

THE CUBIST PAINTER



MAX
OSTRO
VERHY
2024



"ISOMETRIC ABSTRACTION N2"
30CM/21 CM, MIXED MEDIA ON PAPER
LONDON, 2021



"ISOMETRIC ABSTRACTION N3"
30CM/21 CM, MIXED MEDIA ON PAPER
LONDON, 2021

HIGH ALPS FRENCH RIVIERA LANDSCAPE PAINTING



MAX
OSTRO
VERHY
2010





BRISTOL



GARDENS

EARLY WORKS



"CITYSCAPE 4"
PROJECT FOR OUTDOOR, CERAMIC BAS RELIEF
BACKGROUND IMAGE GENERATED BY AI
LONDON, 2024



"CITYSCAPE 5"
PROJECT FOR OUTDOOR, CERAMIC BAS RELIEF
BACKGROUND IMAGE GENERATED BY AI
LONDON, 2024

Briton Ostrorover 31/4

BRISTOL GARDENS REALISM



MAX
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2020

BRISTOL GARDENS

The main theme is the Bristol gardens: a warning of a post-apocalyptic world, representing the decay of humankind. The rusted engines, reclaimed by nature, illustrate what could happen if humanity fails to care for the planet. A new "-ism" emerges from the plastic bottles, metal cans, and bin bags: "trashtesism." I find beauty in the remnants of the human race being consumed by nature, within this shell of paradise that is the St Werburgh's allotments in Bristol, created by intellectual hippies rebelling against industrialism.

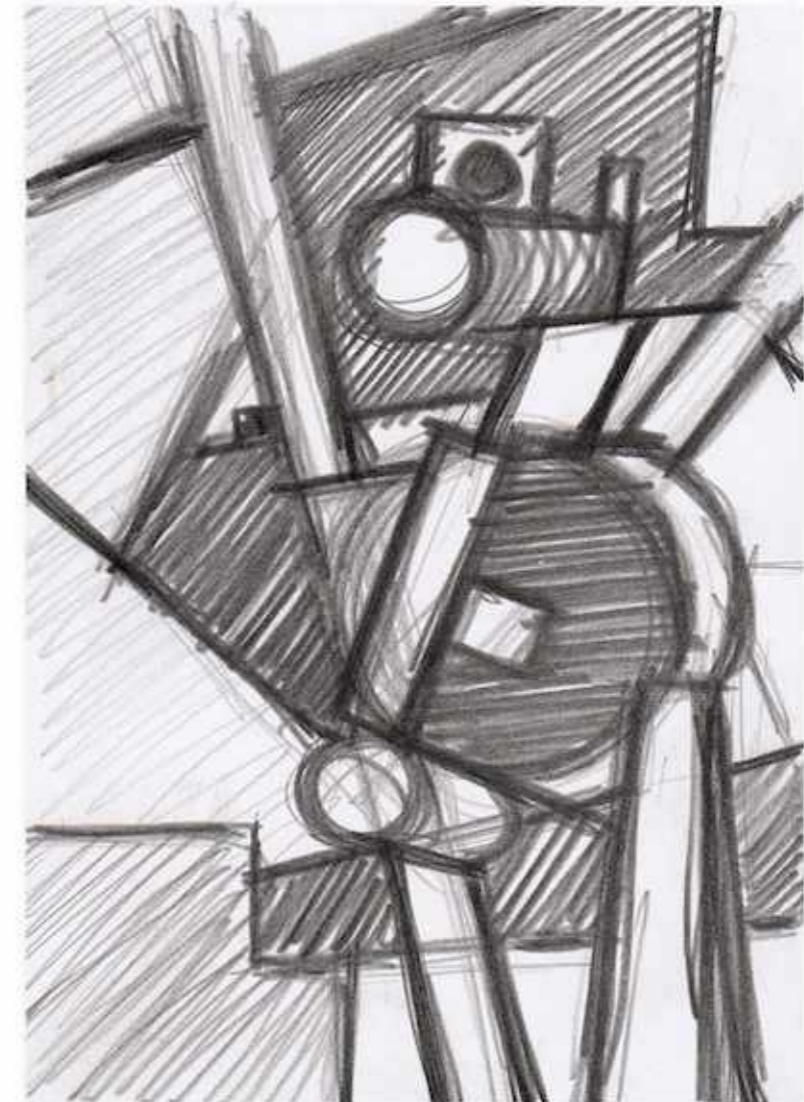
In the rusted engine, there is a striking juxtaposition of industrial and natural elements that particularly captured my attention. Watercolour and pencil provided an ideal medium to analyse this Delphic micro-world, as the technique demands particular attention and focus. At times, I would leave blank surfaces, such as the sky, while in other areas, I would delve into intricate details, creating a free-flowing dance - a natural balance between the elements in my drawings.

The half-destroyed little houses, with walls made from rubber tires allowing weeds to grow through the cracks, evoke a sense of wabi-sabi, the Japanese philosophy of finding beauty in imperfection. This imperfection proclaims itself the saviour of the world - the irregular lines of nature opposing the rigid right angles of classicism and industrialism.

