

# MOUSEION

Nick Ervinck

STUDIO NICK ERVINCK



# MOUSEION





# MOUSEION

*Curated by  
Nick Ervinck's imagination*

/600

This book was created as a companion piece to the virtual museum MOUSEION  
and is printed in a limited edition of 600 numbered and signed copies.



1.



2.



3.



4.



6.



5.



7.

1. Casa do Penedo, Guimarães, Portugal — 2. Pythagoras advocating Vegetarianism, Pieter Paul Rubens, ca. 1618-1620 — 3. Facial reconstruction of the skull of Andreas Vesalius — 4. The Ancient Roman Bust of Commodus as Hercules, 190 AD, Capitoline Museum, Rome 14. — 5. Animal head post, Museum of Cultural History, UiO, ca. 800-1066 — 6. Armour of Henry, Prince of Wales — 7. Two designs for ewer-shaped ornaments, Franz Xaver Habermann, ca. 1750



8.



9.



11.



10.



12.



13.



14.

8. Mayan chacmool from Chichen Itza — 9. Écorché figure, Antonio Durelli, 1837 — 10. Chinese Scholar's rock — 11. Attic Cavalry Parade helmet (the so-called Guisborough type), from Theilenhofen, ca. 150-200 — 12. The Countryside of Ancient Rome, Joel Sternfeld, 1992 — 13. Fraxinus ornus coming into bud, from black-and-white plant portraits by Karl Blossfeldts — 14. Back Dive, Harold Edgerton, 1954



Nick Ervinck, Studio Lichtervelde, 2020

## A CABINET OF A CURIOUS MIND

Nick Ervinck

My artistic practice has revolved around creative and innovative uses for computer technology and gaming since I first started making art. For me, this is about breathing new life into sculpture and its relationship with architecture. While my current works are physically elaborated, they always arise from a digital way of thinking; this makes the MOUSEION<sup>1</sup> research project—investigating virtual spaces that alter this relationship—a natural evolution in my work.

I am very aware that the experience of space is a cultural and historical construct; that “reality” is inevitably a product of imagination and lived realities, of ways of looking and feeling. My virtual portal into “reality” is, therefore, utterly personal. I have always experienced museums as magical encapsulations of the duality of life: full of cultural enchantment and disenchantment, wondrous innovation and centuries of epistemological heritage. I wanted to create similar tensions in my MOUSEION, and to this end juxtaposed my work with that of other artists, including Henry Moore and Barbara Hepworth - two sculptors who have been of particular fascination to me in recent years.

In 2019, I created NHIECNKREYRMVOIONRCEK: a cabinet composed of over 700 objects. A homage to and a dialogue with Henry Moore, it includes 300 monographs on the sculptor as well as objects that were a lifelong inspiration to him and to me. This collaboration with the Henry Moore Foundation resulted in the publication of a monograph, *NHIECNKREYRMVOIONRCEK*<sup>2</sup>. My version of a MOUSEION—an intoxicating, spiritual space, a cabinet of a curious mind—is an extension of that project.

From the outset, I didn't want to confine myself to one discipline but instead, in line with the Bauhaus philosophy, to blur the lines between visual arts, new media, architecture, design, dance, furniture, books, African art, minerals, geology, archaeology, ancient civilisation, toys, and so on. My MOUSEION is a place of cross-fertilisations, with hand-fabricated drawings as a sort of rhizome linking together all the works. This includes objects that were once considered to be of great significance but that are now hidden away in museum basements and archives. They deserve to come up for air: if the pandemic has taught us anything, it is that we need to listen to and understand each other, to understand our own lives as well as life itself, and that means taking a long steady look at the past.

Finally, upon entering the MOUSEION, we need to learn how to look "through the looking glass" into other dimensions of looking and feeling; imagine we are Alice in Wonderland sucked into the holes in things; and remember our unique human capacity for making infinite connections between everything we see and experience.

1 Over the course of the past year, and most intensively during the various lockdowns of 2021, we worked on a virtual museum that covers more than 25,000m<sup>2</sup>. The intention was to make up for the absence of venue-based culture in some way, but it was also born out of my own need as an artist to reconnect with an audience after such a long time. The hope is that, despite its immateriality as space, the MOUSEION will still offer an exciting and immersive experience.

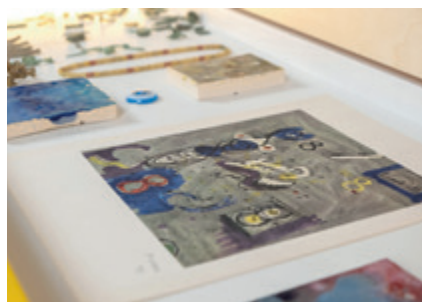
2 *NHIECNKREYRMVOIONRCEK*, published by Hannibal Publishers, 2019



NHIECNKREYRMVOIONRCEK, 2019, paper, 67 x 100 cm

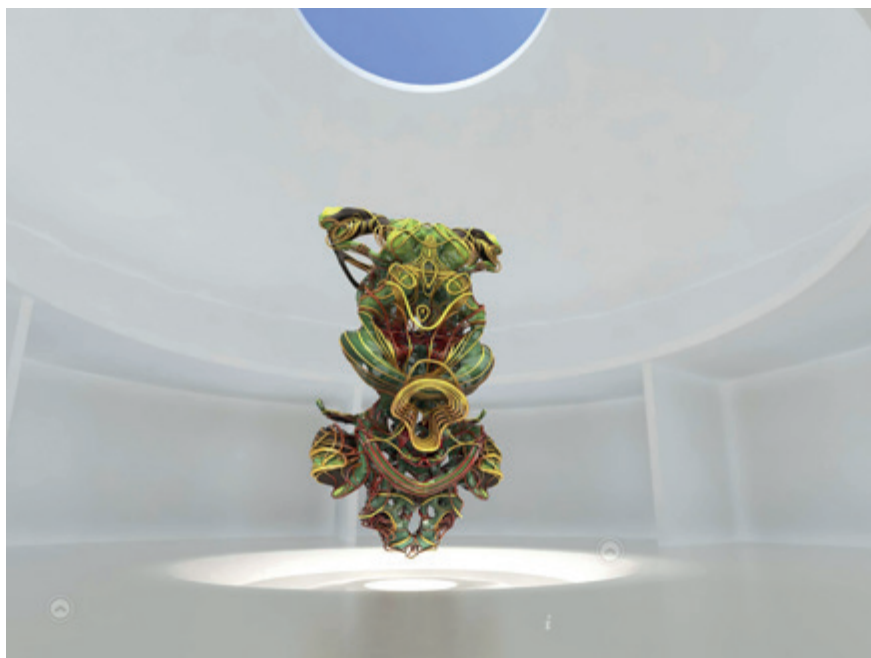


NHIECNKREYRMVOIONRCEK, 2019, wood, plexi, books, rocks, masks, shells, toys, sculptures, mixed materials, 210 x 970 x 90 cm, exhibition view GNI-RI oct 2019, Library - Waregem, BE, 2019





Details from NHIECNKREYRMVOIONRCEK, 2019, wood, plexi, books, rocks, masks, shells, toys, sculptures, mixed materials, 210 x 970 x 90 cm, exhibition view  
GNI-RI oct 2019, Library - Waregem, BE, 2019



Digital image from MOUSEION, 2020-2021

## BLURRED BOUNDARIES CONVERGENCE OF REAL AND VIRTUAL SPACES

Sabine Himmelsbach, DooEun Choi

During the pandemic, we were all confined at home behind our screens as physical encounters were kept to a minimum. The digital sphere suddenly became our most important window to the world, to families and friends, as we tried to stay in touch with loved ones while our movements were constrained. Our new normal, with continuing periods of quarantine, is of a new space that is interior, intimate, and yet mediated by endless Zoom meetings and conference calls. This kind of blurred space requires a high degree of emotional intelligence and navigational skill. This has led to many new cultural formats being revisited and further developed. Net art, which emerged in the 1990s, experienced a revival and rightly so: the digital space has been newly occupied with artistic works and exhibitions. Even before the pandemic we had been living in a state of hyper-connectivity, where the separation between off- and online worlds had become obsolete. . . . [The concept of] “blurred boundaries” takes into account these shifts . . . that reflect the impact of information and communication technologies on our human condition and on our lives.

Text for the media art project Hybrid by Nature, commissioned by the Goethe-Institut in East Asia, 2021.



Digital image from MOUSEION, 2020-2021





ALSUMVIT, 2019-2020, polyester, polyurethane, 154 x 741 x 637 cm, exhibition view GNI-RI may2021, From knight to cyborg, Häme Castle - National Museum of Finland - Hämeenlinna, FI, 2021

## EXPANDED SCULPTURE — HYBRID MUSEUM

Marek Wolynski

How does a MOUSEION visit differ from a typical gallery one? In keeping with Nick Ervinck's whimsical sculptures, his virtual museum offers a tantalising, sensual experience through a dialogue with traditional forms of art and architecture. MOUSEION invites viewers on an interactive journey through time and space—quite unlike that of historical institutions and conventional retrospectives—shaping future-oriented conversations and exchanges between art history and digital potentiality.

Ervinck's practice, rooted as it is in unbounded imagination and the skilful application of advanced technologies, has contributed to expanding the definition of three-dimensional art. His sculptures examine the tensions between internal and external forms, highlighting phenomenological experience and embodiment of space. Although Ervinck's exhibitions, including shows at the Adornes estate – Jerusalem Chapel in Belgium, and Häme Castle in Finland, have previously instigated compelling dialogues with historical and cultural contexts, the sculptures awaited an unorthodox venue that would do justice to their unrivalled scale and originality. In *Spaces of Experience*, a fascinating study of art gallery interiors, Charlotte Klonk aptly articulates that contemporary shows need to provide active, participatory alternatives for the gallery visitor<sup>1</sup>. With the creation of MOUSEION, exhibition-goers have finally been presented with a space that eschews constraints of the real, thus recognising and unleashing the untapped potential of Ervinck's work.

In his renowned critical essay collection *Inside the White Cube: The Ideology of the Gallery Space*, Brian O'Doherty emphasises the spectator's agency in the experience and interpretation of art<sup>2</sup>. Ervinck does not shy away from taking the initiative to apply pioneering solutions in order to transform a digital display into a gallery that, in turn, becomes a participatory playground. The artist has boldly remodelled the exhibition space boundaries, addressing the gap between the physical world and human ingenuity. MOUSEION is underpinned by a desire to examine our recent history and forecast evolutionary development. Exploring novel modes of engagement, it brings together Ervinck's existing and virtual sculptures alongside historical pieces by the likes of Henry Moore, Barbara Hepworth, Hans Arp, and Bernard Meadows, to name a few. As a result, the virtual museum envelopes visitors in multi-layered references of material, cultural and historical provenance.

"The digital logic largely determines my artistic thought and method," declares the artist. In fact, Ervinck's immense passion for technological innovation is complemented by his fascination with cabinets of curiosities and the physicality of objects of natural origin. MOUSEION draws from the universal world of art and resonates with André Malraux's concept of the *musée imaginaire* – an ideal collection of artworks and artefacts self-curated in the mind's eye<sup>3</sup>. The sheer scale, openness, and heterogeneity of the virtual exhibition also echo Malraux's advocacy for boosting public access to the arts. Thanks to the meticulous design and editing process, this publication offers an extension of the virtual visit to MOUSEION, amplifying the artist's capability to generate wonder through his signature cross-pollination between the digital and physical.

1 Charlotte Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000*, New Haven: Yale University Press, 2009.

2 Brian O'Doherty, "Inside the White Cube: The Ideology of the Gallery Space", Expanded Edition, Berkeley: University of California Press, 2000.

3 André Malraux, *Museum without Walls*, London: Secker & Warburg, 1967.

Dynamic and transformative, MOUSEION opens a revealing chapter in the broader history of experiencing and interacting with art. It emerges as a sanctuary of expanded sculpture – Ervinck's computational structures that elevate the potentialities of materials, formats and concepts. MOUSEION functions as a virtual art vessel and a testimony to the artist's unwavering commitment to engage audiences on multiple levels.



André Malraux in his living room, leaning on his double piano, 1952

André Malraux invented the "Imaginary Museum" in 1947. Freely associating, he arranged hundreds of images of works of art and made them form new connections.



Cabinet of curiosities, engraving from Ferrante Imperato, *Dell'Historia Naturale*, Naples 1599  
This is the earliest known illustration of a natural history cabinet.

## A MOUSEION OF CONTEMPORARY EXHIBITION PRACTICES

Esther Solomon, Areti Adamopoulou

The contemporary art scene, highly-specialized and innovative as it is, has led to new and exciting approaches to artistic practices. When artists undertake curatorial projects, both in the physical and the digital space, they have the power to change the visitor's experience of displayed art and open up a critical dialogue about the museum's historical role, epistemological background and capacity to legitimize culture.

In his latest work, Nick Ervinck appropriates a series of traditional museum practices (collecting, documentation, interpretation, exhibition design, etc.) in order to create his own museum universe. Here, all exhibits become meaningful through multiple aesthetic, historical and spatial associations. Mixing and matching objects dating from different periods and displaying them next to his own artworks produces an unprecedented *Wunderkammer*, a unique museological experiment that relies on a hybrid artistic and curatorial reality.

