

# PAUL OSTROVERHY

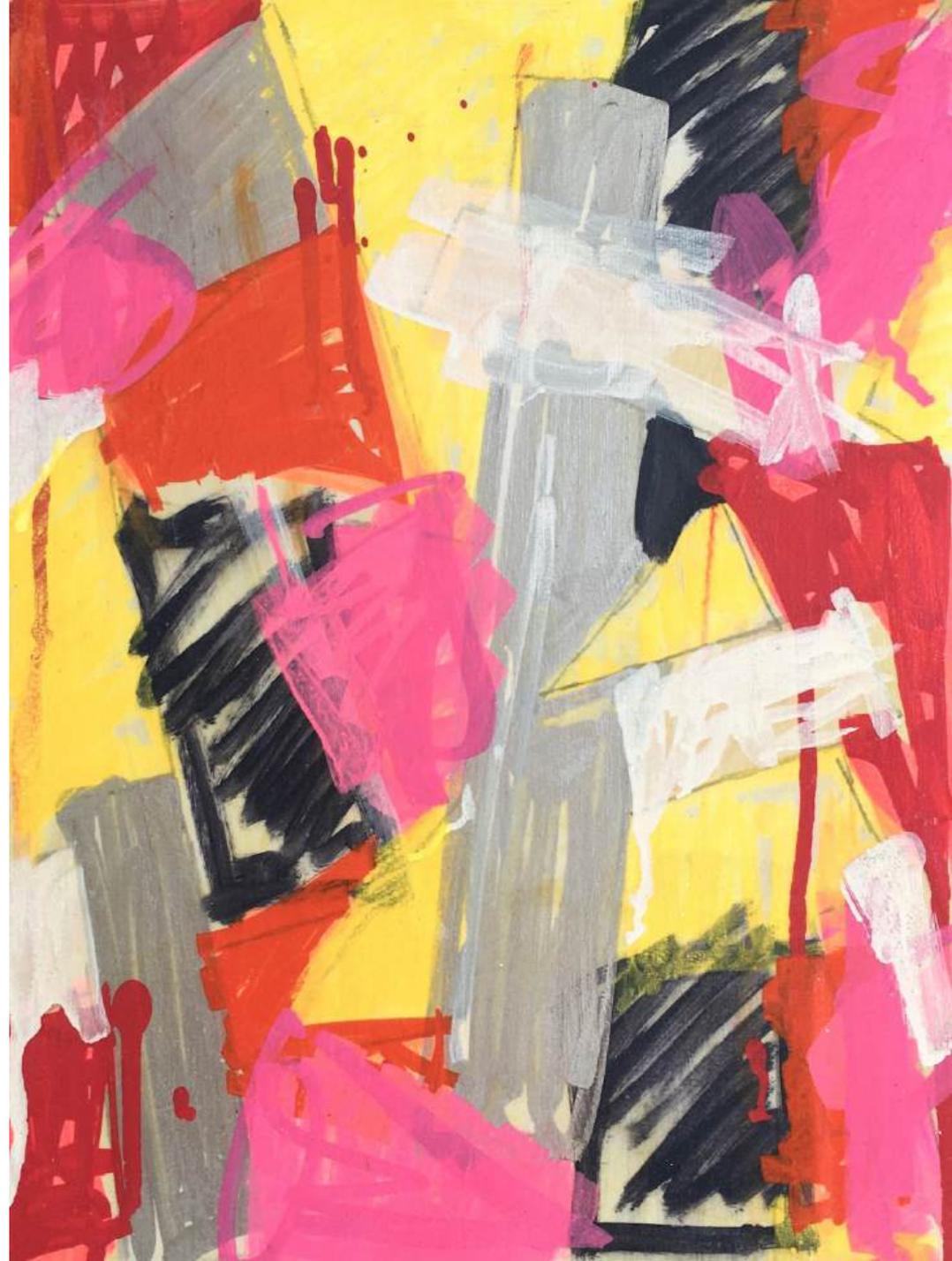
## GCSE Fine Art Exam Portfolio Extracts

The following presentation includes 30 plates selected from my 130-page art portfolio, created for my British Fine Art exam. For this work, I was recognised as one of the top performers in the OCR GCSE examination of UK in 2024.

Although the 30 pages may not follow a perfectly coherent sequence, as they are extracted from a larger body of work, they convey the essence of the project - its visual rhythm, creative spirit, and the diversity of my conceptual and technical approach. The complete portfolios (55 plus 75 pages) can be viewed in full on my website:

[www.paulostroverhy.com](http://www.paulostroverhy.com)

“Tropical Forest II”  
Paul OstroVerhy, 2024  
acrylic on paper  
27 / 36.5 cm



# FORMATION DEFORMATION

FROM REALISM  
TO EXPRESSIONISM  
FROM EXPRESSIONISM  
TO GEOMETRIC ABSTRACTION

GCSE Fine Art  
Component No1  
Theme: "Formation"

This art project draws on a series of artworks, photographs, and childhood memories from my father's art studios in Paris. Strange objects, improvised fire safety systems, and a maze of extraordinary spaces - inhabited by an underground community of artists and globe-trotters - created a unique and magic environment. Through my own works, I sought to recreate the atmosphere of this world - alas, now lost forever - by integrating the principles of Realism, Expressionism, and Cubism.



"Orangery" -  
Paris Art Studio  
Paul OstroVerhy  
Etching on paper  
Plate: 20 / 15 cm  
2023



"HM-FSS-3" -  
Paris Art Studio  
Paul OstroVerhy  
Mixed media on paper  
15 / 21 cm  
2022



"Canvases" -  
Paris Art Studio  
Paul OstroVerhy  
Acrylic on paper  
28 / 38 cm  
2023

# EARLY WORKS

## Artistic Childhood

From a young age, I have been fascinated by the world around me and by the ways in which it can be represented. It is therefore not surprising that my father's art studio became the subject of one of the first realistic paintings I completed in 2020. In this work, we can already recognise the spaces and objects that reappear throughout this portfolio. At the time, being too young to create a balanced composition, I painted over A4-sized photographs with Posca acrylic markers, a quick technique I still use today, alongside classical tools such as pierre noire and charcoal.



“Nature Dormante”  
Paul OstroVerhy  
Preparatory sketches  
(1) Pencil posca markers  
oil pastel, acrylic paint  
on paper, 14.8 / 21 cm  
2020  
(2) Pencil on paper  
14.8 / 21 cm  
2020

“Nature Dormante”  
- Paris Art Studio  
Paul OstroVerhy  
Posca markers, pencil  
oil pastel, acrylic paint  
on photo paper  
60 / 84 cm  
2020