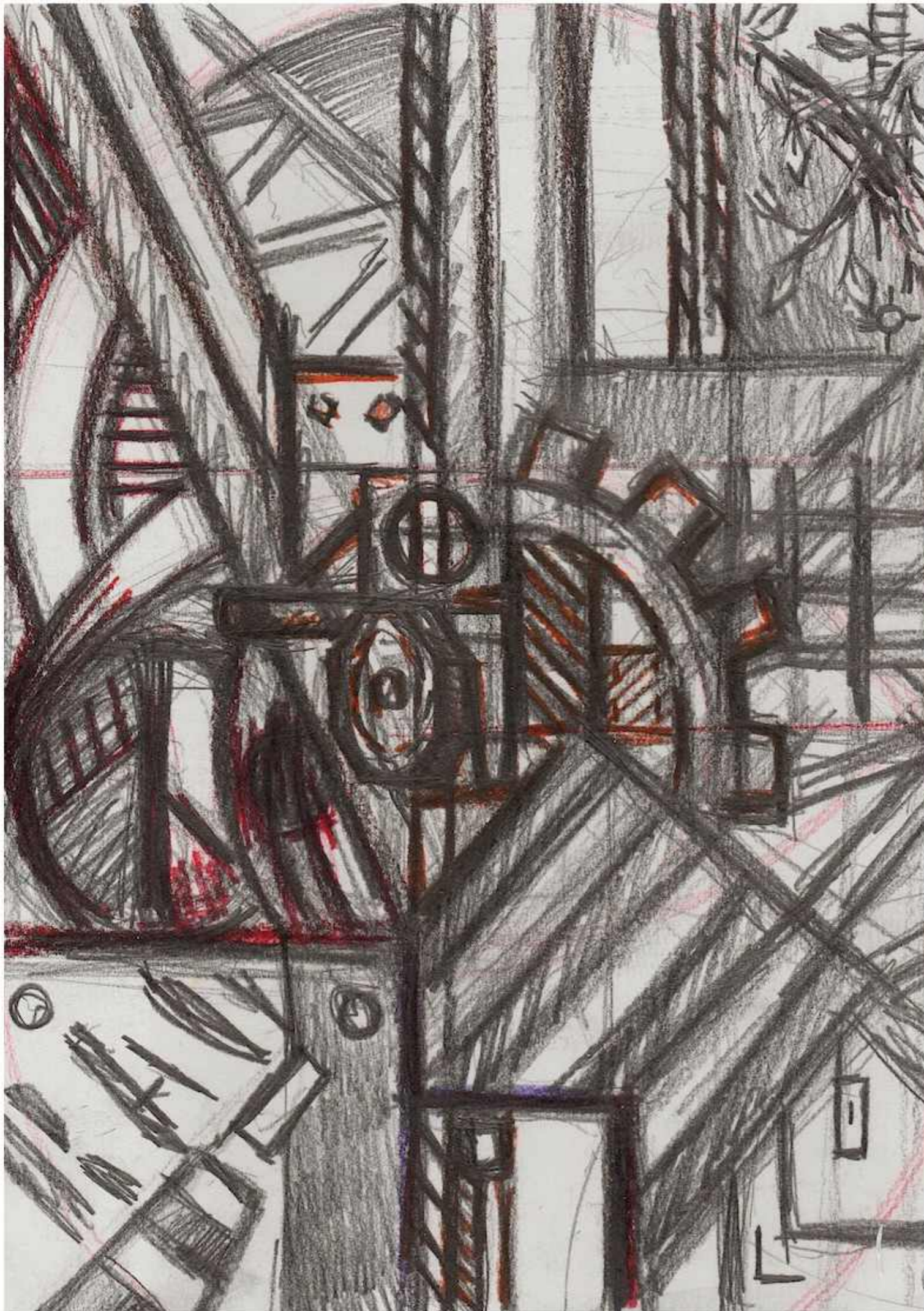
To conclude, my Bristol gardens series is a romantic message infused with a modern, dystopian, post-Soviet vibe, blended into an eco-friendly smoothie to be sold in mass production at Tesco stores around the globe.

