

NICK ERVINCK
WORKS

GNI_RI_2022





Handwritten label on a shelf in the background.

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A.U.B.







NICK ERVINCK
WORKS
GNI_RI_2022

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Studio Nick Ervinck, 2022

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Studio Nick Ervinck, 2018

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Studio Nick Ervinck, 2018

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NICK ERVINCK. EARLY WORKS

You and I meet for the first time in 2004. You're just starting out as an artist and taking part in the exhibition *The Young Ones* in Kortrijk. You're 23 years old and have a few years of training behind you, firstly studying 3D Multimedia (1999–2001) at University College Ghent but then switching to Mixed Media (2001–2003) as you had not been completely satisfied with the course. In 2003, you wrote a number of texts that you will, in fact, need the rest of your life to manifest¹.

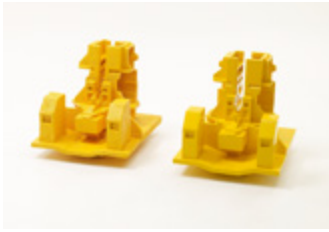
You write about the creation of a new type of world, one in which you position yourself as an all-powerful god sitting on your Mount Olympus creating a reality based on your own rules and standards as an artist. In you, I see an artist who gives new meaning to the legendary words of the modernist Ezra Pound, "Make it new". This is demonstrated graphically in your first works, GNI-RI (2003)³⁴ and ARCHISCULPT I-V (2004–2005)^{46–48}: you're looking for a sort of free space that allows you to move nomadically between physical materials and virtual processing. This allows you to navigate time and space effortlessly while asking sharp ontological questions about alternative modes of thought.

You are certainly preoccupied with what the artist's position is in a world that remains largely unknowable and unfathomable. In 2008, in the wake of 9/11—which you experienced firsthand from close by the Twin Towers—you scan all the photographs that you've ever taken and use them for a deep dive into your autobiographical archive (GNIURKS). In concrete terms, this shows that within this hybrid sphere of thought and action, you are highly sensitive to the central notion of "reality". You question it repeatedly, accustomed as you are to designing your own cities and networks: first, as a passionate LEGO builder, then as an avid player of video games, such as SimCity and Warcraft. You, who as a young artist spent years obsessively working in an atmosphere of seclusion, now produce works typified by hybrid configurations: half nave, half church (IEBANULK, 2004⁴⁰; IENULKAR, 2004⁴¹); or half animal-like being, half swarming rhizome (GNI-GNI, 2006)³⁶.

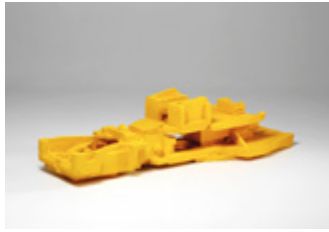
I can see a syncretic practice emerging, one that connects all the materials together without subordination, instead a seamless flow of time elements passing through each other. Past, present and future intersect in one big archiving and activating odyssey. The materials, proportions, colours and volumes that pollinate each other—preferably in an act of free thinking and without a predetermined goal (GNIKOLBSTER, 2003)⁴³—or as an ode to minimalism (LEJ-UT, 2003)⁴⁴—are polymorphic, pliant and multidirectional.

Add to this the important questions that you ask yourself regarding identity and space, and it is clear that you are looking for the essence of both humans—in this case yourself—and sculpture. The objects that you make are beings that, like you, are looking for their place in the universe. For this reason, your sculptures are in a constant battle for their breathing space, for their unique survival. But the beauty that you experience on the way is not that of a fairy tale with a happy ending. No, for you