## REALISM

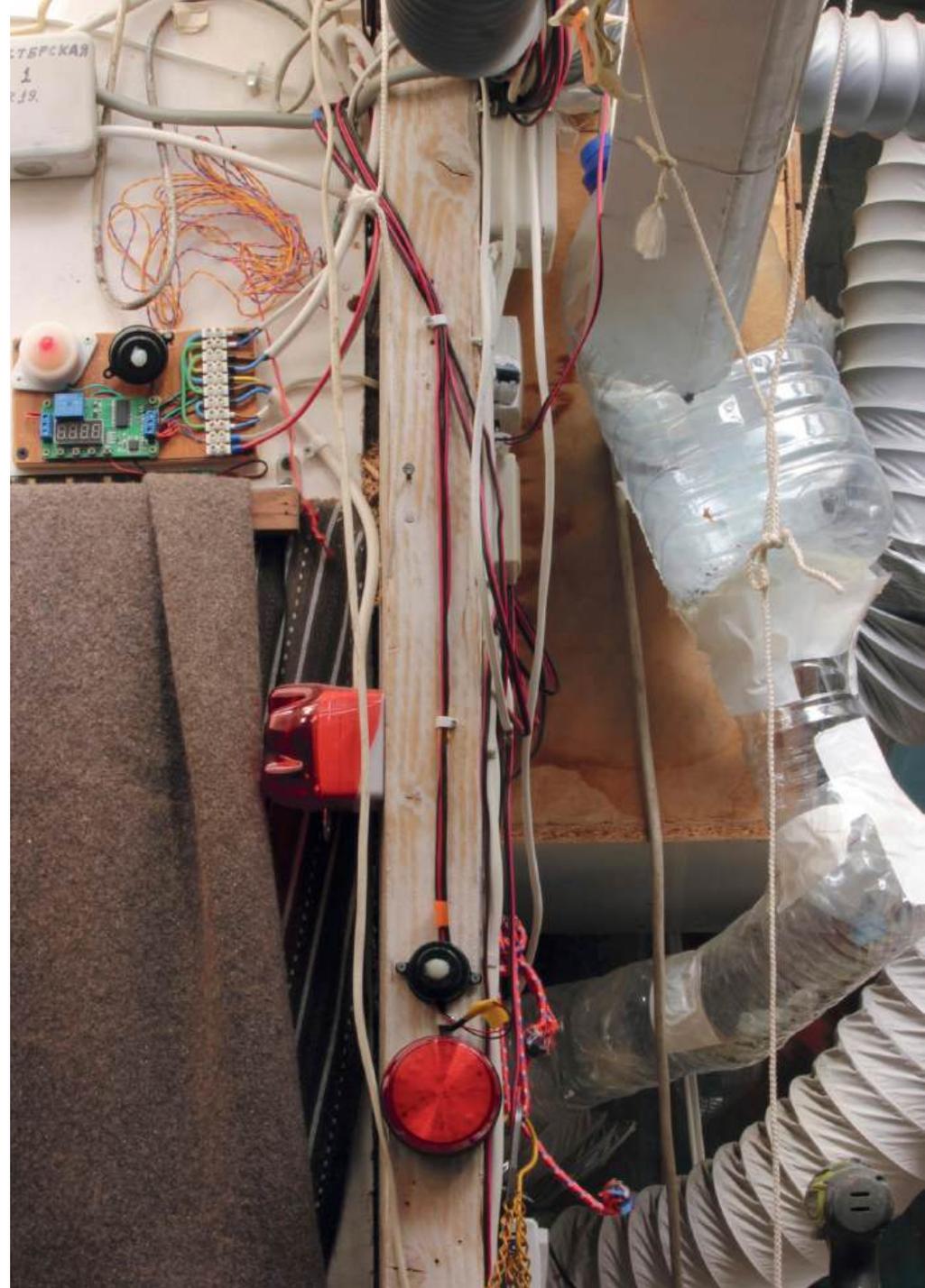


# ART & SCIENCE

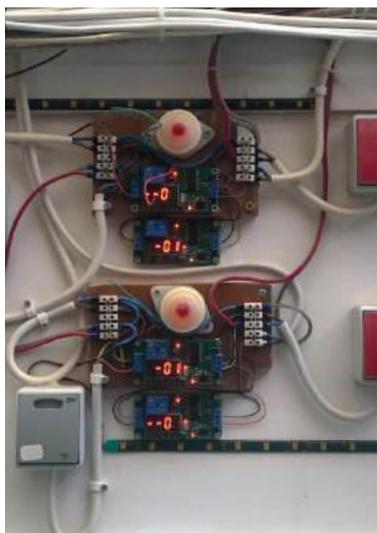
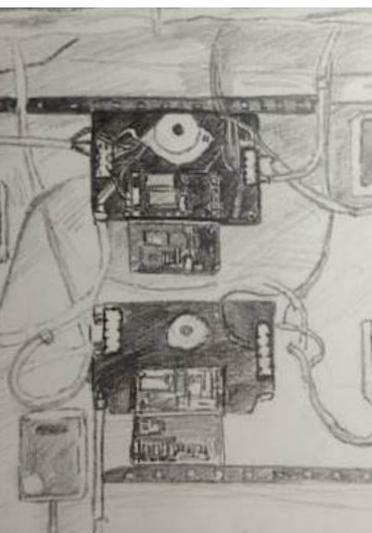
## Exploring the interaction between Science and Art

“HM-FSS-3”  
- Paris Art Studio  
Paul OstroVerhy  
photo in the  
Paris Art Studio  
2022

When researching the theme of formation, I explored the industrial bric-a-brac of a Paris art studio: wires, ladders, brushes, boxes, and home-made fire alarms. I photographed and drew these elements while interning with a Stanford electrical engineering student during the 2023 Easter holidays. Together, we examined the studio scientifically, producing a lab report on its fire alarm system. This dual investigation - artistic and scientific - revealed the studio's inner fabric and how it shaped my creative process. The overlap between artistic exploration and technical analysis led me to include the lab report. as part of my formation portfolio.



SCIENCE



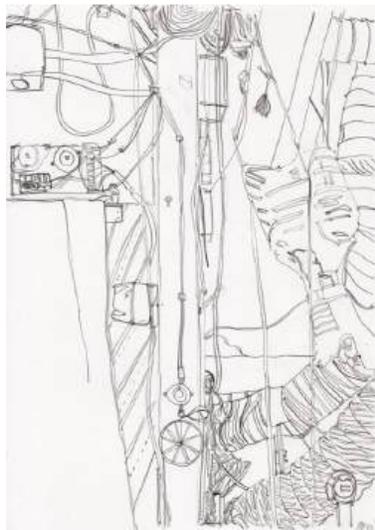
“HM-FSS”  
Home Made Fire Security System  
Paul OstroVerhy  
pencil on paper  
15 / 21 cm  
2022

# CLASSICAL REALISM

## Following the method of the Florence Academy of Art

Before presenting my further research in realism, I wanted to explain the pedagogical method I followed in my drawings. I studied the book by **Juliette Aristides**, a former student of the Florence Academy of Art, which adheres closely to the traditional principles of the nineteenth-century French Académie des Beaux-Arts. This method emphasises drawing from the general to the particular: first simplifying the subject into geometric forms, then roughly indicating areas of light and shadow, and finally refining tonal details. Of course, the process is more complex than this brief outline suggests, as generations of artists have expanded upon it extensively.

REALISM



“Orangery”, (1)  
Paul OstroVerhy  
etching on paper  
Plate: 20 / 15 cm  
2023

HM-FSS-3 (2)  
pencil on paper  
20 / 28 cm  
2023

“Drawing HM-FSS-3”  
Paul OstroVerhy  
photo in the  
Paris Art Studio  
2023



# SKETCH BOOK

## Sketches of my fellow classmates and Stowe school architecture

Inspired by some famous painters like **Poussin**, **Picasso** or **Matisse**, I did a few linear drawings myself. On the right are my classmates from Stowe school and below are a few studies of Stowe architecture. They were done on A6 Bristol paper with Mitsubishi ink pen. For the profiles I used photos and a light box as for the buildings I did them direct from life, in "plein air".

I always have these papers and pens with me and whenever I can, between classes or on the train - I draw. In a way we can say it is my sketchbook.



"Stowe School"  
and "Camarades"  
line drawing studies  
Paul OstroVerhy  
ink on A6 size paper  
10.5 / 14.8 cm, (1) (2)  
2022



REALISM

# ANALYTICAL REALISM

## Applying the theory of Filonov to my Children's book illustration

As a parallel artwork to the theme "Formatio", it is important to present my ongoing holistic project, "Ostroco", which I've been developing for the past seven years and which now includes around 600 sketches. "Ostroco" is a historico-geographic world-building project inspired by Tolkien's mythopoeic approach, depicting an imagined civilisation with its own history, cartography, architecture, and evolving culture. The illustrations for the accompanying children's book were developed in accordance with Pavel Filonov's artistic theory of "Universal Flowering or Analytical Realism" - the exact opposite of the Classical Drawing method - progressing from the particular to the general.

REALISM



"Forgotten Tales and  
Lost Legends of Ostroco"  
Cover Illustration, 20 / 28 cm  
watercolour, gouache on paper  
Paul OstroVerhy, London 2023  
published by Komanda Crew