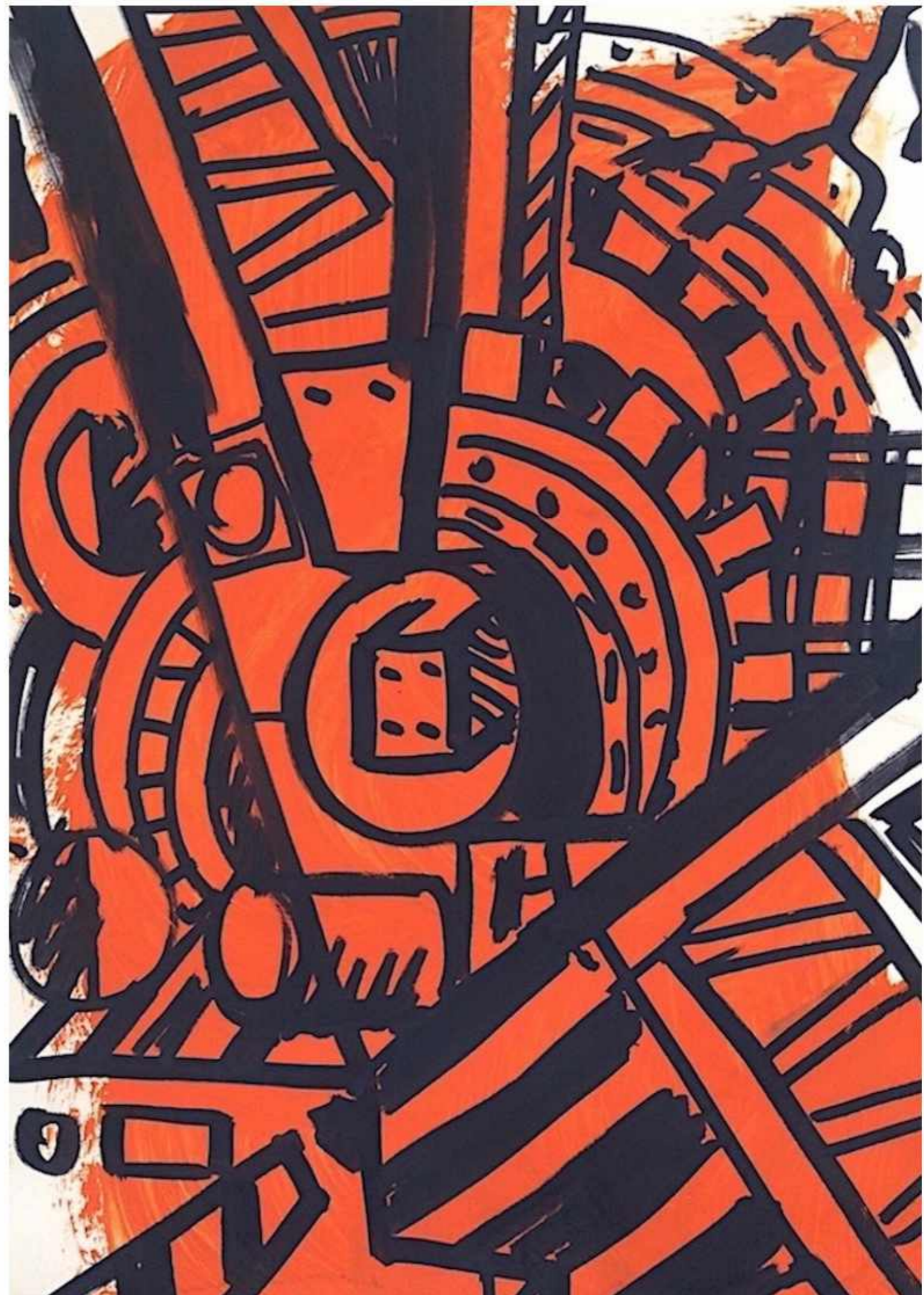


BRISTOL GARDENS CUBISM

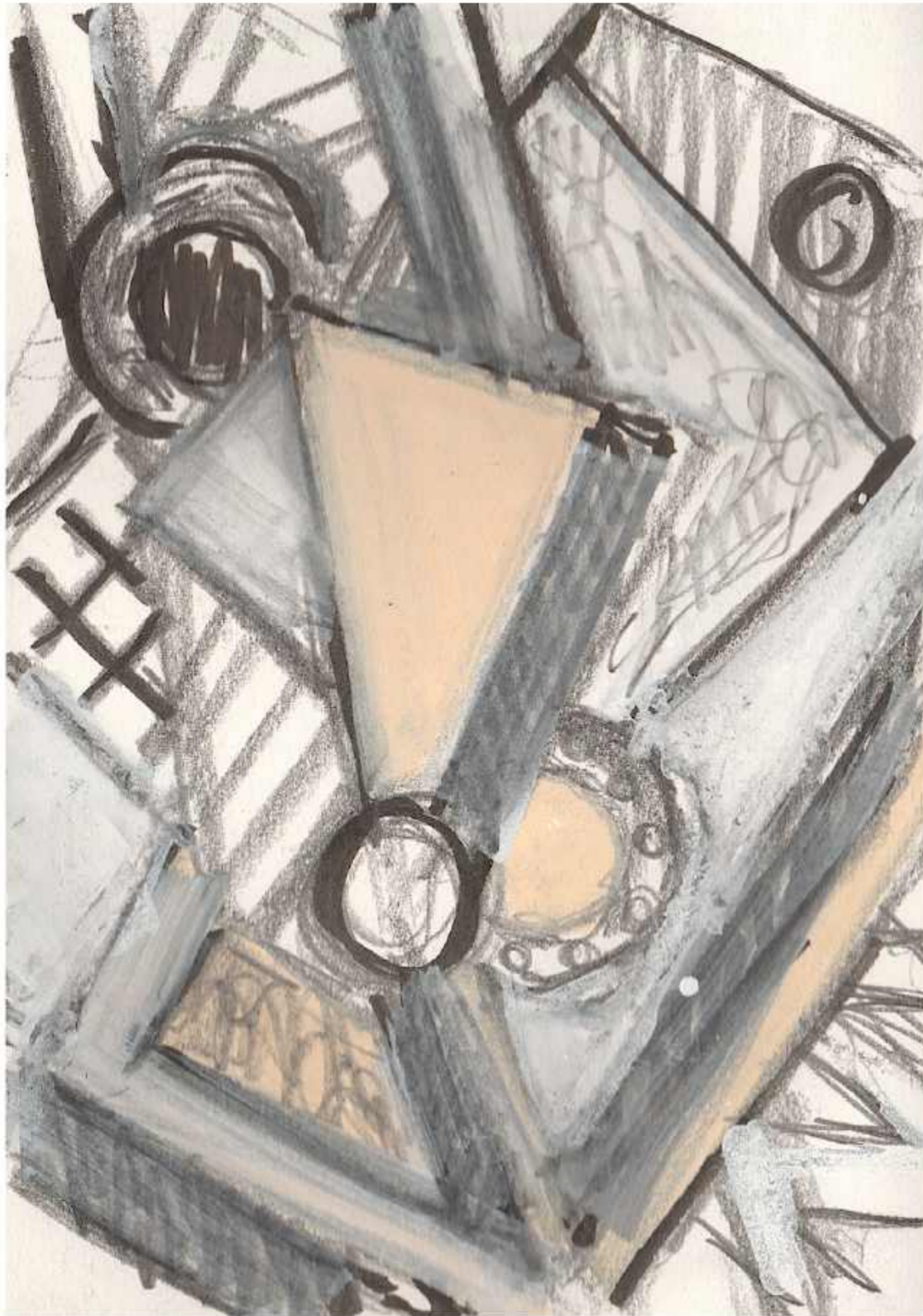


