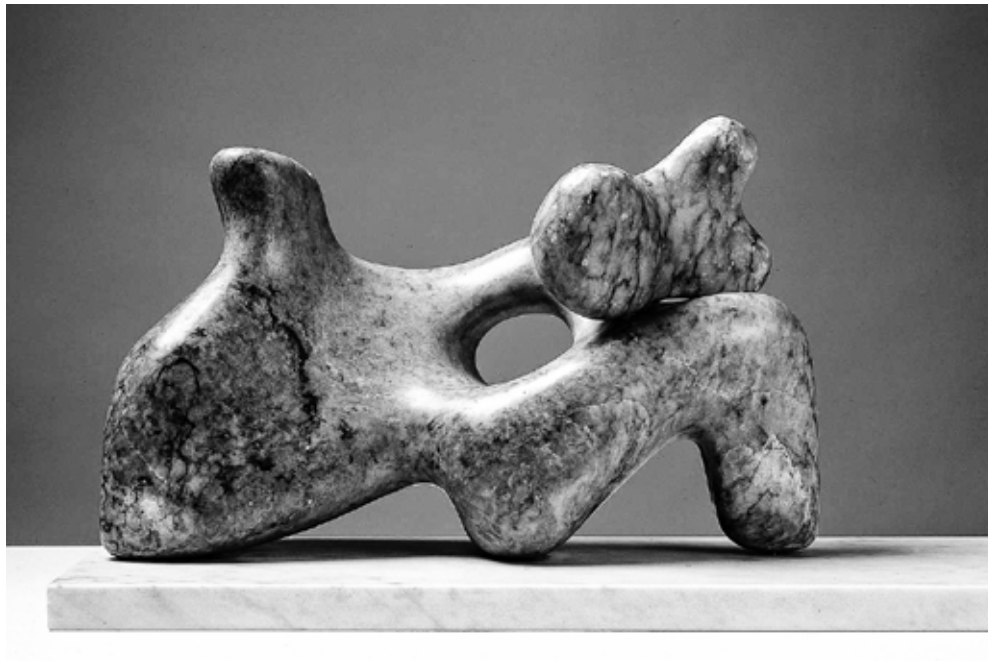


BLOB MUTATION

NICK ERVINCK

BLOB MUTATION

NICK ERVINCK



6

ORGANIC WORKS

This text focuses on the central issue in Nick Ervinck's work, namely the interaction between the physical and the virtual. The inherent tension between these two terms expresses one of the most fundamental challenges that Ervinck is trying to meet in his oeuvre.

The oeuvre of Nick Ervinck has one foot firmly planted in the digital world. This means that he does not only use the computer as an instrument, but that the digital logic largely determines his artistic thought and method as well. Using copy-paste, he applies images, shapes and textures of extremely diverse origins: basilicas, corals, dinosaurs, cottages, Rorschach inkblots, Chinese rocks and trees, Henry Moore and Hans Arp, manga, twelfth-century floral wallpaper, the anatomy of the human larynx, and so on. These elements are then digitally reproduced, mirrored, distorted and assembled. During this process, Ervinck works with procedures and patterns, although intuitive sculptural craftsmanship maintains a crucial role throughout the creative process. He thereby strives towards a balance in the final image between structure and complexity, figuration and abstraction, fancy and symmetry.

Of equal importance in Ervinck's oeuvre is the other extreme, which contradicts the digital image on more than one level: the concrete, tangible matter. Whereas the digital age is still very young, the art of sculpture boasts a tradition of several millennia. Contrasting with the suppleness of the binary image is the inherent inflexibility of sculpture, especially when it aspires towards monumental proportions and longs to weather the elements.

Reclining Figure, Henry Moore, 1938



7

The design process of his work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. These 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.

A way to enlarge the contrast between the virtual and the digital is by remaking the smaller 3D prints in polyester sculptures. These very large sculptures demand a lot of work and craftsmanship. While the 3d prints invite you to look closer, the large sculptures frighten us a bit. Like the 3d prints they have no context in the real world but while the 3D prints invite us to look closer, the sculptures make a statement from a further distance.

Both organic, geometrical, fluid and massive, his 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. Ervinck's 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, he designs his objects 'by hand', using no programming or algorithms. This position is unique, as strictly computer generated art mostly is 'amnesiac'.

Mother and child, Barbara Hepworth, 1934



KOMANIL

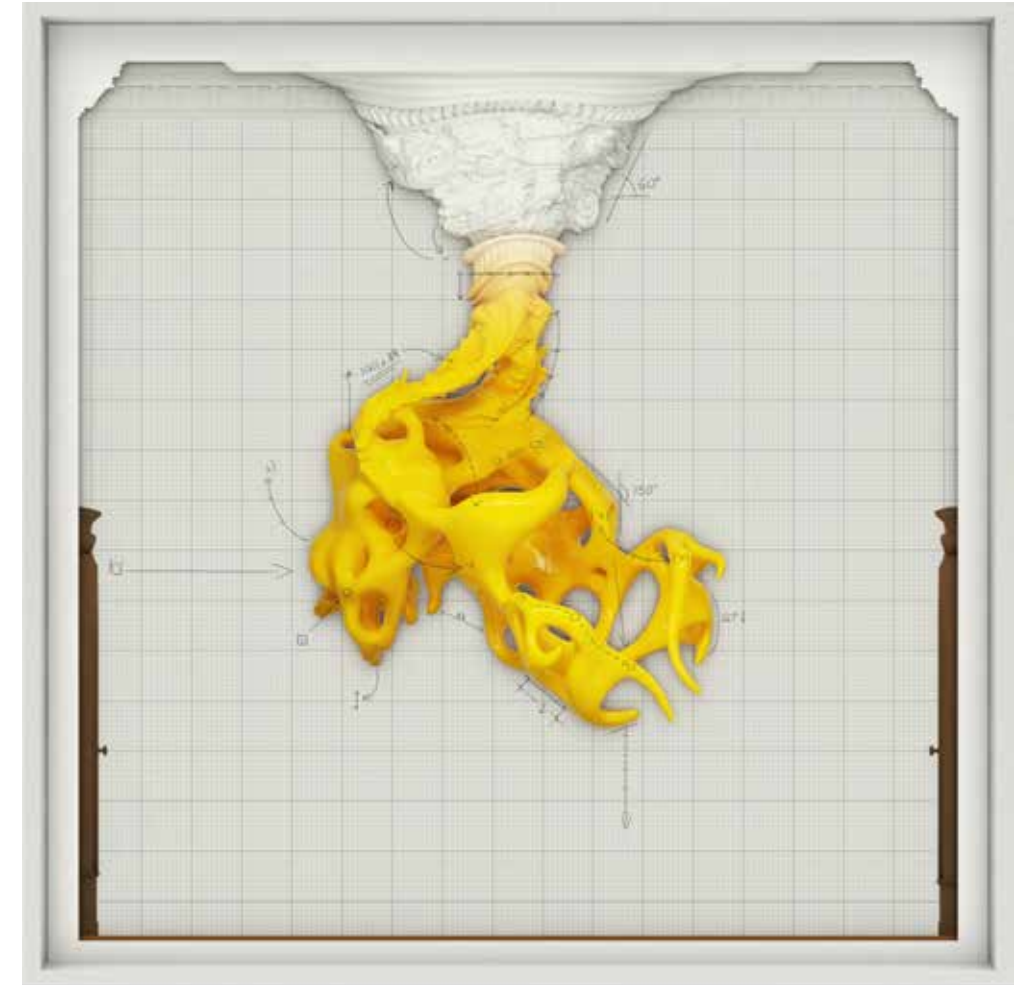
With **KOMANIL**, Nick Ervinck brings into question the opposition between the conventional architectural space (box) and the virtual design (blob).

He translates this opposition to a new level by transforming the sculpture into a large ceiling ornament in this virtual, non-existent space. This breaks with the classic vertical presentation of artworks on a wall or in the room.

