

CERAMIC WORKS

NICK ERVINCK

**# EXPO PROPOSAL
2019-2020**



CERAMIC WORKS

The idea of mutation and manipulation has always appealed to Nick Ervinck's imagination. In his ceramic works, he uses 3D experiments to explore ideas of both organic and genetically engineered life forms.

Nick Ervinck created an openness that will attract the viewer to consider his work from different angles. These works have both a poetic and a critical social dimension. On the one hand, the sculptural contradictions, such as inside/outside and rough/smooth, make these works purely poetic. The visual language of these organic sculptures has a surprising impact.

Organic forms never are a purely human creation. That is why Ervinck points to the great influence nature exerts on him. Although the series of sculptures should represent flowers and plants or creatures of flesh and blood, we encounter a clear visual resemblance to the Gonsi rocks. To acquire an insight into the organic laws of form and rhythm, Nick Ervinck manipulated their erratic forms into a personal creation. Nevertheless these limestone rocks, similar to lifeless rocky landscapes, are not deserted from life: according to the ancient Chinese faith they harbour immortal beings. In other words, they form memories from other worlds.

Ervinck considers his ceramics, his man-made fossils, as similar creatures from an unknown universe. By means of a alienating skeleton dance and restrained by their prison of flesh, they seem to be on the search for a place of their own in the current time and space. The struggle between dynamism and a static pose is a theme that the artist likes to explore on many occasions. Not unlike Eadweard Muybridge did with his zoopraxiscope (an early film projector), Nick Ervinck tried to capture movement in a stagnant image with his NOITEM series (2012-2013). From hundreds of preliminary studies, he selects specific details that are used as an alphabet to tell a new story. That story of complex and almost violent forms, filled with movement, is obtained by a puzzle of different parts in different

- 1. Chinese scholars rock
- 2. Ikebana
- 3. Passionflower
- 4. plant



proportions and forms that contrasts sharply with the refined and smooth surfaces of his blob series.

In addition to the bones sculpture, references to nature and food (eg. pepper, tomato,...) also appear in the ceramic works of Nick Ervinck. These works question how far we can or should go in manipulating food. Research into crop mutation is not new. Following the Second World War, the so-called "Atoms for Peace" programme was established to look into ways to use nuclear energy for peaceful purposes. In the gardens of national laboratories in Europe and the former Soviet Union, plants were irradiated in such a way that different varieties could be produced. With these disease-resistant mutations scientists hoped to solve the problem of food shortage. It is not known if these genetically manipulated crops effectively meant an improvement to public health, but it did seem that now scientists could play God. Today, teams of researchers continue to look for ways to optimize our crops and food security. Ervinck is fascinated by the idea of an engineered world.

The influence of Ikebana, the Japanese art of flower arranging, is also very evident. In this traditional art form, the vase, stems and leaves are as much a part of the composition as the flowers. The focus is more on the shape and the lines than on the colours or the flowers themselves. Each arrangement must also include stems that symbolize heaven, earth and humanity.

With these sculptures, Nick Ervinck investigates how he can use today's techniques to transcend or continue the craftsmanship of the past. The ceramics shock their spectator with a strong expressiveness. The overwhelmingly powerful colours influence the perception to the extent that the forms can no longer be interpreted within a contemporary framework.

