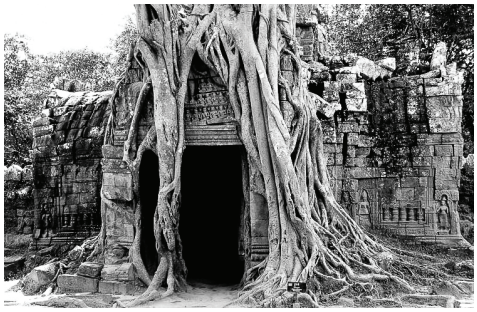
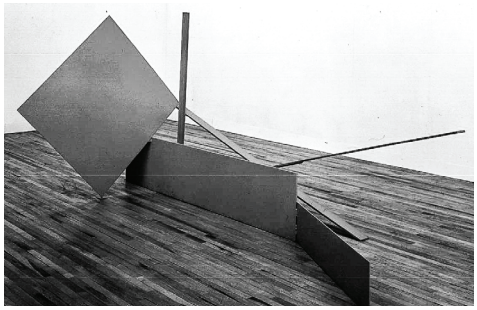
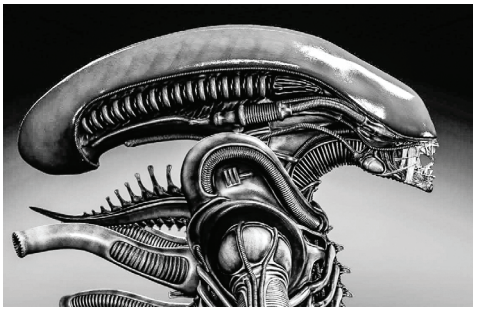
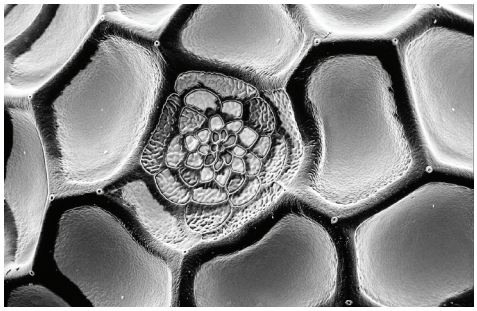
PUBLIC SCULPTURES

PORTFOLIO

_STUDIO_NICK_ERVINCK






1. Mother and child, Barbara Hepworth, 1934
2. Ta Som temple, Ankor Wat, Cambodia
3. Yellow swing, Anthony Caro, 1965
4. Elephant
5. Alien, HR Giger, 1978
6. Deer antlers
7. Red lacewing butterfly egg, Martin Oeggerli
8. Rocks

INTRODUCTION

Fostering a cross-pollination between the digital and the physical, Nick Ervinck (°1981, Belgium) explores the boundaries between various media. Studio Nick Ervinck applies tools and techniques from new media, in order to explore the aesthetic potential of sculpture, 3D prints installation, architecture and design.

Through his divergent practice, a strong fascination with the construction of space is noticeable. Not only does Nick Ervinck focus on the autonomous sculptural object, he also questions its spatial positioning and points to the phenomenological experience and embodiment of space. Ervinck's work in short oscillates between the static and the dynamic, prospecting new virtual or utopian territories.

Nick Ervinck's work has been included in numerous group shows, nationally as well as internationally. His work has been exhibited at Ars Electronica Linz, Musée Paul Valéry Sète, CBK Emmen, Beelden aan Zee Den Haag, Bozar Brussels, LABoral Gijon, MOCA Shanghai, MARTa Herford, Kunstverein Ahlen, Koraalberg Antwerp, Zebra-straat Ghent, HISK Ghent, Vrijstaat O./Freestate Ostend, Superstories Hasselt, BrakkeGrond Amsterdam, MAMA Rotterdam, Hermitage Amsterdam, Ron Mandos Amsterdam Creative World Biennale Oklahoma, Highlight San Francisco,Telic Art Exchange Los Angeles/Berlin.
In 2005, he received the Godecharle prize for Sculpture, to be followed by the Mais prize of the City of Brussels and the Prize for Visual Art of West-Flanders in 2006. In 2008, Ervinck was a laureate of the RodenbachFonds Award, and he won the audience award for new media at Foundation Liedts-Meesen.

STATEMENT

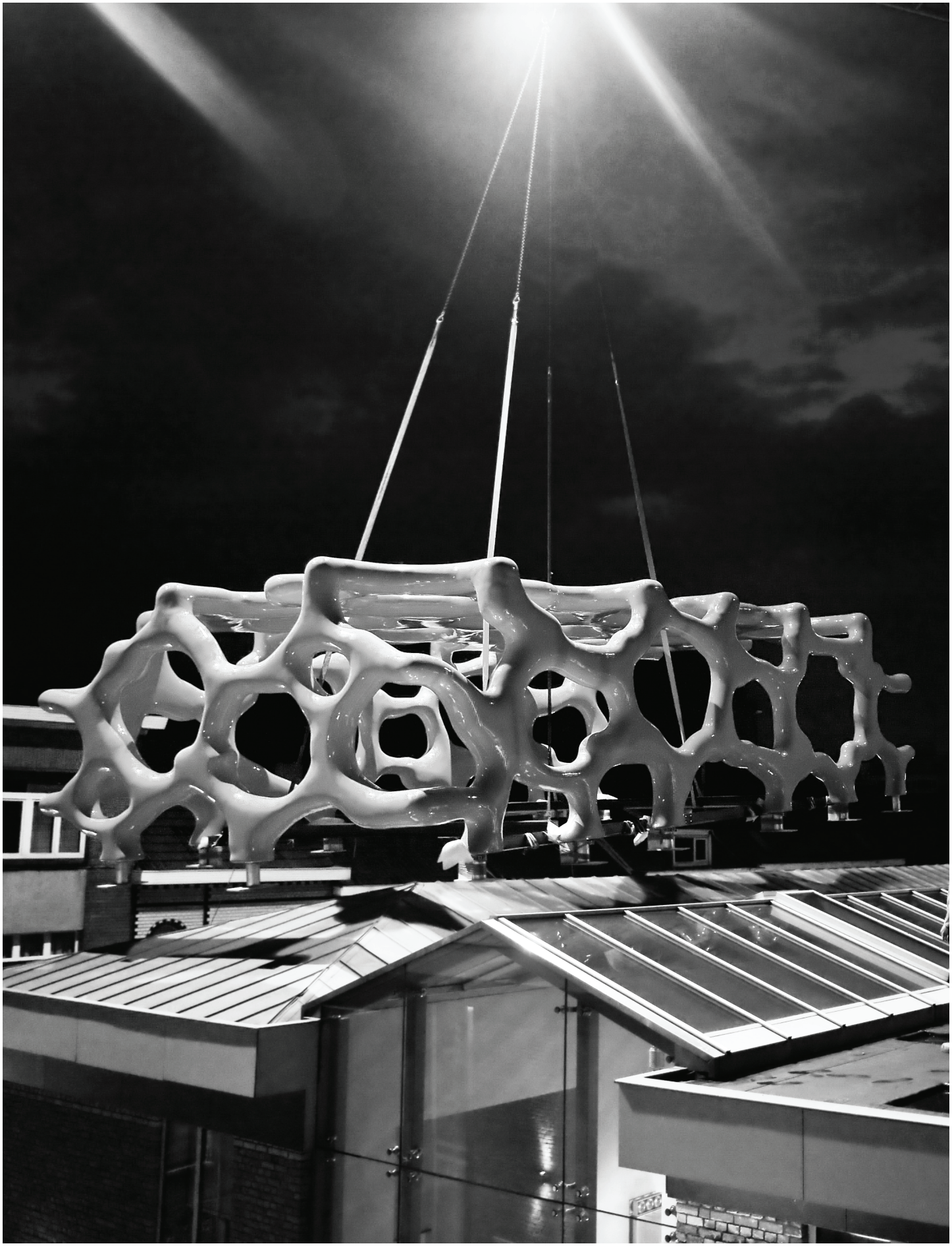
As a sculptor, I have one foot firmly planted in the digital world. This means that I do not only use the computer as an instrument, but that the digital logic largely determines my artistic thought and method as well. By pushing boundaries and experimenting with the latest (software) techniques, I try to create complex forms that were unthinkable before.

Both organic, geometrical, fluid and massive, my artworks thus demonstrate the sculpture as a cross-over, as a visual hybrid. Floating between high tech and low tech, they refer to classical sculpture, but also to the language of futurism, sci-fi and high technology. My work is both avant-gardist (in the use of the newest technology, and historicist (in its references to art history and manual sculpting processes). However using 3D technology, I design my objects 'by hand', using no programming or algorithms. I believe that this position is unique, as strictly computer generated art mostly is 'amnesiastic'. With this portfolio I want to propose an exhibition project that is based on my latest series of artworks. This 'plant mutation' project consists of 3D-printed sculptures and ceramic artworks. These works are a hybrid of different traditions and methods of art and design. I build on the craftsmanship of the past by combining my background in sculpture and my ability to use modern technology to bring to life true artistic vision. This results in a fascinating interplay between old and new, between tradition and innovation, sculpture and new media.

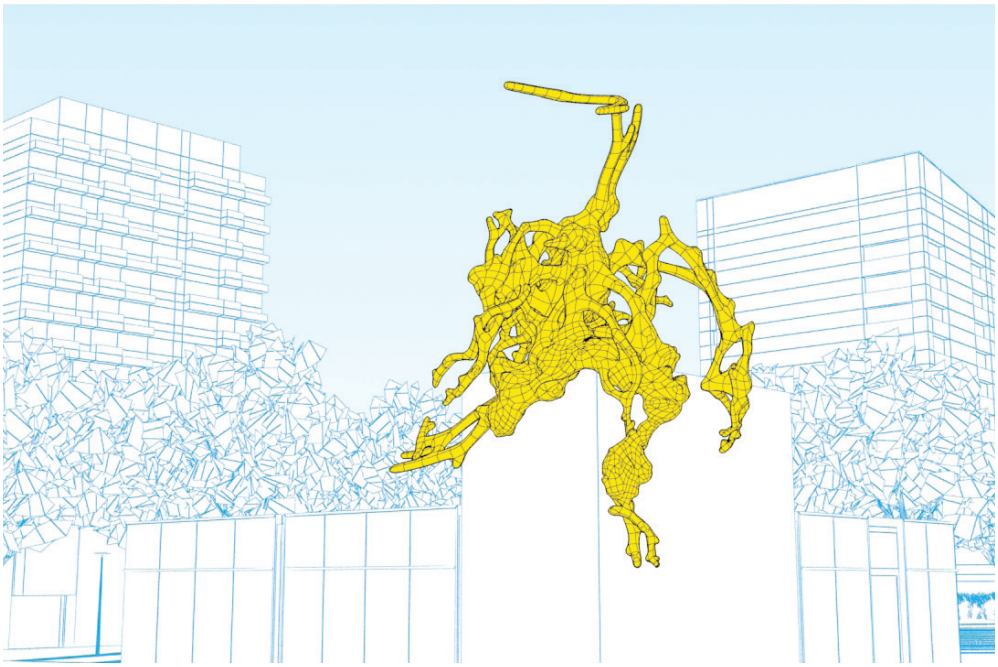
I sincerely hope this information will enable you to form an opinion of my work, my motivations and my potential.

Nick Ervinck





WARSUBEC, 2009
Foundation Liedts-Meessens, Zebrastraat – Gent, BE,



EGNOABER

Nick Ervinck designed a seven meter high sculpture EGNOABER for the new central square “Raadhuisplein” in the city Emmen, located in the north of the Netherlands. The whimsical sculpture EGNOABER looks like a runaway tree, an odd skeleton or a dead and abstract body, which has been recovered by the organic, fluid and vivid yellow texture. It makes us think at the kienstobbe (a typical tree root for this region). EGNOABER refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish).