MAX
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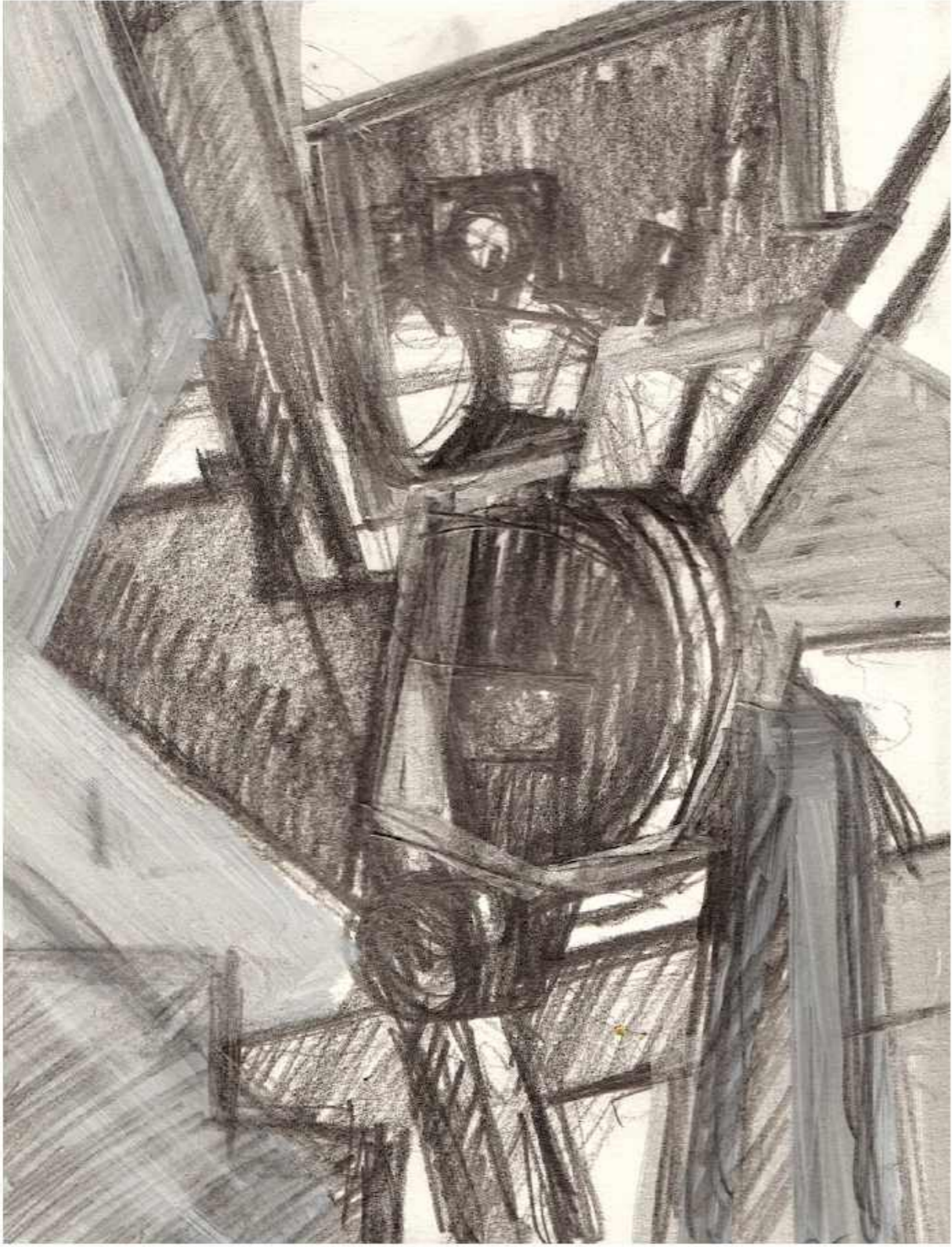