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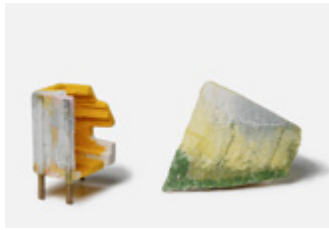
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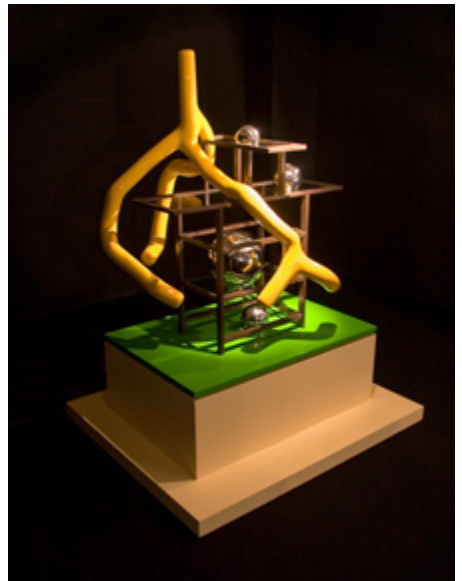
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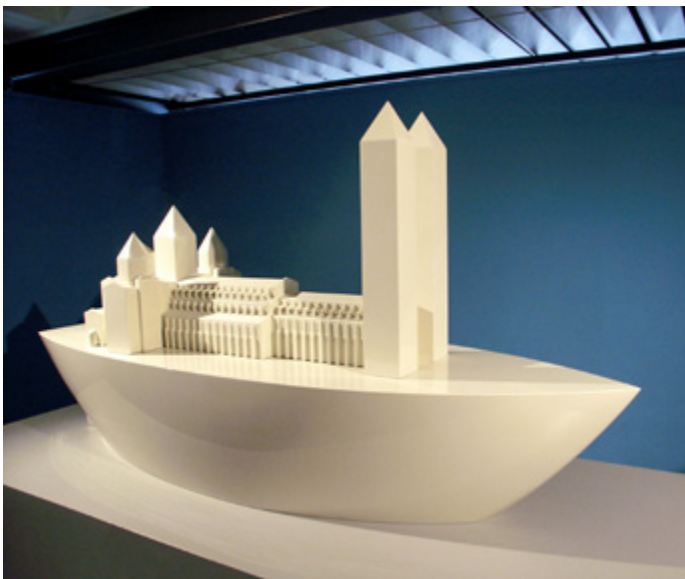
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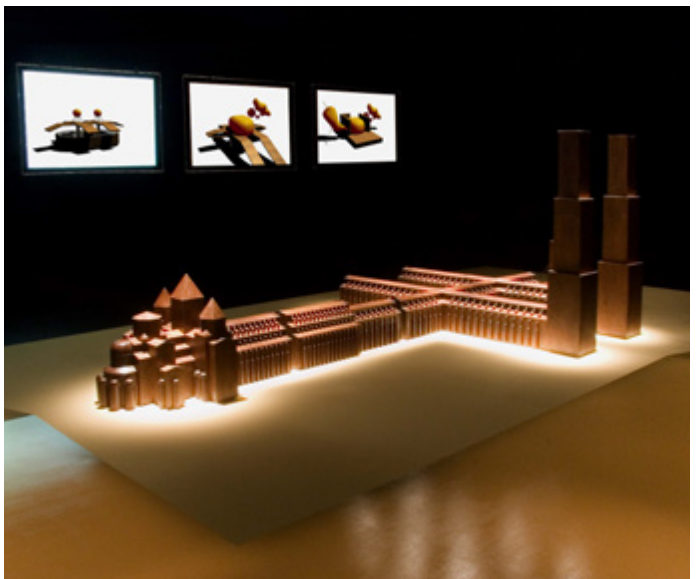
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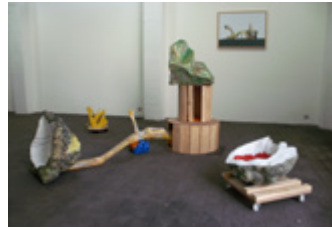
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- 30**
Studio Nick Ervinck,
making of ALSUMVIT
Lichterveelde, 2020
- 31**
GNIURKS M, 2002
chalk, gauze, plaster, polyester,
styrofoam and wood
80 × 82 × 60 cm
31.5 × 32.3 × 23.6 in.
- 32**
GNIURKS II, 2002
chalk, gauze, plaster, polyester,
styrofoam and wood
45 × 70 × 190 cm
17.7 × 27.6 × 74.8 in.
- 33**
GNIURKS L, 2002
chalk, gauze, plaster, polyester,
styrofoam and wood
210 × 210 × 135 cm
82.7 × 82.7 × 53.1 in.
- 34**
GNI-RI, 2003
styrofoam, wood, cardboard,
polyester and concrete
variable dimensions
- 35**
FROKE-JEB, 2002
styrofoam, plaster, chalk and gauze
25 × 25 × 25 cm
9.8 × 9.8 × 9.8 in.
- 36**
GNI-GNI, 2002
chalk, gauze, plaster, styrofoam
and wood
15 × 20 × 25 cm
5.9 × 7.9 × 9.8 in.
- 37**
OSTOR, 2003
ceramic, chalk, gauze, plaster,
plastic, styrofoam and wood
40 × 140 × 30 cm
15.7 × 55.1 × 11.8 in.
- 38**
IE, 2002
chalk, gauze, plaster, styrofoam
and wood
35 × 32 × 23 cm
13.8 × 12.6 × 9.1 in.
- 39**
SALB FURCHAK, 2004–2006
wood, plexi, mirror balls,
polyurethane and polyester
239 × 190 × 160 cm
94.1 × 74.8 × 63 in.
- 40**
IEBANULK, 2004–2006
wood, polyester
125 × 250 × 75 cm
49.2 × 98.4 × 29.5 in.
- 41**
IENULKAR, 2004–2006
