



# ARCHAEO- LOGICAL MUTATION

NICK ERVINCK

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## ARCHAEOLOGICAL MUTATION

📖 In order to reconstruct the past, an archaeologist interprets historical remains. As an artist wondering how this discipline can be relevant for his sculpting practice, Nick Ervinck uses recognizable elements from the past and combines them with new shapes. In the god statues like LUIZAERC and LUIZADO, for example, a mysterious figure can be seen sprouting from a base that is heavily inspired by the Jupiter column. Other direct sources of inspiration for Ervinck's archaeological mutations are findings such as helmets, armour and busts. Blending them together with 'blobs' and other alienating bodies and thus initiating a constructive dialogue between past, present and future is his own distinct way of interpreting history.





**TIHULY, 2016**  
study



**TIHULY, 2016**  
study



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**LUBZAERC**, 2015 - 2019  
iron, polyester and polyurethane  
420 x 420 x 240 cm  
165.4 x 165.4 x 94.5 inches



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studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE





**LUBZAERC**, 2012 - 2014  
3D print  
42 x 42 x 24 cm  
16.5 x 16.5 x 9.4 inches



**LUINIRPS**, 2012 - 2014  
3D print  
26 x 19 x 17 cm  
10.2 x 7.5 x 6.7 inches



**LUIZAERC, 2012**  
study




**LUIZIKIV, 2012**  
study





## LUIZAERC

 **From the research on the Jupiter column, a series of small god statues came into being. As in LUIZADO, archaeological findings – such as helmets, armour, busts and columns – are a direct source of inspiration.**

The observer recognises some elements, but will as well discover new shapes. LUIZAERC looks like a guard, or a disciple of a divinity who is safeguarding an unknown sanctuary. This sculpture is at the same time frightening and fascinating. One can wonder if this guard hides the realm beyond the tangible from the viewer or if he rather open the gates to this unknown territory. LUIZAERC moreover tells about the construction of the past. Each historic period, this past is interpreted differently. LUIZAERC seems monumental, but at the same time is out build of holes and lacunae. For this sculpture, I was inspired by Henry Moore and Hans Arp, who used the empty or negative space as a positive, constructive force.