- 5. Rose
- 6. Wallpaper Roses
- 7. Plant
- 8. Cacao bean



AKRITANET, 2017 - 2018
ceramic
49 x 38 x 30 cm
19.3 x 15 x 11.8 inches



AKRIAMOTI, 2017 - 2018
ceramic
25 x 27 x 16 cm
9.8 x 10.6 x 6.3 inches



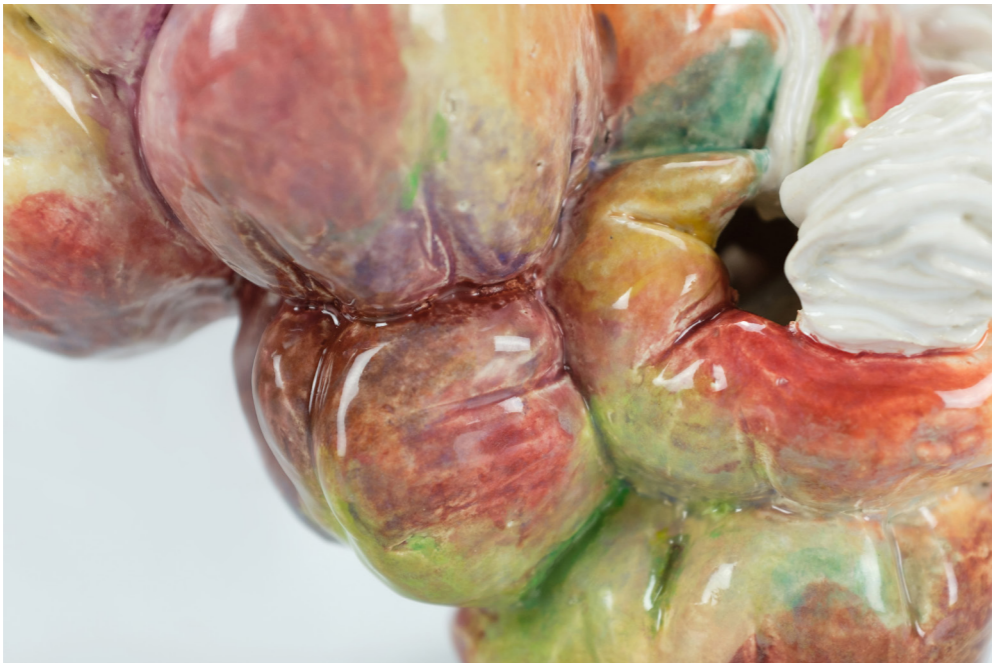
AKRITANOT, 2018
 ceramic
 65 x 55 x 45 cm
 25.6 x 21.7 x 17.7 inches



AKRITANUT, 2018
 ceramic
 60 x 45 x 40 cm
 23.6 x 17.7 x 15.7 inches



AKRIMUTO, 2017 - 2018
ceramic
30 x 18 x 20 cm
11.8 x 7.1 x 7.9 inches



detail **AKRITERA**, 2015 - 2018
 ceramic
 29 x 19 x 26.5 cm
 11.4 x 7.5 x 10.4 inches



AKRITERA, 2015 - 2018
 ceramic
 29 x 19 x 26.5 cm
 11.4 x 7.5 x 10.4 inches



AKRITIUM, 2016 - 2018
ceramic
10 x 15 x 7,5 cm
3.9 x 5.9 x 3 inches



AKRINAP, 2017 - 2018
ceramic
19 x 23 x 23 cm
7.5 x 9.1 x 9.1 inches



14

detail **AKRINAP**, 2017 - 2018
ceramic
19 x 23 x 23 cm
7.5 x 9.1 x 9.1 inches



15

detail **AKRINAP**, 2017 - 2018
ceramic
19 x 23 x 23 cm
7.5 x 9.1 x 9.1 inches



BRUNTUSCOLUP, 2018
ceramic
45 x 40 x 38 cm
17.7 x 15.7 x 15 inches



BRUNTUSCOLER, 2018
 ceramic
 50 x 34 x 34 cm
 19.7 x 13.4 x 13.4 inches



BRUNTUSCOLO, 2018
 ceramic
 46 x 37 x 37 cm
 18.1 x 14.6 x 14.6 inches



detail **BRUNTUSCOLO**, 2018
ceramic
46 x 37 x 37 cm
18.1 x 14.6 x 14.6 inches



detail **BRUNTUSCOLUP**, 2018
ceramic
45 x 40 x 38 cm
17.7 x 15.7 x 15 inches



BRUNTUSLI, 2017 - 2018
ceramic
43 x 45 x 30 cm
16.9 x 17.7 x 11.8 inches



BRUNTUSKA, 2017 - 2018
ceramic
41 x 37 x 32 cm
16.1 x 14.6 x 12.6 inches



MINOTERKUS, 2017
ceramic
19 x 15 x 21 cm
7.5 x 5.9 x 8.3 inches



BRUNTUSKI, 2017 - 2018
ceramic
39 x 35 x 32 cm
15.4 x 13.8 x 12.6 inches



CROBOSLOEM, 2017 - 2018
ceramic
20 x 25 x 23 cm
7.9 x 9.8 x 9.1 inches



CROBOSLIEM, 2017 - 2018
ceramic
23 x 28 x 19 cm
9.1 x 11 x 7.5 inches



BRUNTISKO, 2017 - 2018
ceramic
33 x 30 x 30 cm
13 x 11.8 x 11.8 inches



BRUNTISKIE, 2017 - 2018
ceramic
29 x 26 x 30 cm
11.4 x 10.2 x 11.8 inches



detail **BRUNTISKO**, 2017 - 2018
 ceramic
 33 x 30 x 30 cm
 13 x 11.8 x 11.8 inches



