

# Art of Jonty Hurwitz

“ If Leonardo Da Vinci were alive today, he would have been doing what Jonty is doing. He would have been using algorithms. No one else works like him today. His art is the mix between the emotional and the intelligent, and that’s what gives it that spark.

BBC Art Critic, Estelle Lovatte







**Colour In My Life**  
Resin and Stainless Steel  
20 x 50 x 130 cm







**Ascending Horse Rosso**  
Paint, Copper & Stainless Steel  
40 x 40 x 45 cm







## Alchemical Leap

Stainless Steel  
400 x 400 x 300 cm









**Ascending Horse Rosso**  
Paint, Copper & Stainless Steel  
40 x 40 x 45 cm







**D'art Frog**  
Gypsum and Steel  
40 X 40 X 40 cm







**Pura Vida - Red Eyed Tree Frog**

Sandstone & Titanium

40 x 40 x 40 cm







## Y-Woman

Silver, Acrylic & Stainless Steel

40 x 40 x 48 cm









**Emerging from Water in Silver**  
Silver, Copper & Stainless Steel  
40 x 40 x 42 cm



# Anamorphic Sculpture

The process of anamorphosis was traditionally used to depict aesthetic subjects that were considered scandalous or philosophically obscure. The inverted use of perception, therefore, has a deeper metaphorical significance to the artist and can provide insight into the immediate assumptions made from the human gaze.

The effects of anamorphosis were first understood by Leonardo Da Vinci who included anamorphic drawings in his volume of sketches and writings, Codex Atlanticus. Anamorphosis was also used by Jacobite artists in the 18th century to secretly depict images of Prince Charles during the time of English censorship. The aim of anamorphic projection is to subvert the conventions of looking and to direct

the observer to shift their gaze to multiple angles both physically and intellectually.

For anamorphic images or sculptures to distort, light is reflected from an object intersecting a planar surface.

Hurwitz is a pioneer in the creation of anamorphic sculpture. Prior to his first artwork in this field, anamorphosis did not exist in the world of sculpture. Hurwitz has explained that while painting is possible in a mirror, three-dimensional anamorphosis could only have come into being with the invention of modern computing. Each of his sculptures involves billions of calculations using various algorithms.



## Ascending Horse

Silver, Copper & Stainless Steel

40 x 40 x 45 cm





“ We are witnessing a mass extinction of Amphibia. An exotic fungus called Chytrid is delivering the blow and is now reported on all continents where frogs live.

National Geographic, 2009





“ Us humans have assumed our superiority in the age-old battle of species on earth. Our golden time at the top of the evolutionary pyramid is a beautifully fleeting moment. The impact of Chytrid on Frogs is a lesson for us. It is a reminder that we are part of a planet teeming with competitive yet interconnected life forms.

**Jonty Hurwitz, 2011**



**Kiss of Chytrid**  
Bronze & Stainless Steel  
60 x 60 x 45 cm





“ Of all the works I’ve created, I feel that ‘Are We Conscious?’ stands out. When you dedicate your life energy to the artistic process, every now and again an epiphany occurs. This artwork was not pre-conceived, rather, it presented itself to me organically from within the creative journey. In many ways the question of consciousness was asked of me in this sculpture, rather than the other way round. It is an unconscious manifestation.



**Consciousness**  
Bronze and Steel  
45 x 45 x 47 cm





**Emerging from Water in Copper**

Copper & Stainless Steel

40 x 40 x 42 cm







## Childhood

Copper, Silver and Steel  
40 x 40 x 50 cm







“ I look back on my own childhood and marvel at fine line between imagination and reality. Somehow I needed to capture that complex relationship in this artwork. Can you still see the imaginary with your own eyes?



## Rainbow Childhood

Silver with Rainbow Patina and Steel

40 x 40 x 50 cm







## What do you believe?

Oil, Thermoset Polymer and Aluminium  
145 x 38 x 15 cm



“ *What Do You Believe* takes its inspiration from the mysterious skull in work of master Hans Holbein (17th century). In this sculpture I explore the non-binary nature death and life. Is death like an off button on a light switch, or is there a more subtle continuum along which the soul travels?



**Oblique Horse**  
Oil, Thermoset Polymer and Aluminium  
145 x 38 x 15 cm



“ I once formed a deep and complex relationship with a horse. It was a fleeting moment. A day that we spent together on the plains of South Africa. In that brief time though, I found myself being held and cared for by another being. This work is a tribute to that horse, whose name I cannot remember. Thank you.











**Urgent Need to Be Remembered**

Copper, Oil Painting, Steel

60 x 60 x 45 cm



“ The line Hurwitz draws between science and myth becomes blurred. We live in an era where the impossible has finally come to pass.

*Beautiful Decay*



**Rejuvenation**  
Copper & Steel  
60 x 60 x 45 cm

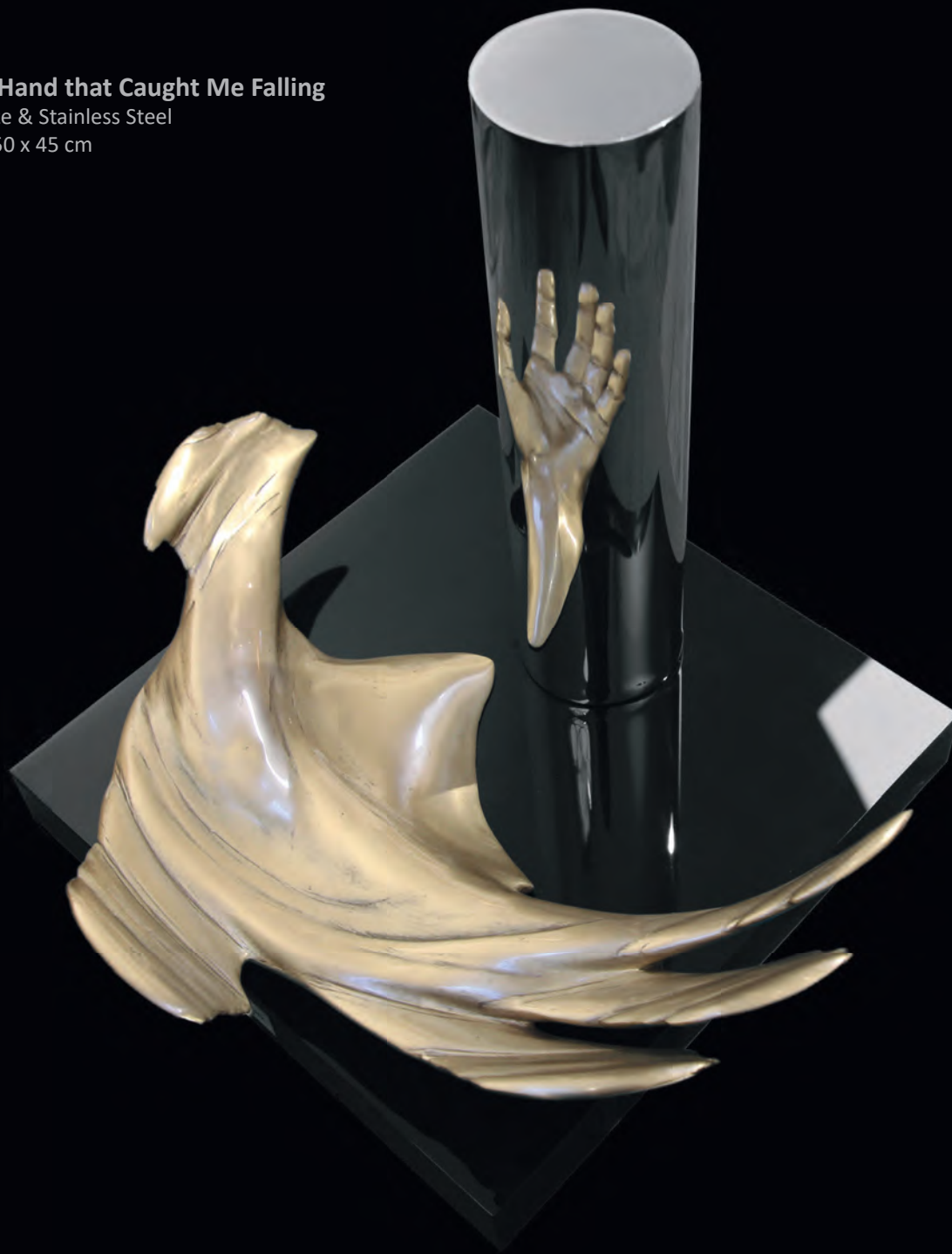




**Left Hand that Caught Me Falling**

Bronze & Stainless Steel

50 x 50 x 45 cm



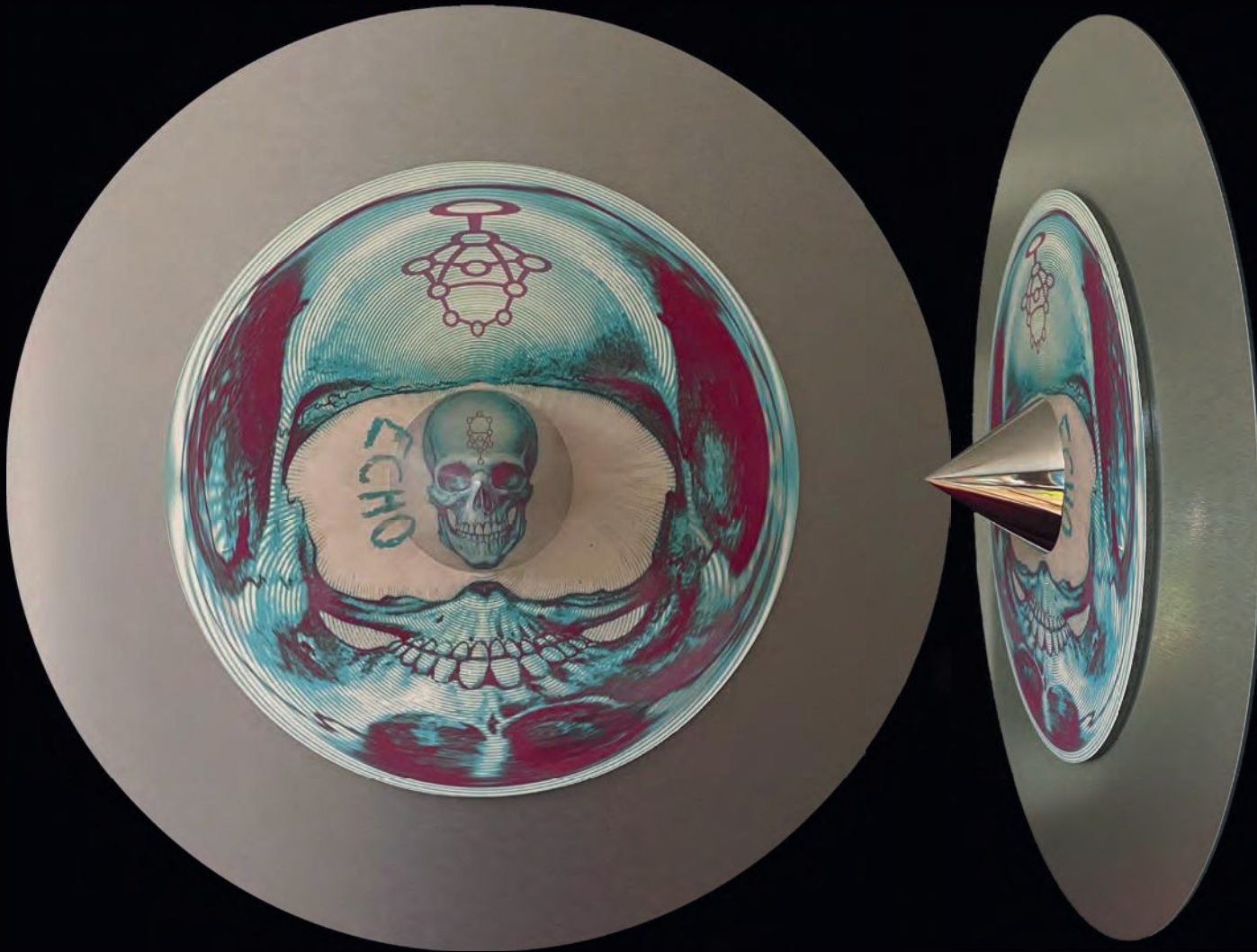








**Echo**  
Ink, Cotton & Aluminium  
75 cm x 75 cm x 15 cm



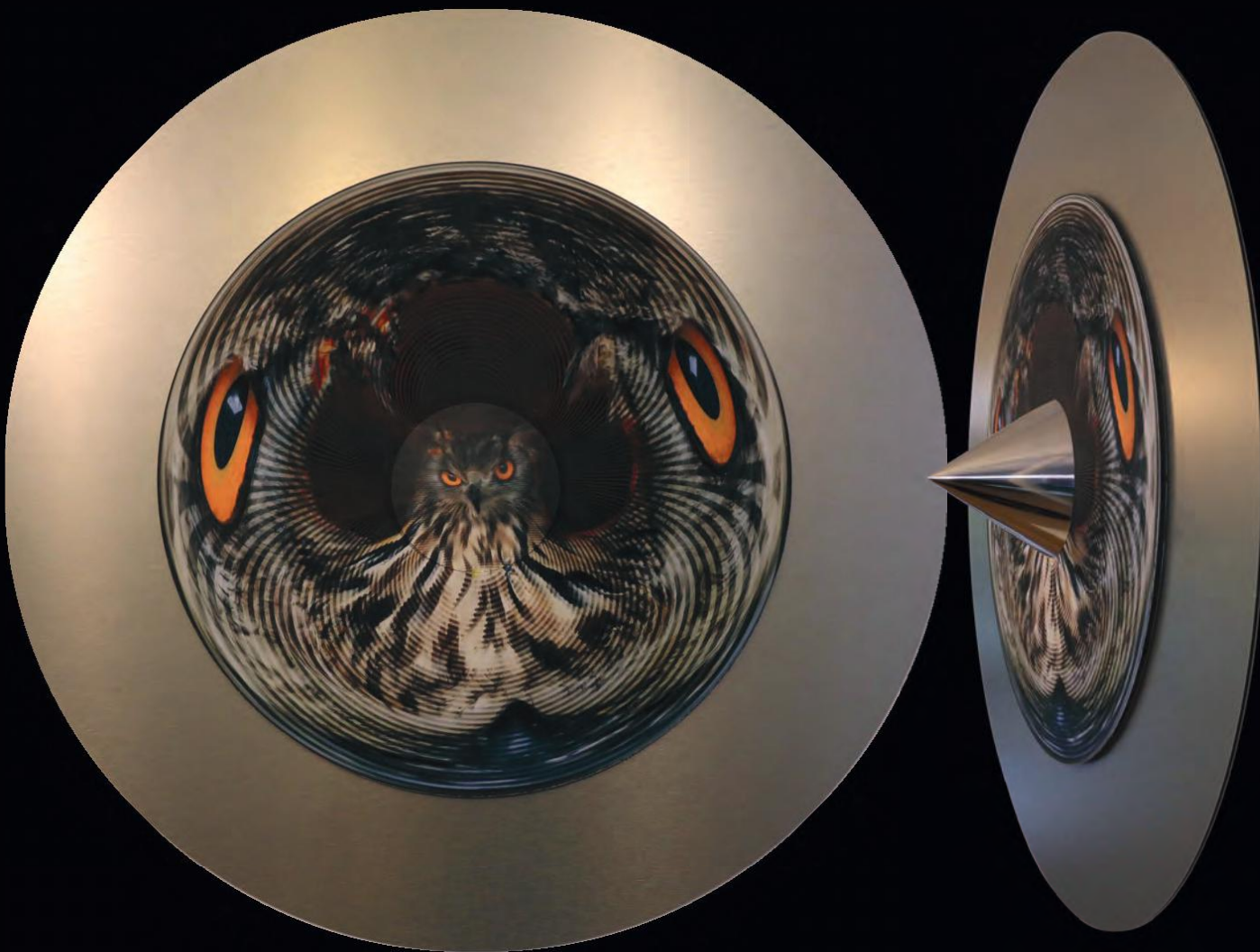
*Echo* studies the idea that life and death are ultimately part of a singular incomprehensible reality. Are life and death subject to the laws of conservation of energy? A continuous energy flow within the greater universe?