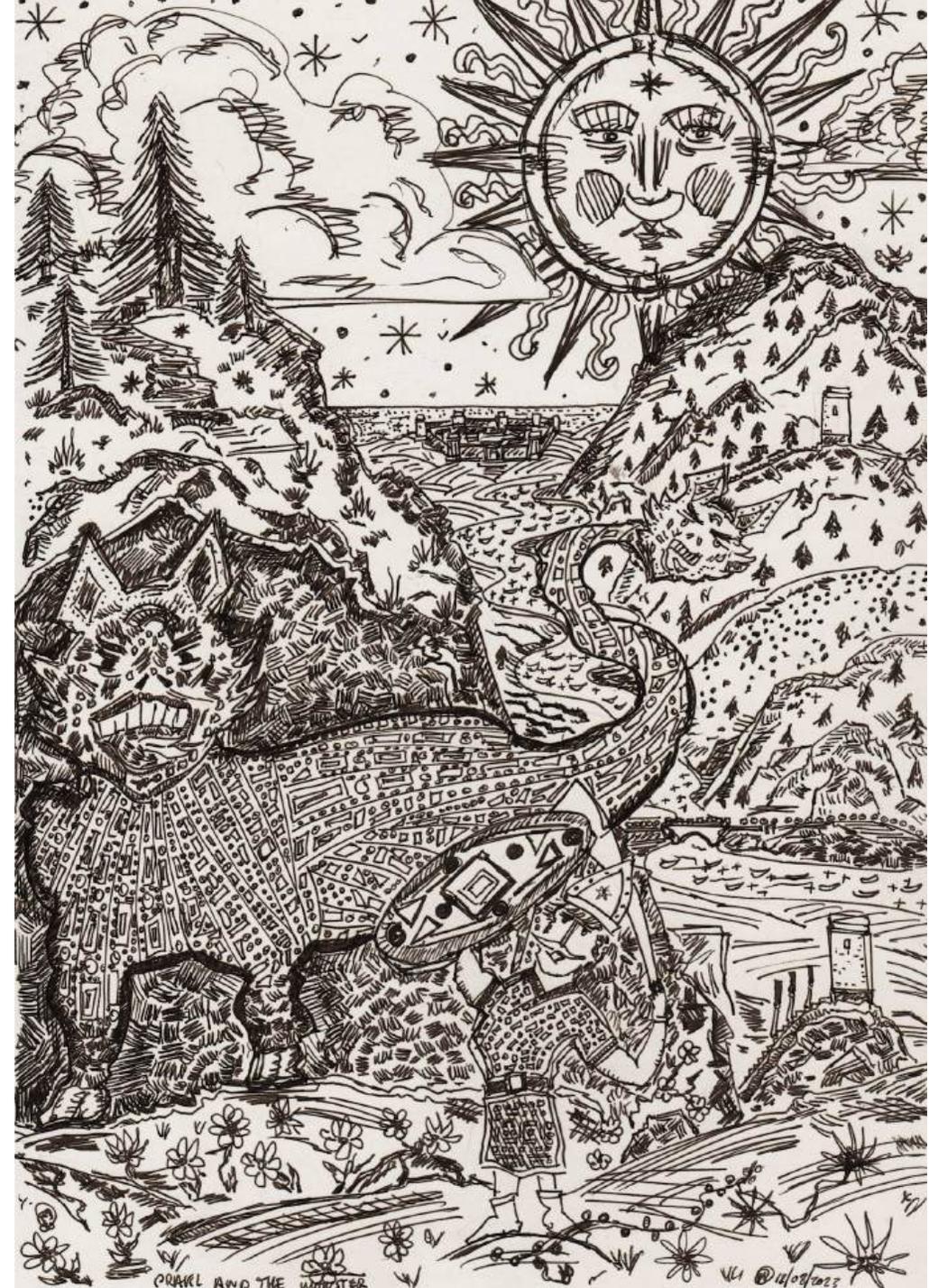


# FINALISING COMPOSITION

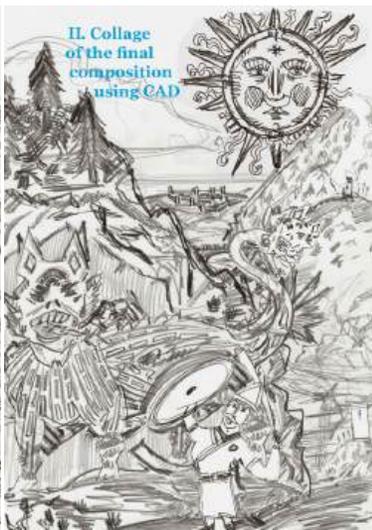
Pencil sketch  
CAD rearrangement  
Final drawing  
on light-box

One of the main challenges in my approach to Analytical Realism - beyond creating decorative surfaces reminiscent of medieval miniatures - was to produce a persuasive, literary, and realistic illustration for a book cover.

1. I began with multiple A5 mixed-media sketches as visual brainstorming
2. then drew the first composition on A4 Bristol smooth paper using a soft, greasy pencil (Illustr. 1)
3. I later created a CAD collage of character studies (Illustration 2)
4. and transferred it onto watercolour paper with a 3H pencil (Illustration 3)
5. Finally, I added a human-shaped sun to evoke a magical, iconographic tone, after completing an ink study of the full composition (Illustration 4).



I. Handmade sketch defining the final composition



II. Collage of the final composition using CAD



III. Final pencil drawing using a light box

“Forgotten Tales“  
Paul OstroVerhy  
20 / 28 cm, 2023

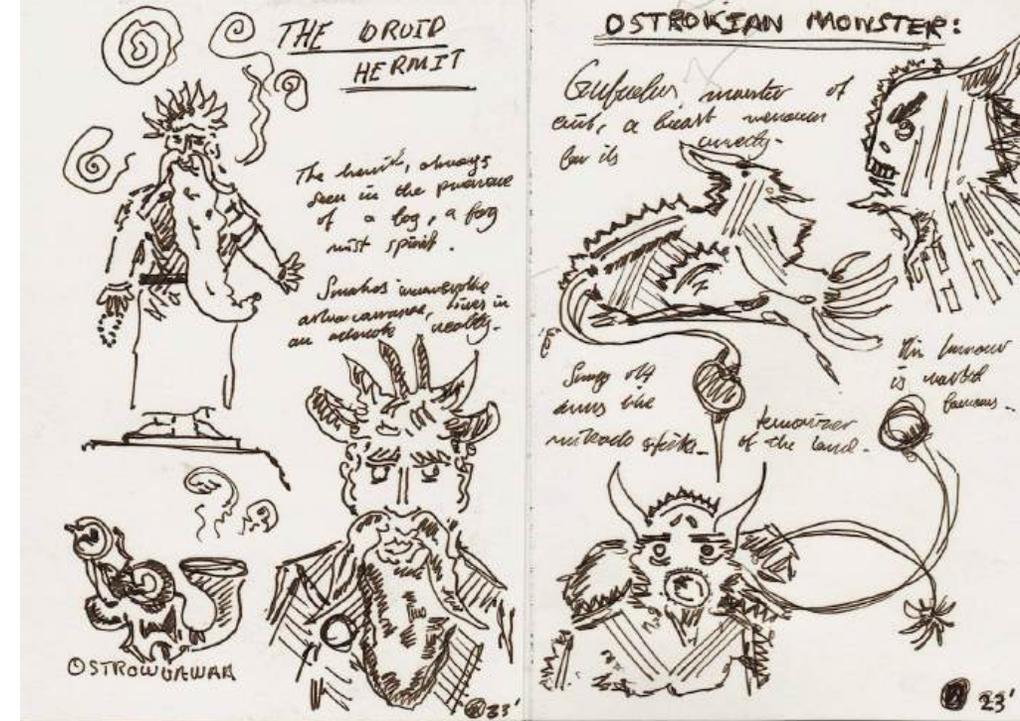
3 mm pencil, (1)  
collage in CAD, (2)  
2 mm pencil, (3)

ink on paper, (4)

# CHARACTER STUDIES

Character studies were rather simple in the sense that I already had a rather defined visual picture in my head which only needed to be put on a few ink sketches on A6 paper. The main character studies were those of the merchants, which in the story are called “boyars” and look similar to the actual boyars from history: big, bearded, rosy-cheeked men with caftans of flaming colours, large boots and tall, black hats.

“Praki” was the model of an Ostrokian warrior, porting a magnificent, bristling, black mustache, with silver armor, saber, long green cape and other details creating an overall picture of a valiant, noble and dignified warrior, defying all odds to vanquish the powers of evil. What was harder were the sketches for non-humans, such as “Urszag” and the monster, but nonetheless it was necessary and helpful too in the end.



“Character studies for Forgotten Tales”  
Paul OstroVerhy, London 2023  
published by Komanda Crew  
ink on paper, 10.5 / 14.8 cm

## REALISM



# ABSTRACT EXPRESSIONISM

## Technical Experimentations

My technical experiments evolved toward a freer treatment of the main theme, Formation, and of the still life genre I chose - depicting wires, plastic bottles, and tubes within the art studio complex. This development can be associated with abstract expressionism, though my process followed a specific methodology that I call multi-layered abstraction. The final stage was purely intuitive: instead of constructing forms, counterforms, and spaces through logical structure, I relied on emotional instinct and immediate visual judgment - what felt "right" or "wrong." This intuitive freedom, rejecting rational composition, amplified the sense of artistic and intellectual liberation central to the work.

EXPRESSIONISM

"HM-FSS-3"  
Paul OstroVerhy  
Mixed media on paper  
15 / 21 cm, 2022



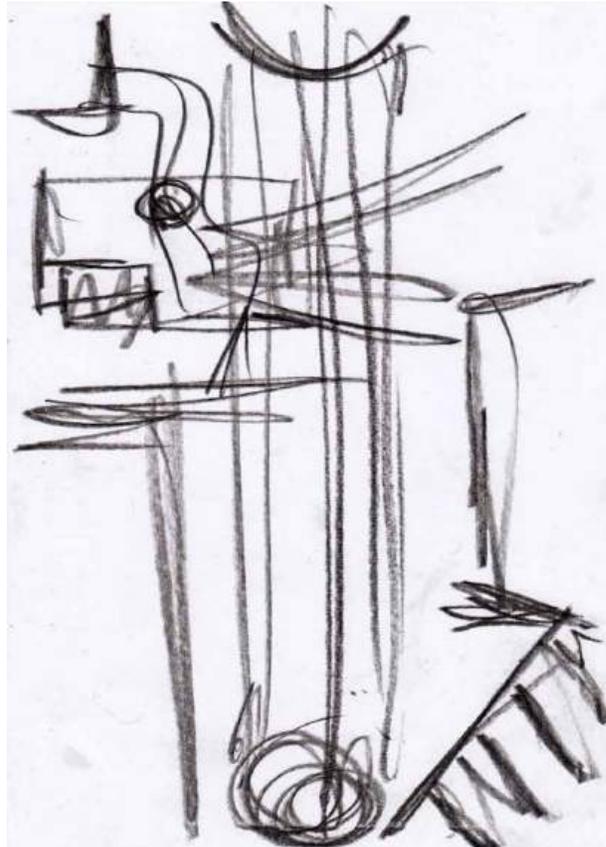
# MULTI-LAYERED COLLAGE

creation  
deconstruction  
reconstruction

“HM-FSS-3”  
Work in progress  
Paul OstroVerhy  
Mixed media on paper  
15 / 21 cm, 2022

The methodology I employed to create these works was based on a process of creation, deconstruction, and reconstruction. I began by drawing a still life, then cutting and reassembling a second drawing onto it. Next, I produced a black-and-grey expressionist painting, which I cut and layered over the collage. I then created a coloured version, again cutting and placing fragments atop the previous composition. Though initially hesitant, I found this act of destruction liberating, transforming remnants into a new visual unity. Finally, I refined the surface with paint and Posca markers, using transparent acrylic as both adhesive and medium between layers.