BRISTOL GARDENS CUBIST SKETCHBOOK



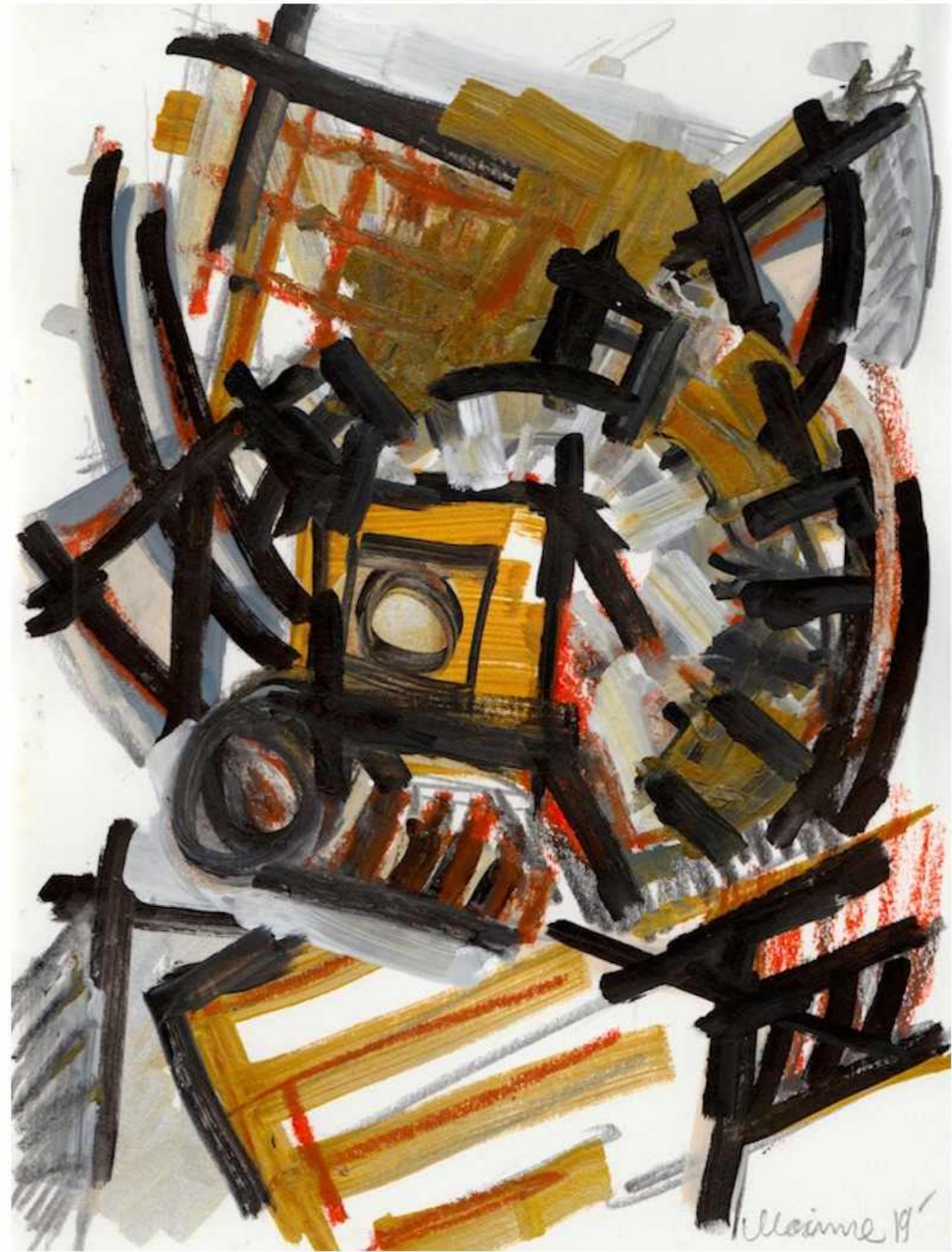
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2020