**I See, I See**  
Endangered Eatle Owl  
Ink, Cotton & Aluminium  
75 cm x 75 cm x 15 cm





## What did you feel?

Amy Winehouse  
Ink, Cotton & Aluminium  
75 cm x 75 cm x 15 cm



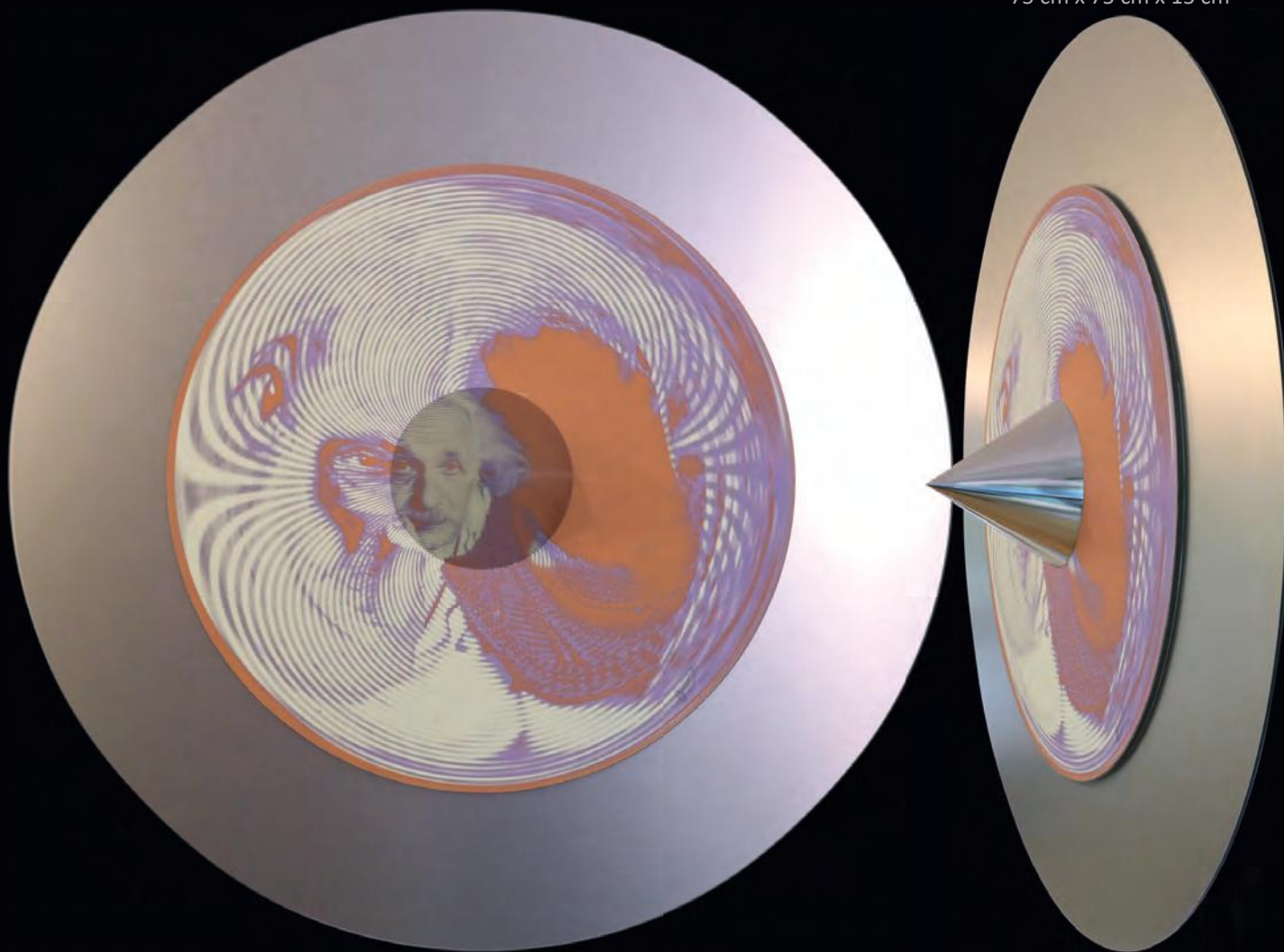
Amy Winehouse's brilliant career is one of music's most beautiful, yet saddest songs. This artwork uses a visual and mathematical language to find a deeper understanding of Amy and her art.

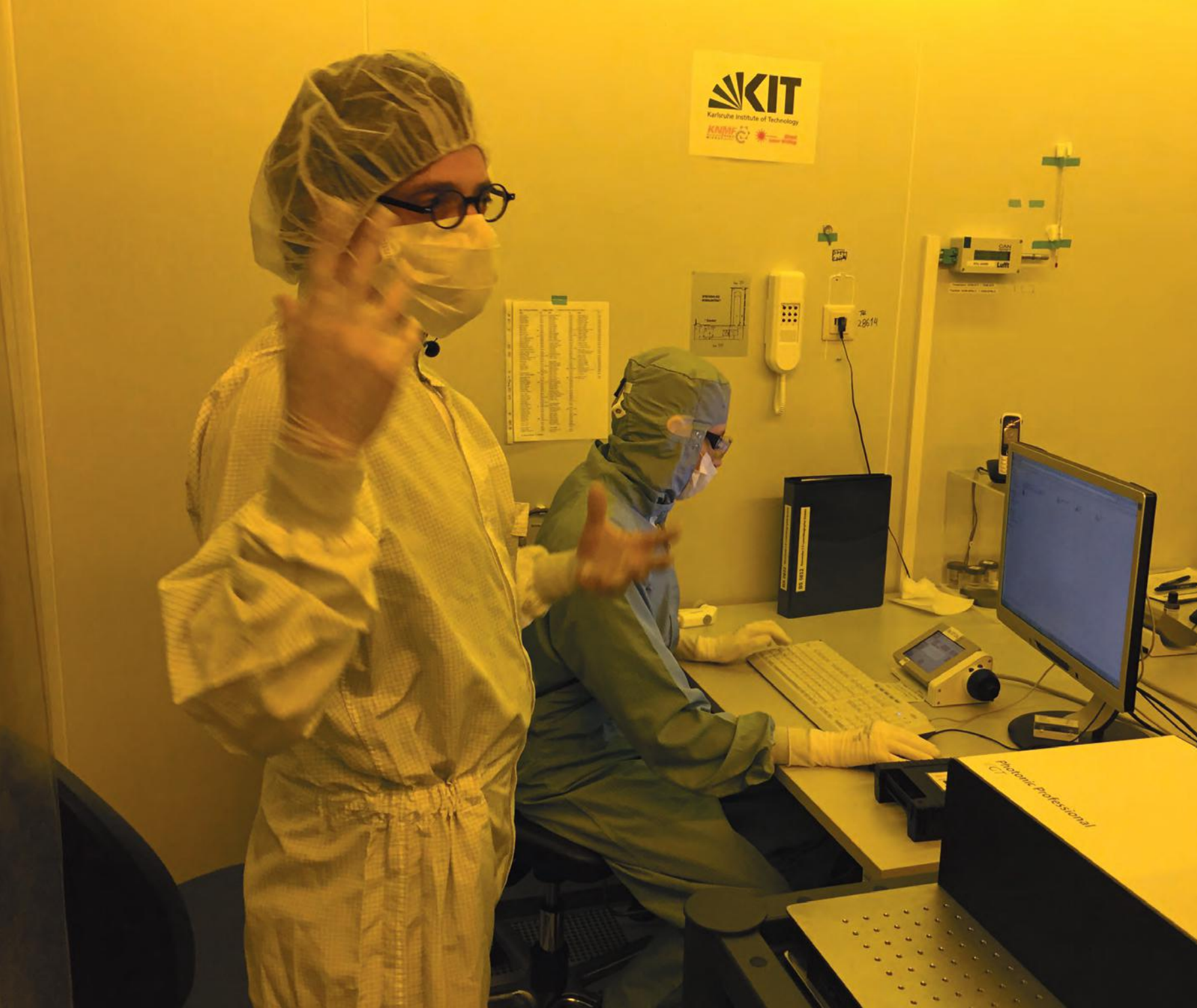




**Einstein's Thoughts**

Albert Einstein  
Ink, Cotton & Aluminium  
75 cm x 75 cm x 15 cm





**KIT**  
Karlsruhe Institute of Technology  
KIMF  
KIMF

Handwritten notes or checklist on a piece of paper pinned to the wall.

Technical drawing or schematic on a piece of paper pinned to the wall.

20614

Leff

Computer monitor displaying a software interface.

Black binder or folder on the desk.

Specialized control device or tablet on the desk.

Photonic Professional





## Nano Sculpture

“ The smallest sculpture ever made: nano-scale creations are dwarfed by even a human hair.

3D scanning and multiphoton lithography are used to create the sculptures which are invisible to the naked eye.



“ I think the whole world of nano-engineering is extraordinary because it opens up the opposite which is in a sense a limitless spatial potential for art. I think the division between art and science should never have happened. Both science and art need structure, they need discipline, but they also need intuition.

Antony Gormley



World's Smallest Human Form



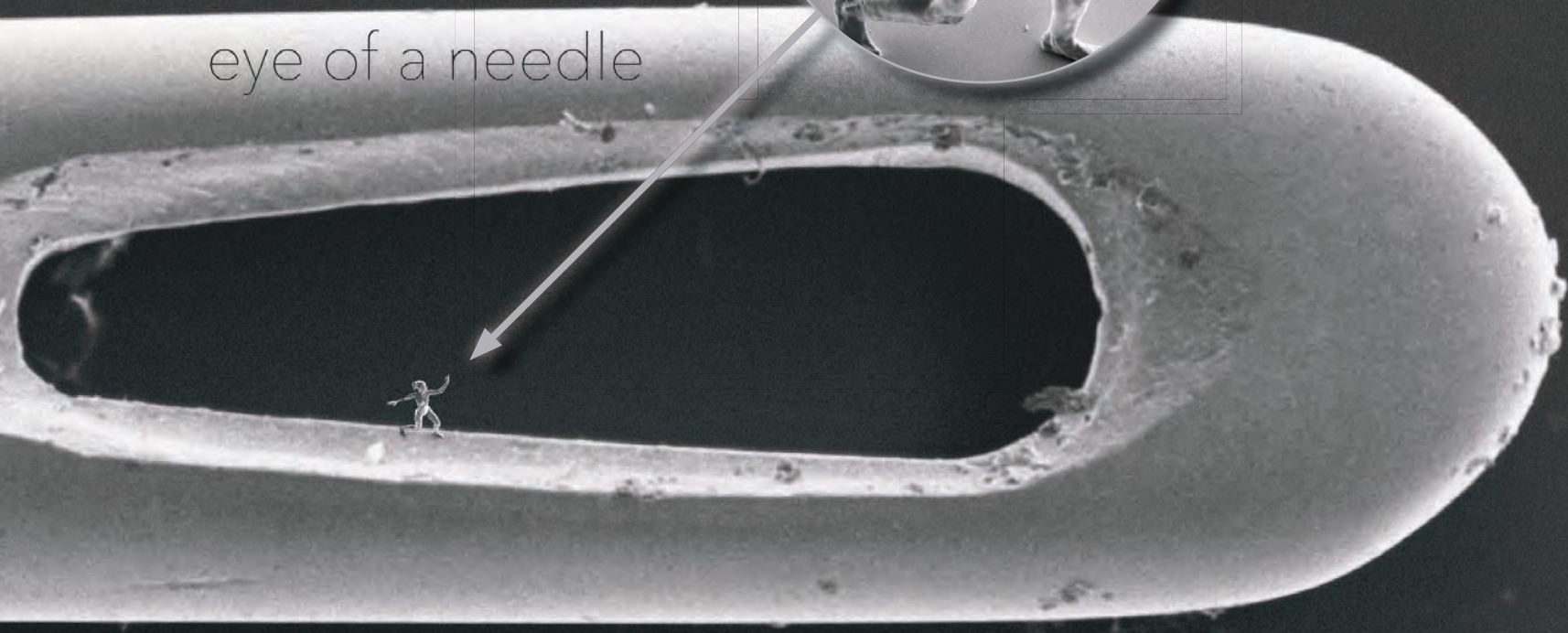
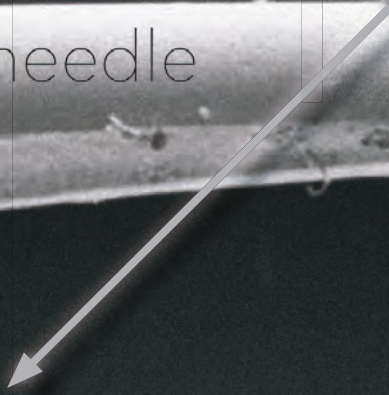
**Trust**

Gold and Resin

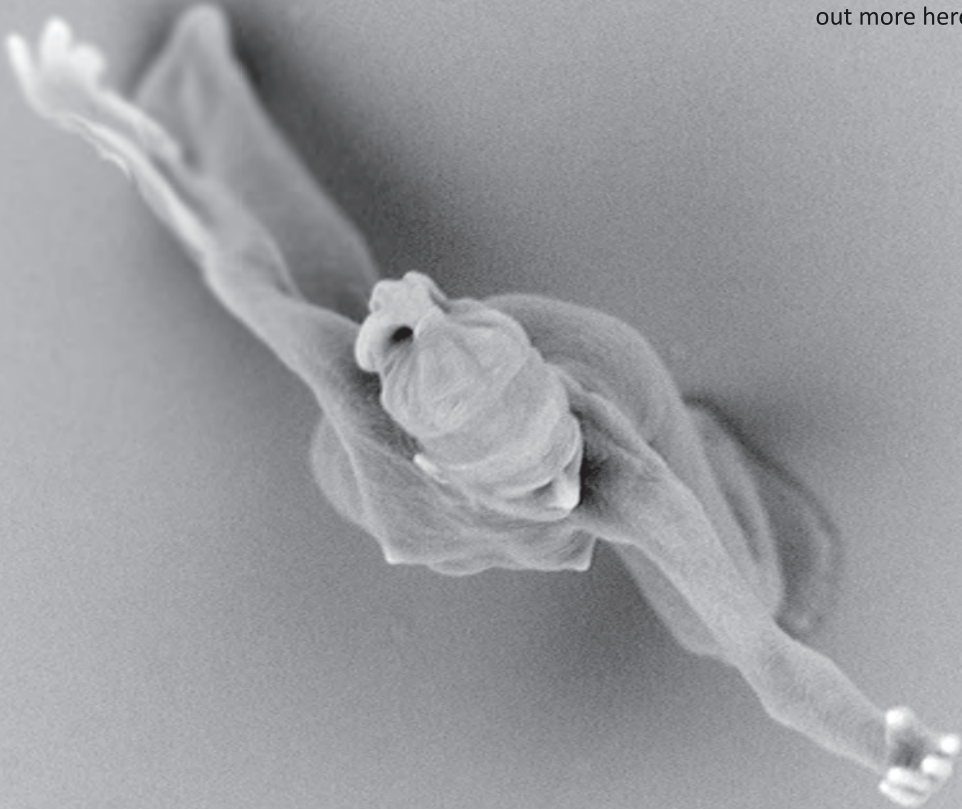
0.01 x 0.003 x 0.015 cm



eye of a needle



This nano sculpture is inspired by a love story spanning 30 years. Find out more here



2700x  
100.4 μm

15kV -Point  
BSD Full

OCT 13 2014 11:57

CLM



Documentary follows Hurwitz's creation of the world's smallest human form. Hosted by Antony Gormley, Chris Dercon and Estelle Lovatt.