Ervinck's MOUSEION is innovative in the way that it draws upon material culture and exhibition theory. The artist also makes use of institutional critique while he builds his own artistic narrative. As "guest visitors", we greatly enjoyed this hybrid, open-minded and critical work, and we believe that aside from its function as an artistic installation of contemporary and historical collections—the Renaissance *Wunderkammer* is, in fact, enjoying a revival—his "museum" serves to illuminate aspects of art-historical, curatorial and museological practices that can—when working separately in our own academic fields—be rendered invisible.



Crystallized Minerals, Leroy de Barde Alexandre-Isidore burggraaf, 1814

## COLLECTING – COLLECTION

Marjan Doom

Humans have always been prone to collecting. The reasons for this are various and mutable.

Building a collection can have diverse purposes, from assembling knowledge or establishing and broadcasting power to the pure fascination for form or the unknown.

There lies an intimate beauty in the act and motivation of collecting, but equally so in sharing what you have collected, whether with a few privileged individuals or with the world.

Some prefer privacy, to keep their assemblages locked up behind closed doors. It is not difficult to imagine why, as collections reveal a great deal about their collectors. In contrast, museums are public institutions and are therefore obliged to reveal themselves no matter the consequences. This is right and proper even if the result can induce shame, as exemplified by the exhibiting of colonial artefacts.

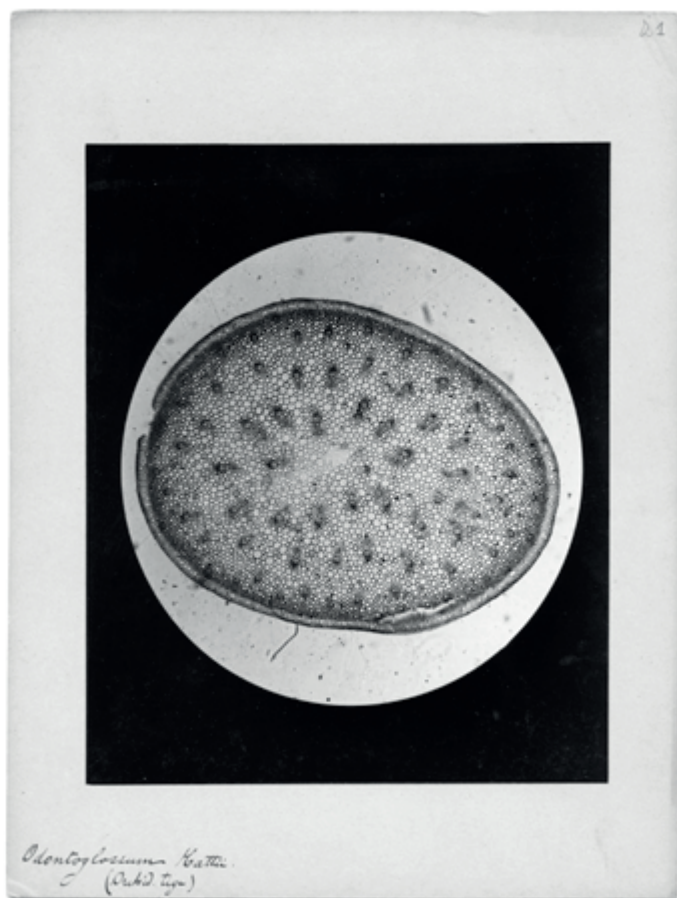
Observing Nick Ervinck's work as a collection and through the eyes of a collector, one could perceive an artist who, while compelled by his attraction to organic forms, is triggered by their potential to be reinterpreted and even recreated by the human mind and hands. His collection is research-built and part of an ongoing study. As a curator, he places his work in dialogue and juxtaposition with art history but also squarely within the ecosystem of a museum, which implies that the public voice is welcome.

A museum's display allows a collection to interact with the viewer: to provoke wonder or to educate, to inspire reflection or to activate. The covid pandemic has accelerated the digitalization processes

of museum collections, making them more accessible to a world-wide audience. One could assume that museums—as safe keepers of world heritage—would be only too pleased to embrace this initiative, especially as public fora that seek to support a contemporary and polyphonic interpretation of collections. However, concerns have been raised about a potential shift in our dialogue experience with objects. The digital conversions catalyse certain questions: can a virtual object and museum serve the objectives in the same way as the real thing? What is authenticity? And is physical proximity necessary if one is to relate to authenticity? In a post-truth era, these questions do not ring hollow: rather they are integral to the concept of museums as institutions of the real, institutions that are intended to be nonpartisan and above political, religious or other influences, while at the same time being part of the society in which they are embedded.

Nick Ervinck's love of the colour yellow is a clear departure from what we find in nature, but *MOUSEION* is less easy to define. The virtual space leaves room to experiment with what is real and what is not. I'm convinced that as a sculptor, Nick struggles with the lack of tangibility yet at the same time enjoys playing with the boundaries of reality. There is no way to know as a viewer whether these futuristic artefacts are representations of the truth or whether they sprouted from the artist's imagination.

Throughout human history, technical innovations have always preceded a change in worldview. And when first introduced, raised difficult questions about genuineness. The first scientists to gaze through a microscope or telescope had a struggle to convince their fellow beings that magic was not involved. I wonder where concepts like *MOUSEION* will lead us?



Micrograph fusiform diatom. A.f: Nav. Serians du n<sup>o</sup> 360 x 1100/1 x 1.7/10 = 1870/1. 1/16 h P.L. C 35. Adolph Neyt (1830-1892).

Adolph Neyt experimented with photography in the mid 19th century. His search for beauty and meaning led him to create and collect images of microscopic life, including this magnified picture of a phytoplankton.



Bourne Maquette Studio of Henry Moore, Perry Green, 2010

## STAGING STORIES

Jon Wood

The sculptural imagination of Nick Ervinck moves back and forth between the digital and the sculptural, inhabiting the creative spaces between the virtual and the material. Ervinck came to sculpture after and through the computer, and his work explores the possibilities and synergies between them, allowing his digital expertise to fuel his sculptural thinking in surprising ways. This makes him a somewhat unusual figure on the contemporary scene: an ambitious artist conversant with different ways of envisaging sculpture, as an object and as an image, and who is always looking to explore new sculptural forms. His journey started with form and has extended in recent years into the spaces and environments for sculpture's display. Very much a studio-as-laboratory orientated artist, Ervinck has, you might say, feet in both camps, whilst also being interested in sculpture's history as much as its future potentialities and horizons.

Ervinck is especially interested in those practices that have imaginatively reconsidered the possibilities of figuration, from Henry Moore and Hans Arp, to the more recent practices of Tony Cragg and Anish Kapoor. Sculpture made in Britain has been a longstanding preoccupation and Ervinck's library and archive is a testimony to this interest. He is fascinated by the ways that artists have taken up the challenge of reimagining the human body, while also drawing upon pre-existing models and traditions in novel ways. He is also deeply interested in the idea of a collection of material objects of all kinds and, through their display, how stories can be staged between different kinds of objects and artefacts, enabling viewers to think differently about the material and virtual worlds that we traverse today.



Photograph showing the Haida totem pole shortly after its installation in the Pitt Rivers Museum. Circa 1901

## THE WUNDERKAMMER THAT WE ULTIMATELY ARE

Freddy Decreus

The 80s were part of a major change that took place beneath the phenomena that were both visible and invisible to us; a paradigm shift that, from a cultural-historical perspective, deeply affected the ontology that has always characterised the West. For centuries, western society had been embedded in a number of presuppositions that barely ever surfaced but that had substantially permeated all of its actions and thoughts. Ontology concerns our vision of reality, our imagined position with regard to each other, all other beings, and all things around us. The generalised western and biblical urge for expansion throughout the ages has given rise to a feeling of superiority that has developed into domination and objectification, i.e., transformed everything around us into an object at our disposal. Nature was declared subordinate to culture, or our vision of culture, and the western Self was proclaimed a hierarchically higher, sovereign power vis-à-vis all others.

The closure of museums as a result of the covid pandemic has brought about a change in traditional ideals of art, its uniqueness and what constitutes aesthetic value itself. Among many other initiatives, space is now being created for a “museum without walls”, a virtual meeting place, through the introduction of new interactive resources. In a sense, the artist has more space to make creative interventions in more varied cultural settings. This can be as an artist-in-residence; as the creator of a virtual exhibition; and as a sort of contemporary demiurge linking centres of art with the wilder slopes of art creation. The result is a new form of *Wunderkammer*, or Cabinet of Curiosities.

We westerners—in our supposed belief in a universalism that is, in fact, primarily in our own best interests—started creating museums and *Wunderkammers* during the Renaissance. Their function was to present exotic cultures but also to stage the abnormal, the unheard-of and the unseen. At the same time, this was an attempt to affirm our own identity and culture.

So Nick Ervinck's *Wunderkammer*—in the form of a virtual Mouseion—makes one dream of other worlds, of a different ontological attitude than that which permeates our world. In his virtual spaces, biblical dualism is banished, nature intersects with culture, and no attempt is made to tame and objectify the Other. What he conjures up in one fluid movement is an inclusive whole where pluriverse worlds are at home and where his fascination with an out-of-this-world energetic BLOB connects everything together. This is a *Wunderkammer* inhabited by a deep holistic spirit, where far distant continents are as inspiring as closer ones, and where nothing is gained at the expense of anything else.

Once we are aware of the pluriverses that surround and inhabit us, and therefore of who we really are, we can arrive at the *Wunderkammer* that is the human being. At a time when Gaia — and Pan following in her tracks — is being invoked once again by leading philosophers such as Bruno Latour and Michel Serres, we feel newly appreciative of thoughts and actions that connect the microscopic with the gigantic. Human beings are no longer the Vitruvian man, the measure of everything: instead we are finding our place within the new ecocentric ontology. This sounds very much like the artist, as Ervinck embraced the principles of cultural transformation and acculturation early in his career - creating original worlds and sensations that thrive on the energetic presence of BLOBS.

This sense of a holistic presence fills me with deep joy and peace. As I wander at my own pace through the virtual spaces that Ervinck created, choosing my own routes and points of access, I find that

everything can be connected. Here, the West enters into a non-hierarchical relationship with other cultures, each redolent of its own intuitions and basal experiences. Ervinck's masks do not conceal delusions of superiority. The cyborgs, plants and rocks do not contain "right" and "normal" stories. I am reminded, in this virtual world, of some of the preconceived ideas I still harbour when looking at art - but it also liberates me, makes me laugh at my conditioned thoughts, and evokes wonderful experiences of a plurality of worlds bursting with beauty.



# MOUSEION

Curated by

Nick Ervinck's imagination



# Front Porch

Will we ever leave behind the Anthropocene, the first geological era to unequivocally show the impact of human activity on Earth's climate and cosmic atmosphere? Are we at a turning point in history or is that just an illusion? The world certainly seems to have reached its most heterogeneous point so far, constantly in movement and endlessly surprising. This protean state of affairs presents an exciting challenge for artists.

My MOUSEION preserves life forms in the process of mutating. Their paradoxical appearance raises questions about the role of sculpture in our rapidly changing times. Famous images from art history meet on the paths of a labyrinthine trail that takes you through ancient and modern explorations of human failings, a spiritual journey that culminates in the big question: what is the value or necessity of the human imagination? And does this journey potentially lead us to a synthesis of an historically significant moment that is showing signs of both decline and progress? In our quest to find ourselves—the children of Gaia wandering about on a planet from which we rose organically—first we seek connection. We take the food we eat from Mother Earth; we breathe the heavenly air in and out; and with every breath and every step we take, we redefine our cosmic relationships. As we do so, we are aware of every other being that lives alongside us and who is inextricably bound to us through emotions, whether deep or superficial.

This is a museum of hybridity, and as such, nearly everything you see is in flux. As an artist, I continually change materials and vary my use of perspectives and colours. The result is works that evoke contradictory feelings: from pleasure and delight to alienation and fear of the uncanny. This innovative formal language is unexpected and raises the inevitable question: what is this actually about?

Is it a call for a new kind of consciousness? A new way of seeing? A new human race? An exhortation to turn the old things inside out and endlessly find new forms to express our experience as we drift along on our existential journey?

My personal guide will be the BLOB, an explosive organic force field that is both a vortex and an unprecedented simulator of human geometry and genomics. It transforms figuration into abstraction only to then metamorphose back into a sort of figuration. It is thus a force of attraction, a message about the need to find unity in diversity, diversity in unity.

So how should we deal with the modernist legacy that used these same questions as a starting point to search for new ways to express the world around us? Whatever the endpoint may be, my journey is intended as a tribute to such extraordinary predecessors as Henry Moore, Barbara Hepworth and Hans Arp, who, a century ago, set out to create a new and profound sculptural language.











# Blobs

My work represents how I experience the world in all its chaotic beauty, limitless grandeur and poetic charm. In contrast to the Box format that we generally see in architecture, with its horizontals, verticals and angular spaces, the BLOB is amorphous, round, playful and unpredictable. Unsurprisingly, the West has long rejected this so-called formlessness: does it not represent the antithesis of our culture's desire to control and rationalise our environment?

BLOB is indeed organic, revealing a process of infinite and relentless growth of the miniscule into the monumental. It is a splash, a gigantic raindrop, a cosmic egg: a pulse of energy that destabilises every dimension and provides new life.

To choose a world in a permanent BLOB is to choose a world of innovation, of boundless, provocative imaginings - unpredictable and unstoppable.