EXPRESSIONISM



# GEOMETRIC ABSTRACTION

## Aestheticization of Reality

This artwork embodies my concept of the “aestheticization of reality.” The idea develops in two stages: First, photographing fragments of reality - such as a row of canvases - already framed by an inherent sense of harmony and order. Second, digitally transforming these images in Photoshop and Preview to rearrange forms, tonal contrasts, and composition. Through this process, spontaneous and unrefined moments of reality are transformed into visually harmonious relationships of shape, tone, and colour. I define this transformation - the passage from immediate observation to deliberate aesthetic balance - as the “aestheticization of reality,” where perception itself becomes an act of creation.

GEOMETRIC  
ABSTRACTION

“Canvases“  
Paris Art Studio  
Paul OstroVerhy  
Acrylic on paper  
28 / 38 cm  
2023



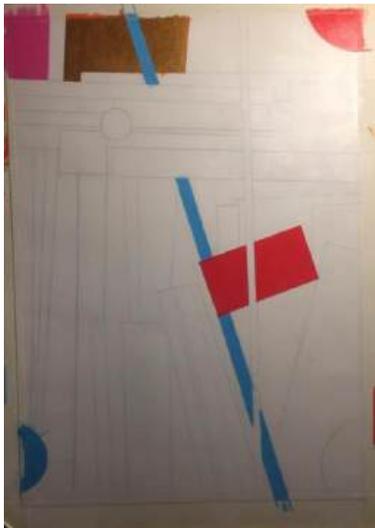
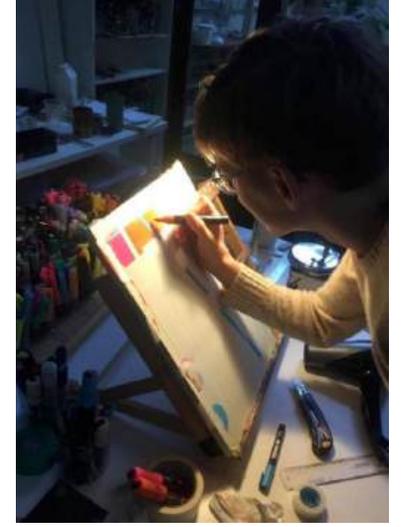
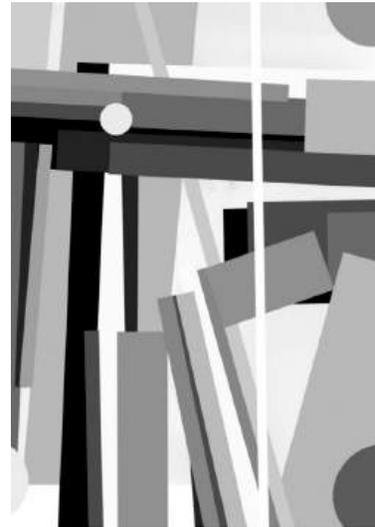
# TECHNICAL PROCESS

GEOMETRIC  
ABSTRACTION

Light box  
Special rulers  
Posca markers

Each form covered  
with several layers  
of transparent acrylic  
while 24 layers on the  
golden shapes

I also drew inspiration from the Japanese philosophy of **Wabi-Sabi**, which suggests that order and human rationality can sometimes be disrupted by a laissez-aller, laissez-faire attitude - an acceptance that objects appearing disorderly also possess a right to exist. The same principle applies to my composition, where the various shapes I assembled do not necessarily follow a strictly rational or purely mathematical order.



The final stage of my work was not primarily concerned with completing the painting in a conventional sense, but rather with refining the emotional resonance it evoked in both myself and the potential viewer. Each final aesthetic adjustment was made intuitively yet deliberately, with careful attention to how form and emotion interact. I meticulously re-touched each shape - removing small imperfections, refining circular contours, and introducing minute variations to disrupt the otherwise rigid geometric order. These subtle modifications were guided by an instinct to balance precision with spontaneity, creating what I later recognised as a “skating effect”, where the viewer’s gaze glides continuously across the surface without obstruction. Once the work was framed, I observed a peculiar phenomenon: the eye seemed to move fluidly, almost rhythmically, across the composition, never settling on a single point. This effect led me to reconsider the question of when an artwork can be considered complete. Picasso once remarked that “a painting is never finished, only abandoned”. In contrast, I believe an artwork reaches completion when the artist’s eye begins to “skate” across the surface freely, without encountering visual or emotional resistance. The aesthetic experience of the viewer mirrors this sensation - akin to ice-skating - producing a smooth, effortless movement through colour, tone, and form. The emotional quality of this piece arises from the delicate interplay between tonal relationships and colour dynamics. The dialogue between gold and rose forms, and the assertive intervention of black lines softened by deep bordeaux, creates a visual tension that both unsettles and harmonises. By maintaining similar tonal values between distinct colours - such as rose and silver, gold and silver, or white-yellow and rose - I sought to challenge the viewer’s perceptual logic. The mind, accustomed to distinguishing form through contrasts of light and dark, is here forced to perceive difference through hue alone. This produces a gentle “visual palpitation” - a subtle sense of uncertainty and vibrancy that enhances the aesthetic experience. It is crucial to understand that this emotional effect is not accidental but arises from a consciously constructed set of compositional principles. These include counterpoints between forms and colours, tonal ambiguity, the deliberate distortion of geometric perfection, and the orchestration of an “ordered chaos”. The resulting visual harmony is therefore not spontaneous but intellectually and technically grounded. Ultimately, however, no theoretical explanation can substitute for the immediate emotional impact of the artwork. One may discuss or analyse a painting endlessly, yet what truly matters is the first, instinctive reaction of the viewer. Without the presence of genuine human feeling - whether attraction or repulsion - an artwork fails to fulfil its purpose. In this piece, I sought to evoke that immediate and purifying emotion, to create a visual experience capable of elevating the soul beyond the turbulence of everyday life, offering, if only momentarily, a sense of harmony and solace in this age of disarray and sorrow.



# CONSTRUCTION DECONSTRUCTION

FROM REALISM TO CUBISM  
FROM CUBISM TO EXPRESSIONISM  
FROM EXPRESSIONISM TO MINIMALISM

**GCSE Fine Art**  
**Theme No2: Garden**  
**Section A: Wildlife and Botanics**

This project brings together a series of artworks exploring the styles of Realism, Cubism, Expressionist Abstraction, and Calligraphic Minimalism. Its aim is to demonstrate that the ultimate purpose of artistic creation lies in fostering aesthetic and spiritual awareness. Such awareness, I believe, can be achieved through an intuitive engagement with art

- guided by artistic sensibility
- yet balanced by methodological experimentation
- and a constructive, disciplined mindset.



“Tropical Forest I-II-III”  
Paul OstroVerhy, 2024  
acrylic on paper  
27 / 36.5 cm

**PAUL  
OSTRO  
VERHY  
2024**

# FRENCH RIVIERA

## Aloe Africana

“In plein air” (1),  
photo of the artist  
Paul OstroVerhy, 2020

“Cork Tree” (2),  
pencil, A5 paper,  
Paul OstroVerhy, 2017

“Pond” (3),  
watercolour, A4 paper,  
Paul OstroVerhy, 2020

From early childhood, growing up in a city, I associated gardens and wildlife with freedom, holidays, and family happiness. This connection inspired my practice of plein air landscape painting, studying flowers, rocks, and trees. A drawing of a cork tree I made at the age of ten remains one of my most admired works. The French Riviera - with its red rocks, yellow mimosa, and cosmic blue sky - has long inspired artists and writers. Near the Saint Barthélémy Rock, a site featured in Woody Allen’s “Magic in the Moonlight”, I found a Cactus that became my subject, embodying Matisse’s words: “When I realized that I could see that light every morning, I could not believe my happiness.” (H.Spurling: Matisse)

REALISM



“Cactus”  
French Riviera  
Paul OstroVerhy  
digital collage  
2024



# EARLY WORKS

## Flowers in the art studio

Although painted four years ago, this piece fits naturally within my Garden GCSE Fine Art portfolio, as it depicts flowers and explores the vivid colour range I later used in my Expressionist series to evoke joy and vitality. Growing up in a family of artists - my father, grandfather, and brothers all paint - art became an intrinsic part of my daily life. Inspired by a bouquet in my father's Paris art studio, I created this work, developing from a small A6 sketch into an A4 composition of expressive, contrasting colours.



