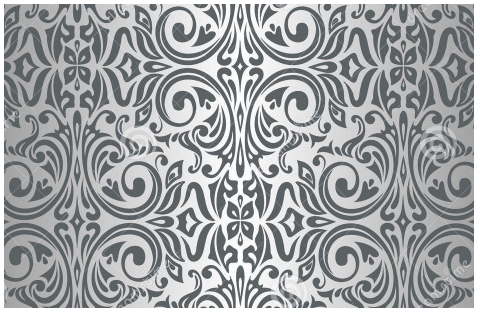
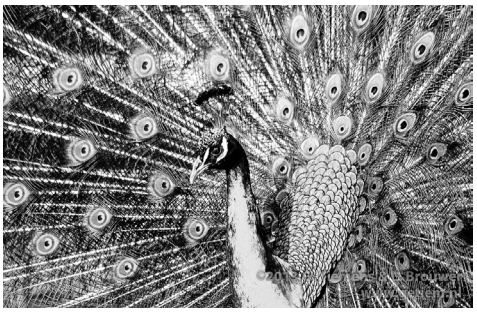
TROPHY

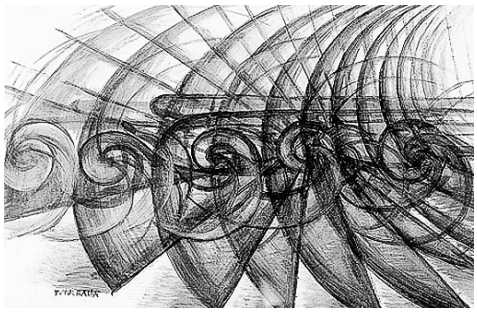
PORTFOLIO

_STUDIO_NICK_ERVINCK





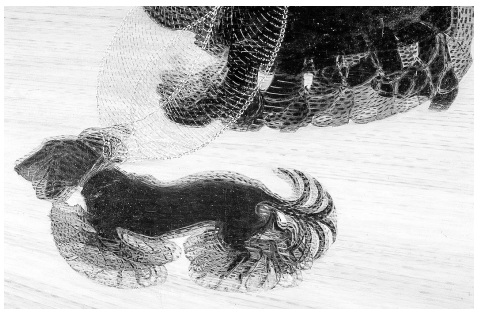












1. Corinthian capital
2. Vintage wallpaper design
3. Peacock
4. Golden ratio
5. Vintage bicycle
6. Cyclist
7. Taihu stone
8. Dog on a leash, Giacomo Balla, 1912

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





FINUDIM, 2016
Fintro Literature price, 2016



TROPHY

In the design of the trophies he plays with the tension between tradition and innovation, between the rectilinear and the organic. As an artist, Nick Ervinck has one foot firmly planted in the digital world. This means that he does not only uses the computer as an instrument, but that the digital logic largely determines his artistic thought and method. At the same time history and archeology are his main sources of inspiration. This means every artwork is the result of a battle between the reality and the digital. In the desgin of the trophies this tension is clearly visible.

Nick Ervinck took a closer look at the traditional trophy. The artist was inspired by art nouveau. In that sense the trophies are fitting perfectly in the tradition of the focus on applied art at the end of the 19th century. Ordinary daily objects were designed as sculptures to fit in the architecture of the houses and the artworks. The form of a traditional trophy also remains but by perforating the sculpture, it loses all functionality. the sculpture can't be identified as something outside itself and stands for the organic and the renewal. the structure of the trophies also refers to rich historic elements to create something completely new.

Nick Ervinck creates trophies that exudes strength and movement. Inspired by history, archaeology and science fiction at the same time, the sculpture resembles a monumental, futuristic guard, that is safeguarding an unknown sanctuary. Ervinck creates sculptures trough 3D printing and digital techniques, this results in a sculpture that inspires and intriques, but also radiates a classic elegance.



