

# **MASK MUTATION**

**NICK ERVINCK**

**# EXPO PROPOSAL  
2019-2020**



## MASK MUTATION

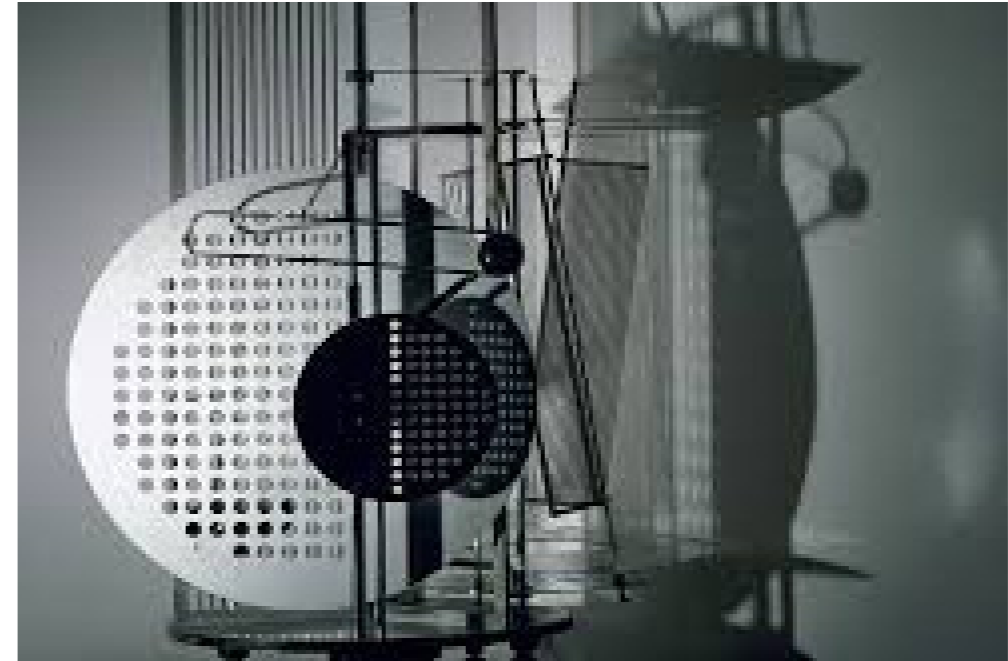
The line has known a fascinating career not only in art history, but also throughout the whole human existence. At a first glance, the line simply reveals itself as such, in a kind of eternal presence, a mould that endlessly can be repeated and recycled. However, it also expresses a deeply rooted human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

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

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

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

Ceremonial Mask wearer Nunivak Curtis

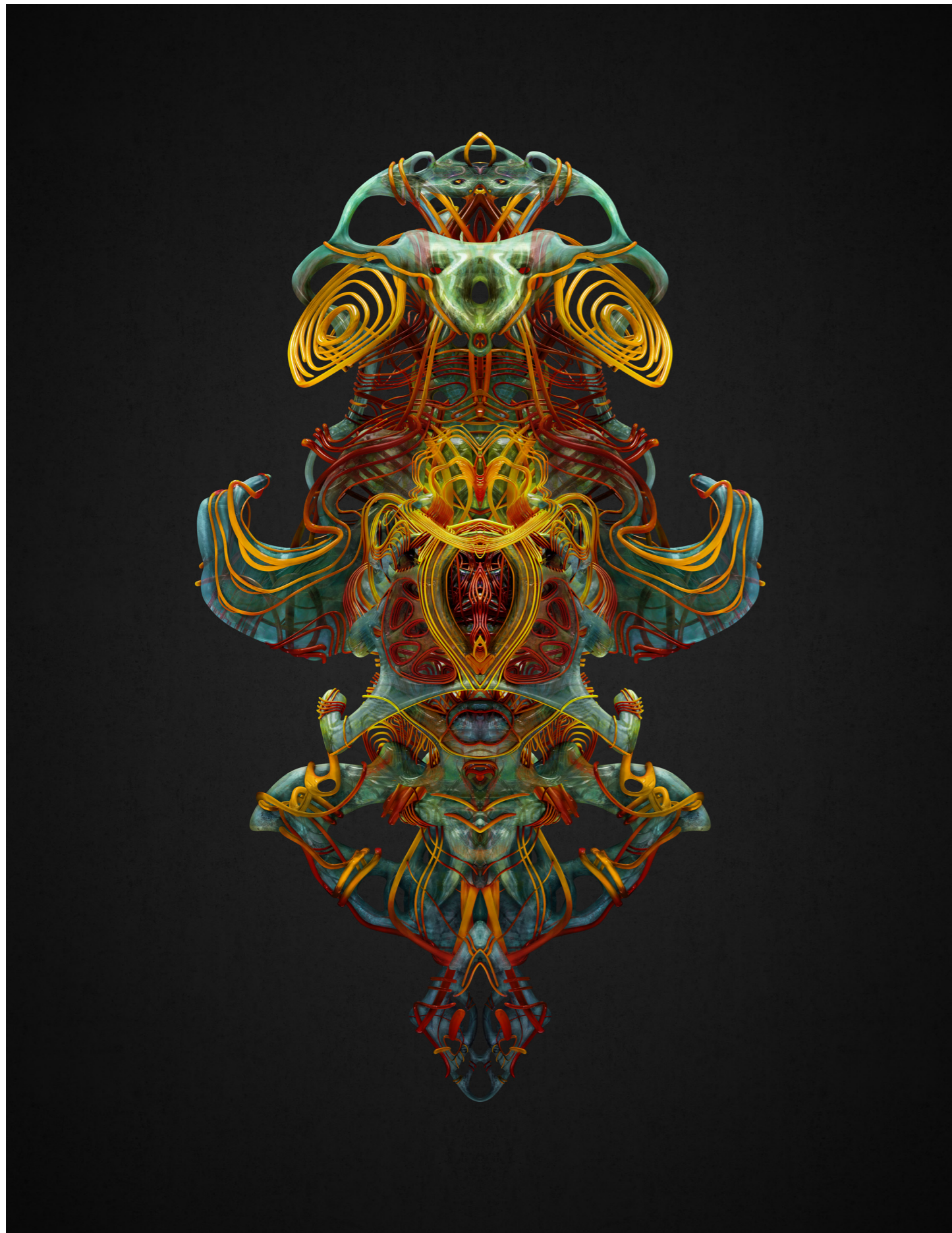


space" or "cosmic indeterminacy" are easily recognized within these line series, a project where the point of contact between lines and perspectives often is problematized. Lines no longer connect, but seem to have a life of their own, fed by a strange kind of energy that does not seem to depart from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

