

MASK MUTATION

NICK ERVINCK



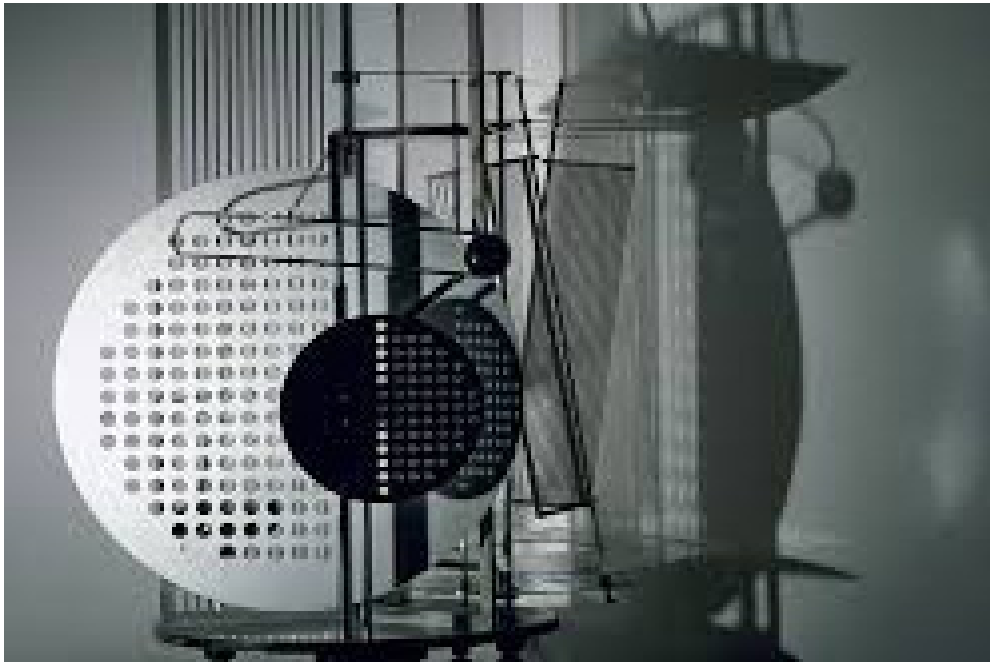
MASK MUTATION

📄 The line has known a fascinating career not only in art history, but also throughout the whole human existence. At a first glance, the line simply reveals itself as such, in a kind of eternal presence, a mould that endlessly can be repeated and recycled. However, it also expresses a deeply rooted human desire to connect, to combine and link, and hence to know what dimensions are ready and suitable to be joined together and to result in true and faithful knowledge. As an epistemological instrument, the line is therefore one of the basic conditions to make the human life possible and bearable.

Yet, the history of art shows many possibilities to play interesting games with so-called true and secure knowledge. Indeed, some artists let their lines fade out, others accentuate them. From the soft sfumato-lines in Renaissance paintings to the fluid, sharply defined curls in Art Nouveau-decoration, artists have always searched for new ways to surpass the rigidity of the (drawn) line.

As for now, Ervinck's research project MASK MUTATIONS asks other questions, since here, lines do not dominate, nor does colour prevail. Rather, Ervinck combines them both in an innovative way, as he explores how to visually merge fluid lines in an unseen, yet fascinating dynamic narrative. And more specifically, the complimentary use of colour, derived from rich coloured African fabrics and masks, adds an extra dimension to the visual language he designs. In his oeuvre, the patterned network of complex lines also is inspired by ancient South-American art from the Maya and Inca cultures, what results in an interesting interplay between worldviews.

Besides, the creation of movement in these series also reveals Ervinck's fascination for Futurism. We effortlessly recognize a historical debt to the famous Light-Space Modulator by Moholy-Nagy or to the imagery of Van Tongerloo, particularly his research on light and energy. On the whole, the dynamic interplay between light, colour and movement always has been an important source of inspiration for Ervinck. Elements such as "endless



space” or “cosmic indeterminacy” are easily recognized within these line series, a project where the point of contact between lines and perspectives often is problematized. Lines no longer connect, but seem to have a life of their own, fed by a strange kind of energy that does not seem to depart from a well known natural source.

The balanced use of old and new, the constant reference to past cultures and present technologies is a method Henry Moore implemented his entire career in his sculptures. Moore visited very often the foreign collection of the British Museum, and each time he was surprised by the visual language of other cultures. However, the origin of lines and their final position into patterns and structures were not yet subjected to the radical doubts and energetic possibilities that our decades have raised.

Therefore, watching a series like MASK MUTATION and the use it makes of lines, is an intriguing and challenging adventure that deeply questions interpretation as such. Spectators are given a glimpse of the future, not without experiencing an unknown, yet fascinating feeling of strangeness. Like the old shaman, the artist intentionally opens a number of unknown worlds, tickles our imagination, but wisely refuses to provide clear answers.



TANARANGPI, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANARKAMA, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches





TANAHAKIOR, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANAKERAP, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



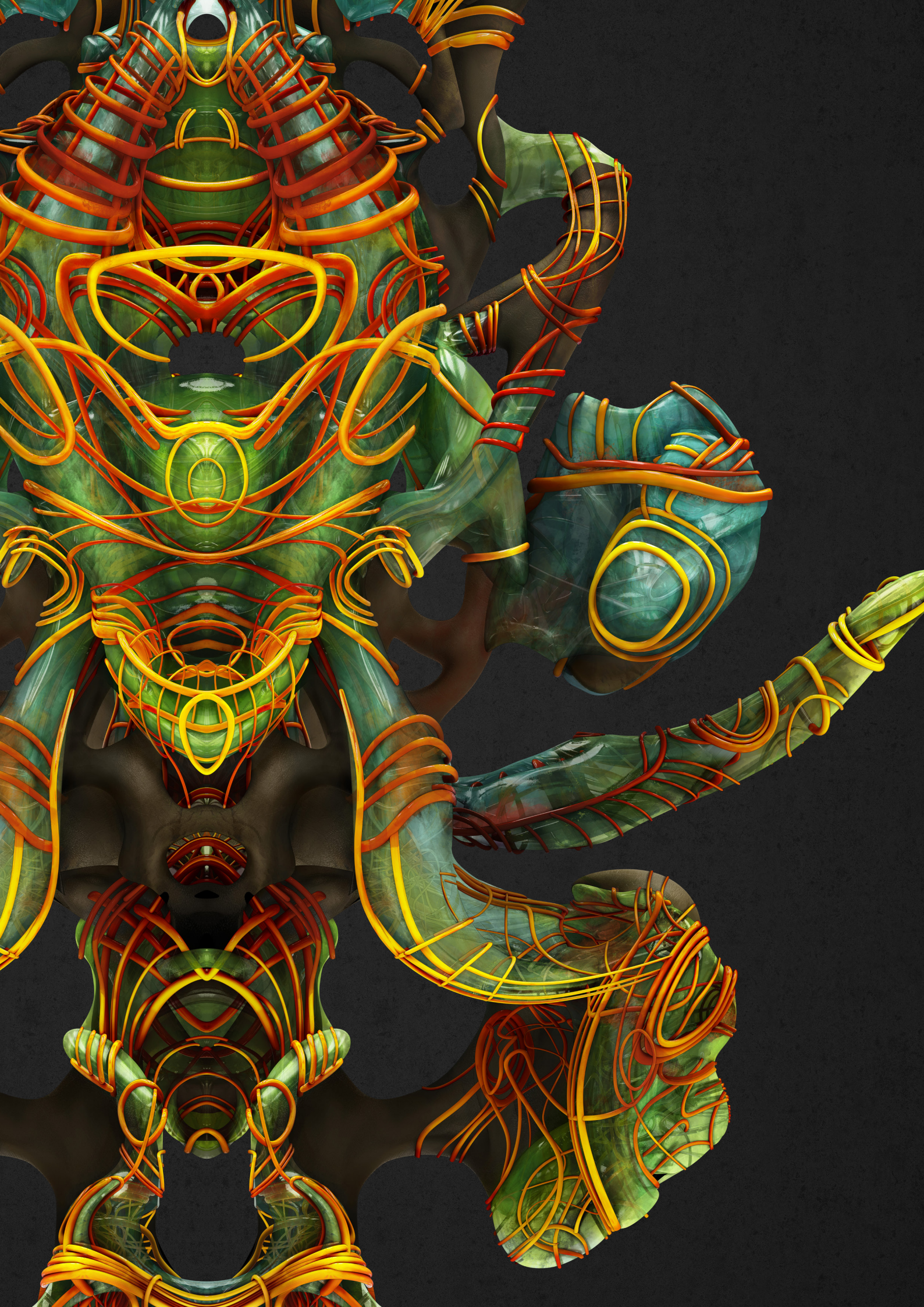




TANATILSUR, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANASANGKA, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches

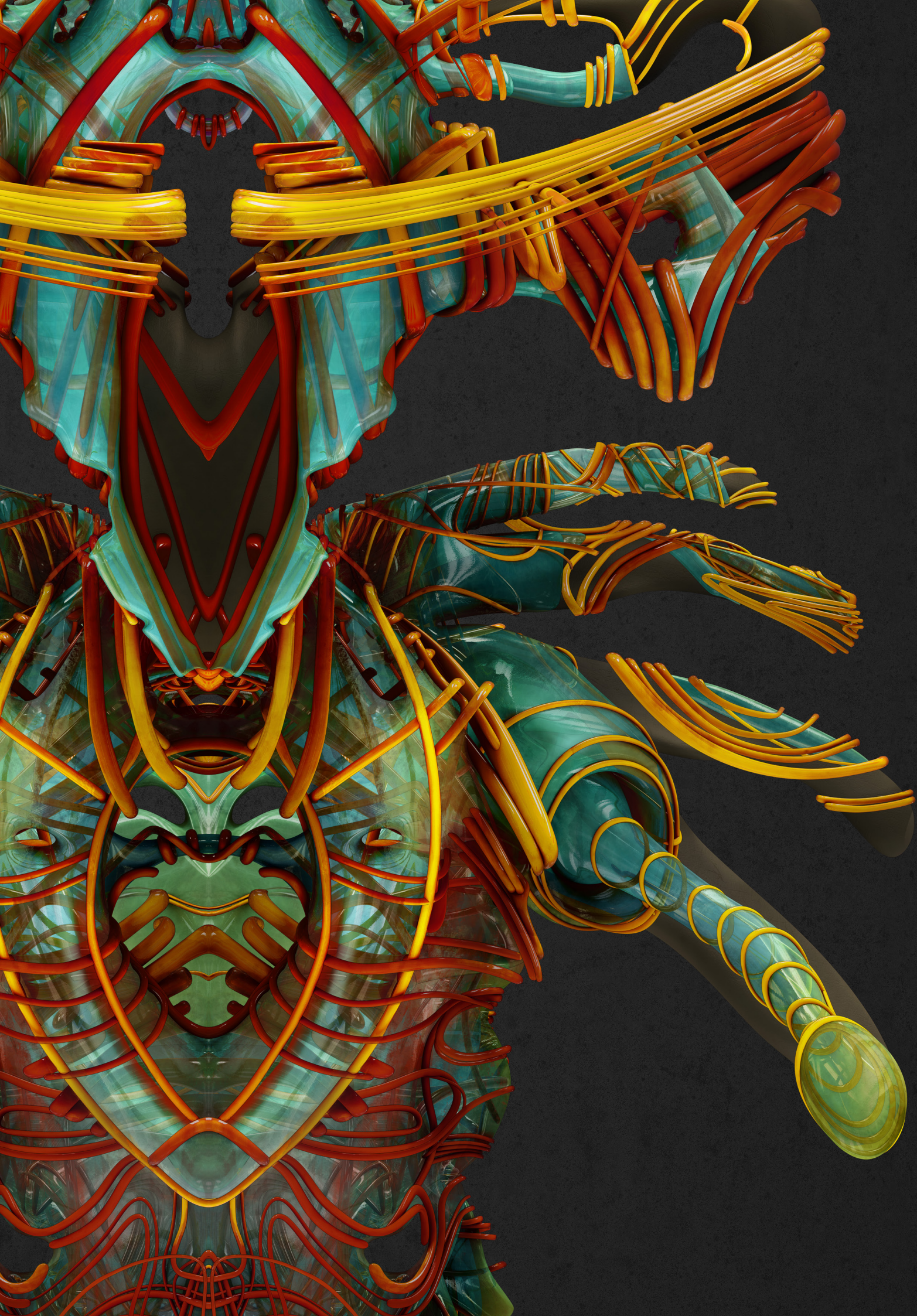




TANAMONBAR, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANARAMPAN, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches





TANATIRIUB, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches



TANAYAPLOM, 2017 - 2019
print,
185 x 240 cm
72,8 x 94,5 inches





TANALTILSURIA, 2017

print

60 x 41 cm, framed 68 x 49 cm

23.6 x 16 inches, framed 26.8 x 19.3



TANATIRIUBIO, 2017

print

60 x 41 cm, framed 68 x 49 cm

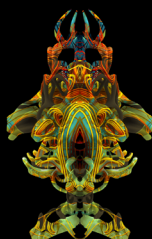
23.6 x 16 inches, framed 26.8 x 19.3

TAYTEZUMA

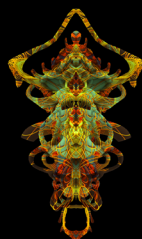
DEATH - Incessantly, life gnaws and tinkers, we float on a sea that is both gift and curse. That is why each mask evokes one of those moments in which we think we recognize fragments of a reality that is there, but also is not there. These masks, in all their existential unequal equality, as forms of discordia concors, therefore also have a strong meditative value that refers to the hybrid being that we are.