oak wood
330 × 1105 × 475 cm
129.9 × 435 × 187 in.
- 42**
KOLBSTOR, 2003
cardboard, chalk, gauze, iron,
vubonite and weels
75 × 115 × 80 cm
29.5 × 45.3 × 31.5 in.
- 43**
GNIKOLBSTER, 2003
cardboard, chalk, fabric, gauze,
plaster, polyurethane, weels
and wood
125 × 60 × 200 cm
49.2 × 23.6 × 78.7 in.
- 44**
LEJ-UT, 2003
cardboard and paper
70 × 35 × 30 cm
27.6 × 13.8 × 11.8 in.
- 45**
SPULPGOD, 2003
polyester, wood, chardboard,
plaster, chalk and gauze
100 × 80 × 90 cm
39.4 × 31.5 × 35.4 in.
- 46**
ARCHISCULPT_II, 2005
chalk, chardboard, formica, gauze,
plaster, plastic and wood
75 × 205 × 178 cm
29.5 × 80.7 × 70.1 in.
- KADRIKETS, 2004**
polyester, wood, chardboard,
plaster, chalk and gauze
- 47**
XOBBEKOPS, 2009–2010
formica, polyester and wood
120 × 156 × 100 cm
47.2 × 61.4 × 39.4 in.
- 48**
ARCHISCULPT V, 2005
chalk, gauze, iron, plaster, plastic,
styrofoam and wood
104 × 185 × 142 cm
40.9 × 72.8 × 55.9 in.
- 49**
GNI_D_GH_44_DEC2003, 2003
print
78 × 100 cm
30.7 × 39.4 in.
- 50**
SOLBARGIAFUTOBS , 2004–2010
wallprint
408 × 1464 cm
160.6 × 576.4 in.
- 51**
SIUTOBS, 2006–2008
bricks, concrete, wood, iron,
polyurethane and polyester
55 × 192 × 135 cm
21.7 × 75.6 × 53.1 in.
- 52**
CORECHNOTS, 2007–2008
bricks, wood, polyester, plexi,
polyurethane, concrete and lamps
68 × 130 × 130 cm
26.8 × 51.2 × 51.2 in.
- 53**
EGATONK, 2009
print
100 × 200 cm
39.4 × 78.7 in.
- 54**
VIUNAP, 2013–2014
3D print
68 × 94 × 108 cm
26.8 × 37 × 42.5 in.
- 55**
YAROTUBE, 2007
pvc, iron and concrete
170 × 700 × 800 cm
66.9 × 275.6 × 315 in.
- 56**
YARONULK, 2009–2010
3D print
70 × 138 × 90 cm
27.6 × 54.3 × 35.4 in.
- 57**
KASAM, videostill, 2'14", 2000