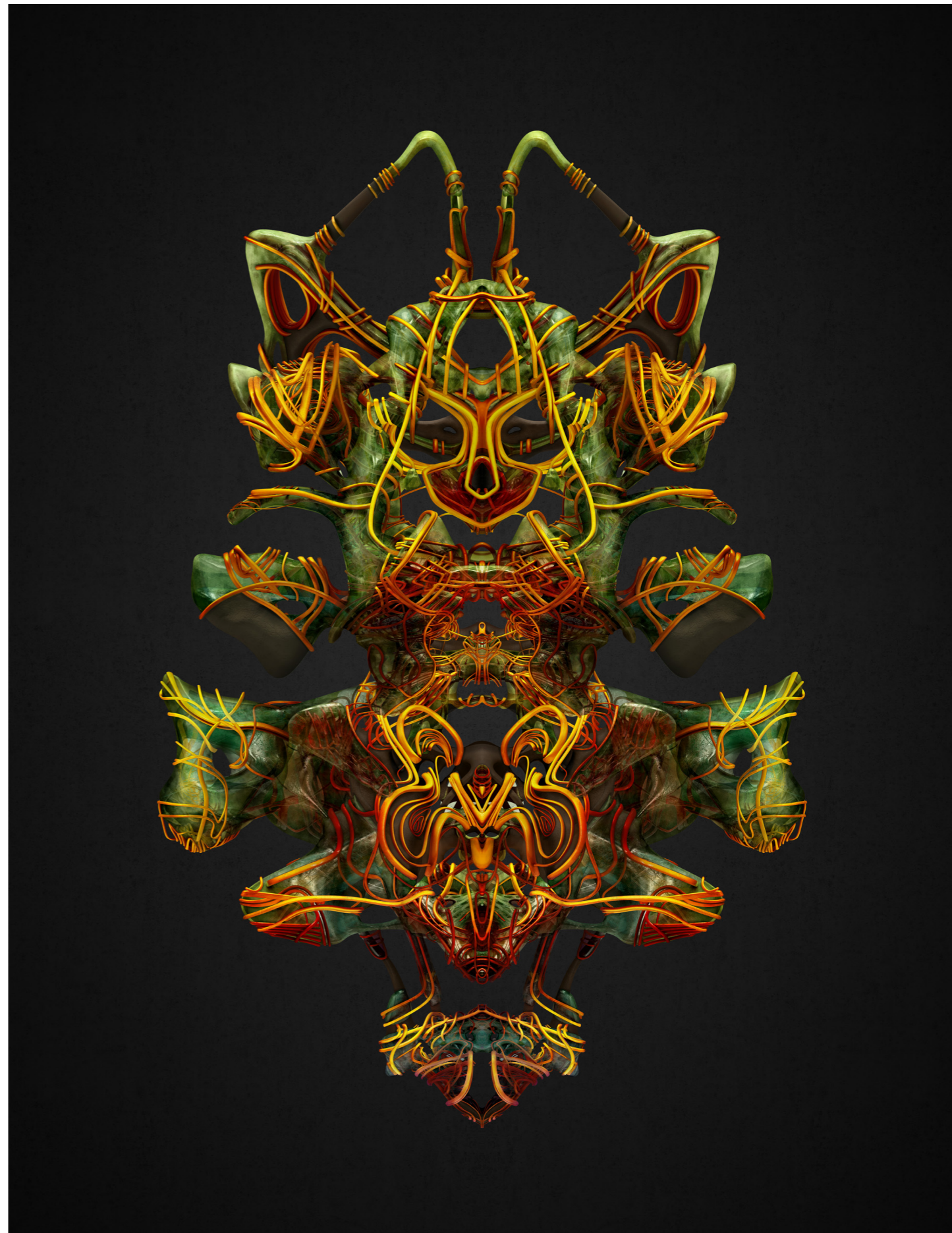
The balanced use of old and new, the constant reference to past cultures and present technologies is a method Henry Moore implemented his entire career in his sculptures. Moore visited very often the foreign collection of the British Museum, and each time he was surprised by the visual language of other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

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

Moholy-Nagy: Future Present



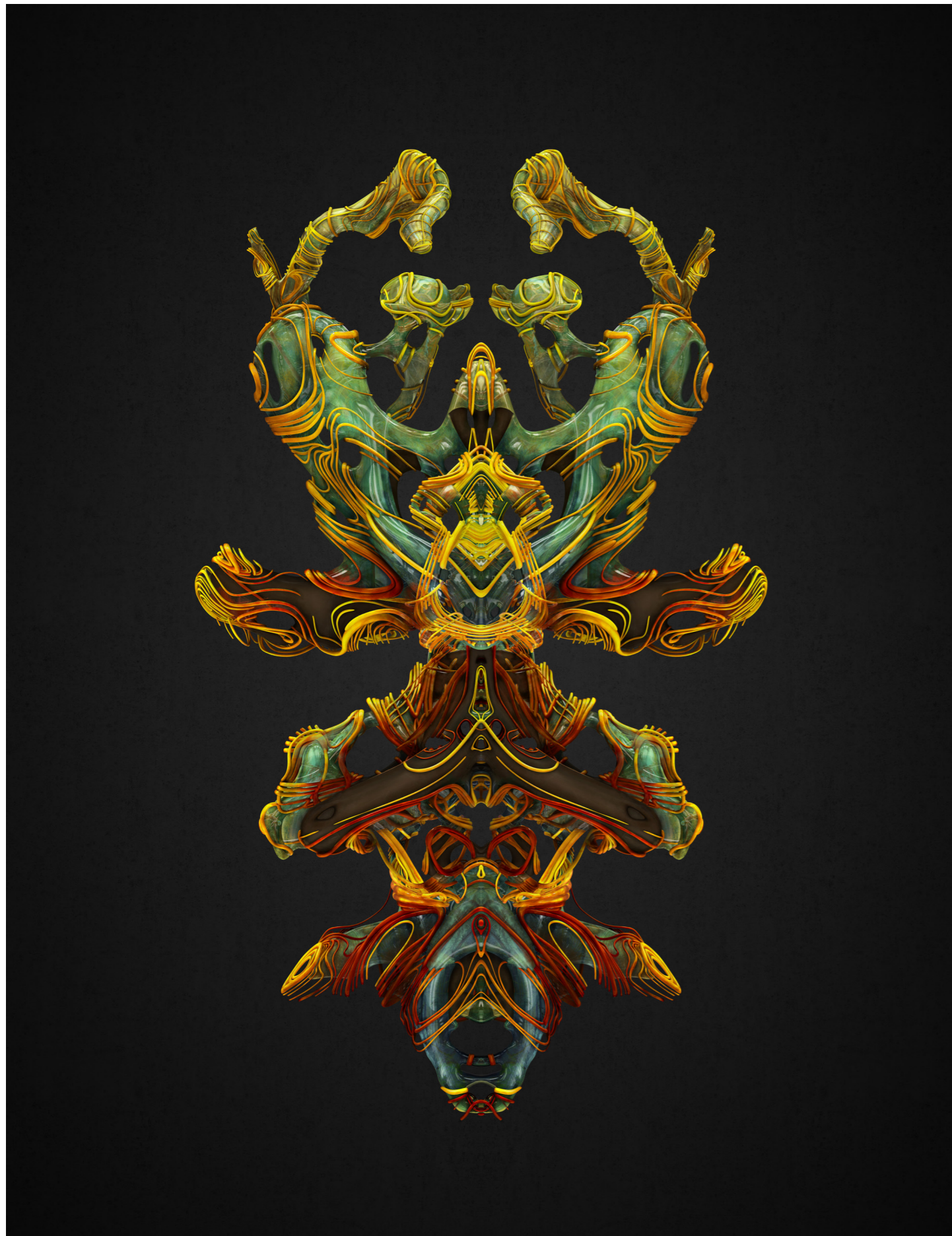
**TANARANGPI**, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches



