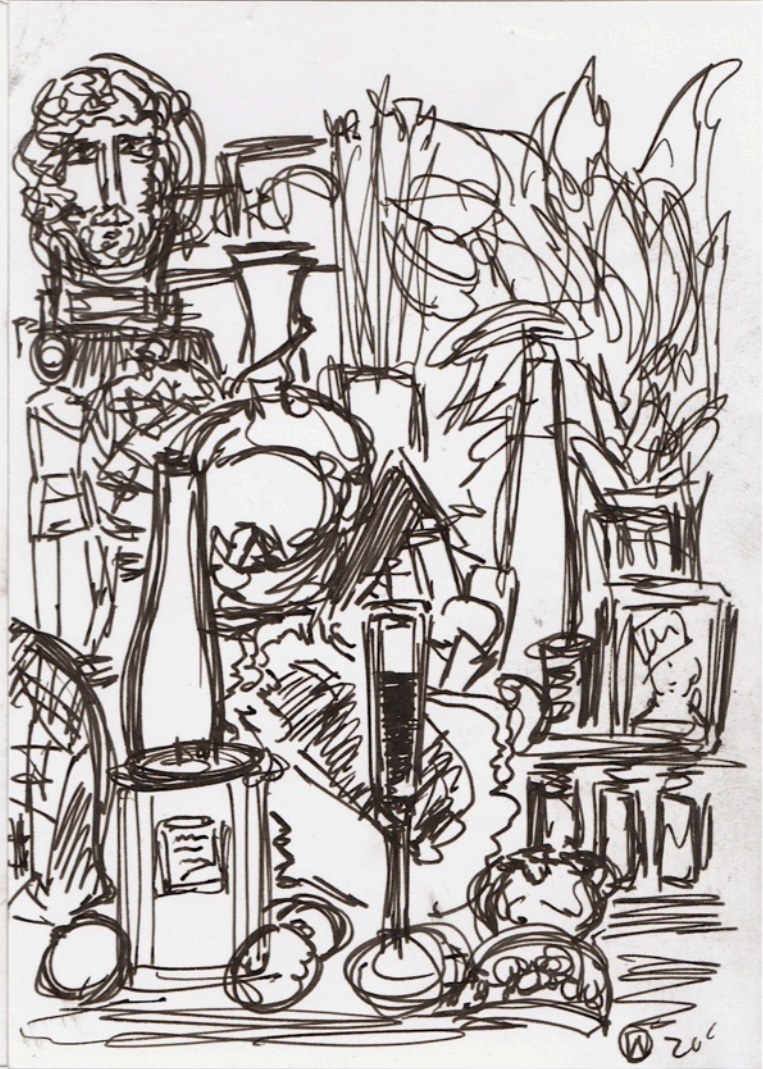


NATURE DORMANTE

TONAL PAINTING



PAUL
OSTRO
VERHY
2019





Paul Ostroverhy

From a young age, I have been fascinated by the world around me and the curiosities nature offers. This constant fascination encouraged me to think of the world from different perspectives, seeing it with a new eye, observing people and objects more closely and with more care. When I was ten, my family decided to live for some time at the French Riviera, and it was there, amongst the red rocks of the Massif de l'Estérel, the Mediterranean pine woods and azure sea, that I was able to detach myself from the normality of life and immerse myself in not only the domain of sports but have time to think artistically, produce creatively.

Finally, I had time to plunge into literature, with J.R.R. Tolkien, Oscar Wilde, and Arthur Conan Doyle being some of my favourite authors. Having only learnt to read and speak English at the age of nine, reading revealed to me all kinds of different worlds: from the realistic to the fantastic, the comical to the grotesque. I made the simple decision to create my own book, my own detective. Hence, I completed my first literary work, *The Painting with Dust*, via dictating sentences to my Australian tutor on Skype. More recently, I have found myself drawn to the works of Gabriel Garcia Marquez, Evelyn Waugh and F. Scott Fitzgerald. I have written two more books, *The Diamond of the Chess Player* and *The Catacombs*, and have continued to develop my writing technique by reading more poetry, in particular the works of John Keats and Gerard Manley Hopkins.

It was also in the South of France that I took up sports with more zest, for I am now a keen sportsman; running five or ten kilometres on a regular basis with my two brothers. I enjoy swimming after cycling to the swimming centre, hiking in the Alps during the summer, mountain biking along the French Riviera. I have lately become an ardent fan of cricket and rugby, the latter of which I have played since the age of twelve, at school.

Architecture and urbanism has been a passion of mine since that memorable year, researching various architects, including Ricardo Bofill and Luis Baragan, both of whom I love for their anthroposopic, colourful, and cubist-like buildings, in particular *La Muralla Roja*. More recently I watched a series of lectures on the great art of classical architecture, the themes being an analysis of classical motifs and rules, and the neoclassical masterpieces of the ages. Having been born and raised in Paris, it was a totally new experience to walk once again through the streets of my childhood. I suddenly noticed all sorts of neoclassical details – rustication, friezes, corinthian columns – and the various Haussmanian buildings constructed during the Belle Epoque to transform the French capital from an underdeveloped, medieval labyrinth to an urbanist, coherent, clean city, reflecting the French Empire.

I was able to undertake my own architectural project with a vivid, fiery passion. The project, inspired by the various classical follies of the British landscape gardens, was to design a classical rotunda, a project which I accomplished after much research on classical rules – the measurements, the number of triglyphs, whether a Tuscan column can be fluted. I produced sketches, which in turn helped me to realise a 3D digital version of the rotunda on Sketchup, a tool that I was taught to use by my Italian architecture tutor, a young student from Vicenza, hometown of Palladio. It was fully realised when my brother Max, studying architecture at UCL, used the university's 3D printer to transform the digital version into a real, physical model.

I consider myself a calm, confident, and curious person, and I am still dazzled by the monumental greatness of the world. I am passionate about literature, sports, and architecture, listener to Shostakovich, a great fan of black and white cinema – *Casablanca*, *Kurosawa* and the poetic extravaganza of Fellini's *La Dolce Vita* and $8\frac{1}{2}$; and if someone ever offers a match of chess or a game of ping pong, I would be delighted.

Moreover, I have lately found myself in rather unique circumstances – confined in my father's art studios in the centre of Paris, surrounded by a plethora of young international students. Having spent much of my time there since my childhood, I have had many encounters ranging from eccentric poets to young russian cinematographers. Thus, I consider myself to be no stranger to living with a large number of older students, and living in such a vibrant and organic place has prepared me well for life at a boarding school.

Paul Ostroverhy
Paris, 2021.01.19