BRISTOL
GARDENS
SCULPTURAL SKETCHES



**MAX
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VERHY
2020**

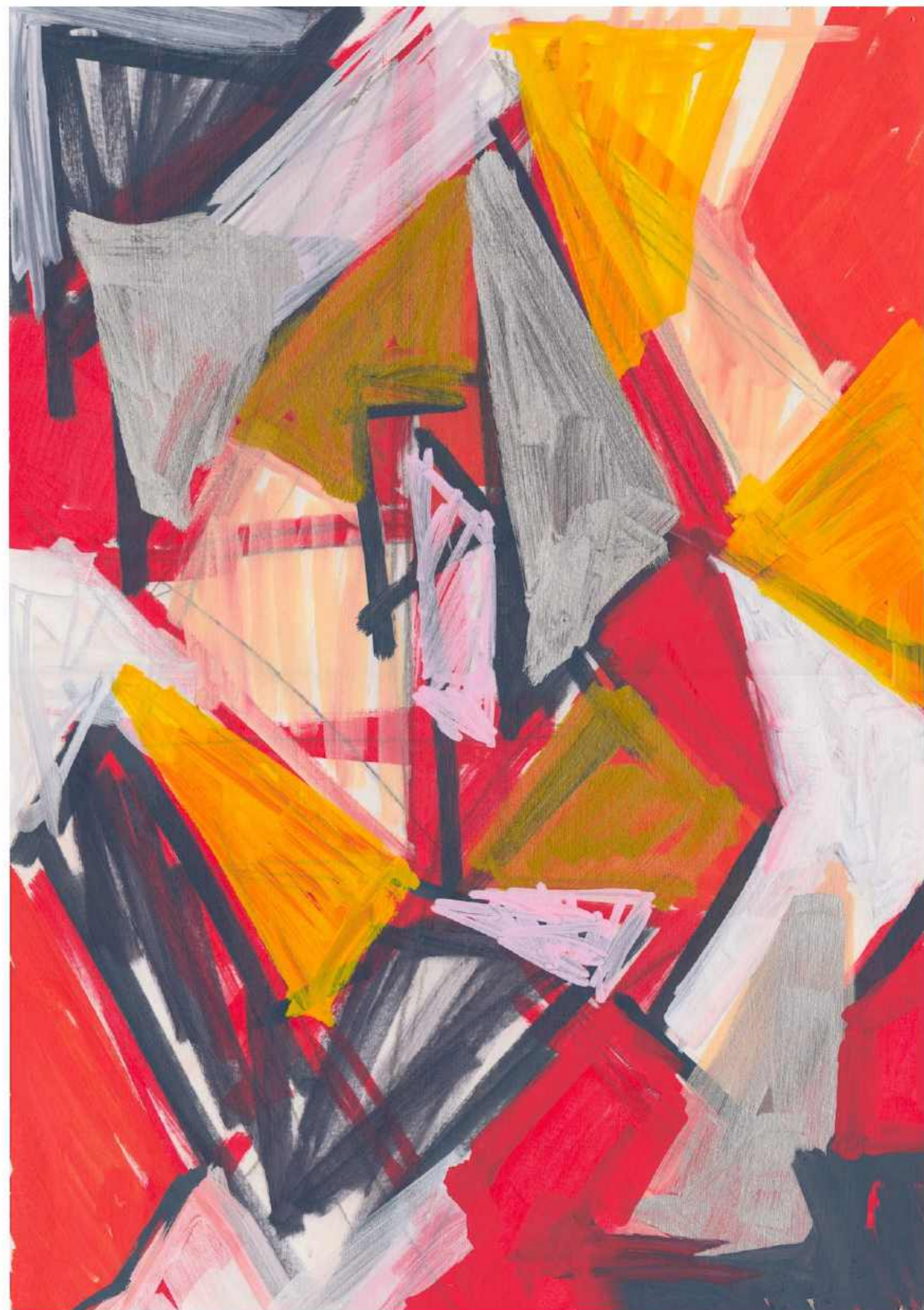