detail **BRUNTISKIE**, 2017 - 2018
 ceramic
 29 x 26 x 30 cm
 11.4 x 10.2 x 11.8 inches



studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



MINOTERCERIS, 2017
ceramic
25 x 21.5 x 22 cm
9.8 x 8.5 x 8.7 inches



WIGNIOPS, 2018
ceramic
11 x 8 x 4 cm
4.3 x 3.1 x 1.6 inches



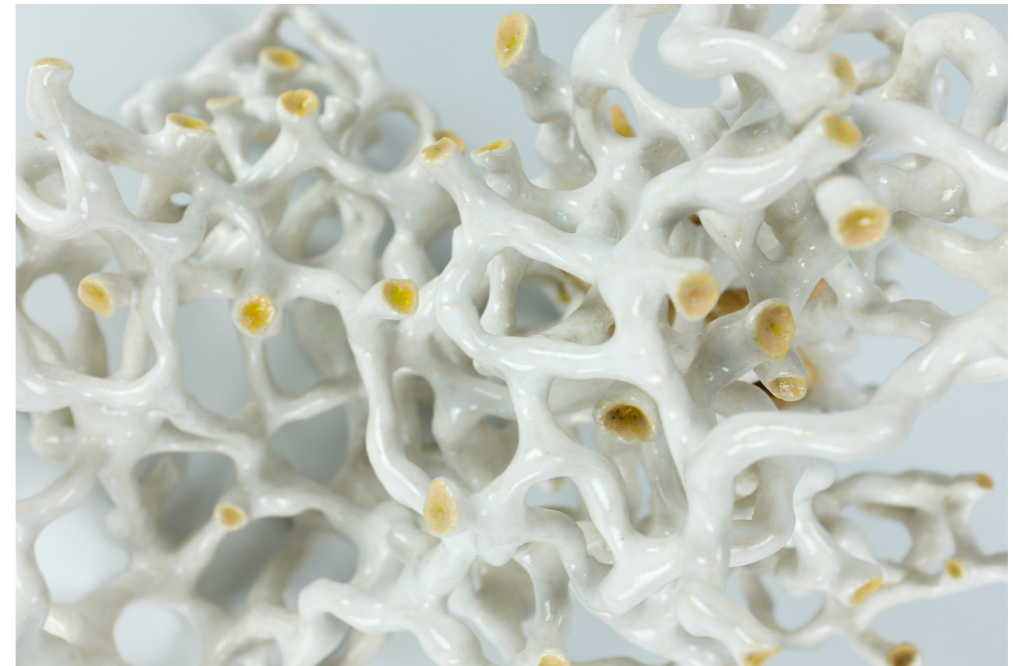
WIGNIRUS, 2018
ceramic
11 x 5 x 7 cm
4.3 x 2 x 2.8 inches



WIGNIROM, 2018
ceramic
11 x 6 x 5 cm
4.3 x 2.4 x 2 inches



REWOLENO, 2014 - 2018
ceramic
40 x 25 x 49 cm
15.7 x 9.8 x 19.3 inches



detail **REWOLENO**, 2014 - 2018
ceramic
40 x 25 x 49 cm
15.7 x 9.8 x 19.3 inches



detail **PETOEMBA**, 2016 - 2018
ceramic
40 x 40 x 40 cm
15.7 x 15.7 x 15.7 inches