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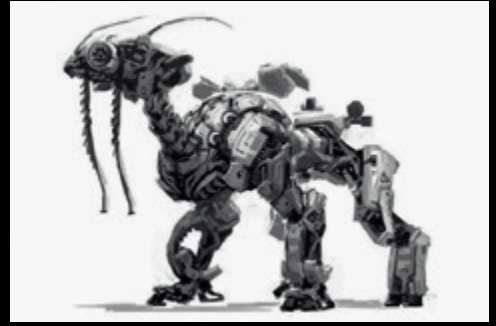
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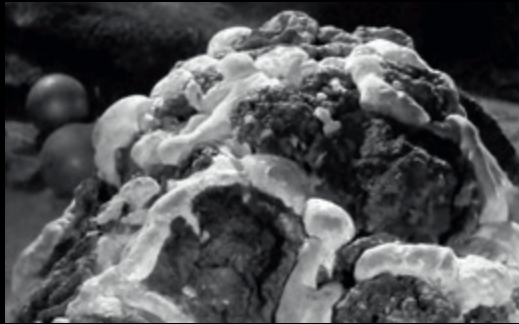
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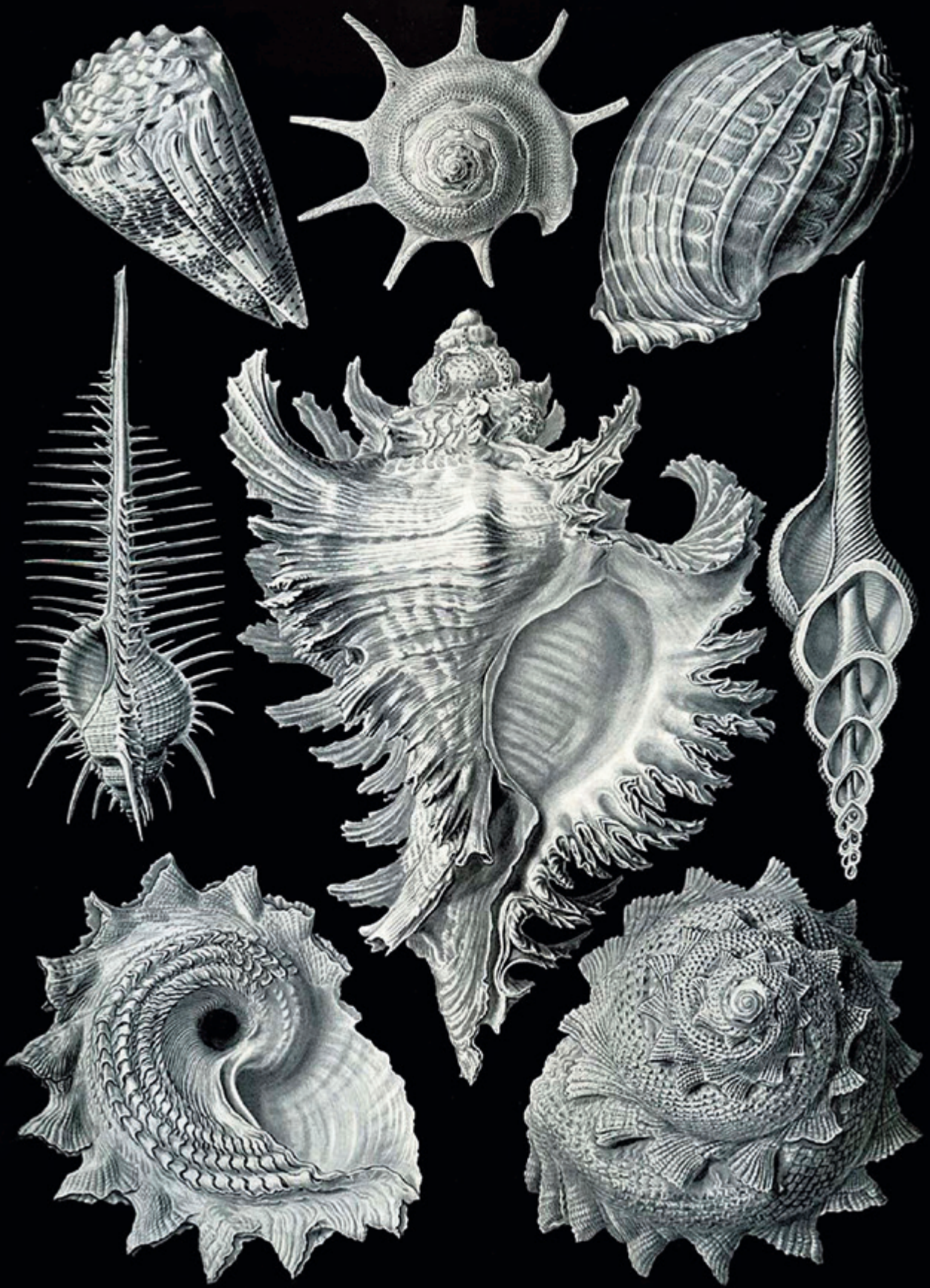