The sculpture is placed on top of a parking entrance building. By this the sculpture and the building add value to each other. The building becomes the pedestal of the sculpture while the sculptures makes the parking entrance more attractive.

For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What’s more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNOABER, 2015,
Study

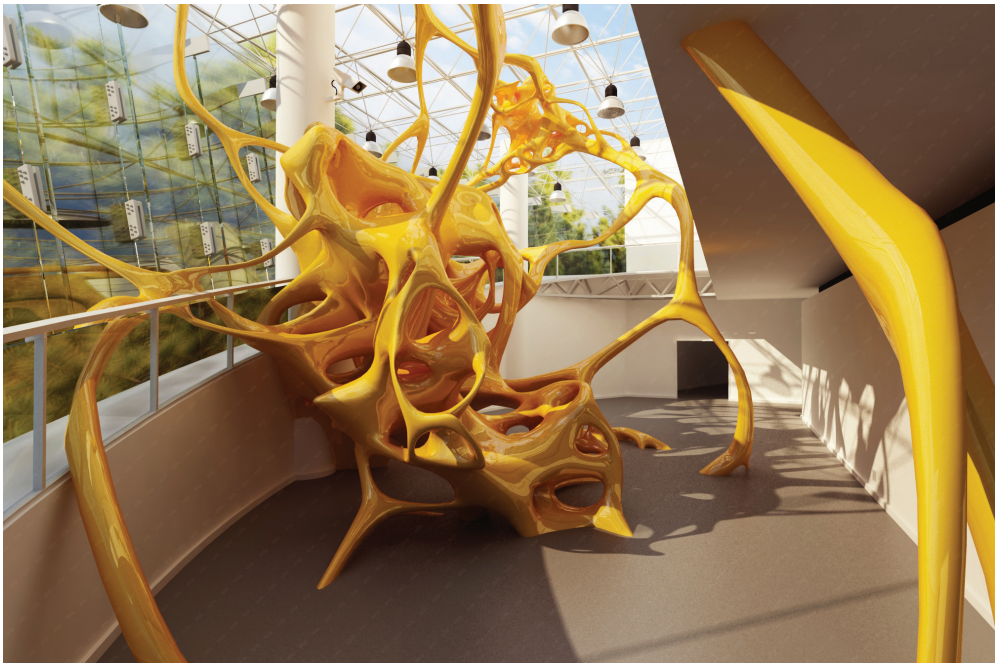




1. EGNOABER, Studio Nick Ervinck, 2015, Lichtervelde, BE
2. EGNOABER, Raadhuisplein, 2015, Emmen, NL



EGNOABER, 2015
polyurethane and polyester
Raadhuisplein - Emmen, NL



KOROBS

With his wall print KOROBS, Nick Ervinck explores the possibilities between design, sculpture and architecture. This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand.

KOROBS tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. The structure seems to be the result of a spontaneous, natural growing process. At the same time, the shiny yellow colour seems to contradict the organic, and gives the sculpture the allure of an artefact. With KOROBS, references to Henry Moore and the modernist sculptors are evident.

KOROBS, 2009
Print mounted on plexiglas and covered with plexiglas
125 x 185 cm
49,2 x 72,8 inches





1. TSENABO Studio, 2013
2. TSENABO, Sint Andries Hospital, 2013 - Tielt, BE



TSENABO

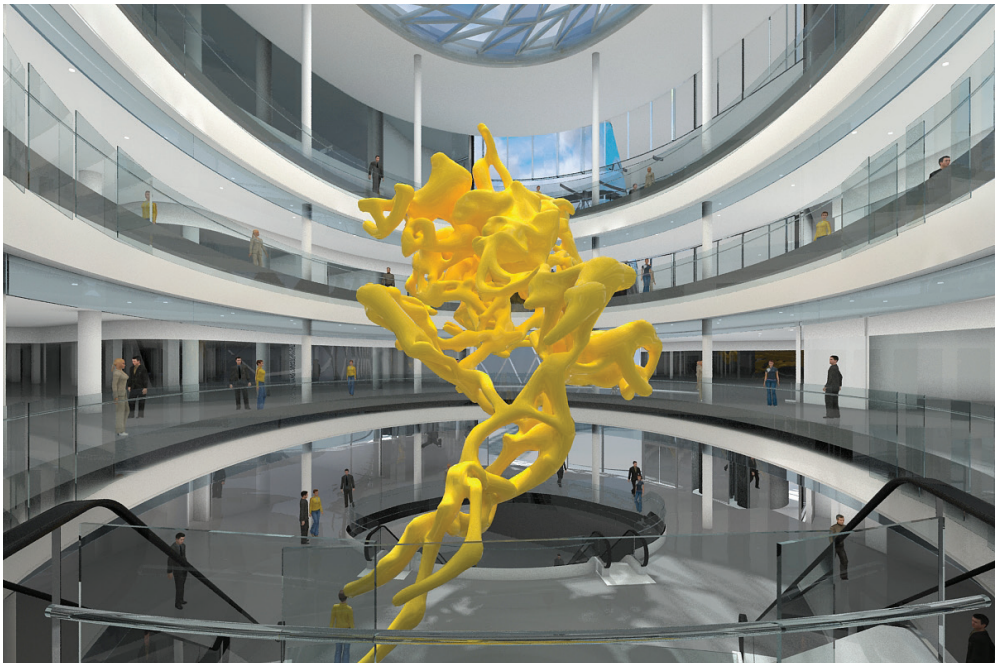
TSENABO was specially designed for this place; an entrance of a hospital. At first side, the sculpture has some resemblance with a tree gone wild or a death abstract body which has been recovered by the organic, fluid and vivid yellow texture.

Pushed on upwards, this dead organic material seems to recover in living substance. The empty holes are a crucial part of the sculpture. Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This yellow expressive sculpture intrigues from any angle and contributes to the atmosphere of the place. TSENABO has a lot in common with EGNABO. For both sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

TSENABO, 2011 - 2013
iron, polyurethane and polyester
Sint Andries Hospital - Tielt, BE



Blob sculpture, 2013
Study





1. TAKBLOB, Study**,** 2013
2. ZAGTHEM, Study, 2013



SUMNIM

SUMNIM is a portable, not to be entered, museum room in which Ervinck questions the static features of the white cube. Instead of presenting his sculpture on a pedestal in the middle of the room, this sculpture seems to extend from the ground to the wall. This way, SUMNIM brings into question the classic vertical presentation of artworks on a wall or their static presentation in the middle of the room.

SUMNIM as well refers to a discourse in contemporary architecture on the tension between rigid structures and organic ones, which Ervinck interprets as a play between boxes and blobs. Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. Here, the box structure is completely absent. Several of these boxes made by different artists will be placed upon each other. The public is invited to look in the museum rooms, as if it are show-boxes.

SUMNIM, 2012
FMD 3D print and wood
66 x 102,5 x 62 cm
26 x 40.4 x 24.4 inches



SUMNIM, 2012
FMD 3D print and wood
66 x 102,5 x 62 cm
26 x 40.4 x 24.4 inches



KOMANIL

With KOMANIL, Nick Ervinck brings into question the opposition between the conventional architectural space (box) and the virtual design (blob). He translates this opposition to a new level by transforming the sculpture into a large ceiling ornament in this virtual, non-existent space. This breaks with the classic vertical presentation of artworks on a wall or in the room.

Nick Ervinck creates an interesting dialogue between the organic design and the architecture surrounding it. This results in a thin line between virtual and real, between immaterial and material. Ervinck's aim is to let architecture and sculpture meet, and to explore the realm of the impossible by constantly pushing the limits of what we call 'realistic'.

KOMANIL, 2015
abs, wood, plexi, FDM 3D print
40 x 40 x 40 cm
15,7 x 15,7 x 15,7 inches



KOMANIL, 2015
abs, wood, plexi, FDM 3D print
40 x 40 x 40 cm
15,7 x 15,7 x 15,7 inches



OLNETOP

OLNETOP has something monstrous, a hybrid shape in which one can recognize various elements. The work is not clearly defined but points in different directions. The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology.

OLNETOP integrates perfectly within the coastal landscape, because it represents the seawater poun-ding with a constant force against the breakwaters. Nick Ervinck tries to catch this sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY (2010) and IKRAUSIM (2009).Though inspired by natural dynamics, this sculpture is generated by the power of the virtual. Not liberated from the material by a process of depletion and carving, the virtual form itself rather becomes a generative principle. Although OLNETOP is designed fully digital, it is nevertheless tangible because of its manual execution in polyester. After all, Ervinck is very interested in how new technologies can revitalise traditional sculpture, and explore the limits of the possible.

OLNETOP, 2010 - 2012
iron, polyurethane and polyester
Beaufort 04 - Bredene, BE, 2012
Collection city of Middelkerke, BE





1. OLNETOP, Studio, 2012
2. OLNETOP, Bredene, BE, 2012



OLNETOP, 2010 - 2012
iron, polyurethane and polyester
Beaufort 04 - Bredene, BE, 2012
Collection city of Middelkerke, BE



OBEBUC

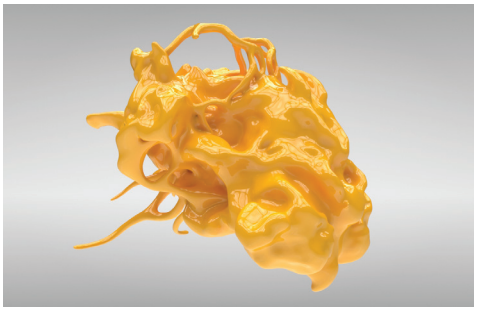
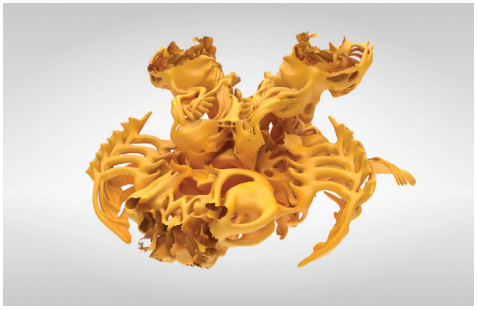
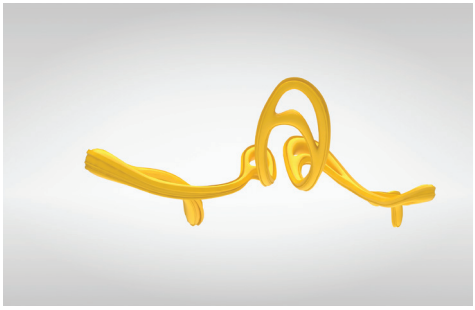
OBEBUC is the result of a basic question for the sculptor: how to create an organic shape out of the raw material, out of the cube? By its combining of two oppsite pairs – such as boll/cube, open/closed, outside/inside, sculpture/pedestal, horizontal/vertical – OBEBUC is a metaphor for contemporary sculpture, which is defined by the current dialogue on blobs and boxes.

The imagery used is clearly inspired by macro photographic images of splashing water, and thus sculpturally interprets the encounter between nature and technology. As in OLNETOP, Nick Ervinck tries to catch the sublime violence lurking behind a serene surface. How natural erosion processes generate irregular, complex structures (f.i. the erosion of rocks by seawater) has always fascinated the artist, as it was the inspiration for works such as NIEBLOY and IKRAUSIM.

Nick Ervinck doesn't look for monumentality or rigidity, but rather tries to pry loose the shape out of the base. In order to do so, he as well searches for differentiation in the chosen material or treatment. The result is not a duel between opposites, but rather a symbiosis between two equals.