**LUIZAERC, 2012**  
3D print  
42 x 28 x 19 cm  
16.5 x 11 x 7.5 inches

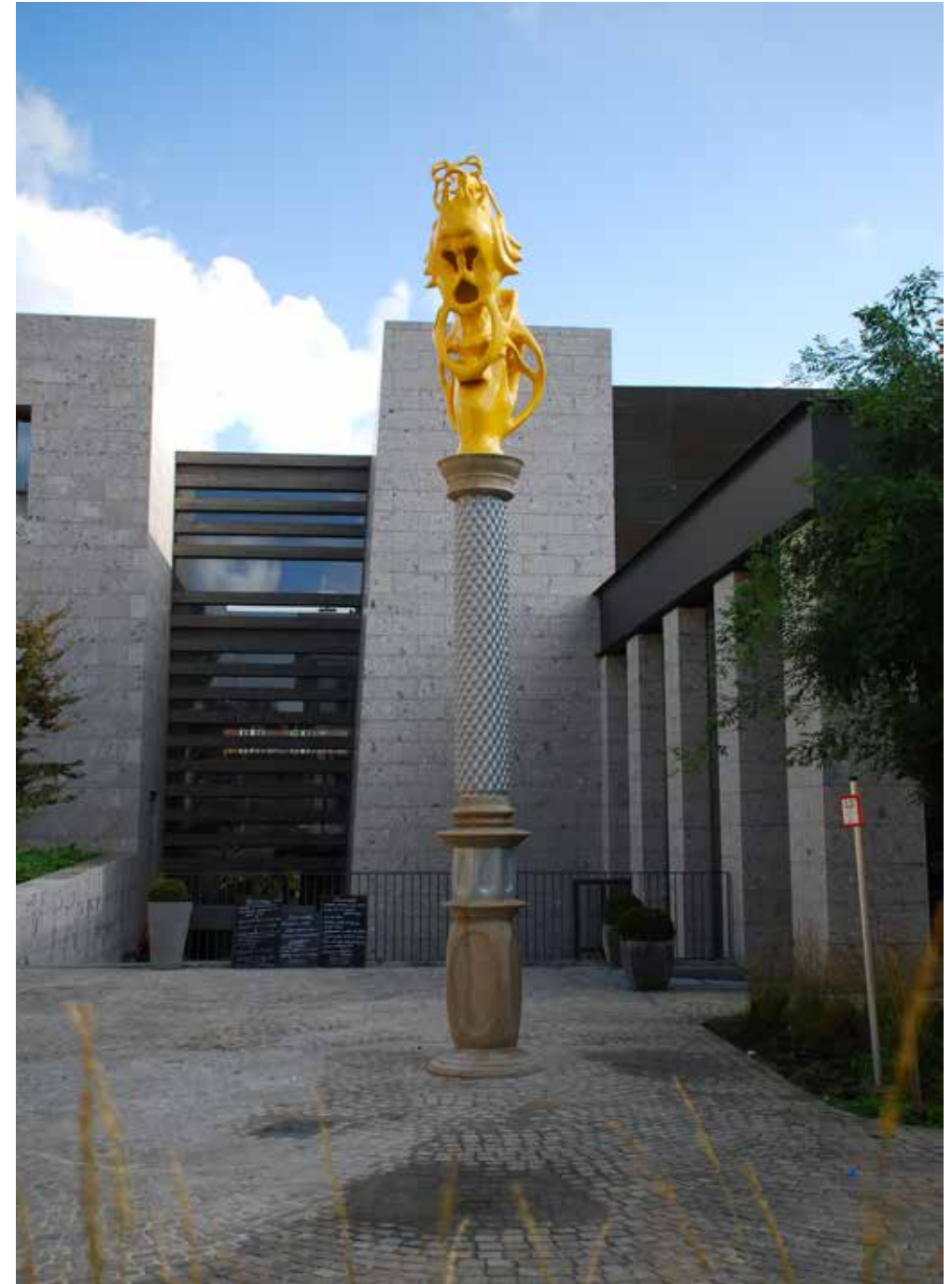


**LUIZAERC, 2012**  
3D print  
42 x 28 x 19 cm  
16.5 x 11 x 7.5 inches



**LUIZAERC**, 2012 - 2015  
concrete, iron, polyester and polyurethane  
420 x 280 x 190 cm  
165.4 x 110.2 x 75 inches

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



**LUIZADO**, 2011 - 2012  
concrete, iron, polyester and polyurethane  
651 x 133 x 93 cm  
256.3 x 52.4 x 36.6 inches

location: Gallo-Romeins Museum - Tongeren, BE





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studio view: 2012 Studio Nick Ervinck - Lichtervelde, BE



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**LUIZADO**, 2011 - 2012  
concrete, iron, polyester and polyurethane  
651 x 133 x 93 cm  
256.3 x 52.4 x 36.6 inches