EMSIREON, 2015
Study



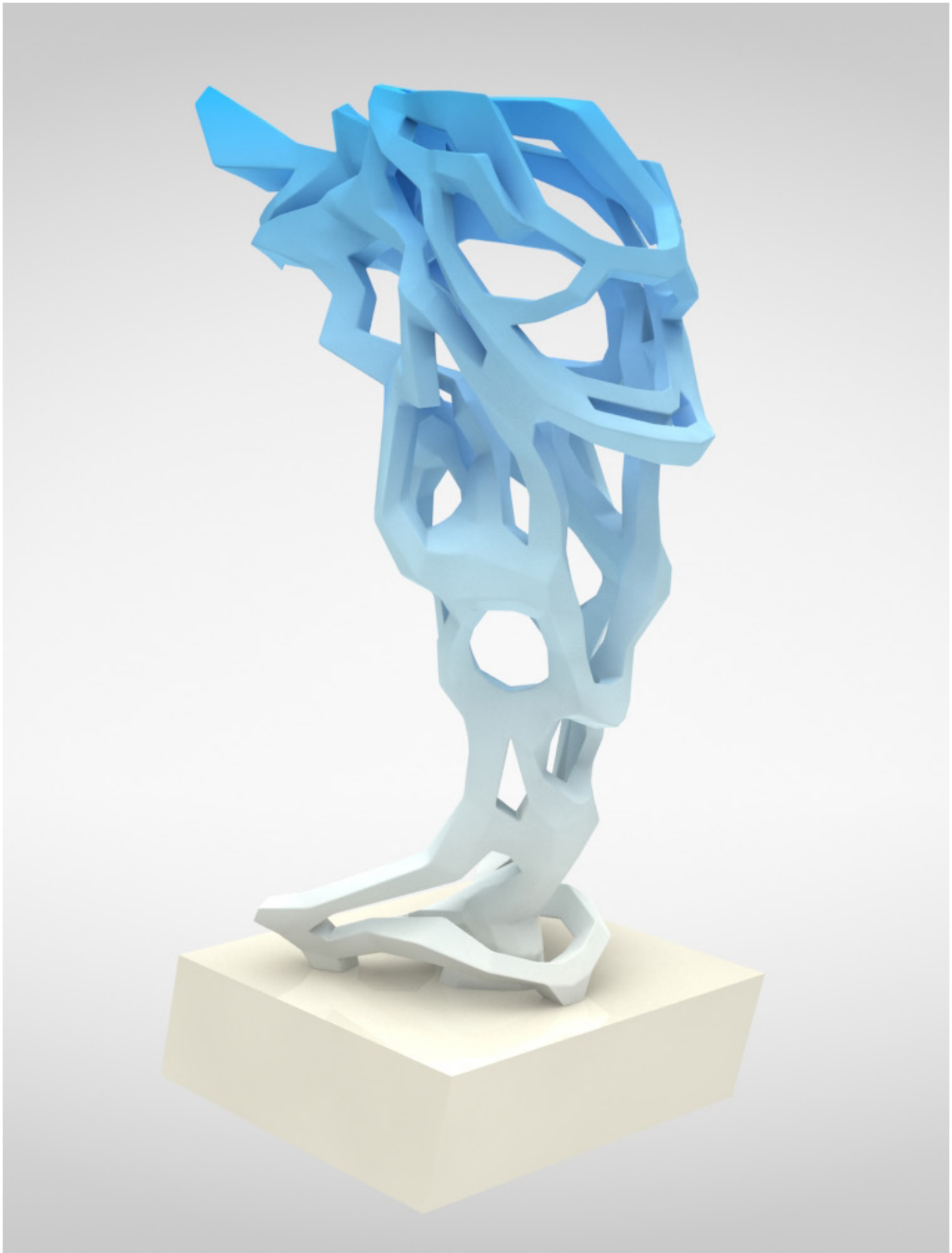
GENIREISE, 2016
3D print
30 x 13.5 x 13.5 cm
11,8 x 5,3 x 5,3 inches
JCI Vlaanderen – Young Flamish entrepreneur of the year 2016



EMSIREON, 2015
SLS 3D print
38 x 15 x 14 cm
14,9 x 5,9 x 5,5 inches
Westtoer - Best tourist entrepreneur 2015



