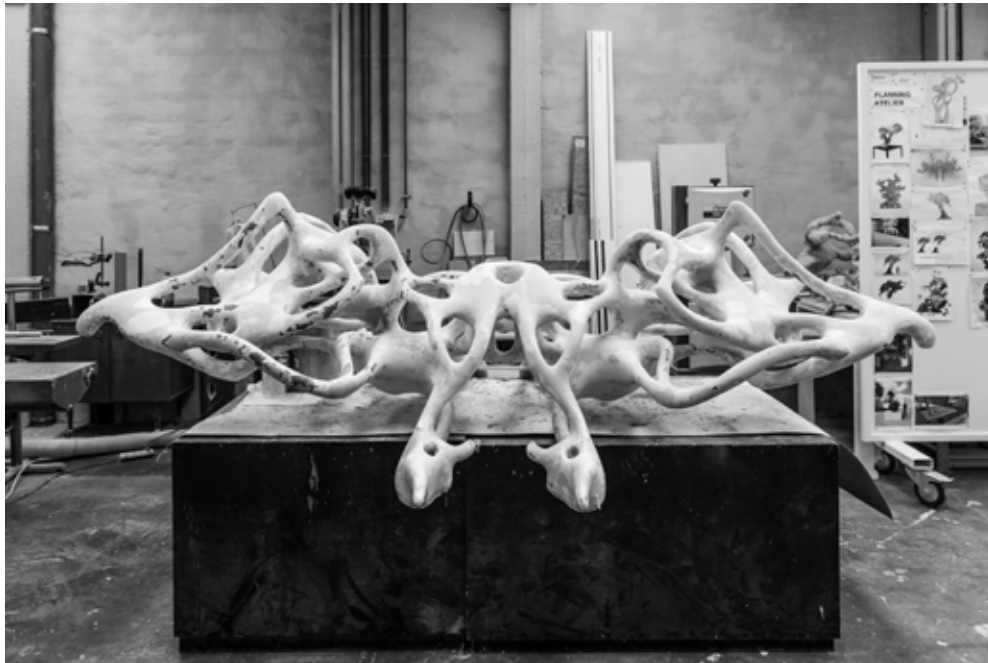
KOLEKNAT, 2009 - 2010
3D Print
44 x 44 x 34 cm
17.3 x 17.3 x 13.4 inches



exhibition view: 2013 Kortrijk vlaandert, Budafabriek - Kortrijk, BE



AYAMONSK, 2009 - 2010
3D print
36 x 42 x 33 cm
14.2 x 16.5 x 13 inches



studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



AMTA, 2010 - 2015
polyester and polyurethane
225 x 310 x 90 cm
88.6 x 122 x 35.4 inches



IERTU

 **IERTU is a playful interpretation of a stuffed animal, and more specific to a deer with large antlers, hanged above a hearth-fire.**

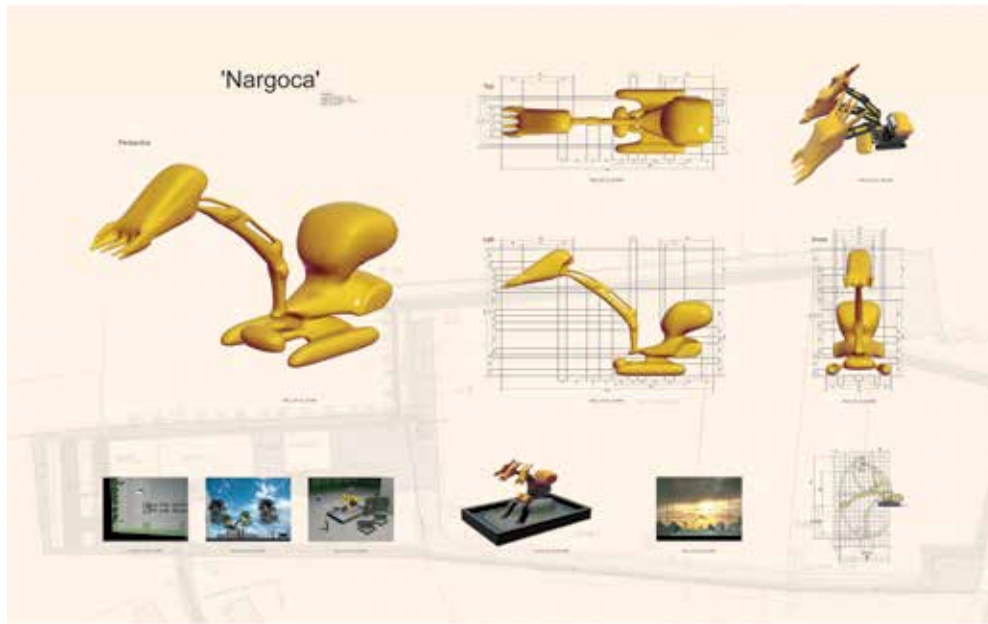
This visual reference came into existence by chance, when Ervinck studied the lower side of his sculpture ANIHUAB. IERTU thus is an ode to the many-sidedness of 3D sculpture. The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches.