Nick Ervinck creates an interesting dialogue between the organic design and the architecture surrounding it. This results in a thin line between virtual and real, between immaterial and material. Ervinck's aim is to let architecture and sculpture meet, and to explore the realm of the impossible by constantly pushing the limits of what we call

KOMANIL, 2015
3D print and wood
39 x 38 x 39 cm
15.4 x 15 x 15.4 inches

8



KOMANIL, 2015
print
52 x 52 cm, framed 54 x 54 cm
20.4 x 20.4 inches, framed 21.3 x 21.3 inches

9




KOMANIL, 2015
3D print and wood
39 x 38 x 39 cm
15.4 x 15 x 15.4 inches



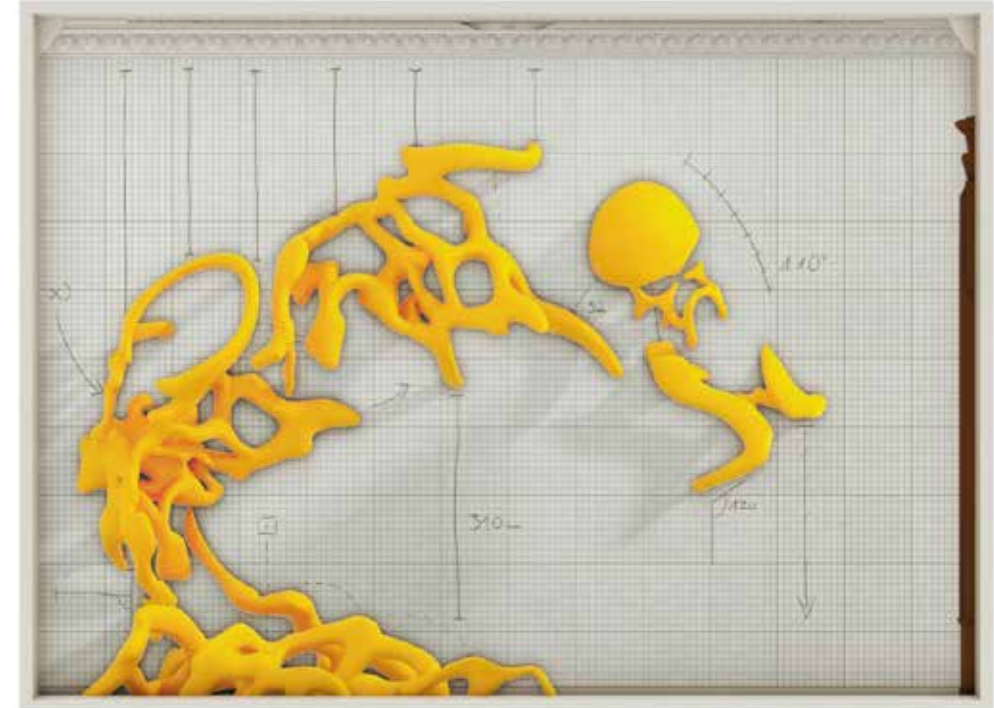
12

SUMNIM

 **SUMNIM is a portable, not to be entered, museum room in which Ervinck questions the static features of the white cube.**

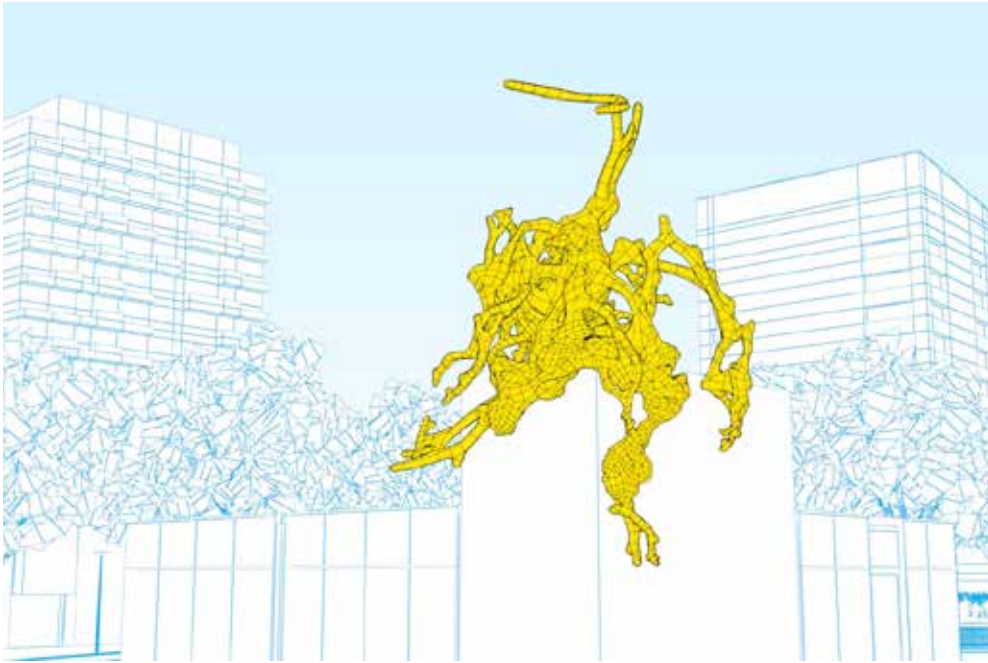
Instead of presenting his sculpture on a pedestal in the middle of the room, this sculpture seems to extend from the ground to the wall. This way, SUMNIM brings into question the classic vertical presentation of artworks on a wall or their static presentation in the middle of the room. SUMNIM refers also to a discourse in contemporary architecture on the tension between rigid structures and organic ones, which Ervinck interprets as a play between boxes and blobs. Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. Here, the box structure is completely absent. Several of these boxes made by different artists will be placed upon each other. The public is invited to look in the museum rooms, as if it are show-boxes.

SUMNIM, 2012
3D print and wood
66 x 102.5 x 62 cm
26 x 40.4 x 24.4 inches



13

SUMNIM, 2012 - 2013
print
52 x 72 cm
20.5 x 28.3 inches



EGNOABER

Nick Ervinck designed a seven meter high sculpture EGNOABER for the new central square “Raadhuisplein” in the city Emmen, located in the north of the Netherlands. The whimsical sculpture EGNOABER looks like a runaway tree, an odd skeleton or a dead and abstract body, which has been recovered by the organic, fluid and vivid yellow texture.

It makes us think at the kienstobbe (a typical tree root for this region). EGNOABER refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).

The sculpture is placed on top of a parking entrance building. By this the sculpture and the building add value to each other. The building becomes the pedestal of the sculpture while the sculptures makes the parking entrance more attractive.

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What’s more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.





EGNOABER, 2015
polyester and polyurethane
710 x 440 x 490 cm
279.5 x 173.2 x 192.9 inches

location: Centrumplein - Emmen, NL



EGNOABER, 2015
polyester and polyurethane
710 x 440 x 490 cm
279.5 x 173.2 x 192.9 inches

location: Centrumplein - Emmen, NL



EGNABO

📄 **EGNABO refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).**

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What's more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNABO, 2010 - 2011
polyester and polyurethane
340 x 380 x 260 cm
133.9 x 149.6 x 102.4 inches

location: WZC Yserheem - Diksmuide, BE



TSENABO

📄 **TSENABO was specially designed for this place; an entrance of a hospital. Pushed on upwards, this dead organic material seems to be recovered by living substance. The empty holes are a crucial part of the sculpture.**

Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This yellow expressive sculpture intrigues from any angle and contributes to the atmosphere of the place. TSENABO has a lot in common with EGNABO. For both sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

TSENABO, 2011 - 2013
polyester and polyurethane
405 x 717 x 590 cm
159.4 x 282.3 x 232.3 inches