# TED



Hurwitz's TEDx talk on "The Art and Science of Love". This talk looks at the relationship with between art, science, society and empathy.



## Cupid and Psyche: Second Kiss

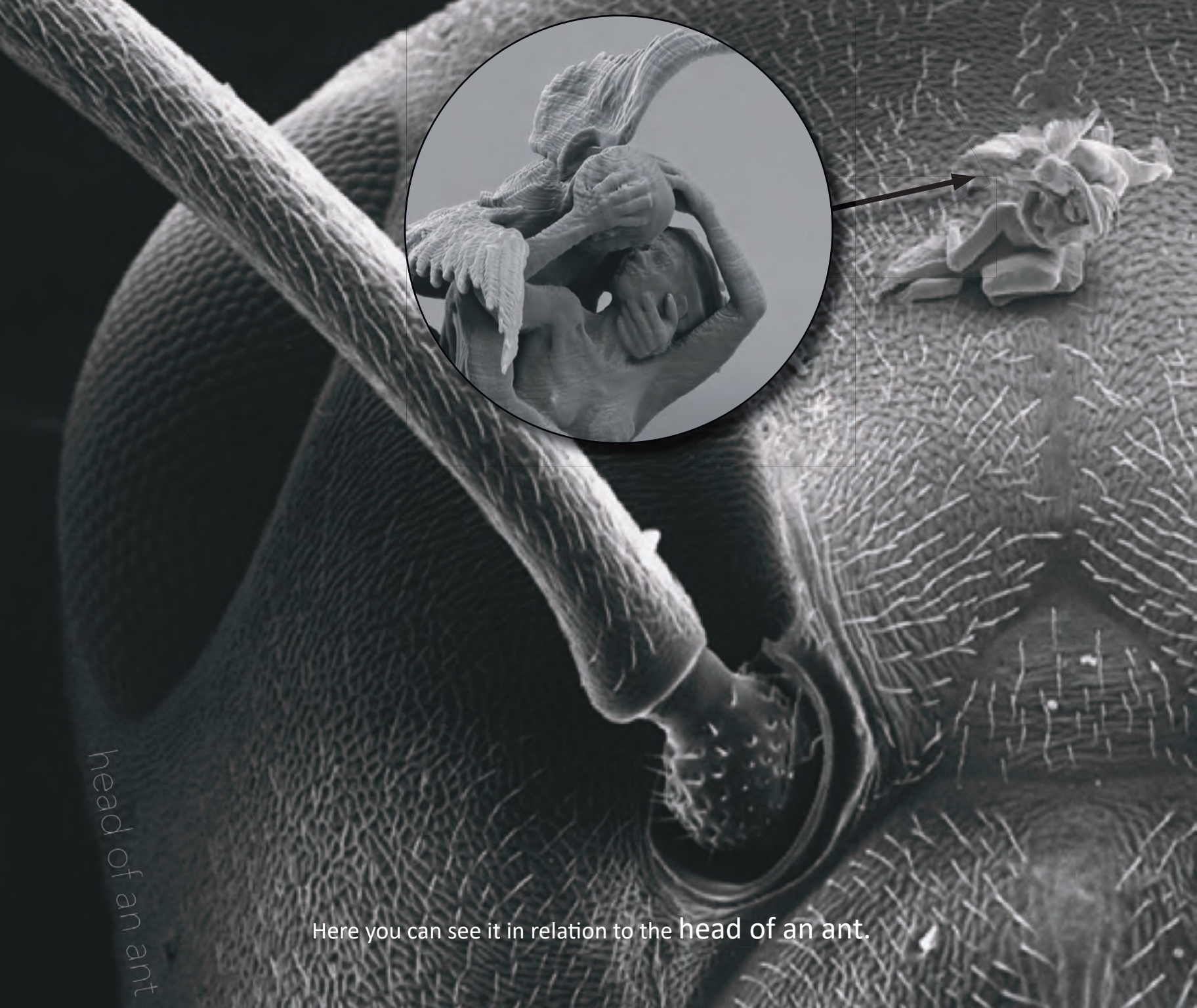
Gold and Resin

0.01 x 0.009 x 0.015 cm



This sculpture approximately **one tenth** of a millimeter in scale

Inspired by Antonio Canova's sculpture 'Psyche Revived by Cupid's Kiss' (1800) in the Louvre Museum, Paris.



head of an ant

Here you can see it in relation to the head of an ant.



## The Fragile Giant

Gold and Resin

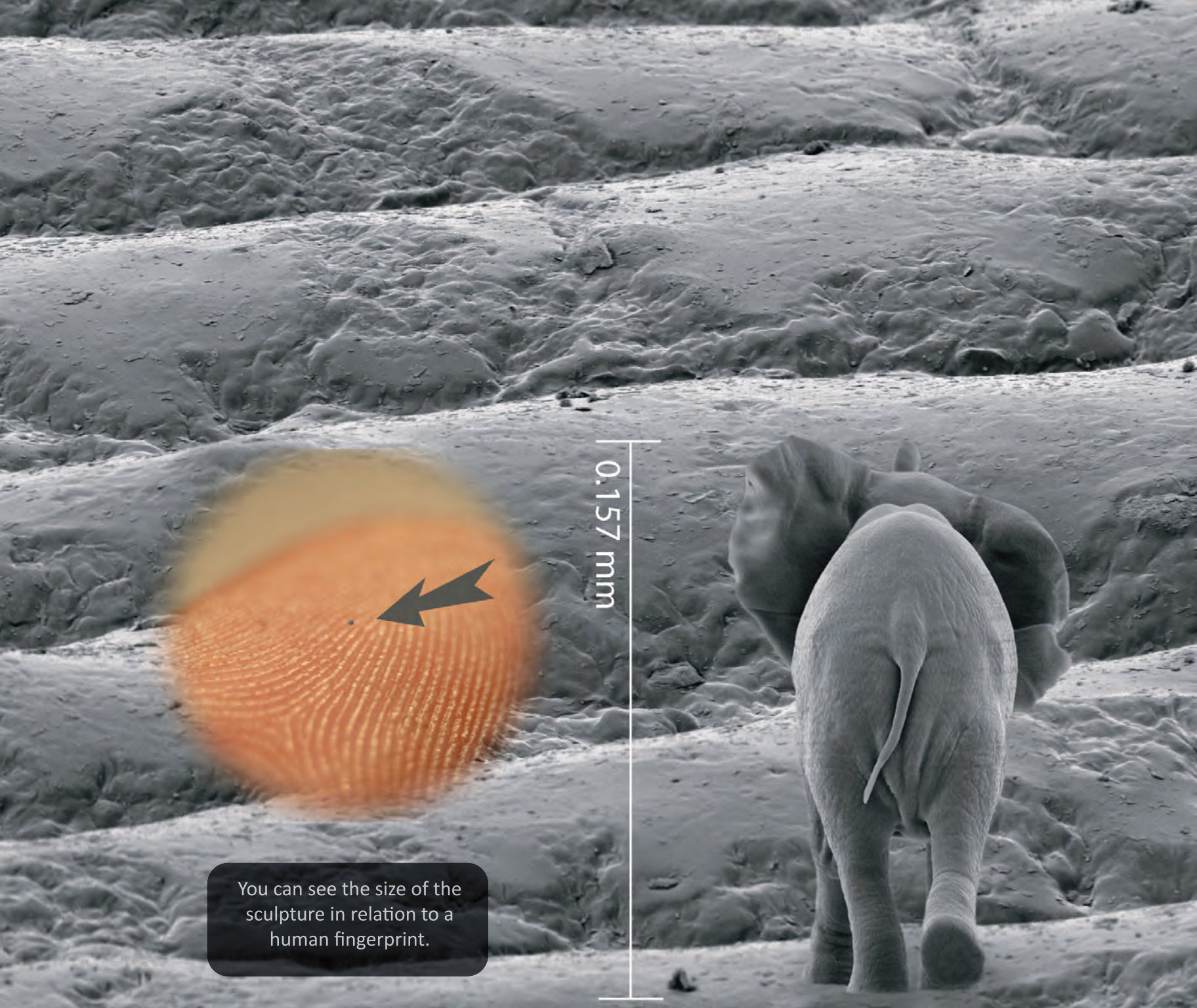
0.01 x 0.009 x 0.015 cm



This sculpture approximately one tenth of a millimeter wide

0.02 mm





0.157 mm

You can see the size of the sculpture in relation to a human fingerprint.



This microscope took many years to create and is now the plinth we share with each sculpture. The unique aspect of this plinth is the Hurwitz-Lange-Walker Stage which allows the viewer to move the nano sculpture around and really feel its relationship with the physical world.



**Eyelash Surfer**  
Gold and Resin  
0.015 x 0.03 x 0.04 cm



This sculpture approximately **one tenth** of a millimeter in scale.  
Here you see it in relation to a human hair.





## Extinction?

Bronze & Stainless Steel  
200 x 60 x 100 cm








**The Hurwitz Singularity**  
Bronze and Steel  
20 x 50 x 150 cm

Permanent Collection of the Science Gallery, Trinity College, Dublin



“ The *Hurwitz Singularity* is a way of understanding personal and emotional boundaries each of us cross several times in our lives. It represents the moments when a personal epiphany changes your perspective for ever.

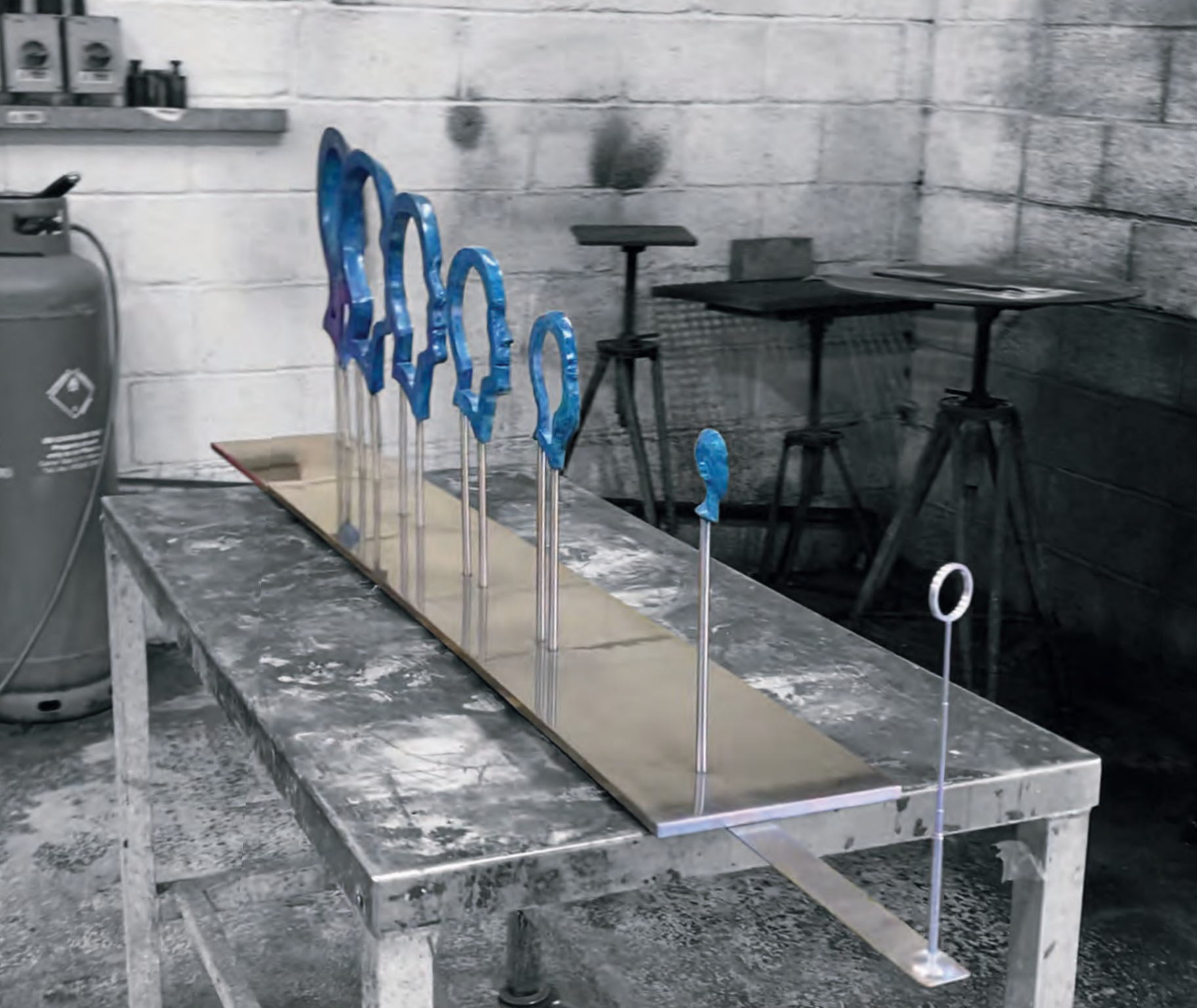








**Hurwitz Singularity**  
Bronze and Steel  
20 x 50 x 150 cm



“ Sometimes in life you fall. Fall from love, fall from grace, fall from self, fall from dreams. This is a sculpture of the beautiful hand that caught my soul as it plummeted. I am forever grateful.





**Hand that Caught Me Falling (Right)**

Bronze & Stainless Steel

50 x 50 x 45 cm





**Crimson**  
Mixed Media  
50 x 50 x 45 cm



**Long Day in Pretoria with Frog**

Bronze & Steel

50 x 50 x 45 cm





## Yoda and the Anamorph. Satori

Plaster & Steel  
35 x 25 x 25 cm



“ Satori is a Japanese Buddhist term for enlightenment. Buddhist teachings explain that our perceptions of reality are built on the foundation of ego. In essence, the greatest obstacle to enlightenment is the self.

This portrait of my father visually explores the concept of Satori.