OBEBUC, 2011
polyester
181 x 116 x 163 cm
71.25 x 45.66 x 64.17 inches
Private collection - Nazareth, BE





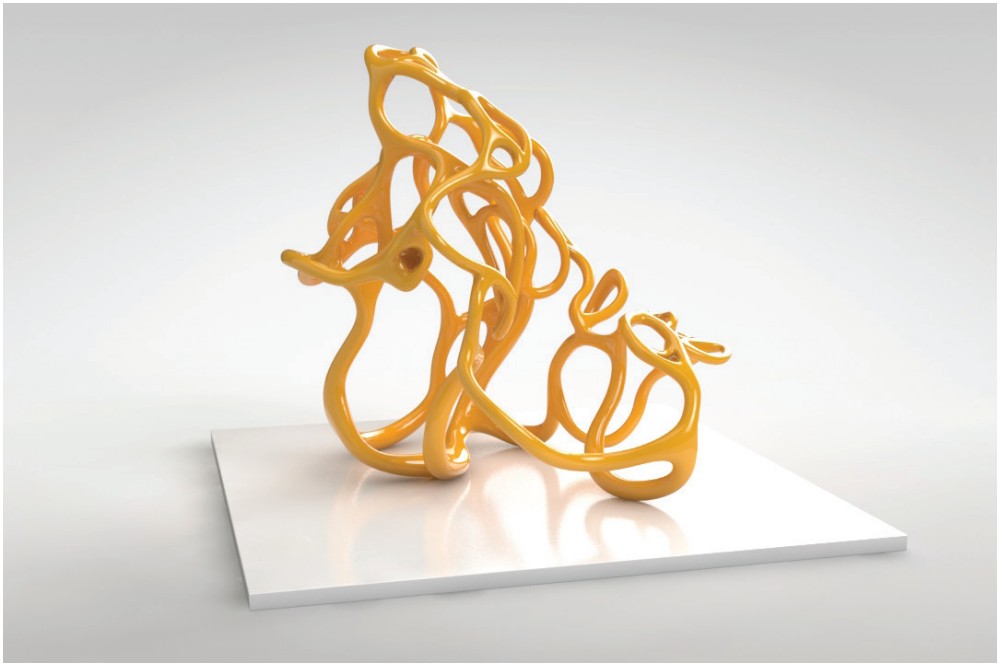

Blobsculpture,
Study



EGNABO

This sculpture looks like a runaway tree, an odd skeleton or a death and abstract body, which has been recovered by the organic, fluid and vivid yellow texture. EGNABO refers to natural erosion processes and to the visual language of an artefact (the shiny and colourful varnish). For this sculpture, Ervinck was Inspired by both Eastern (Chinese rocks) and western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well. What's more, Nick Ervinck intentionally plays with the organic language of Hans Arp and Henry Moore. Developing techniques and machines of his own, the artist tries to realise his virtual designs in the physical world.

EGNABO, 2010 - 2011
polyurethane and polyester
WZC Yserheem - Diksmuide, BE





Blobsculpture,
Study



WIEBLOY, 2009
polyester
80 x 110 x 105 cm
31.5 x 43.3 x 41.3 inches



NIEBLOY, 2009
polyester
Parallellepipeda, M – Leuven, BE
Collection UZ Leuven, BE



NIEBLOY

Starting point of Nick Ervinck's sculptures mostly are specific, visible phenomena and forms. Trained as a sculptor, he always tries to take existing elements from physical reality.

These are further transformed using digital techniques. This way, new dialogues between old and new, between tradition and innovation and between sculpting and new media arise.

This sculpture is situated in the world between the virtual and the real. By copy-pasting, montage and collage, Ervinck designs virtual and abstract forms. This eclectic technique enables him to create what can hardly be thought of, or what cannot be made by hand. NIEBLOY tells a story of 'becoming', for the sculpture looks like a living, dynamic substance, which keeps on growing and transforming. This outside sculpture is designed fully digital, yet, it is manufactured by hand, using polyester. The structure seems to be the result of a spontaneous, natural erosion process (think on how water hollows out rocks). At the same time, the bright colours and the shiny surface seem to contradict the organic, and gives the sculpture the allure of an artefact. With NIEBLOY, references to Henry Moore and the modernist sculptors are evident.

NIEBLOY, 2009
Parallellepipeda, M – Leuven, BE



ZIEBLOY, 2012
iron, polyester and polyurethane
300 x 430 x 360 cm
118.1 x 169.3 x 141.7 inches

location: Psychiatrisch Ziekenhuis H. Hart - Ieper, BE



PRAHIARD, 2010
polyester and polyurethane
440 x 340 x 225 cm
173.2 x 133.9 x 88.6 inches

location: private collection - Sint Martens Lathem, BE

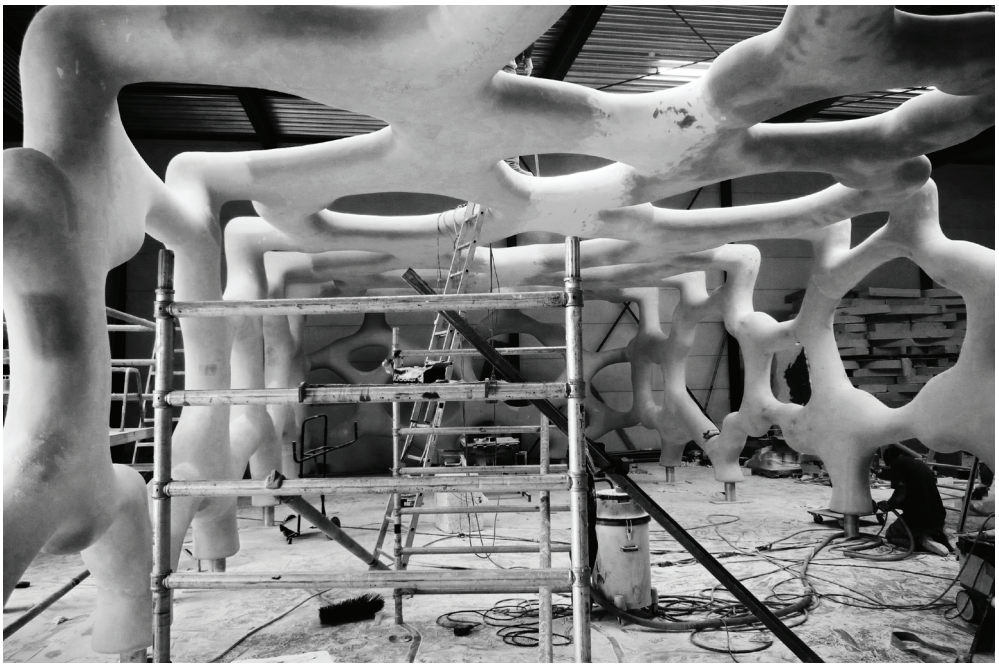


studio view: 2015 Studio Nick Ervinck - Lichtervelde, BE



TRAHIARD, 2016 - 2017
polyester and polyurethane
800 x 490 x 415 cm
315 x 192.9 x 163.4 inches

location: Selection Meubles - Amougies, BE





1. WARSUBEC, 2009, Atelier Lichtervelde, BE
2. WARSUBEC, 2009, Foundation Liedts-Meessens, Zebrastraat – Gent, BE,



WARSUBEC

With WARSUBEC, the artist has realized his first work on an architectural scale. On top of two buildings in Ghent, right and left of a passageway leading into a courtyard, sit two mirrored frameworks. They have a net-structure with rounded edges and a bright yellow, glossy finish.

If one only saw this sculpture on photos, one might think that it was just another clever computer rendering. Like many of Ervinck's creations, it is difficult to find a concise description for WARSUBEC, because the work has so many connotations. It is obviously a net- or mesh-structure, but it also bears a certain resemblance to the artist's earlier coral studies. At the same time, however, WARSUBEC might also be an abstract high-tech descendant of similarly smooth, round-edged sculptures by Henry Moore or Hans Arp.

In a less art historical way, one might also recognize a similarity to bone- or even cell-structures, turning the objects into virus-like growths on top of the old building. WARSUBEC oscillates between the antagonistic architectural worlds of box and blob. It can be read as a blob on top of a box, but it can also be seen as a box itself, containing a multitude of blobby voids. In this sense, it fits perfectly into Ervinck's constantly evolving fluid universe.

WARSUBEC, 2009
wood, iron, polyurethane and polyester
Foundation Liedts-Meessens, Zebrastraat – Gent, BE, 2009



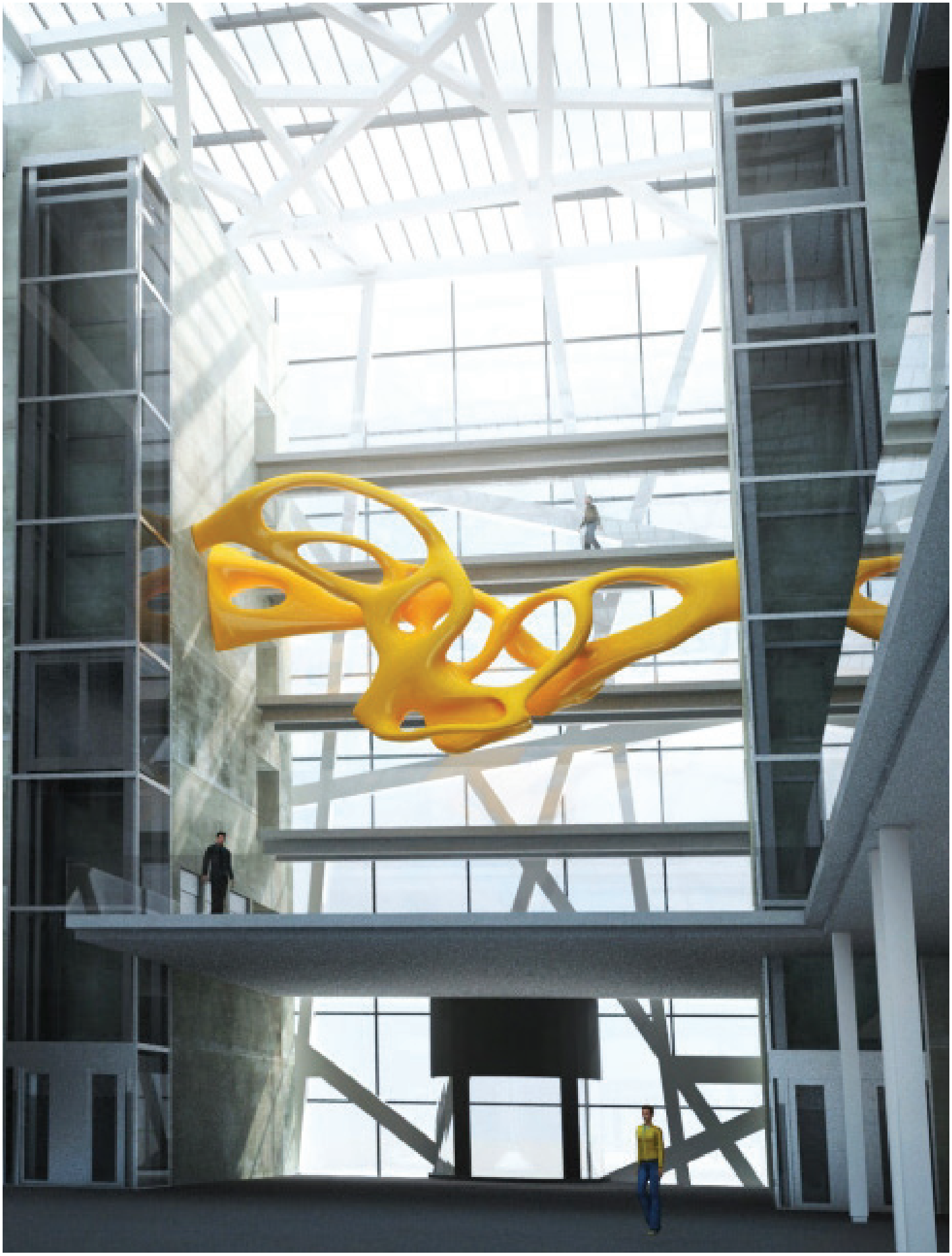
WARSUBEC, 2009
wood, iron, polyurethane and polyester
Foundation Liedts-Meessens, Zebrastraat – Gent, BE,
2009



REWOTIFIU, 2009 - 2016
3D print
60 x 31 x 38 cm
23,6 x 12,2 x 15 inches



IKRAUSOM, 2016
Study



IKRAUSIR, 2016
Study



TSENABO

TSENABO was specially designed for this place; an entrance of a hospital. Pushed on upwards, this dead organic material seems to be recovered by living substance. The empty holes are a crucial part of the sculpture.