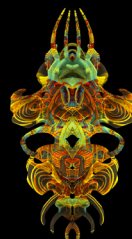
Tayrimfesi



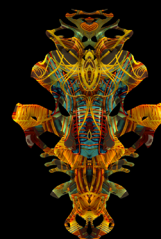
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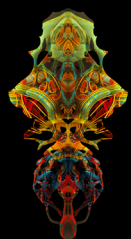
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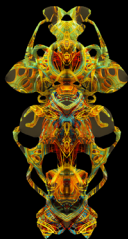
Tayzirobi



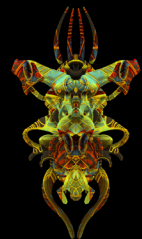
Tayomandi



Tayorkoti



Taytelom



Taytrialo



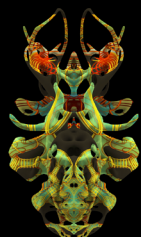
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Tayafmuni



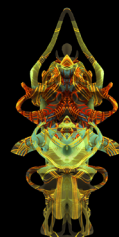
Tayormani



Tayimfekki



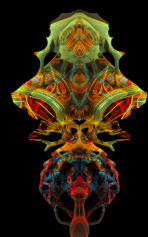
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Tayirtula



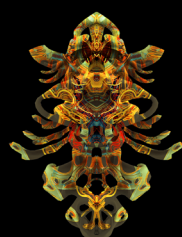
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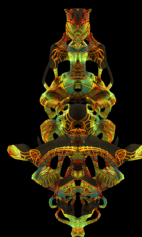
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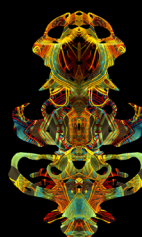
Tayanzibo



Tayormeni



Tayandibo



Tayendemi

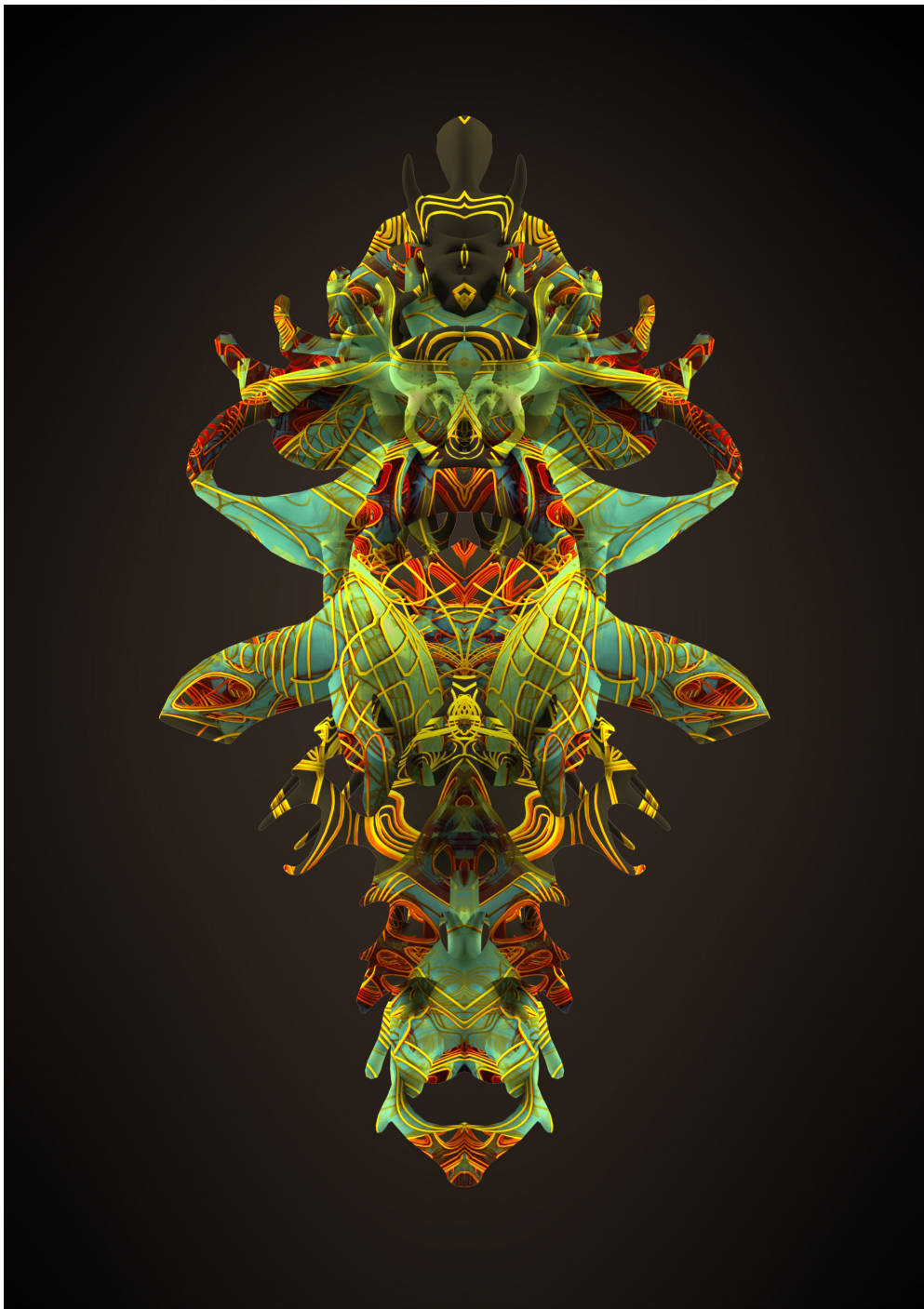
Index Mask Mutation project 2017-2020 - Nick Ervinck

TAYTEZUMA, 2017

print

90 x 70 cm, framed 98 x 78 cm

35.4 x 27.5 inches, framed 38.6 x 30.7



TAYAFMUNI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYAMZIBO, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

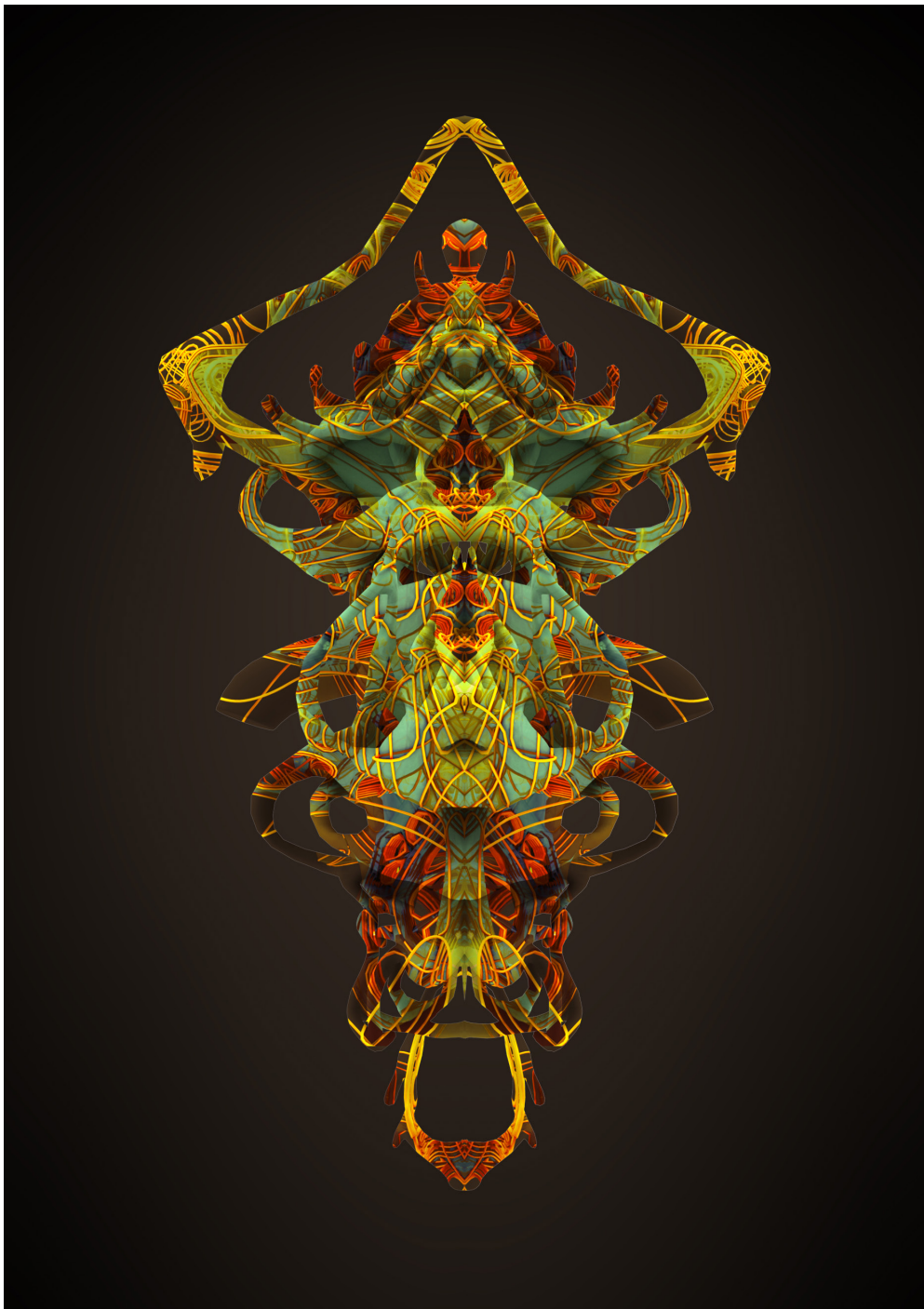


TAYENDEMI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYITOMA, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYMANDIBO, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

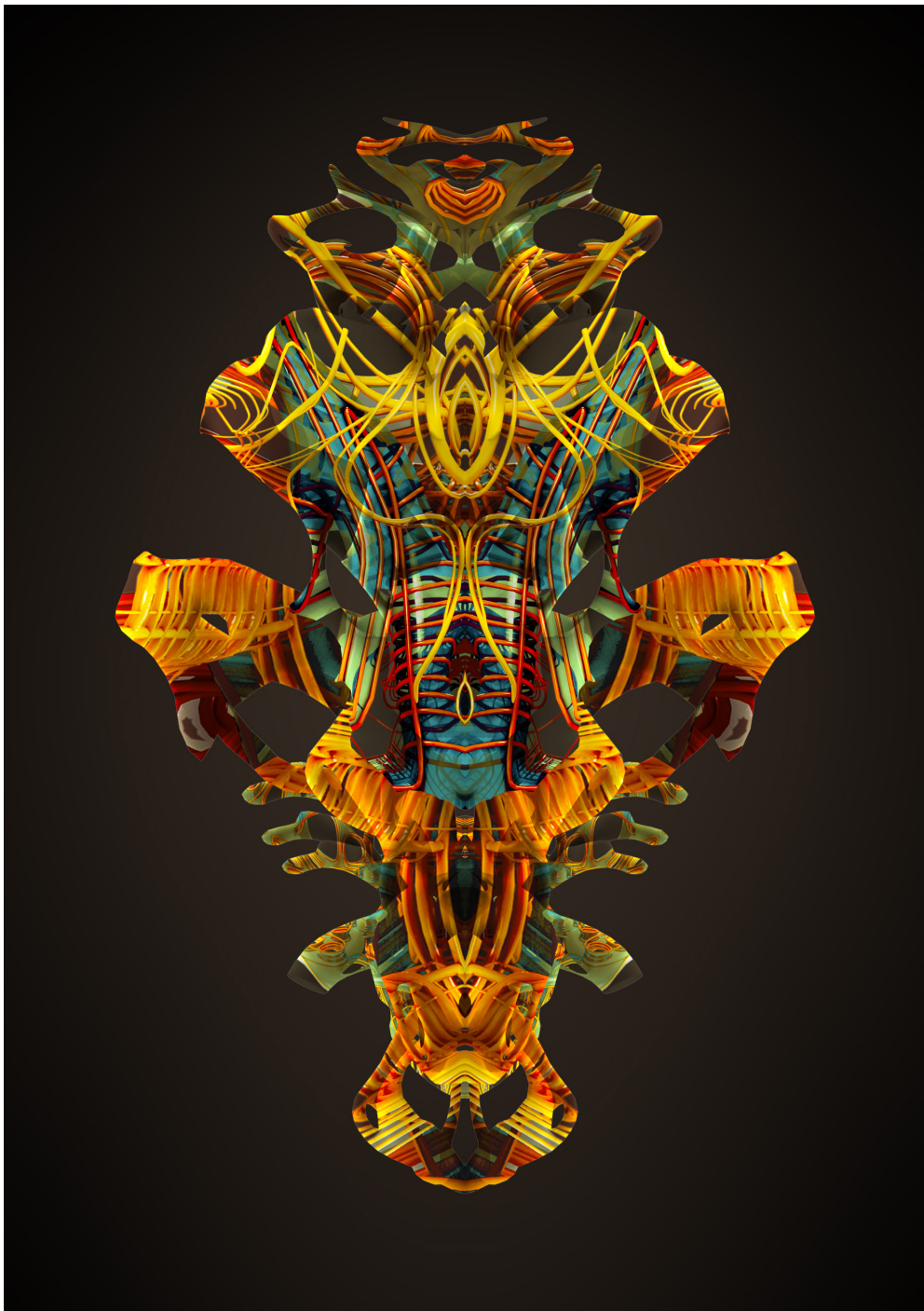


TAYNAMABO, 2017

print

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11 x 8.6 inches, framed 11.6 x 9.3 inches

