

SKIN MUTATION

NICK ERVINCK

**# EXPO PROPOSAL
2019-2020**



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SKIN MUTATION

📄 **Stagnation and movement, tradition and future, handicrafts and digital technologies. They seem to be some of the most obvious contradictions. Yet, without a mutual destruction, they meet in the skin series of Nick Ervinck's oeuvre. The skin mutations fit perfectly within the tradition of pushing anatomical structures to the surface. The artist combines Henry Moore's idea of 'the power of the bone beneath the flesh' with Francis Bacon's vision 'never forget that meat is meat': bones, knuckles and vertebrae form the supporting construction for the flesh cover in which they are encapsulated.**

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 creatures of flesh and blood, we encounter a clear visual resemblance to the Gonshi 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 skin mutations, his man-made fossils, as similar creatures from an unknown universe. By means of an 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 proportions and forms that contrasts sharply with the refined and smooth surfaces of his blob series.

King and Queen, Henry Moore, 1952



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At first sight, the futuristic figures do not look like sculptures, but more like creations of flesh and blood. The skin, shamelessly stretched over the internal skeleton, mirrors the battle between tradition and modernity, between notions of intentional and unintentional physical evolution. Just like in his earlier work SNIBURTAD (2011-2012), Ervinck flaunts the imperfections of the skin. Spots, scars, wrinkles and cellulite are an inherent part of the evolution of skin and other organic tissues.

In addition to sculpture and nature, references to painting also appear in the work of Nick Ervinck. He deconstructs the rich but rough brushstrokes with which Lucian Freud realized the nearly literal incarnation of his paintings. Afterwards, Ervinck uses them in a digital context for his meticulous visualisations that sparkle with vitality.

The skin mutations 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.

detail Study after Velázquez's portrait of Pope Innocent X, Francis Bacon, 1953





NOITERAS, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITEROS, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITERKSA, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITERUS, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITERIS, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOIPERICK, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITRAK, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITRIKOS, 2017 - 2019
 aquarel, marker, pastel pencil, print
 80 x 60 cm, framed 93 x 73 cm
 31.5 x 23.6 inches, framed 36.6 x 28.7 inches



NOITROKAS, 2017 - 2019
aquarel, marker, pastel pencil, print
80 x 60 cm, framed 93 x 73 cm
31.5 x 23.6 inches, framed 36.6 x 28.7 inches



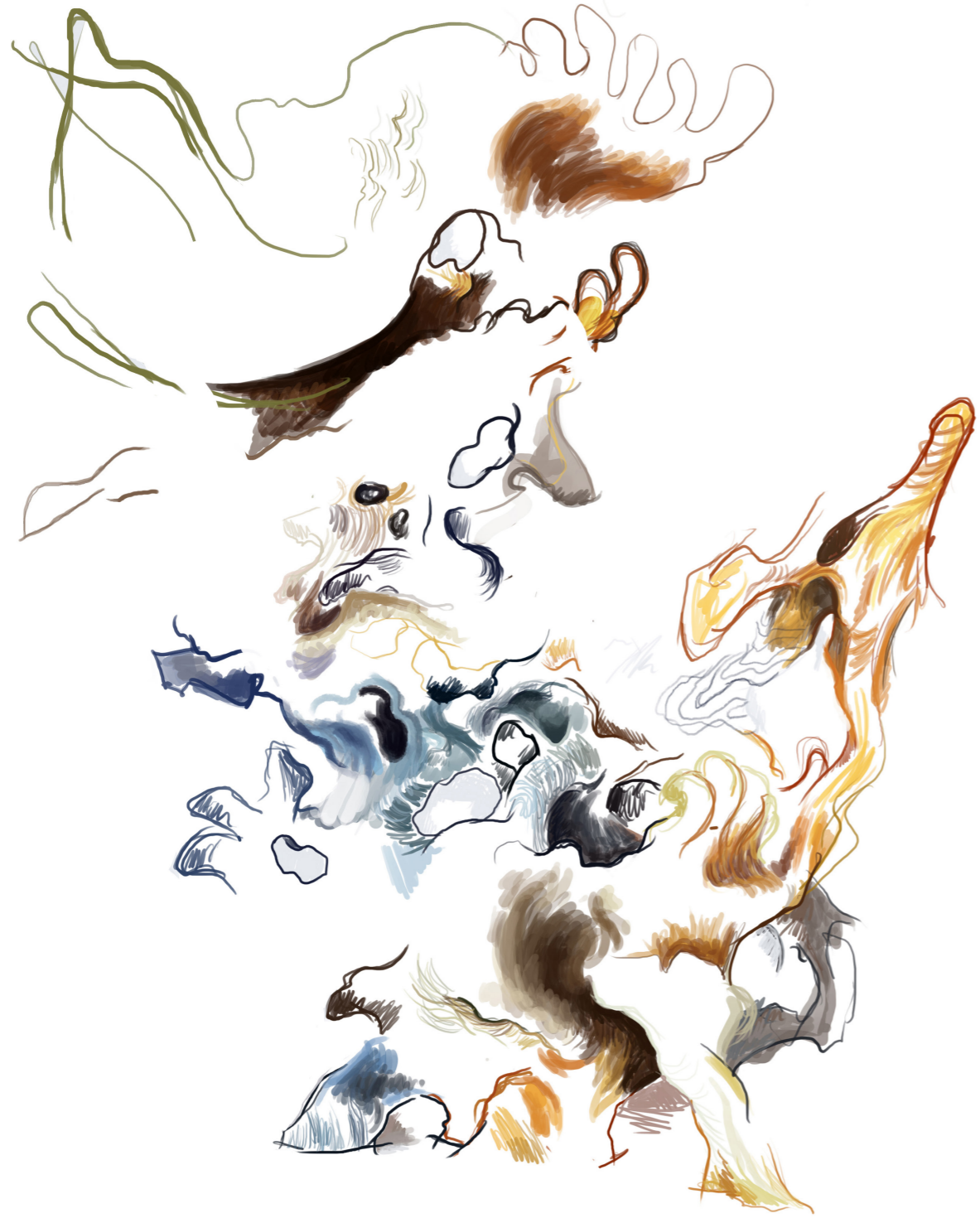
studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