70



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109
WINEYER, 2016
3D print
16 × 33 × 23 cm
6.3 × 13 × 9.1 in.

110



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IKRAUSIM

127

Study for IKRAUSIM, 2009

128

IKRAUSIM, 2009

3D print

40 × 27 × 20 cm

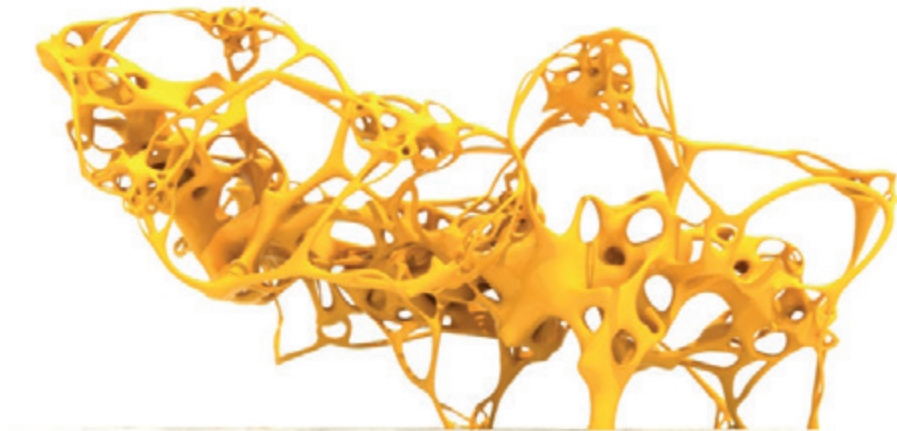
15.7 × 10.6 × 7.9 in.

During a stroll in the Yuyuan garden in Shanghai, Nick Ervinck became absorbed by the jagged, pierced rocks along the banks of the river Huangpu. The shapes reminded him of the sculptures of Henry Moore. Two worlds, the East and the West, that of organic structures and that of digital blob architecture, inspired Ervinck to create a futuristic rock sculpture. IKRAUSIM is a yellow, organic structure that seems to have been hollowed out from the inside. Digital tools mean that Ervinck can go further than sculptors like Henry Moore could ever have dreamed. 3D printing opens vast potentials. Instead of being restricted to one particular dimension or discipline, the digital artist is free to move in various dimensions and return with images from the very edges of our imaginations.