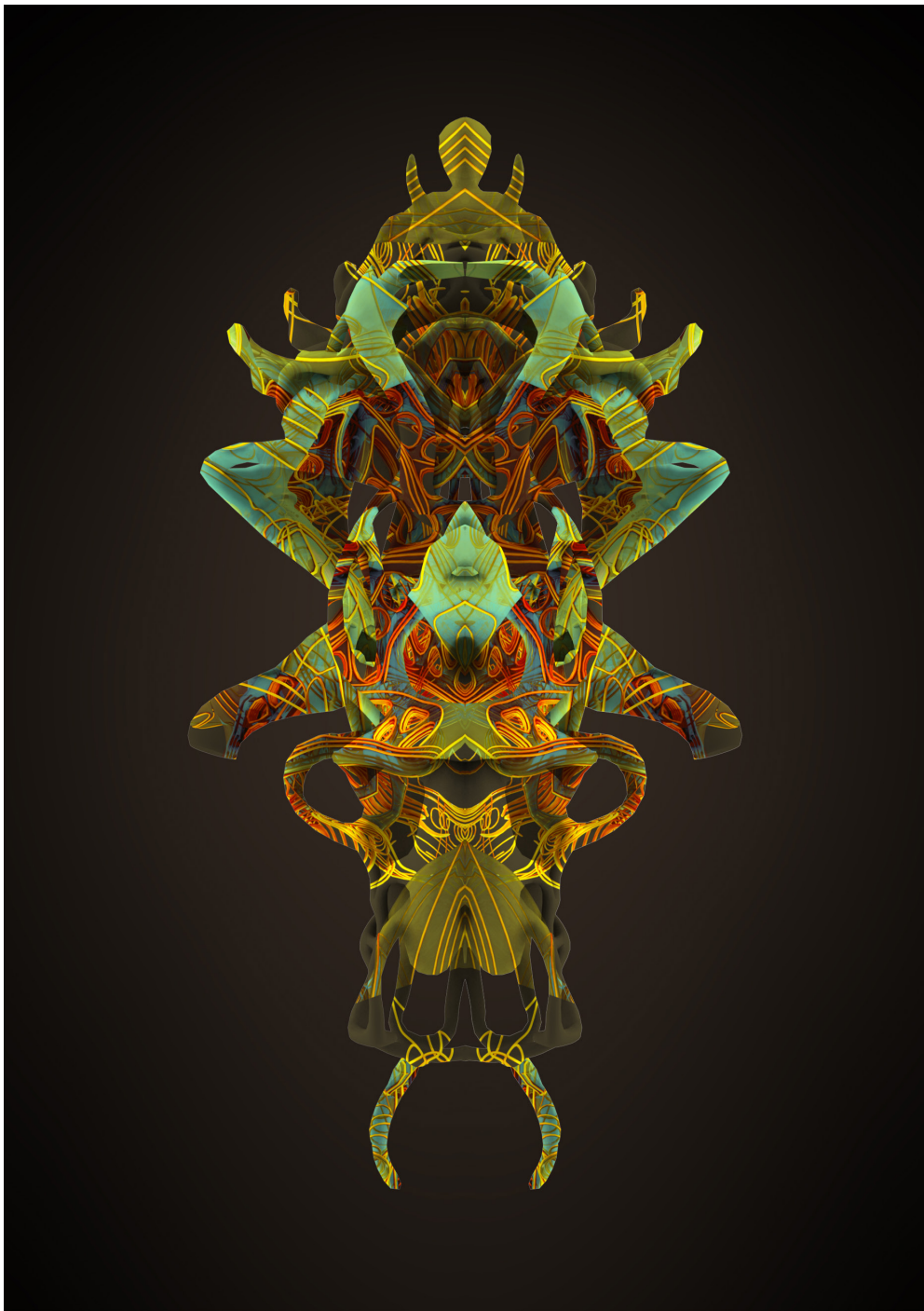


TAYOMANDI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYOPRADO, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYORKOTI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

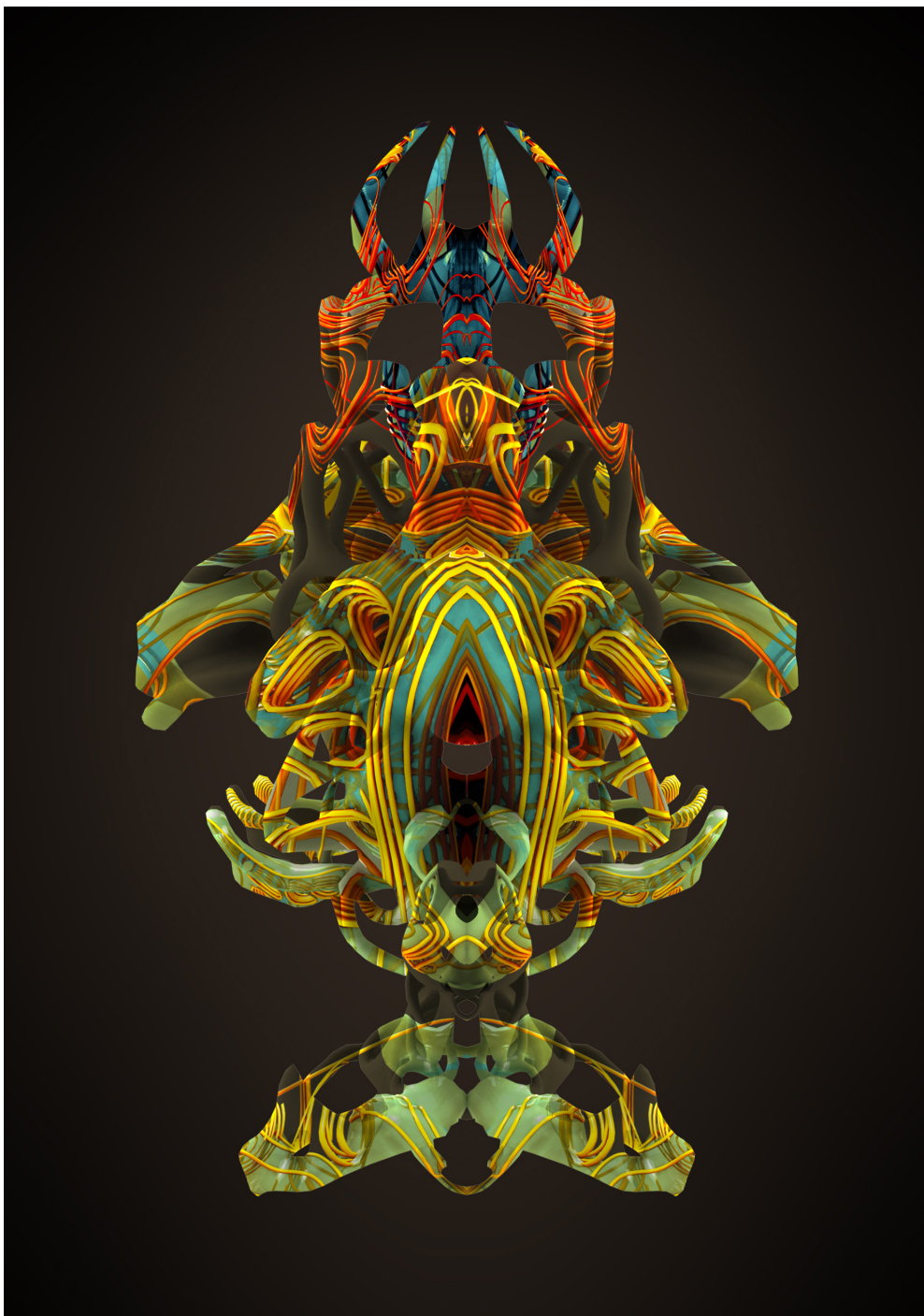


TAYTRIALO, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TAYUMANI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

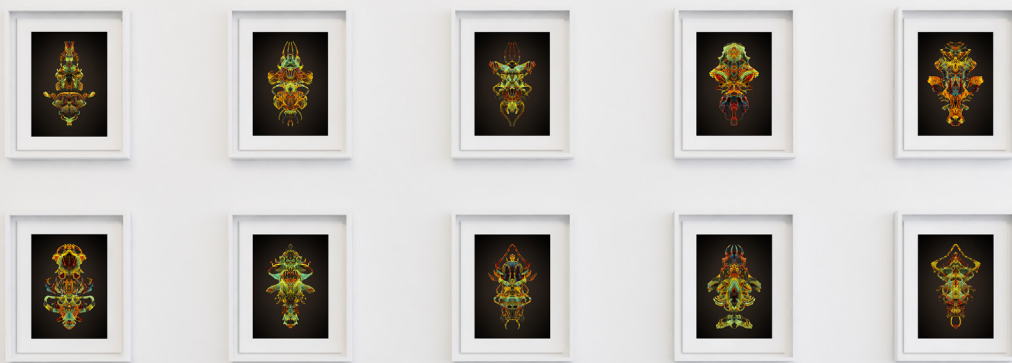


TAYZIROBI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZLETOML

METAMORPHOSIS - Masks as an eternal place of change. Follow the lines and colors of these precarious life forms and you always will be amazed by patterns of perfect symmetry, but also of total unpredictability. Where do these lines lead, where do they come from? That is why we keep thinking about ourselves in terms of eternal transformation and lack of a fixed definition. These hybrid masks therefore invite us to look behind the mirror of this sublime interplay of lines, what, in the end, involves an appeal to unmask ourselves.



Tezmuyotl



Teztimoli



Tezfelsior



Tezatluma



Tezniloma



Tezymiola



Tezuyatli



Tezumatli



Tezotlim



Tezumayotl



Teztuliona



Tezumotli



Tezcitl



Tezfintl



Tezlumketul



Tezboloti



Tezkayoti



Tezlumioma



Tezraypoti



Tezfintola

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90 x 70 cm, framed 98 x 78 cm

35.4 x 27.5 inches, framed 38.6 x 30.7



TEZATLUMA, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZCITUL, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZCOIMA, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZLUMIOMA, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZMOTLI, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZMUYOTL, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZOTLIM, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZOTLIUMA, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZUMATLI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZUMAYOTL, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



TEZUMOTLI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

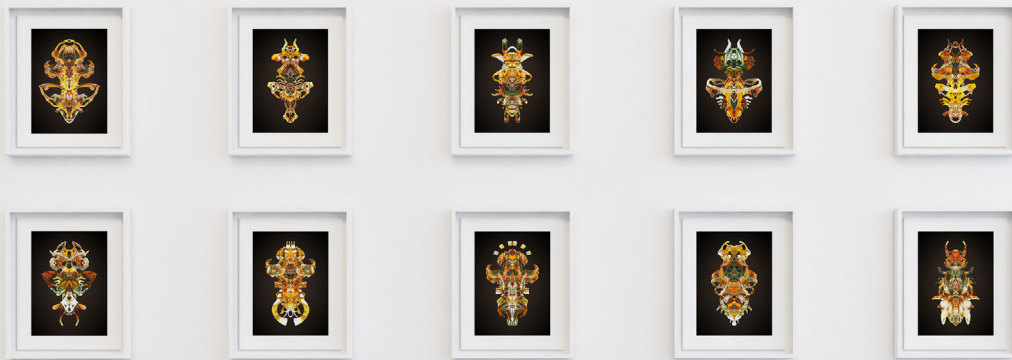


TEZUYATLI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEFNIMOS

STATUES OF GODS - People wanted to become god and transcend their human condition. Masks always expressed their eternal longing for immortality, for did they not want to become the magnified gods of the future? Hundreds of versions to anesthetize their human-animal-reptilian status and to fly from crawling creatures to heaven. Legs became wings, feelers ended up as human senses. Each time a call to sublimate fear into beauty and to translate uncertainty into variously dressed idols.



Asefpotep



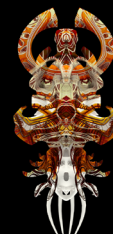
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Aseptimori



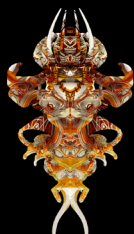
Aseketor



Asemeget



Asekafofi



Asemikeroni



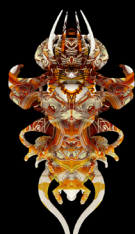
Asepoti



Asefikeli



Aseptowri



Aseidigo



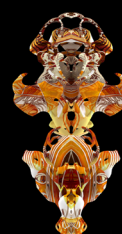
Asefion



Aseptikoma



Asefioma



Asefiob



Aseayiti



Asemotep



Asefakiti



Asemkafos



Asemmipos

Index Mask Mutation project 2017-2020 - Nick Ervinck

ASEFNIMOS, 2017

print

90 x 70 cm, framed 98 x 78 cm

35.4 x 27.5 inches, framed 38.6 x 30.7



ASEFAKITI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEKONIOS, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMFEQET, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMKAFIOS, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMKERONI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMNIPOS, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMOTEP, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEMTIKEFI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASENOKERO, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEPOTI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



ASEPOTRI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

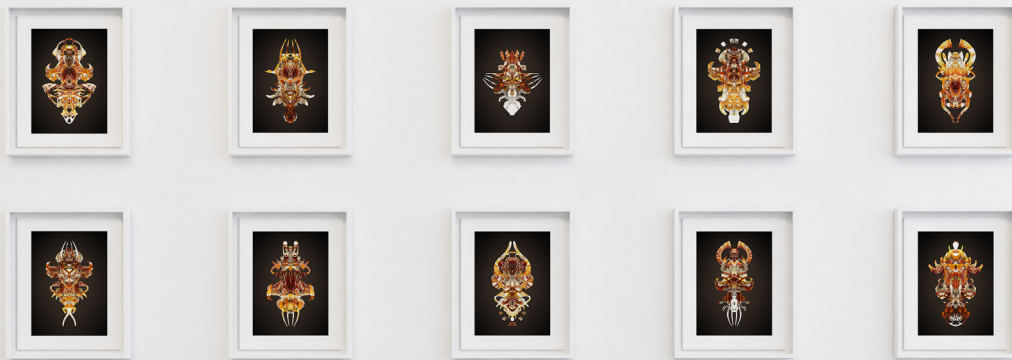


ASERAYITI, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAMORFUM

INDETERMINACY - Masks pinned to the wall like butterflies and insects. Hence taxonomically organized ways of thinking. Only from a large cultural order, our Western order, did we think we could live and interpret meaningfully. Yet, the anthropocene teaches that nothing could be further from the truth. Man also carries within him the mask of a cosmic indeterminacy and an incomprehensible destructiveness.



