

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 consists of a series of artworks in the style of Realism, Cubism, Expressionist Abstraction and Calligraphic Minimalism. It will try to show that the main purpose of any artistic creation should be aesthetic and spiritual awareness. This can be reached through practicing art by using an intuitive approach and our artistic sensibility but combined with a methodological experimentation applying our constructive mindset.



**PAUL
OSTRO
VERHY
2024**

PART I

ARTISTIC RESEARCH



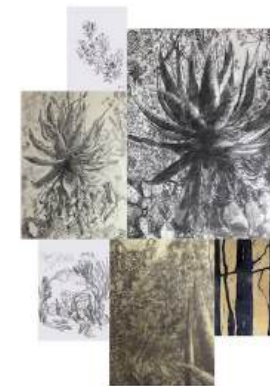


FINAL PRESENTATION

My Nine Panels
for Component No2



“Co2”
Paul OstroVerhy
Mixed media on
cardboard panels
9 x 60/85 cm, 2024



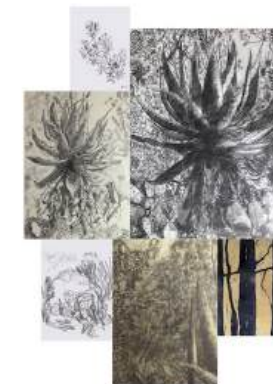


CONTENT

order of appearance
of the panels in this
portfolio

- Panel 1 :**
Developing Ideas (AO2)
Realism, Cubism and Expressionism
- Panel 8 :**
Theme No2
Representing Ideas (AO3)
Introducing Theme N02: Cactuses and French Riviera
Drawings and Sketches in Realistic style and Lino print
- Panel 2 :**
Representing and Presenting Ideas (AO3, AO4)
Final Response for the Realistic Artwork
- Panel 3 :**
Refining and Developing Ideas (AO1, AO2)
Experimenting with Texture
and Developing Composition
- Panel 7 :**
Refining and Developing Ideas (AO1, AO2)
Experimenting with Compositions
and introducing Calligraphic Minimalism
- Panel 9 :**
Refining and Developing Ideas (AO1, AO2)
Experimenting with Texture and Practising Eclecticism
Final Response for the Calligraphic Minimalist Art Work
- Panel 4 :**
Presenting Ideas (AO4)
Final Response for the Cubist Artwork
Mock Exam Art work
- Panel 6 :**
Final Exam Art Work (AO4)
(presented on an A3 sized board, not on a panel)
- Panel 5 :**
Presenting Ideas (AO4)
Final Response for the Expressionist Art Work
(presented framed, not on a panel)

1	2	3
4	5	6
7	8	9



INTRODUCTION I

Earlier works on the thematic of the garden

From my early childhood, being born in a city, garden and wildlife was always associated with freedom, holidays and happiness shared by my family members. This is how I got used to practicing “plain air” landscape painting sessions. The studies of flowers, rocks, trees, became part of my artistic education and the drawing of a cork tree (which I did at the age of 10) is still considered unanimously by my family as my most successful drawing till today.

Subject Matter 1: Rain forest

I've decided to divide my Component N0 2 into 2 thematics.

One of them is the rainforest around Seattle where my grandparents live, a photo which was

taken with a D70 Nikon camera using a tripod. To have the maximum sharpness the aperture had to be going up to 22 but and the timing to 10 of a second.

Subject Matter 2: Cactuses

The other thematic is the photo of an Aloe Africana cactus in the South of France which inspired me by its incredible colours and forms especially during these winter, grey season. It was taken with an ordinary iPhone 6 as the photo session with a Canon D50 Camera happened in a day with less sunshine so even if the sharpness was fine, the colours weren't right. The image later on was retouched using Preview (to use Photoshop or Gimp can be a massive challenge!). The only issue with Preview is that once you close the image you cannot change it again as it does not keep the layers.



“Cactus”
Paul OstroVerhy
digital collage, 2024
(4)

“In plein air” (1)
photo, 2020
“Tree” (2)
pencil, paper, 2017
“Pond” (3)
watercolour, 2020
Paul OstroVerhy



INTRODUCTION II

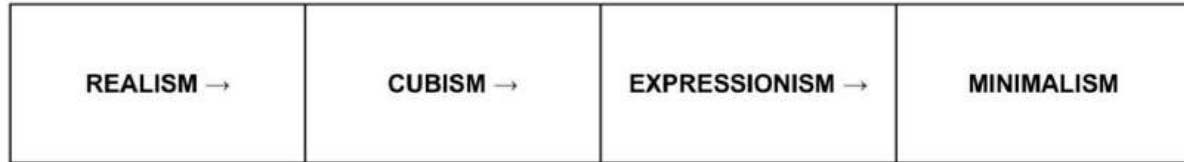
Structural Divisions

Although for the cactus I had a more realistic and studious approach, for the forest, I used the same structural approach as for Component No1. This is starting with Realism, transforming and developing the realistic image into Cubism, and finishing my experimentation with Expressionistic Abstraction. In my Component N02 I've added a fourth style: Calligraphic Minimalism.

Final Response

My final response for the final exam due to

the 10h time limit was prepared in such a way that it would be a Cubist composition treated with bright, Expressionist colours and using a pointillist texture which was also in a way the same technique used by the Australian Aboriginals, art works which I was strongly inspired by while visiting in Paris at the Musée du Quai Branly an exhibition called "Ayahuasca in the art", where I also saw **Pablo Amaringo's** painting.



"Dream of the Liane-Snake"
Maggie Napangardi Watson
acrylic, canvas, 1991
detail, 65 /80 cm



"The Spirits of the Plants"
Pablo Amaringo
oil, canvas, 1986
detail

INTRODUCTION III

Assessment Objectives:

The same way as in my Component No1 presentation, I tried carefully to follow the Assessment Objectives of this OCR exam board and to make it more clear and explicit.

A03

I more or less associated the **Realistic** treatment of the theme of the garden with AO3. The Realistic treatment was mainly orientated on a reflection between photography and the painting representation of that photography, or a Photorealistic treatment of the image using the Pointillist Impressionist style and it was mainly orientated towards the idea of **LIGHT** and tonality.

A01

The **Cubist** treatment of the image I associated with assessment objective AO2 which is develop ideas and it was mostly research and work orientated in dealing with the concept of the **FORM**.

A02

The **Abstract Expressionist** treatment of the image I associated with AO2 or refine or experiment with ideas, and it was mainly trying to deal with the concept of the painting surface or **TEXTURE** (the relationship between “surface/support”, and introducing the concept of the artistic gesture as an element of the painting practice.

A04

For my Assessment Objective No4, (presentation), I tried in this Component No2 accentuate my research on the effect of the **COLOUR** on the viewer, and to augment the visual and emotional effect of the viewer by replacing the green colours of the forest by the red-yellow-pink colours of flowers. I also decided to create a stand of two meter large and 60 cm deep where contrary to my Component No1 which was presented only in the form of a powerpoint portfolio and a framed final piece, this time for the better comprehension and a better visualisation of my research I presented my Component No2 on seven cardboard panels plus a eighth framed piece horizontally on the table and the ninth A3 sized Final Exam Work. I also associated the AO4 with **Minimalism** then for the Final Piece with **Geometric Abstraction** like in Co1.

Artificial association

Although the four (+1) different artistic styles are associated with the four Assessment Objectives in my final presentation stand, the panels which I presented can treat or contain also different Assessment Objectives and the association between an artistic style with an Assessment Objective is a purely fictional association made to have a more comprehensible presentation.

A03 → LIGHT	A02 → FORM	A01 → TEXTURE	A04 → COLOUR
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“Dream of Tjunginpa”
Mick Namarari Tjapaltjarri
acrylic, canvas, 1996
detail, 85 /100 cm



INTRODUCTION IV

Posca markers

A few words about the technique I used. For most of my pieces I painted with Posca markers which had the advantage of drying quickly, having preset colours and covering perfectly every surface they were put on. By covering them with transparent acrylic they could create an infinite number of thin layers and thus had the advantage of imitating the classical “multi-layered” painting effects but in a quicker and more efficient way... even being a very opaque medium.

CCF, Sport and Art

To finish this introduction I also wanted to say something about the artistic process which made possible to create the final pieces of this project.

They were done mainly during my school holidays when I could completely immerse myself

in the painting process. We call that at home **“aguerrissement” artistique**, a French Foreign Legionary slang used for their Commando training, where the main idea is to learn your own boundaries by pushing your capacities to the maximum: lack of sleep, food deprivation, cold temperature and practicing a permanent physical effort - is the norm.

Usually it happens in a team with like minded individuals somewhere in the high Alps or in nature to not have the disturbances of a city life. In my case it was in the South of France with my older brothers and it reminded me of my CCF experience, as I had to sleep outside in a tent, bike or run 10km to the nearest supermarket, and swim in the cold sea every morning.

During the day this military discipline was applied to my artistic activity, which made me possible to finish my artworks in time.

“Paul OstroVerhy participating in:

(3) oil landscape painting session at the French Riviera back in 2017

(2) Sport with his brothers, 2024

(1) CCF, at Stowe School, 2024



Panel No1

From Realism to Cubism,
from Cubism to Abstract Expressionism



“Panel No1”
Paul OstroVerhy, 2024
collage of original
and printed artworks
60 / 84 cm

PANEL I

REALISM I

Pointillism

PANEL I

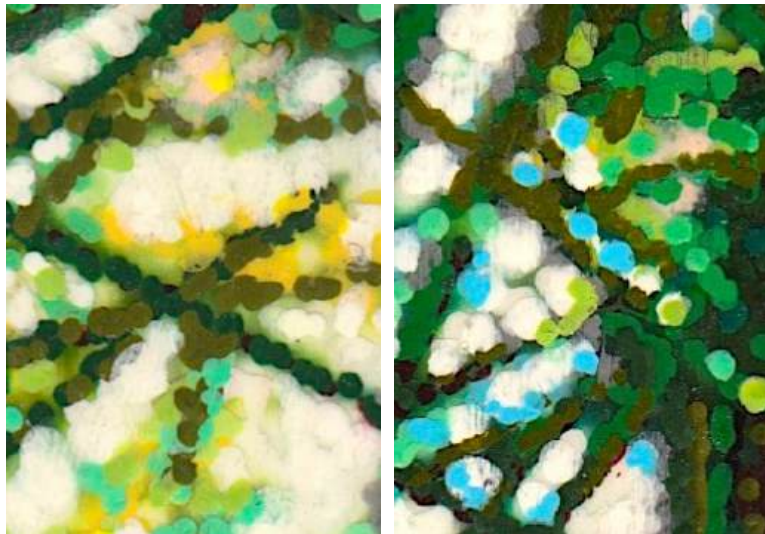
Panel No1 consists of three different parts. The first part is a Photorealistic representation of the American rainforest near Seattle. It starts with an A4 size drawing of the Seattle forest in which I used pencil on paper, inspired by the Russian artist of the 19th century, **Ivan Shishkin**.

Sketches and final piece

I did four A6 size ink studies of the trees, thereby trying to approach this theme and understand the different ways that I can work with it. In my opinion, there is no better approach and understanding of a subject than by first starting to draw it. The final piece of this section is a photorealistic copy of the photo itself where I used acrylic Posca markers and the Pointillist technique. For the Pointillist technique I was inspired by post-impressionism (**Paul Signac**).

Pointillism

From what I've learnt from research, the main idea behind the Pointillist technique is the following: if you put a yellow point and a blue point together next to each other, they will look yellow and blue respectively. Yet if you then look at the two points from far away the points will look like "green". During my early childhood, I spent a lot of time in the Parisian subway. There, I had always been fascinated by the fact that the big advertising posters, present in every station, was just millions of small colourful dots. But if you looked at the same advertising picture from the other side of the subway platform, you could clearly see a photo that represents something. Inspired by these posters in the Parisian subway, I tried to recreate the same effect in what I call a "Photorealistic Pointillism".



"Rainforest"
Paul OstroVerhy, 2024
acrylic markers on photo paper
60 / 84 cm, (2), details, (1), (2)

REALISM II

City Murals

PANEL I

Monumental Mural

Whenever I used the different coloured acrylic markers and wanted to switch colours, I always made sure to put a layer of transparent acrylic between the different colours so that the points would not mix up and create a colourful mess. This way, the different coloured points can appear side by side, which creates a deeper and more beautiful effect. In fact, the reason I was using this forest image and the pointillist technique was because the initial final conception of my final piece had to be a monumental, huge, mural artwork that would consist of 36 x A4 size paintings. As such, with the aggrandisement of the image, the small details of the leaves and the sunshine in the forest would become so blurry that it would give me the freedom to

use any texture and painting technique that I wanted, which even included painting with my fingers. Like the Parisian subway ad posters, which up close looks blurry yet from afar you can clearly see a realistic image, if we would look at my monumental forest mural from far away, despite looking blurry up close, it would still be considered a photorealistic image.

Photorealistic from far away,
Expressionist from close up

So my artistic research and approach in experimentation was initially driven by a contradictory idea: how to create a Photorealistic painting whilst the minor details would be made up of abstract Expressionist surfaces inspired partially by **Willem de Kooning**.



“Tree studies”
Paul OstroVerhy, 2024
ink on A6 sized paper
(4)

“Forest poster in Paris”
Paul OstroVerhy, 2024
photos, (1-3)

CUBISM I

Tubism

CAD (Computer Assisted Design)

I've described my Cubist approach in length in Component No1, so I will now be quite brief about it. The main difference between my Cubist approach in Component No1 and Component No2 is that this time, I have gone a little further in my conceptual research and used what I named the "Golden Section Scheme". See it on the next page where the different stages are shown to create the final composition.