For me, BLOB is all about a freedom that flows outwards; admittedly a puzzling freedom, and that's what makes it so attractive to an artist. It represents the desire to be sucked into another world, explore other dimensions and therefore step outside of quotidian reality. In that sense it is driven by the power of attraction that is at once ancient and contemporary, active both on and outside this earth, in very concrete as well as symbolic terms.

My BLOBS spread out, reflecting my passion to bend the linear sensibilities of the old architectural order into more rounded and fluid forms: into a sort of rhizomatic swarming chaos. This is in line with my desire to contribute to the story of sculpture - and that includes a wish to reinvent its most elementary forms.

INDEX OF WORKS: *BLOBS*

TOTAL: 74

FRANZ WEST \_2 TO 2 \_1994  
 NICK ERVINCK \_AMLUNIAR \_2017 P47  
 HANS ARP BERGER DES NUAGES \_1953  
 BERNARD MEADOWS \_BLACK CRAB \_1951  
 ATELIER VAN LIESHOUT \_BLOCK \_2011  
 NICK ERVINCK \_BRETOMER \_2014 P45  
 COLLECTION OF FOSSIL STONES  
 COLLECTION OF SHELL FOSSILS  
 COLLECTION OF VARIOUS FOSSILS  
 HANS ARP \_DAPHNÉ I \_1955-1955 P47  
 HENRY MOORE \_DRAPED SEATED WOMAN \_1957-1958  
 HENRY MOORE \_EGG FORM: PEBBLES \_1977  
 HANS ARP \_ETOILE \_1960  
 HENRY MOORE \_FALLING WARRIOR \_1956-1957  
 BARBARA HEPWORTH \_FIGURE FOR LANDSCAPE \_1960  
 NICK ERVINCK \_FOLIRION \_2016-2017  
 FOSSIL ON LIMESTONE  
 FOSSILIZED ROCK  
 NICK ERVINCK \_FOWELTION \_2016  
 NICK ERVINCK \_GNILICER \_2013-2014 P46  
 HANS ARP \_HEAD AND SHELL \_1933 P47  
 NICK ERVINCK \_IKRAUSIM \_2009  
 NICK ERVINCK \_IKRAUSIM \_2009  
 NICK ERVINCK \_IKRAUSIM \_2009  
 NICK ERVINCK \_IKRAUSIM \_2009  
 LAPIS LAZULI RAW STONE  
 HENRY MOORE \_LARGE INTERIOR FORM \_1953-1954  
 TONY CRAGG \_LOST IN THOUGHT \_2005  
 HENRY MOORE \_MOTHER AND CHILD: ARMS \_1976-1980 P47  
 NICK ERVINCK \_NARTUAT \_2020-2021 P43  
 NICK ERVINCK \_NIEBLOY \_2009  
 NICK ERVINCK \_NOITRAK \_2016-2018  
 NICK ERVINCK \_OEVIARD \_2018-2019  
 HENRY MOORE \_OVAL SCULPTURE \_1964  
 BARBARA HEPWORTH \_PENDOUR \_1947  
 PIECE OF CLIFFSIDE  
 BARBARA HEPWORTH \_PIERCED MONOLITH  
 WITH COLOR \_1965  
 HANS ARP \_PTOLEMY I \_1953  
 HANS ARP \_PTOLEMY II \_1958  
 HANS ARP \_PTOLEMY III \_1961 P58  
 HENRY MOORE \_RECLINING CONNECTED FORMS \_1969  
 HENRY MOORE \_RECLINING FIGURE (HAND) \_1979  
 HENRY MOORE \_RECLINING FIGURE CURVED: ROUGH \_1976  
 NICK ERVINCK \_REDNOYER \_2018-2019  
 NICK ERVINCK \_REVEASDENIL \_2015  
 NICK ERVINCK \_RHETTOHSNAD \_2020  
 ROCK WITH FOSSILS  
 SMALL FOSSIL ROCK  
 NICK ERVINCK \_STUDY FOR ALGREDNAEM \_2014  
 NICK ERVINCK \_STUDY FOR GEWIANGE \_2018  
 NICK ERVINCK \_STUDY FOR LABUNAR \_2017  
 NICK ERVINCK \_STUDY FOR GONLISKAR \_2017  
 NICK ERVINCK \_STUDY FOR IKRAULOY \_2009  
 NICK ERVINCK \_STUDY FOR IKRAULOY \_2009  
 NICK ERVINCK \_STUDY FOR LABUNAR \_2016 P60  
 NICK ERVINCK \_STUDY FOR LOFRIOM \_2015  
 NICK ERVINCK \_STUDY FOR LUBOMER \_2014  
 NICK ERVINCK \_STUDY FOR NEKRAGEV \_2016  
 NICK ERVINCK \_STUDY FOR ORBOLAT \_2019 P47  
 NICK ERVINCK \_STUDY FOR PRAHIARD \_2019  
 NICK ERVINCK \_STUDY FOR REDNALUM \_2015  
 NICK ERVINCK \_STUDY FOR REDNEYER \_2016  
 NICK ERVINCK \_STUDY FOR TIHULY \_2016 P53  
 NICK ERVINCK \_STUDY FOR TILABLOY \_2016  
 HENRY MOORE \_THREE PIECE RECLINING FIGURE:  
 DRAPING \_1975  
 NICK ERVINCK \_TIABLOY \_2017  
 NICK ERVINCK \_TISAPNIL \_2017-2019  
 HENRY MOORE \_TORSO WITH POINT \_1967  
 TRILOBITE FOSSIL  
 NICK ERVINCK \_TRISAPNIL \_2017-2019  
 HENRY MOORE \_UPRIGHT MOTIVE 1979  
 NICK ERVINCK \_WIEBLOY \_2009  
 NICK ERVINCK \_WIEBLOYER \_2016  
 NICK ERVINCK \_WINEYER \_2016 P47











- 6 Hans Arp \_Head and shell \_1933
- 7 Hans Arp \_Daphané I \_1955-1955
- 8 Henry Moore \_Mother and Child: Arms \_1976-1980
- 9 AMLUNIAR \_2017







# Rocks

During a walk in the Yuyuan Garden in Shanghai, I encountered Gonshi rocks for the first time: naturally hollowed-out rocks, they evoke all sorts of associations and can even take on the shapes of landscapes, people, animals and mythical figures.

The sculptures of the British artists Henry Moore and Barbara Hepworth immediately came to mind. As their work evolved from figurative to abstract, they discovered the “hole” or “negative space” in sculpture, a decisive moment in the history of the artform. Moore used it to sculpt the landscapes that lay behind the sculptures.

I make holes to explore the interior of sculptures, to create movement and to trigger a sort of subcutaneous experience. I want the blob form that I discovered in these rock gardens to suck the viewer into a world of wondrous shapes and rapidly expanding holes.

There are hundreds of possibilities for beauty and sensuality as you wander within the tantalising hollows. What I find exciting is the potential for deep exploration of negative space—and the testing of its limits—afforded by the technology at my disposal.

INDEX OF WORKS: ROCKS

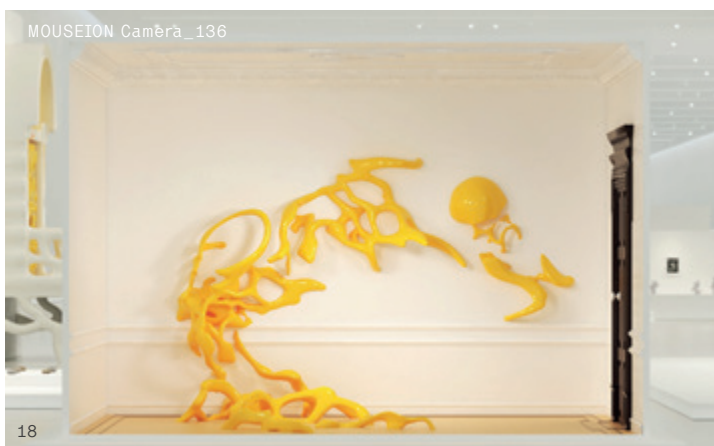
TOTAL: 45

NICK ERVINCK \_BOREATOBS \_2018 P56  
BARBARA HEPWORTH \_CANTATE DOMINO \_1958  
HANS ARP \_CONCRETION HUMAINE SANS COUPE \_1933  
BARBARA HEPWORTH \_CURVED FORM \_1961  
TONY CRAGG \_DISTANT COUSIN \_2006  
HENRY MOORE \_DIVIDED OVAL BUTTERFLY \_1967  
NICK ERVINCK \_DONBOLOB \_2015  
HENRY MOORE \_DRAPED RECLINING MOTHER AND BABY  
\_1983  
HENRY MOORE \_DRAPED RECLINING WOMAN \_1957  
LYNN CHADWICK \_ENCOUNTER VIII \_1957  
NICK ERVINCK \_EROMPRA \_2016 P57  
NICK ERVINCK \_EROMPRI \_2015 P56  
EMILE-ANTOINE BOURDELLE \_HERCULES THE ARCHER  
\_1909  
RICHARD DEACON \_HOUSE VERSION \_2005  
NICK ERVINCK \_IEBANULK \_2004-2006 P54  
HANS ARP \_IL LUI MANQUE UNE JOUE \_1964  
NICK ERVINCK \_LOTIPACAR \_2009-2010 P54  
HENRY MOORE \_MOTHER AND CHILD: BLOCK SEAT  
\_1983-1984  
NICK ERVINCK \_NAJOBELOM \_2016  
NICK ERVINCK \_OEBERSAR \_2017-2019 P59  
NICK ERVINCK \_OEBERSAR \_2017-2019 P59  
NICK ERVINCK \_OEBILIUM \_2017-2019  
BARBARA HEPWORTH \_OVAL FORM (TREZION) \_1963  
HENRY MOORE \_OVAL WITH POINTS \_1968-1969  
BARBARA HEPWORTH \_PIERCED HEMISPHERE 1937  
NICK ERVINCK \_REWOTFIU \_2009-2016  
NICK ERVINCK \_SALB FURCHAK \_2004-2006  
NICK ERVINCK \_SIUTOBS \_2006-2008  
NICK ERVINCK \_STUDY FOR AMOPLI \_2010 P44  
NICK ERVINCK \_STUDY FOR ANONOVEL \_2020  
NICK ERVINCK \_STUDY FOR GONBLOSUB \_2018  
NICK ERVINCK \_STUDY FOR LOREKNUB \_2018 P55  
NICK ERVINCK \_STUDY FOR NEPTIELAS \_2011  
NICK ERVINCK \_STUDY FOR NEPTIELOY \_2011  
NICK ERVINCK \_SUMNIM \_2012 P55  
NICK ERVINCK \_TAWSTAR \_2016  
NICK ERVINCK \_TIEBLOY \_2014-2015  
HENRY MOORE \_TWO PIECE RECLINING FIGURE NO3  
\_1961  
BARBARA HEPWORTH \_TWO SPHERES IN ORBIT \_1973  
HENRY MOORE \_UPRIGHT MOTIVE NO.5 \_1955-1956  
NICK ERVINCK \_WINEYAR \_2020  
HENRY MOORE \_WOMAN \_1957-1958  
NICK ERVINCK \_XOBBEKOPS \_2009-2010 P54  
NICK ERVINCK \_YARONULK \_2009-2010  
NICK ERVINCK \_YARONULK \_2009-2010





- 14 LOTIPACAR \_2009-2010
- 15 XOBBEKOPS \_2009-2010
- 16 IEBANULK \_2004-2006





19



20





21

- 19 EROMPRI \_2015
- 20 BOREATOBS \_2018
- 21 EROMPRA \_2016





23

24



# Plants

The perforated Gonshi rocks, asymmetrical and wildly chaotic, are not that far removed from the still lifes painted on the Meissen vases I discovered in a London museum.

For these sculptures, I effaced the natural colours from leaves, stems and fruit - as though a scientist playing God in a virtual future, subjecting them to radiation and genetic manipulation in a bid for ultimate control over humanity and nature.

The still lifes were no longer so innocent: yellow strawberries hanging heavy from a strange plant encased in a white exoskeleton, are covered by sickly blue petals. Is this regression to the vegetal and animal hybrid confined to plants and trees or can we as humans expect a similar regression in the near future?

Whatever the answers may be, my *Plant Mutation Project* poses the sort of bewildering questions that we generally like to avoid. Our preconceptions are challenged when the natural landscapes that we have always perceived as our familiar habitat are—much to our consternation—shown here in all their unnaturalness.

The “garden of the future”, complemented by experiments with genetically manipulated products, merges visual poetry with ethical questions. The validity of my surreal strawberry and coral sculptures in the real world may also strike the viewer as worrying, to say the least.