ORIGAMI FRAGMENTATION

ORIGAMI SCULPTURE PAINTINGS



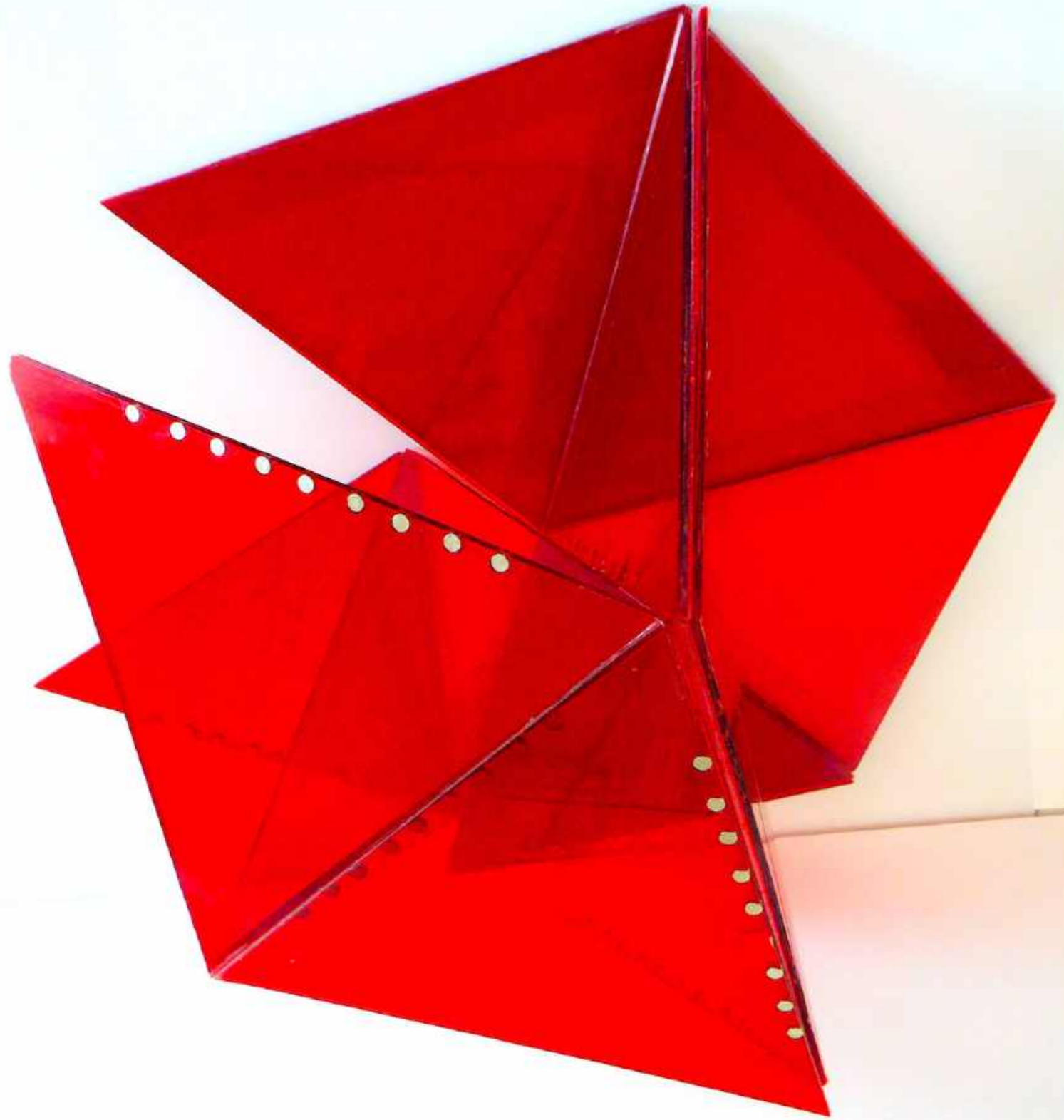
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VERHY
2020