Winner of the Maidstone Museum Bentliff Prize, People's Choice Award



**Butterfly Effect**

Bronze & Steel

60 x 60 x 42 cm

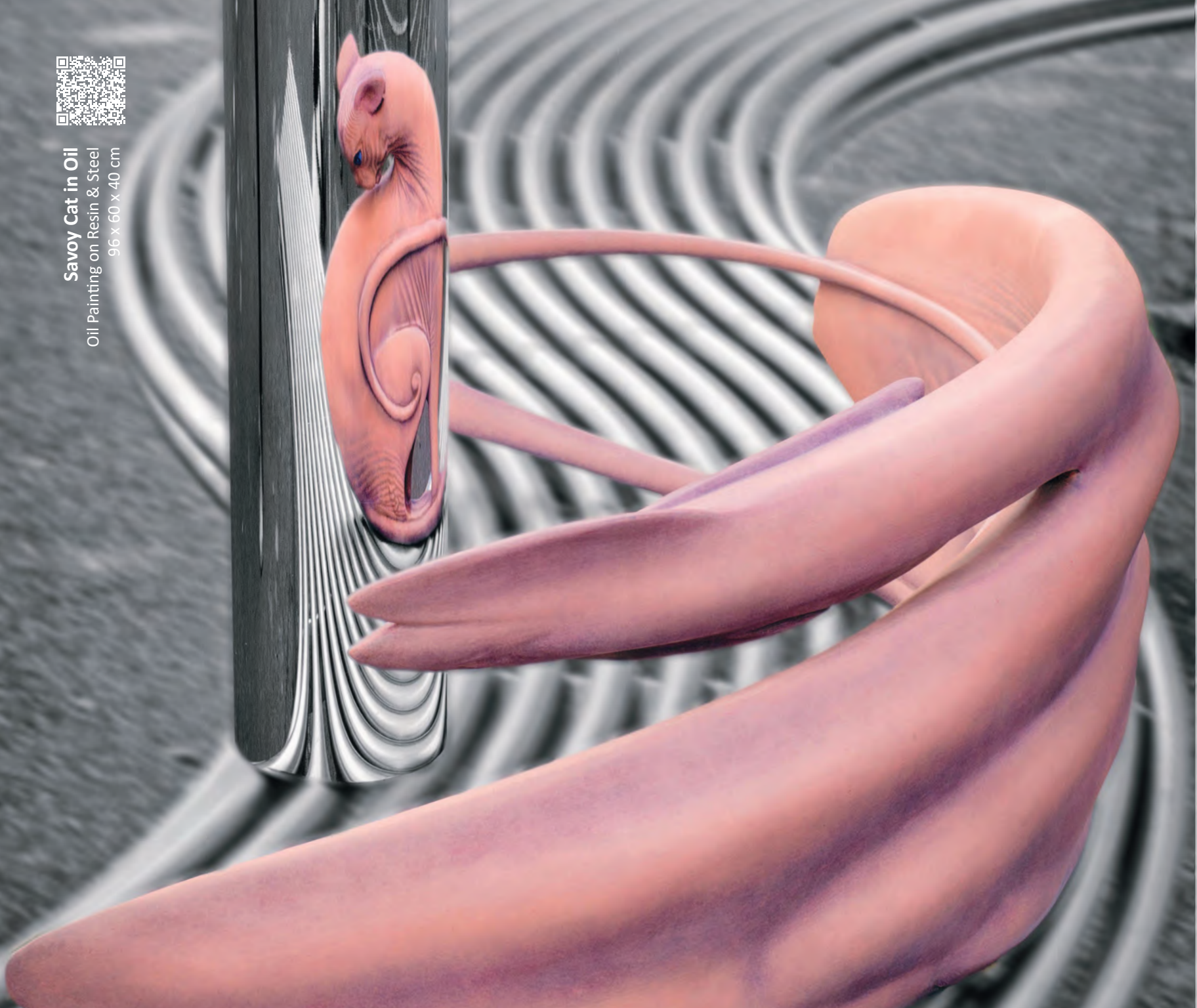




**Savoy Cat in Oil**

Oil Painting on Resin & Steel

96 x 60 x 40 cm



This sculpture was commissioned by the Savoy Hotel to study the mystical superstition which has persisted for almost 150 years in the hotel.



**Savoy Cat**

White Bronze & Steel

96 x 60 x 40 cm





## Maternal Hands

Bronze & Steel  
60 x 60 x 42 cm

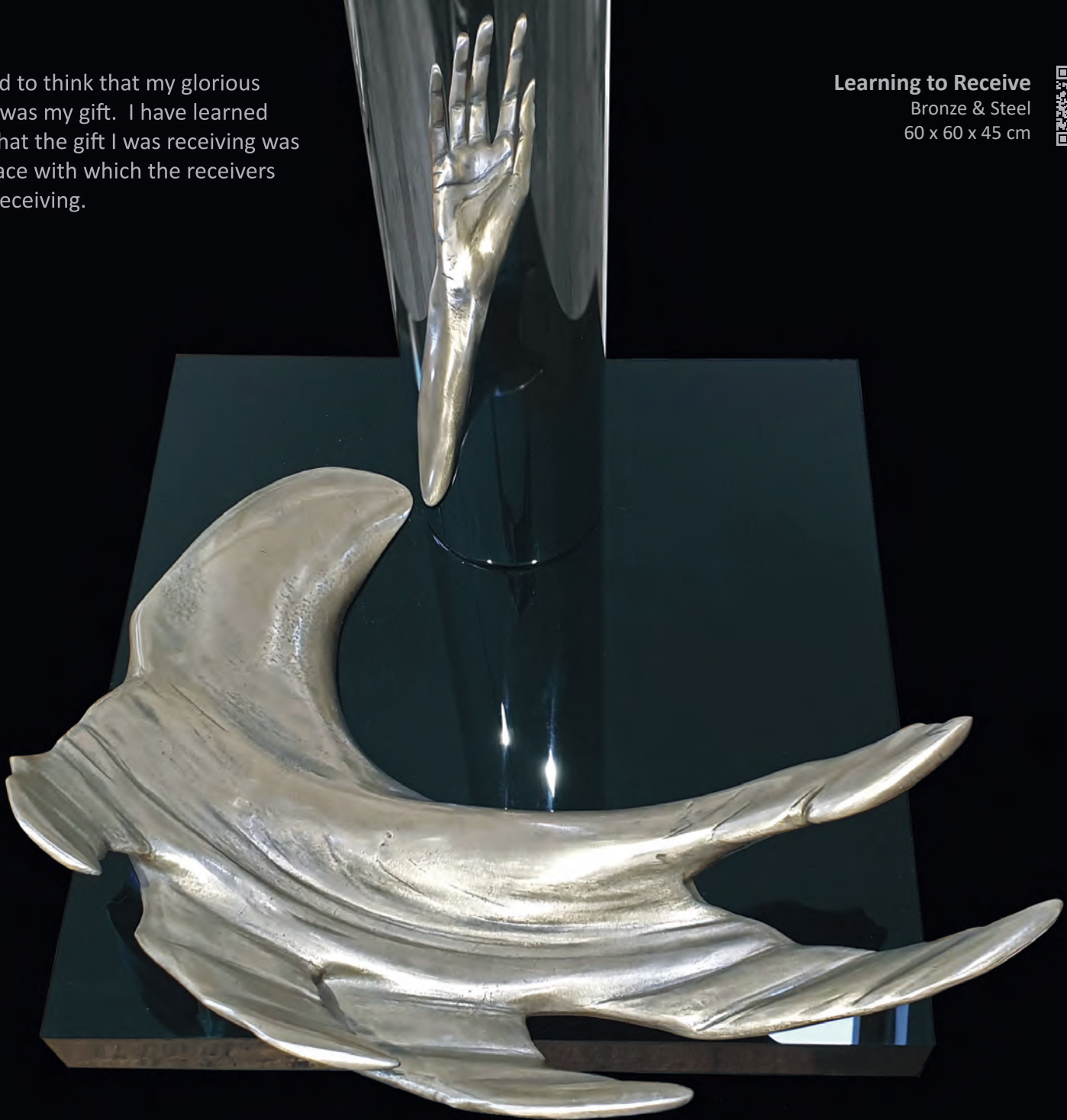
“ My mother was the study for this sculpture. It represents the subtle aspects of a mother, the complex decisions that her hands make through the life of a child. This work is the reflection of the hands that created much of whom I am. The combination of thousands if not millions of small maternal gestures and moments.that combine to form a whole self.



“ I used to think that my glorious giving was my gift. I have learned now, that the gift I was receiving was the grace with which the receivers were receiving.

**Learning to Receive**

Bronze & Steel  
60 x 60 x 45 cm





**Sinusoidal Perfume**  
Plaster & Ink  
60 x 60 x 45 cm





**Vanquished Co-founder**

Resin, Ink, Perspex & Steel  
150 x 63 x 35 cm









**Holbein in Other Dimensions**

Oil on Aluminium  
200 x 185 x 25 cm





**Lost Me**

Acrylic Paint & Glass on Aluminium  
100 cm x 100 cm





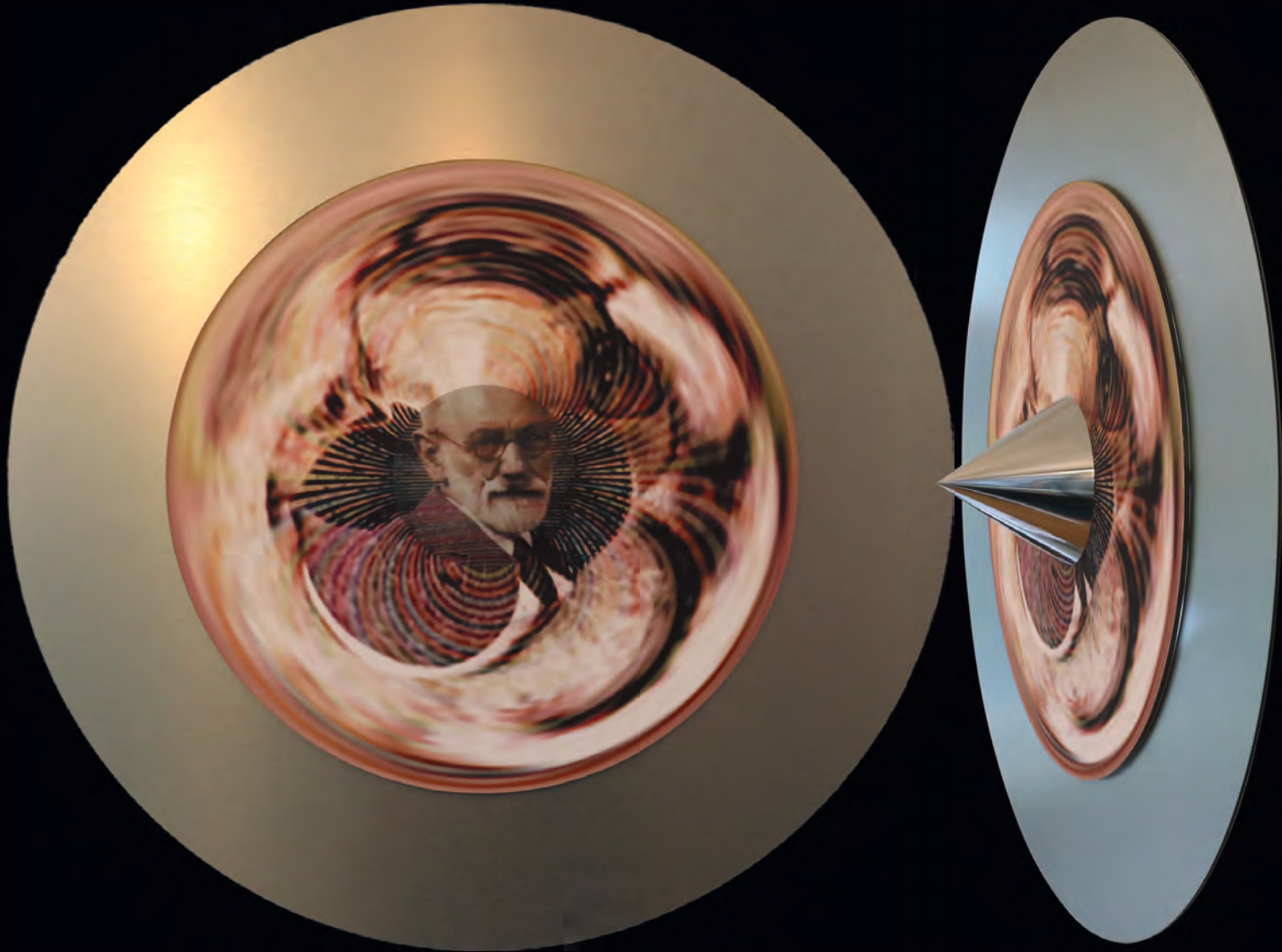


## Visualisation of the Ego

Sigmund Freud

Ink, Cotton & Aluminium

75 cm x 75 cm x 15 cm



In Freud's theory, the ego is the part of the personality that arbitrates between the animalistic desires of the "id" and the moral and social standards of the "superego." Interestingly, the word, "ego" does not appear anywhere in Freud's extensive writings. He never used it.



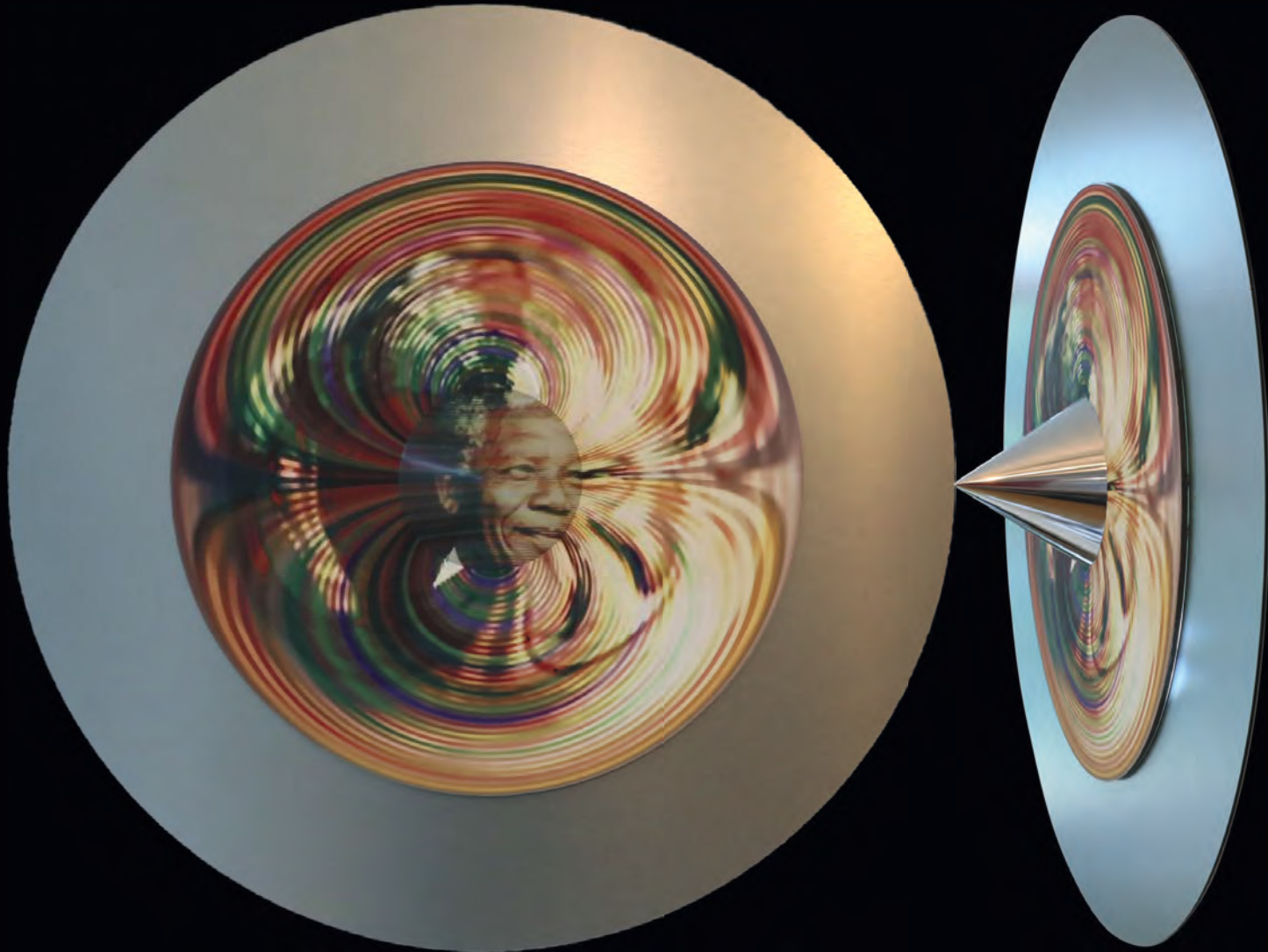




Nelson Mandela died on December 5 at age 95. How does one begin to understand the delicacy, empathy, and resolve needed to manifest peace in a volatile society? This artwork is an attempt to express the beauty and complexity of Mandela's life work.