PETOEMBA, 2016 - 2018
ceramic
40 x 40 x 40 cm
15.7 x 15.7 x 15.7 inches



ORNOPIAT, 2016 - 2017
ceramic,
20 x 26 x 30 cm
7,8 x 10,3 x 11,8 inches



EDGNEM, 2016
ceramic,
20 x 25 x 14 cm
7,9 x 9,8 x 5,5 inches



ENTUNAP, 2017
ceramic,
28 x 20 x 21 cm
11 x 7,9 x 8,3 inches



detail **ENTUNAP**, 2017
ceramic,
28 x 20 x 21 cm
11 x 7,9 x 8,3 inches



NABOACOR, 2016 - 2017
ceramic
45 x 35 x 25 cm
17.7 x 13.8 x 9.8 inches



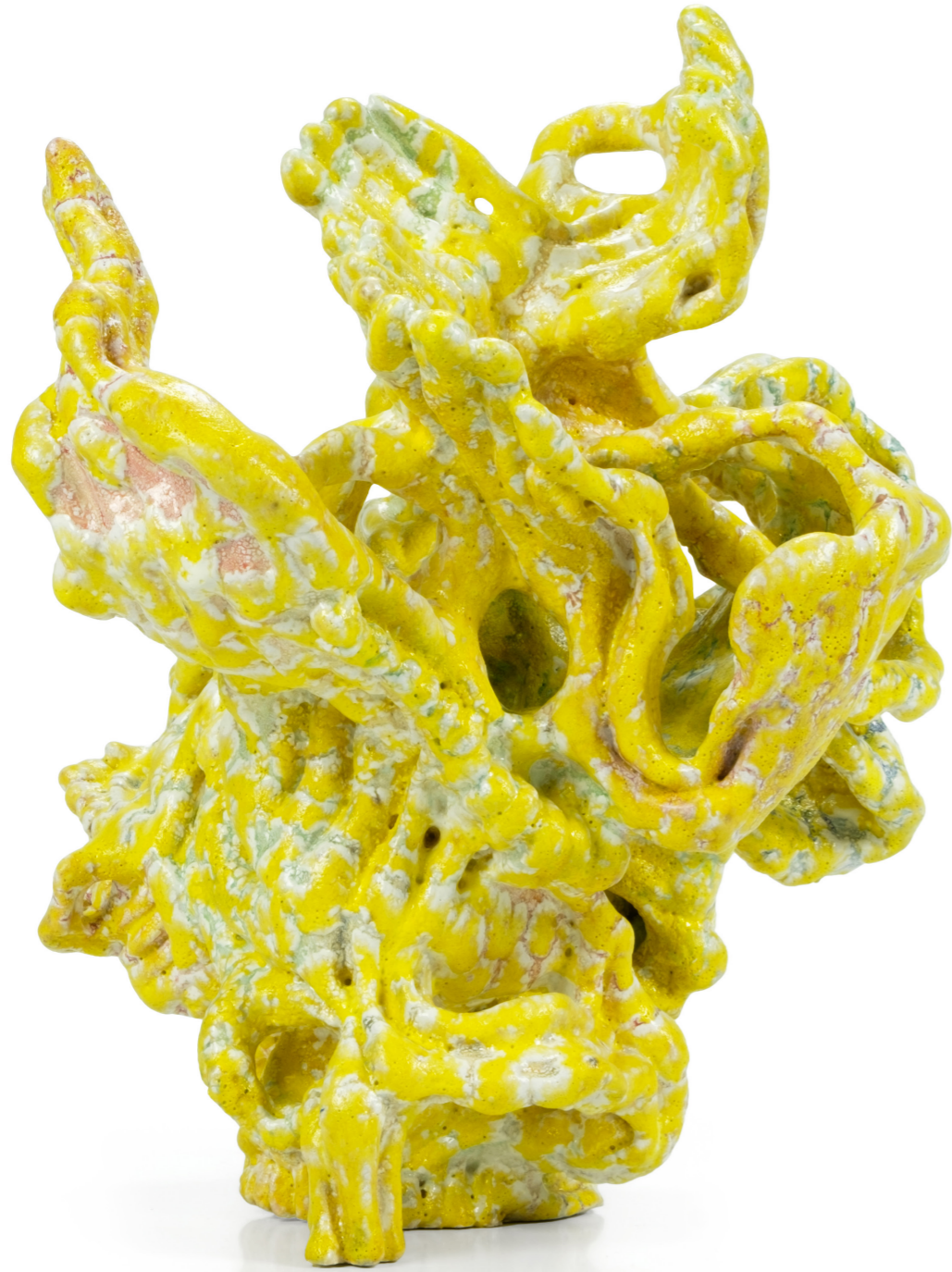
CORLUIAN, 2016 - 2018
ceramic
27 x 35 x 32 cm
10.6 x 13.8 x 12.6 inches



detail **CROBOSLIO**, 2017 - 2018
ceramic
34H x 30 x 36 cm
13.4H x 11.8 x 14.2 inches