INDEX OF WORKS: PLANTS

TOTAL: 87

|                                        |                                           |
|----------------------------------------|-------------------------------------------|
| NICK ERVINCK _AELBEJARK _2017          | HUMAN PELVIS BONE                         |
| NICK ERVINCK _AELBERAOS _2013-2020     | HYDE PART STONE JAR                       |
| NICK ERVINCK _AELBWARTS _2013          | NICK ERVINCK _IMAGROD _2010-2012          |
| NICK ERVINCK _AELBWIESARTS _2017       | JARRO ANGELES AND FRUTAS                  |
| NICK ERVINCK _AGRIEBLOR _2009-2019     | NICK ERVINCK _LEKNATOLLI _2016            |
| AIGUIREFEMME VASE                      | LOG OF DRIFTWOOD                          |
| NICK ERVINCK _AKRIAMOTA _2015          | NICK ERVINCK _MINOTERKAM _2017            |
| NICK ERVINCK _AKRIAMOTA _2015          | NICK ERVINCK _MINOTERKERUM _2017-2018     |
| NICK ERVINCK _AKRIMUT _2017            | NICK ERVINCK _MINOTERKS _2017             |
| NICK ERVINCK _AKRIMUTO _2013-2020      | MUREX ROMOSUS                             |
| NICK ERVINCK _AKRIMUTO _2017-2018      | MUTATED FRUIT                             |
| NICK ERVINCK _AKRINAP _2017-2018       | NICK ERVINCK _MYRSTAW _2014 P69           |
| NICK ERVINCK _AKRITANET _2013-2020     | NICK ERVINCK _NABEKIARTS _2013-2014       |
| NICK ERVINCK _AKRITANET _2017-2018     | NICK ERVINCK _NABEKIESAV _2013-2014 P66   |
| NICK ERVINCK _AKRITANOT _2013-2020 P63 | ERNST HAECKEL _NEPENTHES MELAMPHORA _1904 |
| NICK ERVINCK _AKRITANOT _2018 P64      | NICK ERVINCK _OLNETOP _2010-2012          |
| NICK ERVINCK _AKRITANUT _2018 P65      | NICK ERVINCK _OLNETOPIA _2017-2019        |
| NICK ERVINCK _AKRITERA _2013-2020      | NICK ERVINCK _ONIEPARG _2018              |
| NICK ERVINCK _AKRITERA _2015-2018      | OPTIMAFOND VASE                           |
| NICK ERVINCK _AKRITUM _2017-2018       | ERNST HAECKEL _ORCHIDAE _1904             |
| ERNST HAECKEL _AMMONITIDA _1904        | ORNAMENTAL VASE IN MARBLE                 |
| ERNST HAECKEL _ARACHNIDA _1904 P64     | NICK ERVINCK _PETOEMBA _2016-2018         |
| NICK ERVINCK _CELAOR _2017-2018        | PIECE OF DRIED CORAL P65                  |
| CHERUB VASE                            | PIECE OF TREE TRUNK                       |
| COLLECTION OF MUTATED FRUIT            | NICK ERVINCK _PLECHTURNO _2015-2018       |
| COLLECTION OF MUTATED FRUIT            | NICK ERVINCK _PLETORAK _2017              |
| COLLECTION OF PEBBLES                  | NICK ERVINCK _PLEZULNA _2017              |
| NICK ERVINCK _CORBOLIAT _2015          | ERNST HAECKEL _POLYCYTTARIA _1904         |
| NICK ERVINCK _COREWOLI _2016-2018      | ERNST HAECKEL _PROSOBRANCHIA _1904        |
| NICK ERVINCK _COREWOLU _2015-2017      | NICK ERVINCK _RAKNETOW _2016-2017         |
| NICK ERVINCK _COREWOLY _2016-2018      | NICK ERVINCK _REWOLENO _2014-2018         |
| NICK ERVINCK _CORTURAP _2016           | NICK ERVINCK _SERTNAP _2017               |
| ERNST HAECKEL _DISCOMEDUSAE 8 _1904    | NICK ERVINCK _SEVALTS _2013-2014          |
| NICK ERVINCK _DIULOCOR _2013-2016 P67  | ERNST HAECKEL _SIPHONOPHORAE _1904        |
| NICK ERVINCK _DIULOCOR _2013- 2020     | NICK ERVINCK _STUDY FOR CORLUPTOR _2015   |
| NICK ERVINCK _EDGNEM _2016             | NICK ERVINCK _STUDY FOR GNIKATROLB _2010  |
| NICK ERVINCK _ELCTANET _2017           | NICK ERVINCK _STUDY FOR TANALEJIF _2016   |
| NICK ERVINCK _ELNAYTAB _2013-2014      | NICK ERVINCK _TSENABO _2011-2013          |
| NICK ERVINCK _EMOBCOR _2013-2014 P70   | VASE REPRESENTED IN MARBLE                |
| NICK ERVINCK _ENKANSOR _2016           | GIUSEPPE ARCIMBOLDI _VERTUMNUS CA. 1590   |
| NICK ERVINCK _ENOPIH _2015             | NICK ERVINCK _WARSUBEC _2009              |
| NICK ERVINCK _EZORNIL _2013-2014       | XENOPHORA FOSSIL                          |
| NICK ERVINCK _EZORNILA _2013-2014      | NICK ERVINCK _YEREWLA _2016-2018          |
| NICK ERVINCK _EZORNILI _2013-2014      |                                           |





27



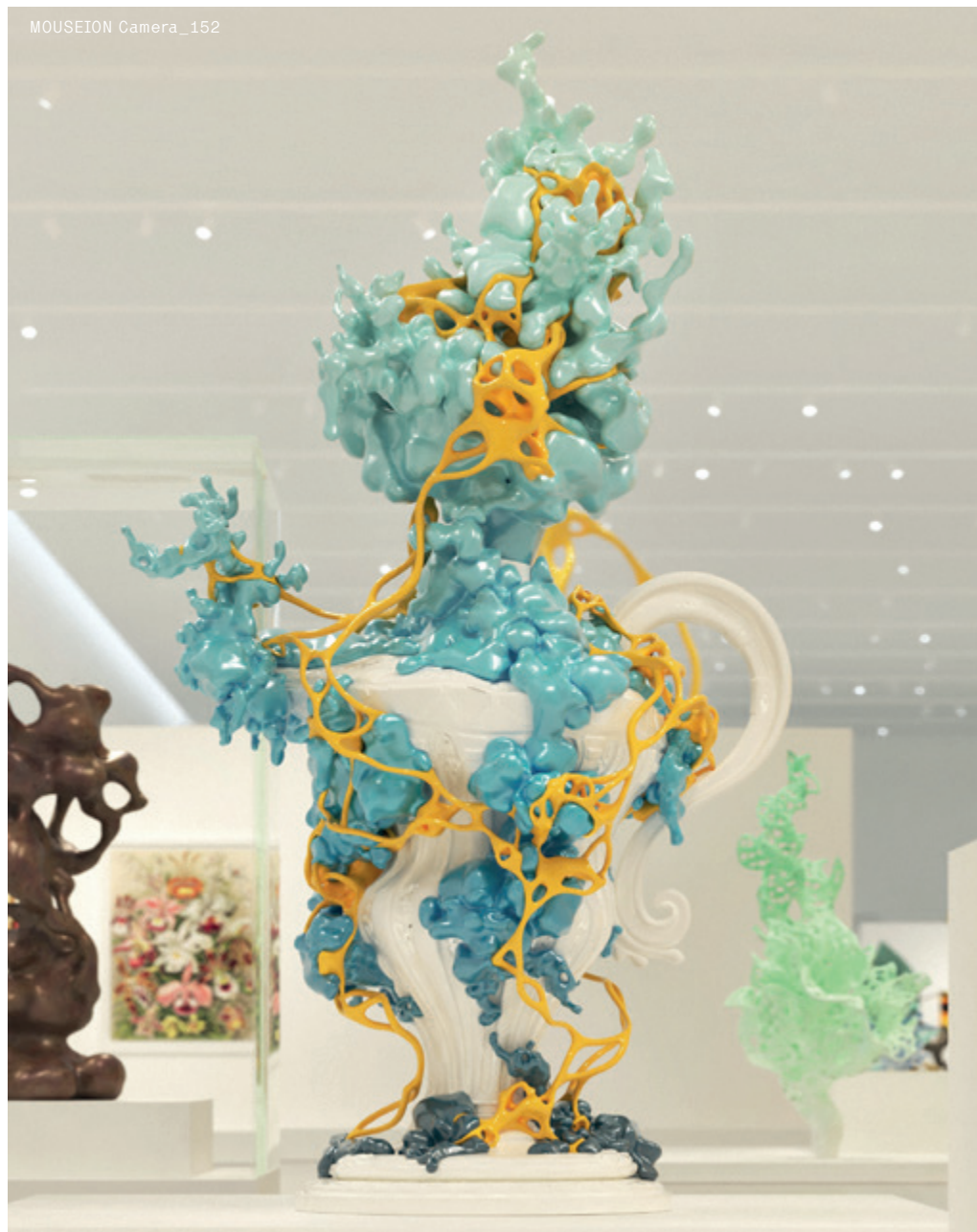
28



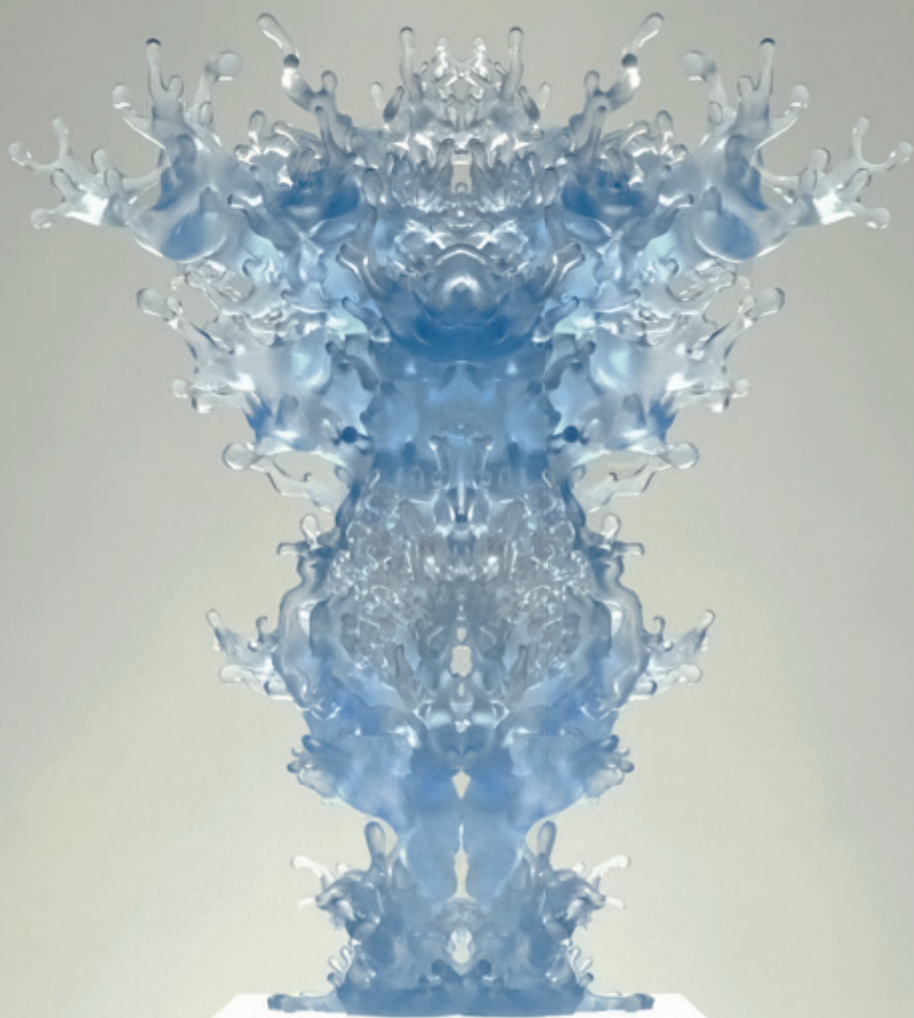
29  
30

AKRITANUT \_2018  
Piece of dried coral











# Masks

The vibrant energy radiating from the *Mask Mutation Project* pieces can have an unsettling impact on the viewer. The colours employed may be partly responsible as they reference the rich hues of African patterns and motifs from the Maya and Inca cultures of Central and South America.

The masks are nourished by an alien energy that—as it is unnatural to us—calls into question what function or purpose a human interpretation could have. Somewhere in or around these masks, classical representation explodes, and this makes the world behind the mask at least as interesting as what is in front of it.

Considering that the human species is undergoing a period of unprecedented evolutionary development, I ask myself how human faces will change, turn into humanoid masks, into new inter-faces that integrate our capabilities of upgrading cognition and expanding existential opportunities.

As an artist, I am aware of both the promise inherent in a new technological era and the age-old philosophical and existential problem of just being human, just being an inchoate and even unwanted child of Gaia. However, a transhumanist dream haunts me: how can I remodel the most iconic elements of a human, in particular the head, in line with the latest paradigms of evolutionary science?

The resulting sculptures resemble primary life forms, such as insects and crustaceans, as well as aliens in science-fiction movies. They remind us that we are nothing more than mutants in a world in constant flux. Perhaps the masks tell us that we are ourselves hybrid beings, somewhere between human and animal, with different types of brains formed by evolution and constantly in conflict with each other.