**Understanding Peace**

Nelson Mandela  
Ink, Cotton & Aluminium  
75 cm x 75 cm x 15 cm



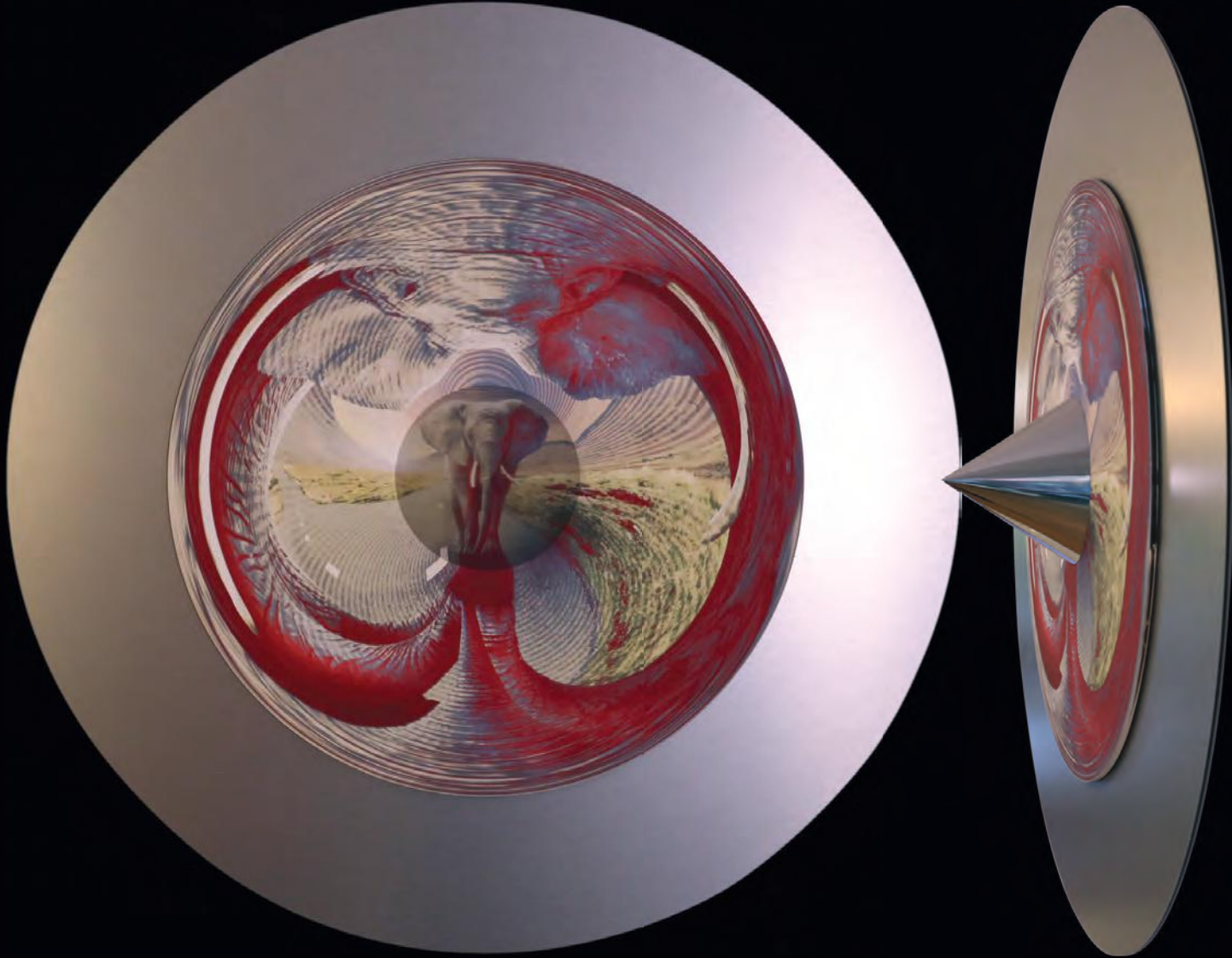


## Journey of the Vanishing Giant

Endangered African Elephant

Ink, Cotton & Aluminium

75 cm x 75 cm x 15 cm





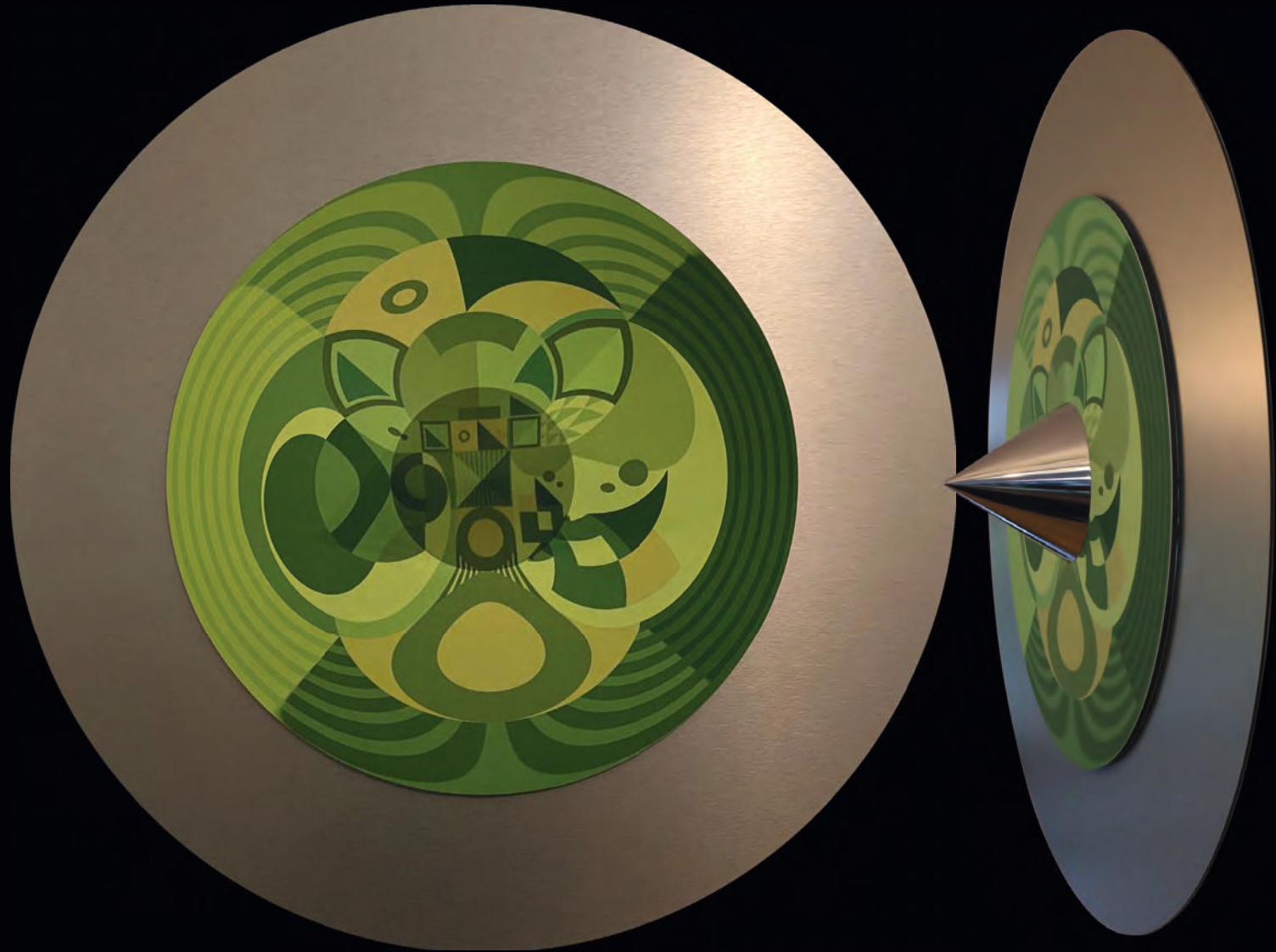


## Anamorphic African Mask I

Inspired by the Gunnera Leaf

Ink, Cotton & Aluminium

75 cm x 75 cm x 15 cm

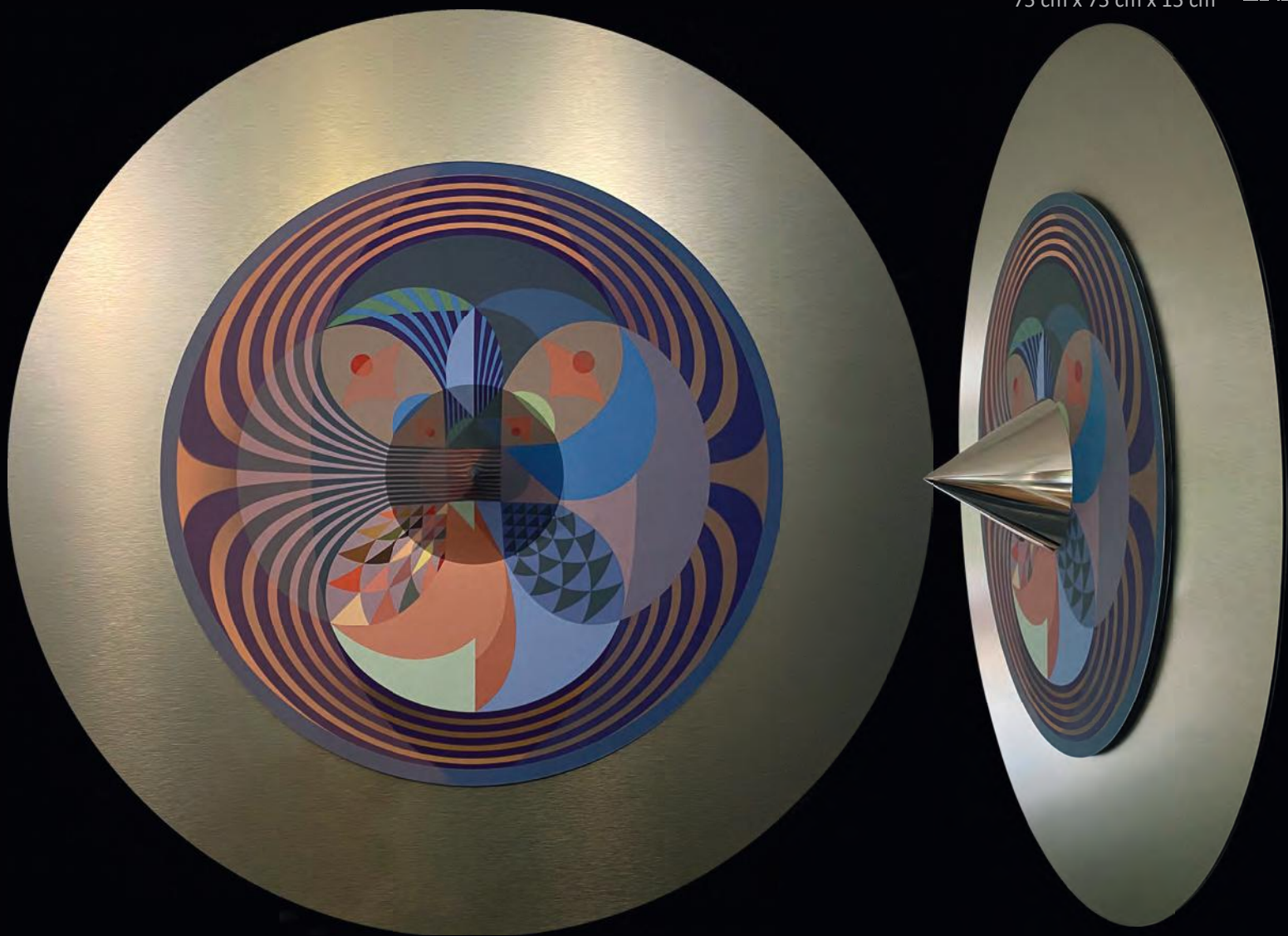






**Anamorphic African Mask II**

Finding the Forebears  
Ink, Cotton & Aluminium  
75 cm x 75 cm x 15 cm



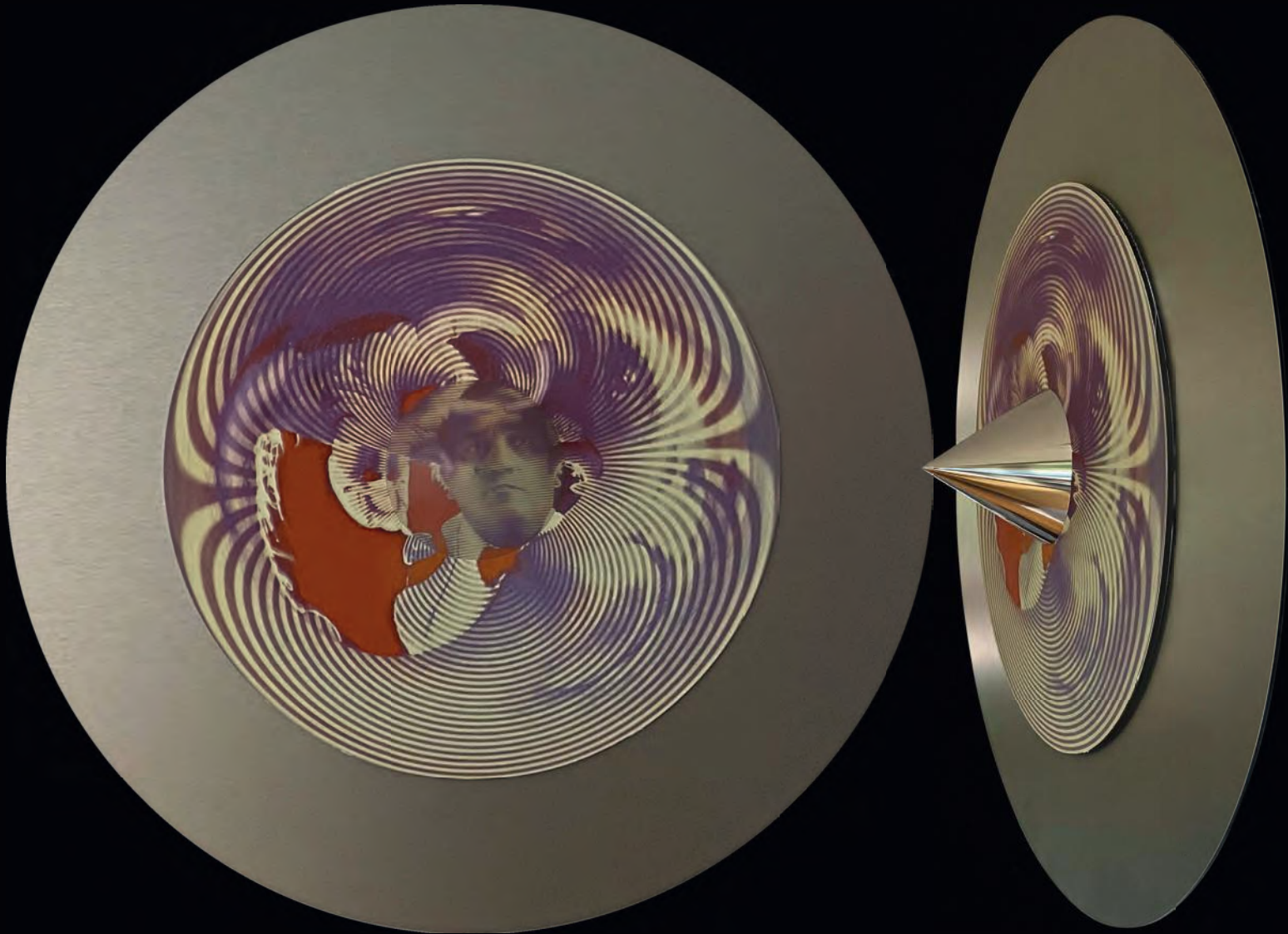


## The Art of Storytelling

Federico Fellini

Ink, Cotton & Aluminium

75 cm x 75 cm x 15 cm







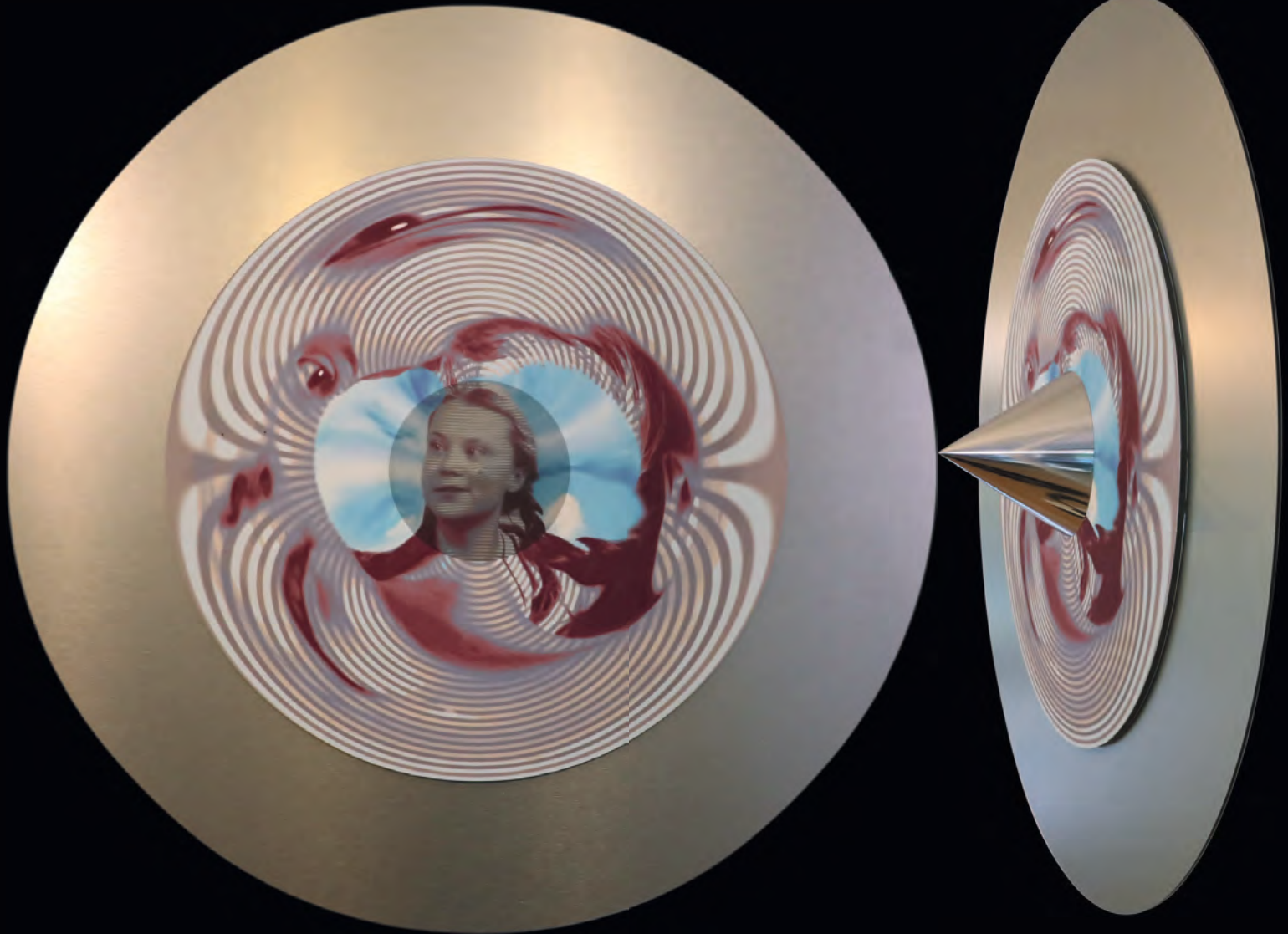


**A Way of Understanding Global Warming**

Greta Thunberg

Ink, Cotton & Aluminium

75 cm x 75 cm x 15 cm





# My Mother's Hand

Resin and Steel