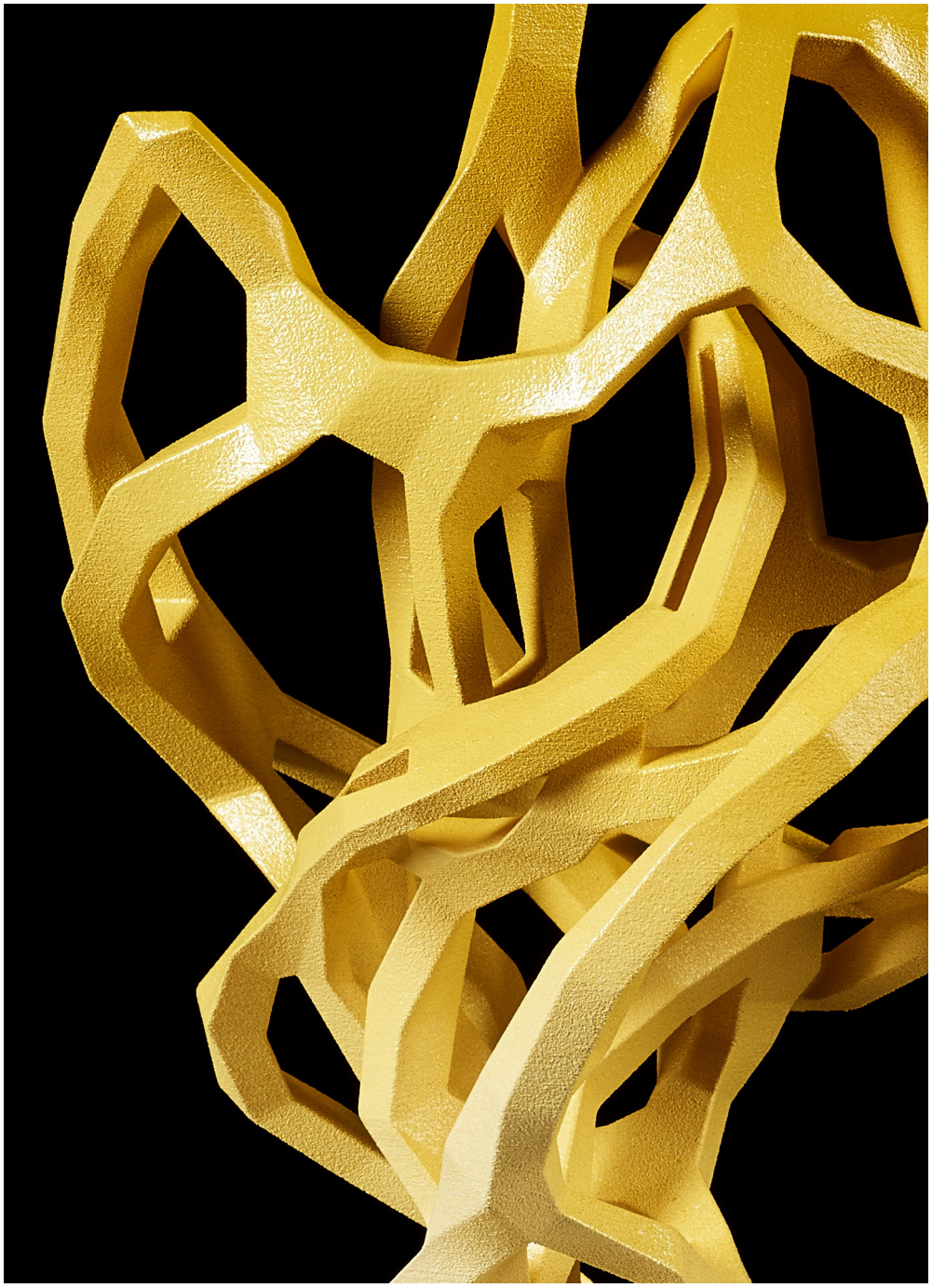
FINUDIM, 2016
Study



FINUDIM, 2016
3D print
33 x 25 x 14 cm
12,9 x 9,8 x 5,5 inches
Fintro Literature price 2016

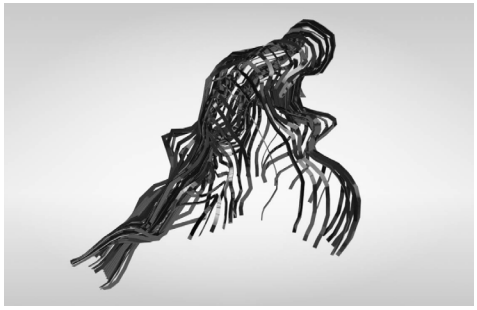


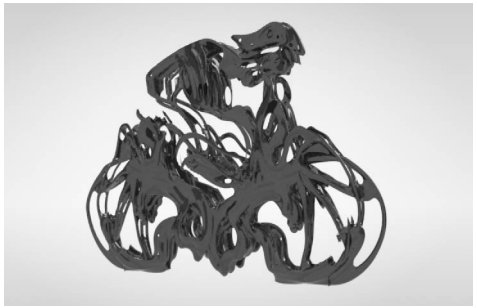
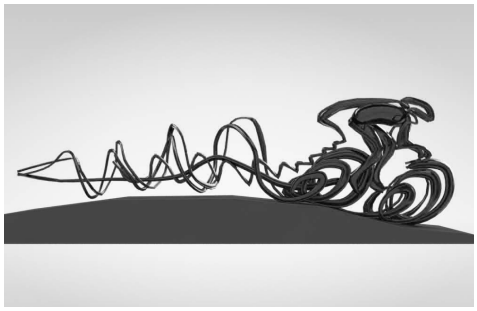
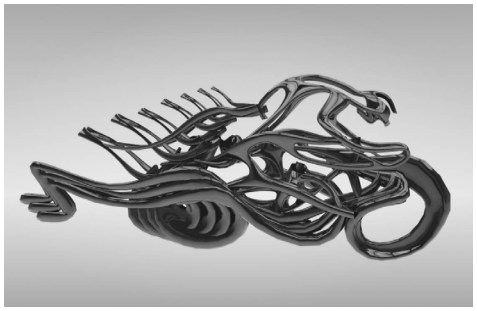
TAWSTAR, 2016
3D print and wood
31 x 13 x 14 cm
12,2 x 5,1 x 5,5 inches
Ars Electronica 2016, winners of STRARTS Prize 2016