To choose the right colour and tonality I used dozens of variations on the computer screen until I discovered the perfect harmony.

Rectangular treatment of the concept of the tree

To make my process a little bit easier I consciously omitted any round forms, which are present in Component No1, which means that the famous sentence of **Paul Cézanne** that "...reality can be constituted of squares, triangles and circles..." is not applicable for this particular Cubist approach.

"Tubism"

My final composition has a slight "Tubist" effect which can be seen in the Cubist works of **Fernand Léger**. Whilst I was not directly influenced by him, the final effect still carries something I would deem "Légeresque", especially if we look at his World War One drawings of the battlefields. From this point of view, my Cubist composition reminds me of the war-ravaged fields of Verdun where all that you could see was the branches of trees popping out of the bleak fields.

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



PANEL I

CUBISM II

Logotypic representation

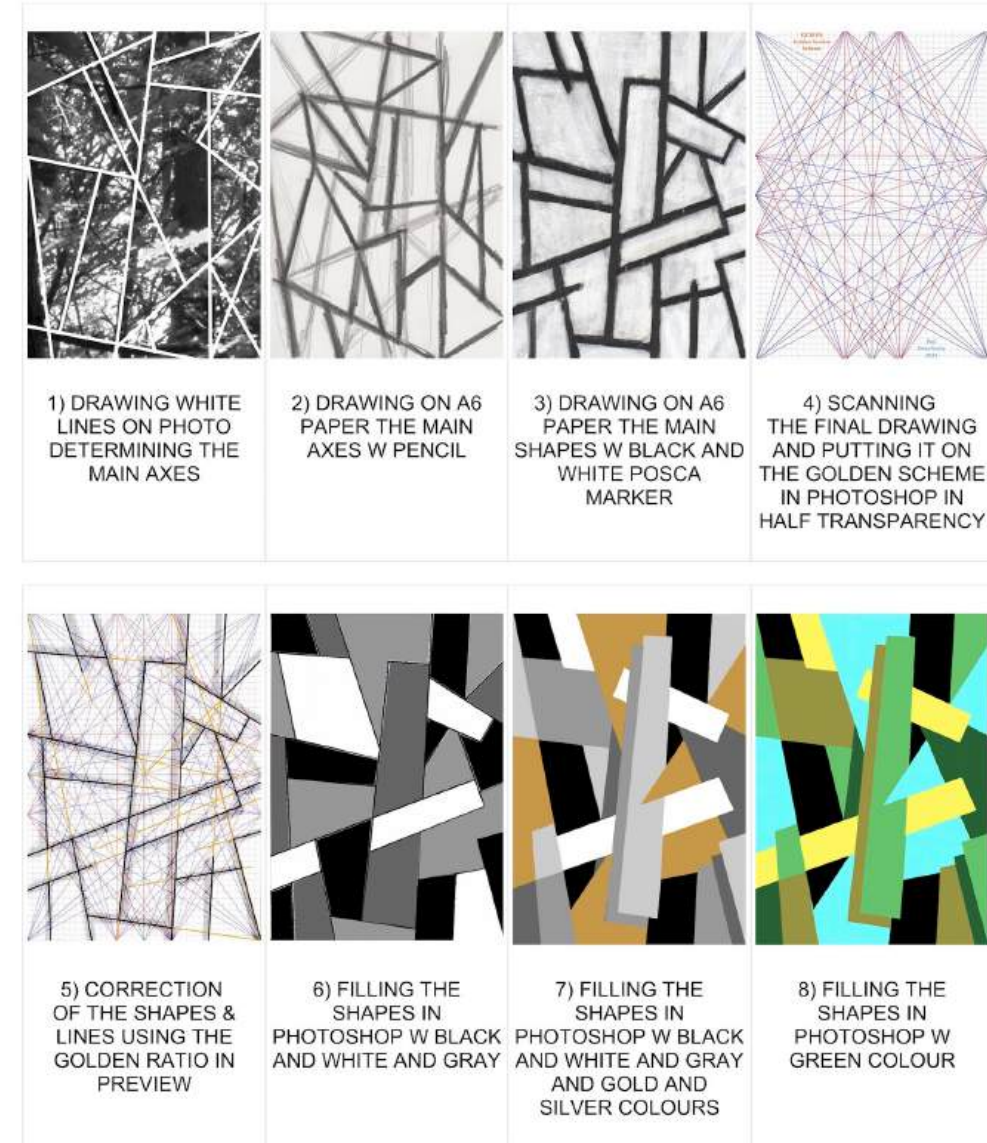
of the monumentality of the American Rainforest

We could even say that this Cubist image, of the golden, Pacific light crossing the American rainforest of the Rocky Mountains, represents perfectly well the monumentality of these landscapes. This image can almost be called “logotypic” because I’ve reduced to the minimum the representation of reality to a pure sign of the light and of the tree. So in a way we could say that it is Calligraphic despite being a Cubist-Geometric composition – this Calligraphic idea will appear later on in my Abstract Expressionist treatment of the tree landscape. Maybe **Georgia O’Keeffe’s** paintings too can be seen to be close to this simplified way of representing nature.

The idea of LIGHT passing through the forest

Although it wasn’t already a Realistic approach I still tried to create an image where the idea of the FOREST was still present and the idea of LIGHT was also present. By reducing the colours to black, white, gold, silver, and grey, I also challenged myself to create an image where the concept of the forest and the concept of the light passing through the forest should be understandable and visible. In my opinion, these goals were achieved because we can clearly see that the impression that tree trunks make is a little bit chaotic, which is what they usually are in a forest. Not only that, but through these “verticalities”, we see golden triangles crossing from the right and the fight between the vertical dark trunks and horisontal golden triangle crossing through. This definitely creates an image of an exciting visual event. My way of looking at light became different after having an incredible revelation at the Ayahuasca exhibition. There, I saw all these artists from the Amazonian forest like **Pablo Amaringo**, who were using the idea of light as a symbol of spiritual awakening, which definitely inspired me in the way that I dealt with the light passing through the forest or later on in my Final Response to Co2.

Working step by step on the composition



MASTER PAINTINGS

Cubism III

Self-imposed aesthetic rules

Throughout this whole artistic journey, I also used other artistic concepts. These included (just to mention a few, see also Co1):

- misbalance (right - left)
- relationship between big forms and small forms.
- I tried to use in each colour at least three tonality (dark - light)

I also used a few other self-imposed rules:

- from one hand more structural, more rational, more following the golden section, like superposing the different surfaces in such a way that it creates a slightly 3-Dimensional illusion.
- from the other hand more chaotic, more dense, more easy-going, by introducing irrational, non-regular interventions in the treatment of the shapes.

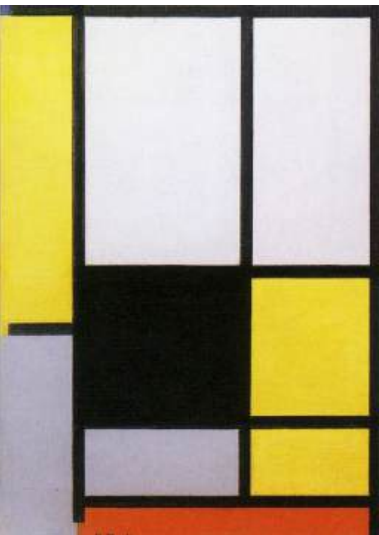
This is how the result can be felt

- from one hand as very strict, framed and well done, and
- from the other hand, as quite easy, light and emotional.

To illustrate best this deliberate way of not following the rules strictly we can check **Piet Mondrian's** way of using the lines in his painting, where sometimes the black lines deliberately do not go till the end of the frame but stops a few centimeters before. (see on the left, "Composition with Yellow, Blue, Black, Red, and Gray", 1921)

"Composition with Yellow, Blue, Black, Red, and Gray",
Piet Mondrian, 1921
oil on canvas, detail (1)

PANEL I



Willem de Kooning
Paul Signac
Joan Mitchell
Paul Cezanne



Fernand Leger
Ivan Shishkin



Pierre Bonnard
Fabienne Verdier
Vladimir Nemukhin

On the right:
Some of the painters
mentioned in Panel I

EARLY WORKS

Switching to brighter colours

Although I painted this piece four years ago I find it particularly fitting in my “garden” GCSE Fine Art portfolio as it represents not only flowers but also has the colour range I wanted to use for my Expressionist series showing a joyful and lifeful ambiance.

I also grew up in a family of artists – my father is a painter, so is my grandfather, as well as my older brothers are practicing painting in their free time. Therefore it was only natural for me to paint as well. Art was an intrinsic part of my reality: in my family it was normal to take a pencil out at any point during the day and just sketch whatever was in front of you. Having always been in awe and curious of the world around me, I created my first studies of trees at the age of ten, and continued to draw nature’s beauty using water colors during our stays in the South of France.

Since my experience at the French Riviera, I have a particular fascination with nature and exotic vegetation. Of course, in a city like London and Paris, it is hard to be surrounded by these natural objects of beauty. So, it is with a particular interest that I noticed a bouquet of flowers in the art studio of my father back in 2021. I first drew an A6 size study as a warm up, then an A4 size painting to get a better understanding of the details of the flowers, and to create a “violent” relationship between the colours.



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



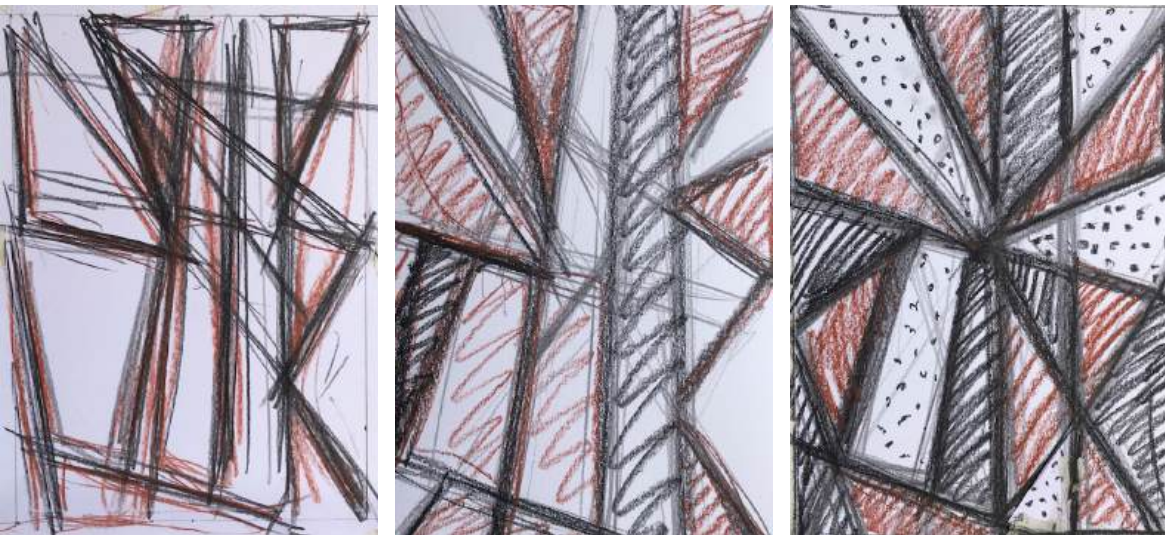
EXPRESSIONISM I

Centrifuge composition

“Tubist Tree”
Paul OstroVerhy
6mm pencil on paper
20 / 28 cm, 2024
(1), (2), (3), (4)

Logotypic and Calligraphic approach

The third part of the Panel No1 consists of an Abstract Expressionist section. Here I consciously re-did my initial composition and instead of creating a juxtaposing image between the light and the trunk of trees (or a visual tension between the “verticalities” and the horizontal “triangularities”), I created centrifuge composition based on the concept of a tree and based on the Calligraphic approach of a tree, like in some Chinese characters in which we can still visually recognise today a reminiscence of the concept which it represents. By the way the same concern with the juxtaposition between the “verticalities” and the “horisontalities”, we can find in the early works of **Piet Mondrian** (see the “Tree series” in my Component No1). Himself being inspired by the theories of the Theosophical philosophers of his time, where the geometrical representation of reality was associated with the spiritual awakening of the human soul.