NOITRIKOS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERIS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61,4 x 81,1 inches



NOITERAS sketch, 2016 - 2018
print



NOIPERICK, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61,4 x 81,1 inches



NOITERUS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
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NOITRAK, 2016 - 2018
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NOITROKAS, 2016 - 2018
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200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITEROS, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



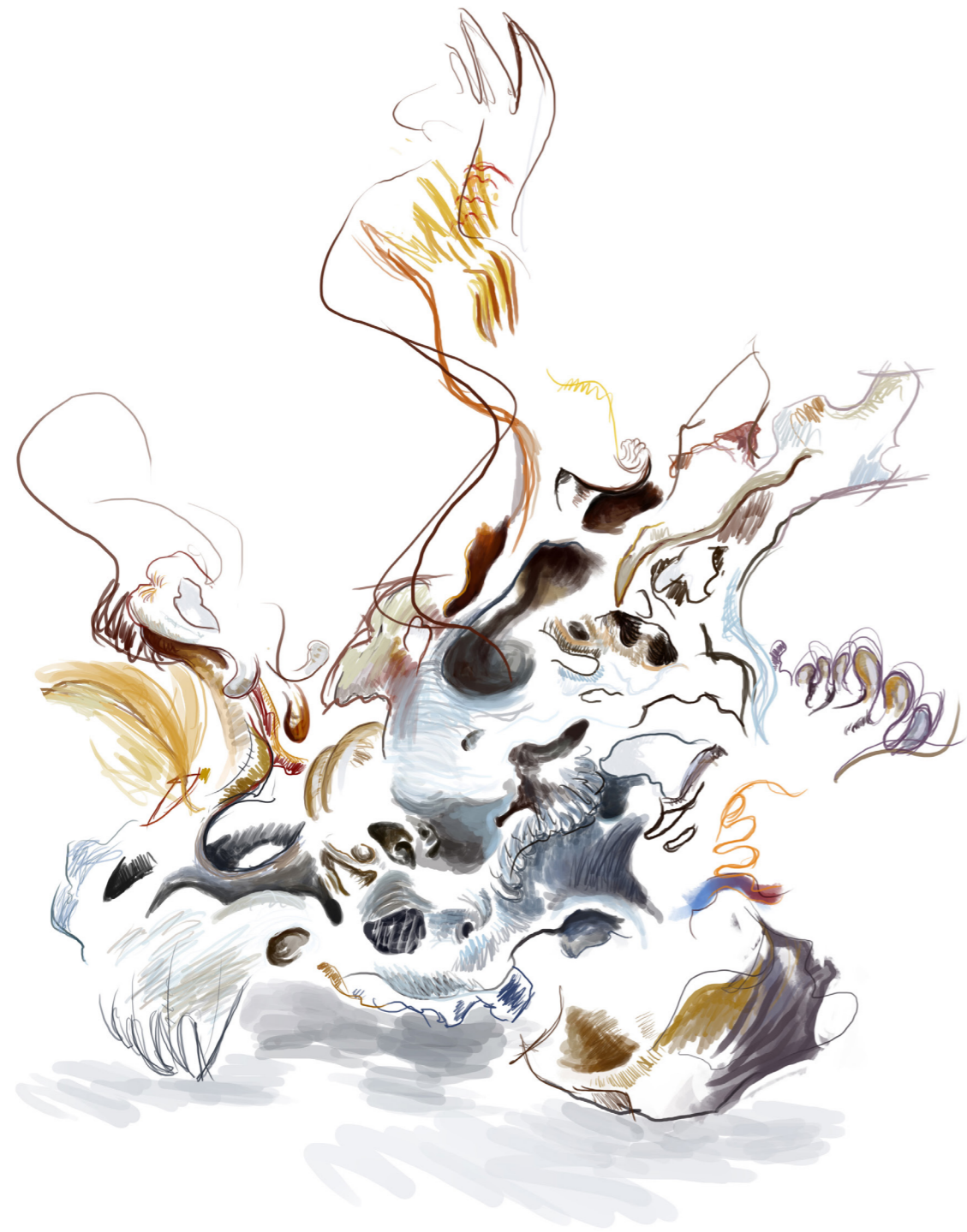
NOITERAS, 2016 - 2018
study