Like Henry Moore, Nick Ervinck tries to play with the emptiness to give the structure a new dimension. The structure looks like the result of natural erosion, like seawater does with rocks. While the shiny material and the bold color gives it the effect of an artefact. This yellow expressive sculpture intrigues from any angle and contributes to the atmosphere of the place. TSENABO has a lot in common with EGNABO. For both sculptures Nick Ervinck was inspired by Eastern (Chinese rocks) and Western (blob architecture) shapes. Following the newest designing processes, he builds upon the classic sculpting techniques as well.

TSENABO, 2011 - 2013
polyester and polyrethane
405 x 717 x 590 cm
159.4 x 282.3 x 232.3 inches

location: Sint-Andriesziekenhuis - Tielt, BE





LOREKNUB, 2017
study

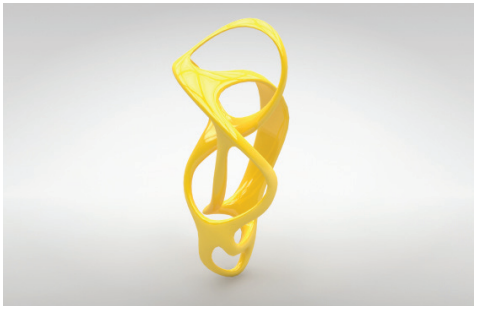


GARFINOSWODA, 2011
polyester and polyurethane
175 x 200 x 175 cm
68.9 x 78.7 x 68.9 inches



NIKEYSWODA, 2011
polyester and polyurethane
280 x 214 x 173 cm
110.2 x 84.3 x 68.1 inches







WIEBLOYER, 2009
Study



REWAUTAL, 2015
polyurethane and polyester
Private collection - ES



NIEBLOY, 2016
Metal study





1. TIABLOY, 2016, Metal study
2. WINEYER, 2016, Metal study





LIABLOY, 2016-2020
steel
300 x 246 x 260 cm
118 x 97 x 102 inches





ANLUNIK, 2017- 2020
steel
300 x 244 x 228 cm
118 x 96 x 90 inches



GEWIENRO, 2018
study



LUBOMER, 2014
study



GEWIANIL, 2017
study





ALSUMVIT, 2019-2020
polyester, polyurethane
154 x 741 x 637 cm
60,6 x 291,7 x 250,8 inches



WIGNIROPS, 2019-2020
polyurethane and polyester
300 x 234 x 100 cm, 445 x 224 x 180 cm with stand
118,1 x 92,1 x 39,4 inches, 175 x 88 x 71 inches with stand



NOITIONEB, 2017 - 2022
polyester, polyurethane and metal
420 x 220 x 215 cm
165.4 x 86.6 x 84.6 inches



NOITANGEAL, 2021 - 2022
polyester, polyurethane and metal
185 x 250 x 450 cm
72.8 x 98.4 x 177.2 inches



NOITERKSA, 2017 - 2021
polyester
165 x 150 x 140 cm
65 x 59.1 x 55.1 inches



NOITERUS, 2016 - 2020
polyester
255 x 175 x 150 cm
100.4 x 68.9 x 59.1 inches



NOITRIKOS, 2016 - 2022
polyester
260 x 215 x 205 cm
102.4 x 84.6 x 80.7 inches



NOITERIS, 2016 - 2022
polyester
285 x 200 x 190 cm
112 x 78.7 x 74.8 inches



KORDILOM, 2017 - 2018
polyester
155 x 80 x 90 cm
61 x 31.5 x 35.4 inches



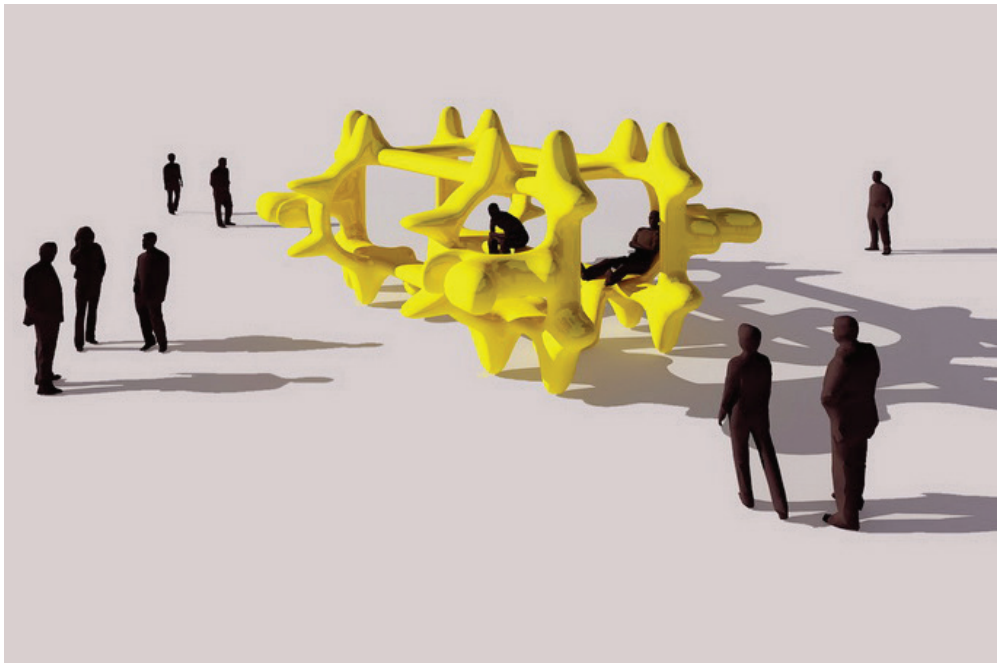
KORBILAP, 2017 - 2018
polyester
168 x 95 x 90 cm
66.1 x 37.4 x 35.4 inches

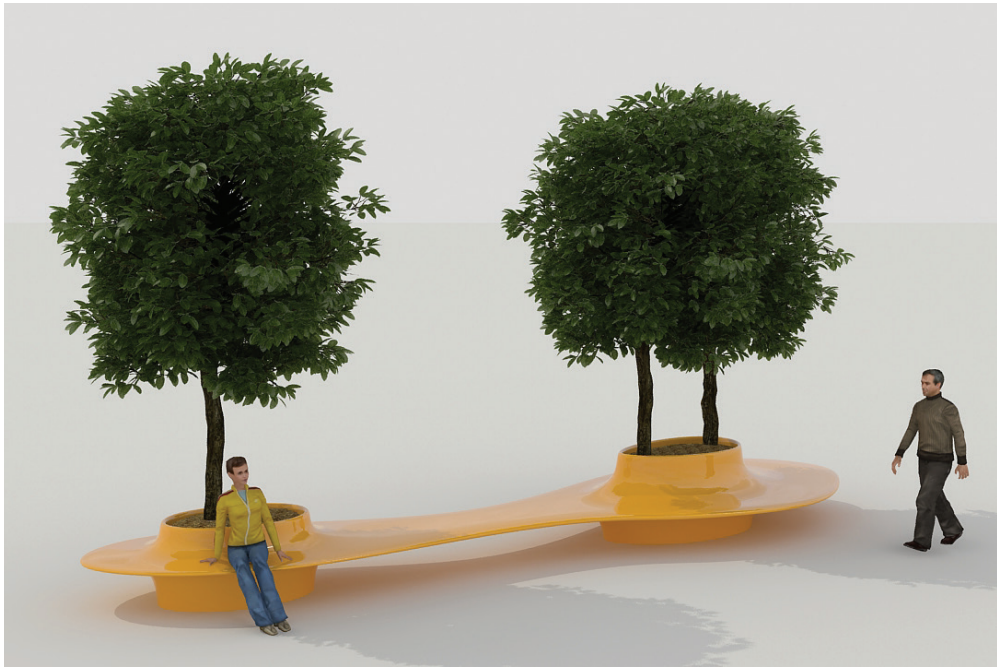


KORBISTOM, 2017 - 2018
polyester
150 x 90 x 75 cm
59.1 x 35.4 x 29.5 inches



SANRISKUR, 2017 - 2018
polyester, polyurethane and metal
255 x 121 x 160 cm
100.4 x 47.6 x 63 inches





1. KNITSARDO, Study 2011
2. KNABITZ, Study 2012



EMISOLB

EMISOLB is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place. This piece is designed as social sculpture, as it facilitates encounters in public space.

This piece, balancing between sculpture, design and architecture, asks the public to participate. EMISOLB after all is a functional meeting space where people can meet and rest. Because of its yellow color, its shuny surface and its intriguig shape, this sculpture is a great force of attraction. The holes in the sculpture remind us of the growing and shrinking marrowbone-like edges of a multiple pelvis of a monstrous creature.

Nick Ervinck, as an artist, tries to narrow the border between art, architecture and design. EMISOLB, as a social sculpture, fulfills this objective. Ervinck realized a version of EMISOLB for an outdoor setting but has more unrealized designs in line with EMISOLB.

EMISOLB, 2009 - 2013
polyurethane and polyester
92 x 556 x 482 cm
36.2 x 218.9 x 189.8 inches



EITZO, 2009 - 2014
iron, polyester and polyurethane
304 x 285 x 285 cm
119.7 x 112.2 x 112.2 inches

location: Provinciaal Erfgoedcentrum - Ename, BE



EITZO, 2009
print
36 x 50 cm, framed 52 x 66 cm
14.2 x 19.7 inches, framed 20.5 x 26 inches



NIARGTZAG

Commissioned by Kanal (an outdoor exhibition praising local industry in Roeselare) the NAIRGTZAG (2012) print is almost 2000m² large and wraps up the complete Maselis grain factory.

The inspiration for NAIRGTZAG was found in the physical features of the building, as well as in the activities of the factory and the history of the site and its surroundings. By referring to the local history, Ervinck aimed at producing a new history and thus adding layers to the urban landscape. Unlike the works of the artist Christo, Ervinck makes the functions, materials and production process visible on the outside walls. Moreover, making this monumental computer drawing, Ervinck played with the various obstacles of the building, such as grates, drainage pipes... throwing the viewer in confusion whether the visible elements are real or virtual. NAIRGTZAG is a cross-section of the factory as a labyrinth. The squares and grids that determine the building, are now part of the sculpture. Ervinck thus designed an artwork, bringing into question the borders between outside and inside, and between the virtual and the real.