IKRAUSIM references and questions traditions in sculpture, painting and drawing. The latest 3D printing technology allows these complex structures to actually be materialised. In an accompanying animation, a camera takes the viewer inside the rocky chambers of the sculpture: a virtual walk through spaces within spaces.

IKRAUSIM comes in the form of a lightbox, 2D prints, a 3D print and a digital animation, each medium exploring a different aspect of the material. Ervinck is fascinated by the dialogue that arises between a work and its various forms of expression. As a result, the sculpture and the animation are more than the sum of each work. The animation inspires a desire to be assimilated into the sculpture: viewers have the sensation that it is moving, as though the gigantic caverns in the animation are real and we are wandering around inside the actual sculpture.

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129
WALUCERUM, 2016
ceramic
31 × 48 × 32 cm
12.2 × 18.9 × 12.6 in.



130
TIEWCERUM, 2016
ceramic
28 × 28 × 43 cm
11 × 11 × 16.9 in.





131, 132
TIEWCERICS, 2020–2021
ceramic
20 × 24 × 30.5 cm
7.9 × 9.4 × 12 in.

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161
REWAUTAL, 2015
iron, polyester and polyurethane
600 × 280 × 280 cm
236.2 × 110.2 × 110.2 in.



BRETOMER

162–165

BRETOMER, 2014

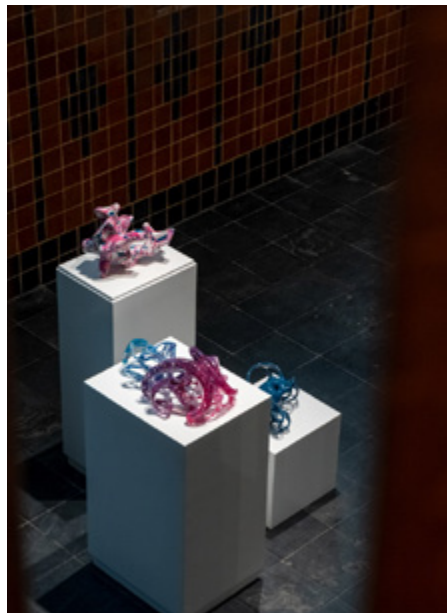
3D print

20 × 35.3 × 49.5 cm

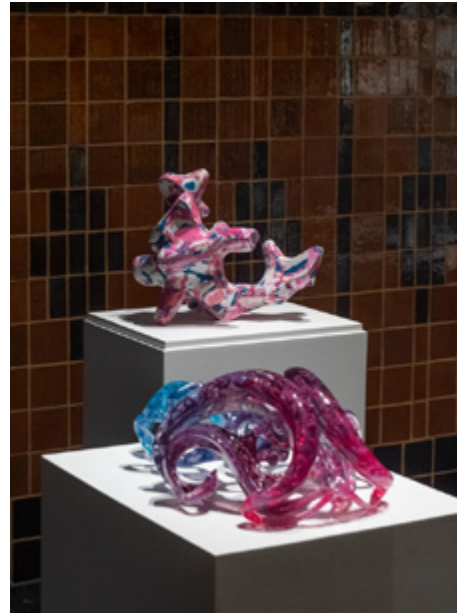
7.9 × 139 × 194.9 in.

is a hybrid of diverse art, design and architecture traditions and methods. There are visible influences from classic sculpture, notably from works by Hans Arp, Barbara Hepworth and Georges Vantongerloo. Like Vantongerloo, Nick Ervinck traps an inner world inside a transparent shell. The use of transparency recalls traditional glassblowing, and, in turn, with its visual freezing of liquid movement, glassblowing recalls futurism. While traditional sculptors work by removing material, Ervinck adds layers of forms and balances them with expressive, empty spaces. BRETOMER has elements of both the familiar and organic, and the alien and futuristic. It appears to be a sea creature, or a laminar flow of water where the dynamic is invisible, or an unstable, shining, virtual object that viewers can read and complete as they wish.

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- 142 Vormidable, Beelden aan Zee
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