location: Sint-Andriesziekenhuis - Tielit, BE



LOREKNUB, 2017
study



NEKRAGEV, 2017
study



studio view: 2009 Studio Nick Ervinck - Kortemark, BE

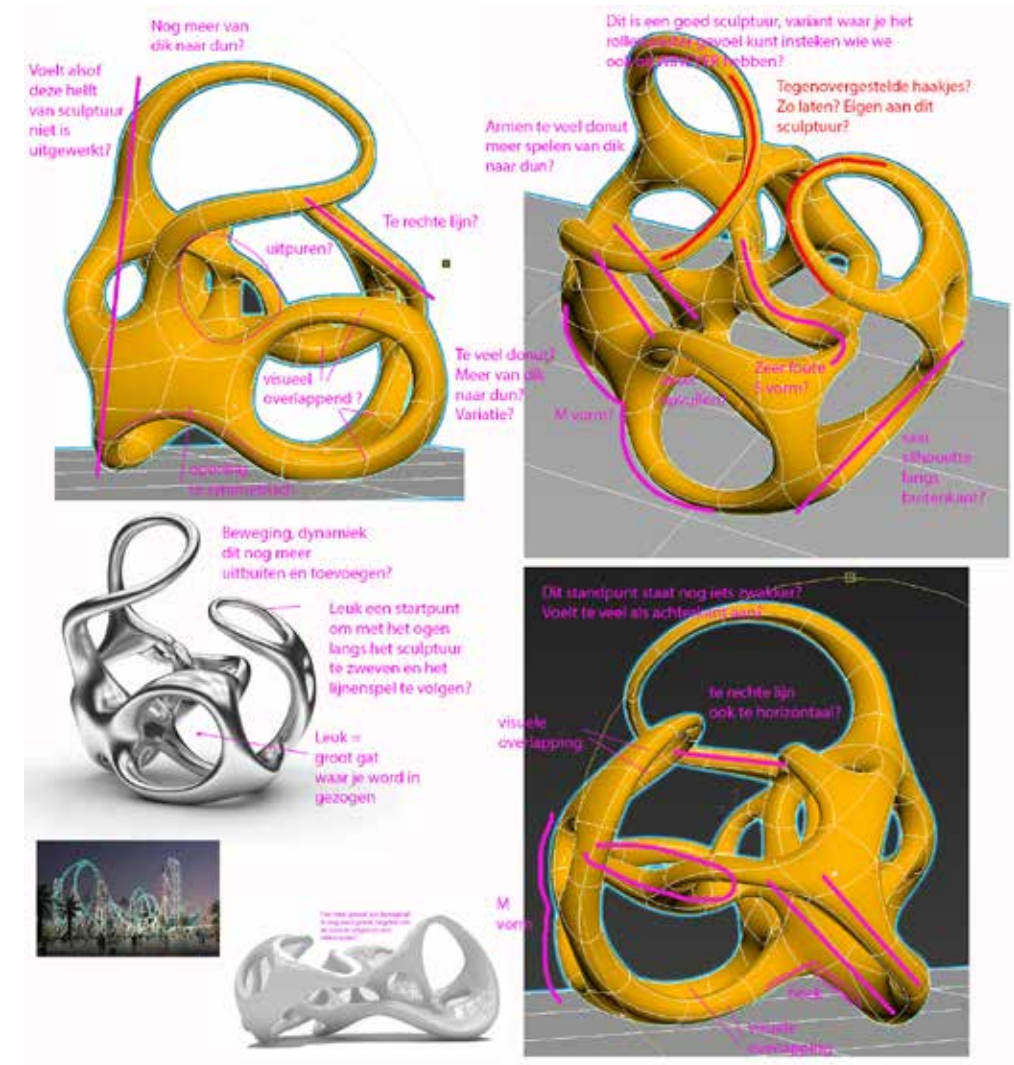


NIEBLOY

Starting point of Nick Ervinck's sculptures are mostly specific, visible phenomena and forms. Trained as a sculptor, he always tries to take existing elements from physical reality. These are further transformed using digital techniques. This way, new dialogues between old and new, between tradition and innovation and between sculpting and new media arise.

This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand. NIEBLOY tells a story of 'becoming'. For the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. Again the result of a spontaneous, natural erosion process has to be borne in mind. At the same time, the bright colours and the shiny surface seem to contradict the organic, and gives the sculpture the allure of an artefact. With NIEBLOY, references to Henry Moore and the modernist sculptors are evident.

exhibition view: 2009 Parallelepiped, Museum M – Leuven, BE





NIEBLOY, 2009
polyester and polyurethane
325 x 350 x 230 cm
128 x 137.8 x 90.6 inches

exhibition view: 2009 Parallelepiped, Museum M – Leuven, BE



NIEBLOY, 2016
study



28

WIEBLOYER and WIEBLOY

 **WIEBLOYER and WIEBLOY are telling a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming.**

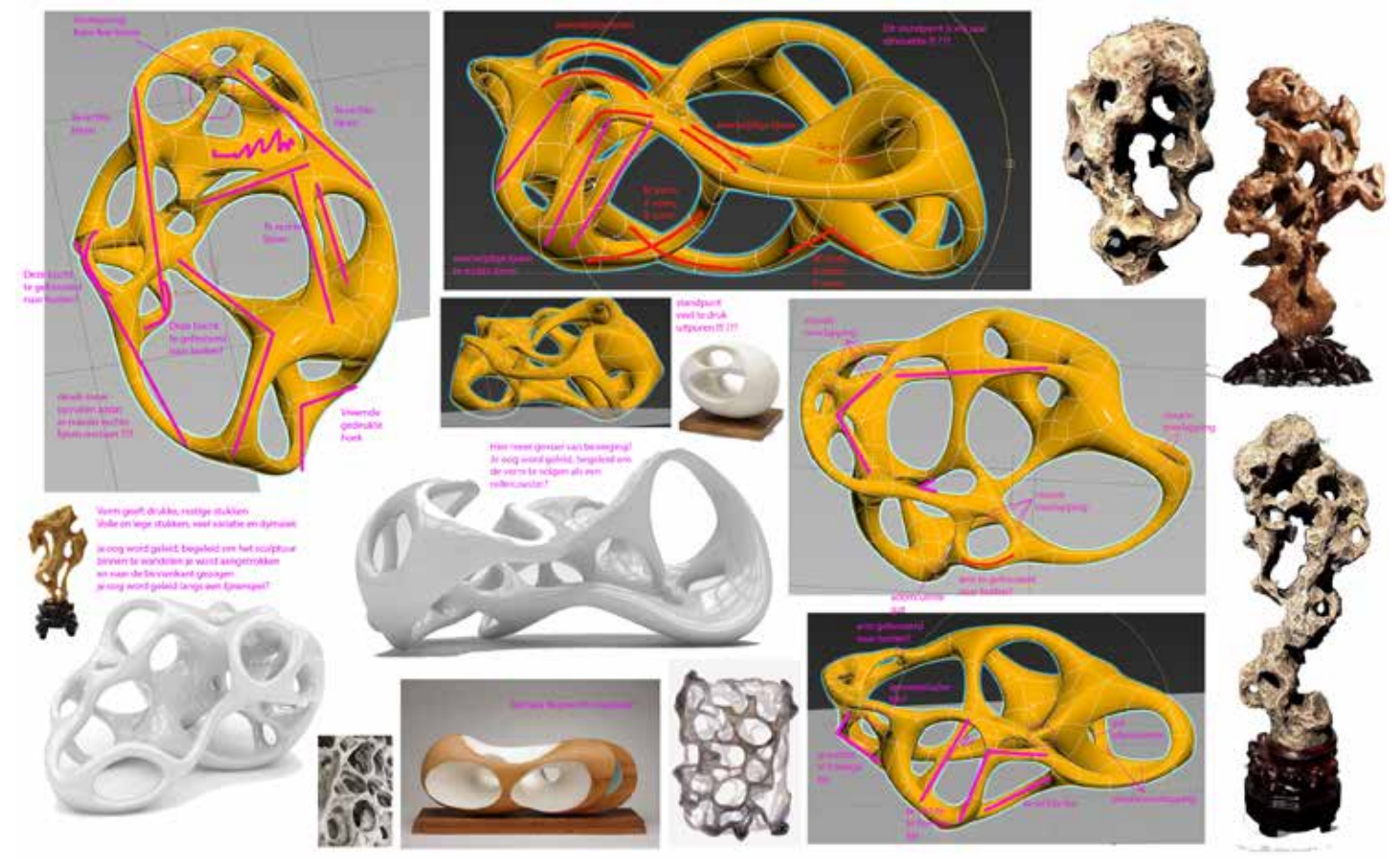
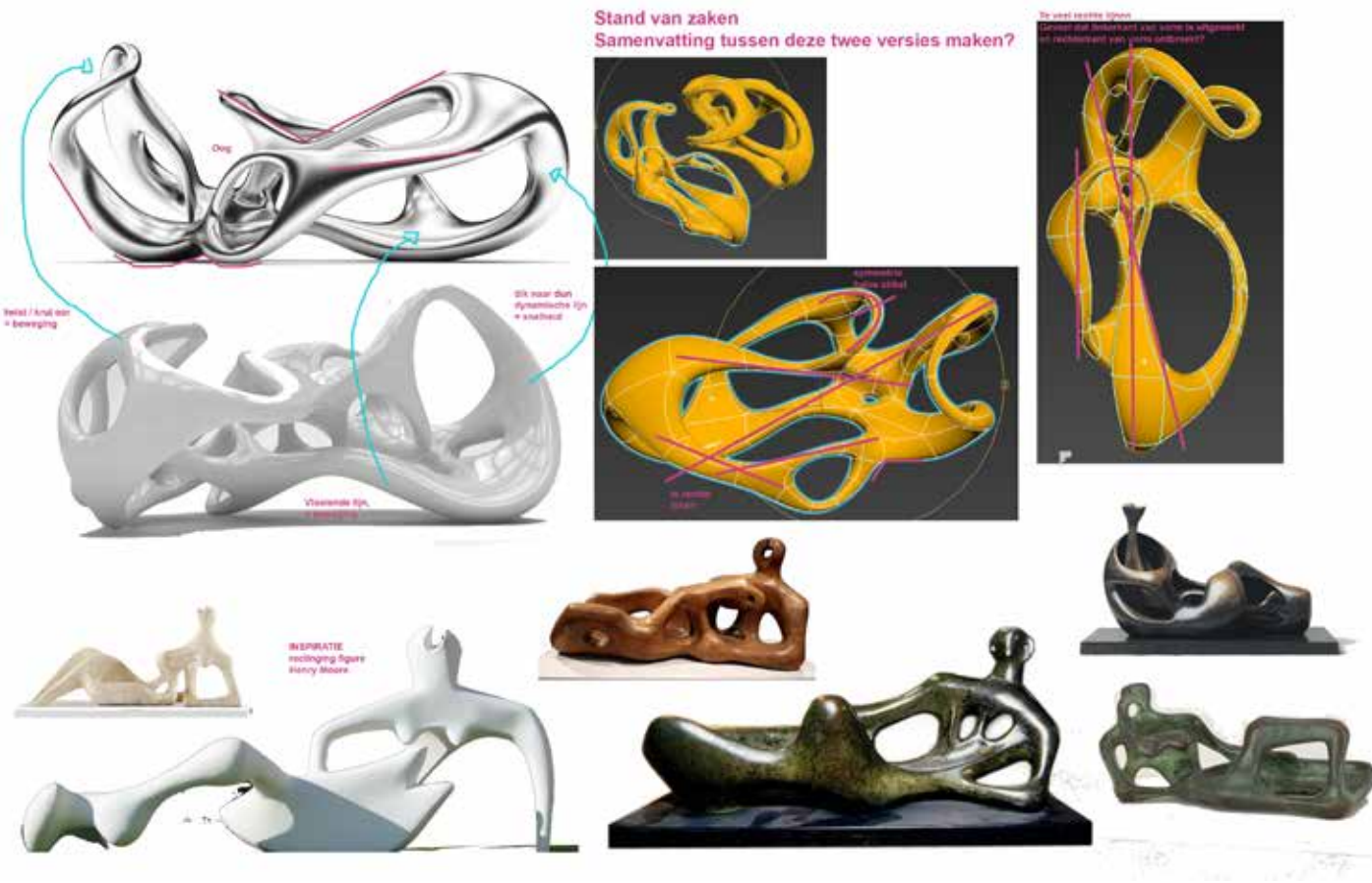
The inspiration of WIEBLOYER and WIEBLOY was found during a walk in the Yuyuan garden, at the shores of the Huangpu river in Shanghai, where Ervinck was attracted by the perforated, changeable structure of rocks. The yellow sculpture resembles a strange endoskeleton, an abstract structure, which is generated by the organic, fluid texture. While Michelangelo carved out a form from the material, Nick Ervinck chooses the opposite path with the digital designing process. The virtual form is not liberated from the material, but rather becomes a constructive power. Deriving methods from 3D technology, Nick Ervinck constantly explores the borders between the possible and the real. This playful sculpture comes fully to life when the sun is shining and the passer-by can see the clouds reflected on the yellow surface. These reflections give a poetic dimension to the artwork.