location: Gallo-Romeins Museum - Tongeren, BE



**LUIZADO, 2012**  
3D print  
71 x 12 x 8,5 cm  
28 x 4.7 x 3.3 inches



**LUIZADO, 2012**  
3D print  
20 x 12 x 8,5 cm  
7.9 x 4.7 x 3.3 inches



**NIA**, 2013 - 2014  
3D print  
25 x 13 x 12 cm  
9.8 x 5.1 x 4.7 inches

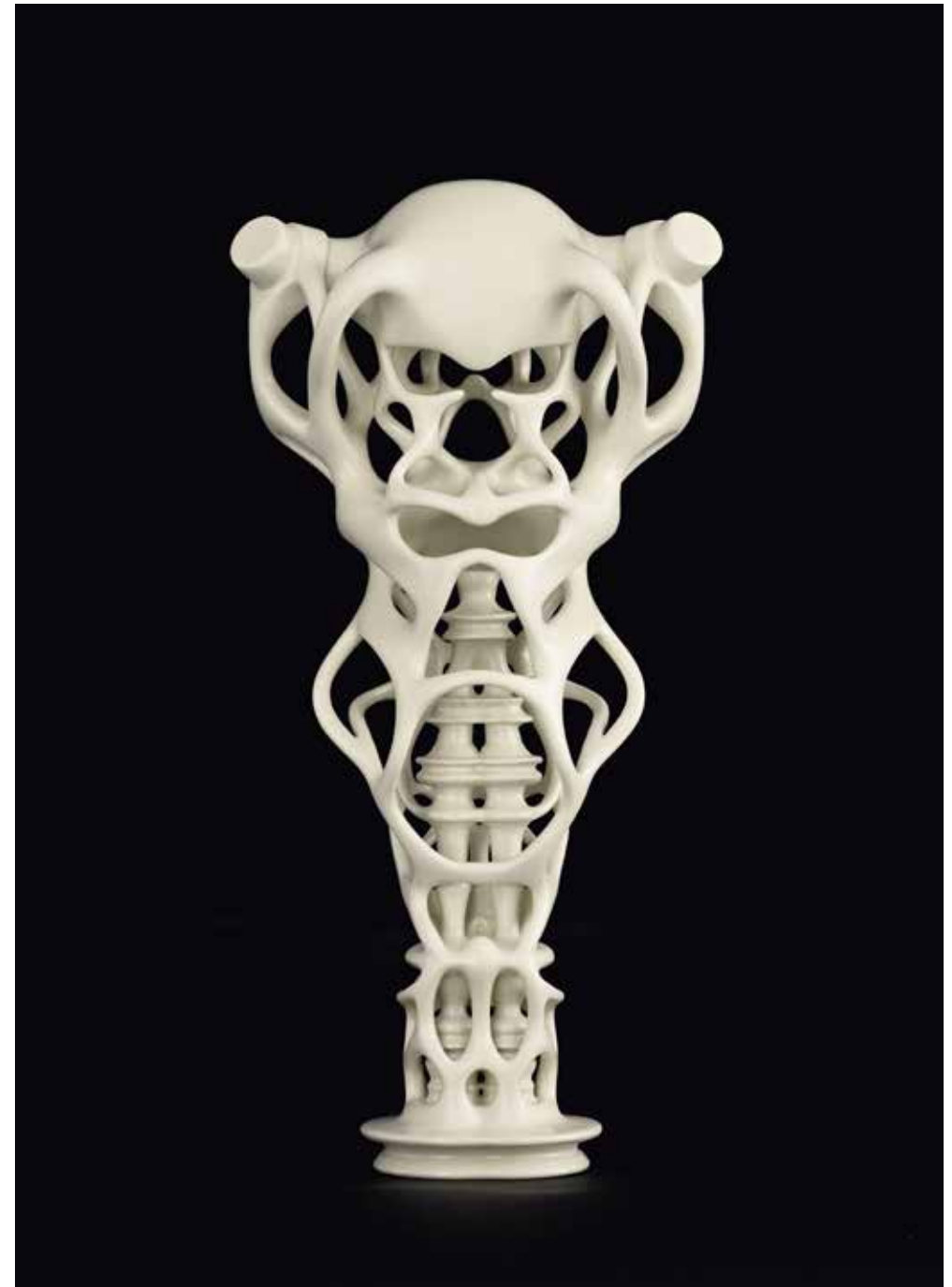


**SUCHAB**, 2012  
3D print  
30 x 22 x 16 cm  
11.8 x 8.7 x 6.3 inches





**OIRNAT, 2012**  
3D print  
18 x 8 x 5 cm  
7.1 x 3.1 x 2 inches



**OKNALEH, 2012**  
3D print  
22 x 10.5 x 6.5 cm  
8.7 x 4.1 x 2.5 inches



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exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE



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**APSAADU**, 2012 - 2013  
polyester and polyurethane  
300 x 180 x 120  
118.1 x 70.9 x 47.2 inches