PANEL I

EXPRESSIONISM II

Switching to warm colours

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

Golden Section Scheme Used Again

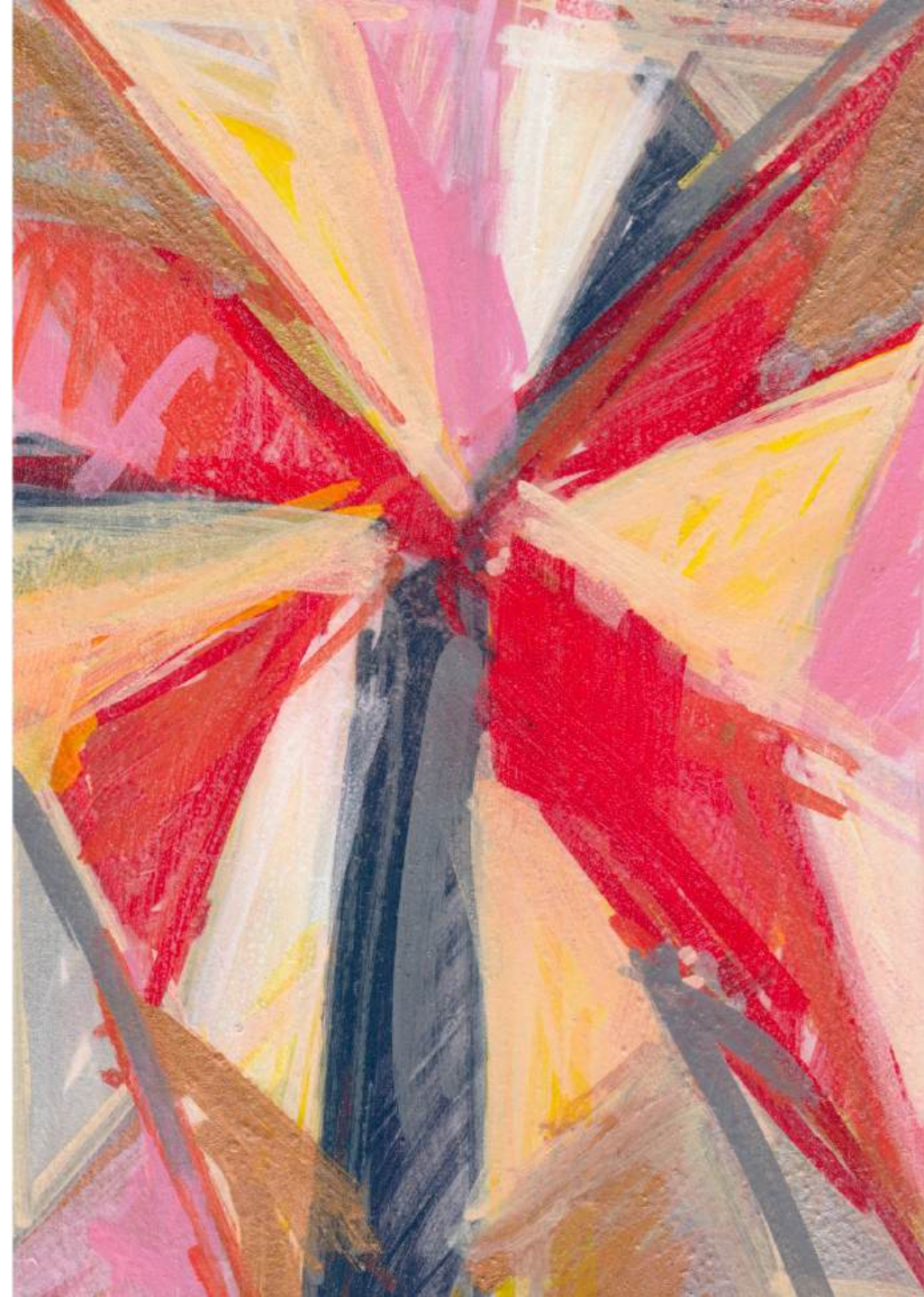
Following the methodology of my Cubist compositions of the trunks of the trees, after a highly focused set of sketches, A4 sized, very dynamic and energetic, I created a composition with centrifuge triangles – then I harmonised it in my “golden section scheme”.

Non-realistic use of bright colours

Once I had my drawing of the composition I filled it with different colours. Initially I wanted to use black, green, yellow, golden colours to represent the tree and the forest in a realistic manner. Yet after a while, like in Chinese calligraphy which slowly moved away from illustrative representation, I also moved away. Instead of using the natural colours of the forest, I replaced them with red, yellow and orange, in order to put the emotion of the viewer on a higher level.

So basically I calibrated the emotion of the viewer to a higher intensity by using very strong and violent colours. The emotion which we feel in the forest or before a magnificent tree this way is better represented than if we would have used the trees’ realistic colours.

PANEL I



EXPRESSIONISM III

Golden Section Scheme

Painting Gesture

In the Realistic approach I used the Pointillist technique, the acrylic Posca marker, in the Cubist approach I used rulers, duct-tapes to draw my shapes and make them geometrically perfect. Here in the Abstract Expressionist approach even if I used the same Posca markers, I used them differently by giving a free possibility from my hand to become gestural and imitating a little bit the impression from the paintings of **Willem de Kooning** or the Chinese calligraphic artists.

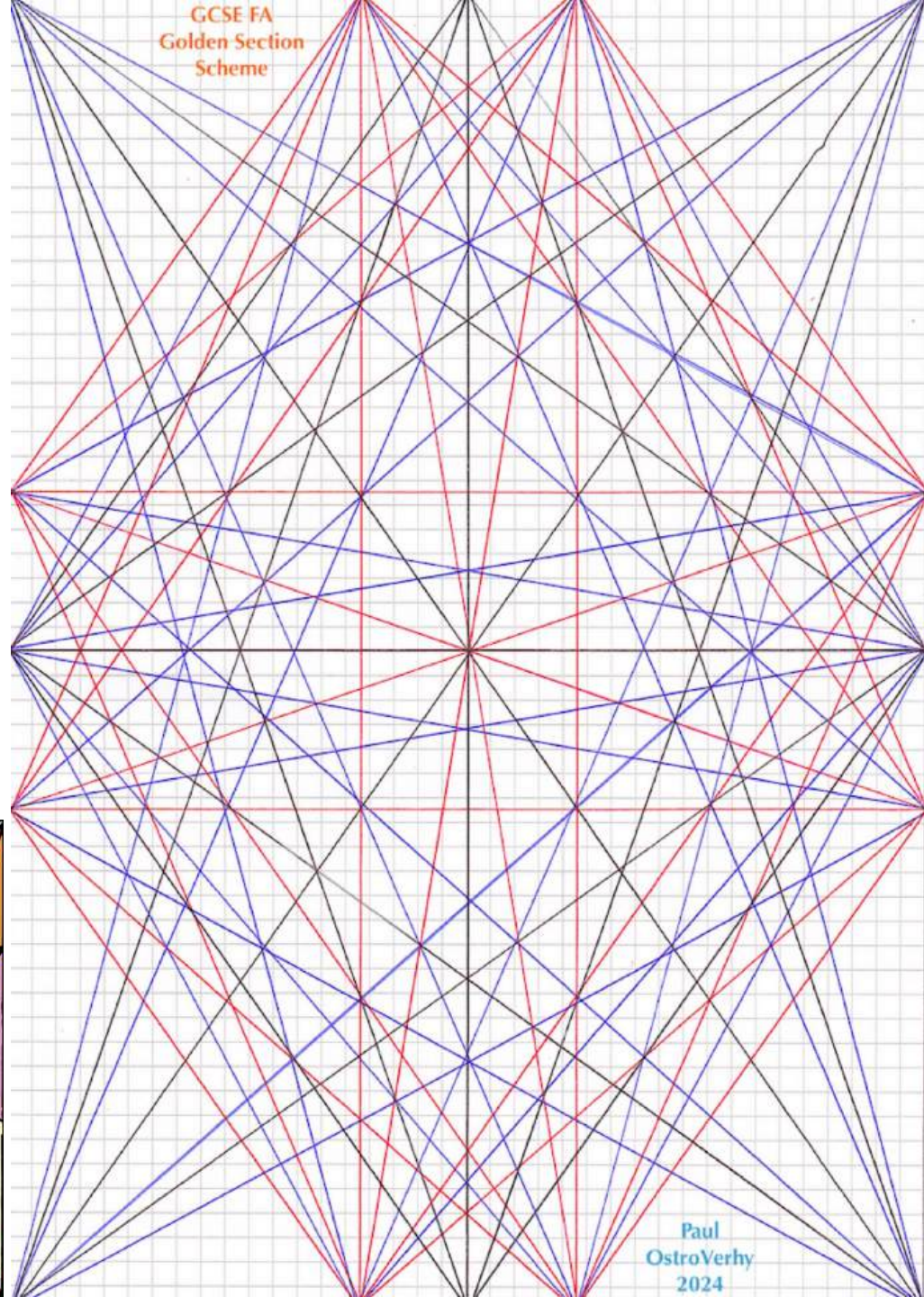
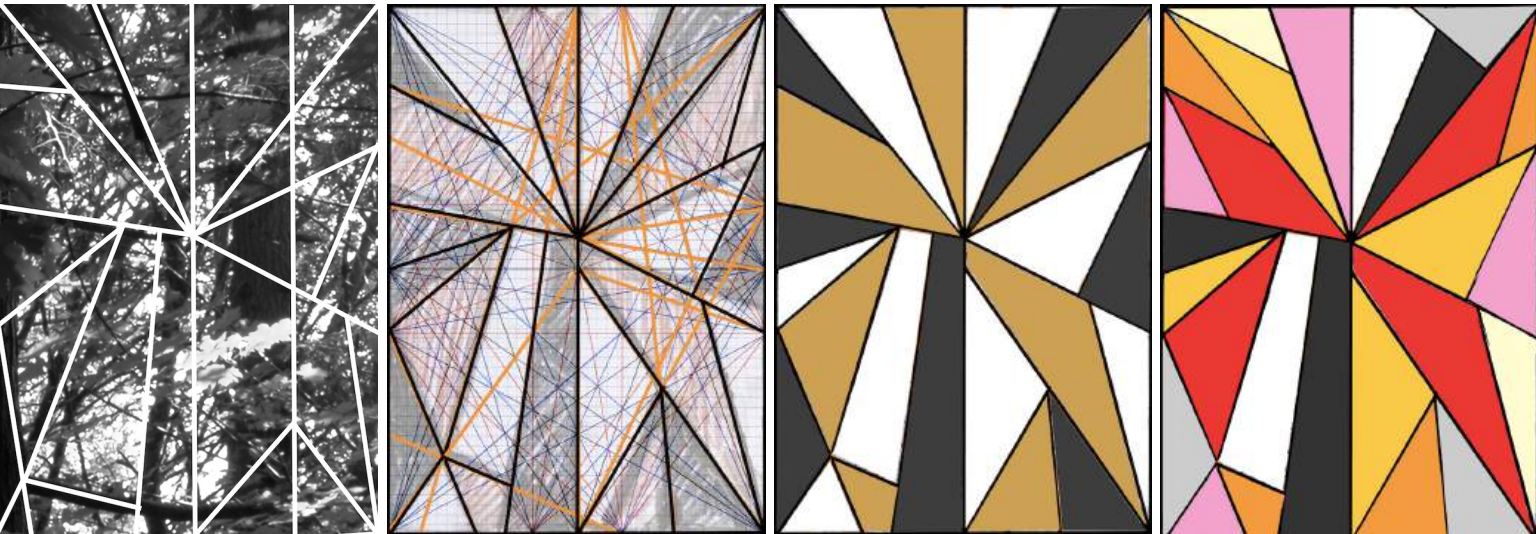
“Tubist Tree”

Paul OstroVerhy
CAD on paper, 2024
20 / 28 cm
(1), (2), (3), (4)

Still following the “Realistic” painting structure

Although my original intention was to become Expressionist, free and gestural I followed carefully my earlier methodology:

- Still using the multi-layered technique
- The idea of moving from darker to the lighter colors (it is practiced exclusively in Acrylic as in Oil you usually move from the lighter colours to the darker)
- Then following more or less the geometric composition of my harmonised CAD composition...



EXPRESSIONISM IV

Loosing
control

An unsuccessful experiment

(still talking about the previous “Tubist Tree I”)

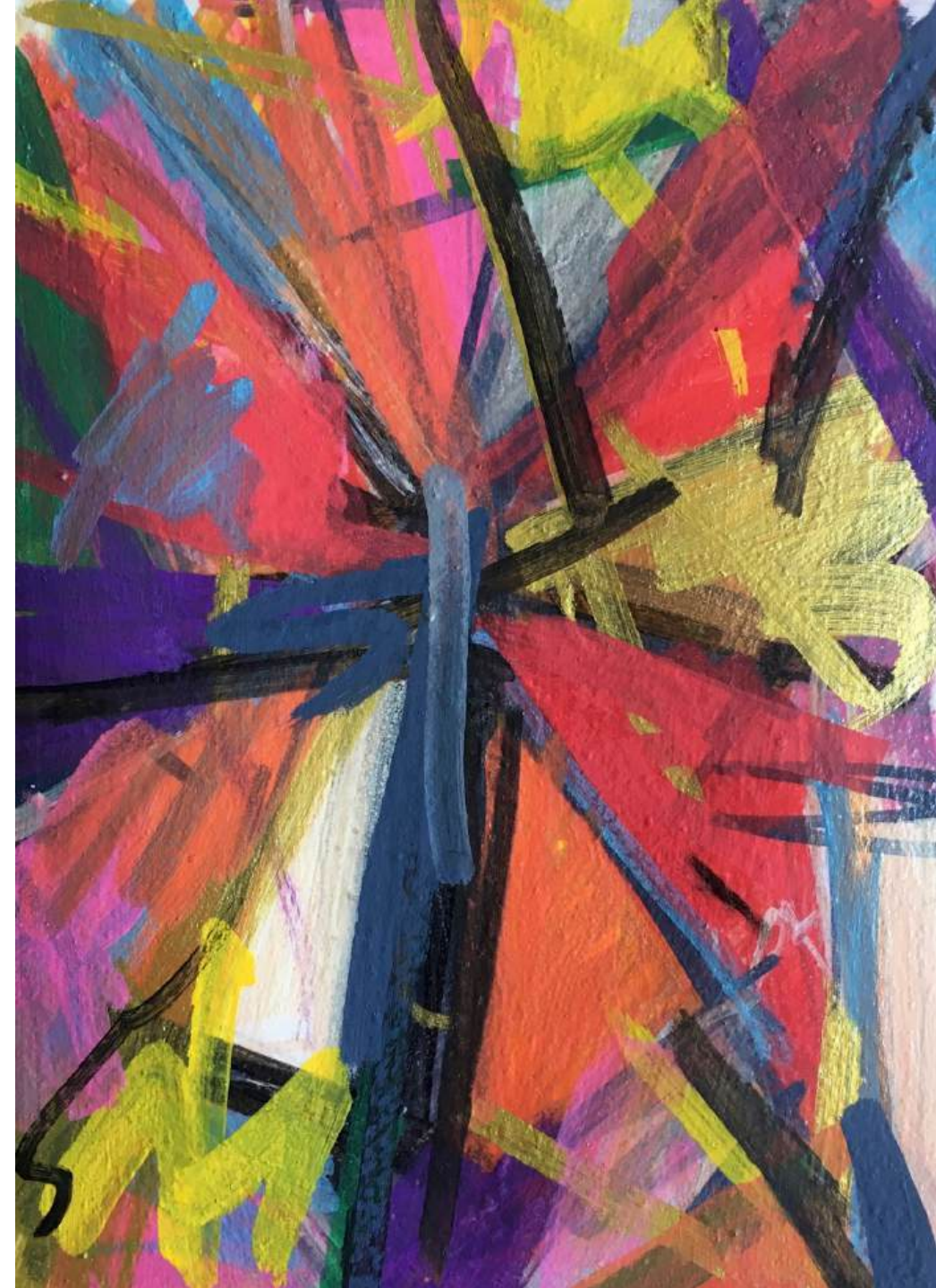
Unfortunately the desired result which normally Abstract Expressionism achieves through huge format and big monumental gestures (like in the paintings of my favorite painter **Joan Mitchell**, whose exhibition I saw at the Foundation Louis Vuitton in Paris last Christmas) failed.