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

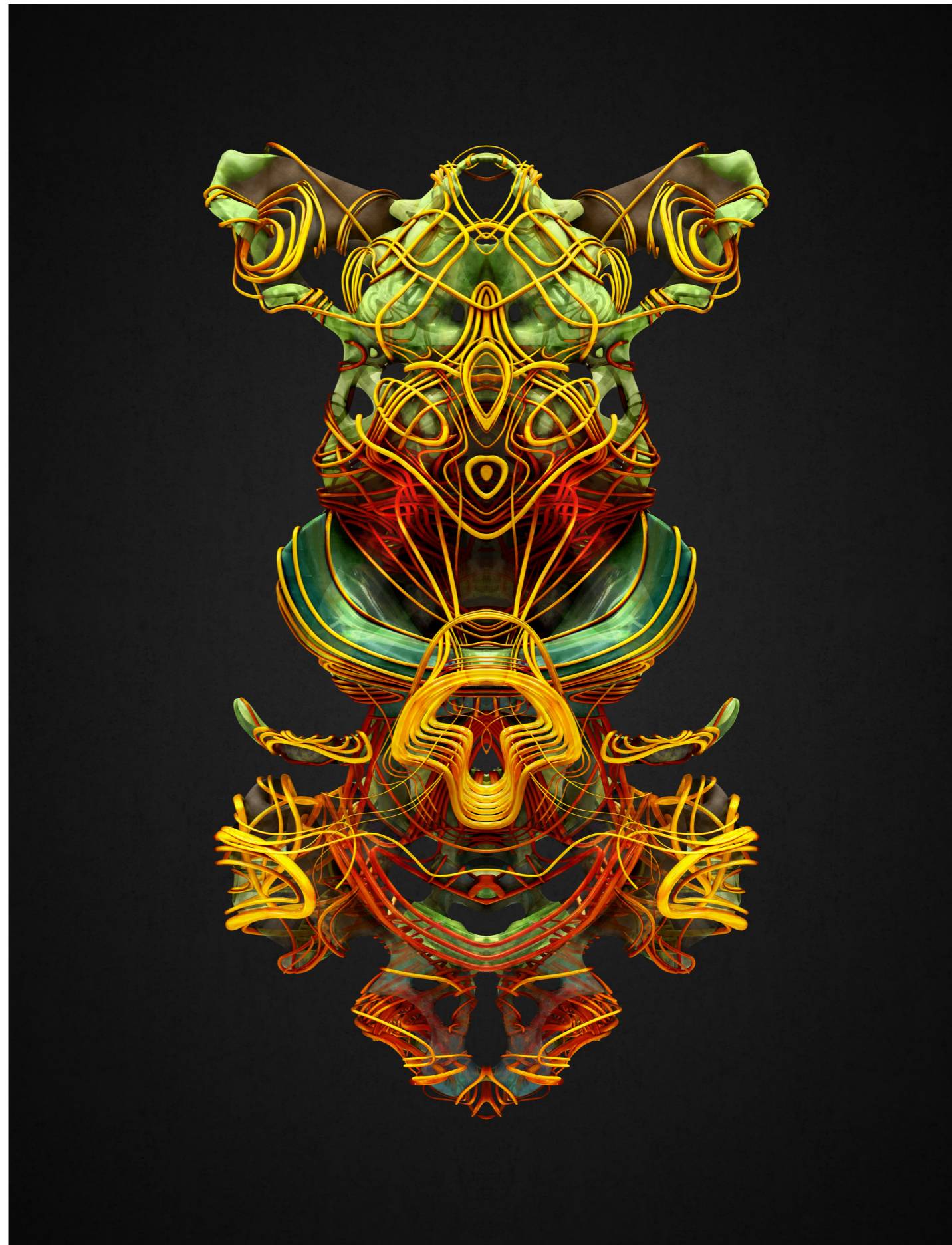
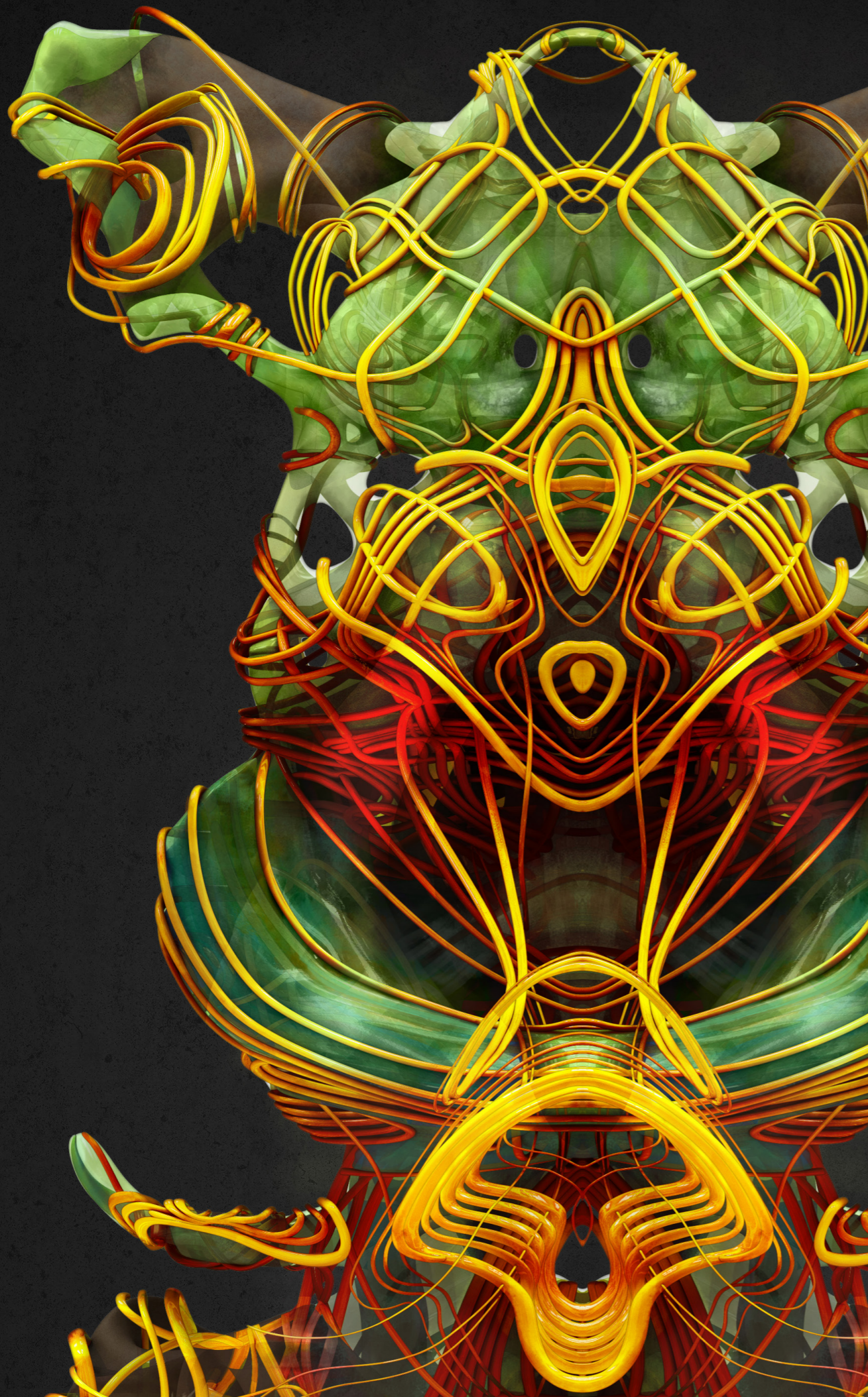