483 x 234 x 211 cm





Permanent Collection of Science Center Singapore





**The Connection Between Universe and Self**

Mixed Media Installation  
100 x 150 x 150 cm





**Dad I Need You Right Now**  
Layered Copper Mesh & Perspex  
22 x 56 x 12 cm





**Yogi Banker**  
Copper and Steel  
60 x 70 x 40 cm





**Dad I Can't See You Properly**

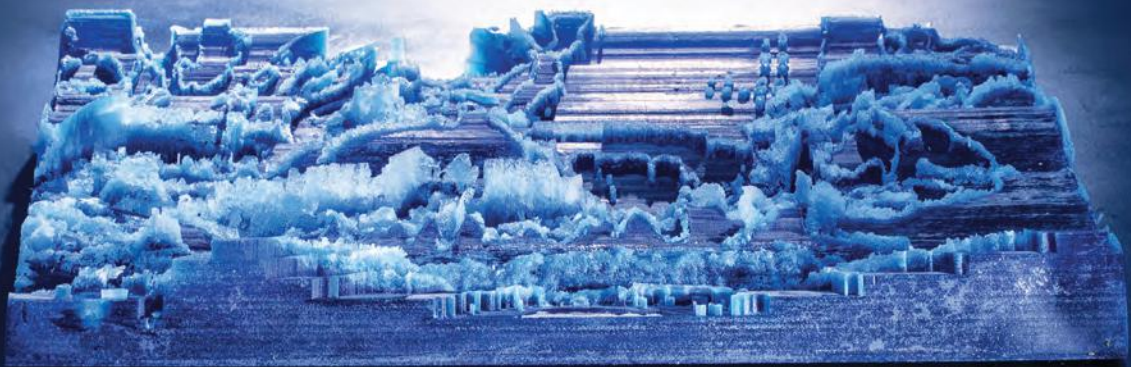
Plaster, Acrylic & Steel

30 x 10 x 60 cm





**Physics is Funny When You're a Child**  
Wax and Resin  
30 x 25 x 4 cm

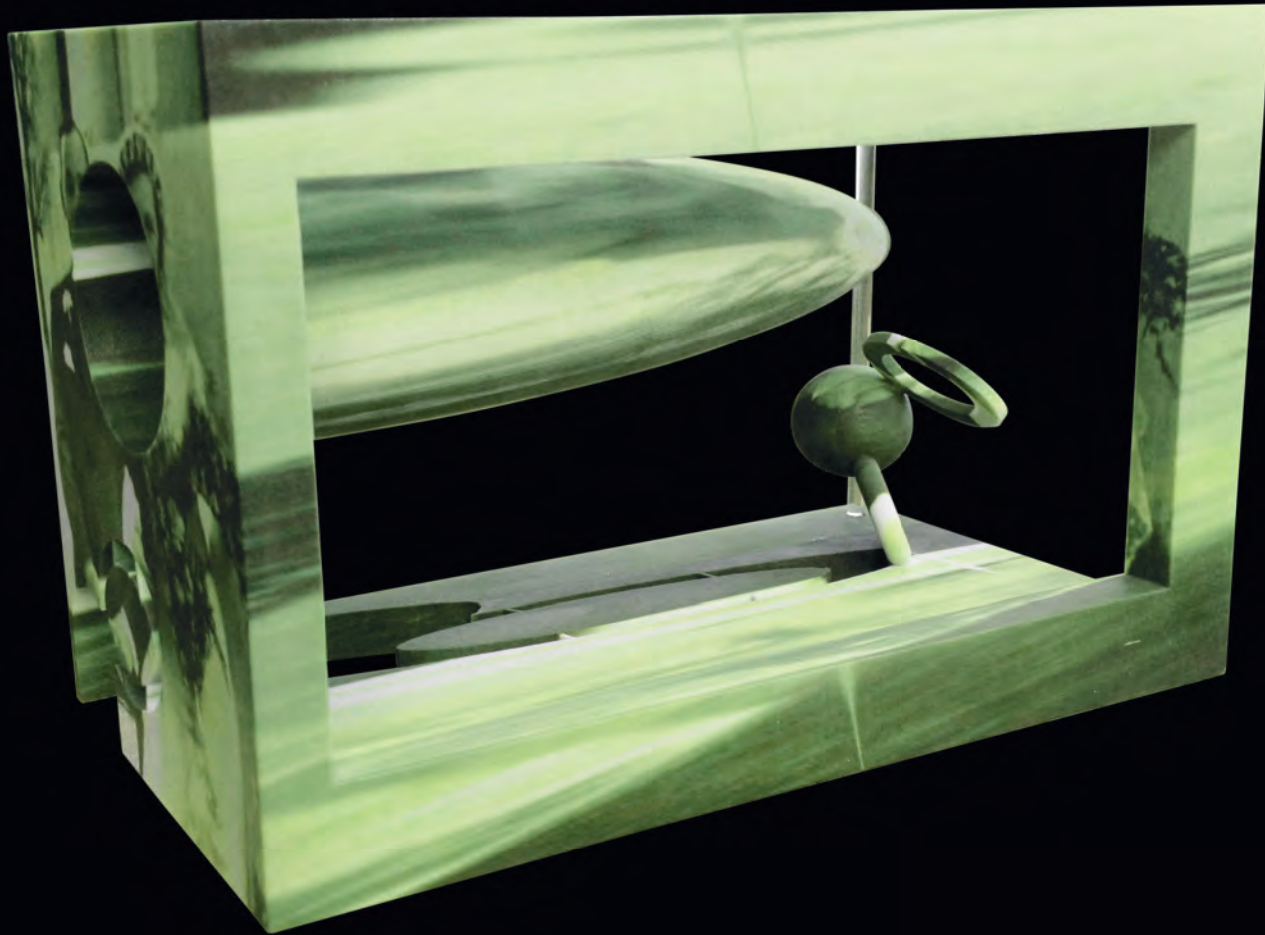


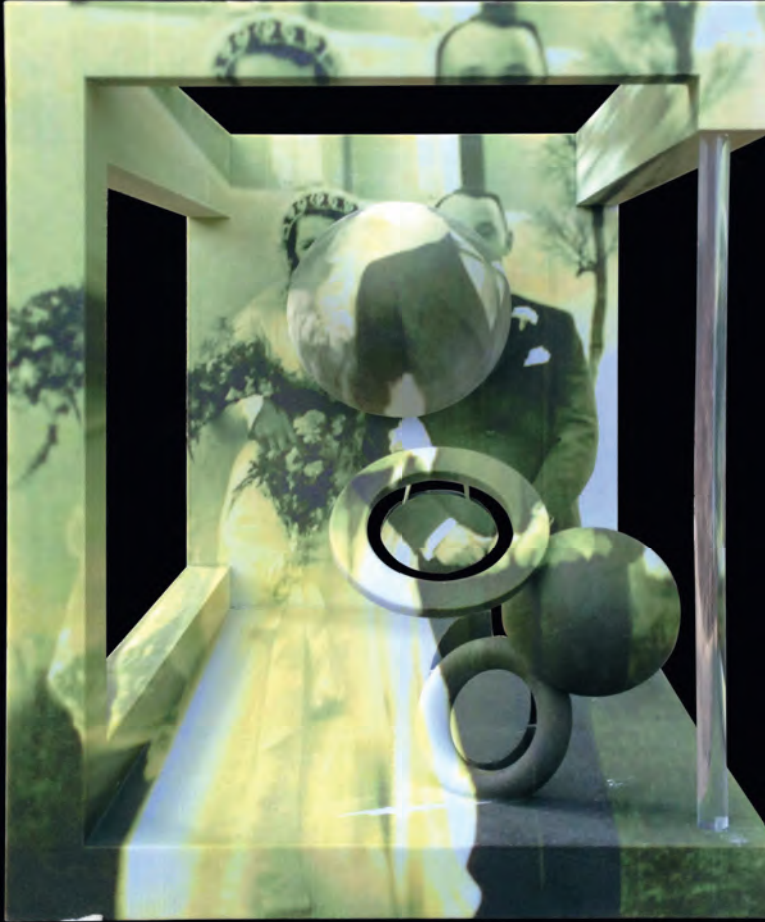


## Our Actions Ripple Through Seven Generations

Ink and Gypsum

20 x 25 x 30 cm







**Body Obsessed World I**

Oak, Bronze & Acrylic

62 (dia) x 90 (high) cm

Hologram









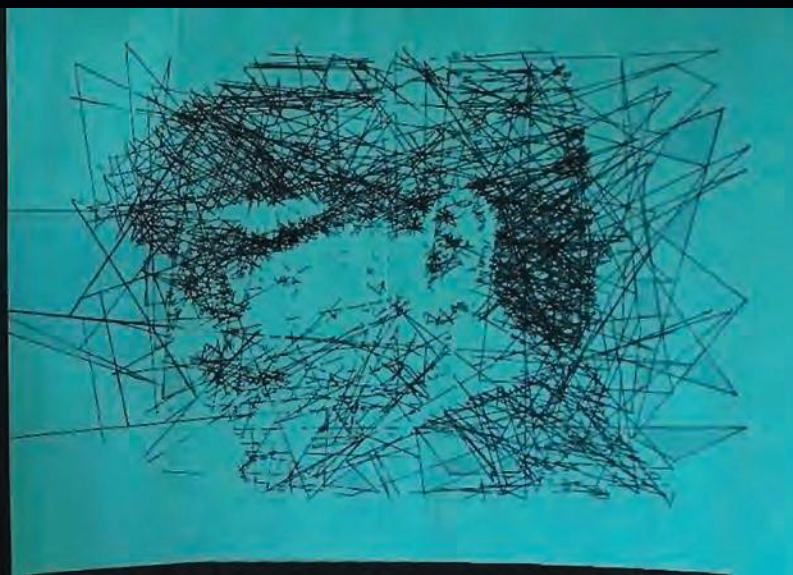
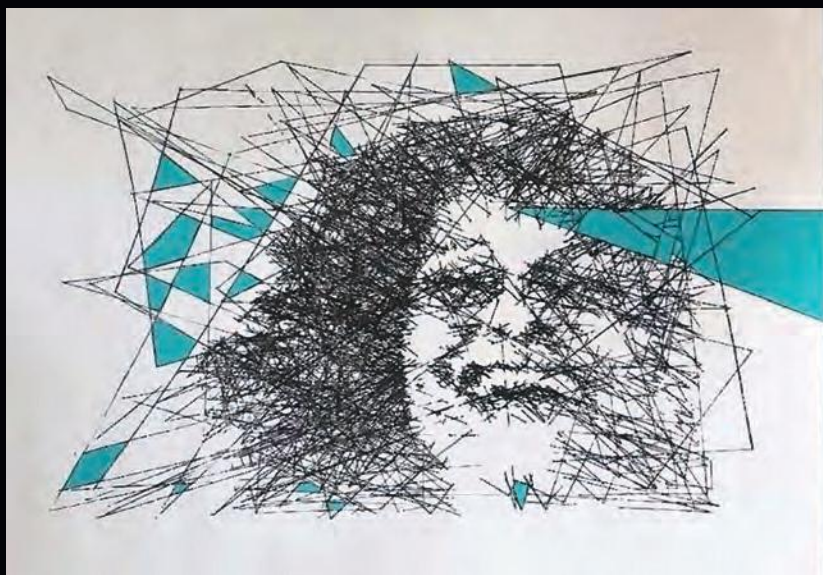