Due to the fact that my format was small and my painting practice is very limited, unfortunately in that particular work (TT-I) I cannot talk about a very impressive Abstract Expressionist work. For that it had to be 2m x 2.5m and my gestures had to be done with a humongous brush (like in the painting of **Fabienne Verdier** who used a huge one, and even invented a monumental brush hanging above her paintings.

However I loved its “smooth pastel effect”, which reminded me of my early childhood’s “Anthroposophical” paintings I did in my Steiner-Waldorf school: blurry, pastel coloured and mystical.

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

PANEL I



EXPRESSIONISM V

from Cubism to Abstract Expressionism

A second trial...

Regardless of my disappointment I still tried to do another painting in that style (which is not present in Panel No1 but on Panel No3). This second experiment of Abstract Expressionist trees was even less successful. However, to my big surprise once I've put all the A4 sized paintings next to each other from Realism, Cubism to Abstract Expressionism **it made sense**.

In the below series we can see the progression of my research from Realism to Cubism and then to Abstract Expressionism. Although the 'centrifuge' direction was a **dead end** and my Final Response in the Expressionist style (Panel No5) was deriving from my first "Tubist Forest" composition which I've further developed and not from the "Calligraphic-Logotypic-Centrifuge" tree series.

We'll see more description about the Cubist paintings present in the below series in Panel No3.

"Rainforest series"
Paul OstroVerhy
acrylic on paper, 2024
20 / 28 cm, (1-6)

Conclusion

Failed experiments and unsuccessful artworks and the feeling of misery which an artist can feel by not achieving what he had in mind, very often in art history resulted in new directions. In the same way, in my GCSE Fine Art artwork presentation, I cannot talk about every piece of work as successful. However, my experiments, the freedom and pleasure to do something "wrong", did lead me later on to achieve my "masterpiece" (Panel No5). By the way I try to apply the Wabi-sabi philosophy in art where I'm consciously doing an art work in an ugly, bad and technically wrong way, so that I can get rid of my fears and especially that catastrophic thing in artists which can sometimes lead to stagnation, called "perfectionism".

End of Panel I



Panel No8

Introducing Theme No2:
Cactuses and French Riviera
Drawings and Sketches in Realistic style

PANEL VIII



“Cactuses”
Paul OstroVerhy, 2024
collage of original artworks
60 / 84 cm

ALOE AFRICANA

Realism

Theme No2

My second thematic after the forest in the section “garden and the wildlife”, is the image of the cactus “Aloe Africana” in the South of France, which I encountered accidentally in the mountains during my recent “aguerissement artistique”. It has grown to a monstrous creature like an octopus. So even if my main technical and artistic experiences were concentrated on the Rainforest, I could not pass next to this wonder of nature. Due to the fact that this thematic is still an ongoing project of mine, it is still in the phase of Realistic studies, nevertheless I’ve decided to include it in the beginning of presentation as structurally it belongs to the “Realism” part.

French Riviera

The beauty of the French Riviera, the red rocks, the yellow Mimosa in the winter, the cosmic blue sky, was described by dozens of famous English writers. As for the Saint-Barthélémy Rock near which I found the Cactus, is a scenery which appears in the movies of Woody Allen, Johnny English and Downtown Abbey. So it would be an artistic shame, I thought, to not include in my GCSE Fine Art as the colours, the smells, the overall sensation of the sublime in this part of the world is just a “ready made painting”, on which **Henri Matisse** said one day (I paraphrase it), “One morning when I woke up in the South of France, saw that light, and understood that I would be seeing that light every day, happiness invaded my soul”.

“Aloe Africana II”
Paul OstroVerhy
pencil and acrylic
on paper, 2024
27 / 36,5 cm



REALISM

Jules Vernes ambiance

“Aloe Africana III”
Paul OstroVerhy, 2024
pencil & acrylic / paper,
20 / 28 cm, (1)



Jules Verne ambiance

Although the French Riviera is usually associated with the paintings of **Pierre Bonnard** and **Raoul Dufy** in these first studies of mine the ambiance is rather that of the illustrations in Jules Verne’s novels... mysterious, dark and exotic. A style I’ve practicing myself in my own book illustrations (presented later on in this portfolio).

Technique used including a Lino print

I tried several techniques diversifying my intervention:

1. a dozen of A6 ink drawings on the thematic of Botanicals, which I have practiced for years.
2. studies using 6mm Koh-i-noor dark chalk mines of cactuses which gives the possibility to be more expressionist and less getting into the details.
3. an A4 sized drawing using Staedler 3mm pencil mines, which I did using free hand, just looking at the photo, so the nervous lines, slightly mannerist way of treating the forms are particularly well representing this explosive growth of Southern vegetation.
4. Then another A4 sized drawing using the same pencil, drawing it through a light box, but adding a Lascaux acrylic medium (and not the usual Marin-Beaux-Arts-33 one) which gives the possibility to draw over the drawing in an infinite manner, and then finishing it with slightly coloured ocher acrylic. This particular piece represents the best the ambiance of the stories of **Jules Verne** with all the exotic monsters and the not less exotic Tropical islands.
5. Finally an A3 sized drawing I did again using the same 3mm pencil, a light box and Acrylic transparent medium (MBA-33).
6. I also realised a quite exciting art project: a lino print at school, a technique still wish to master.



“Cactuses”
Paul OstroVerhy
pencil on paper, 2024
15 / 21 cm, (2)

End of Panel VIII

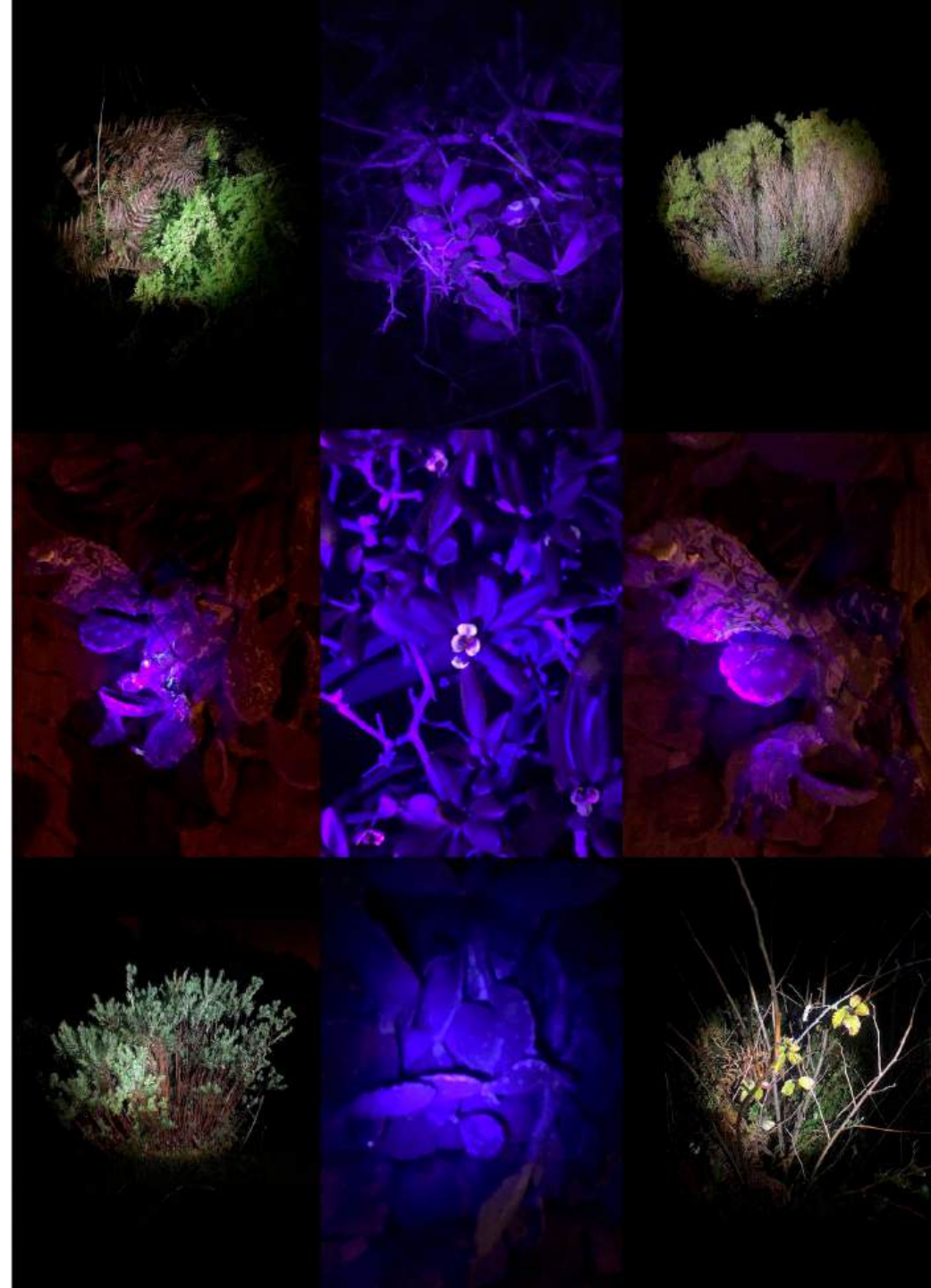
NIGHT BOTANICS

Before creating my drawings for the Cactus series I did a few photographic experiments of the Southern 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



“Night Botanics”
Paul OstroVerhy
photos, 2024

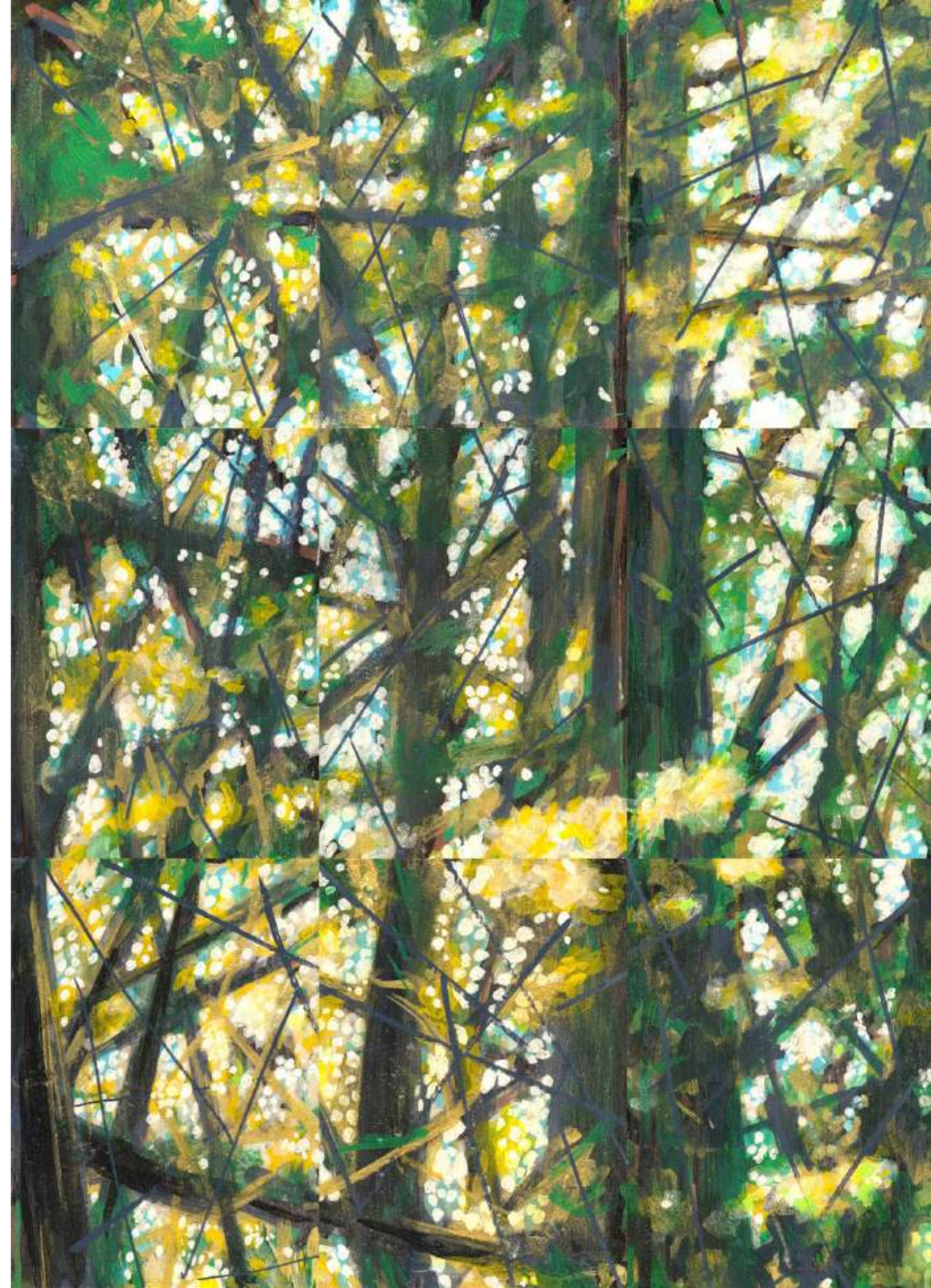


Panel No2

Final Response for the Realistic Art Work

PANEL II

“Light of the Rainforest”
Paul OstroVerhy, 2024
acrylic on photo paper
9 x 19 x 27cm, 57 / 81 cm



REALISM

Expressionist in details, Photorealistic from far away

Panel No2 is my Final Response to this idea that even with blurry impressionistic details we can create a Photorealistic image if we look at it from far away. It consists of nine paintings, 19 per 27 cm each, and I had really a hard time to finish this piece...