location: 2017 In Situ, Château du foix - Foix, FR



**RACHT**, 2012  
3D print  
42 x 29 x 20 cm  
16.5 x 11.4 x 7.9 inches



**RACHT**, 2012  
3D print  
42 x 29 x 20 cm  
16.5 x 11.4 x 7.9 inches

exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE





**APSAADU**, 2012 - 2013  
polyester and polyurethane  
300 x 180 x 120  
118.1 x 70.9 x 47.2 inches

exhibition view: 2013 Expo Kasteel Hof ter Saksen, Hof ter Saksen - Beveren, BE



**APSAADU**, 2010  
3D print  
24 x 14.5 x 9.5 cm  
9.44 x 5.70 x 3.74 inches



**ETSUBATS**, 2013  
3D print  
22 x 15 x 14 cm  
8.7 x 5.9 x 5.5 inches





36

studio view: 2013 Studio Nick Ervinck - Lichtervelde, BE



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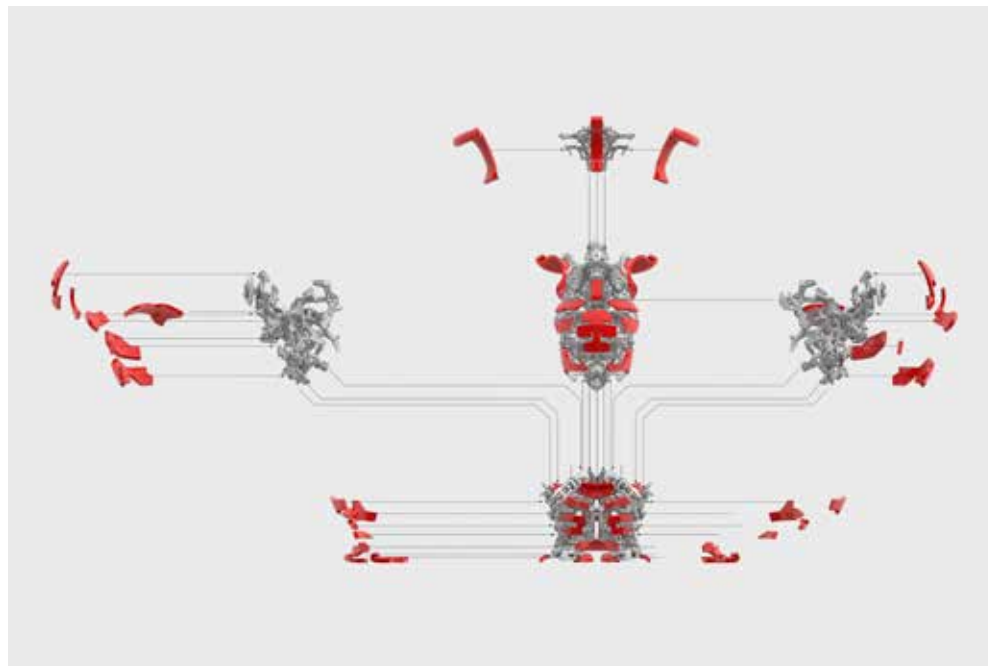
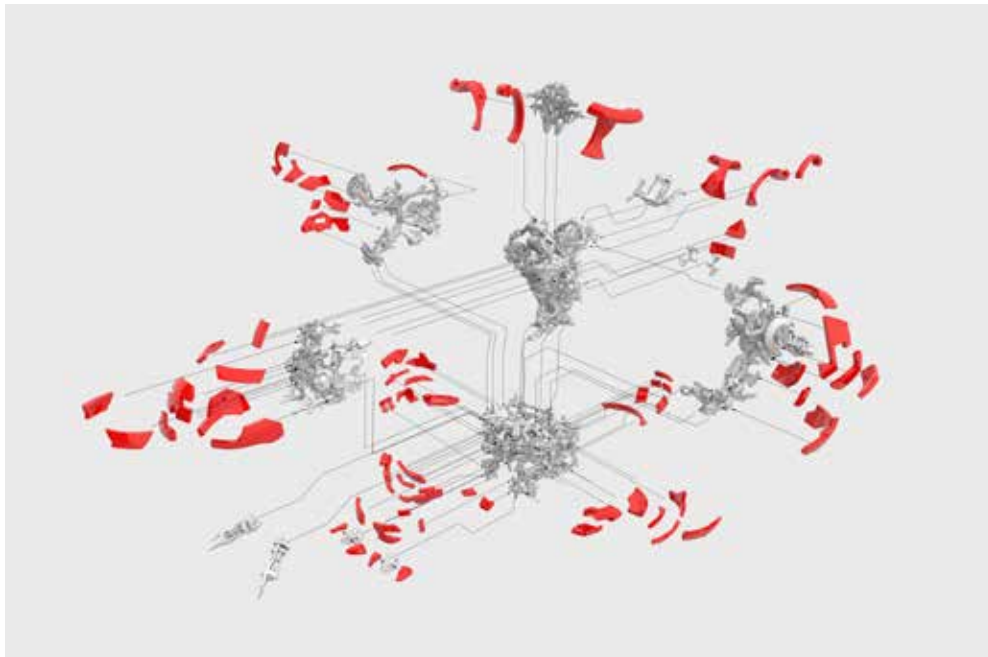
**LOPCOS**, 2013  
3D print  
20 x 17 x 12 cm  
7.9 x 6.7 x 4.7 inches