NIARGTZAG, 2012
wallprint
2000 m²
787.4 inches²

location: Maselis - Roeselare, BE



NIARGTZAG, 2012
wallprint
2000 m²
787.4 inches²

location: Maselis - Roeselare, BE



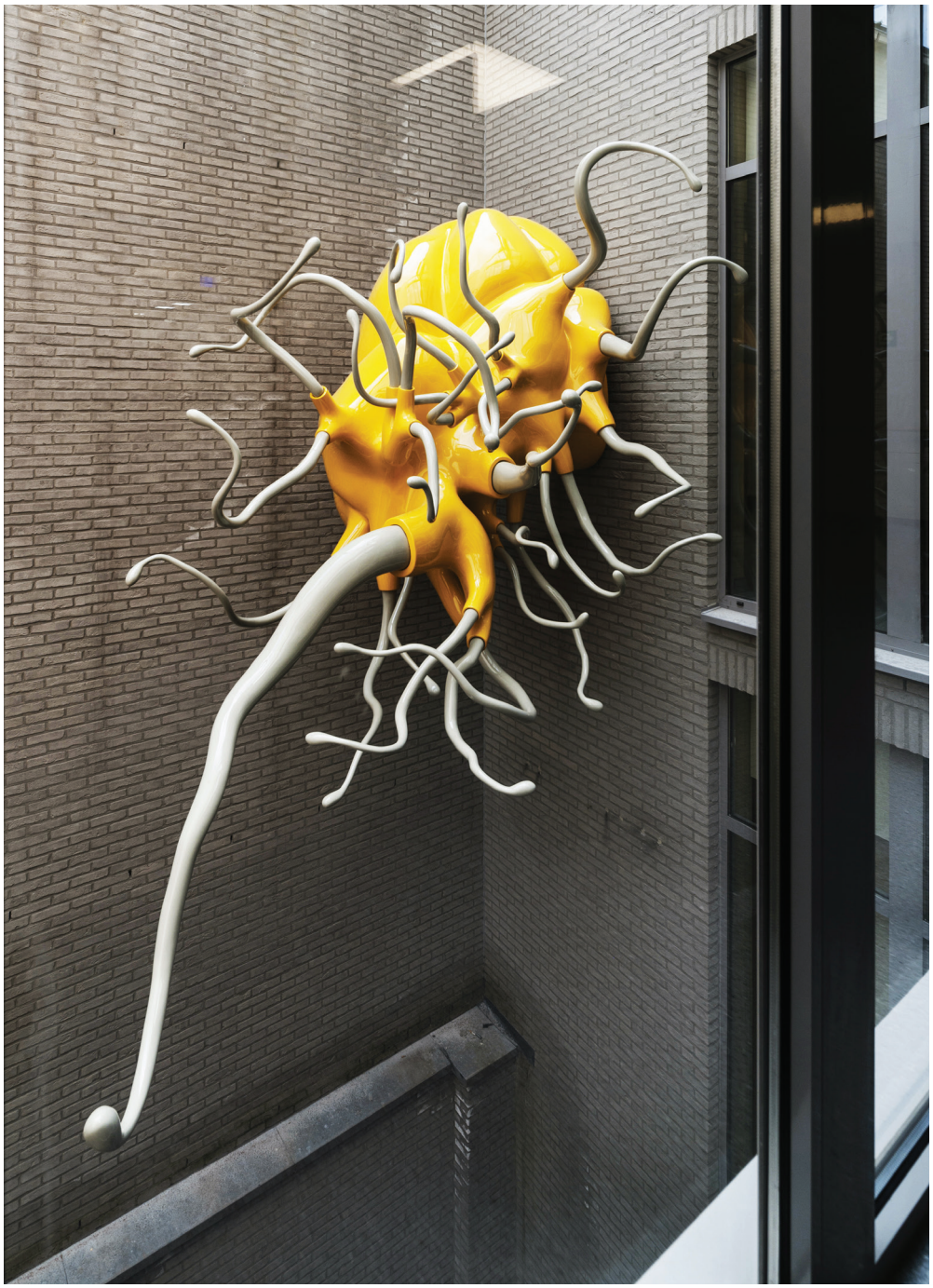
TRACHEOLB

The heart is a vital organ, as it makes the difference between life and death. The shape and the rhythm of the pulsing and contracting heart is what inspired Nick Ervinck to create TRACHEOLB.

This sculpture evolved out of various interpretations on the organic shape of the heart. By mirroring and transforming certain elements, the artist made an abstract mutation with reminiscences to the real heart. Stemming from this vital structure are silver tentacles. TRACHEOLB is not at all a bloody organ, but instead it is a pulsing, lively coloured substance, which stretches out its tentacles to embrace the world. As the yellow shape symbolises life and energy, the metallic, cool tentacles refer to the role of technology in health care today. TRACHEOLB thus indicates the fading of boundaries between biology and technology as well as the expressive and artistic potential of this cross-fertilisation.

TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE



TRACHEOLB, 2013 - 2014
polyester and polyurethane
330 x 210 x 180 cm
129.9 x 82.7 x 70.9 inches

location: Heilig Hartziekenhuis - Menen, BE



OLNETOPIA, 2017 - 2019
bronze,
200 x 219 x 247 cm
78.7 x 86.2 x 97.2 inches



OLNETOPIA, 2017 - 2019
polyester
200 x 219 x 247 cm
78.7 x 86.2 x 97.2 inches



YAROPA

YAROPRA is a furniture-sculpture, designed for a waiting room, an entrance hall, a terrace or a meeting place. This sculpture fully leans against contemporary design and architecture.

Similar to Peter Cooks Plugin City (1964), YAROPRA is a construction kit with standardized construction elements, which can take on different shapes. YAROPRA looks like an arbitrary shape, but is in fact the result of structured ranging of all components of the network. Moreover, YAROPRA is a metaphor for the invisible network or connections between people. That is why this artwork understands the social dimension both in a functional and a conceptual way. With YAROPRA, Nick Ervinck thus combines a flexible structure, a social functionality with an explicit aesthetic design.

YAROPRA, 2009 - 2011
wood, iron, polyurethane and polyester
AZ Damiaan - Oostende, BE



TUOCHREM

TUOHREM is an artwork by Nick Ervinck at the courtyard of the new retirement home in Meerhout, Belgium. At this courtyard, the inhabitants seem to dwell in an enormous painting.

TUOHREM is in fact like a ‘floorpainting’ that spreads to all corners of the square. Nick Ervinck integrates the benches in a unity of flowing, organic colored patches. This unique visual language reminds us of a pebble that creates a series of waves in the surface of the water. Such a dynamic, digitally designed structure entails a certain energy, that encourages the inhabitants to continuously rediscover the courtyard, and to look at it in a different way over and over again. Furthermore, by using a soft floor, this work of art is very functional. TUOHREM is a unique artwork that creates a pleasant atmosphere and living environment.

TUOHREM, 2015
rubber, polyurethane and polyester
WZC De Berk - Meerhout, BE










TIZORDRAP, 2010
Study



NARZTALPOKS, 2009 - 2011
Study



NARZTALPOKS

NARZTALPOKS is a street lantern both living on the Art Nouveau heritage as well as heralding a new digital language. As this lantern lights up at night, a surrealistic sphere is added to the streetscape. At dusk, the four heads look like water drops or melted light.

The lantern consists of two parts. The rhizomatic structure of the lower parts reminds us of a mangrove (Nick Ervinck after all is fascinated by trees, rocks and natural structures). At the same time, the roots move on upwards and lead the viewer with a dynamic power to the crest. There, the four stems of NARZTALPOKS support the four heads or flowers of the Arum.

With NARZTALPOKS, Nick Ervinck refers to the designs of Hector Guimard, who was part of the Paris Art Nouveau movement. Moreover, this alliance between the aesthetic and the functional and the striving for a synthesis of the arts or an all-embracing art form, is indebted to the Art Nouveau and Arts & Crafts movement.

NARZTALPOKS, 2009 - 2011
polyurethane, polyester and lamps
Ons Erf - St Michiels Brugge, BE



NARZTALPOKS, 2009 - 2011
polyurethane, polyester and lamps
Ons Erf - St Michiels Brugge, BE



THILAP, 2014
Study



THILAP, 2014
Study



THILAP, 2018 - 2019
bronze
570 x 107 x 121 cm
224.4 x 42.1 x 47.6 inches



THILAP, 2018 - 2019
polyester
570 x 107 x 121 cm
224.4 x 42.1 x 47.6 inches



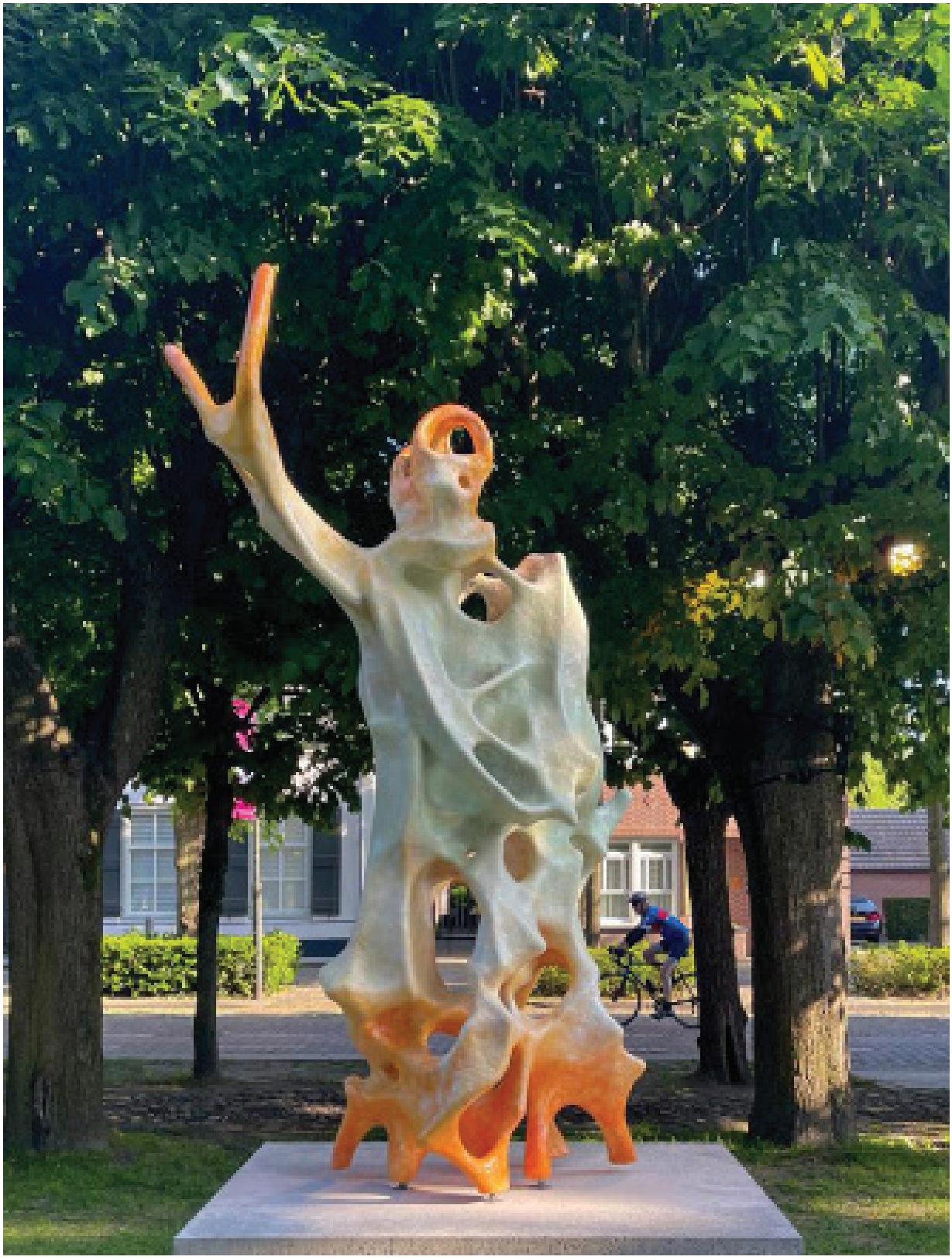
TIHULY, 2016
study



TIHULY, 2016
study



LUBZAERC, 2015 - 2019
iron, polyester and polyurethane
420 x 420 x 240 cm
165.4 x 165.4 x 94.5 inches



TEHPIEN, 2017-2022
3d print, iron and polyester
225 x 138 x 85 cm
88.6 x 54.3 x 33.5 inches



LUIZAERC, 2012 - 2015
Study



LUIZAREC

From the research on the Jupiter column, a series of small god statues came into being. As in LUIZADO, archaeological findings – such as helmets, armour, busts and columns – are a direct source of inspiration.