The action adding layers of colours with Posca markers became mechanical, and the desired Photorealistic effect never really showed up. In addition the opaque and completely covering characteristic of Posca markers didn't leave any place for the middle-tonalities of transparencies... so at a point I had to start putting Posca Acrylic on a plate and adding transparent Acrylic to create a "sfumato" effect: blurry, half tonalities... If we think about the price of one Posca marker it was like mixing your paint with Champagne! At a point I realised it is just a big and complicated failure again, but it made me so much nervous that I had to spend three more days covering it endlessly with new and new layers of Posca markers still not seeing the end of this process. As said **Pablo Picasso** one day: "A painting can never be completed, it can only be abandoned."

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

PANEL II



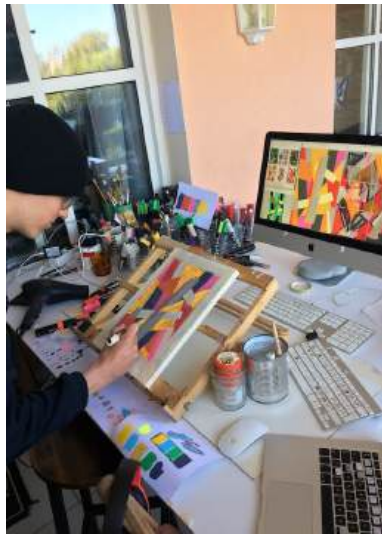
End of Panel II



Panel No3

Experimenting with Texture
and Developing Composition

PANEL III



“Tubist research”
Paul OstroVerhy, 2024
collage of original
and printed artworks
60 / 84 cm



PAINTING GF-I

Simplifying the composition

Geometric Forest I (a)

Simplifying the composition

Panel No3 consists mainly of Experimenting with and Refining ideas (AO2). It has three major artworks all the same composition again but refined and simplified by using the “golden section scheme”, and modified with the goal of using it as a Final Response during the final exam. The idea to simplify the composition came from the fact that as I had only 10 hours for the final exam and I had to use Posca markers of the same size (a 5mm) not more or less.

Defining my own Assessment Objectives

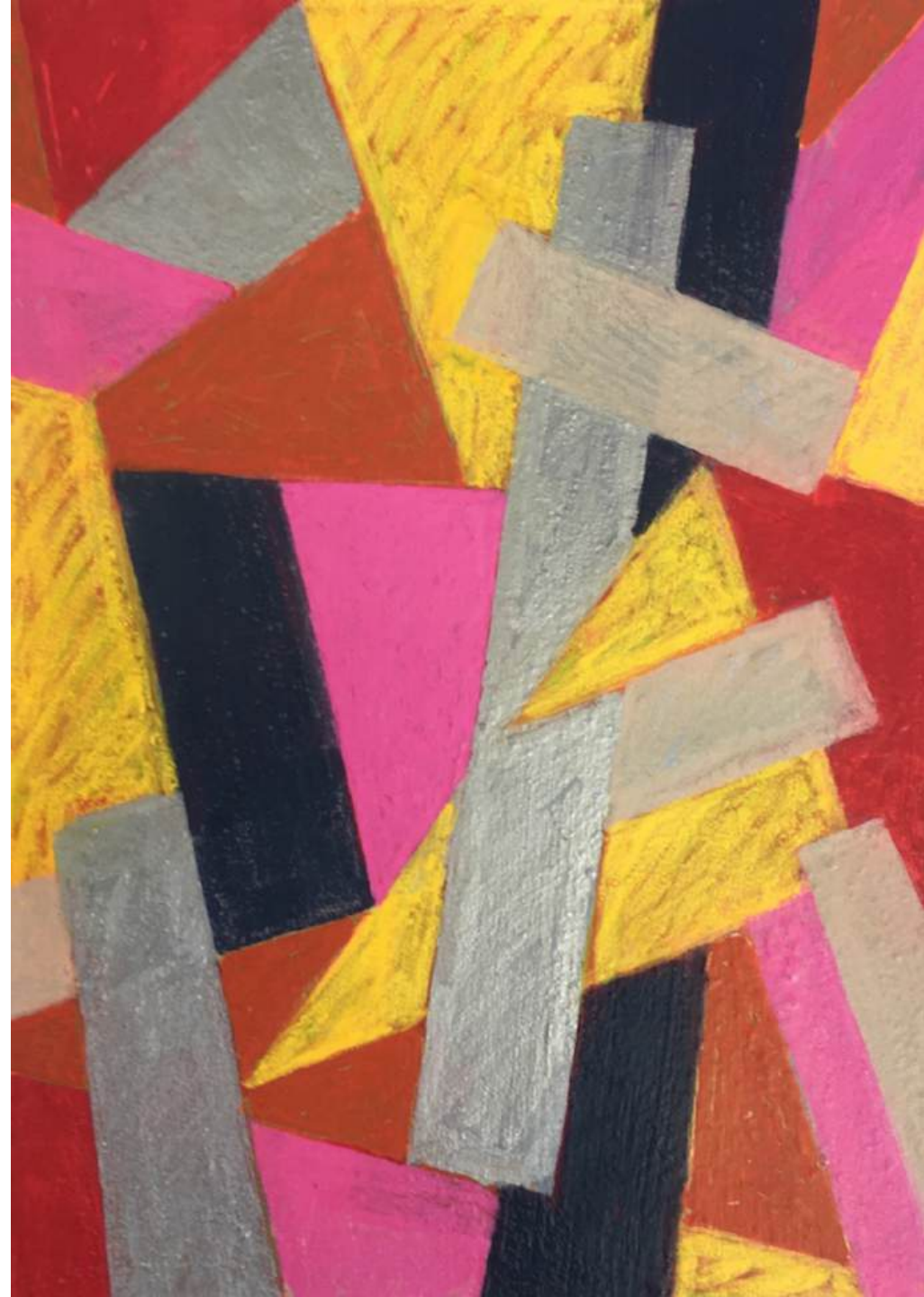
- so small shapes should be avoided
- complicated and time consuming texture experiments too
- sharp shapes should be avoided due to the fact that only 5mm Posca marker will be used not 3mm.
- a general, stronger emotional impact on the viewer is required, knowing the diversity of the taste of the jury members, so an eclectic style is preferable.
- seen the fact that I might have an emotional panic attack during the exam, shaking hands, run out of Posca markers, it would be preferable to have a “methodological, step by step, technique” which is easy to learn in advance and simple to apply, instead of trying to improvise like in Abstract Expressionism.

Going back to the initial Geometric composition

-Unfortunately after my failed experiment with the Calligraphic Geometric Abstractionist trees, plus the four days spent on the Impressionistic pseudo-Photorealistic experiment, I had to come up with something really quick, efficient and easy to do.

So parallel to my experimentation on textures I've decided to go back to my original cubist composition on Panel No1 and start to refine it, to come up with something valid for my Final Response.

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



PANEL III

PAINTING GF-I

Geometric Forest I (b)

Distributing the colours evenly

My idea was that each colour had to be represented at least three times, then spread them harmoniously all over the surface, like if I put a white square in the right down square, then I had to put a white surface on the top left corner too. Quoting the Constructivist painter **Vladimir Nemukhin**: “When you paint the left down corner of your painting, your eyes are on the right top one”.

Using free hand sketch as a refining tool.

As my initial cubist composition in Panel I was already brought to perfection but still quite complicated for my future Final Response, I took it as a source of inspiration but copied it in a free-handed way on an A4 size paper slightly simplifying the shapes. On a later stage already deeply in the process of colouring, I took away the shadow of the main trunk of the tree. The concept of bringing a reminiscence or an illusion of the tree or the light in the forest I've decided to get rid of, keeping the composition purely decorative, visually pleasant and abstract. It prepared me for the idea that if I had time in my final exam after my highly precise Pointillist composition - to do also a huge Expressionist piece in the space of 1 hour, then the original composition had to be more simple.

Fluorescent background colours for “grisaille”

So as I've mentioned already on the first painting GF-I, I was mainly working on the colours and checking if the colours on the painting looked the same or create the same emotion as on the screen. So I experimented with a new technique with colours by using fluorescent background colours as a “grisaille”, (grisaille is a French word for “underpainting” which usually during the Renaissance was gray, or ocher or umber), so by using the grisaille colour in fluorescent I went up with the emotional effect on the viewer because of the brightness of the colours. Afterward I covered the fluorescent colours with normal colours however we could still feel the brightness of the fluo colours across the final painting in small parts which were not covered.

fluorescent
background
colours

PANEL III

“Geometric Forest I”
work in progress
Paul OstroVerhy, 2024
CAD print on paper
20 / 28 cm



PAINTING GF-I

Geometric Forest I (c)

va-et-viens
from CAD
to the painting

Simultaneous CAD intervention parallel to the painting process

If in my earlier work I used CAD images as a base for my compositions, this way creating a quite linear methodology of work meaning:

- I took a photo first
- then I decomposed it with the help of computer into shapes,
- then I copied this composition through the light box to create my original artwork,

This time however, the interaction between the artist and Photoshop, was more a “va-et-viens” process.

RED on computer screen becomes PINK on the painting

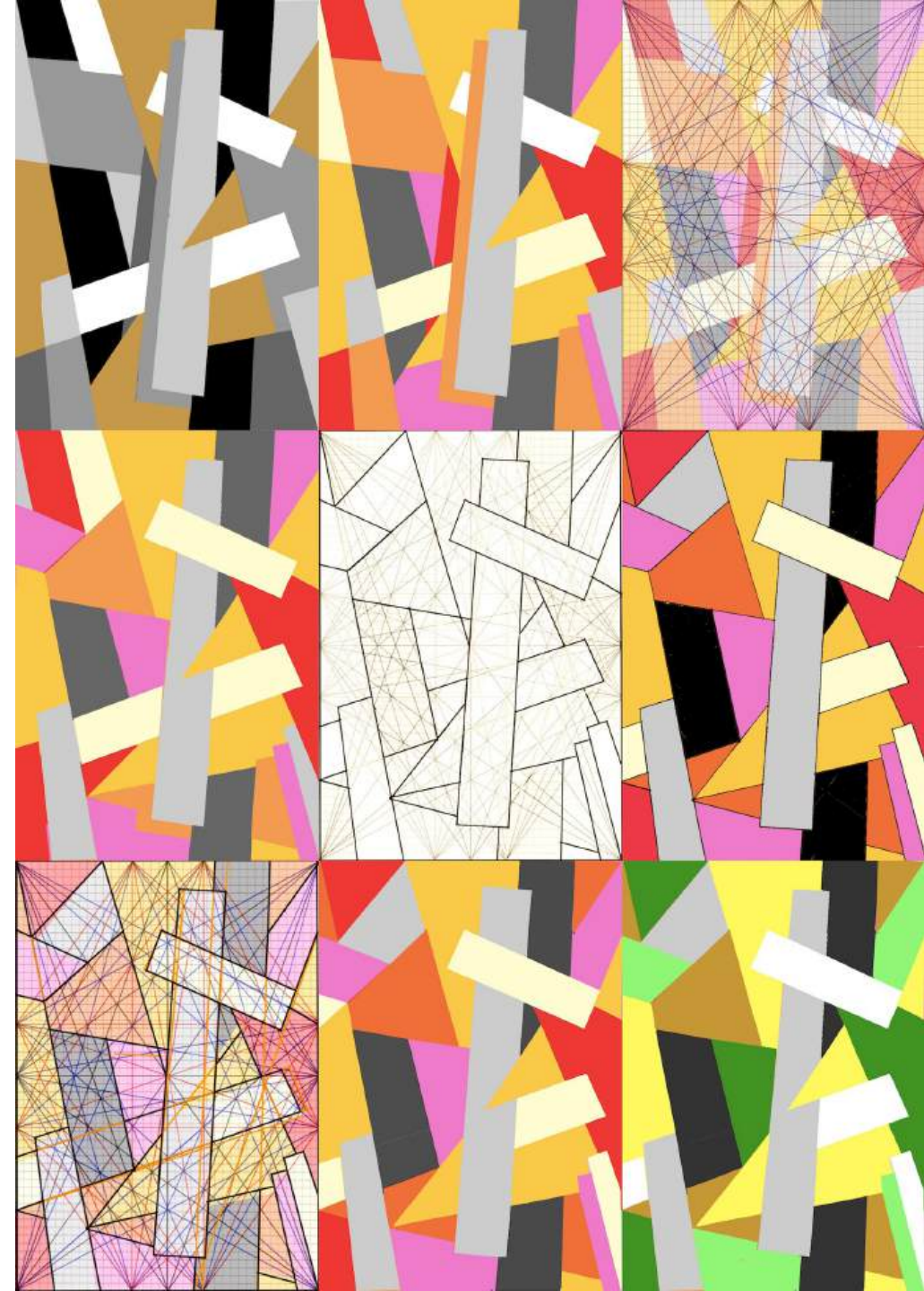
This “back and forth” process for instance can be illustrated the way the PINK triangle appeared in the middle of GF-I instead of the RED one.. If in my original CAD composition the middle triangle was RED, and it looked great on the computer screen, once my painting was finalised that red triangle in the middle looked not fine and I changed it to PINK, so this is just one example how the painting process could (and should!) also influence and change the original Computer Assisted Design project.