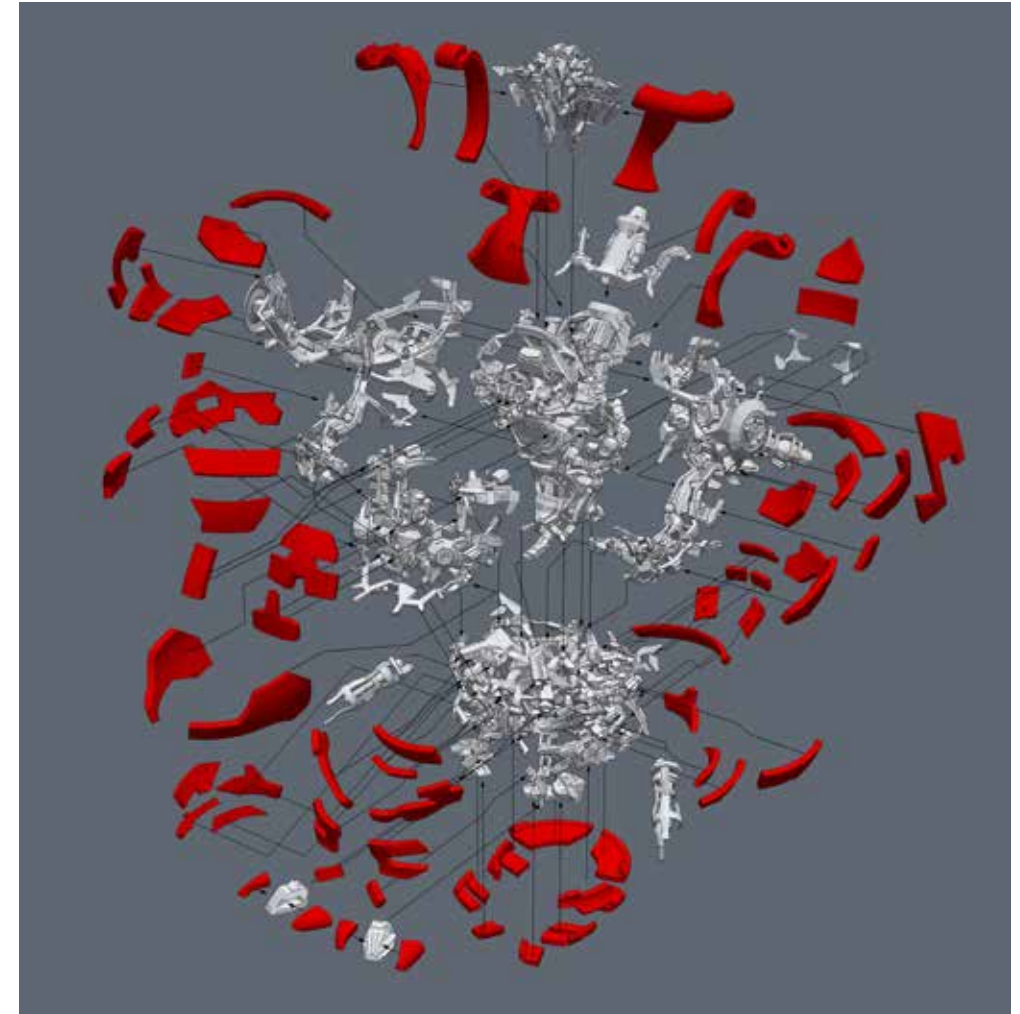
exhibition view: 2012 GNI-RI sep2012, Gallo-Romeins Museum - Tongeren, BE