“Flowers”, 2021  
Paul OstroVerhy  
acrylic on paper  
21 / 29 cm, (4)  
ink / A6 paper  
(1), (2), (3)

## REALISM



# REALISM SKETCHES

## Aloe Africana

My second theme, following the forest, in the Garden and Wildlife section of my GCSE portfolio, focuses on the cactus Aloe Africana that I discovered by chance in the mountains of the South of France during our family holiday. Its massive, tentacle-like form reminded me of a fantastic sea creature. Although most of my technical and artistic experimentation had centred on the theme of the Seattle Rainforest (Tropical Forest), I could not overlook this extraordinary plant. Its monumental, sculptural presence became a source of fascination and an essential subject in my artistic exploration of nature's strangeness and vitality.

REALISM



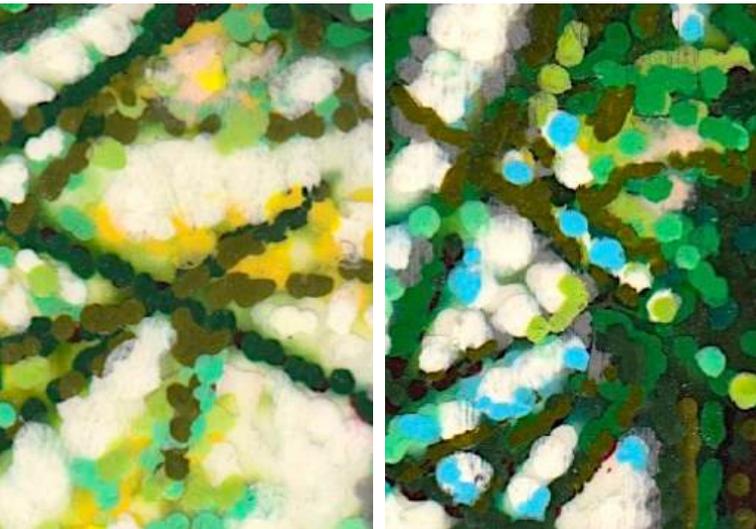
“Cactuses”  
Paul OstroVerhy, 2024  
collage of original artworks  
A6, A5, A4, A3 - 60 / 84 cm

# REALISM POINTILLISM

## Seattle Rainforest

From my research, I learned that the main principle of the Pointillist technique is that when a yellow dot and a blue dot are placed side by side, they appear yellow and blue individually, yet from a distance they visually blend into green. During my childhood, I often travelled on the Parisian subway and was fascinated by how the large advertising posters - composed of countless coloured dots - formed clear photographic images when viewed from across the platform. Inspired by this discovery, I sought to recreate a similar optical illusion in my own work, developing what I call "Photorealistic Pointillism".

REALISM



"Rainforest"  
Paul OstroVerhy, 2024  
acrylic markers on photo paper  
20 / 29 cm, (3), details, (1), (2)



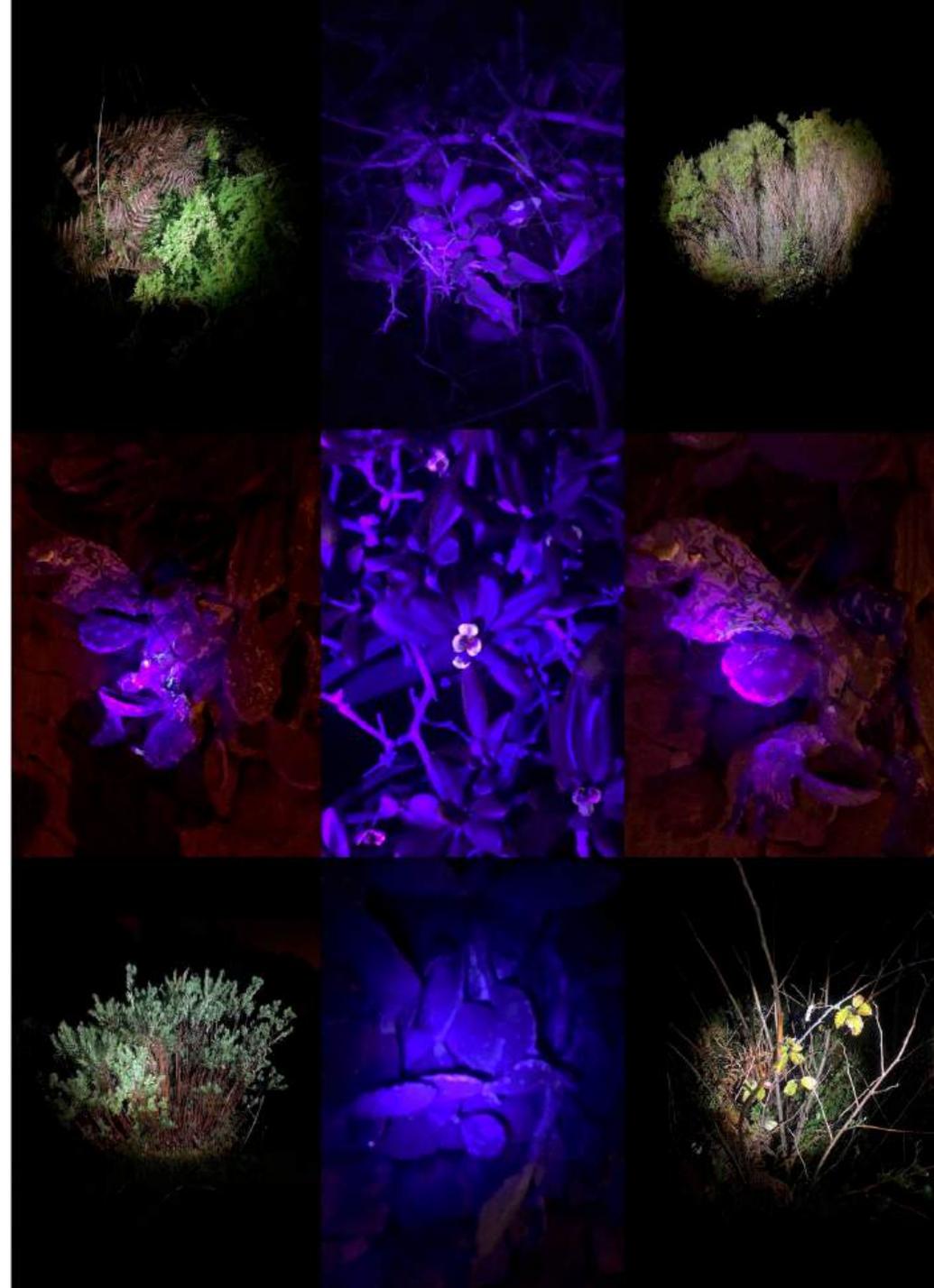
# NIGHT BOTANICS

Before creating my drawings for the Cactus series I did a few photographic experiments of the Southern France vegetation using infra-blue light. Some of these mysterious Cactuses I have drawn already during the day, while in the night they took all kind of phantasmagoric and anthropomorphic forms reminding me of the creatures of **Giuseppe Arcimboldo**.