The observer recognises some elements, but will as well discover new shapes. LUIZAERC looks like a guard, or a disciple of a divinity who is safeguarding an unknown sanctuary. This sculpture is at the same time frightening and fascinating. One can wonder if this guard hides the realm beyond the tangible from the viewer or if he rather open the gates to this unknown territory. LUIZAERC moreover tells about the construction of the past. Each historic period, this past is interpreted differently. LUIZAERC seems monumental, but at the same time is out build of holes and lacunae. For this sculpture, I was inspired by Henry Moore and Hans Arp, who used the empty or negative space as a positive, constructive force.

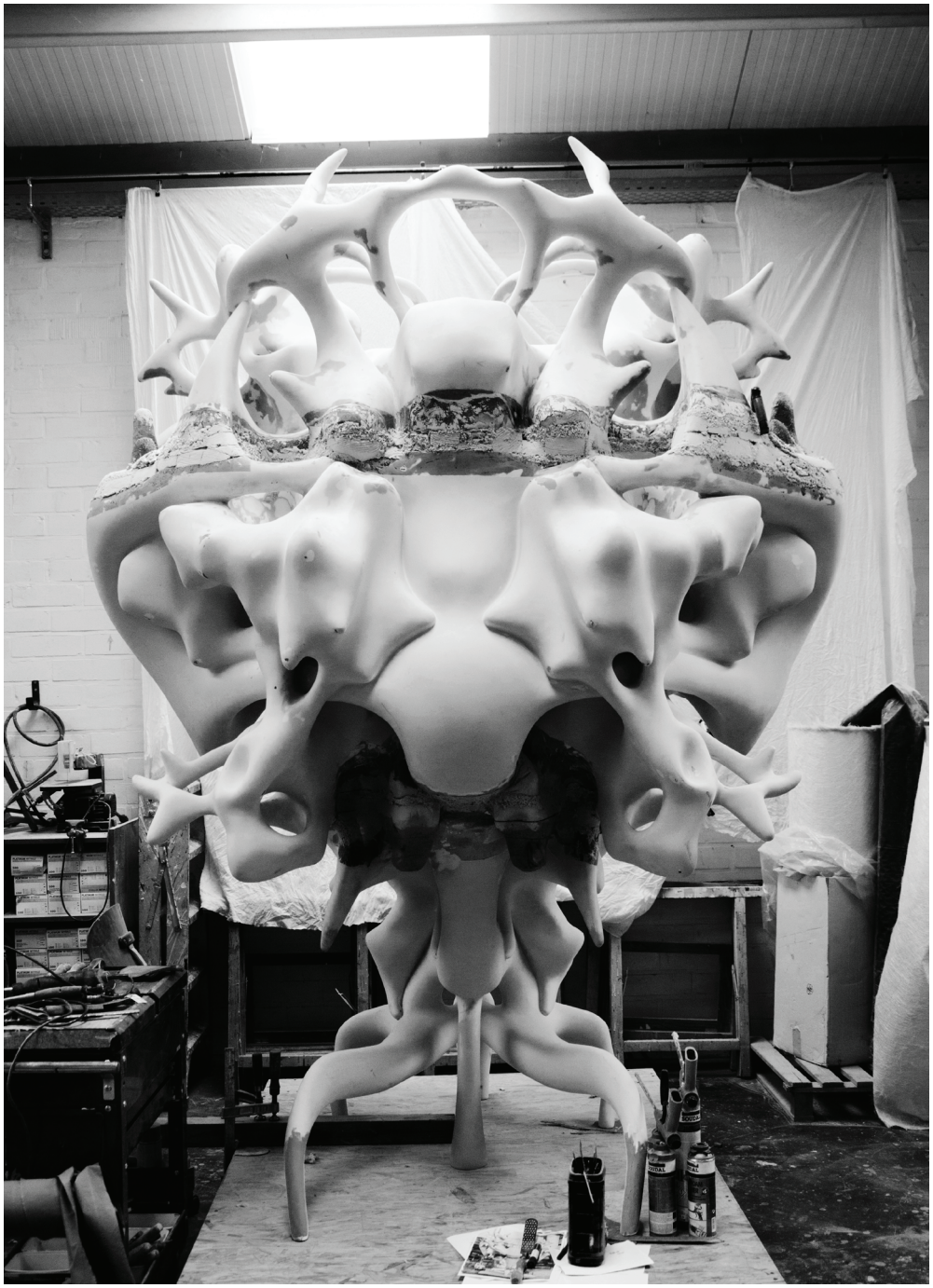
LUIZAERC, 2012 - 2015
polyester, concrete, polyurethane, iron
Vormidable , Beelden aan Zee - Den Haag, NL



APSAADU, 2002
polyester
300 x 180 x 120 cm
118,1 x 70,9 x 47,2 inches



GORFILEH, 2011 - 2012
polyester, polyurethane and iron
90 x 100 x 115 cm
35,4 x 39,4 x 45,3 inches



NIKEYSWODA, 2011 - 2017
Work in progress
polyester
280 x 214 x 173 cm
110,2 x 84,3 x 68,1 inches



GARFINOSWODA, 2011 - 2017
Work in progress
polyester
175 x 200 x 175 cm
68,9 x 78,7 x 68,9 inches



AMTA, 2016
Study



ANIHUAB

For ANIHUAB, Nick Ervinck took the Bauhinia flower, represented in the flag of Hong Kong, as a starting point. The artist's signature style is a cross-pollination between the virtual and the real world.

The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches.In this manner, ANIHAUB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of Hong Kong's city. The symmetry in the sculpture refers to the duality of Hong Kong versus China and reflects the idea of 'one country two systems'. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner- like box structures and instead turn to rounded, bulging shapes as structural forms.

ANIHUAB, 2013
polyester
GNI-RI mar2016, Musée Paul Valery - Sète, FR



IERTU

With their unpreceded complexity, many of Nicks artworks allow an ever changing apprehension, offering novel views at every confrontation. In the case of IERTU it was in fact the artist himself who was inspired by seeing one of his earlier sculptures (ANIHUAB) in a different light, from a different angle. In this way IERTU is an ode to the possibilities of 3D sculpture, its complexity and its many-sidedness.

As a careful viewer might have noticed, IERTU was inspired by the antlers of a deer, which are often seen as decoration in traditional homes. A fascinating fact when one thinks about it. Why have people for so many years sought to bring this organic 'sculpture of nature', so to speak, into their homes? Undoubtedly it stands in a tradition of hunting trophies, but there seems to be more to it than that. The famous 'kunst und wunderkammern' or curiosity cabinets suggest the same thing. For hundreds of years - maybe even since the beginning of architecture - people seem to have been preferring 'the curvy' or 'not-straight' as ornament, perhaps as a way of breaching the rectangularity and straightness which generally dominates the mind of man.

Probably this tension is today, in our digitalizing world, more relevant than ever before. Many of us are staring at the rectangles of computer, smart phone or television screens for a large part of the day. Following this logic, the need for organic forms to break this pattern should be equally greater. The artist refers to this tension as "the box-blob duality" referring to the 'blobs' of architect Greg Lyn who in the nineties pioneered in exploring computer-aided designs resulting in organic, amoeba-shaped, bulging forms. This duality is one of the key aspects throughout the entirety of Nicks oeuvre.

IERTU, 2011
polyester
GNI-RI sep2015 CBK - Emmen, NL



IERTU, 2011
polyurethane and polyester
148 x 143 x 50 cm
58,3 x 56,3 x 19,7 inches



NAPHIUAB

For NAPELHIUAB , Nick Ervinck took the organic shape of flowers and plants as a starting point. Ervinck's signature style is a cross-pollination between the virtual and the real world.

The digital designing process allows the artist to create very complex forms which cannot be created by means of hand-drawn sketches. In this manner, NAPELHIUAB is a lively sculpture with a dynamic shape that seems to grow endlessly and consequently mirrors the fast changing nature of contemporary metropolitan cities. The design process of this work is very closely related to a new form of architecture which is commonly referred to as 'blob architecture'. This kind of computer-aided designs resulting in organic, amoeba-shaped, bulging forms was firstly explored by an architect named Greg Lynn in 1995. This is a new movement whereby architects remove themselves from the previous linear and corner- like box structures and instead turn to rounded, bulging shapes as structural forms.

NAPELHIUAB, 2011
polyester
GNI-RI apr2016, Oude kerk - Vichte, BE



YARONULK, 2009 - 2010
SLS 3D print, SLA 3D print and plexi
70 x 138 x 90 cm
27,6 x 54,3 x35,4 inches



ANONOV, 2018-2019
bricks
505m²
5436 ft²

location: Nona, Mechelen, BE

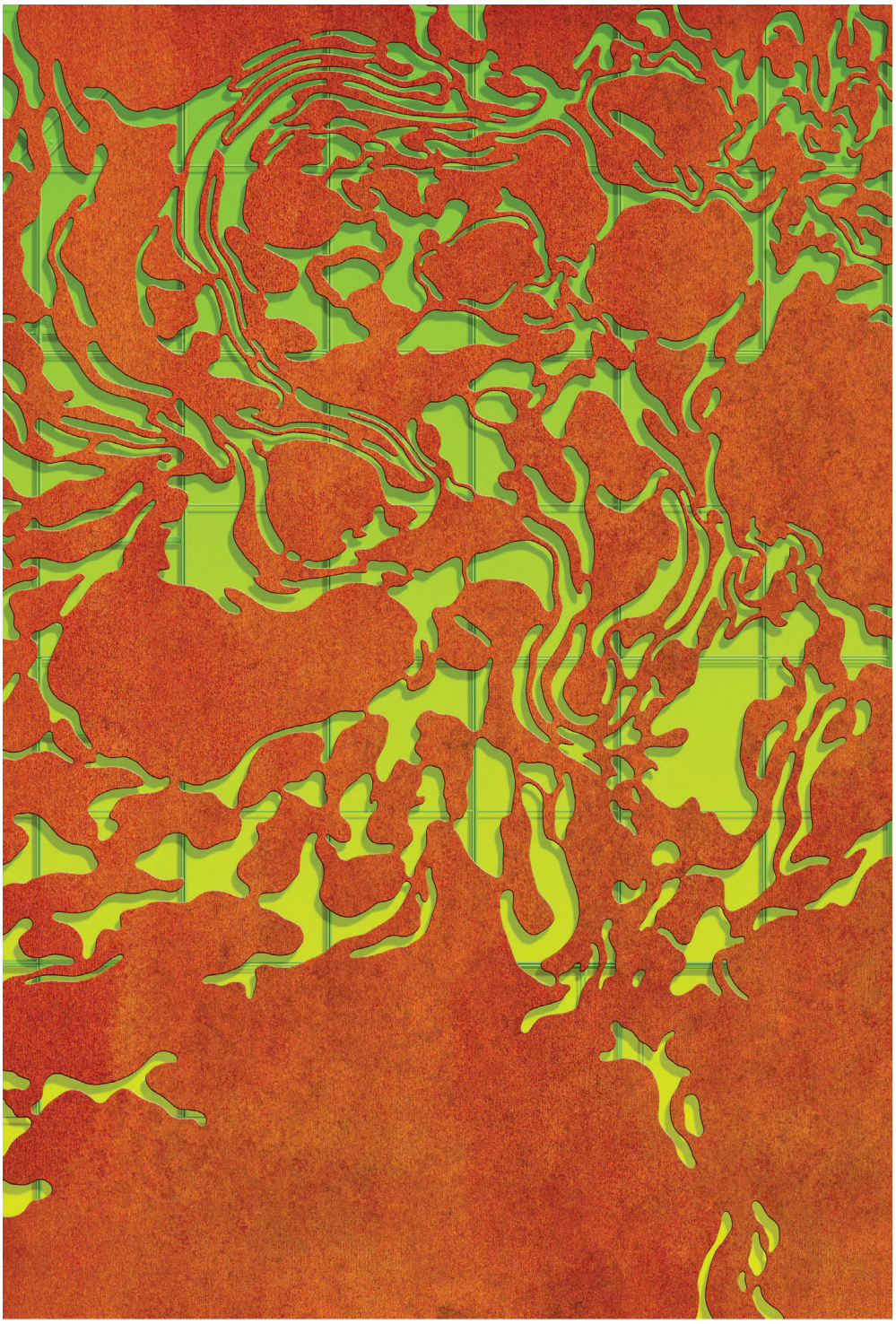


ANONOVEL, 2018-2019
Quartz sand
90 x 200 cm



WIBIETOE, 2016 - 2017
weathering steel
180 m2
1938 ft2

location: Groene School - Anderlecht, BE



WIBIETOE, 2017
print
36 x 52 cm, framed 50 x 66 cm
14.2 x 20.5 inches, framed 19.7 x 26 inches