CROBOSLIO, 2017 - 2018
ceramic
34H x 30 x 36 cm
13.4H x 11.8 x 14.2 inches



BRUNTUSLIE, 2018
ceramic
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches



detail **BRUNTUSLIE**, 2018
ceramic
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches



TIEWKIOW, 2016 - 2017
ceramic
25 x 25 x 30 cm
9,8 x 9,8 x 11,8 inches



TIEWCEROM, 2017 - 2018
ceramic
22 x 24 x 37 cm
8.7 x 9.4 x 14.6 inches



BALBIAAW, 2016 - 2017
ceramic
36 x 25 x 20 cm
14.2 x 9.8 x 7.9 inches



detail **BALBIAAW**, 2016 - 2017
ceramic
36 x 25 x 20 cm
14.2 x 9.8 x 7.9 inches



WALUCERUM, 2016
ceramic
31 x 48 x 32 cm
12,2 x 18,9 x 12,6 inches



LEGUCERI, 2016
ceramic
20 x 12 x 9 cm
7,9 x 4,7 x 3,5 inches



LERACERUM, 2016
ceramic
28 x 43,5 x 43 cm
11 x 17,1 x 16,9 inches



TIEWCERUM, 2016
ceramic
28 x 28 x 43 cm
11 x 11 x 16,9 inches



MANOWTID, 2016
Ceramic
50 x 30 x 35 cm
19,7 x 11,8 x 13,8 inches



CORECHNAP, 2016 - 2017
ceramic
25 x 39 x 22 cm
9.8 x 15.4 x 8.7 inches



EKSLERE, 2014 - 2017
ceramic
26 x 30 x 37 cm
10.2 x 11.8 x 14.6 inches



CORBOLIAT, 2015
ceramic
25 x 32 x 38 cm
9.8 x 12.6 x 15 inches



COREWOYER, 2016
ceramic
32 x 18 x 29 cm
12.6 x 7 x 11.4 inches



ENKANSOR, 2016
Ceramic
57 x 40 x 34 cm
22,4 x 15,7 x 13,4 inches



CORTURAP, 2016
Ceramic
22 x 22 x 18 cm
8,7 x 8,7 x 7,1 inches



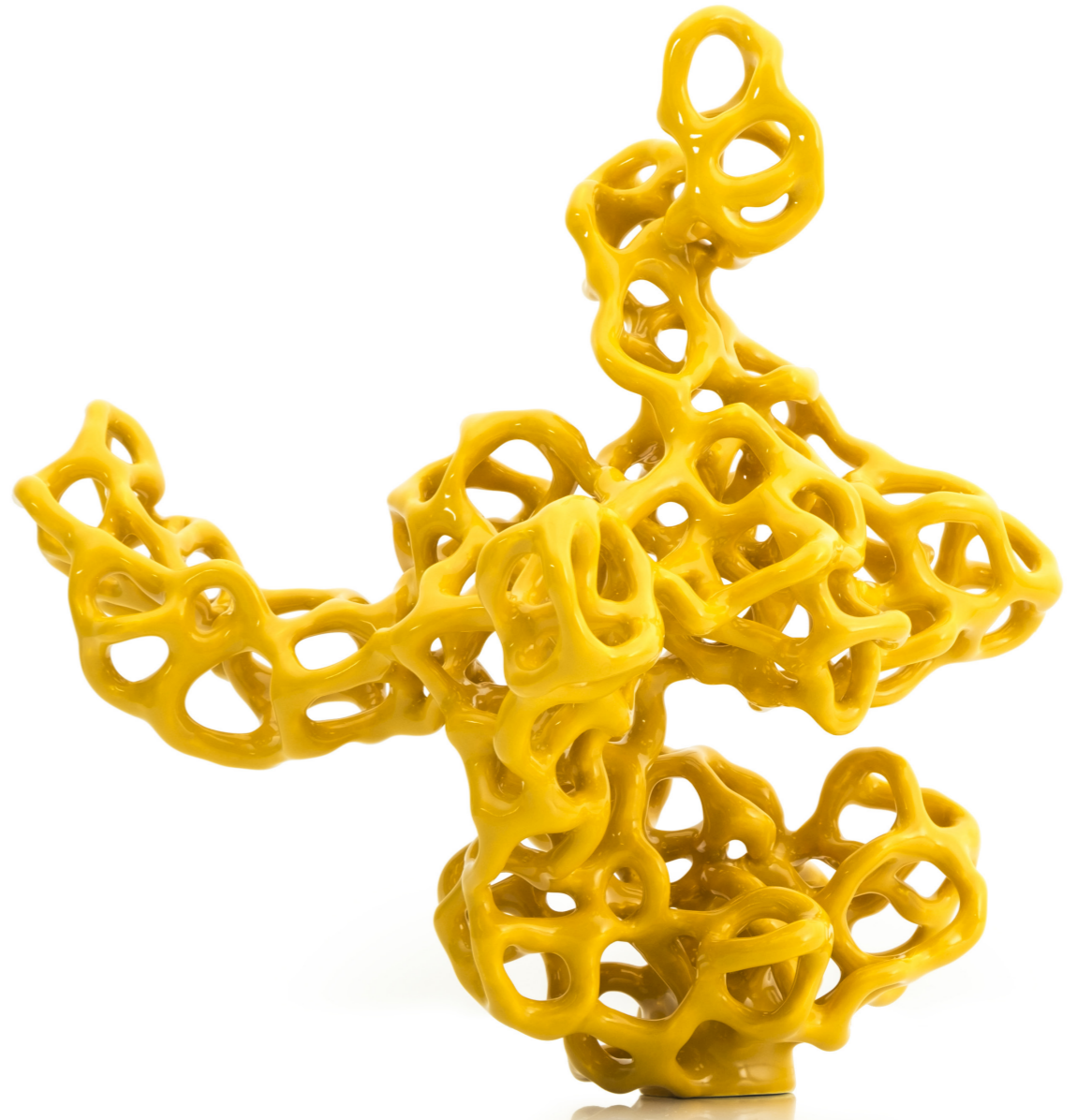