Ayadicahu



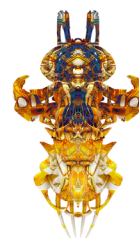
Ayaceloc



Ayatofir



Ayaboly



Ayawinpokan



Ayawinrah



Ayamelnor



Ayaporkin



Ayalehem



Ayamorwin



Ayakapna



Ayawinka



Ayanuldwin



Ayaborkan



Ayakadbo



Ayadpoak



Ayadinwihau



Ayadnulan



Ayatirzul



Ayadorkan

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AYAMORFUM, 2017
print
90 x 70 cm, framed 98 x 78 cm
35.4 x 27.5 inches, framed 38.6 x 30.7

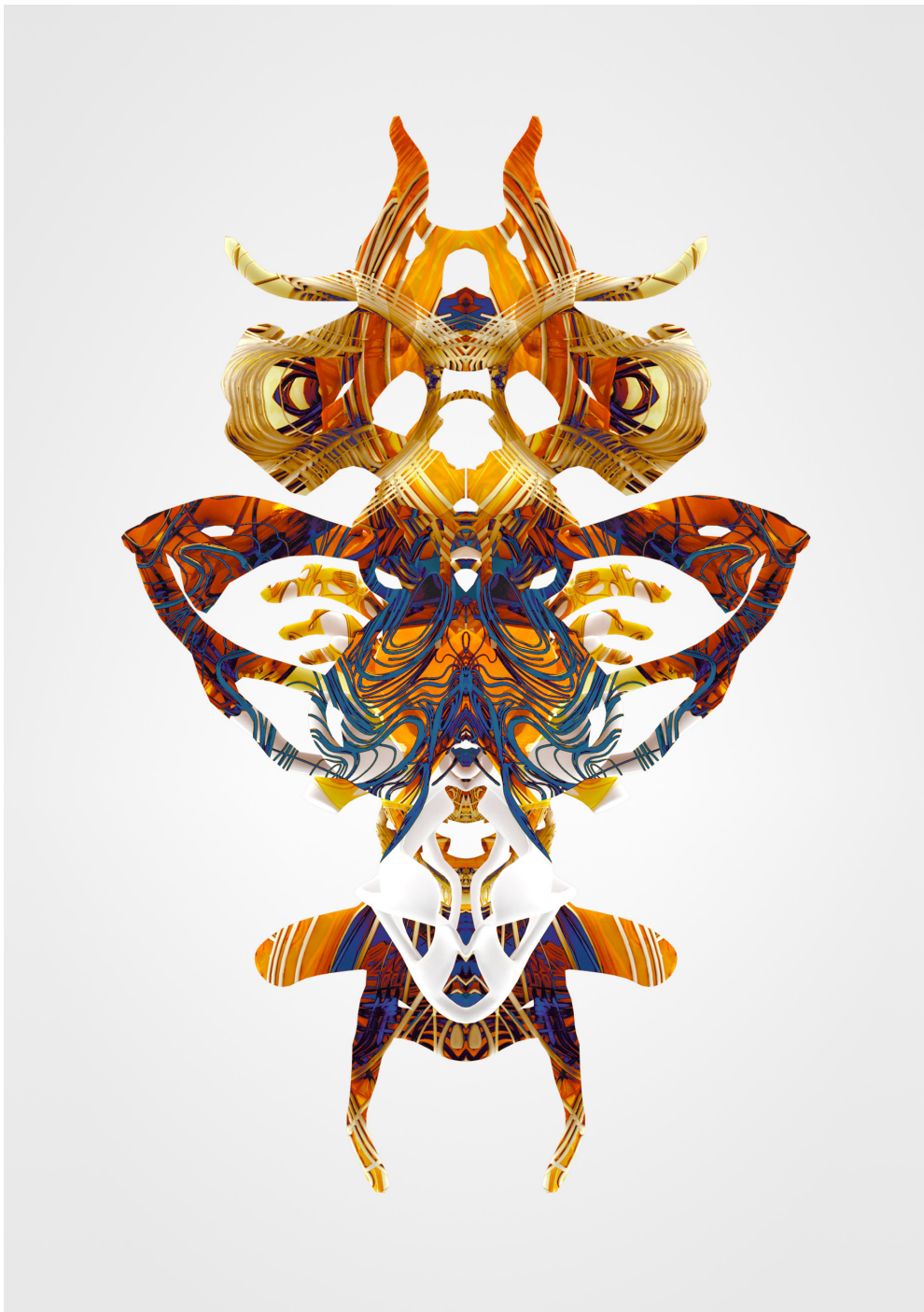


AYABOLY, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYABORKAN, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYACELOC, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADINWIHAU, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADLEAHU, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADNULAN, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches



AYADORKAN, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

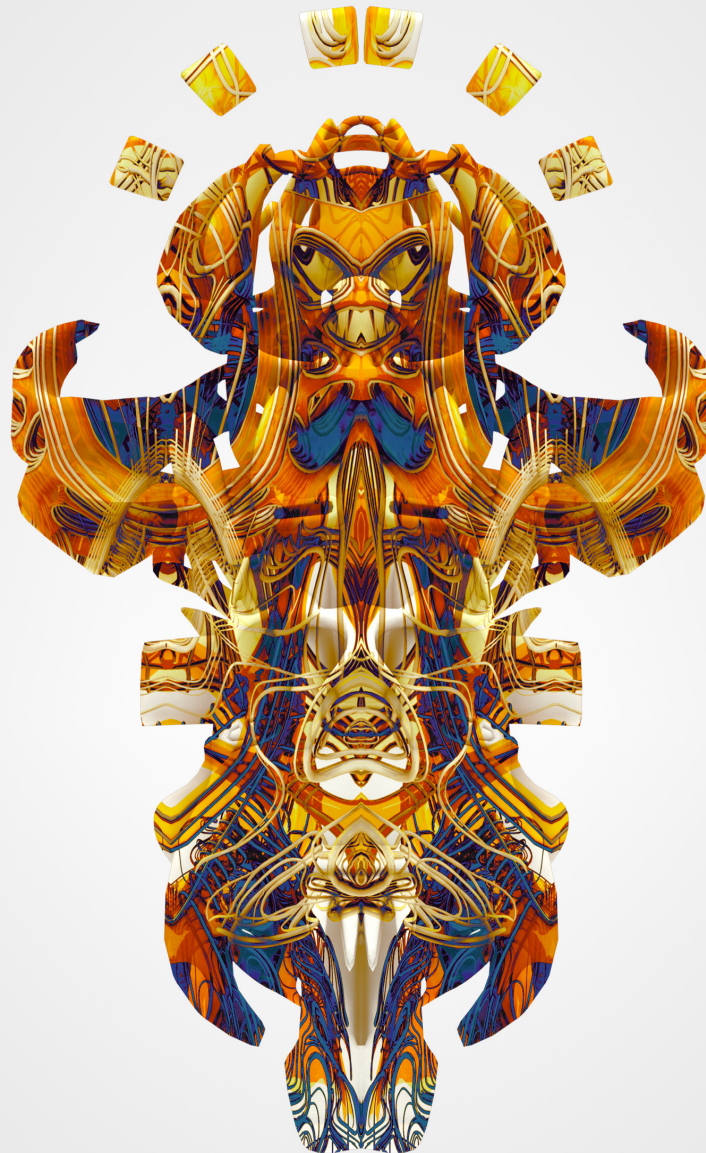


AYADPOAK, 2017

print

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11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAKADBO, 2017

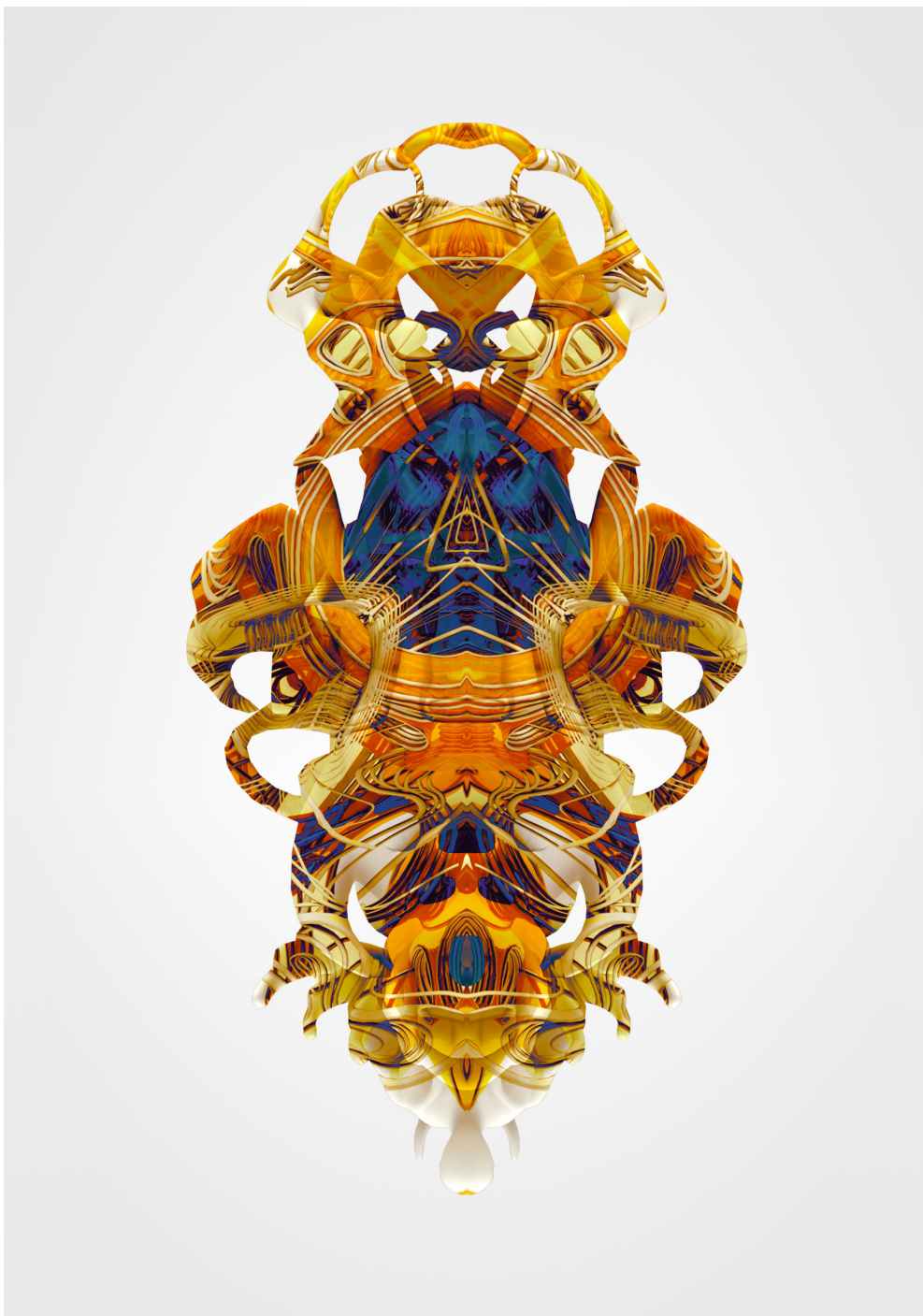
print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAKAPNA, 2017
print
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11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAMINLON, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches

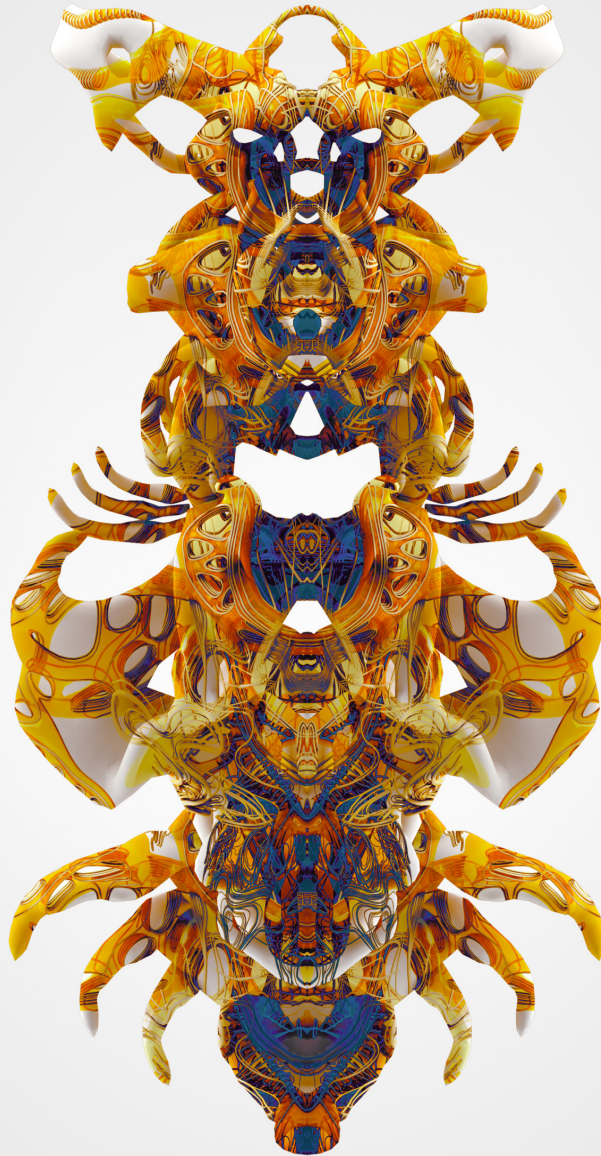


AYANULDWIN, 2017

print

28 x 22 cm, framed 29.6 x 23.6 cm

11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAWINKA, 2017

print

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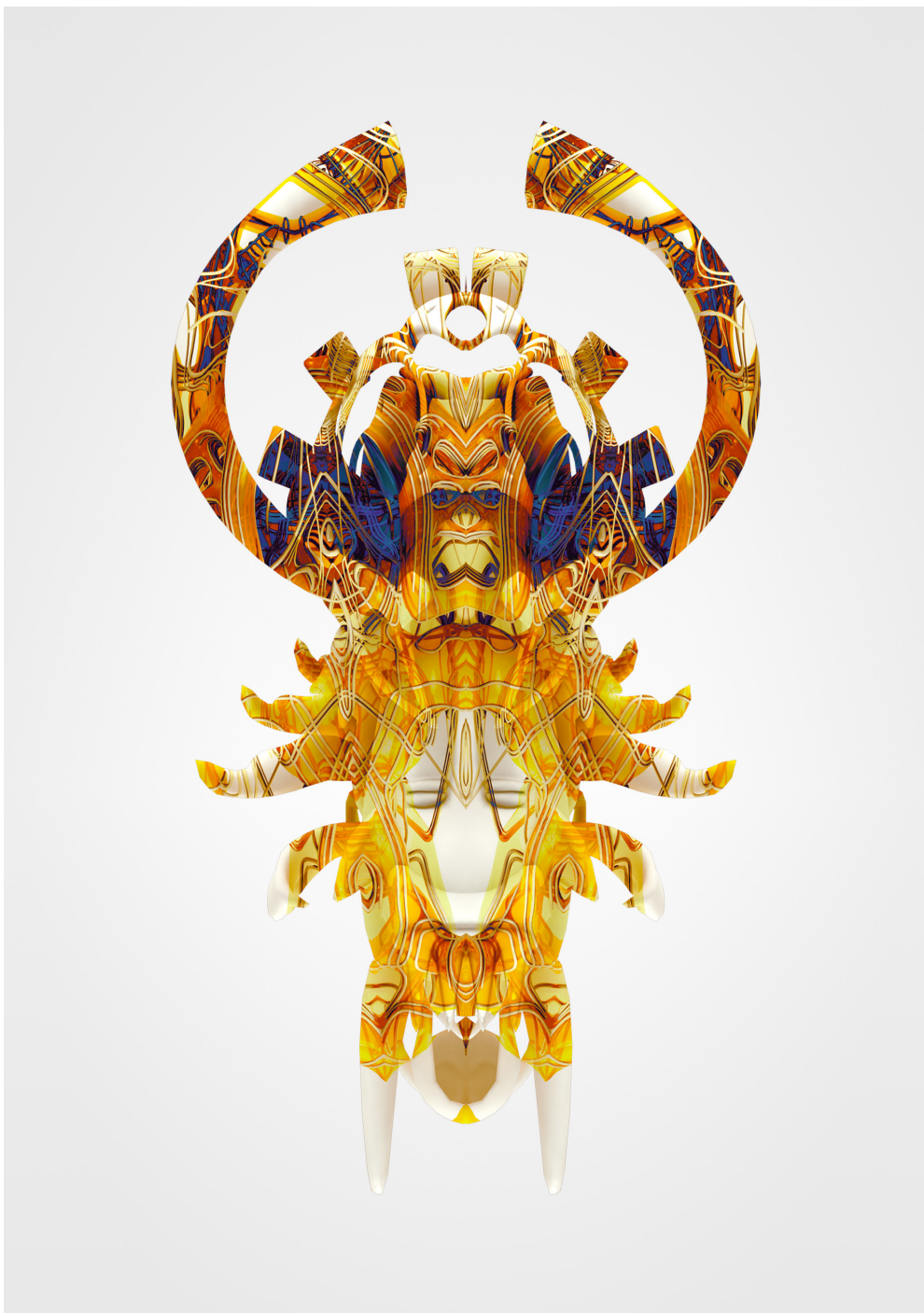


AYAWINPOKAN, 2017

print

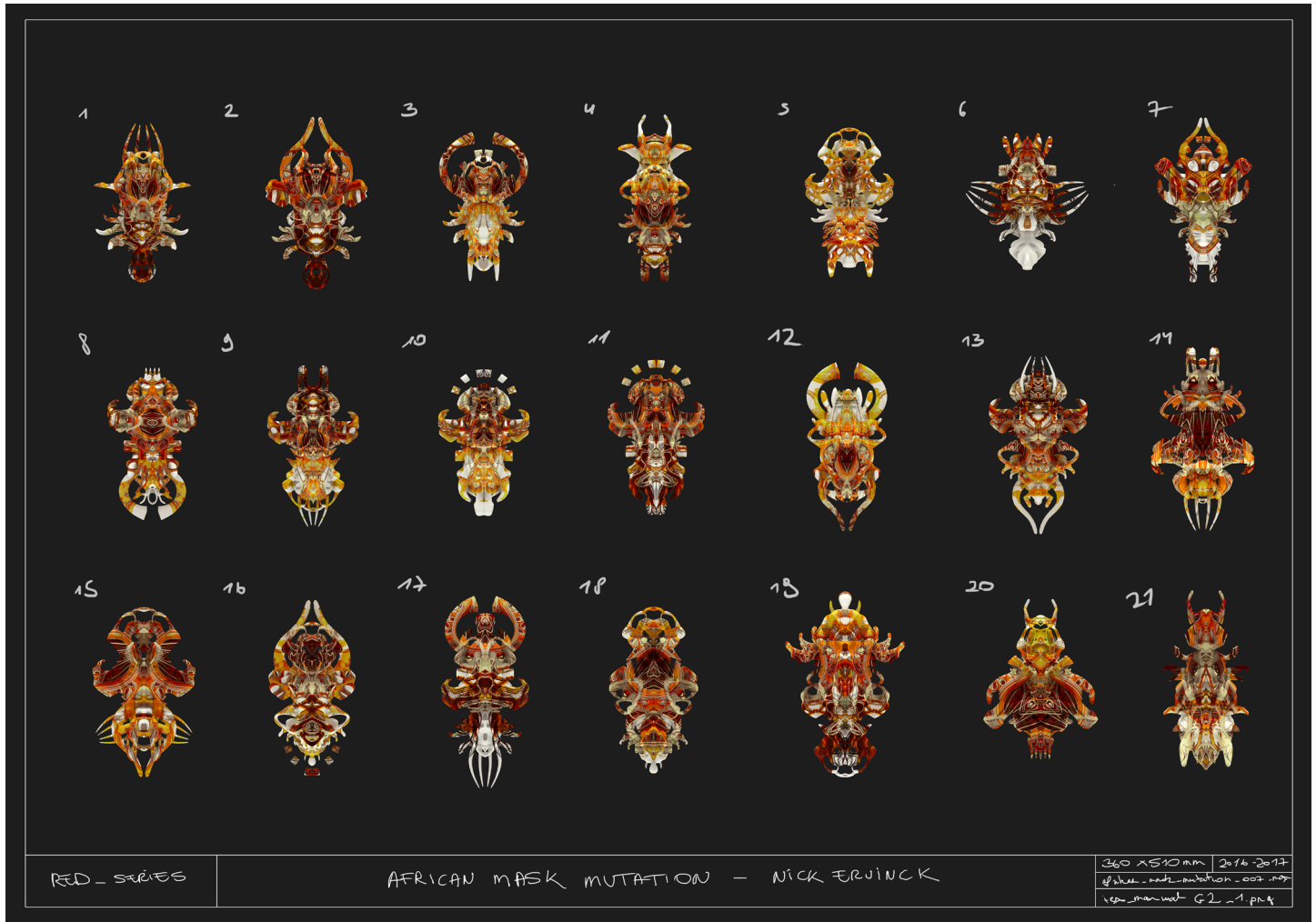
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11 x 8.6 inches, framed 11.6 x 9.3 inches



AYAWINRAH, 2017
print
28 x 22 cm, framed 29.6 x 23.6 cm
11 x 8.6 inches, framed 11.6 x 9.3 inches





Mask Mutation, 2018
study



AYAWINRAH YELLOW, 2020

3D print

30 x 12 x 18 cm

11,8 x 4,7 x 7,1 inches



AYAWINRAH YELLOW, 2020

3D print

30 x 12 x 18 cm

11,8 x 4,7 x 7,1 inches



AYAWINRAH YELLOW, 2020

3D print

35 x 15 x 19 cm

13,8 x 5,9 x 7,5 inches



AYAWINRAH YELLOW, 2020

3D print

35 x 15 x 19 cm

13,8 x 5,9 x 7,5 inches



AYAWINRAH GREEN, 2020
3D print
30 x 12 x 18 cm
11,8 x 4,7 x 7,1 inches

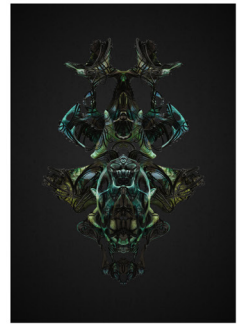
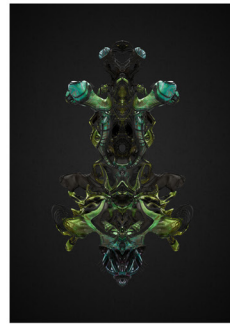
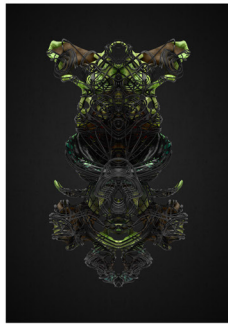
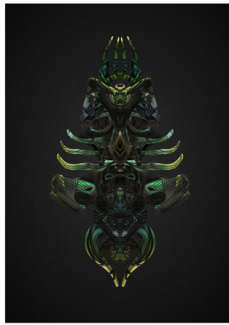
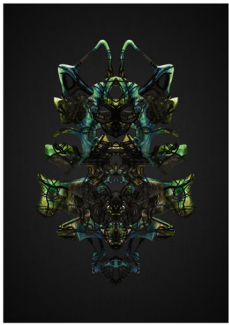
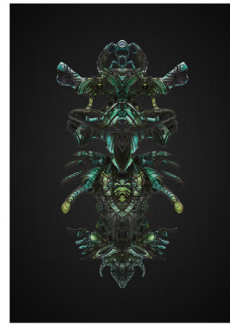
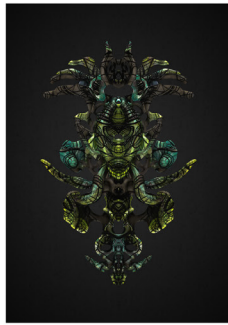
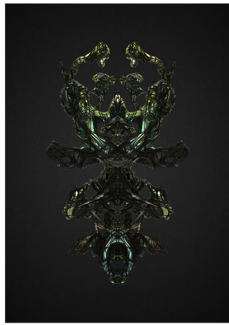
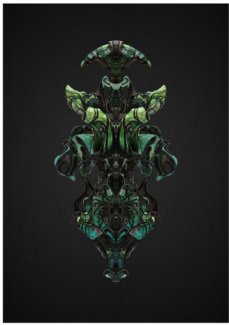