**TANAHAKIOR**, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches

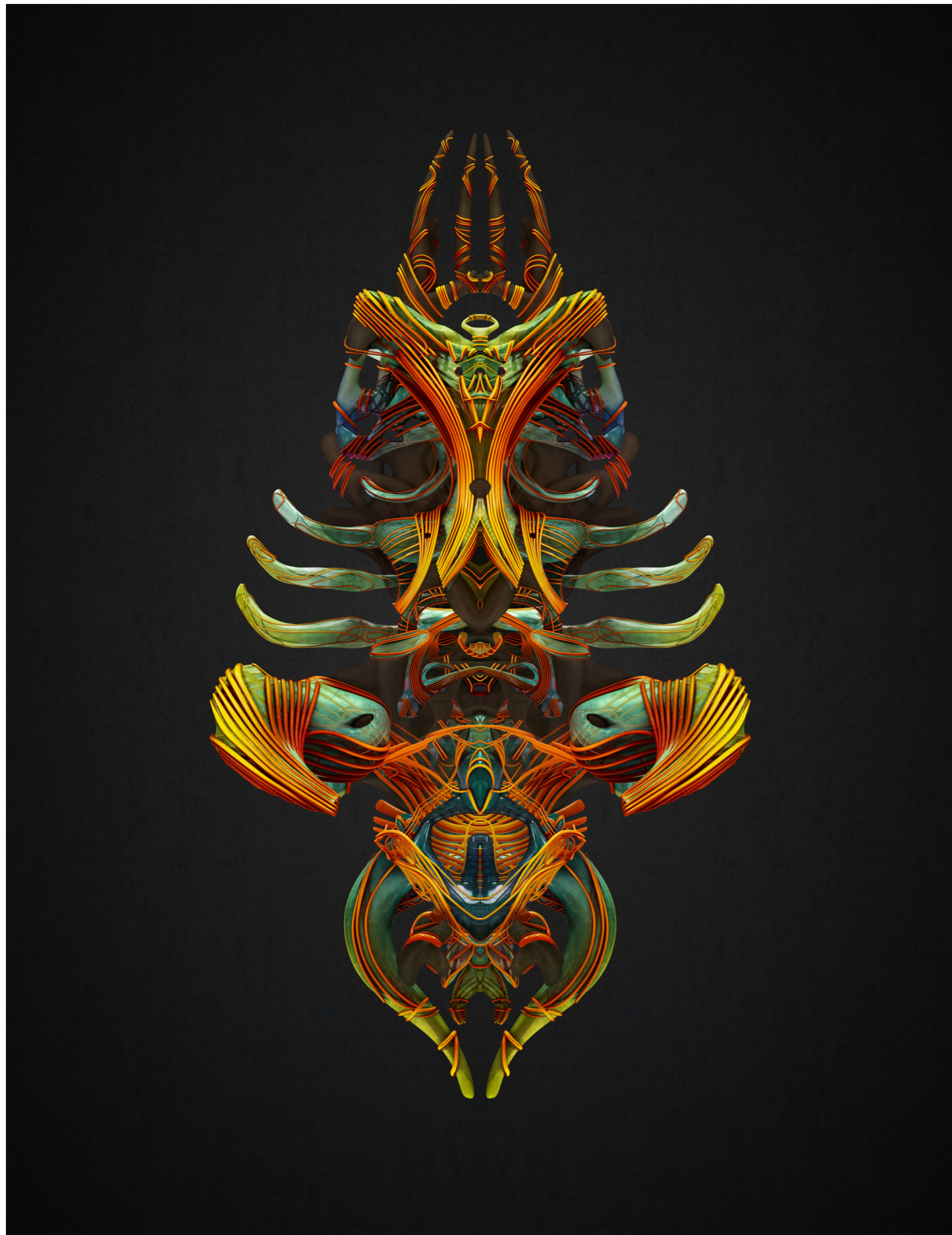


TANAKERAP, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches

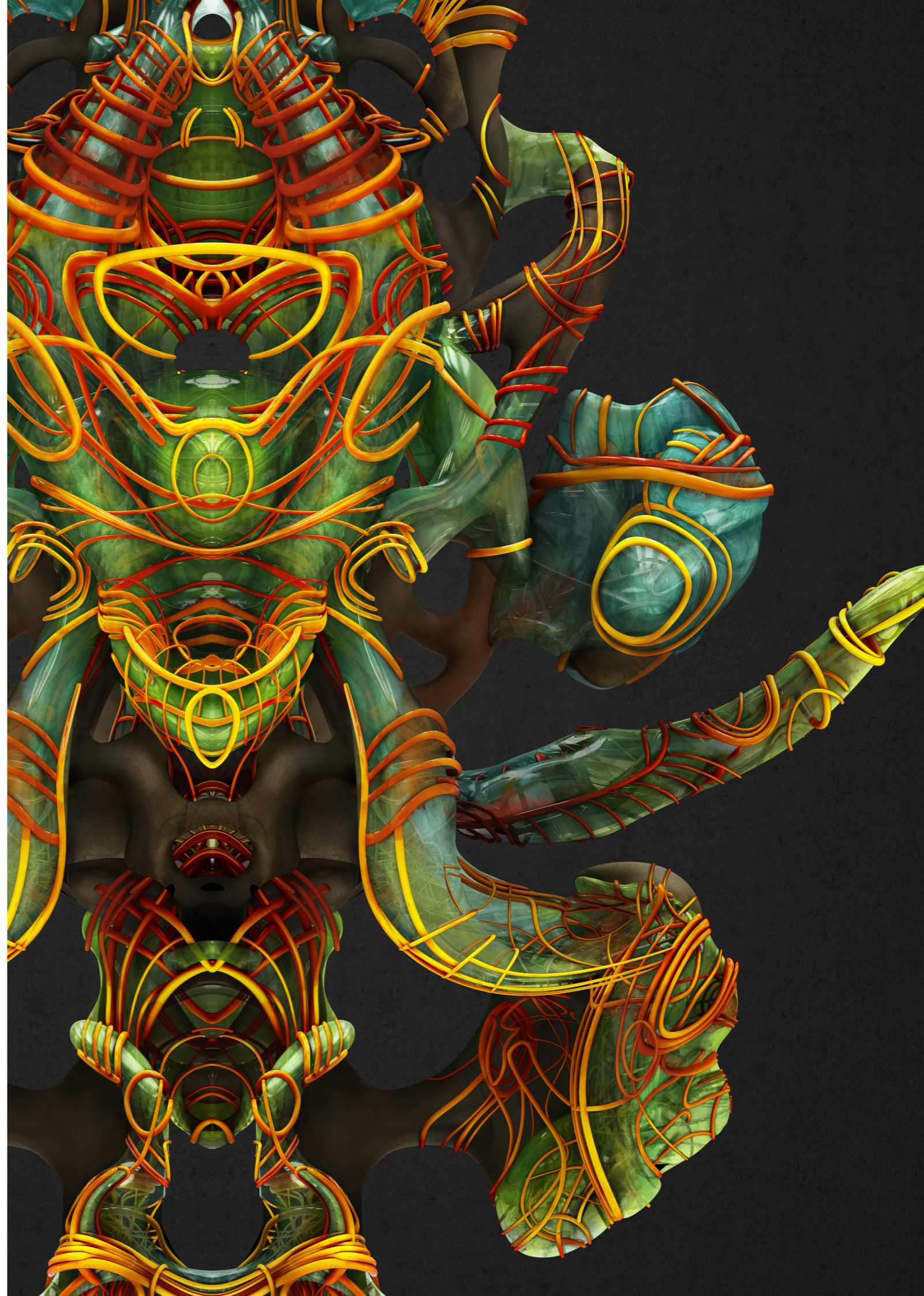