The shadow of the trunk disappears first on the painting

We could clearly see that on the step by step demonstration - work in progress compositions too (on my previous page): the trunk of the tree at a point in the painting loses its shadow, and immediately after, on the computer screen (see image on the right) I also take it off.

First ON the painting and then only on the computer screen.

“Geometric
Forest I-II-III-IV”
work in progress
Paul OstroVerhy, 2024
CAD print on paper
20 / 28 cm



PANEL III

PAINTING

GF-II

Hallucinogenic Pointillism

Geometric Forest II (a)

Inspired by the Australian Aboriginal pointillist paintings

As I've mentioned already earlier, my main preoccupation in this Component No2, was Pointillism or how the Minimalist mechanical treatment in the small details can influence the bigger picture. In a way it is the continuation of my interest in the "Analytical Realism" of **Pavel Filonov** which I've described in detail in my Component No1. In my painting GF-II after finishing my composition in colour, (which was mainly the same as GF-I in Panel 3), I got inspired by the **Australian Aboriginal** paintings which I saw during the visit of the "**Ayahuasca in Art**" exhibition in the Musée quai Branly in Paris. One of the other reasons I've also chosen Pointillism was that it was very adapted to the Posca markers... I imagine **Paul Signac** had an awful time trying to use his brush to create different sized homogeneous small points... while in Posca markers... it is automatic.

Slightly hallucinogenic effect

Without getting into the details of the religious, social and ethnographic aspect of that Pointillist technique in the Australian Aboriginal tradition, I just got inspired by the visual effect of it, by the decorative Minimalist aspect of the emotion, and by the slightly hallucinogenic feeling which we felt looking at it. The reason why I'm talking about the slightly mystical hallucinogenic effect from Australian Aboriginal paintings, is that in a way I wanted to recreate the same effect in MY painting which I think I succeeded. In fact, from one hand, we have a slightly violent colour experience with fluorescent "grisaille" colour passing through here and there, and on the other hand a very strong smoothing effect of the monotone surfaces and restraint colours of the points. This time however the points were not used to create a realistic effect, like in my A4 size forest study (Panel I), but on the contrary to create a monochrome, decorative effect far from any illusion of reality.

"Geometric Forest II"
Paul OstroVerhy, 2024
acrylic on paper
20 / 28 cm



PAINTING GF-III

experiments
with textures

Geometric Forest II (b)

Visual vibrations

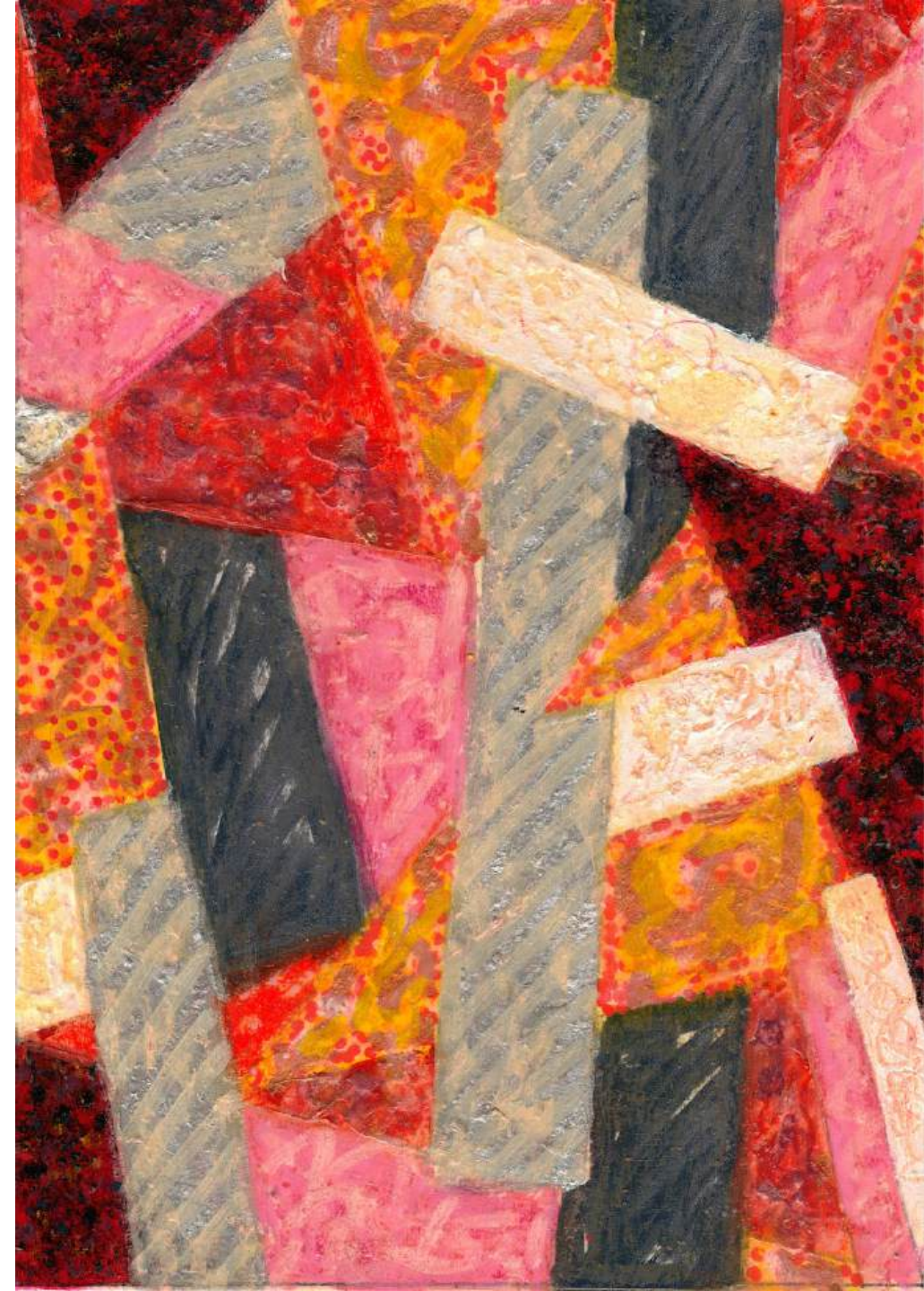
To realise my Pointillist composition GF-II, I was inspired by the French Minimalist painter **François Rouan** and the traditional **Yakut** “pearl mosaics”. In fact in the paintings of Rouan which I saw at permanent collection of the Centre Pompidou in Paris, which are mainly monochrome we could distinguish very interesting visual vibrations from the extremely minimal differences of tonality or colours or shapes. By the way it also reminded me of the latest paintings of **Pierre Soulages** where on his black on black paintings we could recognise the forms ONLY in the bas-reliefs of the gestures on the paintings, which means that from different points of view and from different lighting the painting looked different. Besides Rouan, I also got inspired to use points as a texture by the pointillist geometric paintings of **Paul Klee**.

Geometric Forest III

Experiments with textures and ornaments

In this third painting my idea was to experiment with different painting textures. So first I diversified my instruments, started to use a knife, brush, sponge, Posca markers, and created different layers with different tools and colours. I created a set of very rich surfaces. At one point I got inspired by **Frank Stella's** bas-reliefs, very colorful and also using fluorescent colours. This is how I used in the style of Frank Stella some ornaments with fluo markers at the end, on some of the surfaces.

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



PANEL III

PAINTING GF-IV

bigger size -
bigger problems

“Geometric Forest IV”
Paul OstroVerhy, 2024
acrylic on paper
27 / 36,5 cm
half-finished (2)
abandoned (1)

Geometric Forest IV

A larger A3 painting (GF-IV)
is created (see it on Panel No9)

I also tried to do my texture experiments on a larger format, like A3 and we can see the result on Panel No9, where I've put that painting also to illustrate the permanent “va-et-vient” movement between using the Geometric composition as a reference in the gestural paintings where the initial geometric forms are hardly visible.

On this GF-IV painting I tried to use green colours as an experiment to see if the “forest” feeling appears... Well... it didn't.

The whole experiment with GF-IV was another waste of time where I desperately tried to fill the shapes with decorative elements... However if on small surfaces it was fun and interesting, on the big surfaces it became mechanical and boring. I've even started to imitate “Golden Oriental Calligraphy” on the green background to make it to look like a Persian miniatures... an effect which I liked. Nevertheless, the ugly relation between the green and the yellow didn't let this piece function correctly. So I had to abandon it, but even if GF-IV was rather hectic and eclectic it was still worth doing it and practice the “diversification of the treatment of the surface”.

Back to Pointillism

My failed experiences with Expressionist style and my slightly useless activity - filling geometric shapes with different textures, brought me back to Pointillism. So I decided for my Final Response to use the Australian Aboriginal treatment of the surface by using Posca points to fill the shapes.

End of Panel III



Panel No7

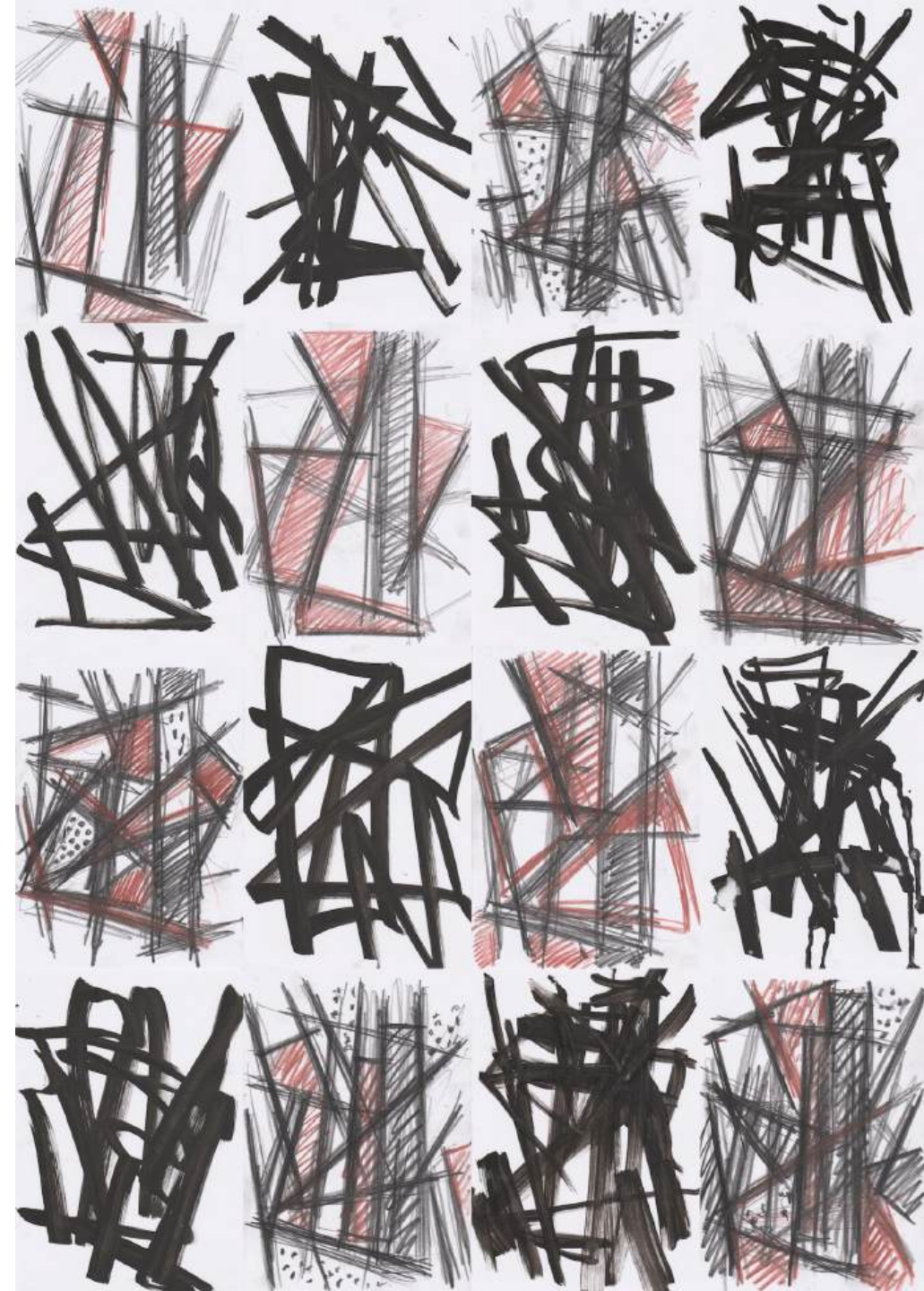
Experimenting with Compositions
and introducing Calligraphic Minimalism

PANEL VII



“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

End of Panel VII



Panel No9

Eclecticism

Practicing Eclecticism Reducing Colour, Form and Tonality to the Minimum

“Calligraphic, Conceptual
and Texture research”

Paul OstroVerhy, 2024

collage of 4 original artworks (2)

27 / 36.5 cm each on 60 / 84 cm panel

Pencil and Posca markers on paper

photo of the temporary artstudio (1)

Transforming the painting process into a form of spiritual awareness

This Panel No9 shows a radicalisation of my painting practice, where I introduced the concept of gesture as a fusion of “time and force”. What is great about Posca markers that contrary to the Chinese brush it is unlimited so the gesture can be permanent and infinite. I was strongly inspired by **Hans Hartung** whose paintings seemed easy at first sight but when you tried to do it myself I realised its complexity.