INDEX OF WORKS: MASKS

TOTAL: 60

|                                              |                                                   |
|----------------------------------------------|---------------------------------------------------|
| AFRICAN BIRD SCULPTURE                       | NICK ERVINCK _SODNOTTOB _2015-2016                |
| AFRICAN COW MASK                             | STATUE OF AMENHOTEP III _1390-1352 BC             |
| AFRICAN FEMALE FIGURE                        | STATUE OF AMENHOTEP III _1390-1352 BC             |
| AFRICAN FIGURE                               | NICK ERVINCK _STUDY FOR ASTANIMAURI _2019 P79     |
| AFRICAN FIGURE IN WOOD                       | NICK ERVINCK _STUDY FOR ASTANIMOS _2019 P74       |
| AFRICAN LONG HEAD MASK                       | NICK ERVINCK _STUDY FOR FOSPIOM _2016             |
| AFRICAN SAD MASK                             | NICK ERVINCK _STUDY FOR IRASKOM _2017             |
| AFRICAN TOTUM                                | NICK ERVINCK _STUDY FOR TANAMONBAR _2020          |
| AFRICAN TWO FIGURE STATUE                    | NICK ERVINCK _STUDY FOR TONATILSURIO _2018        |
| AFRICAN WARRIOR MASK                         | NICK ERVINCK _STUDY FOR TREVARIAJI _2018          |
| NICK ERVINCK _ASEFNIMOS _2017                | NICK ERVINCK _STUDY FOR TREVARIOSAO _2018         |
| NICK ERVINCK _ASWIRION _2016                 | NICK ERVINCK _STUDY FOR TREVARIOZ _2018           |
| NICK ERVINCK _AYAMORFUM _2017                | NICK ERVINCK _STUDY OF ASTANIMUORA _2019          |
| BASTET GODDESS _665-330 BC                   | NICK ERVINCK _TANALTILSRIA _2017                  |
| COLLECTION OF SMALL MINERAL ROCKS            | NICK ERVINCK _TANASANGKA _2017-2019               |
| HENRY MOORE _COMPOSITION _1933               | NICK ERVINCK _TANATILSUR YELLOW _2019             |
| CONGO MASK PRINT                             | NICK ERVINCK _TANATILSUR _2017-2019               |
| NICK ERVINCK _CULMIRIOM _2019                | NICK ERVINCK _TANATIRIUB GREEN PROTOTYPE 02 _2019 |
| DUAL AFRICAN MASK                            | NICK ERVINCK _TANATIRIUB _2017-2019 P75           |
| FEMALE AFRICAN MASK                          | NICK ERVINCK _TANATIRIUB _2019 P73                |
| NICK ERVINCK _GARZGRIOLEJIF _2020-2021       | NICK ERVINCK _TANATIRIUBIO _2017                  |
| HEAD OF CHAHK _A RAIN GOD _10TH-11TH CENTURY | NICK ERVINCK _TANAYAPLOM _2020                    |
| HANS ARP _HUMAN CONCRETION _1933 P74         | NICK ERVINCK _THILAP _2018-2019                   |
| INCA STATUE VASE                             | AUGUSTE RODIN _TORSO _1877-1878 _CAST 1979 P78    |
| MOTHERLY FIGURE AFRICAN MASK                 | HENRY MOORE _TWO THREE-QUARTER FIGURES _1984 P74  |
| NICK ERVINCK _NOITENA _2012-2013             | NICK ERVINCK _WIGNILOS _2020-2021                 |
| NICK ERVINCK _NOITULS _2014                  | NICK ERVINCK _WIGNIROM _2018 P74                  |
| SARCOPHAGUS CARVED WITH A FEMALE FACE        | NICK ERVINCK _WIGNIROPS _2019-2020                |
| _325-300 BC                                  | NICK ERVINCK _WIGNIRUPS _2020-2021                |
| NICK ERVINCK _SAVRIDAW _2012-2013            | YOUNG MAN NAKED _540 BC                           |
| SEATED AMENHOTEP III _1390-1352 BC           |                                                   |





- 36 Study for ASTANIMOS \_2019
- 37 Henry Moore \_Two Three-Quarter Figures \_1984
- 38 Hans Arp \_Human concretion \_1933
- 39 WIGNIROM \_2018





41



42



43

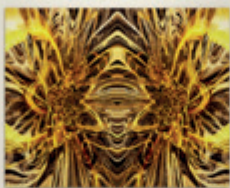


44



45

- 41 NIWRION \_2016
- 42 TANAHAKIOR \_2020
- 43 TANATIRIUB \_2020
- 44 African monkey figure
- 45 African priest figure



47



46



48

- 46 Bete ceremonial mask
- 47 ZWARGIELEJIF \_2017
- 48 NIA \_2013-2014
- 49 Auguste Rodin \_Torso \_1877-78
- 50 ASTANIMAURI \_2019







51

52

# Cyborgs

The many cyborg warriors that I've designed hail from a variety of favourite inspirations, from science fiction and modern manga to the work of H.R. Giger. Robots, aliens and monsters inhabit my interior world and command a particular respect due to their unknowable and ambiguous nature.

Are these cyborgs in their multi-coloured mechanical skeletons the gatekeepers of a new consciousness, the new (false) gods of an anthropocene future, or do they recall the rituals of primitive ancestors?

Making these equivalents of classical busts is quite a challenge: they require thousands of hours of computer assisted work as well as protracted, highly refined craftsmanship.

It could be said that my cyborgs hold up a mirror to us, perhaps as the prototypes of future humans, upgraded with implants and algorithms. Once again, they testify to my desire to portray hybridity and mutation, to interface perfect symmetry with the wild and chaotic side of life.

Their thorny skin conjures up the animal hides worn by the first inhabitants of Earth. Future technology could produce a thicker, more protective, polyfunctional skin as a sort of armour capable of absorbing the impacts of drastic climate change.

INDEX OF WORKS: *CYBORGS*

TOTAL: 49

AFRICAN MONKEY FIGURE P76  
AFRICAN PRIEST FIGURE P76  
ALEXANDER THE GREAT FIGURE  
ANCIENT GREEK VASE  
ARENSNUPHI  
CLOUDE POIRIER \_ARETHUSE \_1706-1711  
ATHENS VASE  
BALUSTER VASE  
BETE CEREMONIAL MASK P77  
BRONZE CORINTHIAN HELMET P86  
BRONZE ROCOCO VASE  
BURGONET P86  
CLAY VASES  
NICK ERVINCK \_EGNEOLB \_2020  
NICK ERVINCK \_ESAVOBOR \_2011-2012 P103  
NICK ERVINCK \_ETSUBATS \_2013  
FABERGÉ  
GREEK VASE  
GIOVANNI PISANO \_HEAD OF A BEARDED MAN  
\_1312-1314  
HEAD OF THE EMPEROR TRAJAN \_98-117 AD  
KABUTO \_SAMURAI HELMET  
NICK ERVINCK \_LAPIRSUB \_2015-2016 P83  
LEKYTHOS VASE  
LEKYTHOS VASE  
NICK ERVINCK \_LOPCOS \_2013  
MADONNA STAFF MOUNT  
MEDIEVAL KNIGHT HELMET  
NICK ERVINCK \_NESURAK \_2016-2017 P84  
NICK ERVINCK \_NIA \_2013-2014 P77  
NICK ERVINCK \_NIWRION \_2016 P76  
NICK ERVINCK \_OLBERNIUM \_2017 P85  
OLD GREEK VASES  
POSING TRANSFORMER  
STANDING MALE EGYPTIAN FIGURE  
STONE FIGURE  
STONE VASE  
STONE VASE  
STONE VASES  
NICK ERVINCK \_STUDY FOR ANRAHBOR \_2013 P85  
NICK ERVINCK \_STUDY FOR ASEOMIV \_2012  
NICK ERVINCK \_STUDY FOR BIAPERICK \_2013 P87  
NICK ERVINCK \_STUDY FOR ESABOBOR \_2011  
NICK ERVINCK \_STUDY FOR NESURACHIOK \_2017  
NICK ERVINCK \_TANAHAKIOR \_2020 P76  
NICK ERVINCK \_TANATIRIUB \_2020 P76  
EMILE-ANTOINE BOURDELLE \_TRAGIC MASK OF BEETHOVEN  
\_1901  
NICK ERVINCK \_WIGNIRIAS \_2020-2021  
NICK ERVINCK \_ZEBITEZ \_2012  
NICK ERVINCK \_ZWARGIELEJIF \_2017 P76



- 51 Study for LAPIRSUBOTIA \_2016
- 52 Fragmentary Colossal Head of a Youth \_2nd century BC
- 53 LAPIRSUB \_2015-2016







57  
58

Burgonet  
Bronze Corinthian helmet



59

- 59 Study for BIAPERICK \_2013
- 60 APSAADU \_2012-2013
- 61 DIASURAK \_2016-2017







# Humans

As though a novel form of BLOB sculpture, human organs, bones and muscles seem to be the perfect objects for giving primary form to a new language for drawing the human beings of the future.

The collaboration of art, technology and science has proved particularly useful when it comes to depicting the human body. Human anatomy remains the paradigm for those who seek an imaginative response to incisive questions about our prejudices and our position as a species, both from the standpoint of our cosmic magnificence and at the cellular level.

By using BLOB sculptures both as endoskeleton and exoskeleton, this human appeared to me to be an extremely problematic being, inhabiting an intermediate zone between outside and inside, human and animal, physical form and mythical tale.

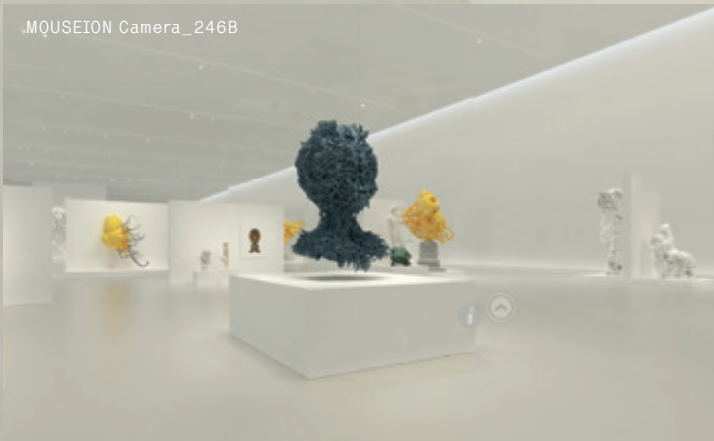
Allowing the imagination to meddle with larynx and brain did bring a transhumanist belief one step closer, but mutations on these border regions of being human do indicate that the artist would like a patent on this new anthropogenesis.

INDEX OF WORKS: *HUMANS*

TOTAL: 37

|                                                    |                                                |
|----------------------------------------------------|------------------------------------------------|
| NICK ERVINCK _AGRIEBORZ _2009-2010 P93             | FRAGMENTARY EGYPTIAN HEAD OF AMENHOTEP III     |
| NICK ERVINCK _AGRIEBORZ _2009-2011 P93             | _14TH CENTURY BC                               |
| ALEXANDER THE GREAT STATUE                         | HALF OF HUMAN SKULL                            |
| ANATOMICAL SCULPTURE                               | MICHELANGELO _HEAD OF MICHELANGELO'S DAVID     |
| NICK ERVINCK _APSAADU _2012-2013 P88               | _1501-1504                                     |
| BELVEDERE TORSO _1ST CENTURY BC                    | HUMAN HART                                     |
| BUMBLEBEE IN MARBLE                                | NICK ERVINCK _LIEWD _2013 P98                  |
| BUST OF A PHILOSOPHER OR BARBARIAN _150-160 AD     | MARBLE HEAD FROM A HERM                        |
| JEAN-JACQUES CAFFIERI _BUST OF CORNEILLE VAN CLÈVE | MARCUS AURELIUS                                |
| _1780S P98                                         | NICK ERVINCK _NESURAK _2016                    |
| BUST OF NEFERTITI                                  | NICK ERVINCK _RACHT _2012                      |
| BUST OF THE FARNESE HERCULES _4TH CENTURY BC       | NICK ERVINCK _SIUMET _2011-2012                |
| NICK ERVINCK _DAPIAB _2016-2017                    | NICK ERVINCK _SIZALGIORZ _2009-2011            |
| NICK ERVINCK _DIASURAK _2016-2017 P89              | NICK ERVINCK _STUDY FOR LAPIRSUBITOA _2016     |
| MYRON _DISCOBOLUS (THE DISCUS THROWER)             | NICK ERVINCK _STUDY FOR LAPIRSUBOTIA _2016 P80 |
| _2ND CENTURY                                       | NICK ERVINCK _SUCHAB _2012                     |
| DOUBLE HERM OF HERODOTUS AND THUCYDIDES            | NICK ERVINCK _TIASURAK _2016-2017              |
| _2ND CENTURY AD                                    | AUGUST RODIN _THE THINKER                      |
| NICK ERVINCK _EDHOLP _2013-2019 P106               | NICK ERVINCK _UARKIORZ _2009-2011              |
| NICK ERVINCK _ENKANSOR _2016                       | VERTEBRAE                                      |
| FRAGMENTARY COLOSSAL HEAD OF A YOUTH               | NICK ERVINCK _VIGAV _2013 P90                  |
| _2ND CENTURY BC P80                                |                                                |









- 65 ELBEETAD \_2011-2012
- 66 Henry Moore \_Seated woman \_1957
- 67 TRACHEOLB \_2013-2014



66

67



68



69





# Archaeology

The present and future are continuously affected by traces of the past. The convergence of these three time dimensions raises critical questions about the significance of the past and the potential of what is still to come. Surviving relics are testimony to both randomness and the workings of power, to the at times confusing interplay between high and low culture, between idealised imperial busts and the more Mickey Mouse type of heritage.

My use of 3D computer graphics, prints, drawings and sculptures is aimed at an audience who are yet to be born but who will be directly affected by what we do and think today in our rapidly changing society.

The middle path that I construct between virtual and physical worlds unshackles the imagination, recycles the historical space and poses pithy questions about the use and abuse of the past.

Freed from their old certainties, viewers are thus provoked into imagining alternative worlds that could have existed or may exist one day, as well as parallel worlds for which there is no archaeology as yet but which still possess an arche, a basic principle of our thinking and the ultimate starting point for exploration.