Phantasmagoric  
Antropomorphic



“Night Botanics”  
Paul OstroVerhy  
photos, 2024



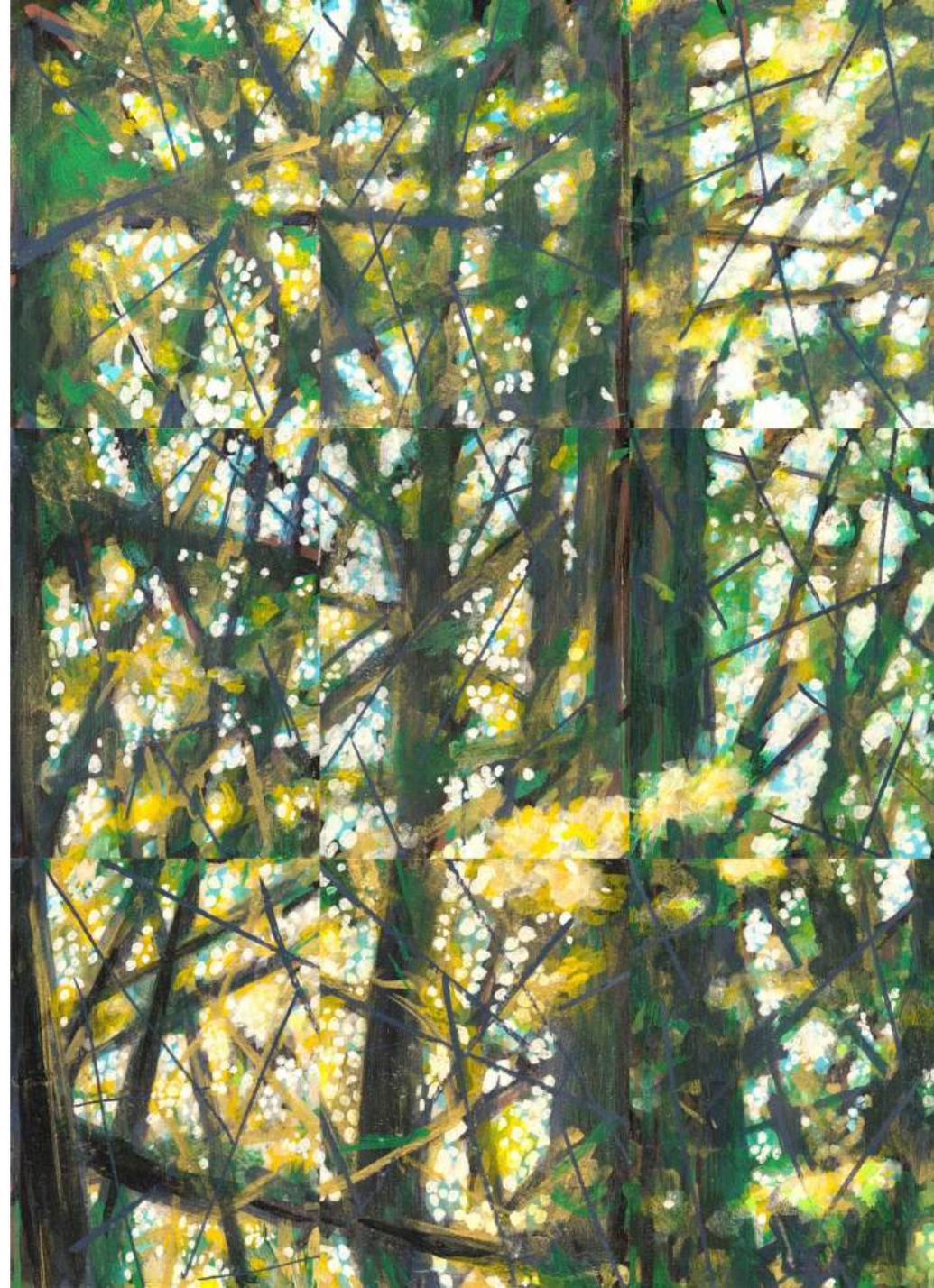
# REALISM IMPRESSIONISM

Expressionist  
in details,  
Photorealistic  
from far away

“Light of the Rainforest”  
Paul OstroVerhy, 2024  
acrylic on photo paper  
9x19x27cm, 57/81 cm, (4)  
work in progress (1), (2), (3)

To realise this piece, I explored the idea that even with blurry, impressionistic details, a photorealistic image can emerge when viewed from a distance. The work consists of nine paintings, each 19 × 27 cm, and completing it proved exceptionally demanding. The repetitive layering of colours with Posca markers became almost mechanical, yet the desired photorealistic effect never fully appeared. Their opaque quality left no room for subtle mid-tones or transparency, forcing me to mix Posca acrylics with transparent mediums to achieve a sfumato effect of soft, blurred tonalities. Considering the price of Posca markers, it felt like mixing paint with champagne. What began as an experiment soon turned into an obsession: I spent three extra days adding layers in frustration, unable to stop, still searching for solution.

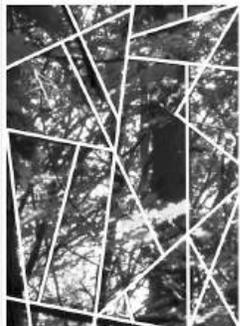
REALISM



# CUBISM TUBISM

CUBISM

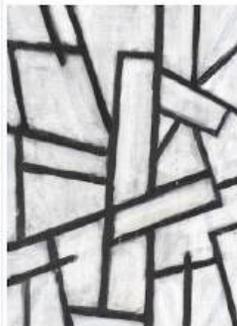
Working step by step  
on the composition



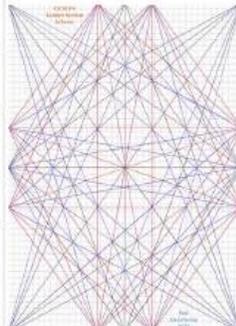
1) DRAWING WHITE  
LINES ON PHOTO  
DETERMINING THE  
MAIN AXES



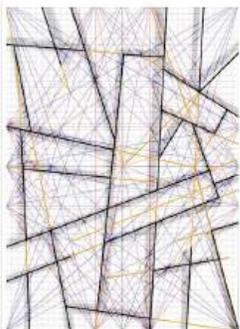
2) DRAWING ON A6  
PAPER THE MAIN  
AXES W PENCIL



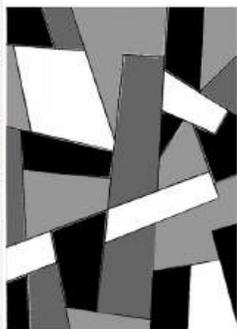
3) DRAWING ON A6  
PAPER THE MAIN  
SHAPES W BLACK AND  
WHITE POSCA  
MARKER



4) SCANNING  
THE FINAL DRAWING  
AND PUTTING IT ON  
THE GOLDEN SCHEME  
IN PHOTOSHOP IN  
HALF TRANSPARENCY



5) CORRECTION  
OF THE SHAPES &  
LINES USING THE  
GOLDEN RATIO IN  
PREVIEW



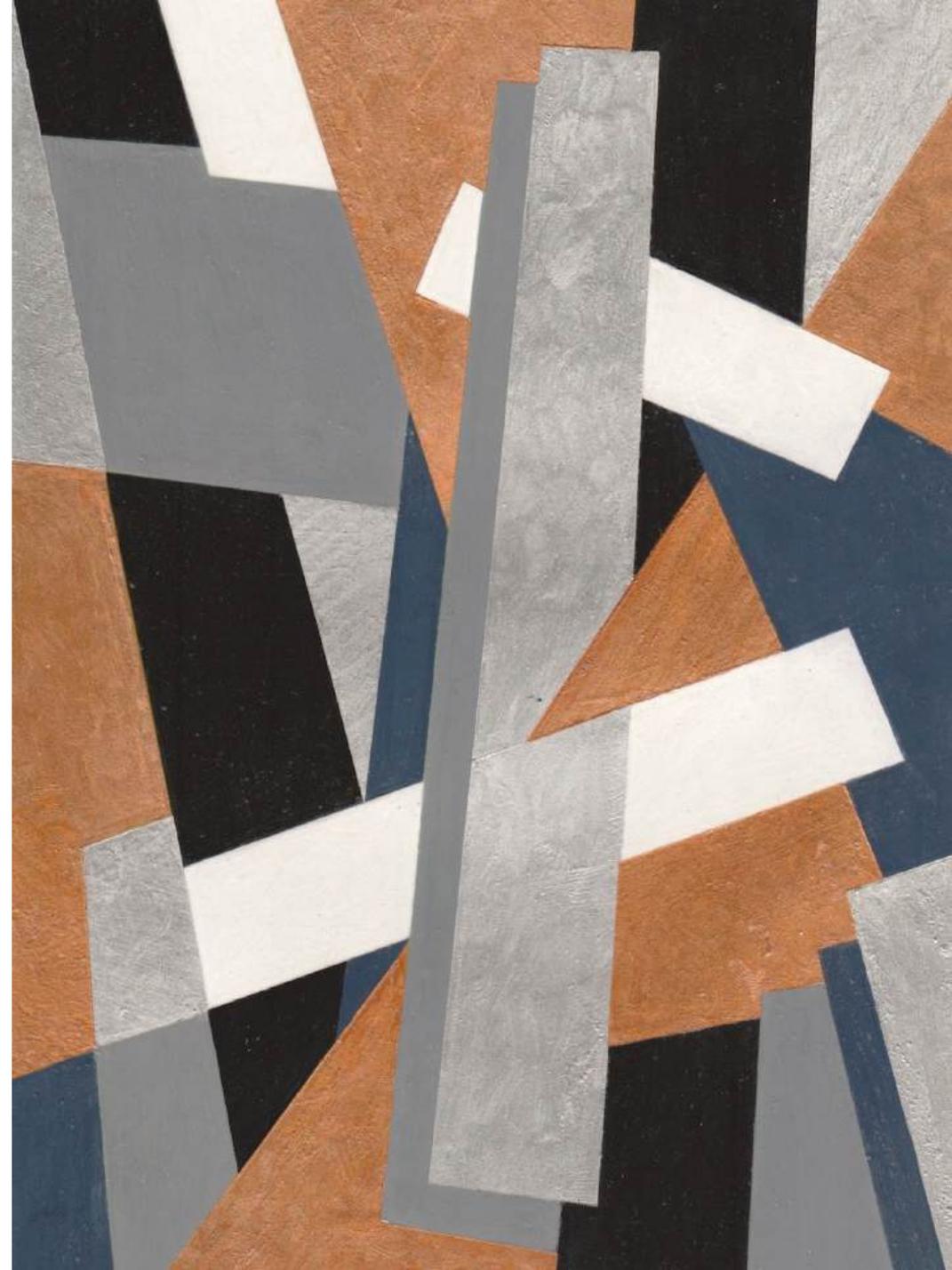
6) FILLING THE  
SHAPES IN  
PHOTOSHOP W BLACK  
AND WHITE AND GRAY



7) FILLING THE  
SHAPES IN  
PHOTOSHOP W BLACK  
AND WHITE AND GRAY  
AND GOLD AND  
SILVER COLOURS



8) FILLING THE  
SHAPES IN  
PHOTOSHOP W  
GREEN COLOUR



“Tubist Forest”  
Paul OstroVerhy  
acrylic on paper, 2024  
20 / 28 cm

# CUBISM POINTILLISM

Final GCSE Artwork  
Created in 15-hour  
supervised examination

“Tubist Forest Variations”  
Paul OstroVerhy  
acrylic on paper, 2024  
20 / 28 cm