However I saw this technical difficulty as a challenge and the pressure of finishing in time Component No2, the task to create something great - literally “woke me up” and I jumped with all my heart in this “aguerrissement artistique”.

The following works show this inside liberation where I finally had no fear to express myself (more precisely I had no more time to do time consuming Realist paintings anymore), pushed my inside and outside boundaries and having not really been formed as a professional artist (yet) dared to paint things which in normal circumstances would not be painted.

Respecting rigorously the frames of the GCSE Assessment Objectives, following a very meticulous, methodological technical process, finally helped me to come to a level of artistic awareness, where also my intuition had a role to play and my “aesthetic sensibility” could be used in an efficient and constructive way.

Art has no limit or boundaries, especially today. So to diversify of my experimentations was a logical and necessary thing to arrive at.



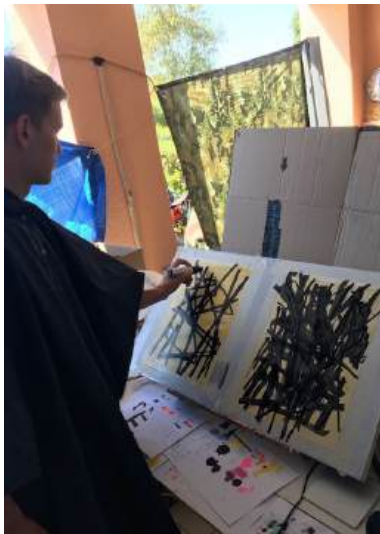
PANEL IX



Panel No9 (a)

Final Response
in Calligraphic Minimalism

PANEL IX



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



Panel No9 (b)

to experience awe

“Tropical Forest III”
Paul OstroVerhy, 2024
pencil and posca marker
on paper 27 / 36,5 cm (2)

“Departure”
Agnes Pelton
oil on canvas
1952

Conclusion for Part I (artistic research)

In this Component No2, I tried to experiment with different artistic styles, inspired by dozens of painters of different epochs and eras, using different painting techniques and tools.

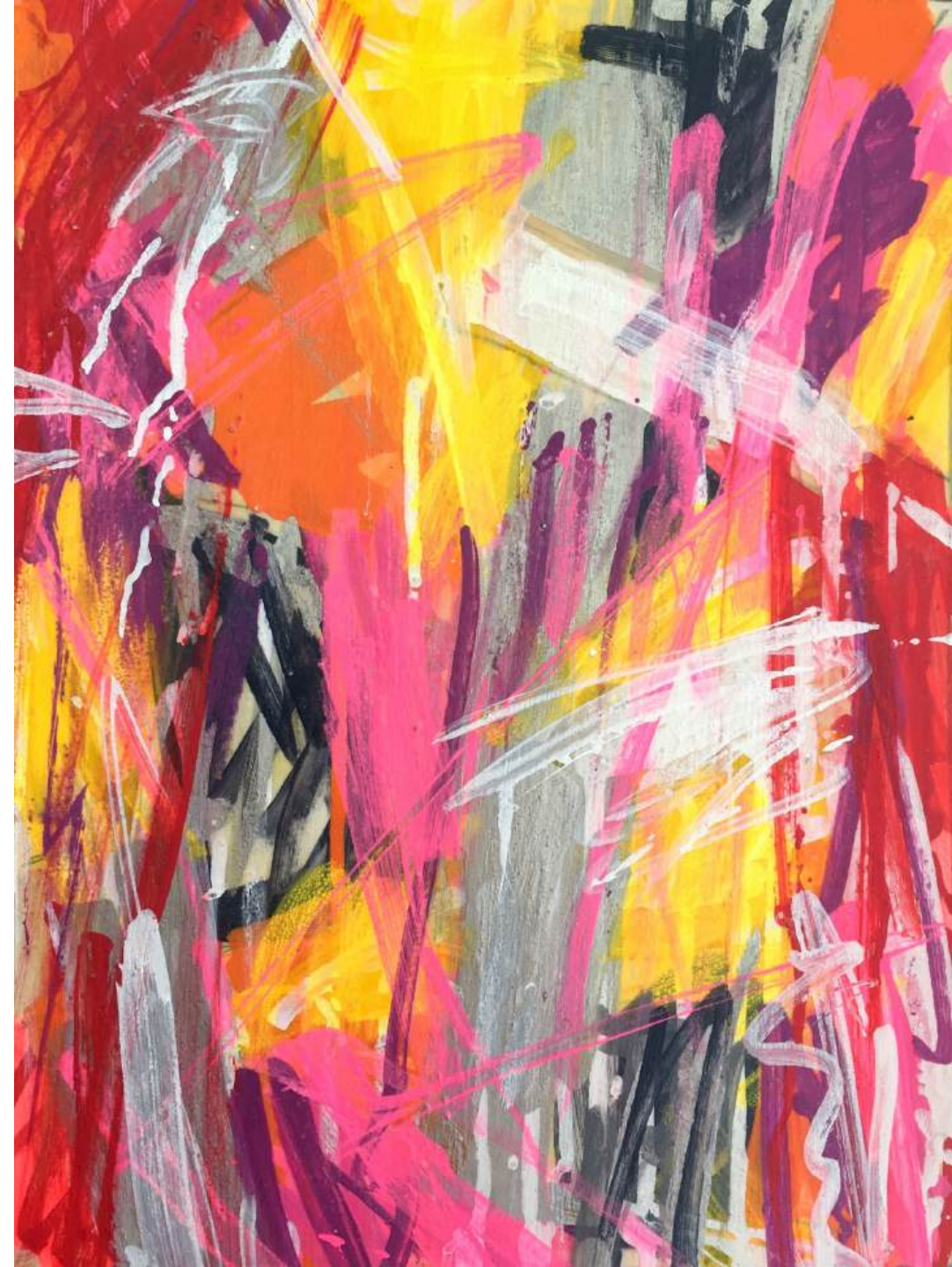
My range of activity was from Realism to Cubism and Expressionism and my artistic intervention was all over using contemporary tools like computers, light boxes, posca markers, photo cameras, to try and create a final effect that would enable the viewer to experience awe.

Professor Dacher Keltner, of the University of California, wrote a whole article about awe in which he explained that **the experience of awe** is a key component in the well being of humans and we should strive to experience it on a weekly basis, either by looking at a beautiful landscape or potentially an artwork that moves the viewer. (Professor Keltner, see: <https://www.noemamag.com/finding-awe-amid-everday-splendor/>).

So this is what I've decided to achieve in the second part of my portfolio (Part II) with my Final Response (Panel No4):

create an artwork which will make me and the viewer experience “awe”.

End of Panel IX



PANEL IX



PART II

ARTISTIC RESPONSE



Panel No4

Final Response for Component No2
and my Mock Exam painting

PANEL IV



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



Panel No4 bis

It is also the
Final Response
for my Cubist
art works

“Tropical Forest I”
work in progress (1), (2)
Paul OstroVerhy, 2024
A4 sized print on paper
27 / 36,5 cm

The work in progress

I described already earlier why I chose the Pointillist technique and the way I've created this last version of the “Tubist” composition. A few words about the final exam.

To finish this painting it took me

- 2 hours to prepare the working table & paint the fluo colours
- 2 hours to paint over with normal colours.
- 2 hours to put the first 5 layers of points.
- 2 hours to put another 5 layers of second layer points
- 1 hours was spent here and there doing nothing

So in theory I am well prepared for the final exam.

This painting has all together 2 layers on each colour plus two layers of transparent acrylic. Plus two layers of Pointillist paint and another two layers of transparent acrylic. Plus two layers of transparent paint and one layer with ocher on the white paper and one layer of transparent paint at the end. All together it has around 12 layers of paint.

I called this painting not “Rainforest” but “Tropical Rainforest” because of its colours. In a way we can say it is a Triptych as in the same series there are two other paintings: one of them (next page) which I consider as my best work, and the other one (on previous pages) which is slightly “destroyed” version of the same composition.

All three (see Title page) form a unity by their size, colours, technique used, and illustrate the stylistic theme of this portfolio which is

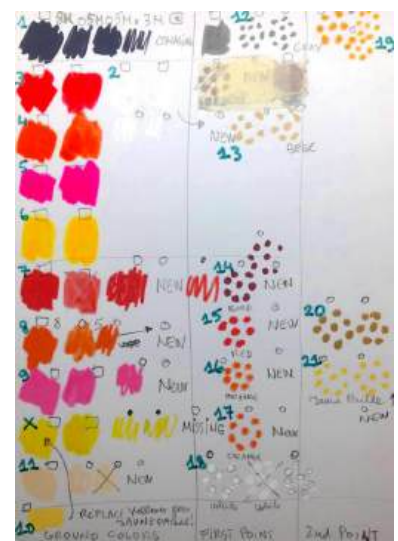
“Construction-Deconstruction”

I would also mention here that the main painters whom inspired me to create this piece were **Serge Poliakoff**, **Kazimir Malevitch** and the Italian futurists like **Luigi Rossolo**.

End of Panel IV



PANEL IV



Panel No5

Final Response for my Expressionist Art Works

My most successful painting

This A3 sized painting was perhaps the most rewarding experience I had in this project.

From one hand it followed the patterns of the initial geometric composition, but from the other hand it has a very free and gestural interpretation of it. The combination of these two contradictory approaches, plus the flamboyant colours created the effect of an almost “dancing” art work.

The aesthetic catharsis I've experienced
-while painting it
-while looking at it at the end
is truly indescribable by words.

Perhaps this is why humans invented paintings:
to create emotions in our soul
which can exist only through art.

“Tropical Forest II”
Paul OstroVerhy, 2024
framed (not on panel)
acrylic on paper
with frame 42 / 50 cm
without : 27 / 36,5 cm

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



CONSTRUCTION DECONSTRUCTION



“Tropical Forest”, Paul OstroVerhy

Vladimir Nemukhin

A giant of 20th Century Constructivist Art

To conclude this presentation of my Artistic Response, I would like to talk about the most influential painter on my aesthetic views: the Nonconformist Constructivist painter **Vladimir Nemukhin**. He also happens to be a disciple of an assistant of **Kazimir Malevitch** and the artistic Mentor of my father. So in a way we can say I am a direct “descendant artistique” of the founder of **Suprematism!**

Nemukhin’s work is predominantly abstract and very personal. According to Julia Tulovsky, Assistant Curator at the Zimmerli Art Museum:

“Nemukhin is best known for his abstract still lifes with playing cards, fragments of card tables, and fighting cocks ... In a majority of cases, these symbolize accident, intrigue, and indeterminacy, contrasting with the doctrine of predetermination demanded by the Soviet establishment. Nemukhin intends his structures, surfaces and symbols to reveal the spiritual, the unreal, the emotionally obscure, and the existential.”



“The Evening” (2)
Vladimir Nemukhin, 1981
mixed media on canvas
72 / 80 cm, detail
“Vladimir Nikolaevitch
in his artstudio”, photo (1)



PART III

POST PICTUM



Post-Pictum I

Published books and book illustrations

Graphic Design and Literary works

As a “Post-Pictum” to this portfolio of Component No2,
I wish to present a few other art works which
indirectly are linked to this project:

-in fact it is through them I polished my artistic style or
experimented with new techniques
-or created complicated conceptual frameworks for
challenging artistic research.

To be more precise:

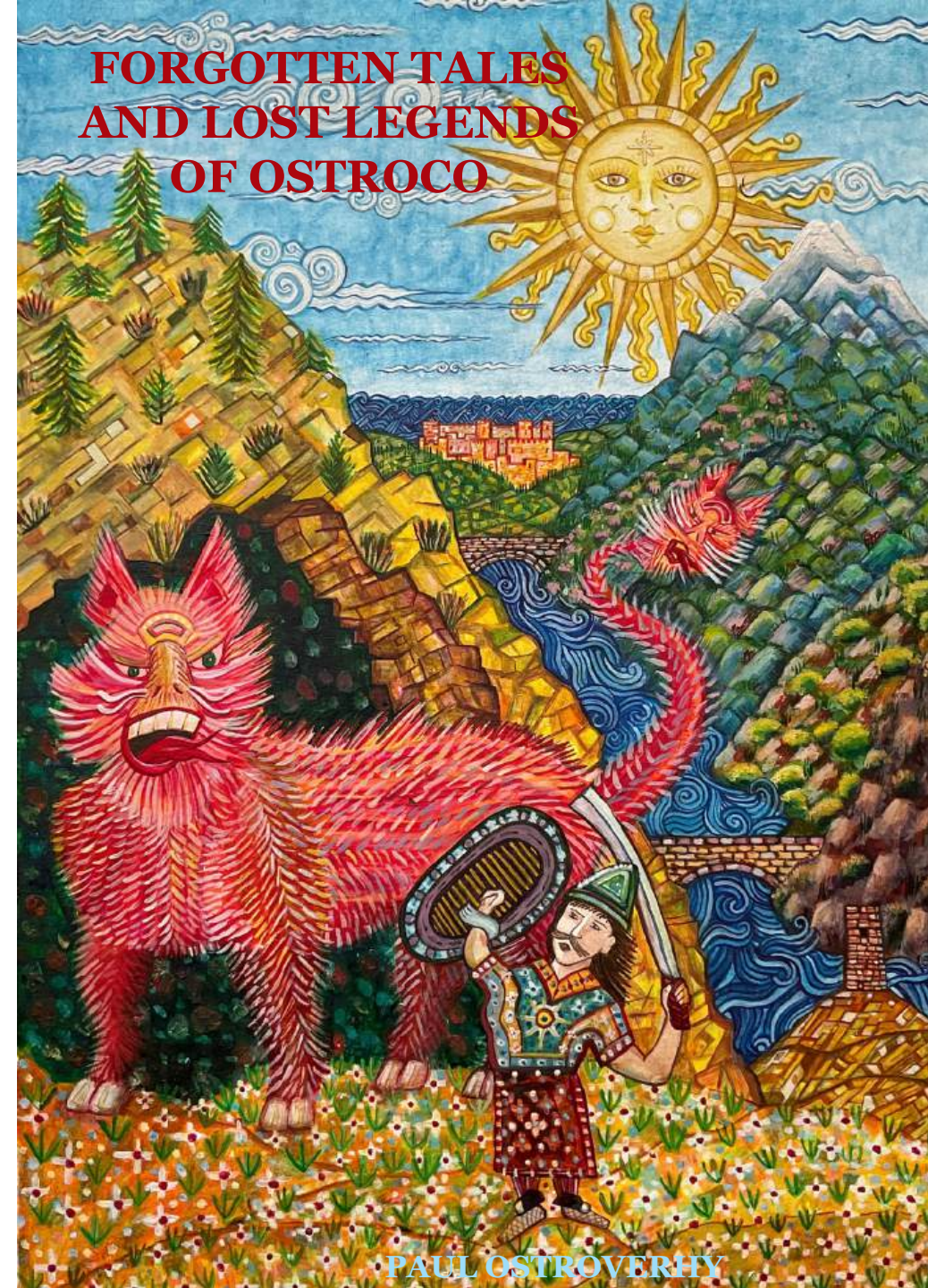
-writing books

-illustrating books

-publishing books

are my main passions in life.