**TANATILSUR**, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches



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



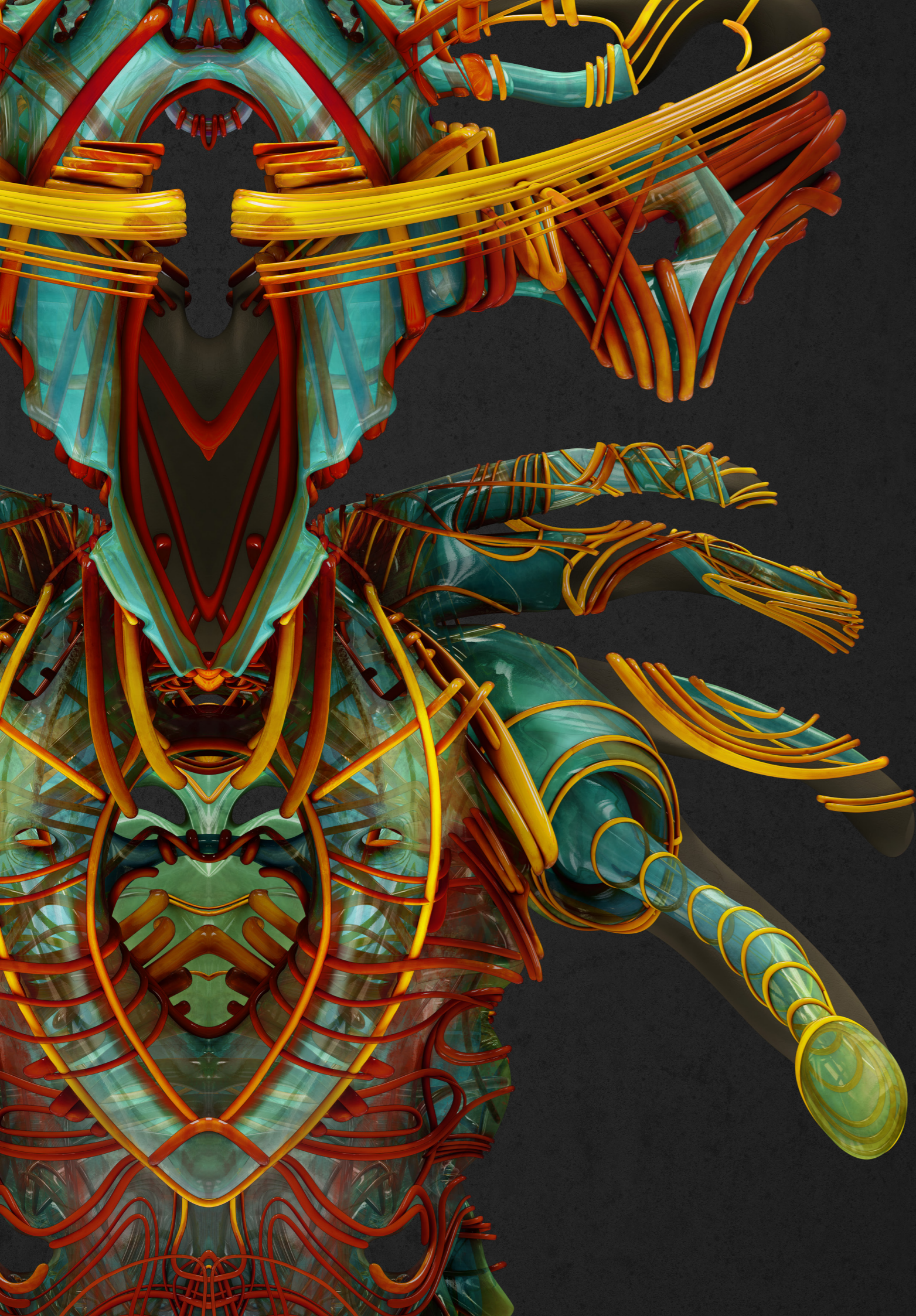


**TANAMONBAR**, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches

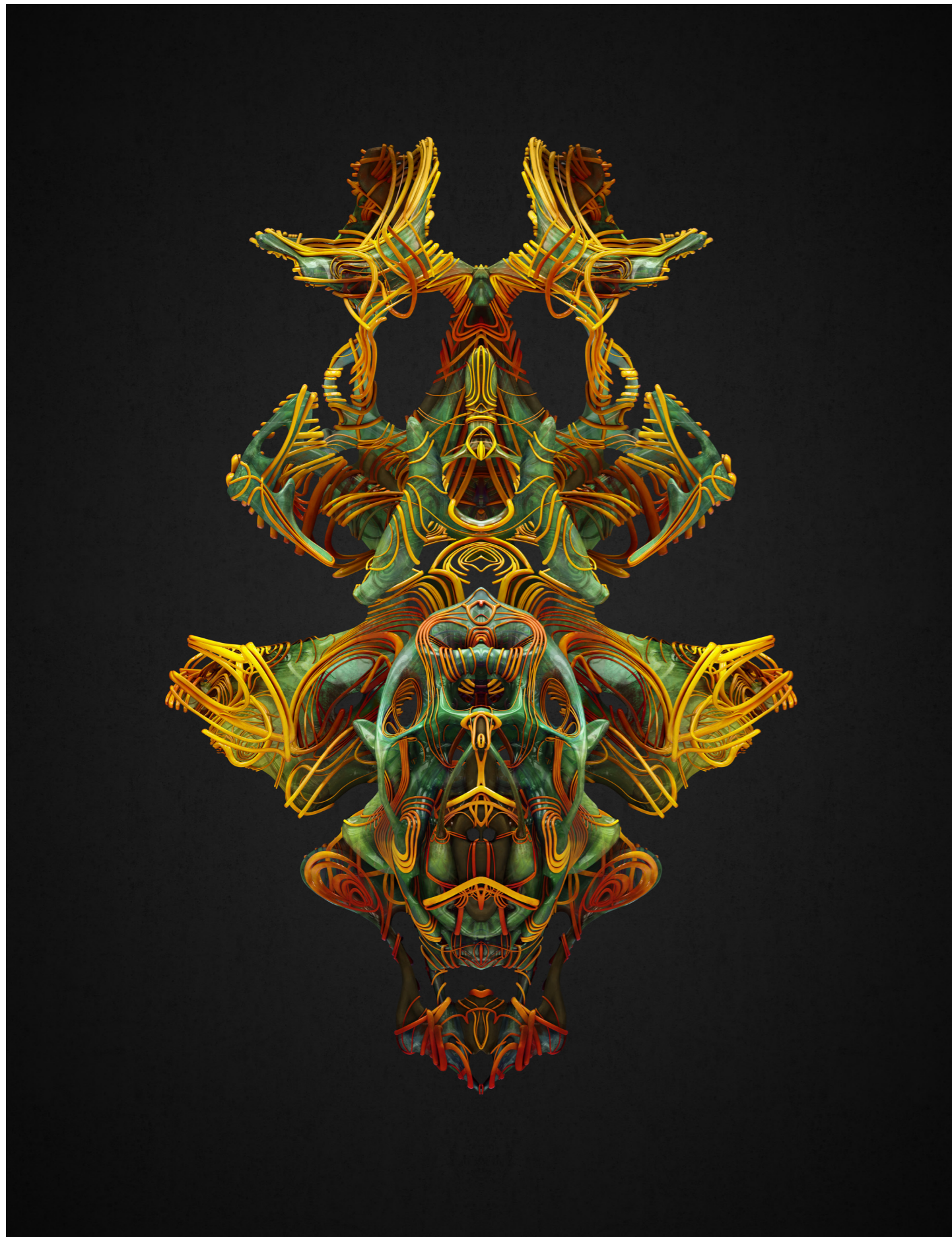


**TANARAMPAN**, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches



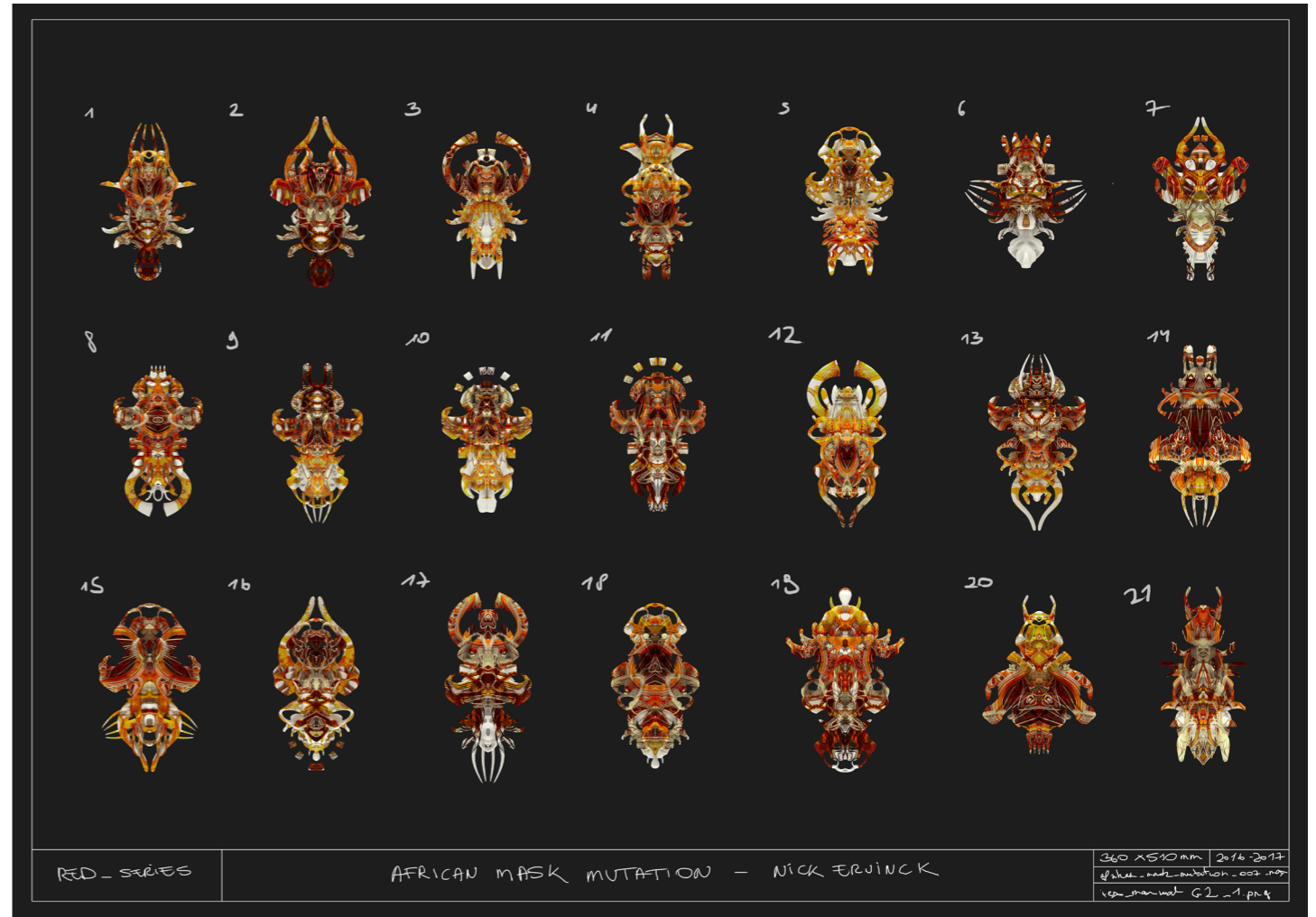


**TANATIRIUB**, 2017 - 2019  
print,  
185 x 240 cm  