INDEX OF WORKS: *ARCHAEOLOGY*

TOTAL: 30

|                                                                        |                                                                 |
|------------------------------------------------------------------------|-----------------------------------------------------------------|
| ATHENA PALLAS GIUSTINIANI _CA 100 AD P107                              | NICK ERVINCK _LUINIRPS _2012-2014                               |
| CLAUDE PERRAULT _CLASSIFICATION OF THE FIVE ORDERS<br>OF COLUMNS _1683 | NICK ERVINCK _LUIZADO _2011-2012                                |
| HANS ARP _DEMETER _1961                                                | NICK ERVINCK _LUIZAERC _2012-2015 P104                          |
| DIADUMENOS MALE TORSO                                                  | MAMMOTH MAQUETTE                                                |
| NICK ERVINCK _ELBEETAD _2011-2012 P96                                  | MICHELANGELO _MICHELANGELO'S DAVID _1501-1504 P104              |
| HENRY MOORE _HEAD OF PROMETHEUS _1950                                  | MICHELANGELO _MOSES 1513-1516                                   |
| NICK ERVINCK _IERTU _2011                                              | NICK ERVINCK _OIRNAT _2012 P107                                 |
| ISTANBUL ANCIENT ORIENT RELIÉF                                         | NICK ERVINCK _OKNALEH _2012                                     |
| BERTEL THORVALDSEN _JASON _1803 P107                                   | OLD LAMPPOST CAST                                               |
| KEARNS COLUMN                                                          | HENRY MOORE _SEATED WOMAN _1957 CAST 1983 P97                   |
| HENRY MOORE _KING AND QUEEN _1952-1953<br>_CAST 1957                   | NICK ERVINCK _SNIBURTAD _2011-2012                              |
| NICK ERVINCK _KOMANIL _2015 P100                                       | NICK ERVINCK _STUDY FOR TEHPHEN _2017 P108                      |
| NICK ERVINCK _LIMUPTOS _2015                                           | PETER VISCHER THE ELDER _THEODORIC THE GREAT<br>_1512-1513 P109 |
| NICK ERVINCK _LOBTIV _2015                                             | NICK ERVINCK _TRACHEOLB _2013-2014 P97                          |
| NICK ERVINCK _LUBZAERC _2015-2019 P105                                 | VENUS OF WILLENDORF                                             |









76



- 77      Athena Pallas Giustiniani \_ca 100 AD  
78      OIRNAT \_2012  
79      Jason \_1803







# Animals

Animals seem to be subject to the same profound mutations as the hollowed-out rocks in Shanghai that symbolise the energetic coherence of evolution.

The whole of the natural world is evoked in a state of becoming and degeneration: not a single physical element is spared this profound process of change.

Animals going about their daily lives are torn away, stripped of their natural physique and transformed beyond recognition. Their limbs are combined with vestiges of what might be plants or humans to create at times terrifying, at others seductive, compositions.

Rampaging nature has caused them to take on the composite appearance of Greek monsters, such as the Chimera, the Hydra and the Harpies. Was it an apocalyptic disaster, the arrival of UFOs or our own shoddy handling of the environment that led to this grotesque outcome?

However, there is one further step—in this dispersal of the state of being an animal—when only Rorschach blots remain, denuded of all animal or human presence, beautiful in their perfect symmetry. These remnants are among the mysteries of the cosmos.

INDEX OF WORKS: *ANIMALS*

TOTAL: 50

NICK ERVINCK \_ALSUMVIT \_2019-2020 P110

NICK ERVINCK \_AMTA \_2010-2015

NICK ERVINCK \_ANIHUAB \_2010

ARIZONA ROUTE 66 T-REX

BEAR SKULL

BISON SKELETON

NICK ERVINCK \_BORTOBY \_2010 P119

NICK ERVINCK \_BRUNTUSLE \_2018

CHAMELEON SKULL

CHIHUAHUA SKULL

NICK ERVINCK \_EROMPRI \_2015

FOSSIL SHELL IMPRINT

FOSSILIZED ROCK

FOSSILIZED SHELL

NICK ERVINCK \_GARFINOSWODA \_2011

GASTROPOD HYSTRIVASUM

HALF OF HUMAN SKULL

HORNED SEA STAR

NICK ERVINCK \_IKRAULOISU \_2009

NICK ERVINCK \_KOLEKNAT \_2009-2010 P116

MONIQUE GUEBELS \_L'ANGE AU CALICE \_1957

HENRY MOORE \_LARGE STANDING FIGURE: KNIFE EDGE  
\_1961 \_CAST 1976

HENRY MOORE \_LARGE TORSO \_ARCH \_1962-1963

LEGO BULLDOZER IN MARBLE

HENRY MOORE \_LOCKING PIECE \_1964-1967

MAMMOTH SKELETON

GUILLAUME COUSTOUMARLY HORSE \_1743-1745

NICK ERVINCK \_MINOTERCERAM \_2017

NICK ERVINCK \_MINOTERKER \_2017

MUREX RAMOSUS

NICK ERVINCK \_NAPELHIUAB \_2011

NICK ERVINCK \_NIKEYSWODA \_2011-2019 P120

NICK ERVINCK \_NOITALS \_2015-2016 P113

NICK ERVINCK \_NOITIULS \_2013

NICK ERVINCK \_NOITULS \_2012-2013

NICK ERVINCK \_OBENOMER \_2013

OWL SKELETON

PIECE OF CLIFF ROCK

PIECE OF STALACTITE

RABBIT SKULL

NICK ERVINCK \_RETMONER \_2019

SLAB OF ROCK

NICK ERVINCK \_STUDY FOR NARICER \_2015 P118

NICK ERVINCK \_STUDY FOR NIKEYSENIL \_2011

NICK ERVINCK \_STUDY FOR RETIURABO \_2011

TRICERATOPS SKULL

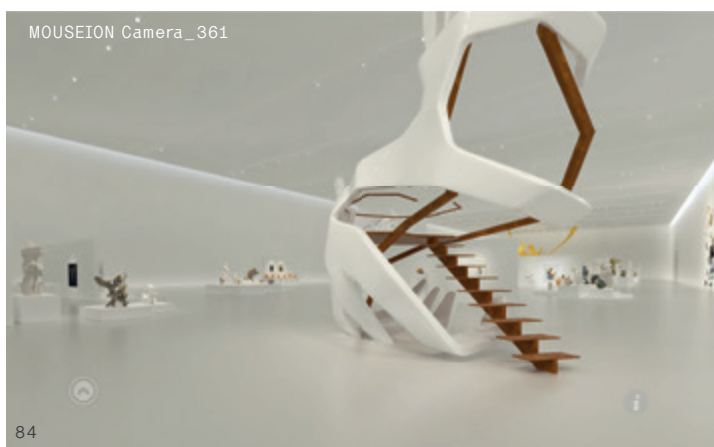
TYRANNOSAURUS REX SKELETON

BOCCIONI \_UNIQUE FORM OF CONTINUITY IN SPACE \_1913

WHALE VERTEBRAE

H. R. GIGER AND CARLO RAMBALDI \_XENOMORPH \_1976

















# Skin

What started out as static surfaces were eventually covered with skin, hide or shell. The smooth exteriors of the polished BLOB sculptures were disguised under a corrupt material. The bellies and breasts appear to be moving, breathing, chaotic beneath their alien substance.

Cosmic spiderwebs stretch out in every direction as they possess space. Fragile yet impregnable, flowing yet bone-hard, they span both microscopically small and monumentally huge planes.

The viewer may be reminded of the fleshy textures of Francis Bacon, or recognise a tribute to Eadward James Muybridge, who pioneered moving images with his zoopraxiscope.

These mutations of skin and hide, man-made fossils—from within or outside of known evolutionary processes, whether intentional or the fruits of blind chance—demonstrate their viability in an array of universes. Unabashedly radiating garish colours, they ask about the purpose of their functioning: are they, as they seem, part of a dystopian landscape, taking first breaths in the silence following a cosmic storm? Or are they the pulpy beginnings of a new technological era? Soon we'll all be wearing our new smart skins, vital to our survival, a fantastic fusion of Gaia and Techno.

INDEX OF WORKS: SKIN

TOTAL: 157

PIERRE LEPAUTRE \_AENEAS AND ANCHISES \_1697  
GIOVANNI STANETTI \_ALLEGORY OF FIRE \_18TH CENTURY  
AMETHYST  
JACQUES PROU \_AMPHITRITE \_1655-1706  
ANTOINE COYSEVOX \_AMPHITRITE \_1703-1705  
PIERRE LEPAUTRE \_ARRIA AND PAETUS \_1691  
NICK ERVINCK \_BOBLARAK \_2014-2017  
NICK ERVINCK \_BOBNARAK \_2016-2017  
NICK ERVINCK \_BRUNTISFA \_2017-2018  
NICK ERVINCK \_BRUNTISKO \_2017-2018  
NICK ERVINCK \_BRUNTUSCOLER \_2018  
NICK ERVINCK \_BRUNTUSCOLO \_2018  
NICK ERVINCK \_BRUNTUSKI \_2017-2018 (2)  
NICK ERVINCK \_BRUNTUSLO \_2017-2018  
FRANCIS BACON \_CARCASS OF MEAT AND BIRD OF PREY  
\_1980  
ANSELME FLAMEN \_COMPANION OF DIANA \_1710-1714  
RENÉ FRÉMIN \_COMPANION OF DIANA \_1710  
NICK ERVINCK \_CORBOSLAM \_2017-2018  
NICK ERVINCK \_CORECHNAP \_2016-2017  
NICK ERVINCK \_COREWOLIA \_2016  
NICK ERVINCK \_COREWOLA \_2016  
NICK ERVINCK \_COREWOLI \_2016-2018  
NICK ERVINCK \_CROBOSLIEM \_2017-2018  
NICK ERVINCK \_CROBOSLOEM \_2017-2018  
NICK ERVINCK \_CROBOSLUM \_2017-2018  
FRANCIS BACON \_CRUCIFIXION \_1933  
DRIFTWOOD  
NICK ERVINCK \_EGNOABER \_2015  
NICK ERVINCK \_ENTUNAP \_2017  
NICK ERVINCK \_EVORIARD \_2015  
FRANCIS BACON \_FIGURE WITH MEAT \_1954  
FOSSIL SHELL, FOSSILIZED WOOD  
NICK ERVINCK \_GONBELUM \_2017-2019  
GONGSHI STONE I-XVII  
HARPAGO CHIRAGRA CORAL  
NICK ERVINCK \_KORBILAP \_2017-2020  
NICK ERVINCK \_KORBISTOM \_2017-2020  
NICK ERVINCK \_KORDILOM \_2017-2020  
CORNEILLE VAN CLÈVE \_LA LOIRE ET LE LOIRET \_1699  
ANTOINE COYSEVOX \_LA MARNE \_1706  
AGESANDER \_ATHENODODROS AND POLYDORUS \_LAOCOÖN  
AND HIS SONS \_42 BC  
NICK ERVINCK \_MANOWTID \_2016  
NICK ERVINCK \_MINOTERCERAM \_2017  
NICK ERVINCK \_MINOTERCERIK \_2017  
NICK ERVINCK \_MINOTERKAM \_2017  
NICK ERVINCK \_MINOTERKERUM \_2017-2018  
NICK ERVINCK \_MINOTERKUS \_2017 (2)  
NICK ERVINCK \_MOABTID \_2016-2018  
NICK ERVINCK \_MORFREV \_2015-2017  
MUREX RAMOSUS HORNED SHELL  
NICK ERVINCK \_NEBKATROBS \_2017  
NICK ERVINCK \_NEBLOAK \_2017  
NICK ERVINCK \_NIRULCAR \_2017  
NICK ERVINCK \_NIRULSAM \_2018 P50  
NICK ERVINCK \_NOIPERICK \_2016-2018  
NICK ERVINCK \_NOITERAS \_2016-2018  
NICK ERVINCK \_NOITERIS \_2016-2018 (3) P124  
NICK ERVINCK \_NOITERIS \_2017-2019  
NICK ERVINCK \_NOITERIS \_2017-20218 P123  
NICK ERVINCK \_NOITERKSA \_2016-2018 (2)  
NICK ERVINCK \_NOITERKSA \_2017-2021  
NICK ERVINCK \_NOITEROS \_2016-20188 P125  
NICK ERVINCK \_NOITEROS \_2017-2019  
NICK ERVINCK \_NOITERUS \_2016-2018 (2)  
NICK ERVINCK \_NOITERUS \_2017-2019  
NICK ERVINCK \_NOITRIKOS \_2016-2018  
NICK ERVINCK \_NOITRIKOS \_2017-2021  
NICK ERVINCK \_NOITROKAS \_2016-2018 (3)  
NICK ERVINCK \_OBENOM \_2013  
NICK ERVINCK \_OEBERSIL \_2017-2019  
NICK ERVINCK \_OEBERSILAR \_2017-2019  
NICK ERVINCK \_OEBERSUM \_2017-2019 (2)  
NICK ERVINCK \_OEBURLISKAR \_2017-2019 (2)  
FRANCIS BACON \_PAINTING 1946  
PETOSKEY STONE, PIECE OF CORAL (3)  
PIECE OF DRIFTWOOD (2), PIECE OF TREE BARK, QUARTZ  
NICOLAS COUSTOU \_RESTING HUNTER \_1707  
SEASHELL OF MOLLUSC, SLICE OF MEAT  
FRANCIS BACON \_STUDY AFTER VELÁZQUEZ'S PORTRAIT  
OF POPE INNOCENT X \_1953  
NICK ERVINCK \_STUDY FOR BRUNTISKIOLA \_2017  
NICK ERVINCK \_STUDY FOR FORISAP \_2019 (2)  
NICK ERVINCK \_STUDY FOR FOUKSID \_2011  
NICK ERVINCK \_STUDY FOR GLAOCTAL \_2016  
NICK ERVINCK \_STUDY FOR GLAOCTURO \_2016  
NICK ERVINCK \_STUDY FOR GONBERNIUM \_2017 (2)  
NICK ERVINCK \_STUDY FOR GONBLOSTUB \_2017 (2)  
NICK ERVINCK \_STUDY FOR GONISKOR \_2017 (3)  
NICK ERVINCK \_STUDY FOR GONLSKAR \_2017  
NICK ERVINCK \_STUDY FOR GONSURION \_2017 (2)  
NICK ERVINCK \_STUDY FOR GONTILOPS \_2017  
NICK ERVINCK \_STUDY FOR GROITSUR \_2019 P126  
NICK ERVINCK \_STUDY FOR KNUSTIORB \_2017 (2)  
NICK ERVINCK \_STUDY FOR NOITERKOS \_2016 P130  
NICK ERVINCK \_STUDY FOR POCOISARIO \_2020 P127  
NICK ERVINCK \_STUDY FOR POCOISURIA \_2020  
NICK ERVINCK \_STUDY FOR POCOSCOLA \_2020  
NICK ERVINCK \_STUDY FOR POCOSERIA \_2020  
NICK ERVINCK \_STUDY FOR POCOSIAR \_2020  
NICK ERVINCK \_STUDY FOR POCOSUR \_2020  
NICK ERVINCK \_STUDY FOR POCOTENA \_2020 (2)  
NICK ERVINCK \_STUDY FOR REWLECKNO \_2017  
NICK ERVINCK \_STUDY FOR SANRISKUR \_2017  
NICK ERVINCK \_STUDY FOR TIHULIASO \_2016  
NICK ERVINCK \_STUDY FOR TORACHWA \_2015 P114  
TAMPA DRIL SHELL  
NICK ERVINCK \_TANATILSUR \_2017-2019 P134  
THE ABDUCTION OF THE SABINE WOMEN  
THE CHIARAMONTI NIOBID \_300 BC  
FRANCIS BACON \_3 STUDIES OF GEORGE DYER \_1909-1992  
FRANCIS BACON \_TRIPTYCH-AUGUST 1972 \_1972  
NICK ERVINCK \_WOLFKIAM \_2015