WIEBLOYER, 2016
polyester and polyurethane
90 x 164 x 103 cm
35.4 x 64.4 x 10.6 inches



29

WINEYER, 2016
study





REWAUTAL, 2015
 iron, polyester and polyurethane
 600 x 280 x 280 cm
 236.2 x 110.2 x 110.2 inches



FOWELTION, 2016
 3D print
 15 x 50 x 30 cm
 5.9 x 19.7 x 11.8 inches



THERMAL, 2016
3D print
32 x 20 x 10 cm
12.6 x 7.9 x 3.9 inches



NIWRION, 2016
3D print
60 x 38 x 17 cm
23.6 x 15 x 6.7 inches



36

WIEBLOYER, 2016
study



37

WINEYER, 2016
study



FOLIRION, 2016 - 2017
3D print
50 x 28 x 17 cm
19.7 x 11 x 6.7 inches



ASWIRION, 2016
3D print
50 x 33 x 22 cm
19.7 x 13 x 8.7 inches



WINEYER, 2016
study



WIEBLOY, 2009
polyester and polyurethane
80 x 110 x 105 cm
31.5 x 43.3 x 41.3 inches



WIEBLOYER, 2009 - 2014
3D print
16.5 x 20 x 29 cm
6.5 x 7.9 x 11.4 inches



TIEBLOY, 2014 - 2015
polyester and polyurethane
600 x 300 x 300 cm
236.2 x 118.1 x 118.1 inches

location: AZ Sint Jan - Oostende, BE



TIEBLOY, 2014
3D print
30 x 14,5 x 15 cm
11.8 x 5.7 x 5.9 inches



CULMIROM, 2018
3D print and wood
39.5 x 14 x 14 cm
15.5 x 5.5 x 5.5 inches



WINEYER, 2016
3D print
16 x 33 x 23 cm
6.3 x 13 x 9.1 inches



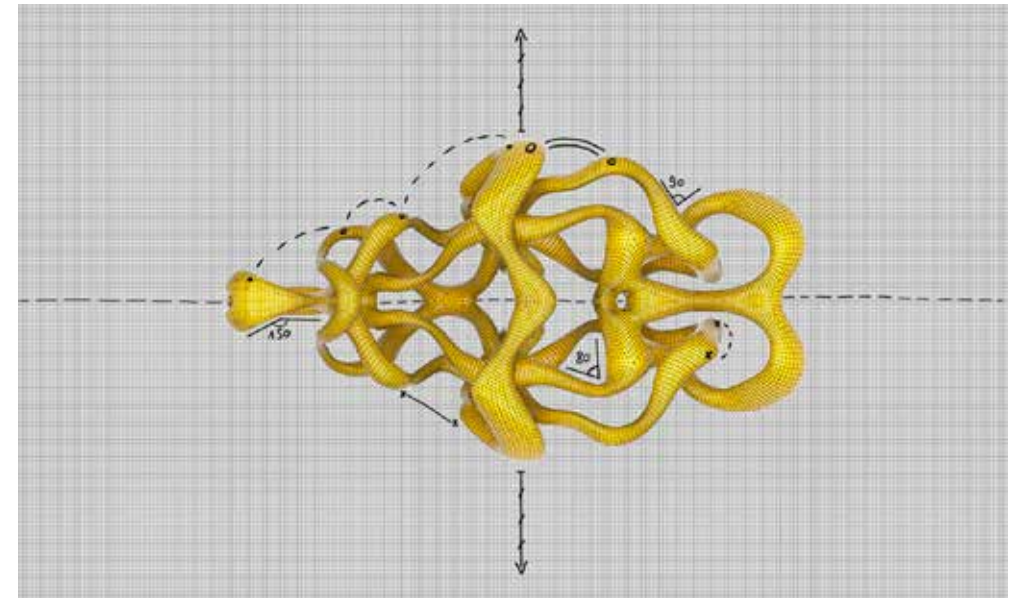
WINOYER, 2016
3D print
17 x 32 x 26.5 cm
6.7 x 12.6 x 10.4 inches