72,8 x 94,5 inches



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





Mask Mutation, 2018  
study





**MASK MUTATION**, 2018 - 2019

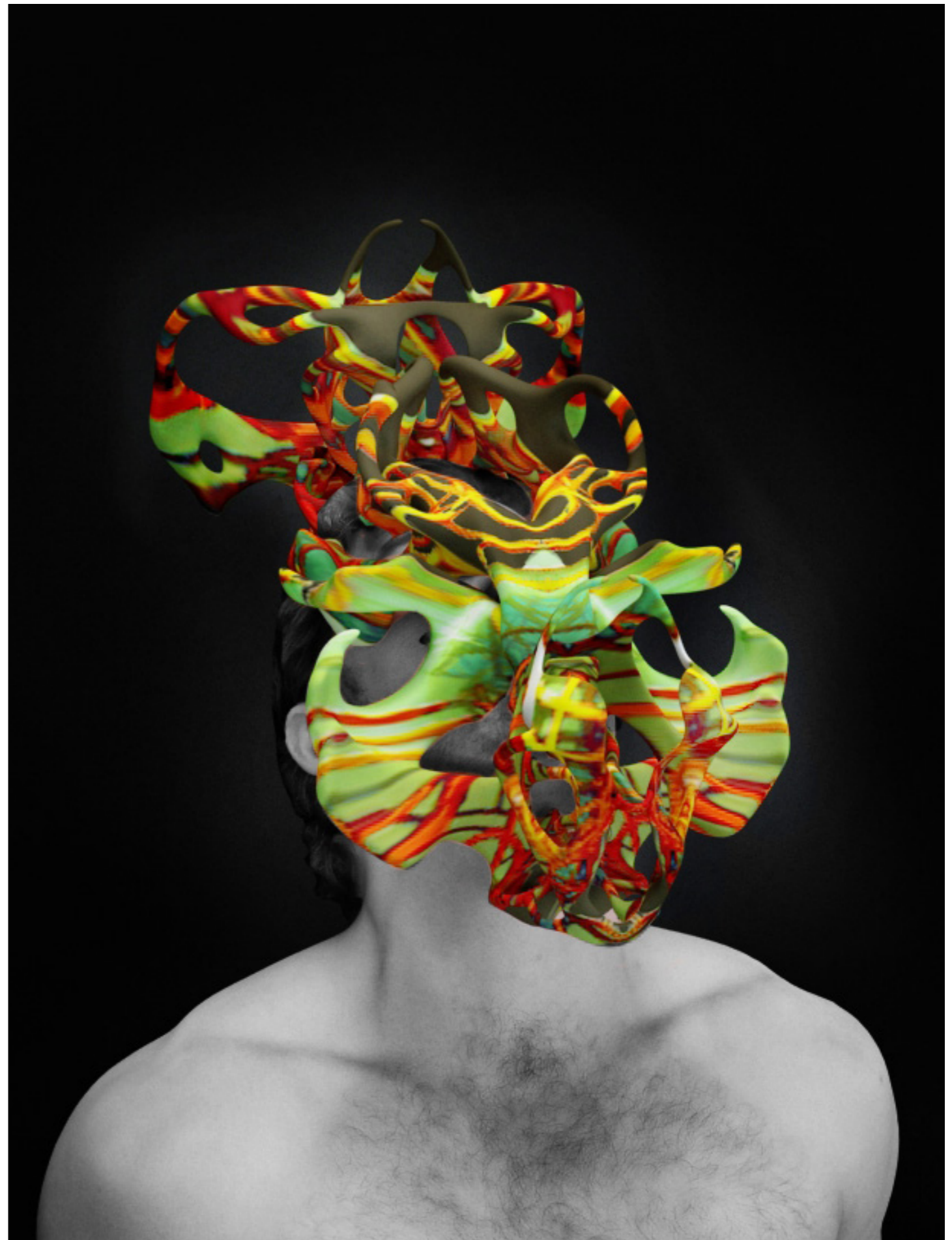
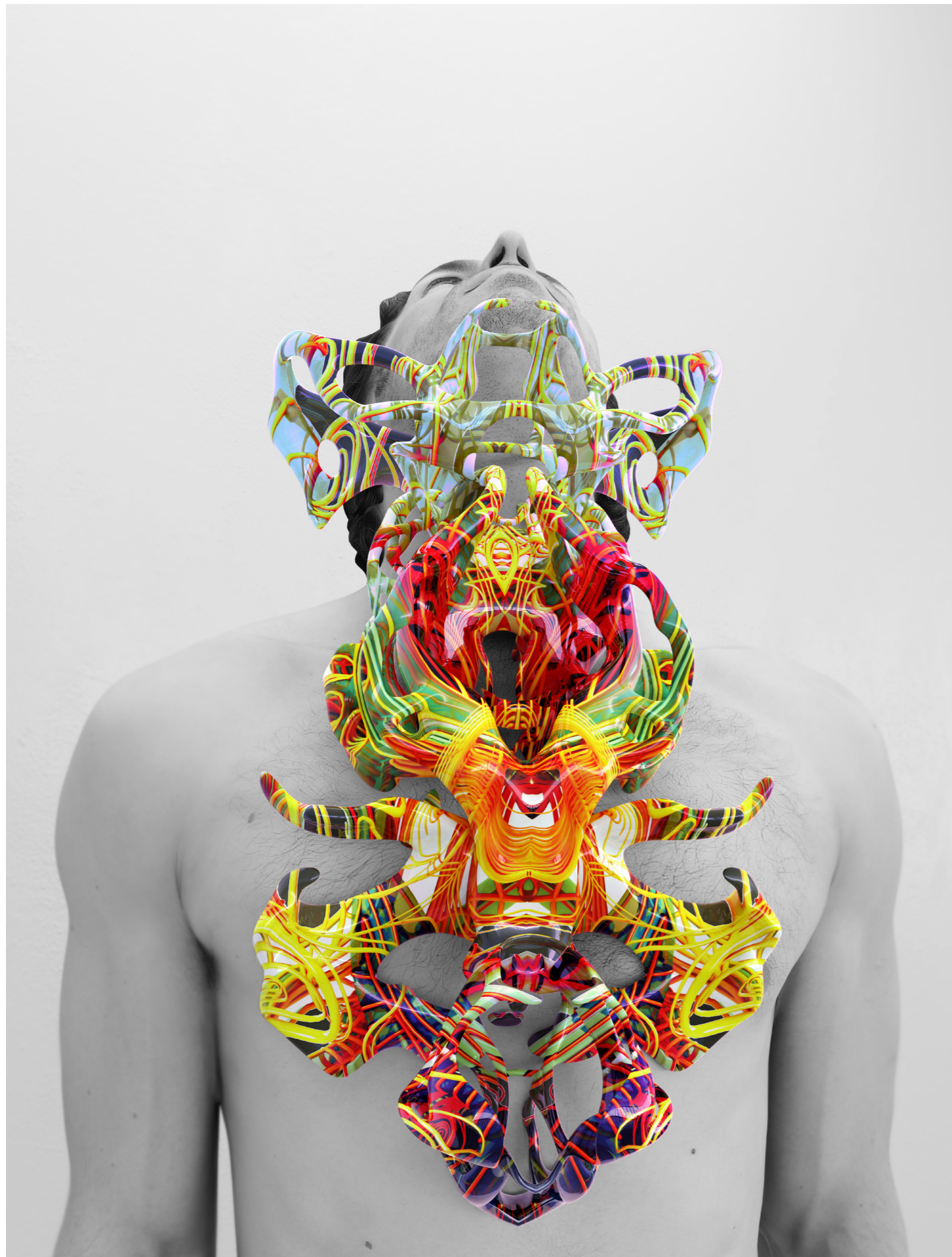
study