# Happy Anniversary My Love

2 x A3

Ink & Acrylic on Paper

Polargraph

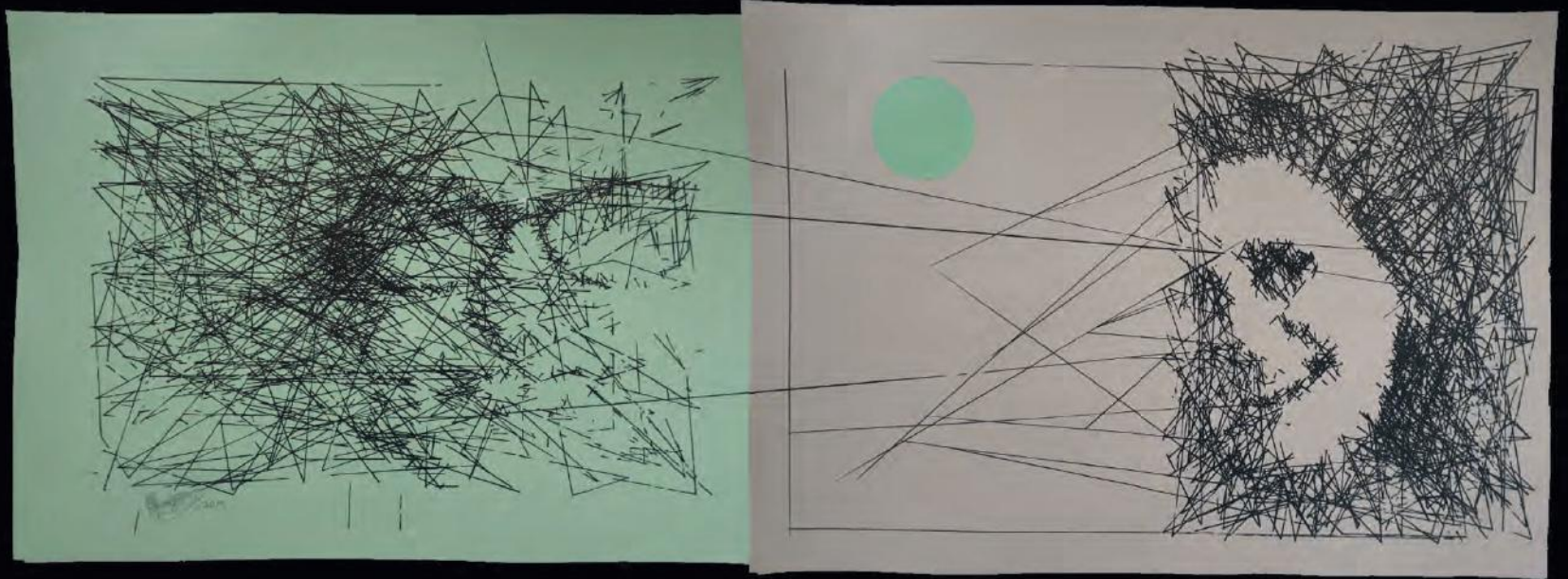


**Full and Funky Journey**

2 x A3

Ink & Acrylic on Paper

Polargraph





Young Dad

80 cm x 106 cm

Ink on Paper

Polargraph



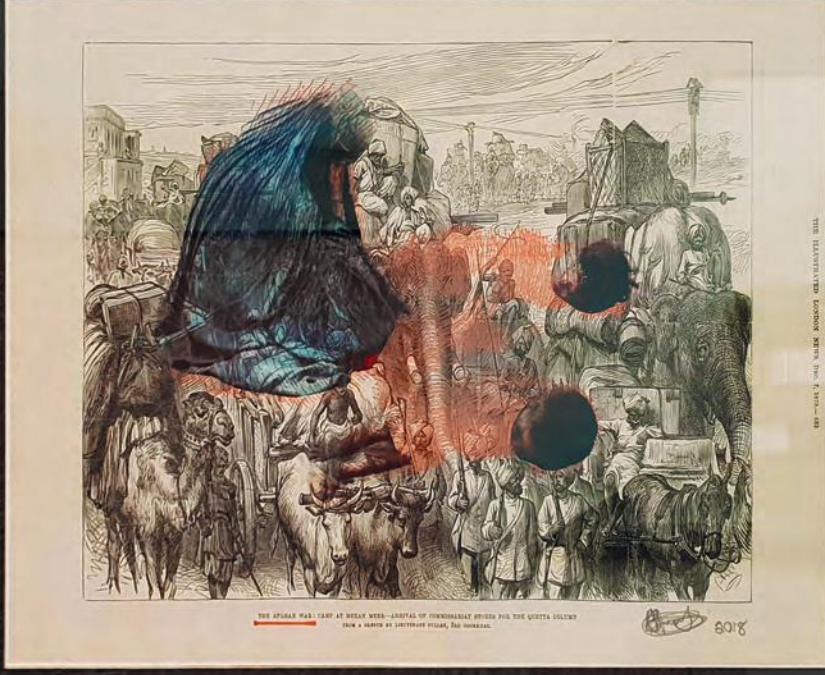
Young Dad  
2017





# 140 Years of Afghan War Illustrated

Polarograph Using Ink on The Illustrated London News, 1878







A Sterling Outcome  
Polargraph Ink on very old newspaper

**WITH BLOOD & WITH IRON**  
JONATHAN CAPE  
Seven Caves

**A FRENCH DOCTOR BY THE YEMEN**  
LAFLEUR & COOK

**LIFE AMONG THE ABOORIGINES**  
JONES LESTERMAN

**DUTCH TREAT**  
NAGHI ROYDE SMITH

**IRVING LANE**  
ERIC WILSON

**COMPLETE AND FREE**  
Children of the Sun

**ROOM AT THE TOP**  
Berg to Star  
WITTEHANS

**Sir Basil Embry**  
MISSION COMPLETED  
Dash Down the Yangtze

**ANNICONI SPANISH SKETCHBOOK**  
Left-handed Doctor  
Satoriano Biography  
DENT

**MOUNTAIN OF 2,000 MONKS**  
Verses Men Got By Heart  
2nd Large Impression  
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DAPHNE DU MAURIER'S "Marvellous!"  
It's becoming one of the great best-sellers of our time.  
The perfect holiday book.  
The beaches will soon be lemon-yellow with its jacket

**'HOW TO BE A DEB'S MUM'**  
OUT MONDAY

**"Someone's smoking a good cigar."**

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Brisk, intelligent  
g — a man of  
intelligence as well  
(Sun. Times)  
Radiates pleasure  
he spirit."  
"Compulsory  
who enjoyed *The*  
(Observer)

the interva...  
Japanese war of 1896 and the  
Japanese war of 1904... thoroughly  
recommended as an attractively  
written and immensely interesting  
study of a quite unfamiliar subject  
and period." SUNDAY TIMES 2/1.

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**Children of the Sun**

Morris West's startling report of  
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"One of the most moving  
stories I have ever read."  
Mrs. Roosevelt. Illustrated, 10s

James Dillon

He sets out to do far more  
is possible within the compass of a  
slim volume. He is not concerned  
only to justify Sir Anthony's Middle  
East policy and, in particular Suez.  
He also defends successive Conserva-  
tive Governments in all their varied  
policies as much at home and  
abroad and what he cannot praise  
as virtue he excuses as necessity.  
Unfortunately, to excuse every-  
thing is to understand nothing.  
Since, in addition, the author attacks  
the Socialists over as wide a field as  
he defends the Conservatives, there  
is space neither convincingly to vin-  
dicate his friends nor effectively to  
damage his enemies.

This is in any legible, not only  
because it suggests that the Con-  
servatives have no better case and  
therefore leaves the field open for  
Socialist polemics who have  
already published their claims, but  
because the Unionist he had  
in mind would have  
at least one other book than any  
that has yet appeared  
in enunciating general principles  
of his first-class. It is wrong to  
criticize any aspect of Sir Anthony's  
policy is repeatedly having to  
ignore the fact that he were called  
to abide by them.

This gives the book an air of  
special pleading which might per-  
suade a jury, unversed in the rules  
of evidence, to bring in a verdict of  
"Not guilty," but never a judge.

**Prima Ballerina**

By A. V. COTON

**HARCOURT ALGERANOFF**,  
for years the only English  
male dancer in Pavlova's company  
and frequently her partner, has  
produced in "My Years With  
Pavlova" (Heinemann, 25s) an

with clarity and...  
Arnold. The lady, Mary Eliza  
Bowes, Countess of Strathmore,  
been left a child-heiress to £2000  
in the mid-18th century. She was  
an amateur dramatist, an ama-  
botanist, a friend of Elizabeth I  
tagu—the original "blue-stock  
—and of the "Bloomsbury j  
who centred on the newly fou  
British Museum. Having these  
she unwisely married a low-brow  
handsome Earl of Strathmore

After many flirtations, she  
unfaithful to him, but later  
death, with a huddling man  
returned from India. Had she  
still, she had his man. Great  
by name. He had the  
married. She threw him out  
far more unscrupulously than  
Robinson Crusoe who like his  
husband took the name of  
This lady, rather, rather  
knocked her about, kicked  
thereafter at her, forced  
renounce her property, settle  
his favour and kidnapped  
her children, a ward in Ch  
His exploits were facing  
bosom and the band  
already killed on one night with

When at last the Comm  
him and sued for her divorce  
her property, he disguised  
in turn as a colonel, a justice  
peace, a sailor, and the  
superintendent of an asylum  
the aid of a crooked const  
collared the Countess in Lon  
rushed her captive round th  
of England.

It was this singular rasc  
plots that gave Thackeray

**RECENT FICTION**

**TRIS MURDOCH'S**



**Glyndbourne Afternoon Before the Opera**  
Ink & Acrylic on Paper  
Polargraph



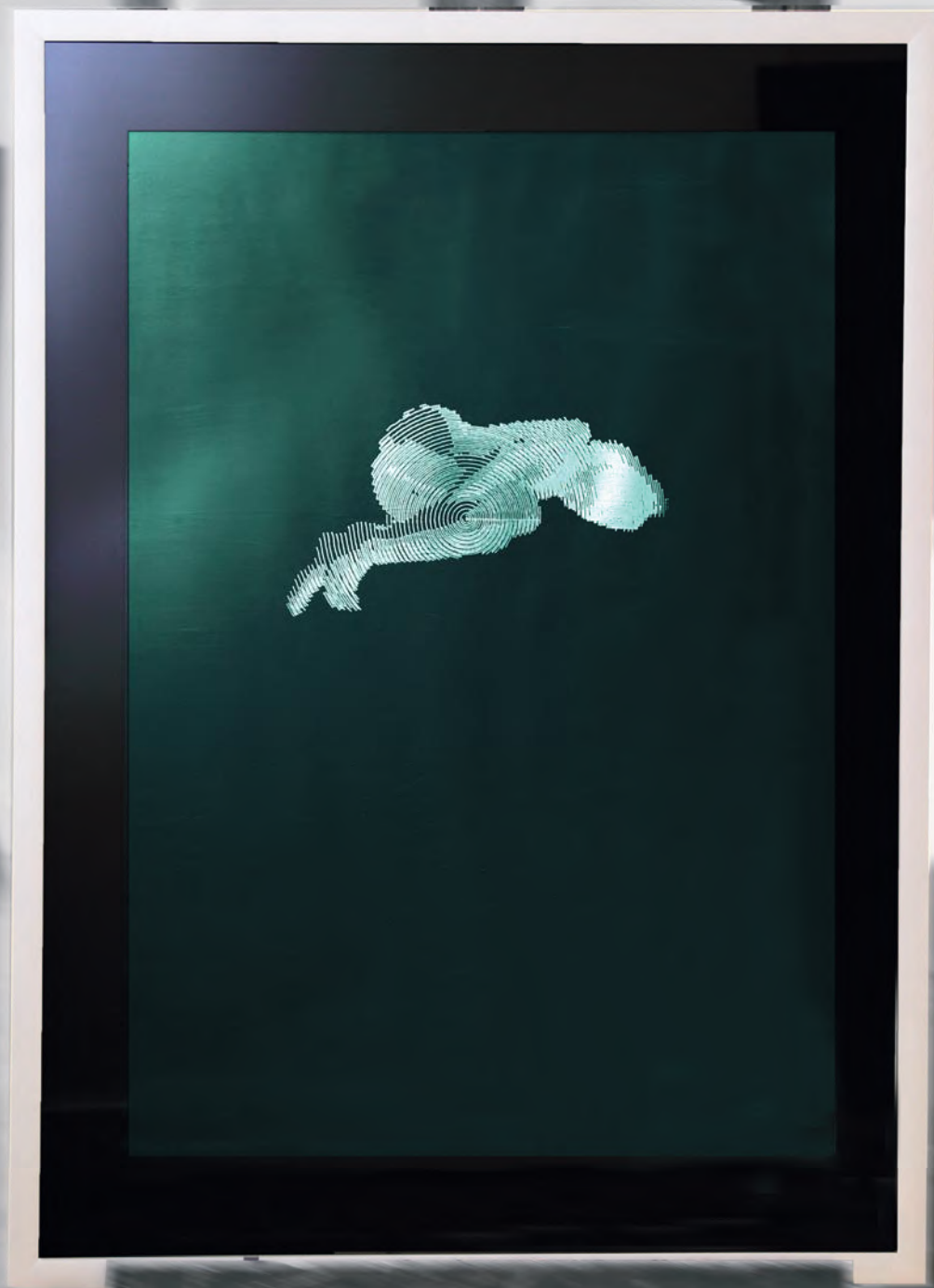




**First Love**  
80 cm x 106 cm  
Ink on Paper  
Polargraph







**My Love in Concentric Circles**

80 cm x 106 cm

Polargraph, Ink on Paper









**Please Help Me, I Can't Help You Anymore**

Oil on Canvas

75 x 75 cm





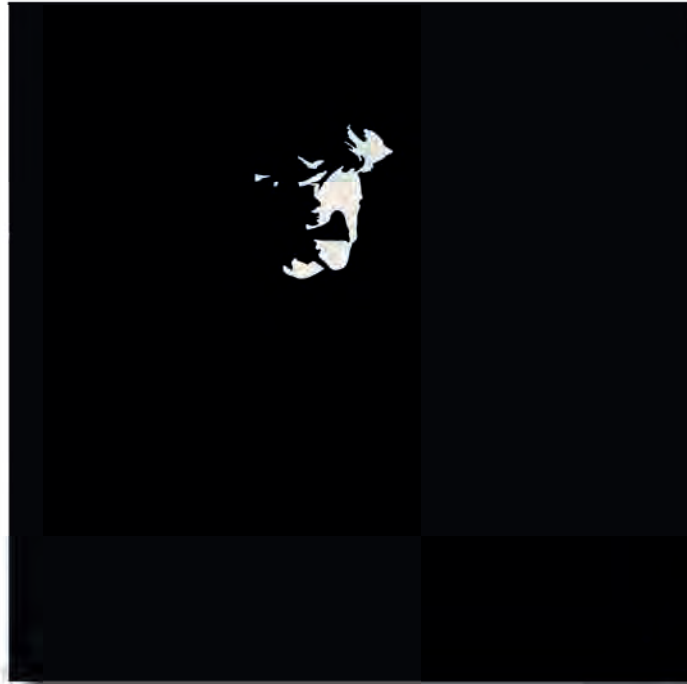
**The Astronomer's Wife**  
Acrylic Paint & Ink on Canvas  
75 cm x 75 cm