AYAWINRAH GREEN, 2020

3D print

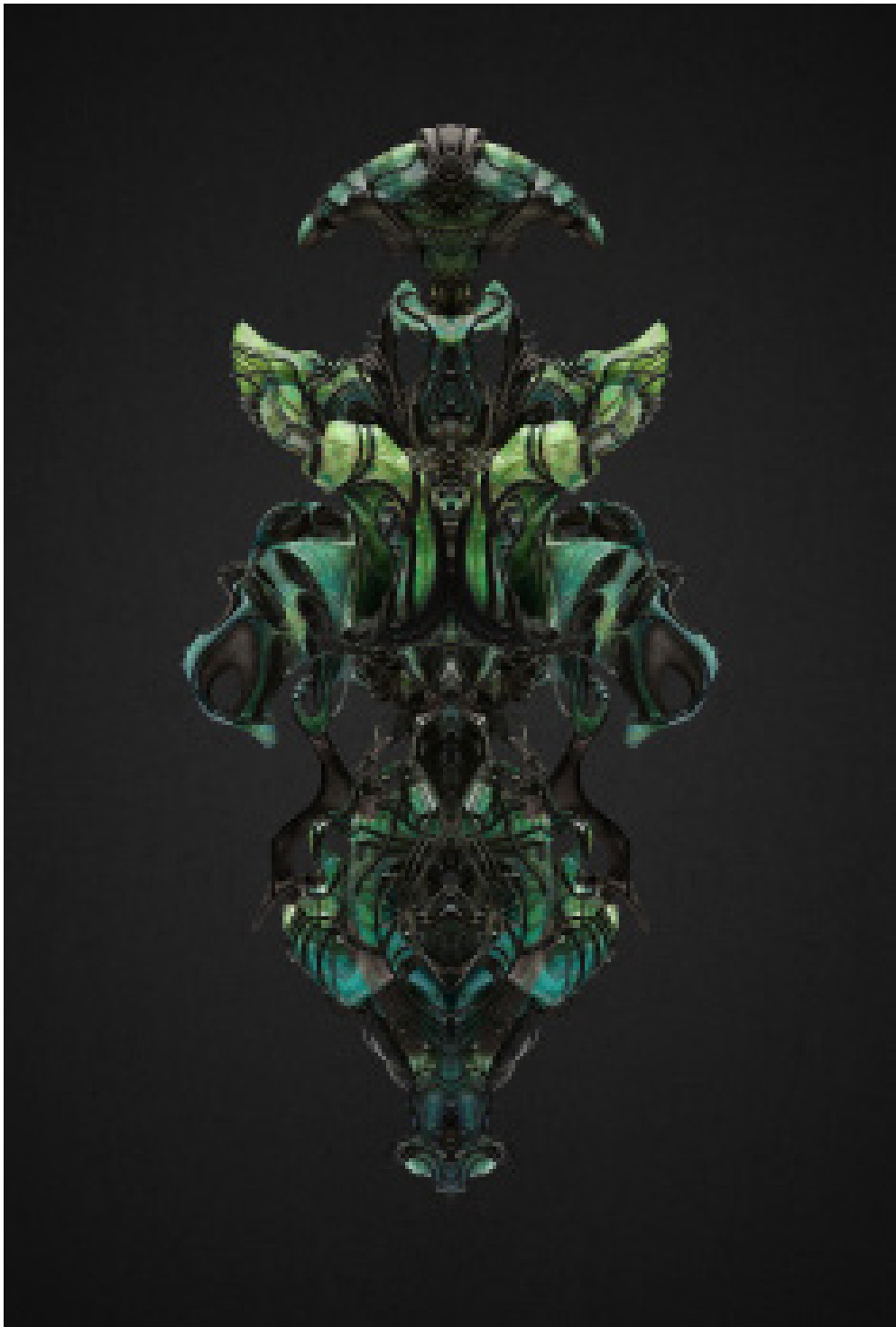
35 x 15 x 19 cm

13,8 x 5,9 x 7,5 inches



TANANORIUM, 2020
print

overzicht

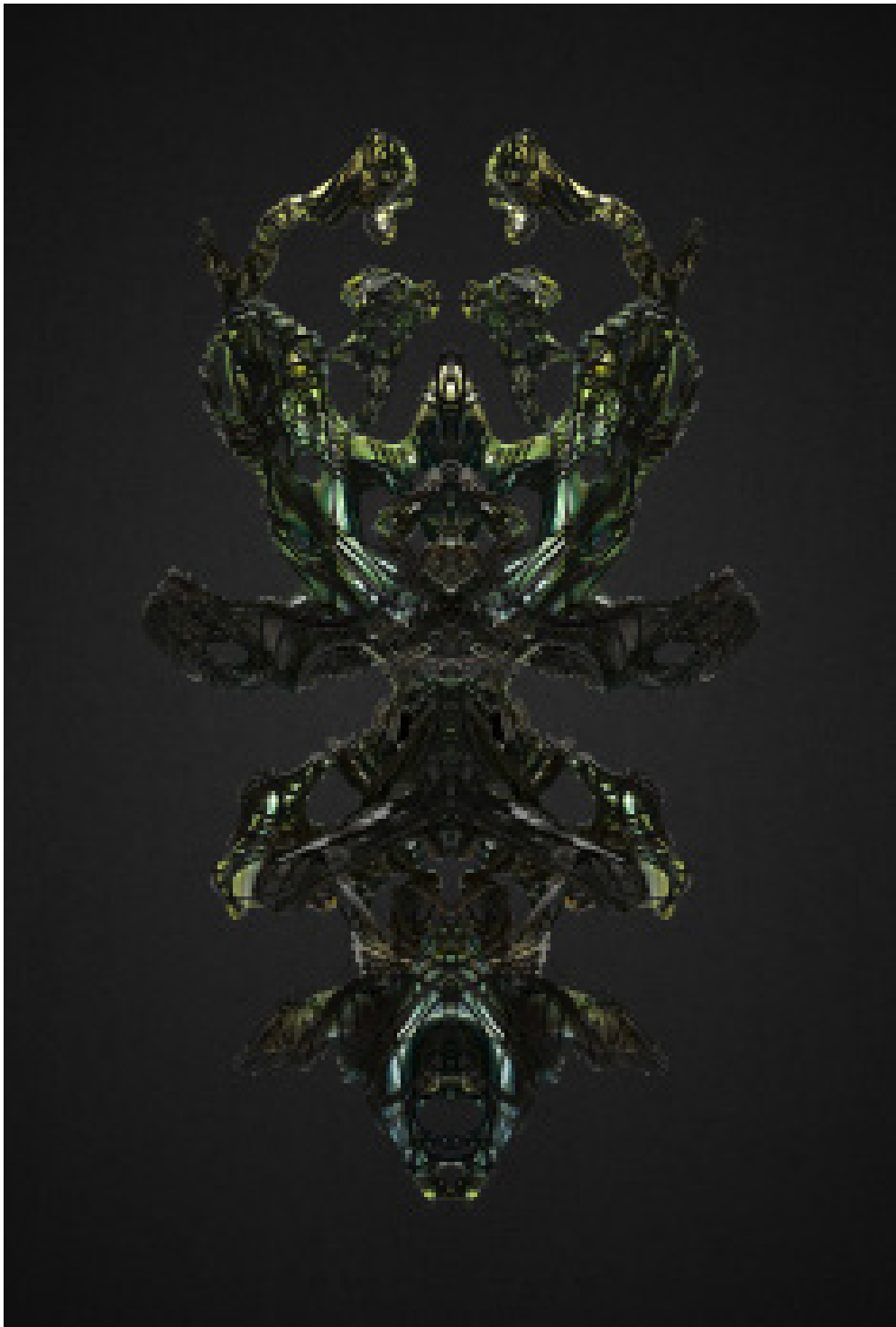


TANAHAKIOR, 2020

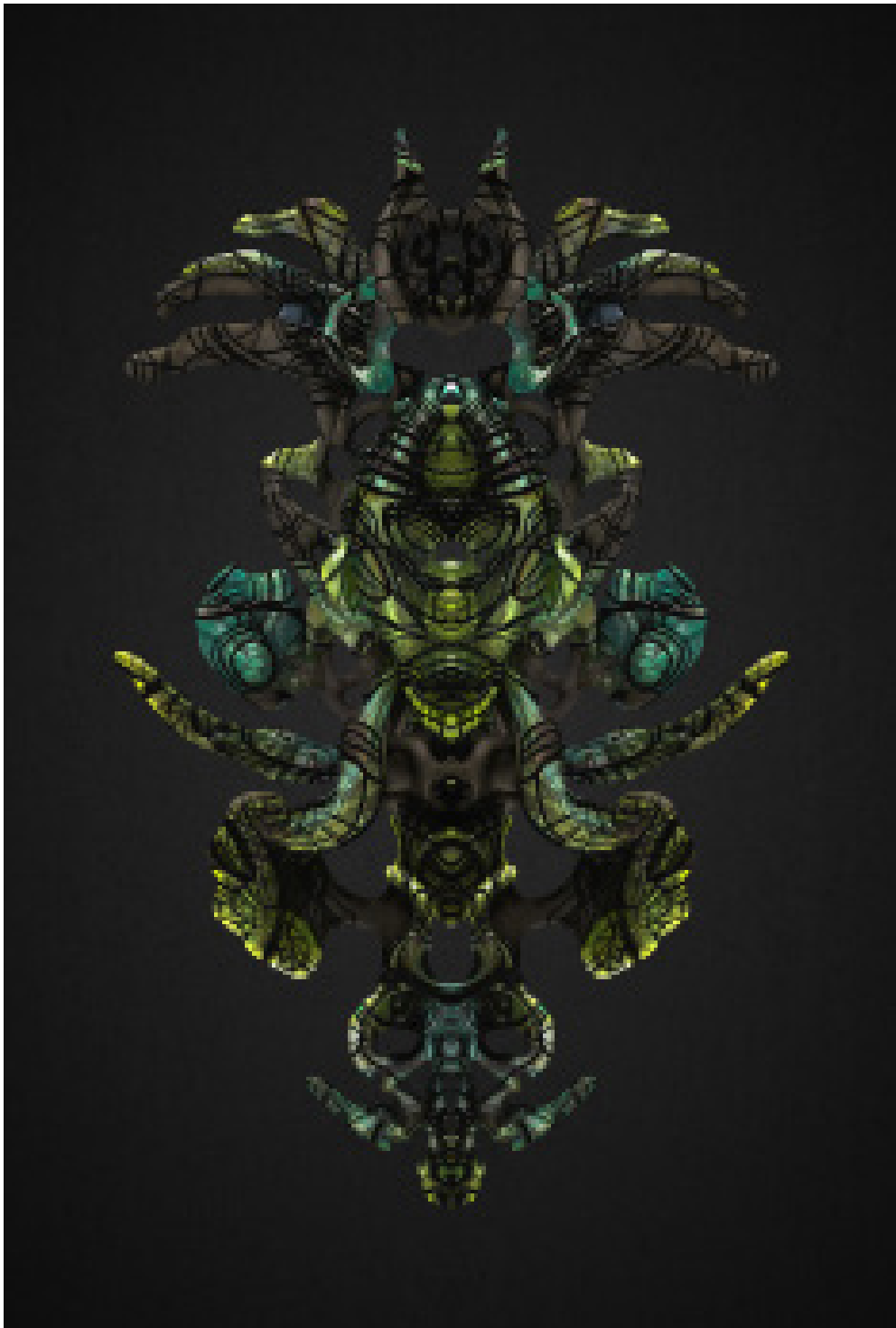
print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANAKERAP, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed

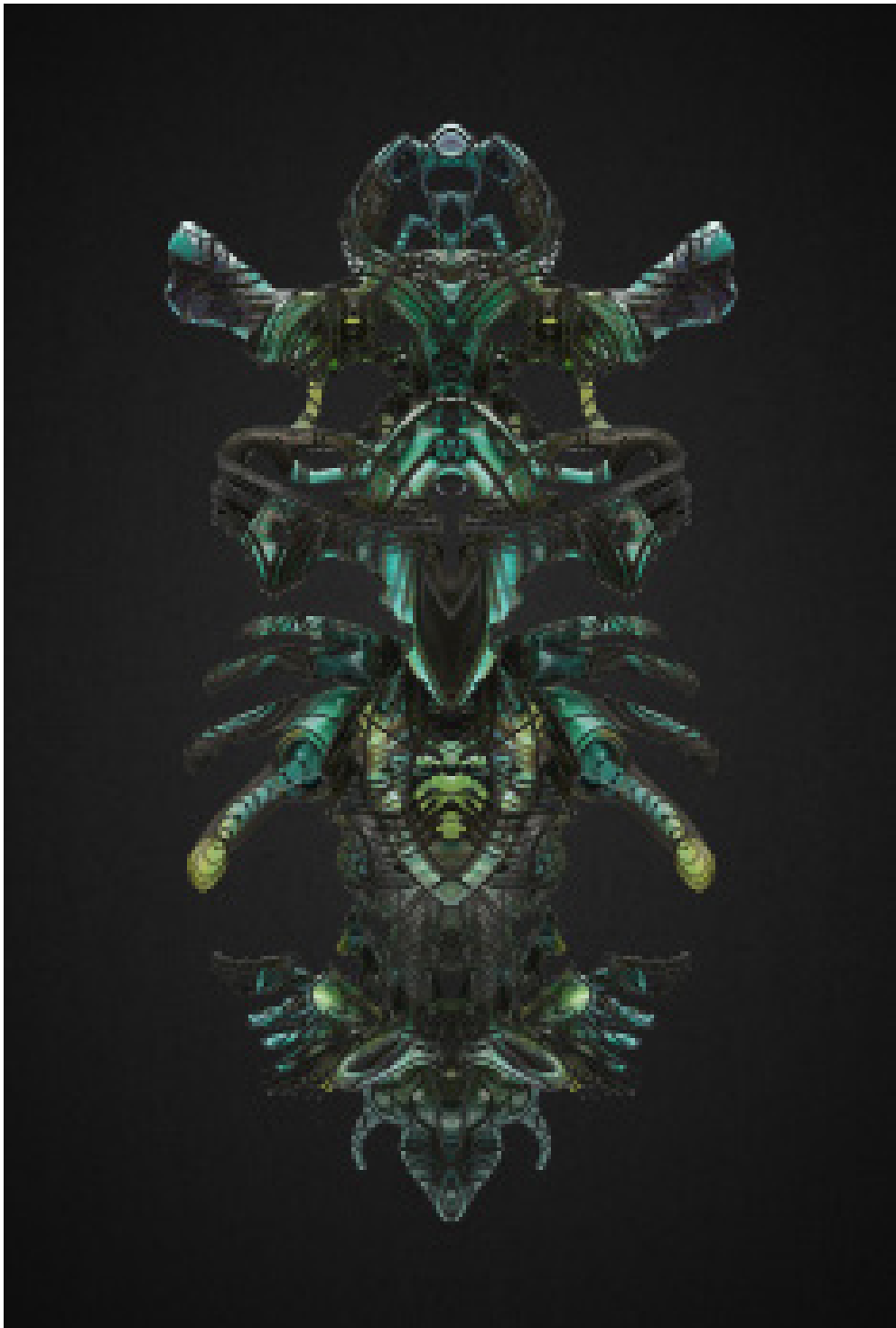


TANAMONBAR, 2020

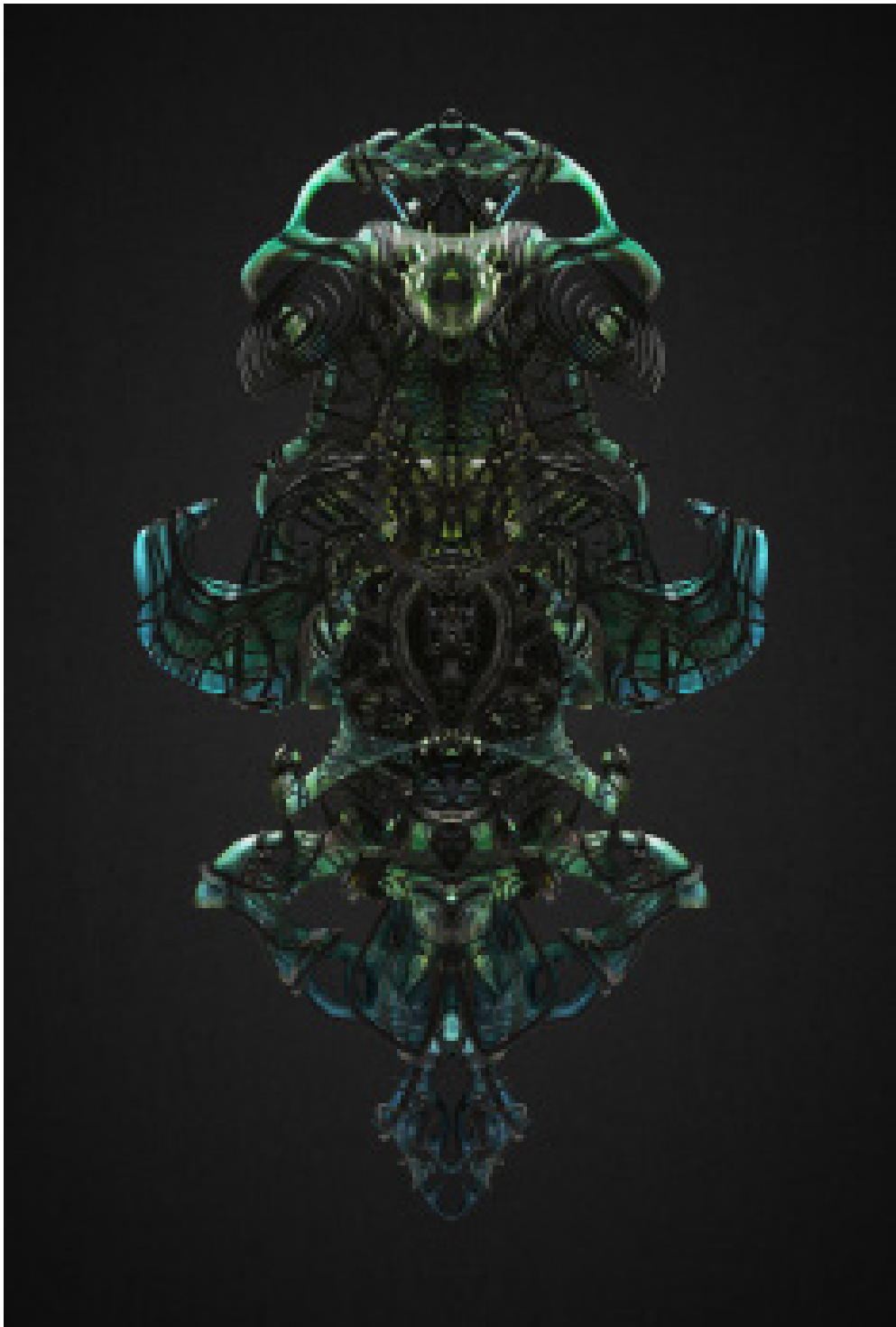
print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANARAMPAN, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed

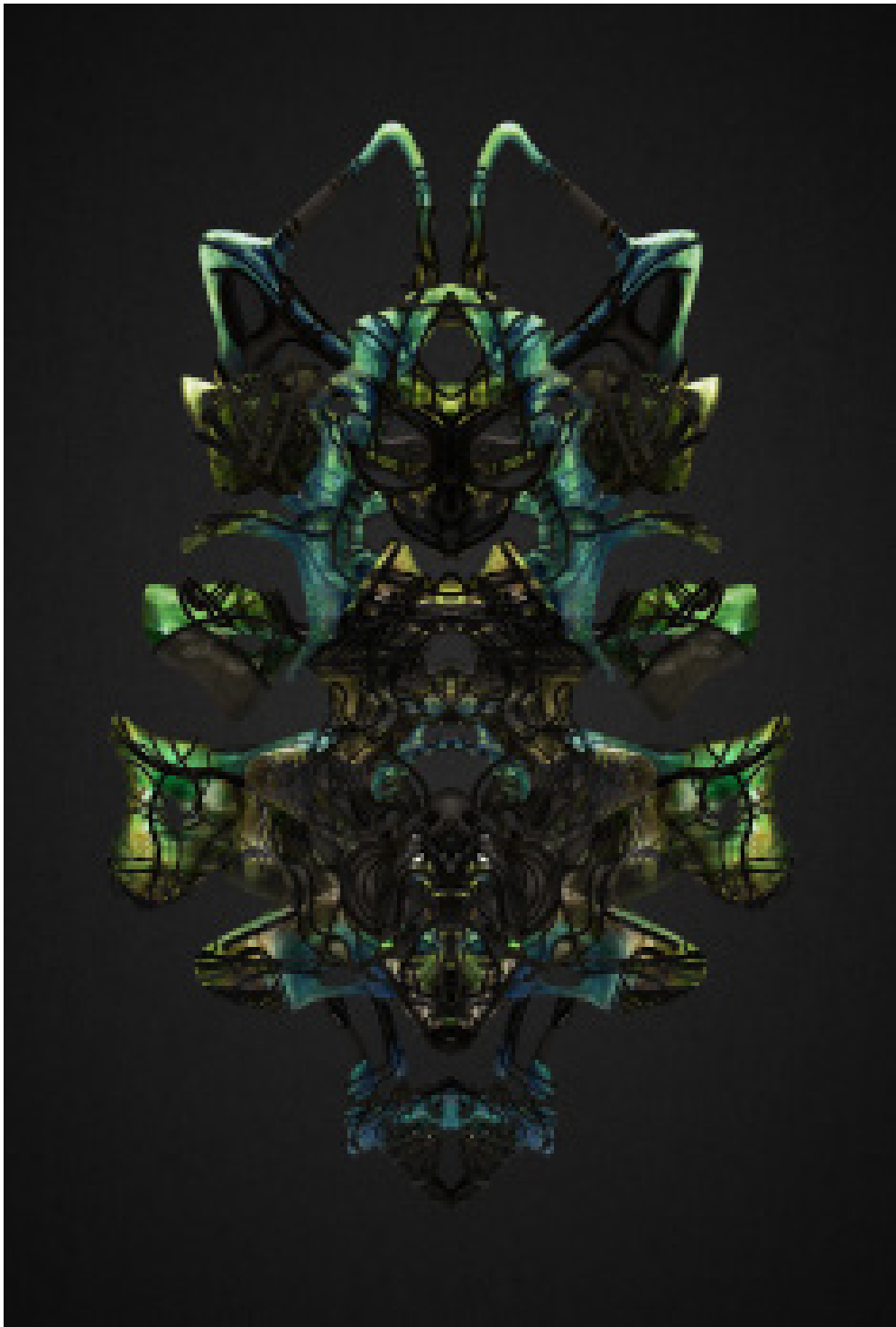


TANARANGPI, 2020

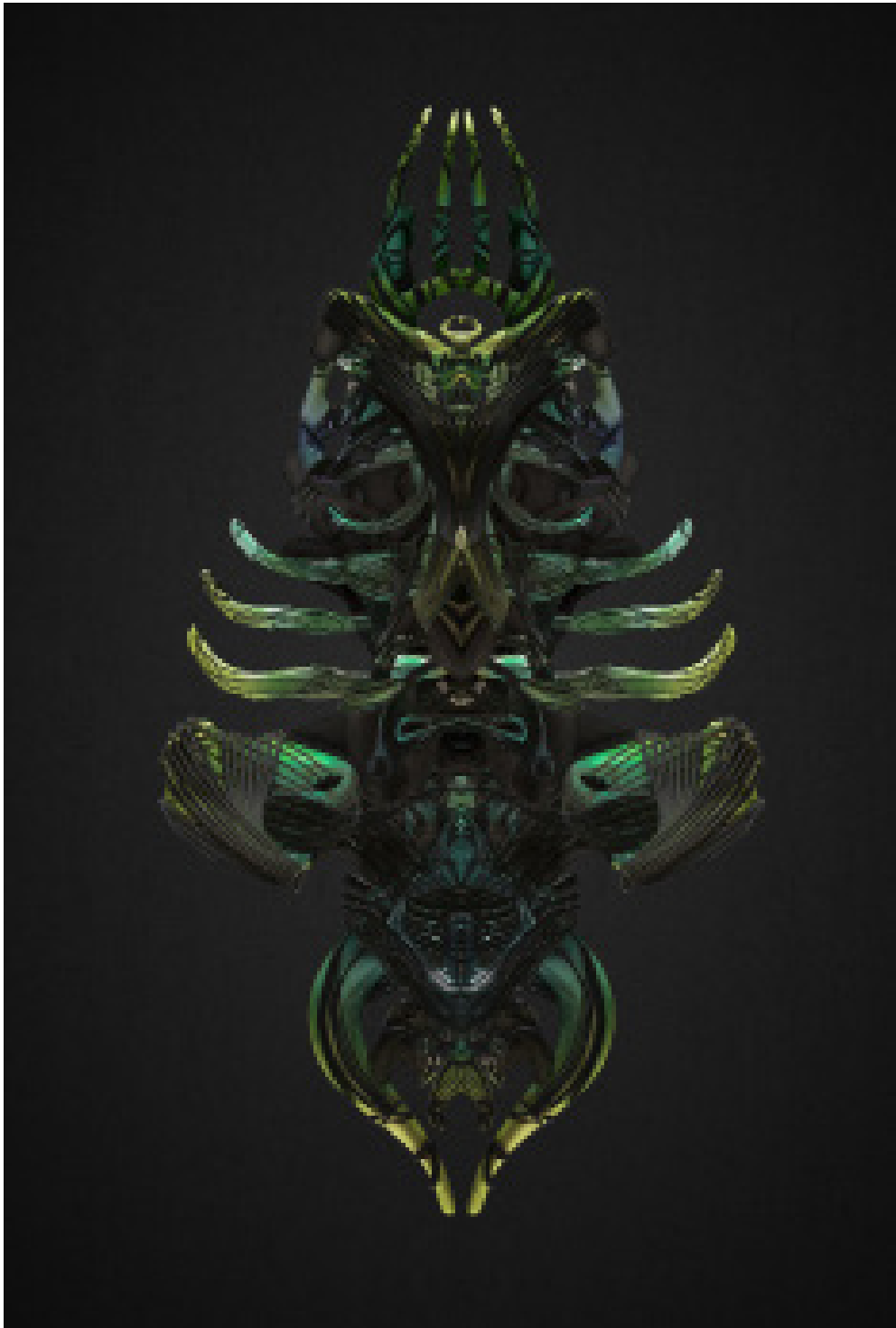
print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANARKAMA, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANASSANGKA, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed

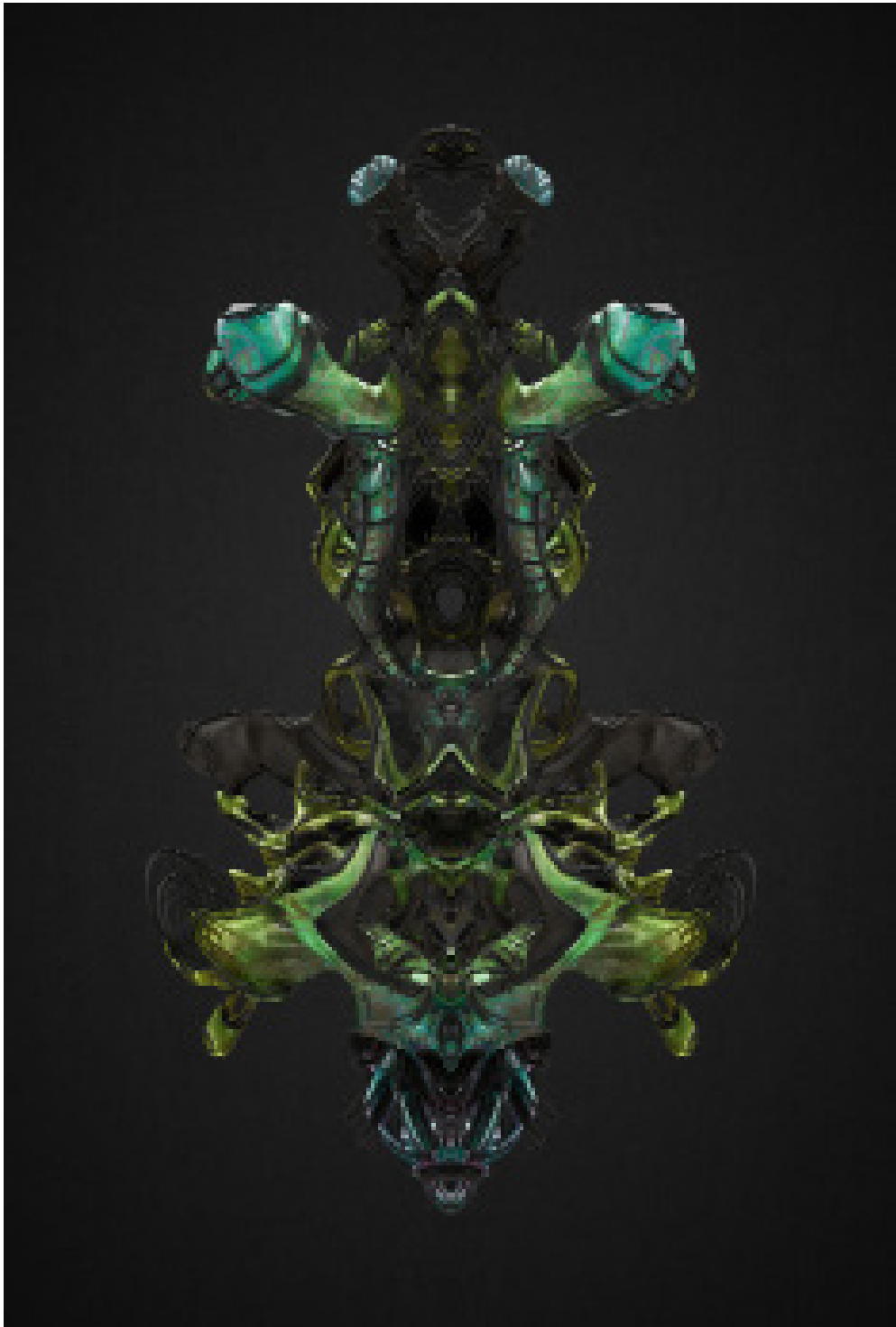


TANATILSUR, 2020

print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed

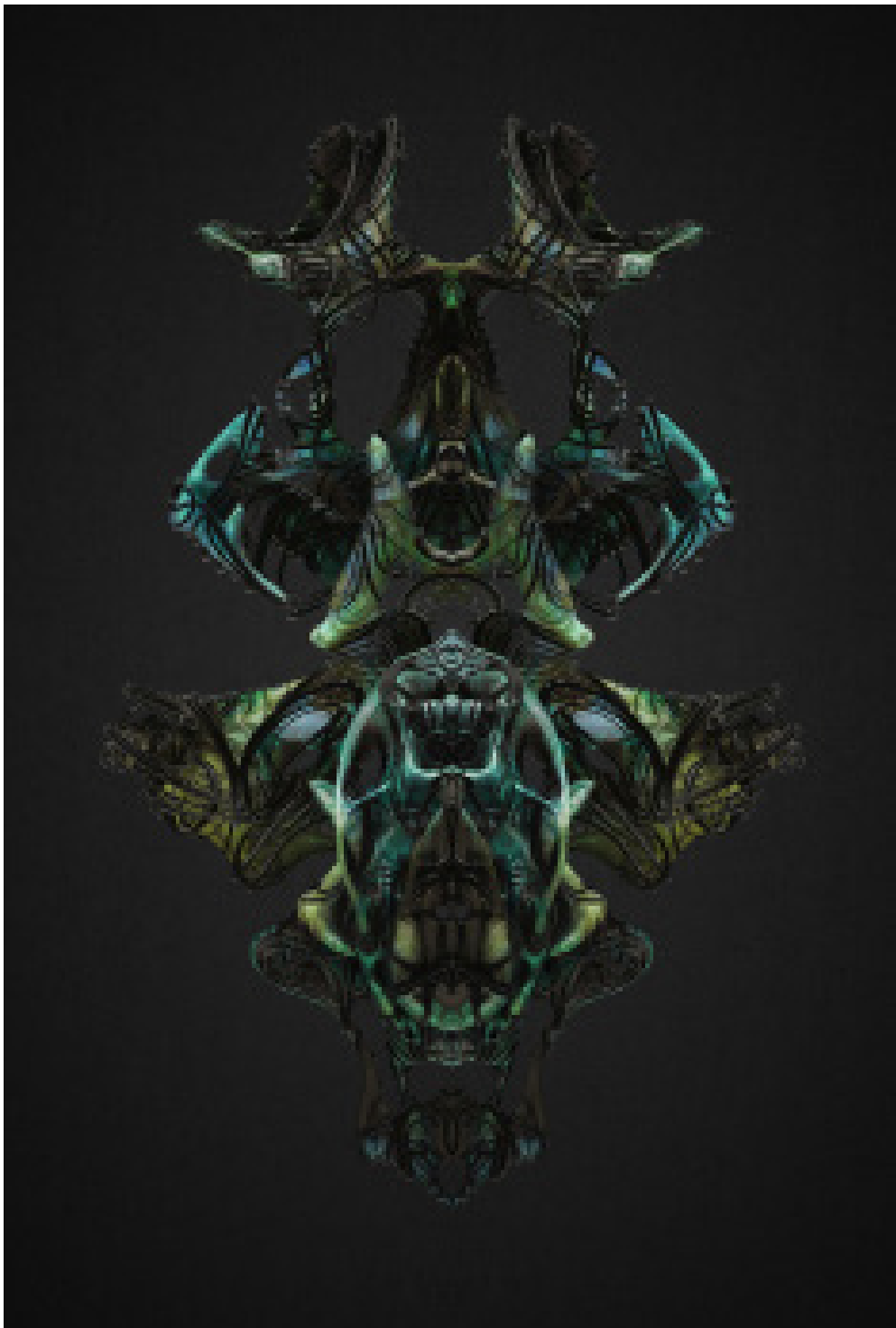


TANATIRIUB, 2020

print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed

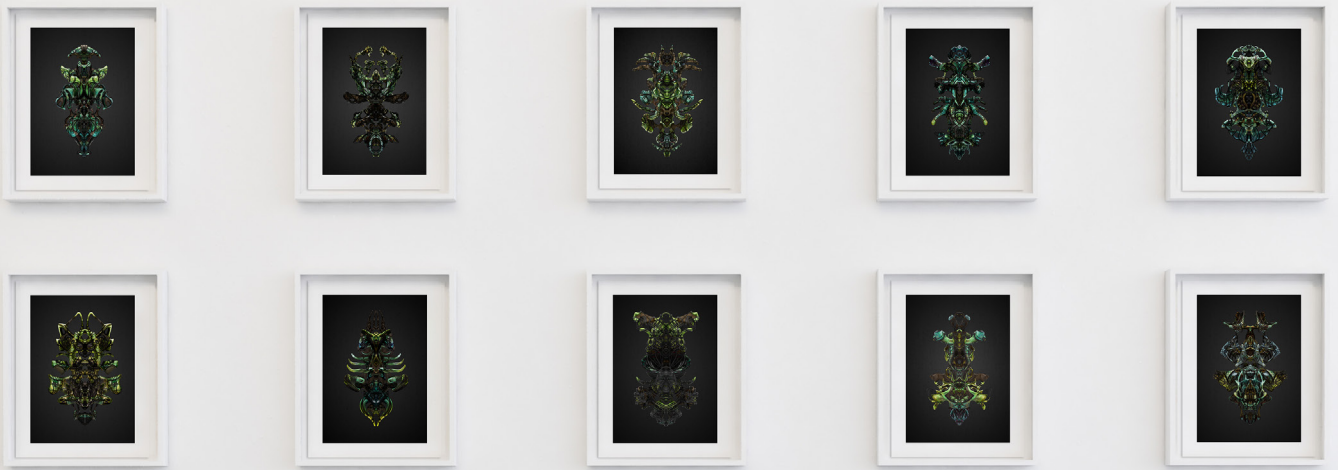


TANAYAPLOM, 2020

print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed





TANATILSUR yellow print, 2020

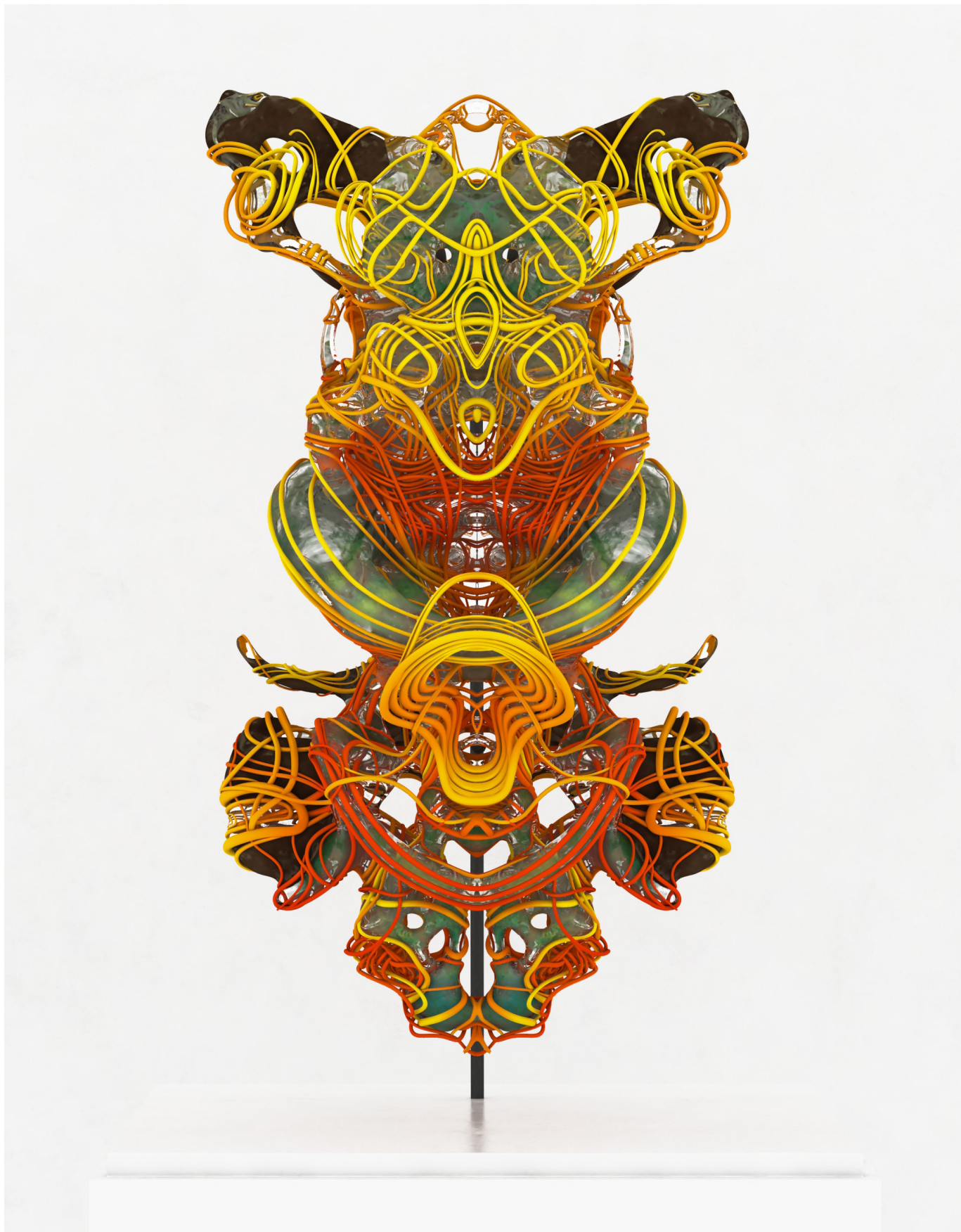
print

61 x 46 cm, 63 x 49 cm framed

24.02 x 18.11 inch, 24.8 x 19.29 inch framed



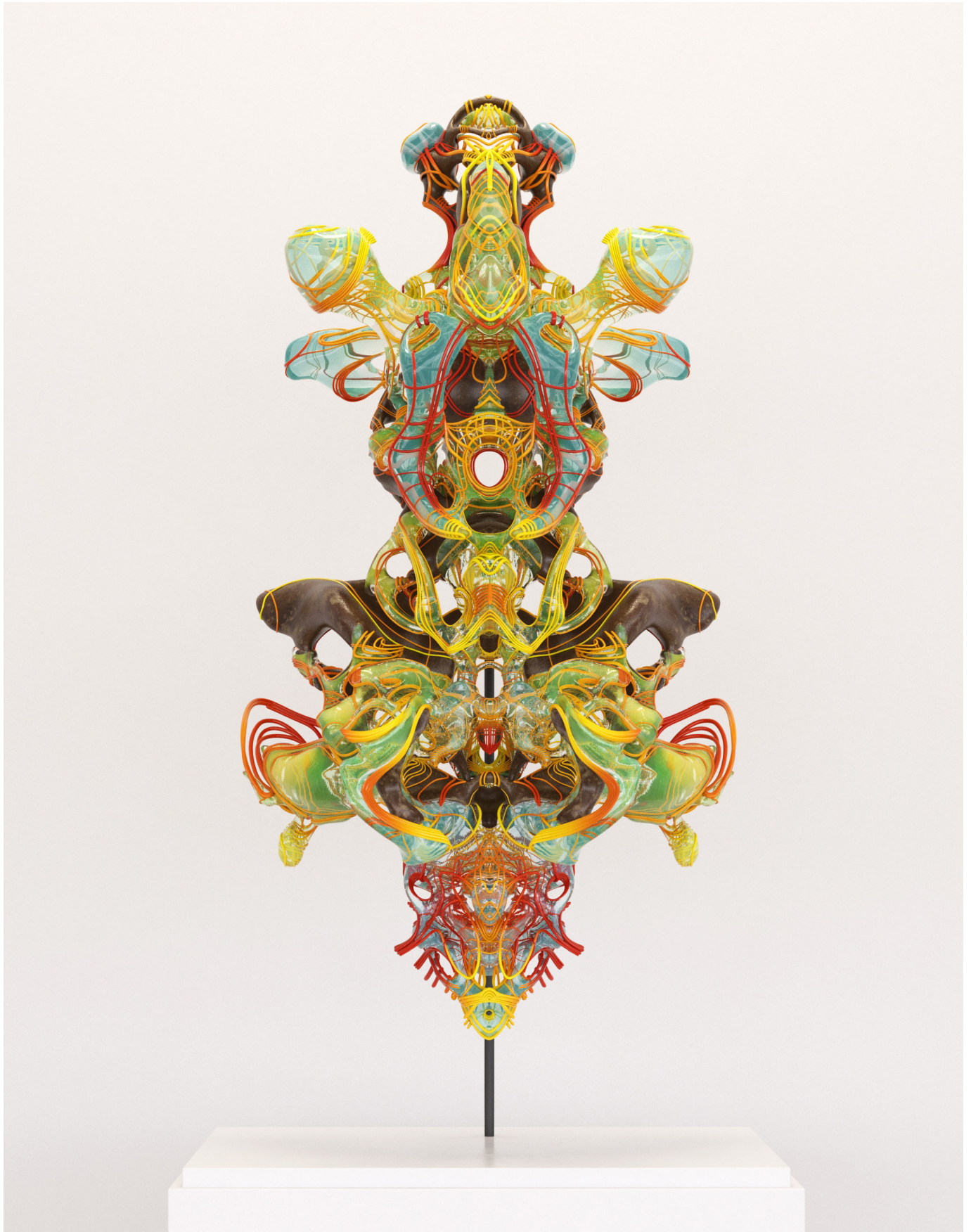
TANATIRIUB yellow print, 2020
print
61 x 46 cm, 63 x 49 cm framed
24.02 x 18.11 inch, 24.8 x 19.29 inch framed



TANATILSUR , 2017-2000
3D print (J750 stratasy)
49 x 28 x 20 cm
19,3 x 11 x 7,9 inches



TANATILSUR , 2017-2000
3D print (J750 stratasy)
49 x 28 x 20 cm
19,3 x 11 x 7,9 inches



TANATIRIUB, 2017-2000
3D print (J750 stratasy)
79 x 42,4 x 33,6 cm
31,1 x 16,7 x 13,2 inches



TANATIRIUB, 2017-2000
3D print (J750 stratasy)
79 x 42,4 x 33,6 cm
31,1 x 16,7 x 13,2 inches