IERTU, 2011
polyester and polyurethane
148 x 143 x 50 cm
58.3 x 56.3 x 19.7 inches

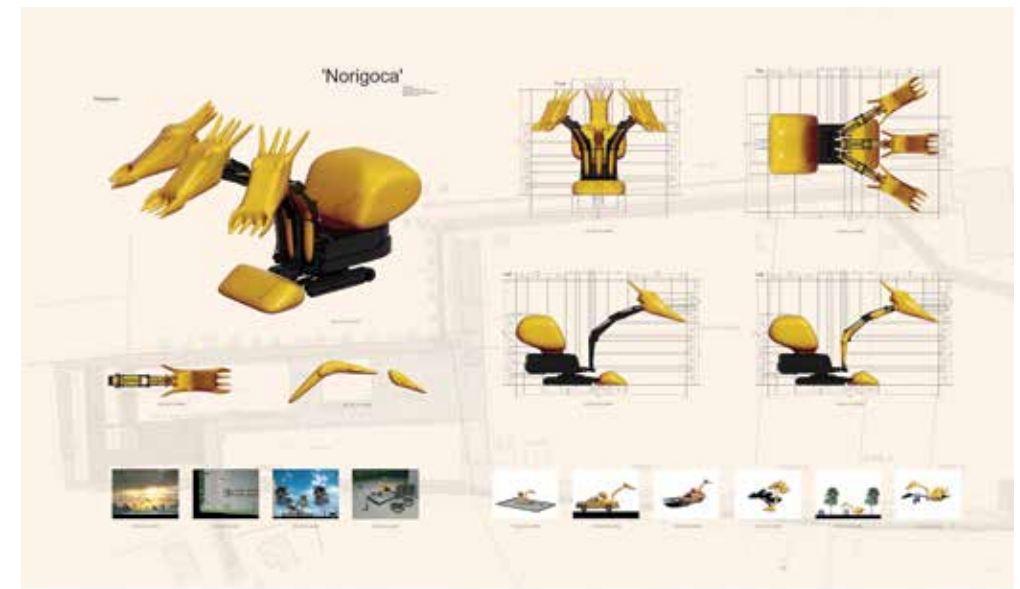
exhibition view: 2016 GNI-RI mar2016, Musée Paul Valéry - Sète, FR



IERTU, 2011
polyester and polyurethane
148 x 143 x 50 cm
58.3 x 56.3 x 19.7 inches



NARGOCA, 2006
print
81 x 112 cm, framed 105 x 136 cm
31.9 x 44.1 inches, framed 41.3 x 53.5 inches



NORIGOCA, 2006
print
60 x 98 , framed 84 x 122 cm
23.6 x 28.6 inches, frame 33 x 48 inches





ONID, 2011
wall print
200 x 600 cm
78.7 x 236.2 inches

location/collection: Kabouterberg UZ Leuven - Leuven, BE

44



45



ONID, 2011
print
70 x 50 cm
27.5 x 19.6 inches



ONID, 2006 - 2008
iron and polyester
45 x 90 x 24 cm
17.7 x 35.4 x 9.4 inches

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

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

© Studio Nick Ervinck
www.nickervinck.com
www.nikipedia.be