KIANIL, 2016
3D print
21 x 42 x 26 cm
8.3 x 16.5 x 10.2 inches



50



51



52



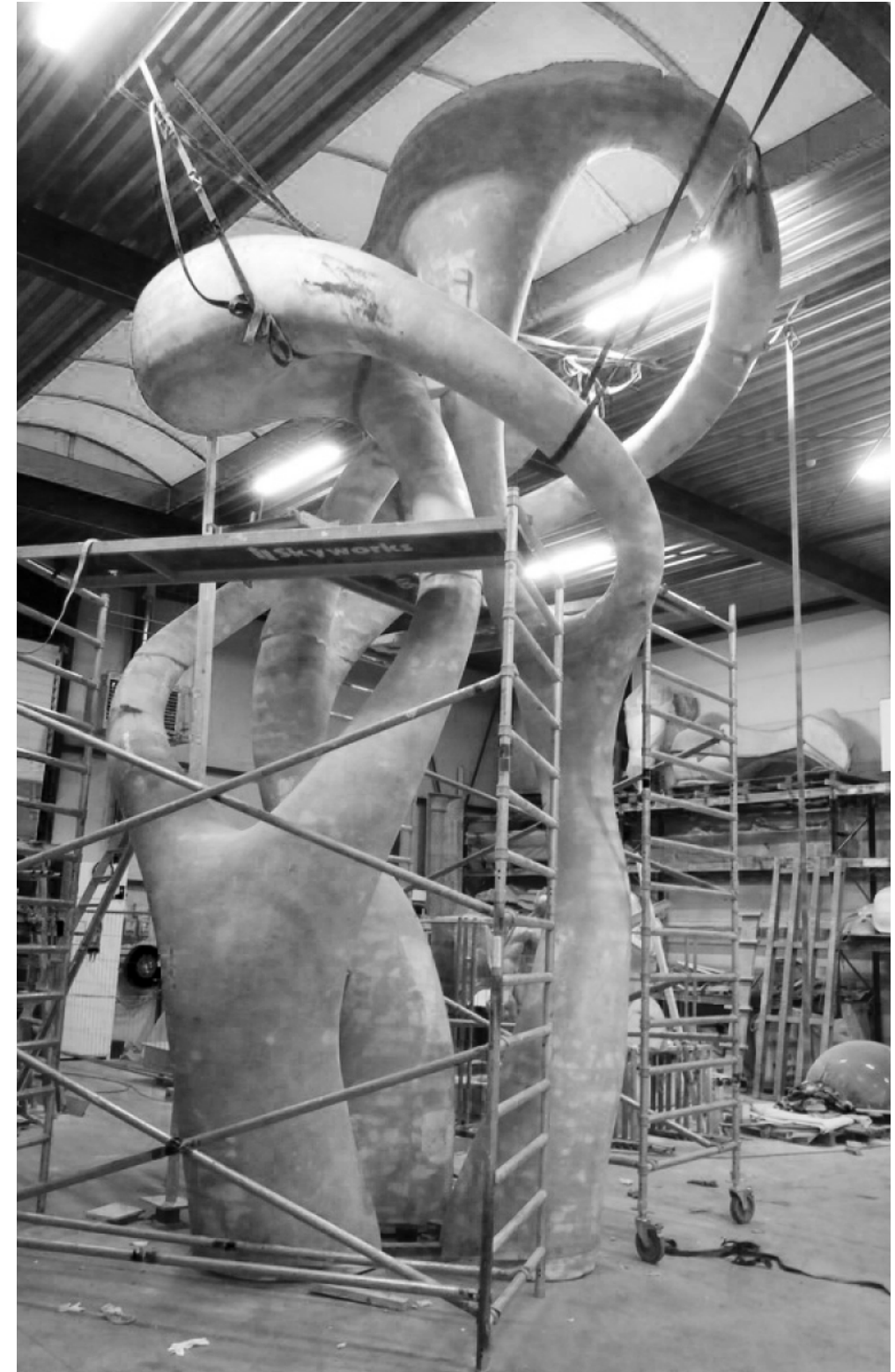
GNILICER, 2013 - 2014
polyester and polyurethane
70 x 235 x 130 cm
66.9 x 92.5 x 51.2 inches

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

53



TIABLOY, 2016
3D print
17 x 33 x 23 cm
6.7 x 13 x 9.1 inches





SIUQEMO, 2016
polyester and polyurethane
185 x 100 x 95 cm
72.8 x 39.4 x 37.4 inches



TRAHARD, 2016 - 2017
polyester and polyurethane
800 x 490 x 415 cm
315 x 192.9 x 163.4 inches

location: Selection Meubles - Amougies, BE



ZIEBLOY, 2012
 iron, polyester and polyurethane
 300 x 430 x 360 cm
 118.1 x 169.3 x 141.7 inches

location: Psychiatrisch Ziekenhuis H. Hart - Ieper, BE



PRAHIARD, 2010
 polyester and polyurethane
 440 x 340 x 225 cm
 173.2 x 133.9 x 88.6 inches

location: private collection - Sint Martens Lathem, BE



GNILI, 2014
 silver
 3.1 x 5.9 x 2.3 cm
 1.2 x 2.3 x 0.9 inches



AVUONIS, 2015
 silver
 5.1 x 5.1 x 2.2 cm
 0.7 x 2 x 0.9 inches



APUTO, 2015
silver
5.0 x 2.9 x 1.6 cm
1.9 x 1.1 x 0.6 inches



FOWELTION, 2016
silver
5 x 1.5 x 2.9 cm
2 x 0.6 x 1.1 inches



64

FOWELTION, 2016
gold
5 x 1.5 x 2.9 cm
2 x 0.6 x 1.1 inches



65

LEVORB, 2014
silver
5 x 4.5 x 2.1 cm
2 x 1.8 x 0.8 inches



NARZTALPOKS

 **NARZTALPOKS is a street lantern both living on the Art Nouveau heritage as well as heralding a new digital language.**

The lantern consists of two parts. The rhizomatic structure of the lower parts reminds us of a mangrove. After all, Nick Ervinck is fascinated by trees, rocks and natural structures. At the same time, the roots move on upwards and lead the viewer with a dynamic power to the crest. There, the four stems of NARZTALPOKS support the four heads or flowers of the Arum. As this lantern lights up at night, a surrealistic sphere is added to the streetscape. At dusk, the four heads look like water drops or melted light. With NARZTALPOKS, Nick Ervinck refers to the designs of Hector Guimard, who was part of the Paris Art Nouveau movement. Moreover, this alliance between the aesthetic and the functional and the striving for a synthesis of the arts or an all-embracing art form, is indebted to the Art Nouveau and Arts & Crafts movement.

NARZTALPOKS, 2009 - 2011
lamps, polyester and polyurethane
450 x 330 x 330 cm
177.2 x 129.9 x 129.9 inches

location: Ons Erf - St Michiels Brugge, BE



NARZTALPOKS, 2009 - 2011
lamps, polyester and polyurethane
450 x 330 x 330 cm
177.2 x 129.9 x 129.9 inches

location: Ons Erf - St Michiels Brugge, BE



68

AMPOLI, 2010
study



69

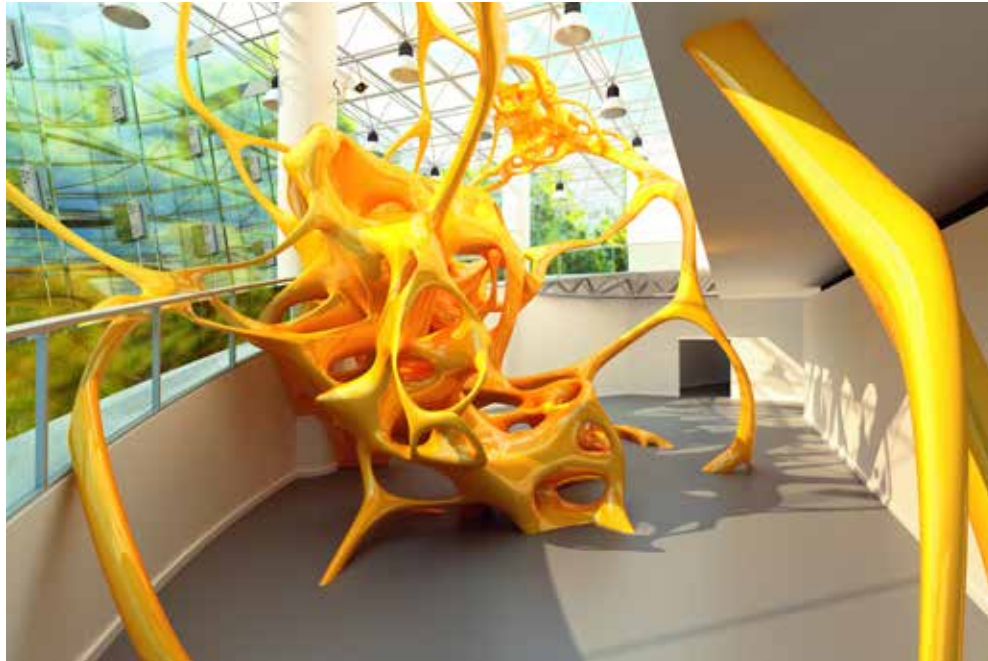
EMISOLB

 **EMISOLB is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place.**

This piece is designed as social sculpture, as it facilitates encounters in public space. This piece, balancing between sculpture, design and architecture, asks the public to participate. EMISOLB after all is a functional meeting space where people can meet and rest. Because of its yellow color, its shiny surface and its intriguing shape, this sculpture is a great force of attraction. The holes in the sculpture remind us of the growing and shrinking marrowbone-like edges of a multiple pelvis of a monstrous creature.

EMISOLB, 2009 - 2013
polyester and polyurethane
130 x 700 x 500 cm
51.2 x 275.6 x 196.9 inches





72

KOROBS

With his wall print **KOROBS**, Nick Ervinck explores the possibilities between design, sculpture and architecture. This sculpture is situated in the world between the virtual and the real.

By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand.