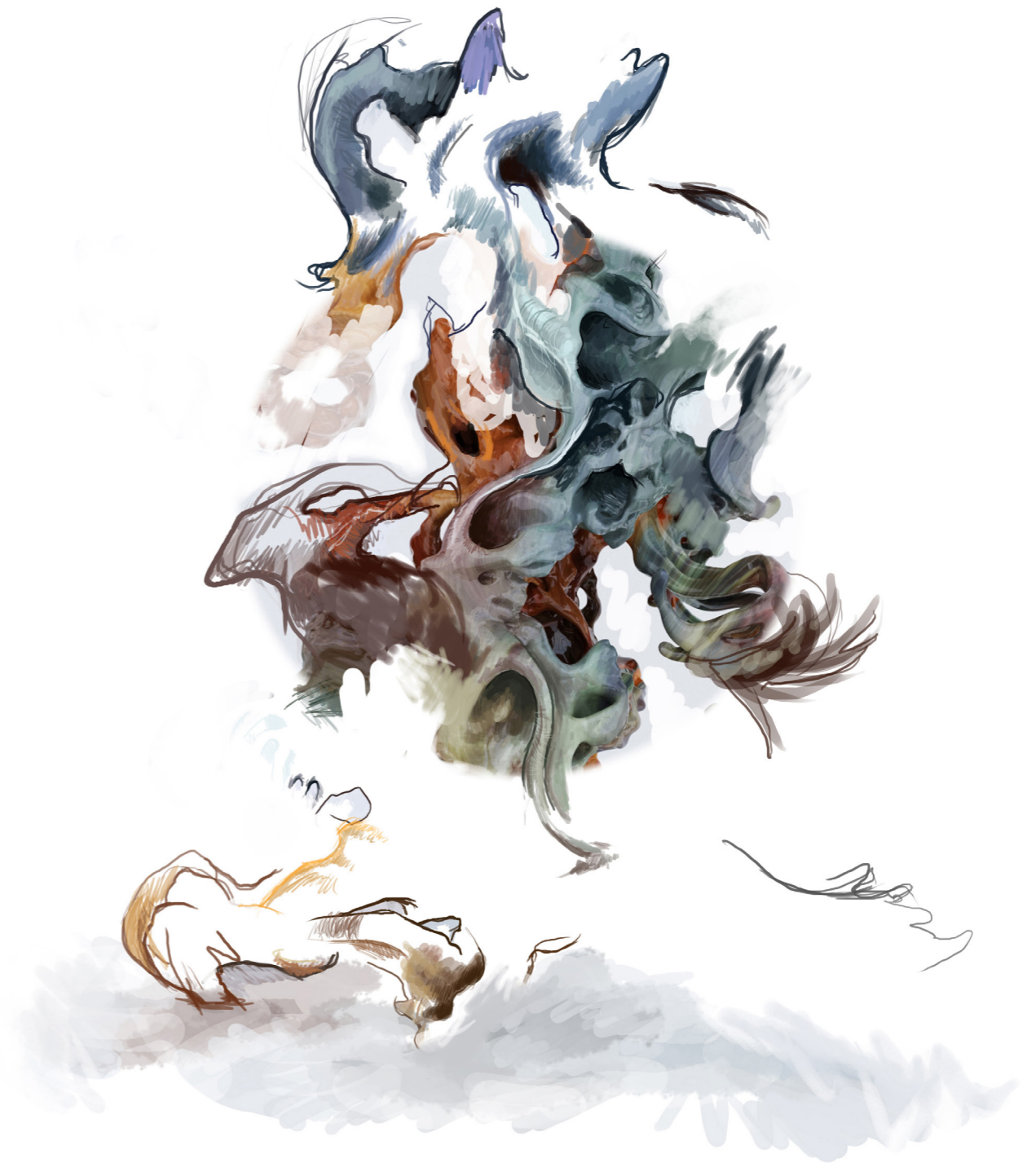
NOITERAK, 2016 - 2018
study



NOITERKSA, 2016 - 2018
print
200 x 150 cm, framed 156 x 206 cm
78,7 x 59,1 inches, framed 61.4 x 81.1 inches



NOITERKSA sketch, 2016 - 2018
print



NOITRIKOS sketch, 2016 - 2018
print



NOITEROS sketch, 2016 - 2018
print



Skin Mutation, 2016 - 2017
expo concept



CANTARIK, 2017
ceramic
35 x 35 x 25 cm
13.8 x 13.8 x 9.9 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



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



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



BRUNTISFA, 2017 - 2018
ceramic
38 x 38 x 33 cm
15 x 15 x 13 inches



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



BRUNTUSLO, 2017 - 2018