CORBOLEG, 2017
ceramic
24 x 22 x 23 cm
9.4 x 8.7 x 9.1 inches



CORBOSLAM, 2017 - 2018
ceramic
15 x 19 x 15 cm
5.9 x 7.5 x 5.9 inches



TIEWCERAM, 2016
ceramic
50 x 50 x 43 cm
19,7 x 19,7 x 13 inches



TIEWKIOW, 2016 - 2017
ceramic
25 x 25 x 30 cm
9,8 x 9,8 x 11,8 inches



TIEWCEROM, 2017 - 2018
ceramic
22 x 24 x 37 cm
8.7 x 9.4 x 14.6 inches



detail **TIEWCEROM**, 2017 - 2018
ceramic
22 x 24 x 37 cm
8.7 x 9.4 x 14.6 inches



WINOCERICS, 2016
ceramic
17 x 37 x 21 cm
6,7 x 14,6 x 8,3 inches



IEBLOCERUM, 2016
ceramic, polyester
16 x 30 x 31 cm
6,3 x 11,8 x 12,2 inches



BOBLARAK, 2014 - 2017
ceramic
49 x 34 x 30 cm
19.3 x 13.4 x 11.8 inches



detail **CROBOSLIO**, 2017 - 2018
ceramic
34H x 30 x 36 cm
13.4H x 11.8 x 14.2 inches



CROBOSLIO, 2017 - 2018
ceramic
34H x 30 x 36 cm
13.4H x 11.8 x 14.2 inches



MAOBTID, 2016 - 2018
ceramic
29 x 20 x 32 cm
11.4 x 7.9 x 12.6 inches



detail **BRUNTUSLIE**, 2018
ceramic
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches



BRUNTUSLIE, 2018
ceramic
35 x 35 x 35 cm
13.8 x 13.8 x 13.8 inches



detail **COREWOLI**, 2016 - 2018
ceramic
31 x 25 x 28 cm
12.2 x 9.8 x 11 inches



COREWOLI, 2016 - 2018
ceramic
31 x 25 x 28 cm
12.2 x 9.8 x 11 inches



COREWOLY, 2016 - 2018
ceramic
41 x 30 x 26 cm
16.1 x 11.8 x 10.2 inches





Studio Nick Ervinck, 2014
Lichtervelde BE