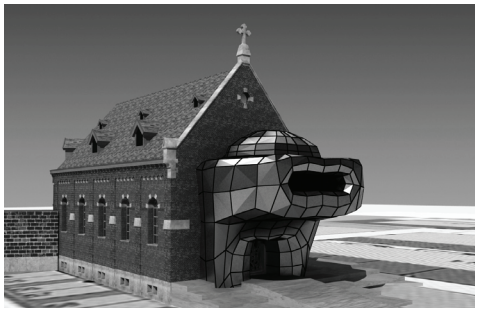
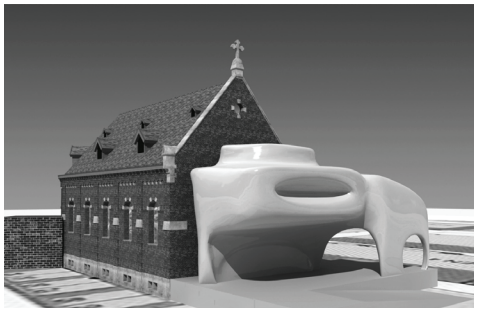


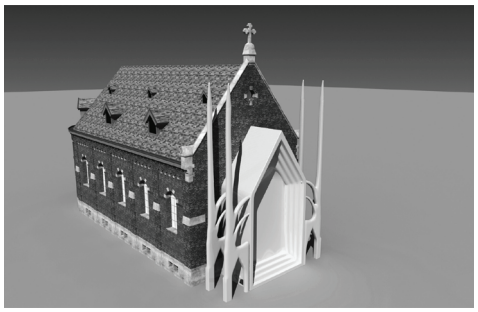
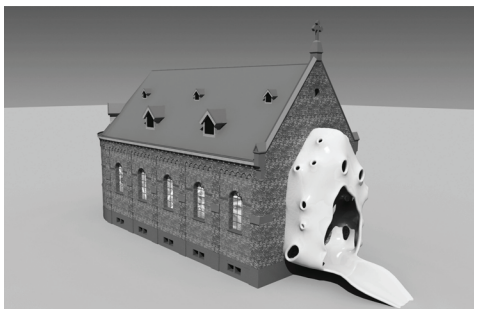
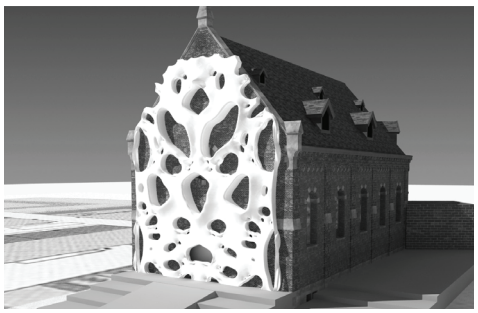
BIBAFOE, 2016 - 2018
steel
800 x 370 x 370 cm
315 x 145.7 x 145.7 inches

location: Kinderdagverblijf - Anderlecht, BE



studio view: 2017 Studio Nick Ervinck - Lichtervelde, BE

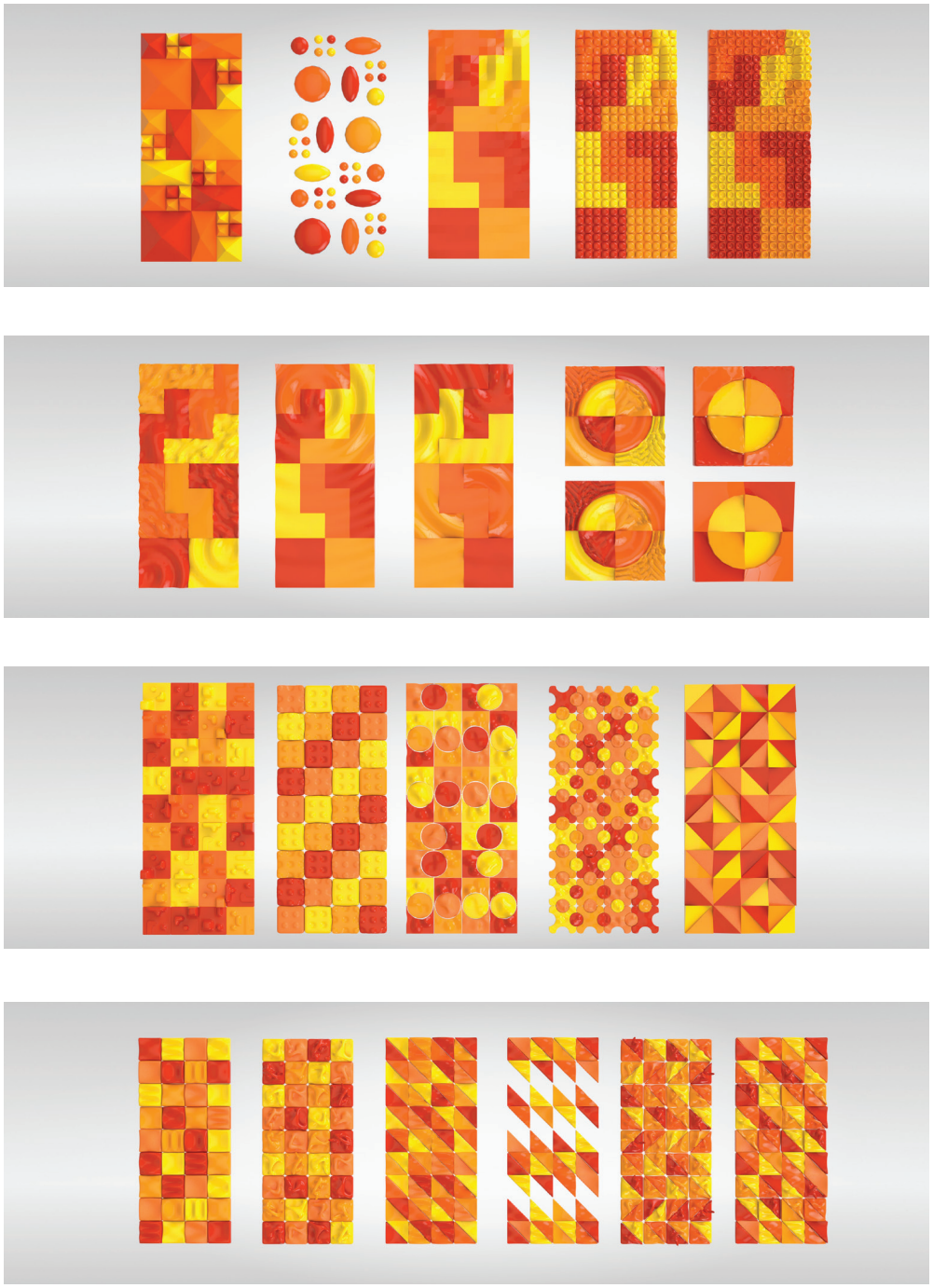






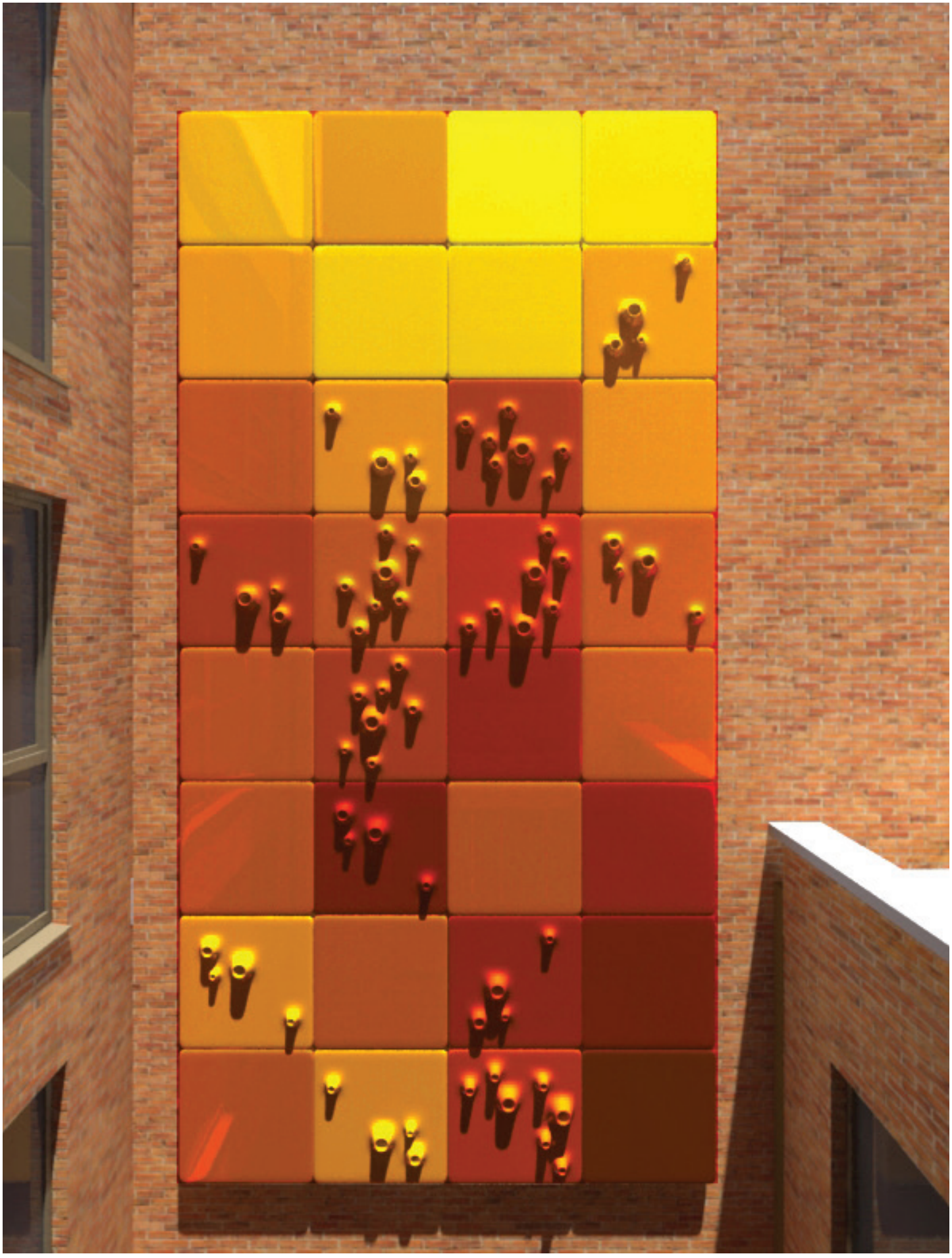
IMAGROD, 2010
Study



IMAGROD, 2010 - 2011
polyurethane and polyester
Vanhaerents / MILHO - Oostende, BE