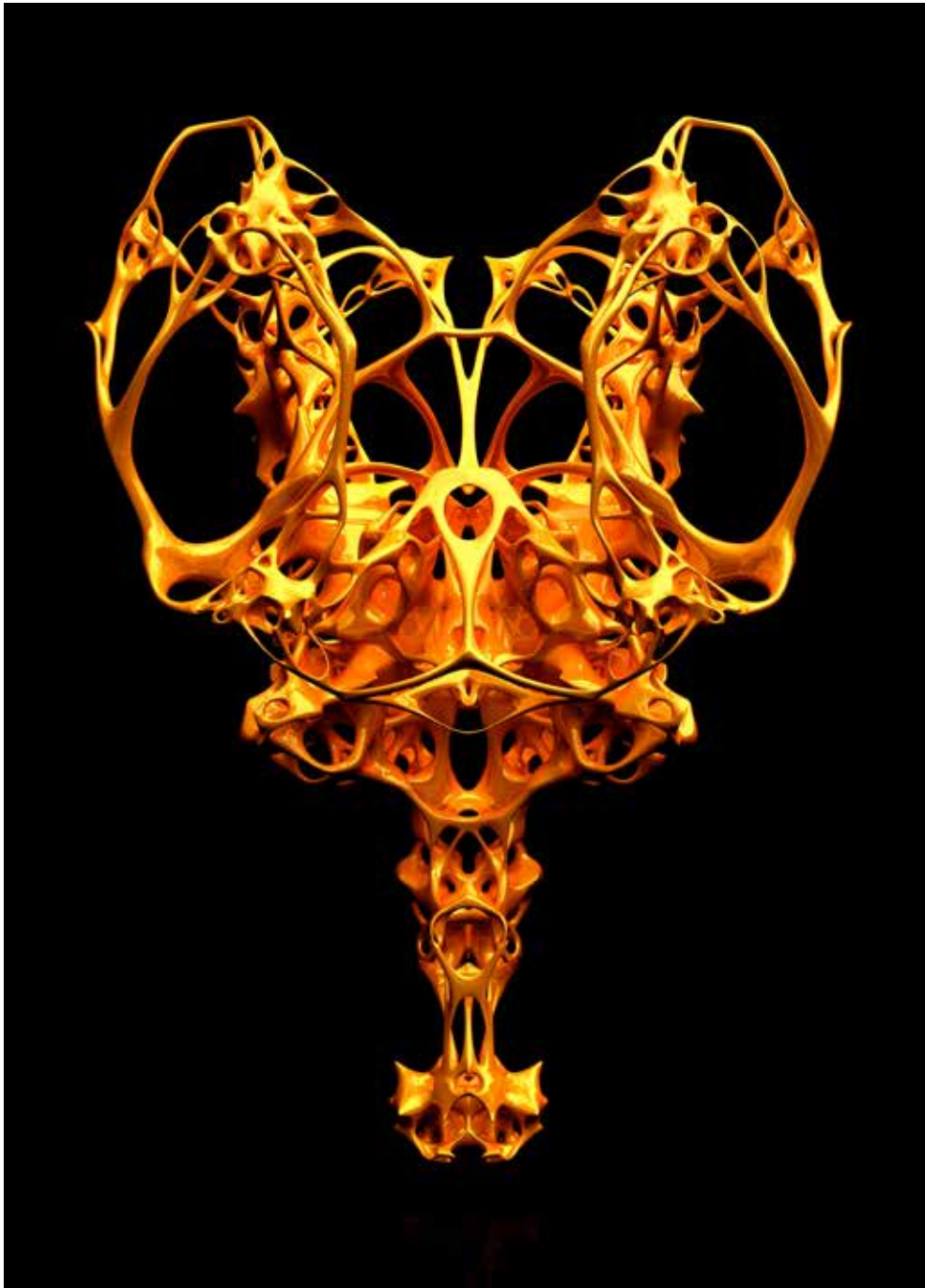
KOROBS tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. The structure seems to be the result of a spontaneous, natural growing process. At the same time, the shiny yellow colour seems to contradict the organic, and gives the sculpture the allure of an artefact.

KOROBS, 2009
print mounted on plexiglas and covered with plexiglas
125 x 185 cm
49.2 x 72.8 inches



73

exhibition view: 2009 Fantastic illusions, MOCA – Shanghai, CN



IKRAUSIM, 2009
lightbox
154 x 124 x 17 cm
60.6 x 48.8 x 6.7 inches

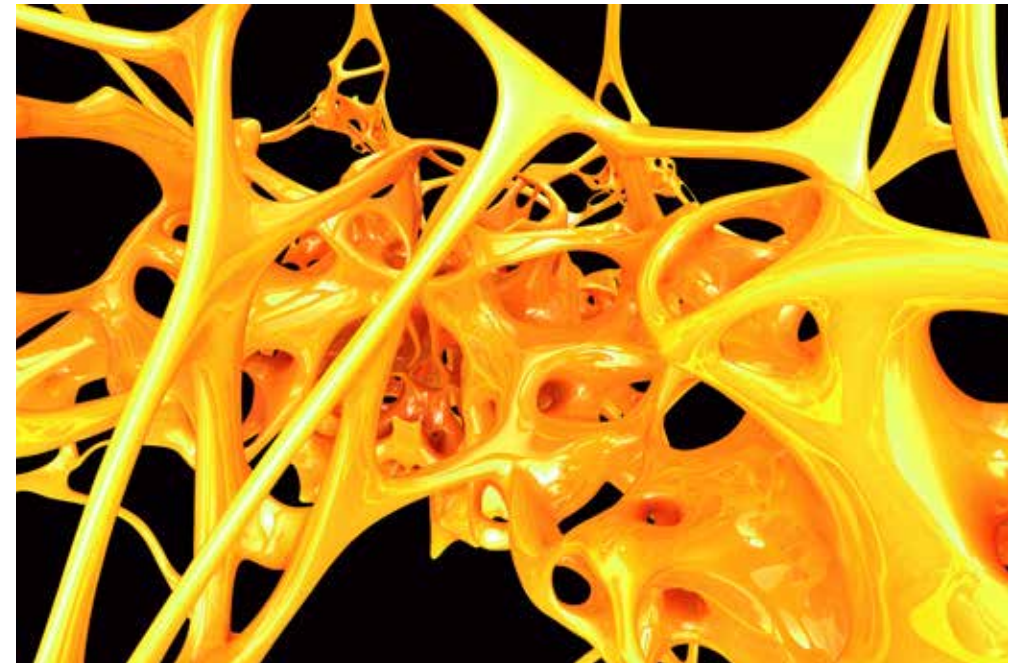


IKRAUSIM, 2009
3D print
60 x 46 x 35 cm
23.6 x 18.1 x 13.8 inches



IKRAUSIM, 2009
 print mounted on plexiglas and covered with plexiglas
 105 x 185 cm
 41.3 x 72.8 inches

76



IKRAUSIM, 2009
 print mounted on plexiglas and covered with plexiglas
 105 x 185 cm
 41.3 x 72.8 inches