**ZEBITEZ**, 2012  
3D print  
17 x 13 x 8 cm  
6.7 x 5.1 x 3.1 inches

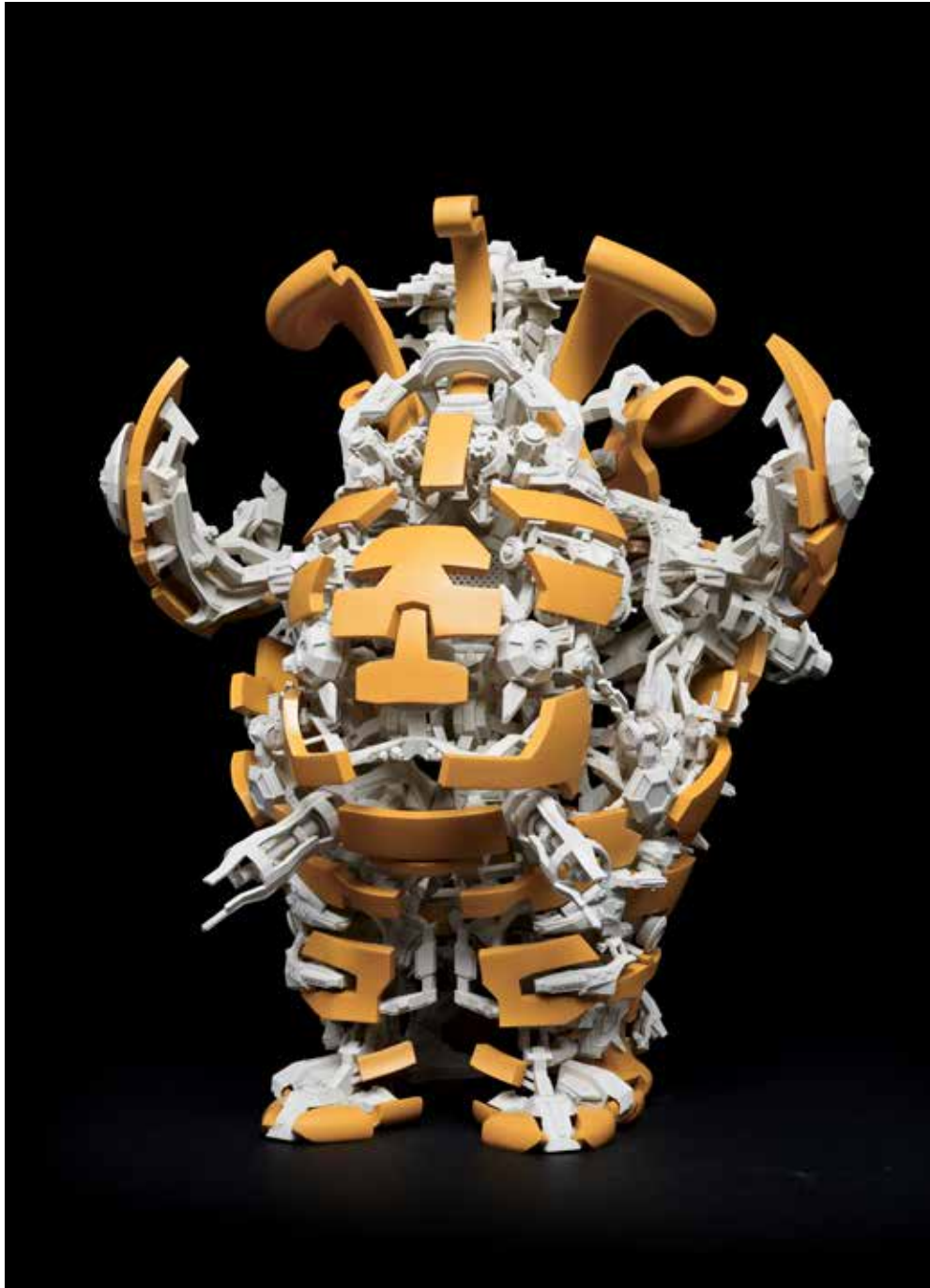


ESAVOBOR, 2011  
study



ESAVOBOR, 2011  
study





**ESAVOBOR**, 2011 - 2012  
3D print  
45 x 61 x 53 cm  
17.7 x 24 x 20.9 inches



**ANRAHBOR, 2013**  
study



**ANRAHBOR, 2013**  
study





**SIUMET, 2011**  
wallprint

location: WZC De Notelaar - Beveren, BE



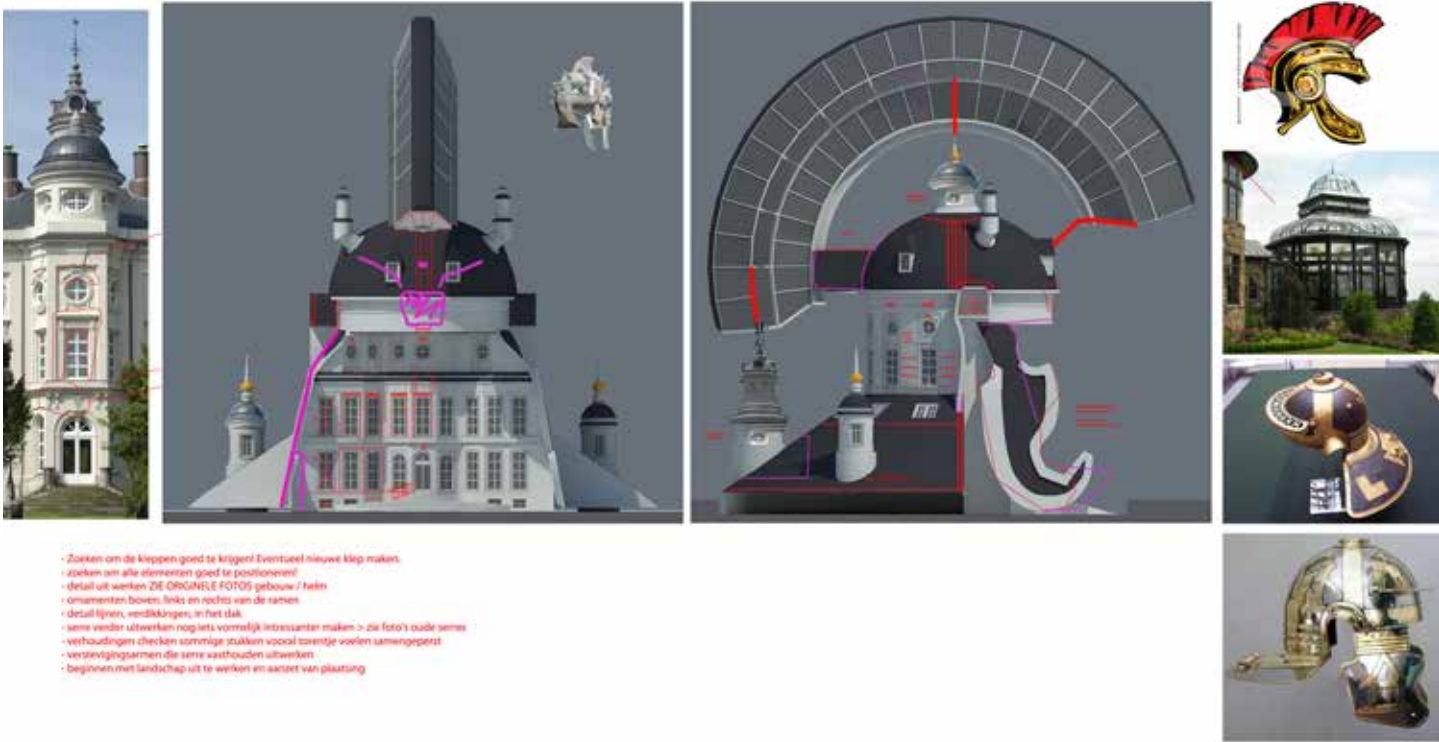
## SIUMET

**In order to reconstruct the past, an archaeologist interprets historical remains. As an artist wondering how this discipline can be relevant for his sculpting practice, Nick Ervinck starts from fragmentary pieces to build up a new personal and digital space.**

SIUMET refers to the archaeological heritage of Roman civilization. For this 3D print, the artist doesn't take specific examples as his starting point, he rather departs from the cognitive image of a Roman helmet. This helmet was crossed with the image of an 18th century castle. SIUMET thus is a proposition for an eclectic futuristic architecture of the past. These 3D prints, which are forms between analysis and synthesis, dissection and montage, are a metaphor for the digital designing process. Though this use of 3D computer graphics, prints, drawings and sculptures may suggest a confrontation between the ancient civilizations and a possible digital future, Nick Ervinck wards off this possible clash and initiates a constructive dialogue between present, future and past, between craft and technology, and between the virtual and the physical. SIUMET thus reflects on our changing ways of thinking and feeling: the artist no longer makes art in order to represent the world, but rather to reinvent it.

**SIUMET, 2011**  
wallprint

location: WZC De Notelaar - Beveren, BE



SIUMET, 2011 - 2012  
study



SIUMET, 2011 - 2012  
3D print, lamps, paper and wood  
59 x 59 x 53 cm  
23.2 x 23.2 x 20.9 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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