MOUSEION Camera\_399

90

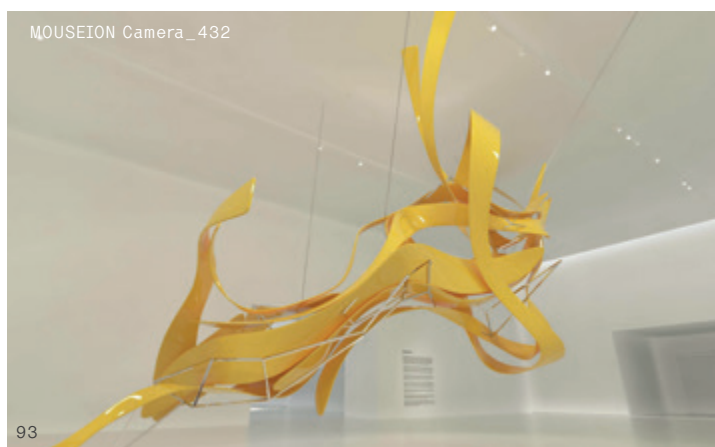
91

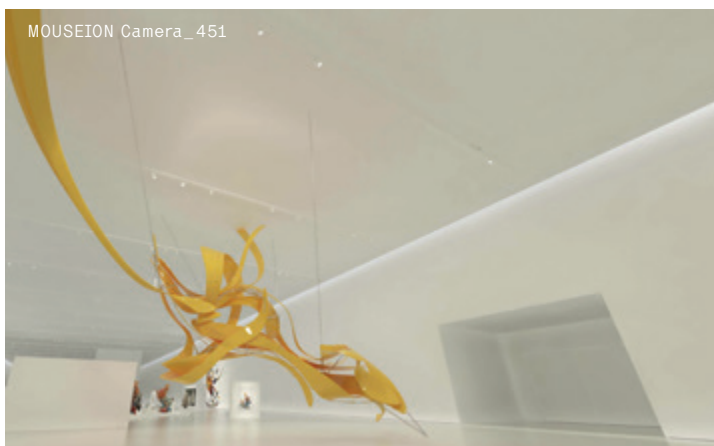


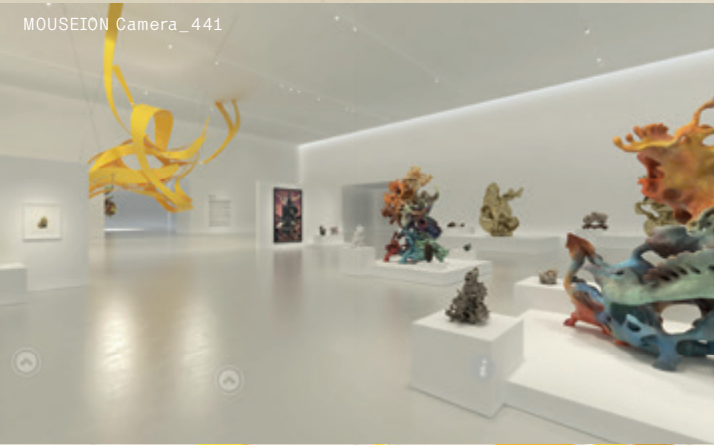


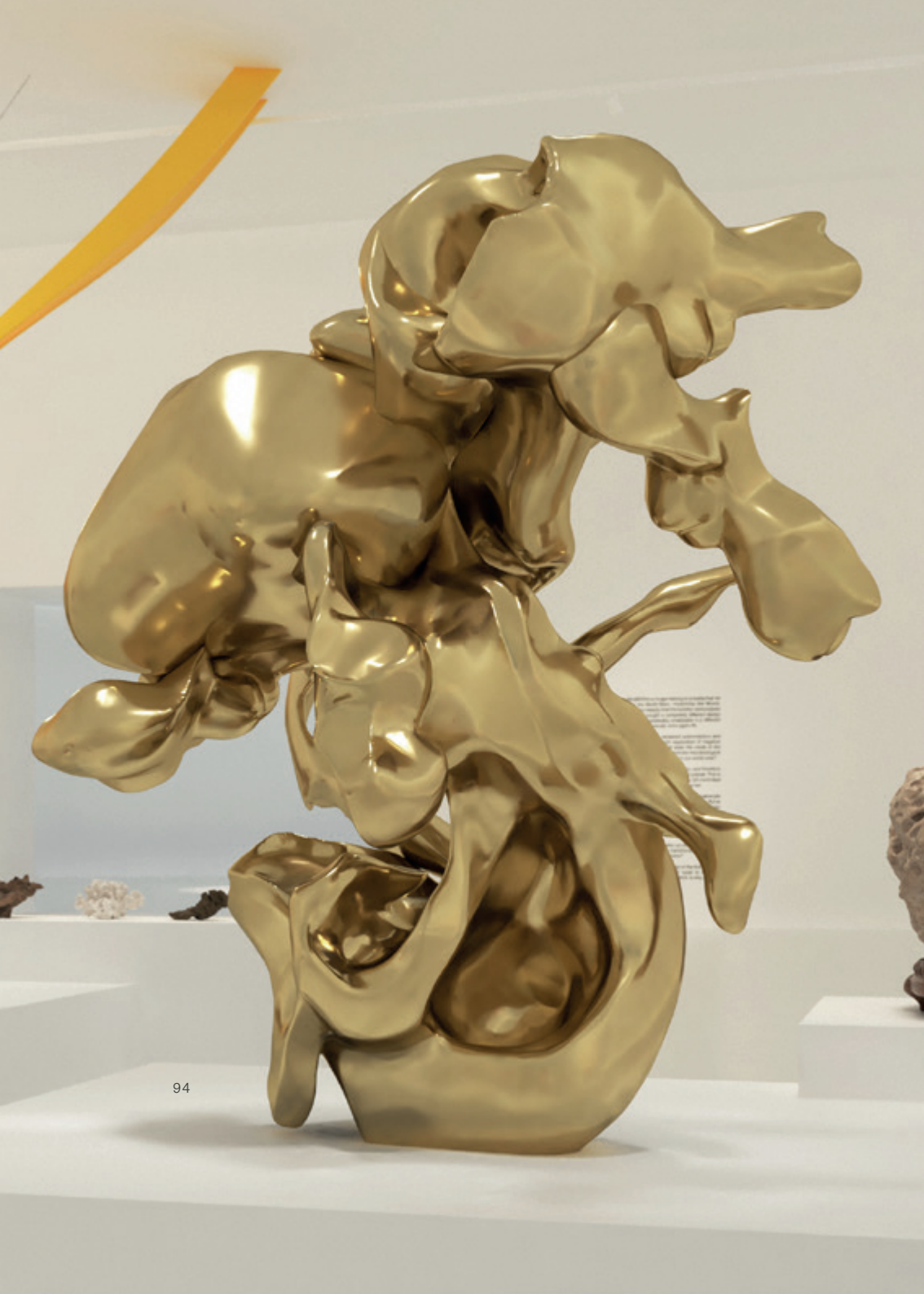
92













# Back Porch

The sculptures that are included in my MOUSEION no longer belong to the reality we think we know. During the interbellum and following the war, modernists such as Moore, Hepworth and Arp challenged conventional perceptions of the function and purpose of art to such an extent that they had to be revised. Like these sculptors, I was looking for a completely different form of art, one that made the world feel other, as though a universe with an alien formal language, a landscape that inspires a sense of wonder.

Is this wonder the result of exposing that which has been there all along but hidden in the subconscious, buried by our culture? And did my years of fevered exploration of negative space only serve to circle the black holes within ourselves? What does the interior of the sculpture with which my BLOBS are obsessed mean? A descent into the microbiological core of our humanity? Or an invitation to include interstellar spaces in our worldview?

This very different universe, held together by its numerous references to art history, its forays into the contemporary art scene from high to low, its futuristic ideas and models, and its influences from the deepest past, is my response.

Confronted with these sculptures, the classical model explodes. For this reason, the world inside the BLOB is at least as interesting as that outside of it. This is a rabbit hole for my imagination, taking it ever further into 3D technology where I can manipulate primary life forms at will.

I am thus, as an artist, hacking Darwin, remodelling DNA, seeking to regenerate plants, corals and animals after yet

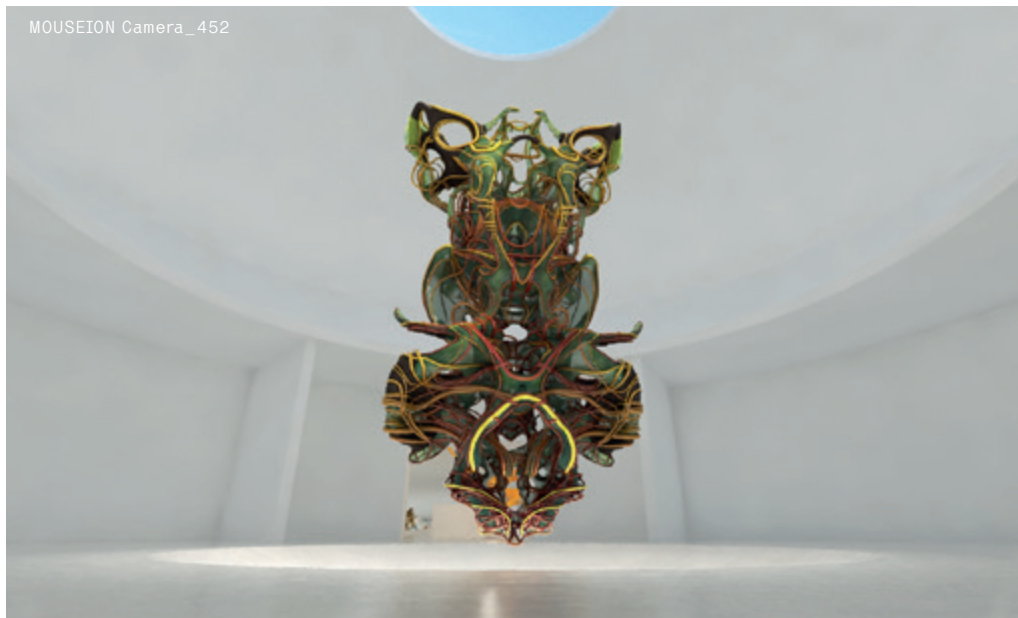
another mass extinction or deadly radioactive fallout. At the same time, I am constantly amazed at the intangible magnetism we possess, how it preserves our libido, love and lust, and how it would seem that our *élan vital* will never be quite snuffed out.

So, within the context of recent developments in evolutionary science, I explore what kind of meaningful life can result from complementing organic lifeforms with human-made technological extensions.

Is this union of genetic and artistic engineering experiments a wake-up call for a society that is developing heterogeneous lifeforms—thereby embracing transhumanism as never before—while allowing itself to be lulled to sleep ideologically?