(Detail) **TAWSTAR,** 2016
3D print and wood
31 x 13 x 14 cm
12,2 x 5,1 x 5,5 inches
Ars Electronica 2016, winners of STRARTS Prize 2016





ENNERLEI, 2015
Study



ENNERLEI, 2015
3D print (polyamide)
13 x 14 x 37 cm
5,1 x 5,5 x 14,6
Gent - Wevelgem 2015



ENNERNEISE, 2015
National championship cycling racing Nederlands 2015



ENNERNEISE, 2021



ENNERNEISE, 2015
3D print
14 X 31 X 8.5 cm
5,5 x 12,2 x 3,3 inches
National championship cycling racing Nederlands 2015



GENESRA, 2013
FDM 3D print
26 x 14 x 12 cm
10,2 x 5,5 x 4,7 inches
Academy Wetteren



NIAPERC, 2013
FDM 3D print
29 x 11.2 x 11.2 cm
11,4 x 4,4 x 4,4 inches
Jo Crepain Awards 2013



LAPETYL, 2017
SLS 3D print
26,5 x 14 x 17 cm
10,4 x 5,5 x 6,7 inches
Jo Crepain Prijzen



CALUNDIM, 2017
SLS 3D print
26,5 x 14 x 17 cm
10,4 x 5,5 x 6,7 inches
Cultuurprijzen Oost-Vlaanderen



ORBOLAT, 2017
Goodwood Festival 2017



ORBOLAT, 2017
3D print
12 x 30 x 8 cm
4,7 x 11,8 x 3,1 inches
Goodwood Festival 2017



CULMIRIOM, 2018
Award Gastvrije zorg 2019



CULMIRIOM, 2018
3D print and wood
39.5 x 14 x 14 cm
15.5 x 5.5 x 5.5 inches



CULMIRIOM, 2018
Award Gastvrije zorg 2019



CULMIRIOM, 2018
3D print and wood
39.5 x 14 x 14 cm
15.5 x 5.5 x 5.5 inches



CULMINNORIA, 2023
3D print
19,5 x 12 x 12 cm
7.7 x 4.7 x 4.7 inches



EGNEOLB, 2020
3D Print
10,5 x 5 x 6,5 cm
4,1 x 2 x 2,6 inches


NICK
ERVINCK



LUNOTRIANO, 2023
Titanium
10 x 4,5 x 5,7 cm
3.9 x 1.8 x 2.2 inches

Better Factory Project, shown at the Digital Dentistry Society awards



NIZABLOY, 2022
3d print, wood
20 x 13,9 x 13,8 cm, with plinth 26 x 14 x 14 cm

KULAK Trophy

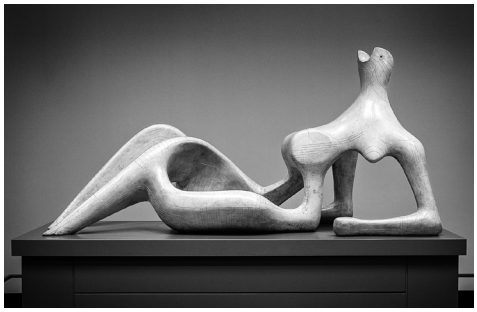


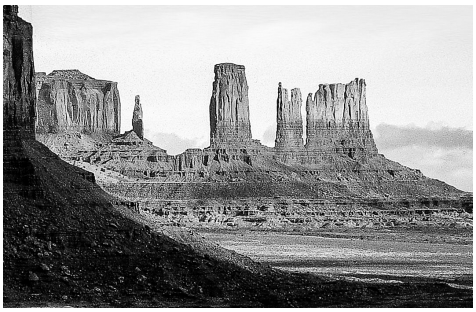
SINAWIK, 2011
Champaign caps

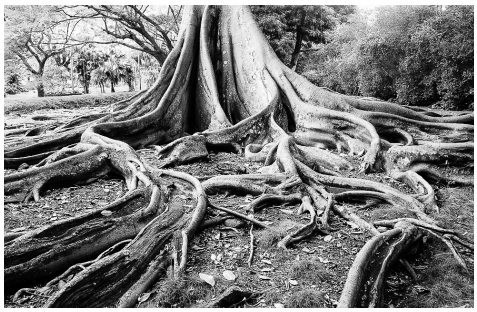


SODNOTTOB, 2015 - 2016
Champaign caps

















1. Velled bust of a woman, A. Filli, 19th century
2. Reclining Figure, Henry Moore, 1951
3. Monument Valley, Arizona
4. Tree
5. Bust in white marble
6. Rock
7. Moai at Easter Island
8. Monument Valley, Arizona



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