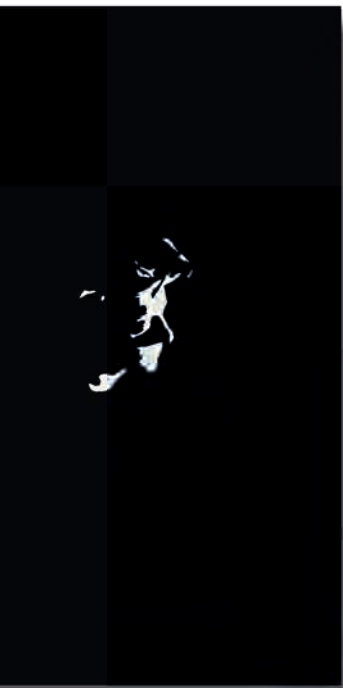






**Faces of the Moon**  
Acrylic Paint on Canvas  
100 x 100 cm, 5 paintings



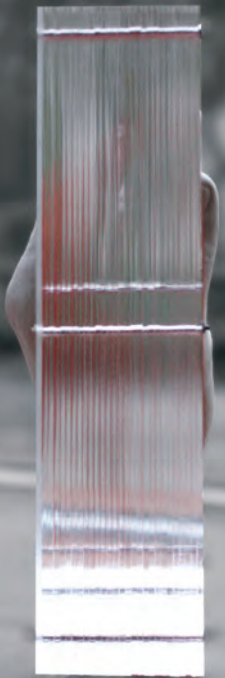






**Immigrant**

Sandstone and Ink on Layered Perspex  
17 x 25 x 5 cm



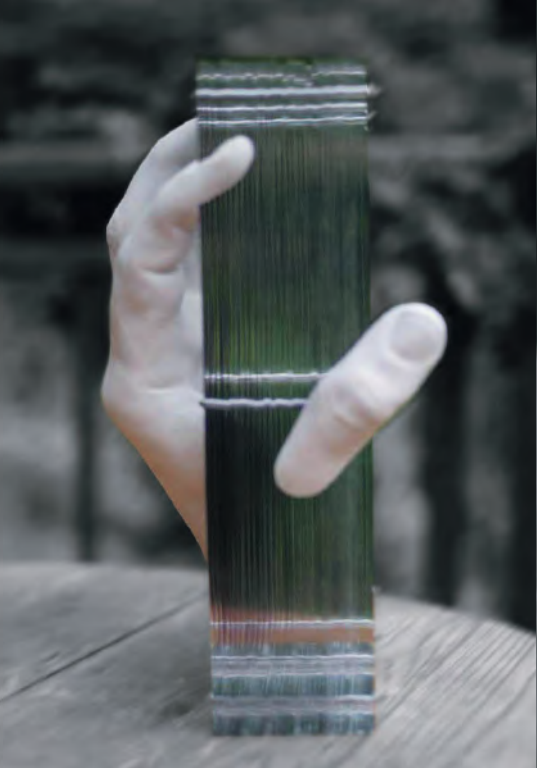






**Refugee**

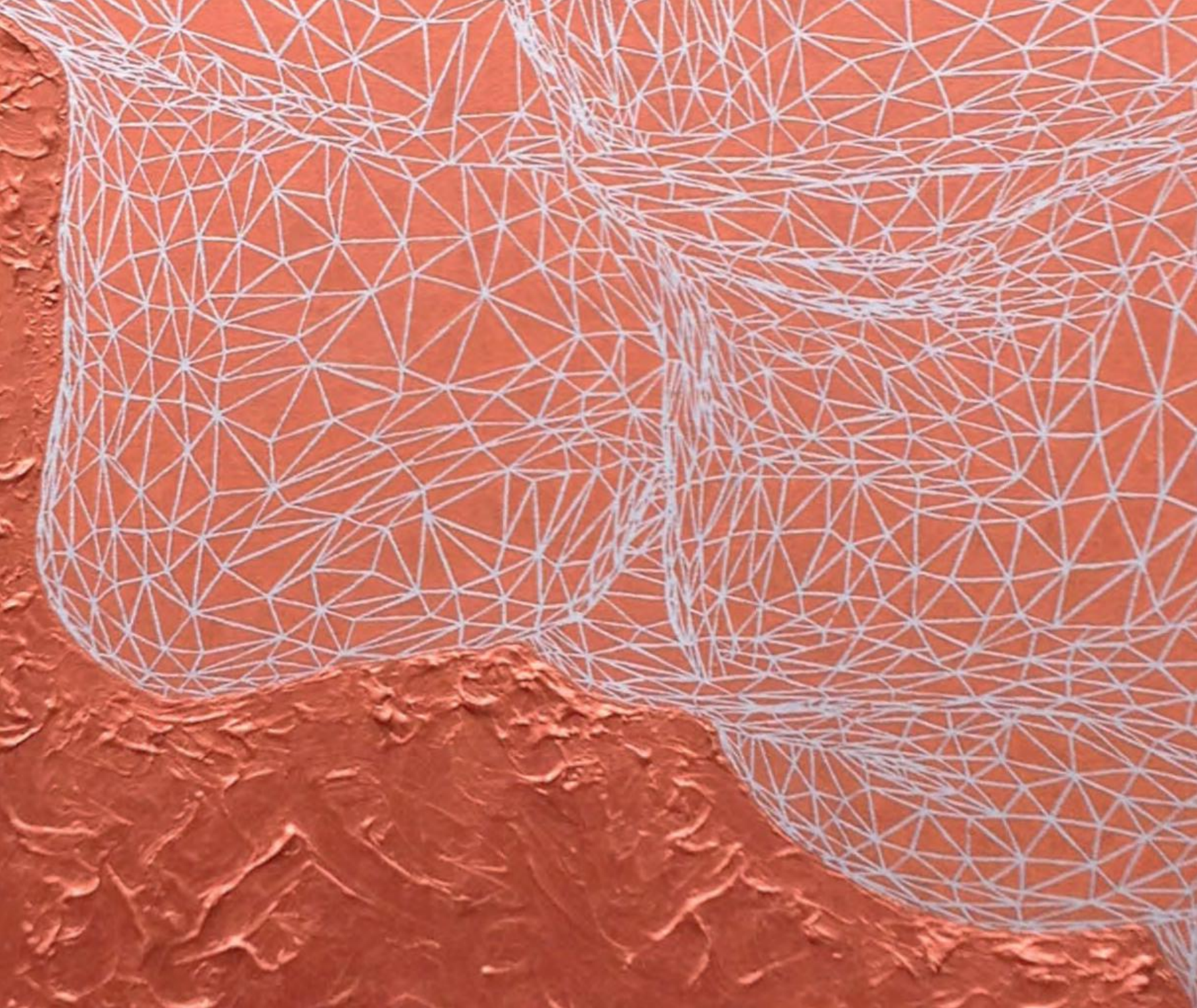
Sandstone and Ink on Layered Perspex  
17 x 25 x 5 cm





**The Strong and Lonely**  
Acrylic & Ink on Canvas  
50 x 150 cm

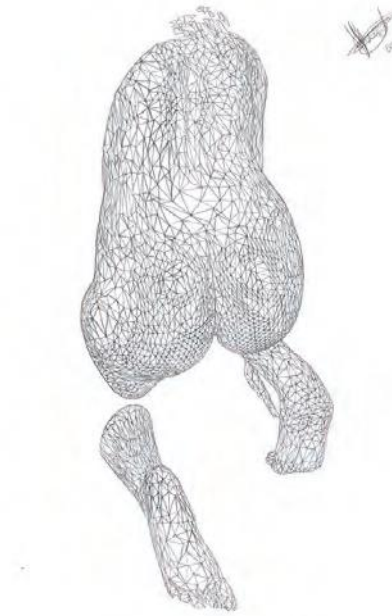
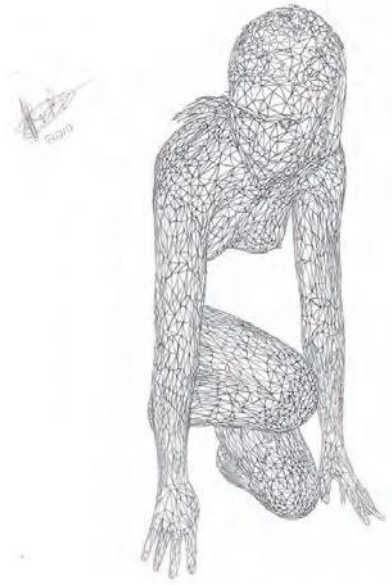






**Butterfly Hands**  
Etched Aged Copper  
200 x 60 cm



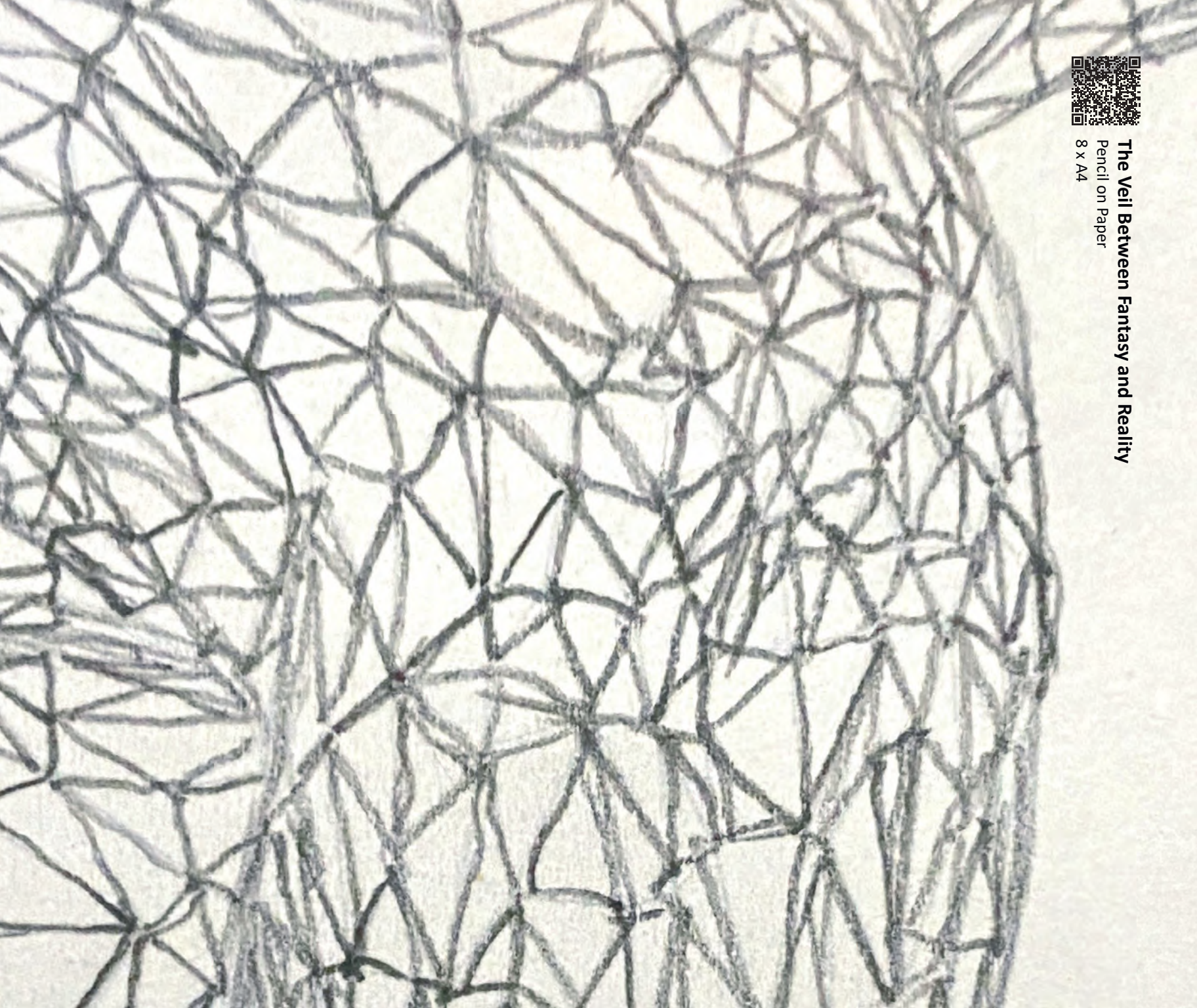




**The Veil Between Fantasy and Reality**

Pencil on Paper

8 x A4





Winner of the Noble Sculpture Prize





**I'll Always Know You're Behind Me**

Iron Glazed Glass  
100 x 200 x 60 cm

Winner of 2009 Bernard Noble Sculpture Prize





## Where Are You Dad?

Acrylic paint and perspex

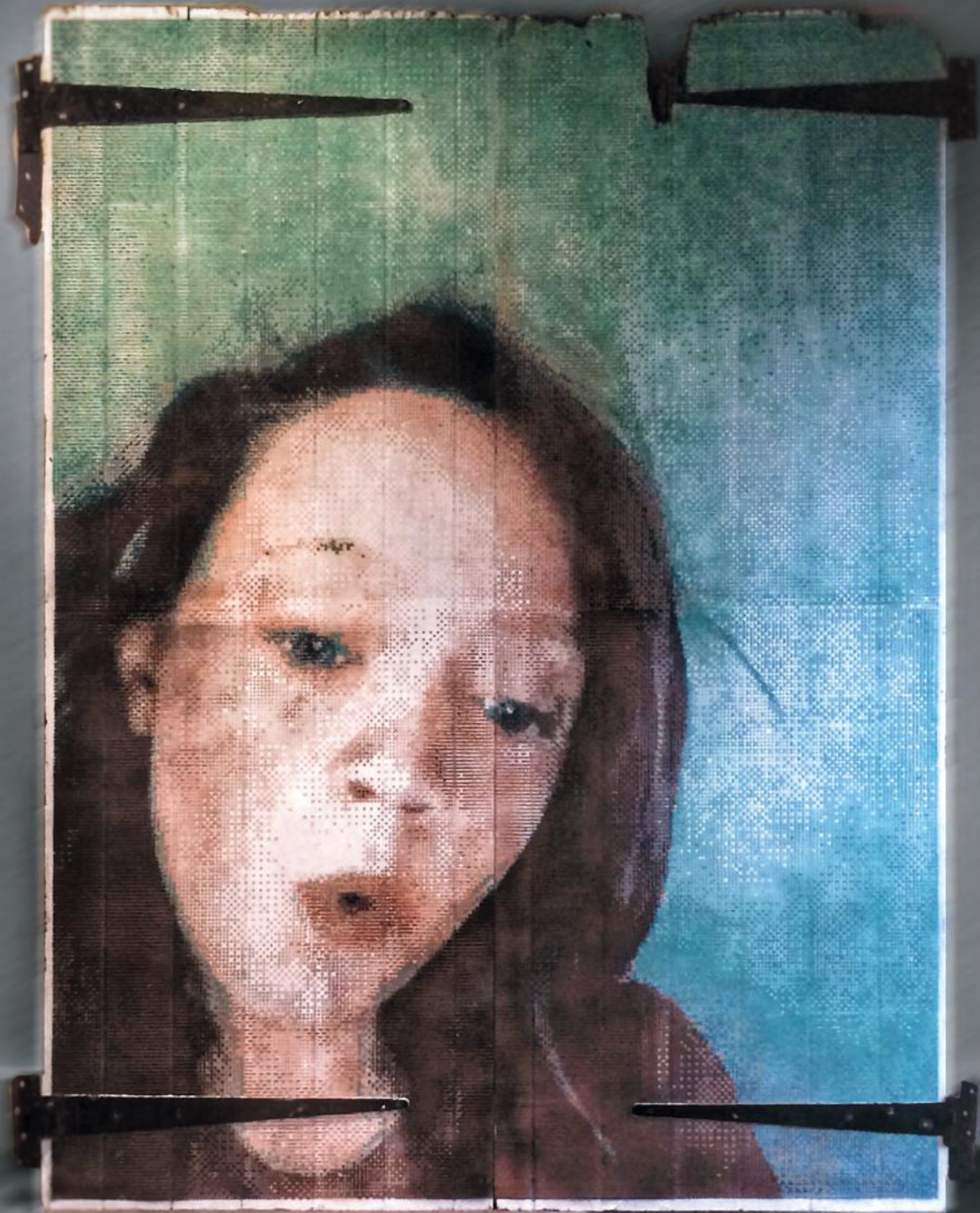
40 x 50 x 20 cm



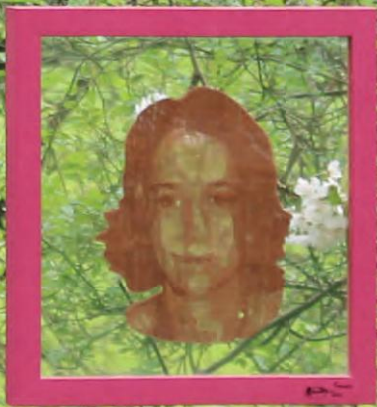




**Doorway Of Daughter**  
Spray Paint on Old Wooden Door  
140 x 200 cm









**See-Through Sister**  
(when looked at in the right light)  
Layered Copper Mesh  
50 x 70 cm





**Where is Heaven?**  
Layered Copper Mesh  
50 x 70 cm













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A huge thank you and hug to the inspiring studio team.

**Yifat Davidoff:** Studio Director **Graham Walker:** Head of Engineering  
**Ali White:** Lead Art Technician **Wayne Ferguson:** Production

**Your're at the heart of the art!**