“Tropical Forest I”  
Paul OstroVerhy, 2024  
acrylic on paper  
27 / 36,5 cm



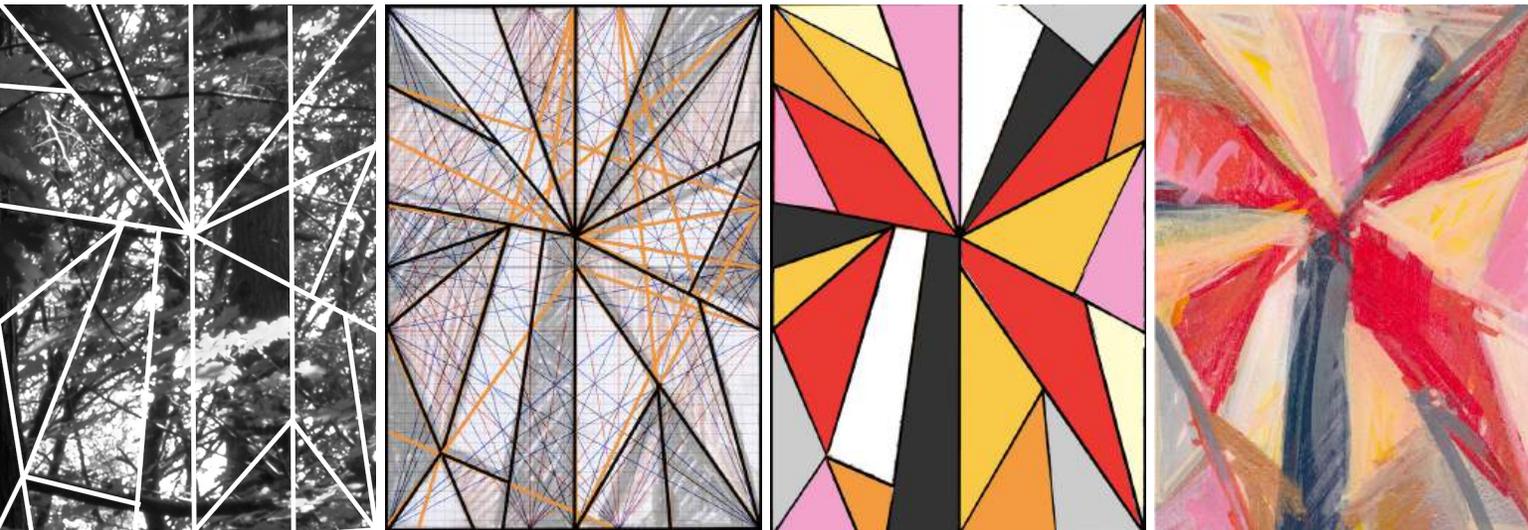
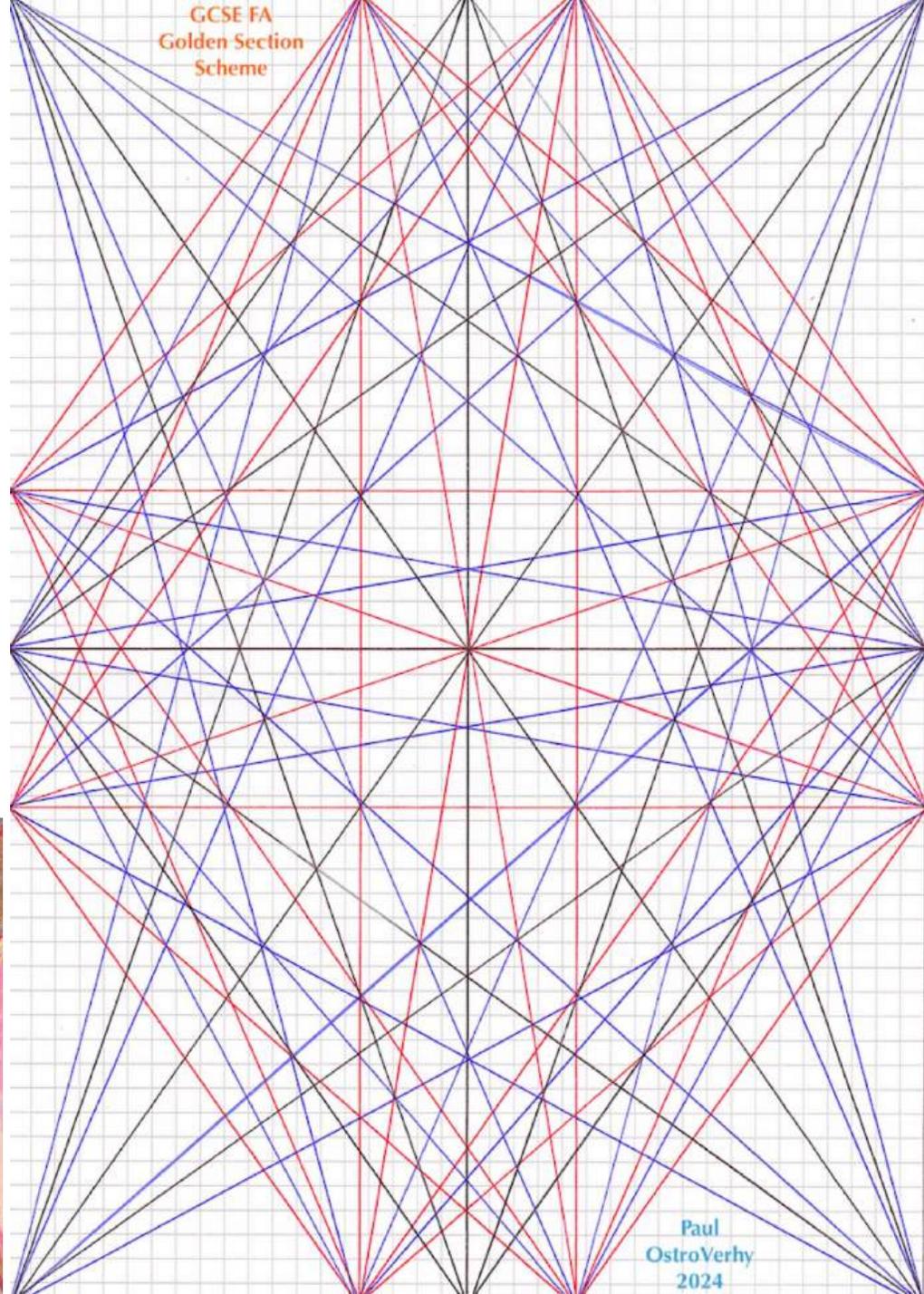
CUBISM

# GESTUAL EXPRESSIONISM

## Golden Section Scheme

“Tubist Tree”  
Paul OstroVerhy  
acrylic and CAD  
on paper, 2024  
20 / 28 cm  
(1), (2), (3), (4)

Based on the original photo I created a composition with centrifuge triangles - then I harmonised it in my “golden section scheme”. Although I used the same Posca markers, I applied them differently - allowing my hand to move freely and gesturally, inspired by **Willem de Kooning**. Failed experiments and the frustration of not achieving one’s vision have often led, throughout art history, to new artistic directions. Similarly, in my GCSE Fine Art portfolio, not every work was successful. Yet these experiments, and the freedom to “do something wrong,” helped me progress creatively. I learned that failure can be transformative and that excessive perfectinism, rather than fostering growth, often results in artistic stagnation.



Paul  
OstroVerhy  
2024

# CALLIGRAPHIC MINIMALISM

## Expressionist Abstractions

This artwork marks a radical development in my painting practice, where I introduced gesture as a fusion of time and force. What I find remarkable about Posca markers is that, unlike the traditional Chinese brush, they are virtually inexhaustible, allowing the gesture to remain continuous and infinite. I was deeply inspired by Hans Hartung, whose paintings appear effortless at first glance but reveal immense complexity when one attempts to replicate them. Rather than discouraging me, this challenge motivated me to engage fully in what I call an “aguerrissement” artistique (artistic strengthening). The following works reflect this inner liberation: freed from fear and time constraints, I pushed my boundaries and dared to paint the unexpected -reaching a new level of artistic awareness where structural discipline and aesthetic sensibility worked together in harmony.