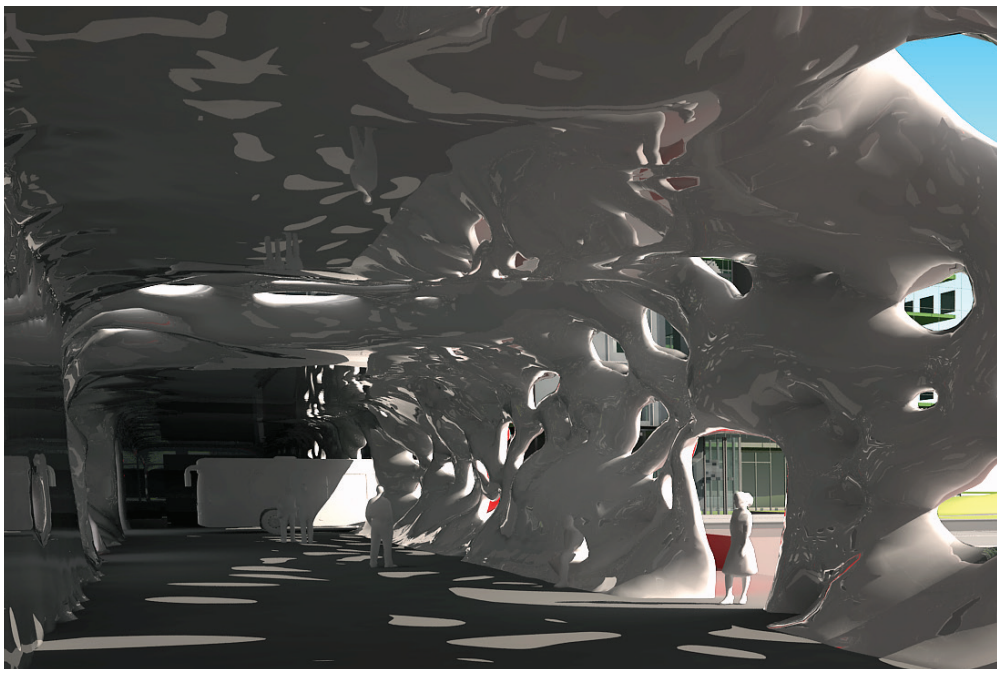


MECHANIC PANELS, 2014
Study



LENNAP, 2014
polyester
Zorgcentrum Overpelt





ATROA, 2012
Study





ATROA, 2012
Study





CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



CIRBUATS, 2011 - 2013
iron, polyester and polyurethane
1500 x 800 x 800 cm
590.6 x 315 x 315 inches

location: Foundation Liedts-Meessens, Zebrastraat – Gent, BE



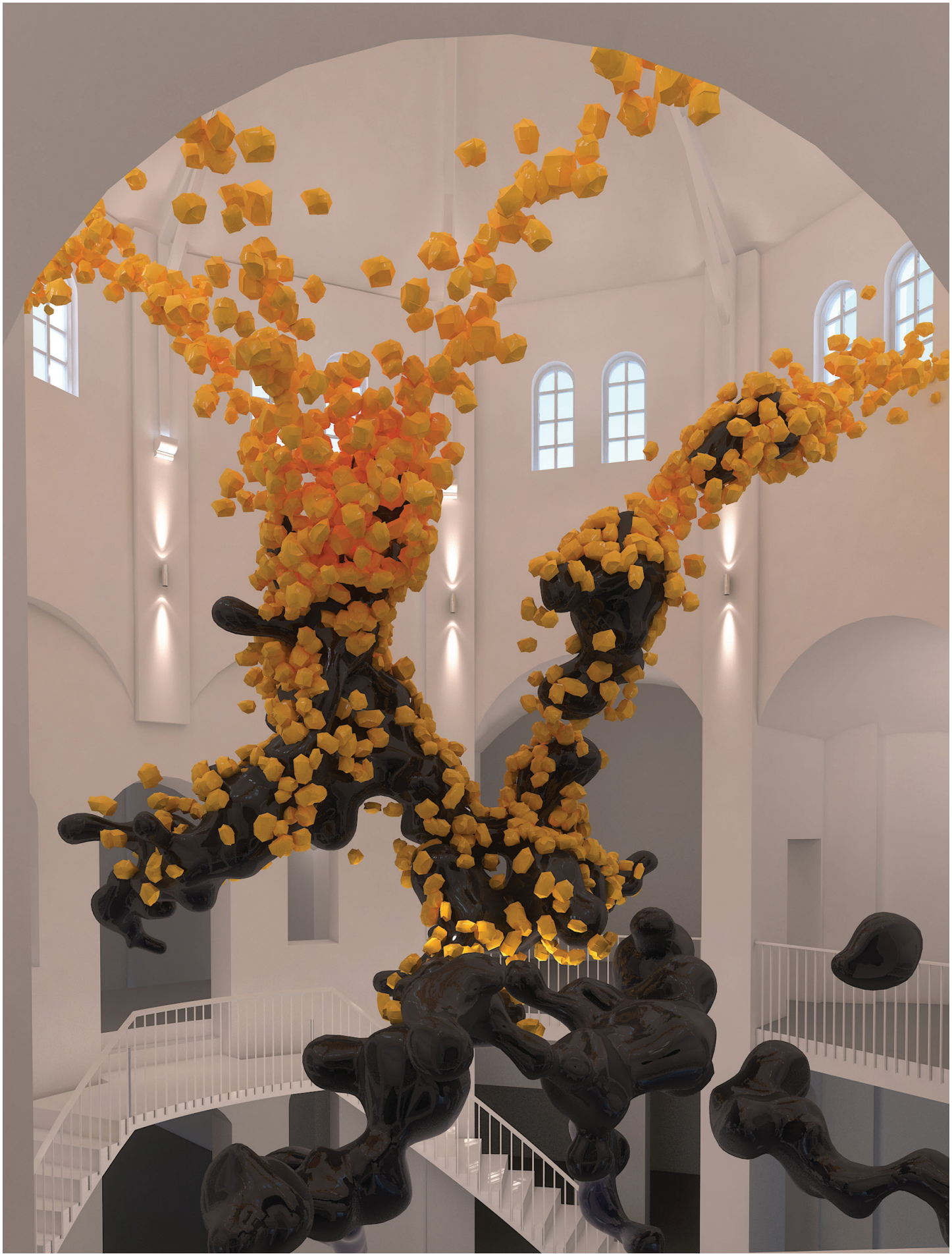
ASEOMIV, 2012
Study



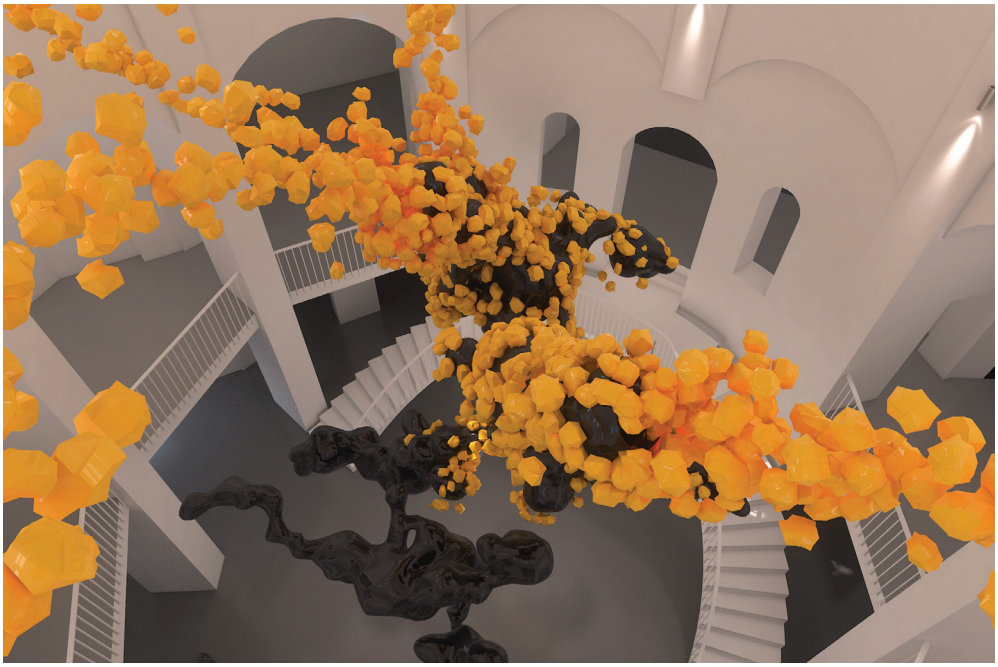
TOPPAL

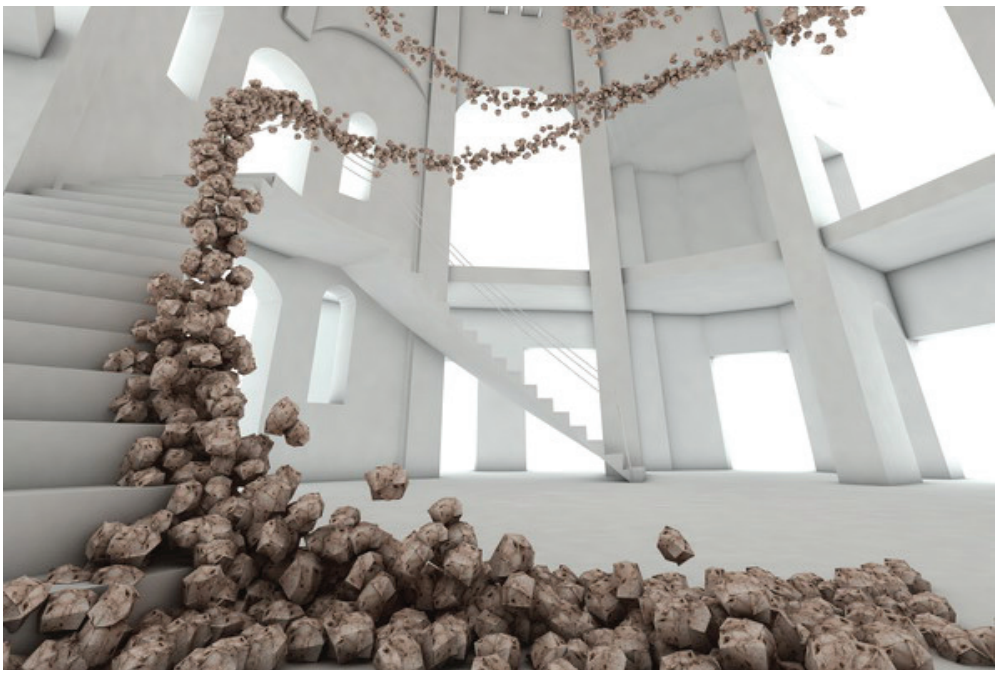
TOPPAL represents some essential themes in the oeuvre of Nick Ervinck. The overall composition is very dynamic but at the same time held together by a rigid, geometric structure. This seeming contradiction expresses a tension that Ervinck tries to synthesize. The dynamic sculpture interacts with the architectural surroundings, situating between sculpture and architecture, between art and design. With this sculpture, Ervinck builds on the heritage of artists like Anthony Caro.

TOPPAL, 2014 - 2015
iron, polyurethane and polyester
WZC Meersminne - Mortsel, BE



LOKTMETZAG, 2011
Study





LOKTMETZAG, 2011
Study

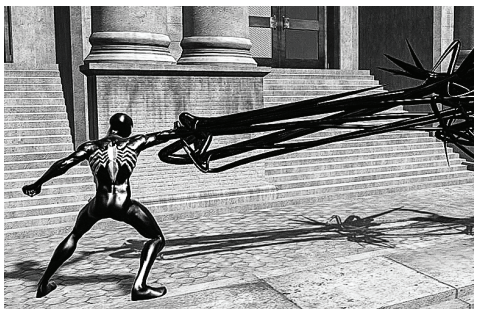
















1. Tree deformed by the wind
2. Candelabre d'Anvers, Hector Guimard, 1903
3. Red mangrove
4. Tree roots
5. Splashing water
6. Spiderman: Web of Shadows, EA Games, 2008
7. Luma apiculata, Chile
8. Rock City, Minneapolis, Kansas



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