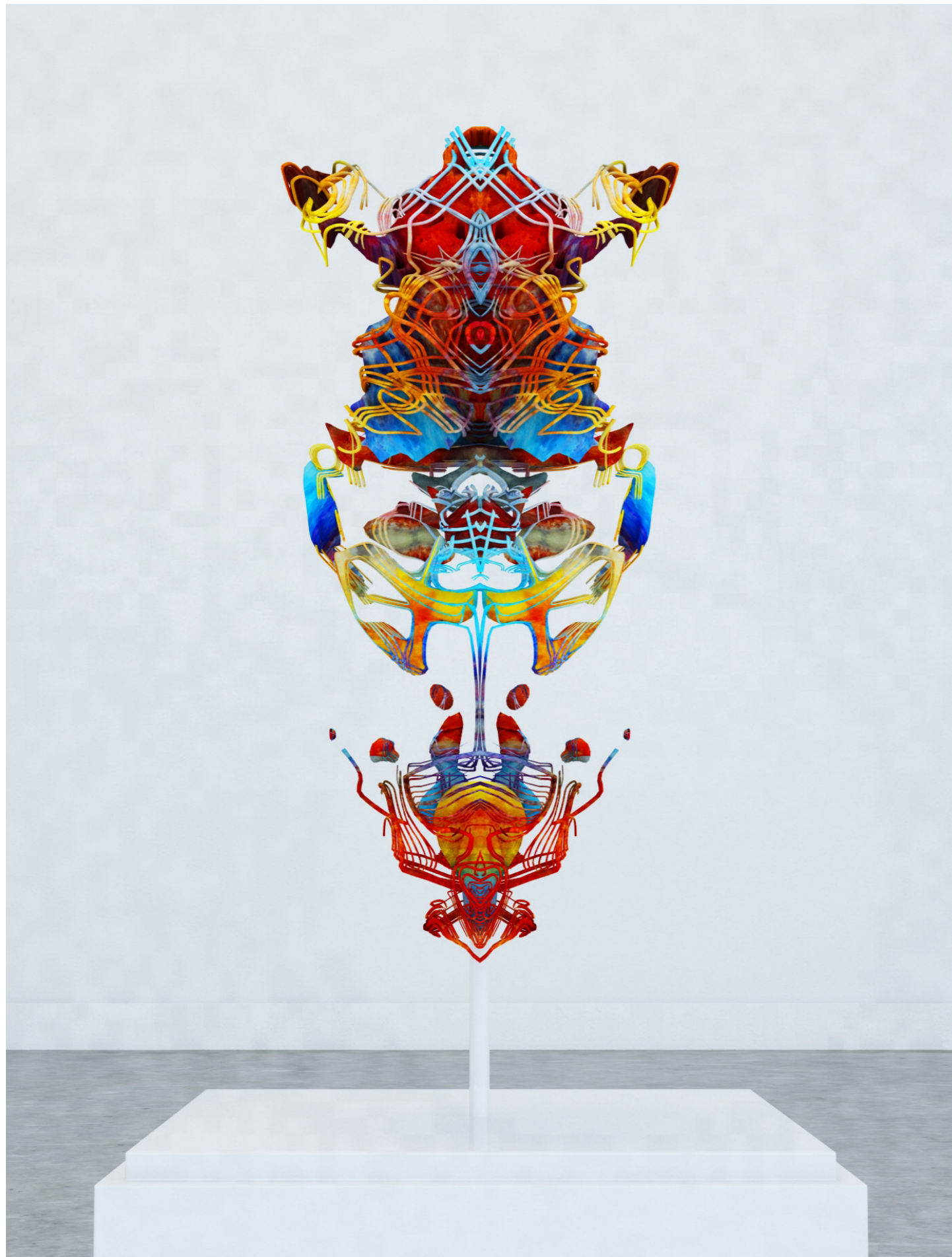


TANATIRUB, 2018 - 2019  
study

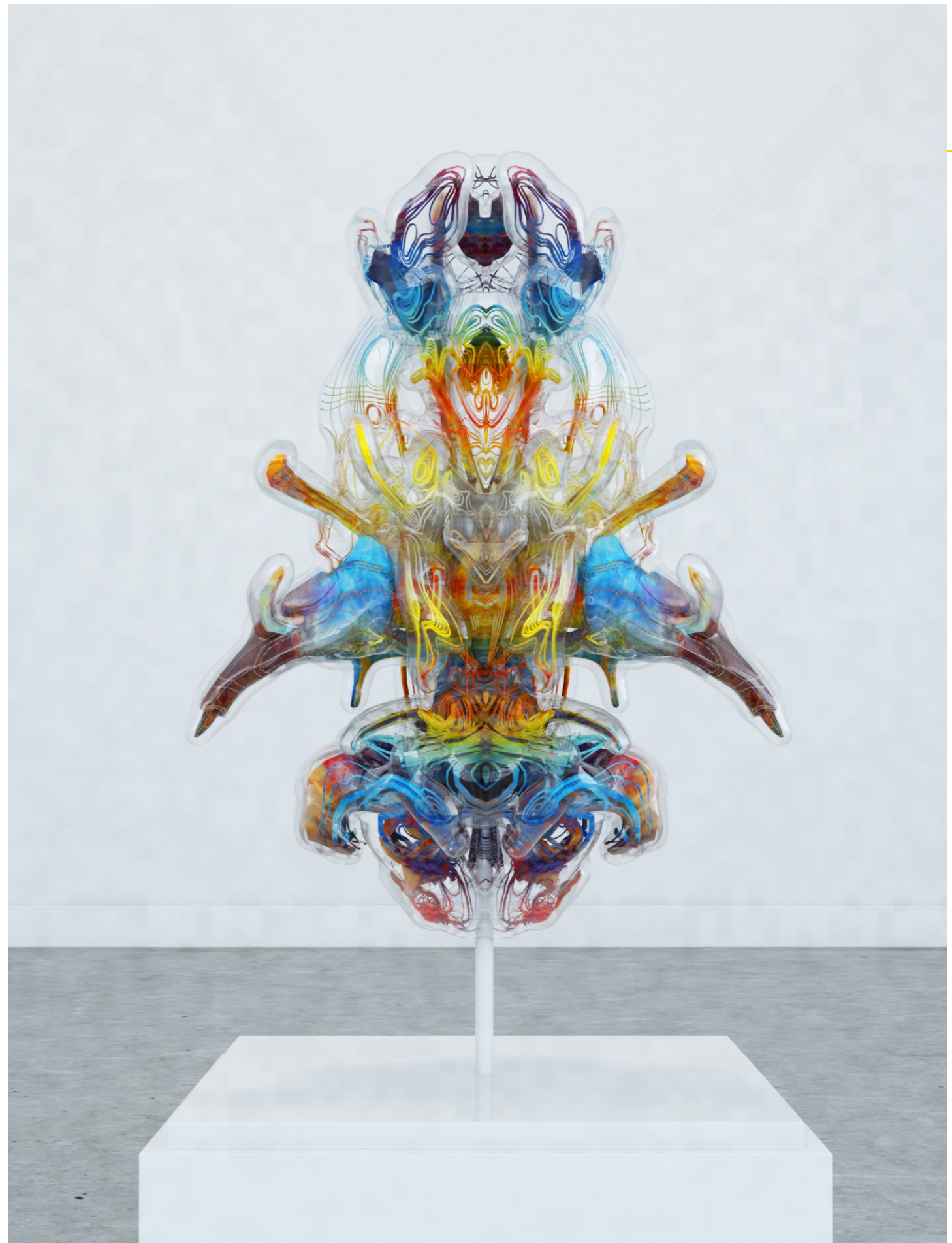


TANATIRUB, 2018 - 2019  
study





Mask Mutation, 2018  
study



Mask Mutation, 2018  
study





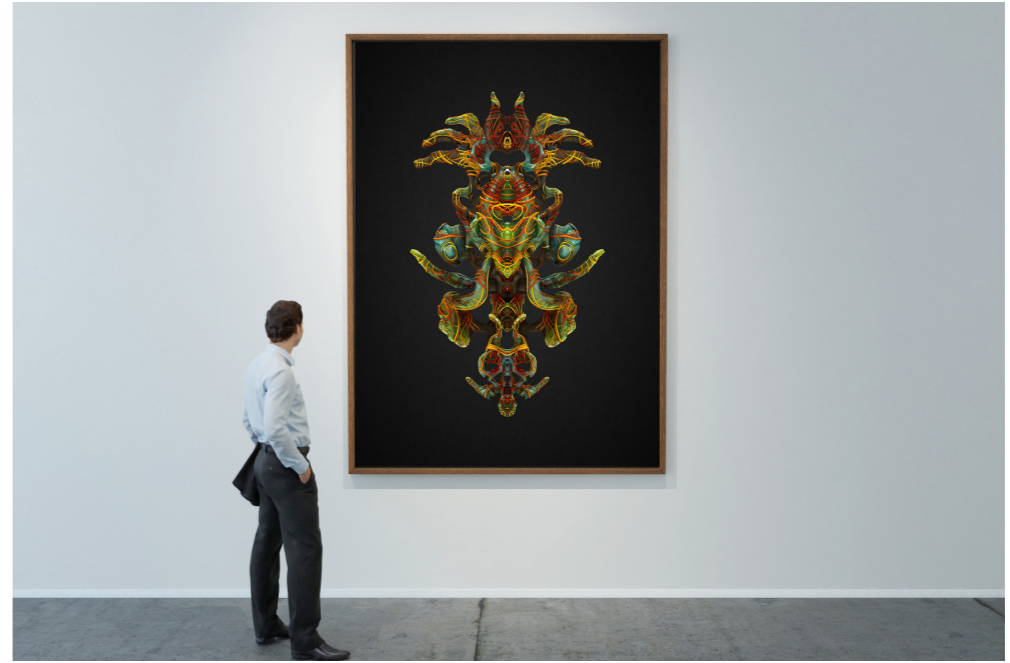
32



33

**Mask Mutation, 2018**  
study

**CANTARIK, 2017**  
ceramics  
35 x 35 x 25 cm  
13.8 x 13.8 x 9.9 inches



**Mask Mutation, 2018**  
study

**Mask Mutation, 2018**  
study