After the heirs of Alexander the Great had collected all the knowledge in the world in the great library of the MOUSEION in Alexandria, this knowledge was also used as a weapon to eliminate enemies. Fear of societal change can lead to violence, which is why artists in today's world need to be more vigilant than ever.







## \_ ABOUT THE ARTIST

\_NICK ERVINCK (\*1981)

is a contemporary Belgian artist whose work encompasses monumental installations, hand-fabricated and 3D-printed sculptures, ceramics, prints, drawings, computer graphics and animated films. Initially a student of economics, Ervinck switched to art and first encountered computer-aided design through his architecture and ceramics studies. In 2003, he graduated from KASK (Royal Academy of Fine Arts, Ghent) with a Master's degree in Mixed Media. After teaching at art schools in Tielt, Menen and Kortrijk (2004-2012), Ervinck returned to KASK to spend three years as a guest professor.

He has been the recipient of several grants: the Prix Godecharle (2005), The Fortis Young Ones Award (2006), the Provincial prize for Fine Arts West Flanders (2006), the Rodenbach Fonds Award (2008) and the Royal Flemish Academy of Belgium's Class of the Arts prize (2020).

In 2009, following acclaim for the large-scale project WARSUBEC (Zebrastraat cultural centre, Ghent), Ervinck started to receive numerous public and private commissions, including EGNOABER, Emmen; IMAGROD, Ostend; REWATAL, Sotogrande; LUCE, Amersfoort; TSENABO, Tielt; and WIBIETOE, Anderlecht.

In 2011, he founded Studio Nick Ervinck in an old automobile workshop. In 2021, he created his exhibition space, Kunsthalle Ervinck (K.E.R.K.), in the former church of Middelkerke.

In 2019, he received his first commissions for sculptures in bronze, including OLNETOPIA for the St. Petersburg city council (Florida, U.S.A.) and THILAP (private commission, Ghent), and a commission from the Shenzhen World Convention & Exhibition Center (China) for two steel sculptures, ANLUNIK and LIABLOY.

His work has been acquired by art collectors around the world and shown in solo and group exhibitions at Brakke Grond, Amsterdam; S.M.A.K., Ghent; Gallo-Romeins Museum, Tongeren; Museum Beelden aan Zee, Scheveningen; Museum Dr. Guislain, Ghent; UNArt Center, Shanghai; NRW-Forum, Düsseldorf; Ars Elektronica, Linz; Vanhaerents Art Collection, Brussels; Museum M, Leuven; the Museum of Fine Arts, Ghent; MARTa, Herford; Middelheimmuseum, Antwerp; and MOCA, Shanghai. In 2021, his largest exhibition to date was organised by the National Museum of Finland at Hame Castle.

Today, Nick and his team continue to push the boundaries of various media, integrating classical techniques and materials with the latest 3D scanning, 3D printing and robot sculpture technology.

Nick Ervinck lives in Lichtervelde with his wife Kaat and their three children, Lene, Ida and Thor.

\_SABINE HIMMELSBACH (\*1966)

has been director of HeK (House of Electronic Arts Basel) since March 2012. After studying art history in Munich, she worked for galleries in Munich and Vienna from 1993-1996 and then became project manager for exhibitions and accompanying symposia at the Styrian Autumn Festival in Graz. In 1999 she took over the exhibition management of the ZKM | Center for Art and Media Technology in Karlsruhe. From 2005–2011 she headed the Edith Russ House for Media Art in Oldenburg. In 2011, she curated *gateways. Art and Network Culture* for the Kumu Art Museum in Tallinn, Estonia, as part of the European Capital of Culture Tallinn 2011. Her exhibition projects at HeK include *Sensing Place* (2012), *Semiconductor: Let There Be Light* (2013), *Ryoji Ikeda* (2014), *Poetics and Politics of Data* (2015), *Rafael Lozano-Hemmer: Preabsence* (2016) and *unREAL* (2017), *Lynn Hershman Leeson: Anti-Bodies, Eco-Visionaries* (2018) and *Entangled Realities. Living with artificial intelligence* (2019). She lectures and writes on media art and digital culture.

\_DOO EUN CHOI

is an independent curator and art consultant based in New York. She is presently a visiting faculty member in the department of Art, Media and Technology at Parsons the New School for Design, with a background in art history, criticism and new media art. She has been a curator and creative director at the Art Center Nabi, one of the premier media art spaces in Seoul, South Korea, and a central institution in the international digital arts and culture scene since its founding in 2000. As a curator, she treats the space as a laboratory for experimenting with the types of experience and aesthetics that can emerge from combining and recombining scientific knowledge, artistic practices, and historical narratives. Her recent projects include *Mediacity Seoul 2012 Biennale* (Seoul

Museum of Art, Seoul, KR), *ZERO1 Biennial 2012* (The ZERO1 Garage Gallery, San Jose, US), *Anima* (Borusan Contemporary, Istanbul, Turkey) and *Boundless Fantasy: Media Art from East Asia* (Charles Wang Center, New York, US).

\_MARKEK WOLYNSKI (\*1989)

is a London-based curator and creative producer, with a special interest in the intersection of art, nature, and technology. His practice has increasingly focused on developing multi-sensory storytelling, immersive exhibitions, and audience engagement strategies. He holds an MA in Cultural Studies: Exhibition Design and also studied Experience Design at Central Saint Martins, University of the Arts, London. Marek has staged a range of large-scale projects, including *Bewogen Beweging*, an exhibition of Zoro Feigl's monumental installations and Theo Jansen's *Strandbeest* kinetic sculptures (Verbeke Foundation, 2016); Alan James Burns' *Entirely hollow aside from the dark*, a series of 32-channel psychoacoustic sound events inside caves (Creswell Crags Heritage Centre, 2019); and *Nine Earths*, a British Council creative commission to mark COP26, the UN Climate Change Conference in Glasgow (British Film Institute, 2021). Marek is also part of the Contemporary Lynx editorial team and serves as UK Coordinator of sculpture network.

\_ESTHER SOLOMON (\*1969)

is Assistant Professor in Museum Studies at the University of Ioannina. She studied archaeology, museology and social anthropology in Ioannina, Florence (Università Internazionale dell'Arte), Sheffield and London (UCL). She has worked as a curator in museums in Greece and abroad, was a visiting fellow at the Athens School of Fine Arts and at the Postgraduate Programme in Public History at the Greek Open University. Esther has published

extensively on museum representations, ethnographic approaches to heritage, public archaeology, exhibition curating, and the social and political uses of the past. Her book *Contested Antiquity: Social Conflict and Archaeological Heritage in Modern Greece and Cyprus* was published in 2021 by Indiana University Press.

\_ARETI ADAMOPOULOU (\*1970)

is a Professor of Art History at the University of Ioannina, Greece. She has previously taught at the University of the Aegean, the Athens School of Fine Arts and the Aristotle University of Thessaloniki. She is the author of *Post-war Greek Art. Visual Interventions in Space*, University Studio Press, 2000, and *Art and Cold War Diplomacy. International Art Exhibitions in Athens, 1950-1967*, University Studio Press, 2019 and has edited various works on art history and theory. She publishes widely, mainly in Greek and English. Her research interests are focused on contemporary art, national identity and art, the history of art history, Cold War exhibitions and the art market.

\_MARJAN DOOM (\*1982)

holds a Master's in Veterinary Medicine and a PhD in anatomy. As the director of GUM (Ghent University Museum), which opened its doors in October 2020, she is responsible for setting out the museum's unconventional mission and vision. Her aim is to offer the visitor an aesthetic experience of science at GUM, and to allow the element of doubt a place in what is generally an institution devoted to certainties. Doom also curated the permanent exhibition, for which she chose a combined scientific and philosophical narrative, juxtaposing objects from a wide range of disciplines – from the humanities and social sciences to the hard sciences. Author of *The Museum of Doubt* – a modest manifesto of a science curator (Lannoo, 2020), Marjan also serves on various advisory boards of associate museums, regionally and internationally, and at the KASK School of Arts in Ghent.

\_JON WOOD (\*1970)

is a writer and curator who specialises in modern and contemporary sculpture. He has run the research programme at the Henry Moore Institute for many years and co-edits the *Sculpture Journal*. He has also served on a number of advisory boards, which today include Art UK's Sculpture Project, and the Gabo Trust, which is dedicated to supporting research into the conservation of modern and contemporary sculpture. Publications include: *Contemporary Sculpture: Artists' Writings and Interviews* (2019), *Tony Cragg at Boboli Gardens* (2019), *Sculpture and Film* (2019), *Tony Cragg: Collected Works* (4 Volumes) (2018), *City Sculpture Projects 1972* (2016), *Making It: Sculpture in Britain 1977 - 1986* (2015), *The Sculpture of Bill Woodrow* (2012), *Modern Sculpture Reader* (2012), *1913: The Shape of Time* (2012); and *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s* (2011).

\_FREDDY DECREUS (\*1949)

is a Professor Emeritus at Ghent University, Belgium. A classical philologist, he joined Ghent University in 1981 where he taught courses in Latin Literature, Literary Theory, Mythology, Comparative Literature and Theatre History. For many years, his work was focused on the theatre director Theodoros Terzopoulos, resulting in two monographs on *The Ritual Theatre of Theodoros Terzopoulos* (Athens: Agra, 2016 and London: Routledge, 2019). Upon retirement in 2010, Decreus founded a school in the Canary Islands together with his wife, Gina d'Harte, devoted to psychotherapy and psychoenergetics. His most recent publications have been on the political theatre of Milo Rau (NTGent).

#### \_ACKNOWLEDGEMENTS

I am grateful to Henry Moore, Barbara Hepworth, Hans Arp, Francis Bacon, Lynn Chadwick, Auguste Rodin and all the artist for their unique ways of looking at the world.

To my wonderful, magical family—Kaat, Lene, Ida & Thor—thank you for taking this journey in life with me. My sincere gratitude goes to my parents; to Jona Van der Cruyssen, Michel Lunetta, Benoit Carels, Brent Vandevyvere, Kayleigh Monseré, Kathy Vercauteren, Mattis Clement; to former assistants and trainees; to Denis Decaluwe, Sabine Himmelsbach, Doo Eun Choi, Marek Wolynski, Esther Solomon, Areti Adam, Marjan Dooms, Jon Wood, Freddy Decreus, Heidi Steffes, Jan Leysen, Francis Van Remoortel, David Verbrugghe; Qualion Finance, the Estate of Lynn Chadwick, Stiftung Arp, Arp Museum, the Henry Moore Foundation, the Hepworth Estate, the Estate of Francis Bacon, FIT, Flanders State of the Art, Stratasys; and finally, a special thanks to all the collectors and others whose support and collaborations make my work possible.

MOUSEION could not have been realised without the support of the Flemish government in the form of a Cultural Activity Premium.

#### \_PHOTO CREDITS

p6, 9-11, 26-27, 36-135 Studio Nick Ervinck; p9 Dirk Pauwels; p19 Maurice Jarnoux; p22 J.-G. Berizzi, RMN-Grand Palais; p25 Adolphe Neyt and GUM Collection; p26 Michel Phipps, Henry Moore Foundation; p28 Alfred Robinson, Pitt Rivers Museum, University of Oxford

#### \_CREDITS MOUSEION

Studio Nick Ervinck, Lichtervelde; Das Naturhistorisches Museum, Vienna; Henry Moore Foundation, Perry Green; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Franz West; Atelier Van Lieshout; Tony Cragg; Richard Deacon; Artists Rights Society (ARS), New York; Hans Arp; Hepworth Estate, Wakefield; Bernard Meadows; The Michael C. Rockefeller Memorial Collection, New York; Musée du Quai Branly, Paris, The Louvre, Lens; Statens Museum for Kunst (SMK), Copenhagen; The Louvre, Paris; Christie's, London; Neues Museum, Berlin; Metropolitan Museum of Art, New York; Musée Rodin, Paris; Museo Nazionale Romano, Rome; Thorvaldsens Museum, Copenhagen; Academia di Belle Arti, Florence; Umberto Boccioni; Middelheim Museum, Antwerp; Giambologna, The British Museum, London; The Estate of Francis Bacon, London; The Vatican Museum, Vatican City; Antoine Bourdelle; Michelangelo Buonarroti; Ernst Haeckel and H.R. Giger.

## \_COLOPHON CATALOGUE

### \_CONCEPT

Nick Ervinck and Denis Decaluwe

### \_DESIGN

Nick Ervinck and Denis Decaluwe

### \_FOREWORD

Nick Ervinck, Sabine Himmelsbach, Doo Eun Choi, Marek Wolynski, Esther Solomon, Areti Adam, Marjan Dooms, Jon Wood and Freddy Decreus

### \_TEXT

Nick Ervinck and Freddy Decreus

### \_EDITING

Nick Ervinck

### \_COPY-EDITING

Heidi Steffes

### \_TRANSLATION

Heidi Steffes

### \_PRINTING

Cassochrome

### \_PUBLISHING

Studio Nick Ervinck

### \_TYPEFACE

Acobe Caslon Pro

Almarena Mono

F Grotesk

### \_PAPER

Munken Pure rough

Magno Gloss

Materica Clay

ISBN: 9789081967167

D/2022/NickErvinck/

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means without prior permission from Studio Nick Ervinck.

© 2021 Studio Nick Ervinck

[www.nickervinck.com](http://www.nickervinck.com)

[www.nikipedia.be](http://www.nikipedia.be)