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



PAUL OSTROVERHY

Post-Pictum II

List of all my publications

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



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

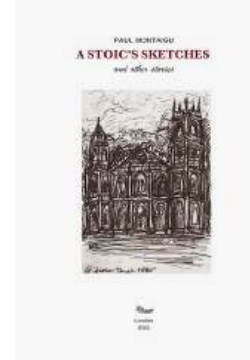
2018



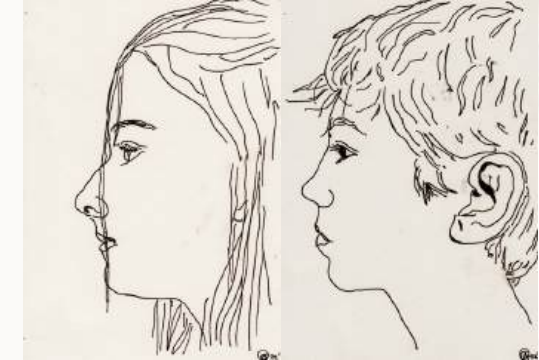
2020



2021



2022



Post-Pictum III

List of all my publications

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

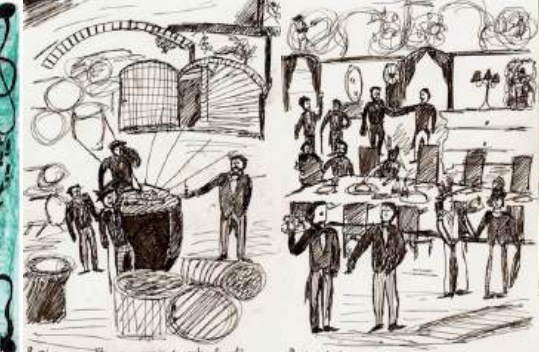
**“The Diamond
of the Chess Player”**
Character studies
Paul OstroVerhy, 2019
Bic pen on paper
15 / 21 cm



2018



2019



2020



2023



PROJECT SYNOPSIS

“Furczich niemczich, aandraszafen, moszfuntaic Isztineichen!”
4th Herczog czu Ronich

“One would only reach one’s goal,
through one’s brotherhood”
4th Duke of Ronich

“Map of Ostroco at the time of Aroehin the II”
Paul OstroVerhy, 2019
mixed media on paper
21 / 30 cm, (2)
“Carnivorous plants”
ink on paper, 2019
10 / 15 cm, (1)

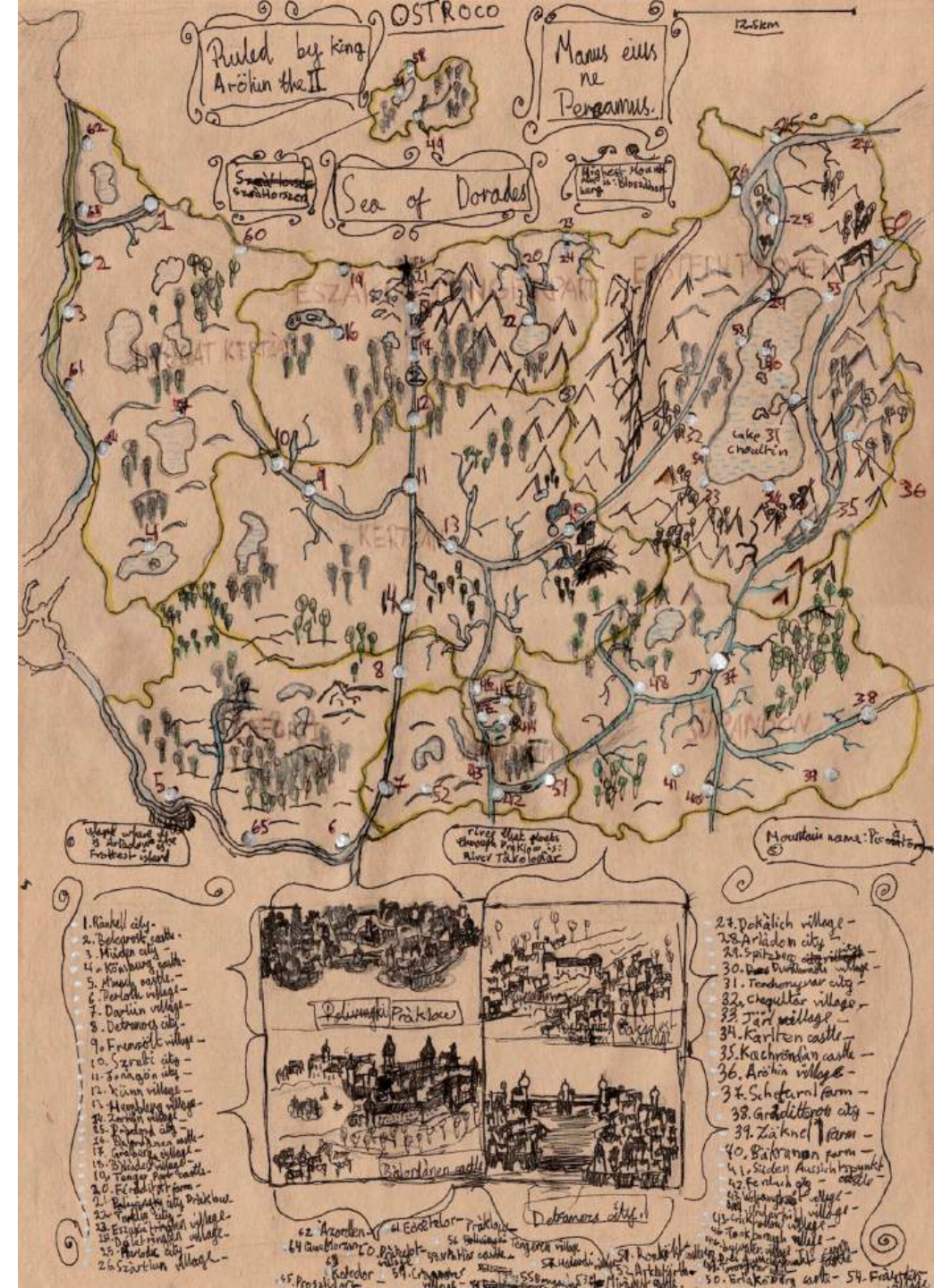


Ostroco is a fictional country that I created about three years ago. The project is based on this Kingdom, roughly as large as Great Britain, ruled by King Arochin II. There are many imaginary creatures such as nymphs, goblins, centaurs and many more bizarre beings, who all live with dwarves and humans, in a King Arthur and Merry Old England ambiance.

The land is full of mountainous hills and valleys covered by German and Taiga-like forests; where brigands like Robin Hood dwell amongst mysterious fogs (whom by the way all have their own personalities). The valleys consist of picturesque, little red-roofed towns, like one of those villages you see in Central Europe. It is inhabited by people who speak a mixture of Germanic and Hungarian, with a little touch of its own. Those people live in an era resembling the Viking, Renaissance and Tolkien times – in short, a fable-like country where knights and castles are as common as a modern-day petrol station.

Such is a land, young wild and free, full of spirits, pirates, monsters or even weird, man-eating plants. This project has been to me an excuse to search and study many things that have been an interest to me, may it be the history of flags and old maps, European military uniforms, Castles, and so on.

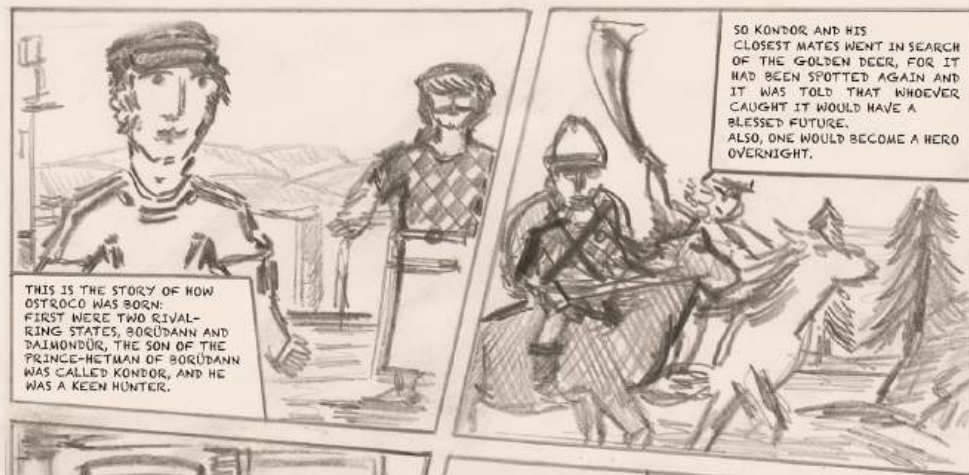
Those things in which I have found myself immersed in – Tolkien literature and company – has been put into this project of Ostroco, so that over time, a country full of vibrant life and culture has been sculpted and formed by different little projects put together.



Chapter I

Ostrokian Genesis

“Forgotten Tales of Ostroco”
Chapter I, Ostrokian Genesis
Comic book Illustration
pencil on paper, 21 / 30 cm
published by Komanda Crew
Paul OstroVerhy, London 2023



The Glumphoshaak!

Shingeous was the Jingajack
And anfractuious was the jwainy-swine!
Ho! Beneath malachite Ojingoshaak
Grew the gruvuuous smell of the deathly whine!

“Halt! O’ noble Oomzorok!
Hast thou not heard of the Glumphoshaak!
Balguous is its glooking head,
And what might is in his bundic thwack!”

“Fear not! My will is made O’ Geczmann –
I have my sword ready by my hand,
Tonight I’ll slain the Glumphous schnaak
And at the morrow I’ll have freed the land!”

Flamious was the speed he went,
Slishing down the mantis vines,
Ho! What whipping chikojack
Arose in the air of wingo soaics!

Knotful were the celadon jundoshwines –
When Shwaak! A noxious tingacle did swicker
Round his ankles fast and
Yanked him, salto to the ground!

‘Twas so that the monster loomed above:
Drool dripped down from his mordant mouth,
With eyes so pincy tincy tak
On top of the bulbous body of shnaack!

The glumph’s mouth widened and galped,
Yet the ‘Zoroc sliced with a struck of his Sickrik sword,
And avoided the blow with a jump on the twack,
The sword went tingachok pingachak clac!

A howl of hleptic pain screamed
Through the shingeous jingajack –
The sword had struck through the Glumphic mouth
And the nefarious schnaak was dead!

“O’ Gloria, O’ noble Oomzorok!
Thy tungashic braviour has honoured us all!”
N’deed did the old Geczmann weep with joy,
As the Oomzorok bade them farewell.

Shingeous was the Jingajack,
And anfractuious was the jwainy-swine!
Ho! Beneath malachite ojingoshaak
Grew the gruvuuous smell of the deathly whine!

Paszloe czu Roerich
King’s Aroehin’s
Royal Architecte



The Lost Kingdom of Ostroco

Ostroco flags

Archiepith, Vrihtar, Giedhollow, Ruznator, Huhals, Brugalar, Kolalor, Osumator, Ouborboran, Osk-Surich, Arthian, Sula, Assuliphat, Kachorlar, Harkidi, Karlar, Alcapillar, Harkid, Rarkell, Zarkid, Rarkolli

Ostroco cities and villages flags

Eikelcher, Berzina, Trogat-pur, Trogat-pur, Porselcher, Frensoth, Timborough, Pratzelt, Anaberg, Scheum, Oller

Ostroco Coat of Arms

1. Eastern Province
2. Eiprat
3. Schuffham
4. Kerfain
5. Uppat verba
6. Sasa Horstia
7. Euk-Ingur-Rat
8. Si-pardon
9. The Shark



“The Big Map”
coloured pencils
on 63 / 90 cm paper (2)
Ostroco Coat of Arms (1)
coloured pencils on A6 paper
Paul Ostroverhy, 2020

“A painting can’t hear”
V. Nemukhin

www.paulostroverhy.com

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