77



exhibition view: 2010 Creativity World Biennale - Oklahoma, USA

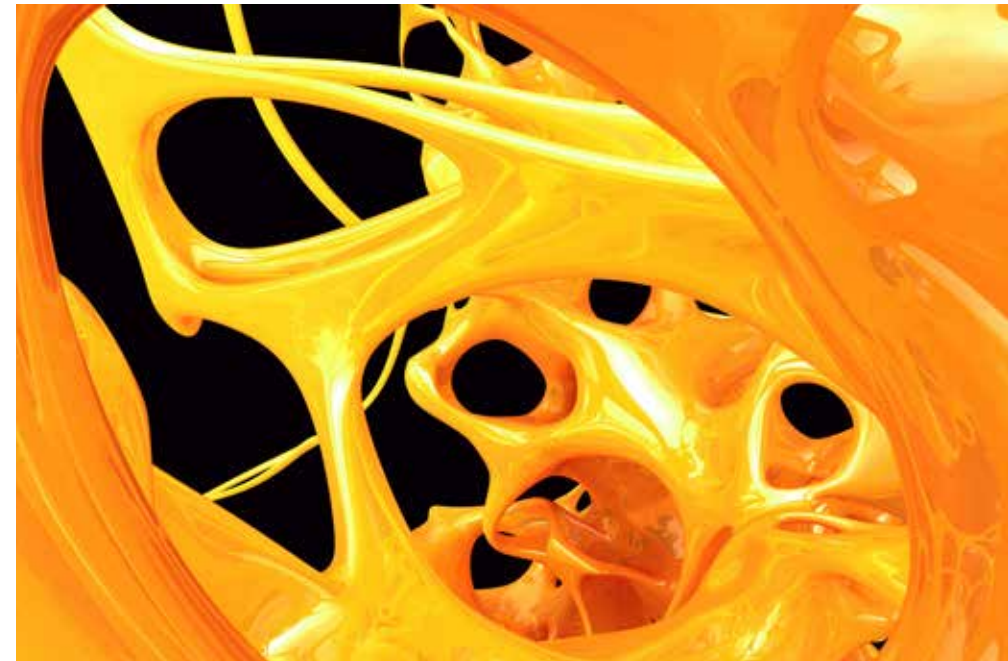


exhibition view: 2010 Creativity World Biennale - Oklahoma, USA



78

IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches

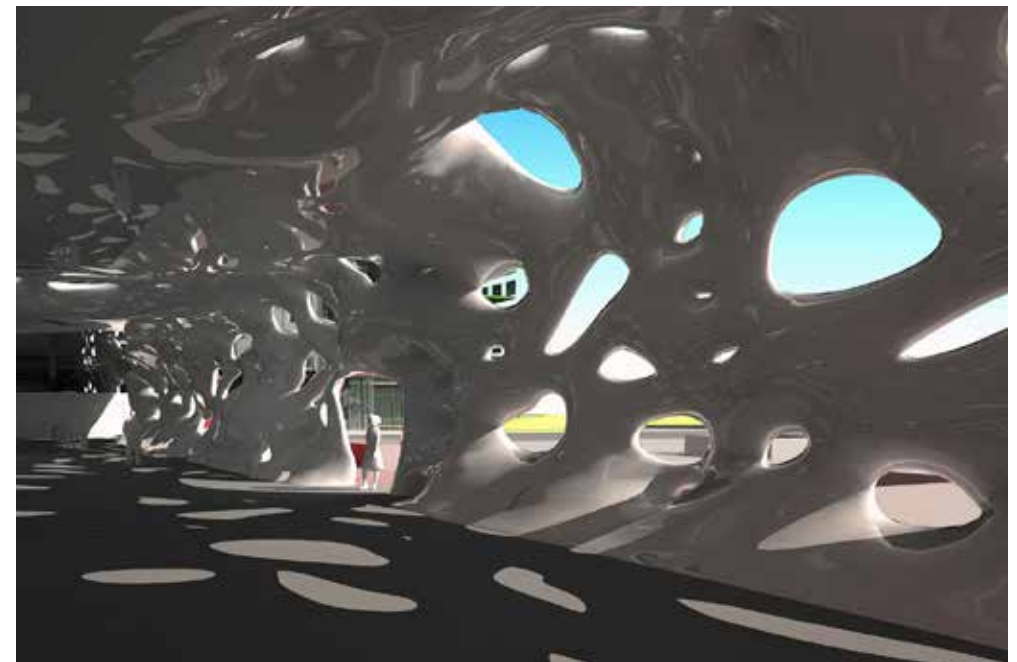


79

IKRAUSIM, 2009
print mounted on plexiglas and covered with plexiglas
105 x 185 cm
41.3 x 72.8 inches



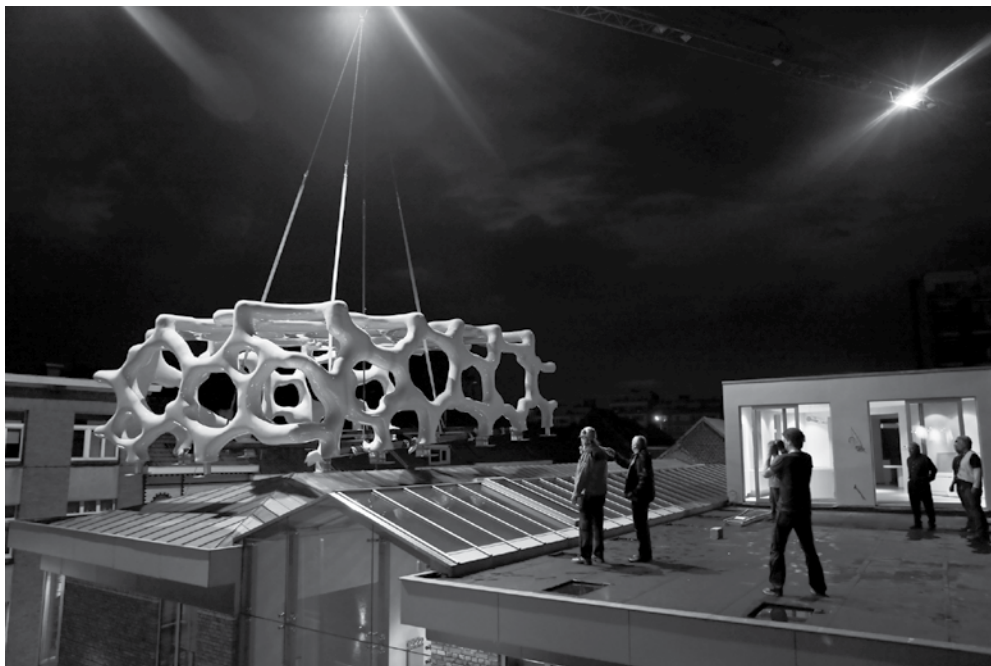
IKRAUSIR, 2016
study



ATROA, 2014
study



82



WARSUBEC, 2009

iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



83

WARSUBEC

With WARSUBEC, the artist has realized his first work on an architectural scale. On top of two buildings in Ghent, right and left of a passageway leading into a courtyard, sit two mirrored frameworks.

They have a net-structure with rounded edges and a bright yellow, glossy finish. If one only saw this sculpture on photos, one might think that it was just another clever computer rendering.

Like many of Ervinck's creations, it is difficult to find a concise description for WARSUBEC, because the work has so many connotations. It is obviously a net- or mesh-structure, but it also bears a certain resemblance to the artist's earlier coral studies. At the same time, however, WARSUBEC might also be an abstract high-tech descendant of similarly smooth, round-edged sculptures by Henry Moore or Hans Arp. In a less art historical way, one might also recognize a similarity to bone- or even cell-structures, turning the objects into virus-like growths on top of the old building. WARSUBEC oscillates between the antagonistic architectural worlds of box and blob. It can be read as a blob on top of a box, but it can also be seen as a box itself, containing a multitude of blobby voids. In this sense, it fits perfectly into Ervinck's constantly evolving fluid universe.

WARSUBEC, 2009

iron, polyester, polyurethane and wood
2x 314 x 1222 x 647 cm
2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



WARSUBEC, 2009
 iron, polyester, polyurethane and wood
 2x 314 x 1222 x 647 cm
 2x 123.6 x 481.1 x 254.7 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



IEBLOCERICS, 2015
 ceramics
 17.5 x 40 x 29 cm
 68.9 x 15.7 x 11.4 inches



IEBLOCERUM, 2016
ceramics and polyester
16 x 30 x 31 cm
6.3 x 11.8 x 12.2 inches



LEGULECER, 2016
ceramics
11 x 12 x 16.5 cm
4.3 x 4.7 x 6.5 inches



LEGUCERI, 2016
ceramics
20 x 12 x 9 cm
7.9 x 4.7 x 3.5 inches



LEGUCERUM, 2016
ceramics
32 x 21.5 x 21 cm
12.6 x 84.6 x 8.3 inches



TIEWKIOW, 2016
ceramics
25 x 25 x 30 cm
9.8 x 9.8 x 11.8 inches



LERACERUM, 2016
ceramics
50 x 50 x 33 cm
19.7 x 19.7 x 13 inches



TIEWCERIM, 2016
ceramics
20 x 42 x 30 cm
7.9 x 16.5 x 11.8 inches



PLETARNUM, 2016 - 2017
ceramics
50 x 60 x 35 cm
23.6 x 19.7 x 13.8 inches



94

studio view: 2016 Studio Nick Ervinck - Lichtervelde, BE



95

studio view: 2009 Studio Nick Ervinck - Kortemark, BE



TIEWCERNIL, 2016
ceramics
27 x 33 x 33 cm
10.6 x 13 x 13 inches



TIEWCERUM, 2016
ceramics
28 x 28 x 43 cm
11 x 11 x 16.9 inches



LERACERUM, 2016
ceramics
28 x 43,5 x 43 cm
11 x 17.1 x 16.9 inches



WALUCERUM, 2016
ceramics
31 x 48 x 32 cm
12.2 x 18.9 x 12.6 inches



OBENOMER, 2016
study



WINOCERICS, 2016
ceramics
17 x 37 x 21 cm
6.7 x 14.6 x 8.3 inches



AMLUNIAR, 2017
polyester and polyurethane
250 x 170 x 155 cm
59.1 x 66.9 x 61 inches



LARBLOY, 2013 - 2014
polyester and polyurethane
290 x 135 x 90 cm
114.2 x 53.1 x 35.4 inches