## MINIMALISM



“Calligraphic and  
Compositional research”  
Paul OstroVerhy, 2024  
collage of 16 original artworks  
15 / 21 cm each on 60 / 84 cm panel (2)  
ink and 6mm black and  
sepia pencil on paper

“Calligraphic Forest I”  
Paul OstroVerhy, 2024  
posca marker and pencil  
on paper, 27 / 36,5 cm (3)  
work in progress (1,2)

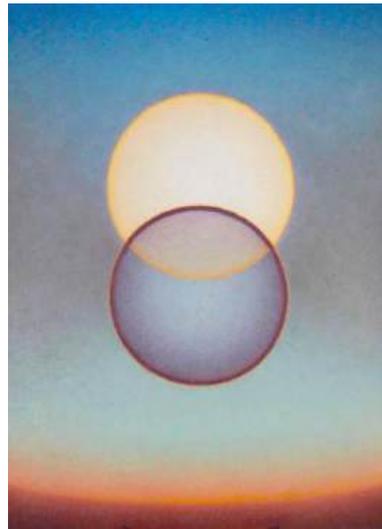


# EXPERIENCE OF AWE

## My artistic journey as a spiritual quest for meaning

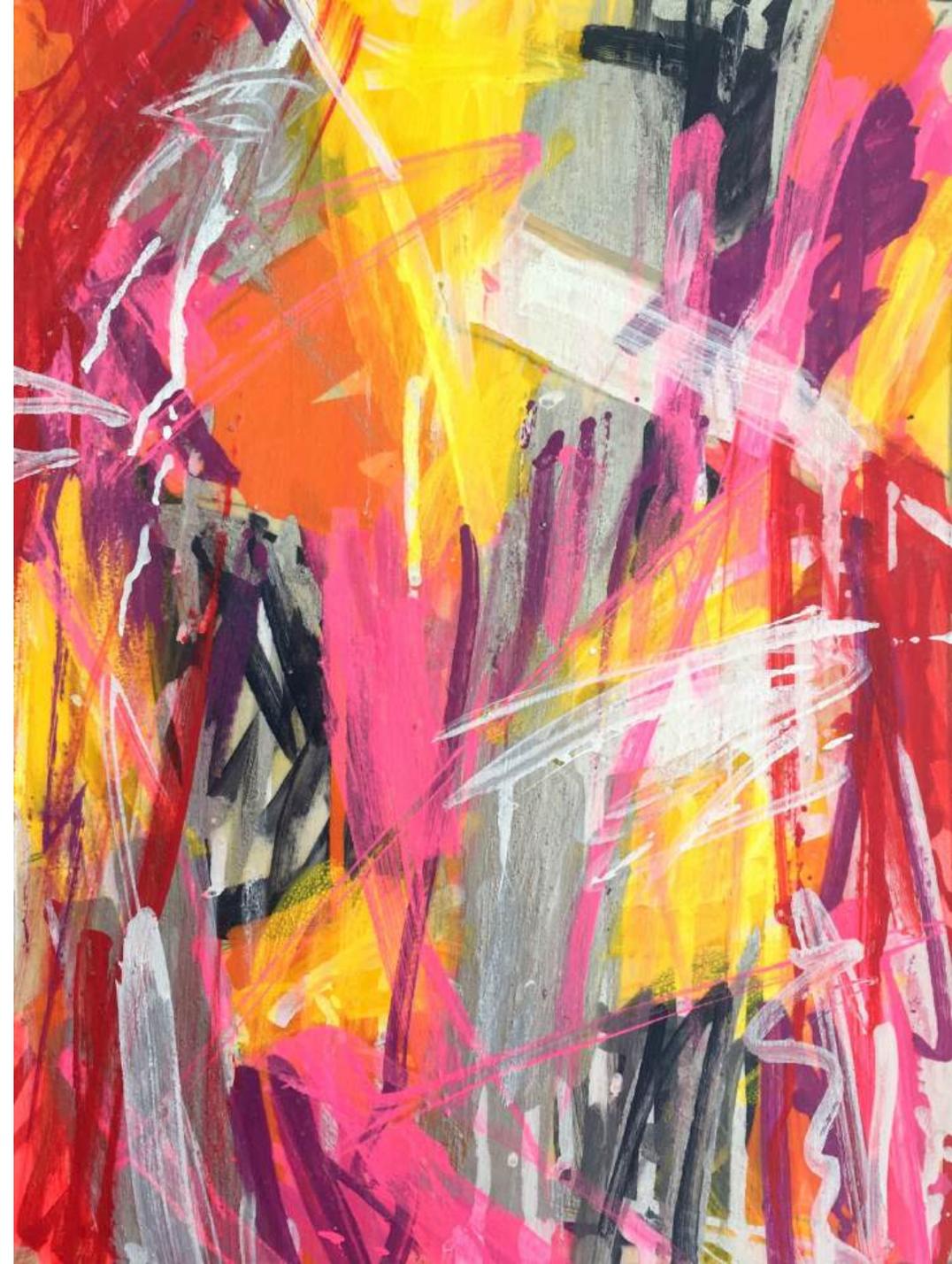
“Les Choses”  
Louvre Museum  
Paul OstroVerhy, 2022  
photo from the exhibition

In my GCSE Fine Art portfolio, I sought to experiment with a wide range of artistic styles, drawing inspiration from painters across different epochs and traditions while using diverse techniques and tools. My work spans from Realism to Cubism and Expressionism, combining classical and contemporary methods through the use of computers, light boxes, Posca markers, and photography to create a final effect that evokes a sense of awe. Professor Dacher Keltner of the University of California has written that the experience of awe is essential to human well-being and should be cultivated regularly - through nature, beauty, or art that deeply moves the observer. (See: “Finding Awe Amid Everyday Splendor,” Noema Magazine). Inspired by this idea, my aim has been to create artworks capable of generating this emotional and spiritual response - pieces that not only challenge my creativity but also invite both myself and the viewer to experience genuine awe.



“Departure”  
Agnes Pelton  
oil on canvas  
1952

“Tropical Forest III”  
Paul OstroVerhy, 2024  
pencil and posca marker  
on paper 27 / 36.5 cm



# Post-Pictum I

## List of all my publications

Writing, illustrating,  
and publishing books  
constitute the core of  
my creative identity



“A Stoic’s Sketches”  
The Gothic Temple  
Paul OstroVerhy, 2021  
ink pen on A6 paper

### Anthologies of Poetry:

“Poems & Reflections”,  
52 pages, published by Kommanda Crew,  
Bristol 2018

“Arcadia”,  
136 pages, published by Kommanda Crew,  
London 2020

### Short Stories:

“A Stoic’s Sketches”,  
126 pages, published by Kommanda Crew,  
London 2021

### Diaries:

“Diary of Stoic”,  
265 pages, published by Kommanda Crew,  
London 2022

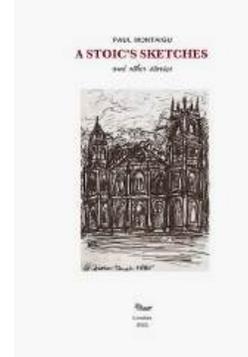
2018



2020



2021



2022



# Post-Pictum II

## List of all my publications

Published  
over 1000 words  
across genres

### Detective Novels:

“The Painting with Dust”,  
40 pages, published by Kommanda Crew,  
Paris 2018

“The Diamond of the Chess Player”,  
148 pages, published by Kommanda Crew,  
London 2019

“The Catacombs”,  
136 pages, published by Kommanda Crew,  
London 2020

### Children’s book:

“Forgotten tales and  
lost legends of Ostroco”  
100 pages, published by Kommanda Crew,  
London 2023

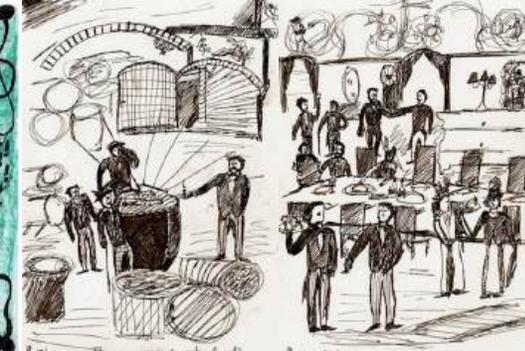
“The Diamond  
of the Chess Player”  
Character studies  
Paul OstroVerhy, 2019  
Bic pen on paper  
15 / 21 cm

Accumulated over  
one million words in  
unprinted manuscripts

2018



2019



2020



2023





“A painting can’t hear”  
V. Nemukhin

[www.paulostroverhy.com](http://www.paulostroverhy.com)

PAUL  
OSTRO  
VERHY  
2024