ceramic
37 x 30 x 24 cm
14.6 x 11.8 x 9.4 inches



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studio view: 2018 Studio Nick Ervinck - Lichtervelde, BE



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



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



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

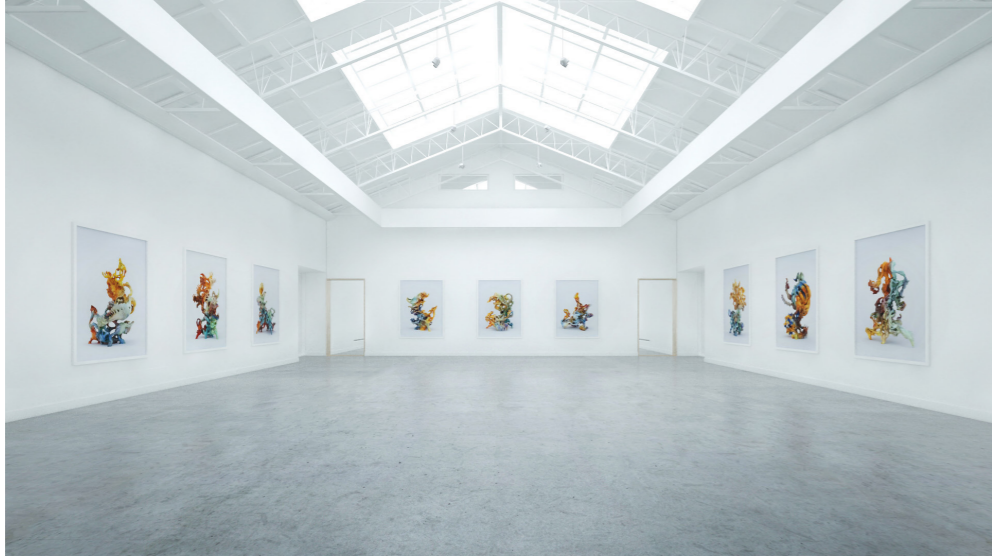


BRUNTISKO, 2017 - 2018
 ceramic
 33 x 30 x 30 cm
 13 x 11.8 x 11.8 inches



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





Skin Mutation, 2016 - 2017
expo concept









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Skin Mutation, 2016 - 2017
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expo concept