LIMUPTOS, 2015
wood
47.5 x 122 x 29 cm
18.7 x 48 x 11.4 inches



NAJOBELOM, 2016
wood
35 x 40 x 47 cm
13.8 x 15.7 x 18.5 inches



OBENOM, 2013
wood
83 x 66 x 75 cm
32.7 x 26 x 29.5 inches



OBENOMER, 2013
wood
70.5 x 66.5 x 48 cm
27.8 x 26.2 x 18.9 inches



SAVRIDAW, 2012 - 2013
wood
38 x 62 x 52 cm
15 x 24.4 x 20.5 cm



REKNOTS, 2015 - 2016
polyester, polyurethane and wood
69 x 100 x 77 cm
27.2 x 39.4 x 30.3 inches



EVORTOBS, 2011 - 2012
polyester and polyurethane
58 x 87 x 54 cm
22.8 x 34.3 x 21.3 inches



KNURTSOB, 2010
polyester and polyurethane
75 x 115 x 80 cm
29.5 x 45.3 x 31.5 inches

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



CILATEM WOLEY, 2014
polyester and polyurethane
45 x 35 x 41 cm
17.7 x 13.8 x 16.1 inches



NONAK, 2011
polyester and polyurethane
66 x 95 x 45 cm
26 x 37.4 x 17.7 inches



EIRDTOP, 2014
polyester and polyurethane
55 x 29 x 39 cm
21.7 x 11.4 x 15.4 inches



EROMSTOR, 2016
polyester and polyurethane
34 x 30 x 51 cm
13.4 x 11.8 x 20.1 inches



NIRULCAR, 2017
polyester and polyurethane
55 x 80 x 53 cm
21.7 x 31.5 x 20.9 inches



EROMPRI, 2015
polyester and polyurethane
33 x 28 x 31 cm
13 x 11 x 12.2 inches



IELAVSTOR, 2015
polyester and polyurethane
61 x 53 x 43 cm
24 x 20.9 x 16.9 inches



REWEG, 2012
polyester and polyurethane



120

studio view: 2011 Studio Nick Ervinck - Lichtervelde, BE



121

studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE



BROMSTOR, 2017
polyester and polyurethane
82 x 80 x 60 cm
32.3 x 31.5 x 23.6 inches



ERAESTOR, 2014
polyester and polyurethane
67 x 58 x 36 cm
26.4 x 22.8 x 14.2 inches



ERAETOBS, 2015
polyester and polyurethane
67 x 56 x 43 cm
26.4 x 22 x 16.9 inches



ERAETOBS

At first sight, the sculpture ERAETOBS has some resemblance with a tree gone wild or a death abstract body which has been recovered by the organic, fluid and vivid yellow texture.

Pushed on upwards, this dead organic material seems to recover in living substance. The empty holes are a crucial part of the sculpture. Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This sculpture intrigues from any angle and contributes to the atmosphere of the place. For these series of sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

ERAETOBS, 2015
polyester and polyurethane
67 x 56 x 43 cm
26.4 x 22 x 16.9 inches



EIRSTOR, 2015
polyester and polyurethane
38 x 55 x 30 cm
15 x 21.7 x 11.8 inches



LOBTIV, 2015
polyester and polyurethane
73 x 40 x 43 cm
28.7 x 15.7 x 16.9 inches



NEPS

NEPS tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming.

This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. The structure seems to be the result of a spontaneous, natural erosion process (think on how water hollows out rocks). At the same time, the bright colour and the shiny surface seem to contradict the organic, and give the sculpture the allure of an artefact. With NEPS, references to Henry Moore and the modernist sculptors are evident.

NEPS, 2015
polyester and polyurethane
42 x 32 x 34 cm
16.5 x 12.6 x 13.4 inches



ERAETOMBS, 2016
polyester and polyurethane
55 x 45 x 43 cm
21.7 x 17.7 x 16.9 inches



130



CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



131

CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



BOREATOBS, 2018
polyester and polyurethane
85 x 50 x 55 cm
33.5 x 19.7 x 21.7 inches



TEROWNOTS, 2018
polyester and polyurethane
25 x 50 x 45 cm
9.8 x 19.7 x 17.7 inches



EROMPRA, 2016
polyester and polyurethane
148 x 142 x 172 cm
58.3 x 55.9 x 67.7 inches



EROMPRA, 2015
polyester and polyurethane
45 x 54 x 40 cm
17.7 x 21.3 x 15.7 inches



ENOPIH, 2015
3D print
27 x 14 x 13 cm
10.6 x 5.5 x 5.1 inches



NIRULSIOR, 2018
polyester and polyurethane
58 x 60 x 67 cm
22.8 x 23.6 x 26.4 inches



MOBSTI, 2012-2013
polyester and polyurethane
855 x 270 x 145 cm
336.6 x 106.3 x 57.1 inches

location: WZC De motten - Tongeren, BE



SURKIOM, 2018
polyester and polyurethane
31 x 86 x 25 cm
12.2 x 33.9 x 9.8 inches



CALUNDIM, 2017
3D print and wood
29 x 13,5 x 13 cm
11.4 x 5.3 x 5.1 inches



EMSIREON, 2015
3D print
38 x 15 x 14 cm
15 x 5.9 x 5.5 inches



FINUDIM, 2016
3D print
33 x 25 x 14 cm
13 x 9.8 x 5.5 inches



TANLUSTOR, 2017
3D print
28 x 16 x 16 cm
11 x 6.2 x 6.2 inches



TAWSTAR, 2016
study



FINUDIM, 2016
study



TAWSTAR, 2016
3D print
31 x 13 x 14 cm
12.2 x 5.1 x 5.5 inches



SUORET, 2013
3D print
28 x 18 x 16 cm
11 x 7.1 x 6.3 inches



NIAPERC, 2013
3D print
29 x 11.2 x 11.2 cm
11.4 x 4.4 x 4.4 inches



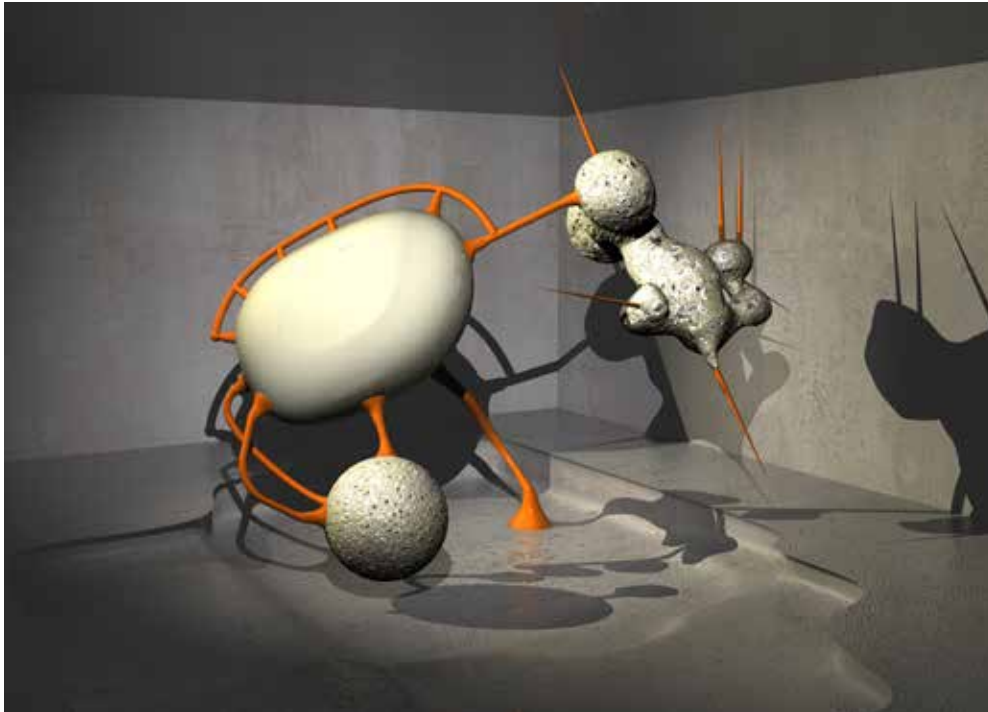
150

NIBULSIOR, 2018
polyester and polyurethane
38 x 56 x 50 cm
15 x 22 x 19.7 inches



151

GNI_D_GH_47_mar2004, 2004
print
60 x 80 cm, framed 84 x 108 cm
23.6 x 31.5 inches, framed 33.1 x 42.5 inches



152

GNI_D_GH_86_sept2004, 2005
print
60 x 80 cm, framed 84 x 108 cm
23.6 x 31.5 inches, framed 33.1 x 42.5 inches



153

GNI_D_GH_125_sept2004, 2004
print
80 x 112 cm, framed 104 x 136 cm
31.5 x 44.1 inches, framed 40.9 x 53.5 inches

Text: Studio Nick Ervinck
Graphic concept: Studio Nick Ervinck
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