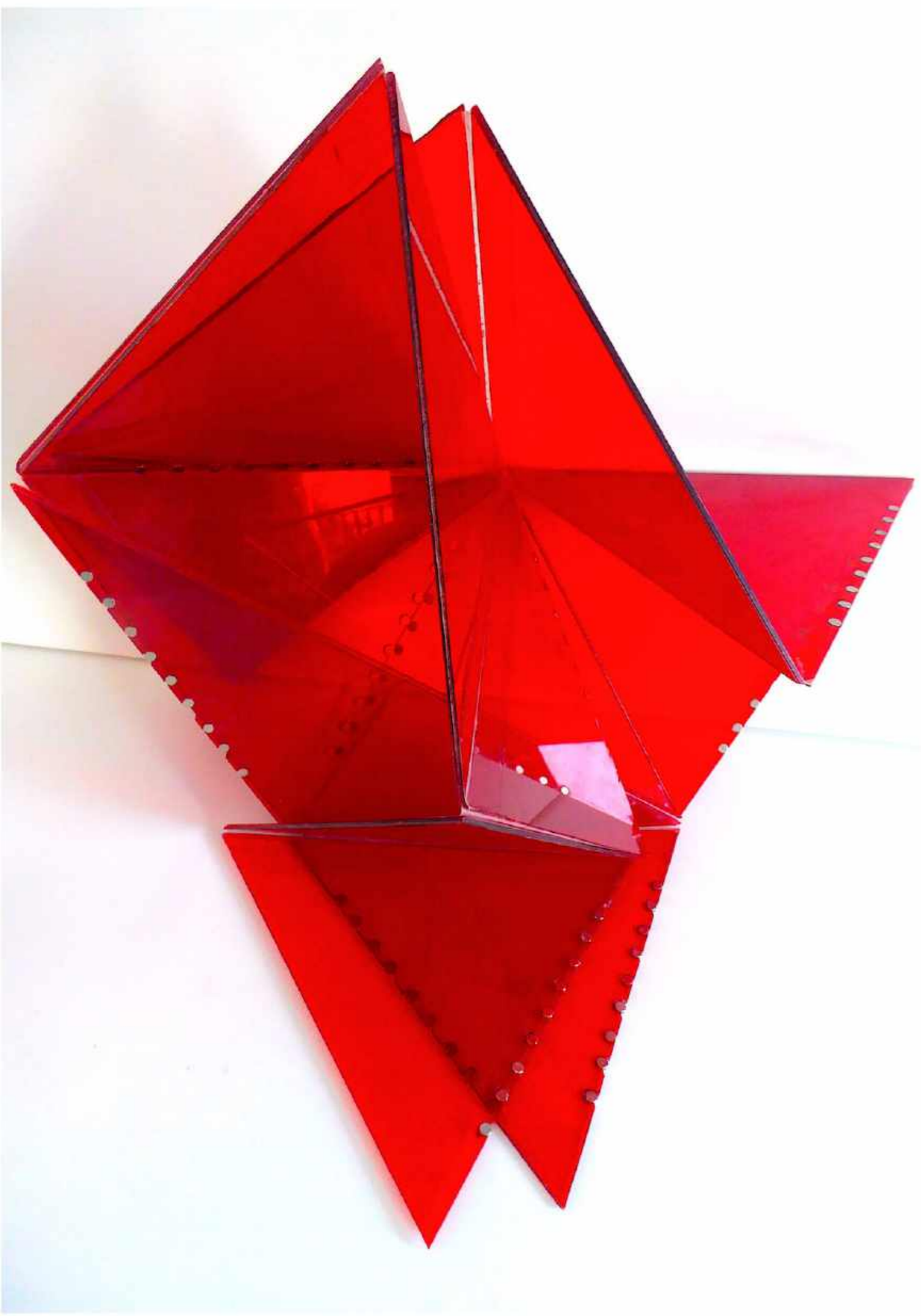
ORIGAMI

FRAGMENTATION

MOBILE SCULPTURE



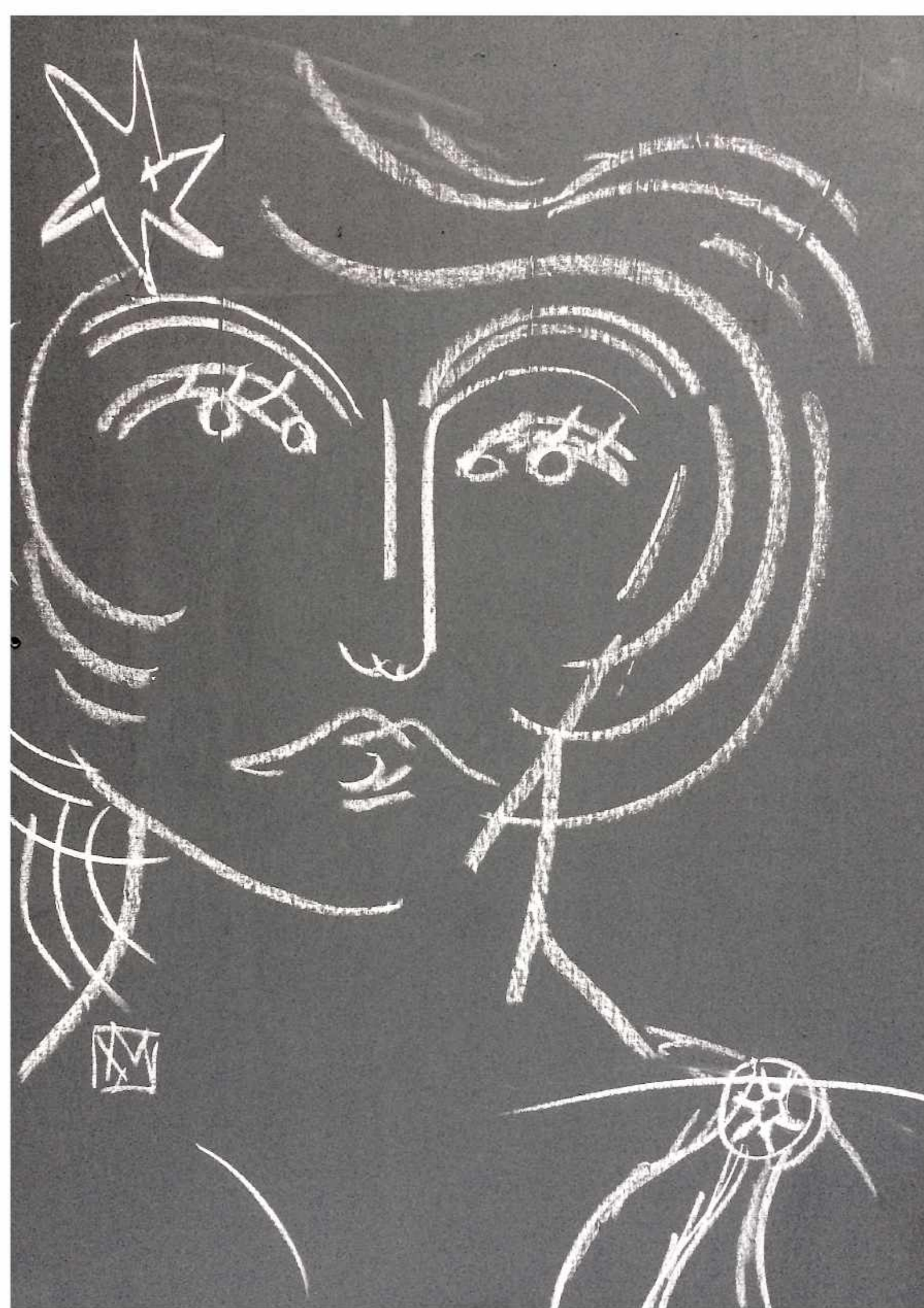
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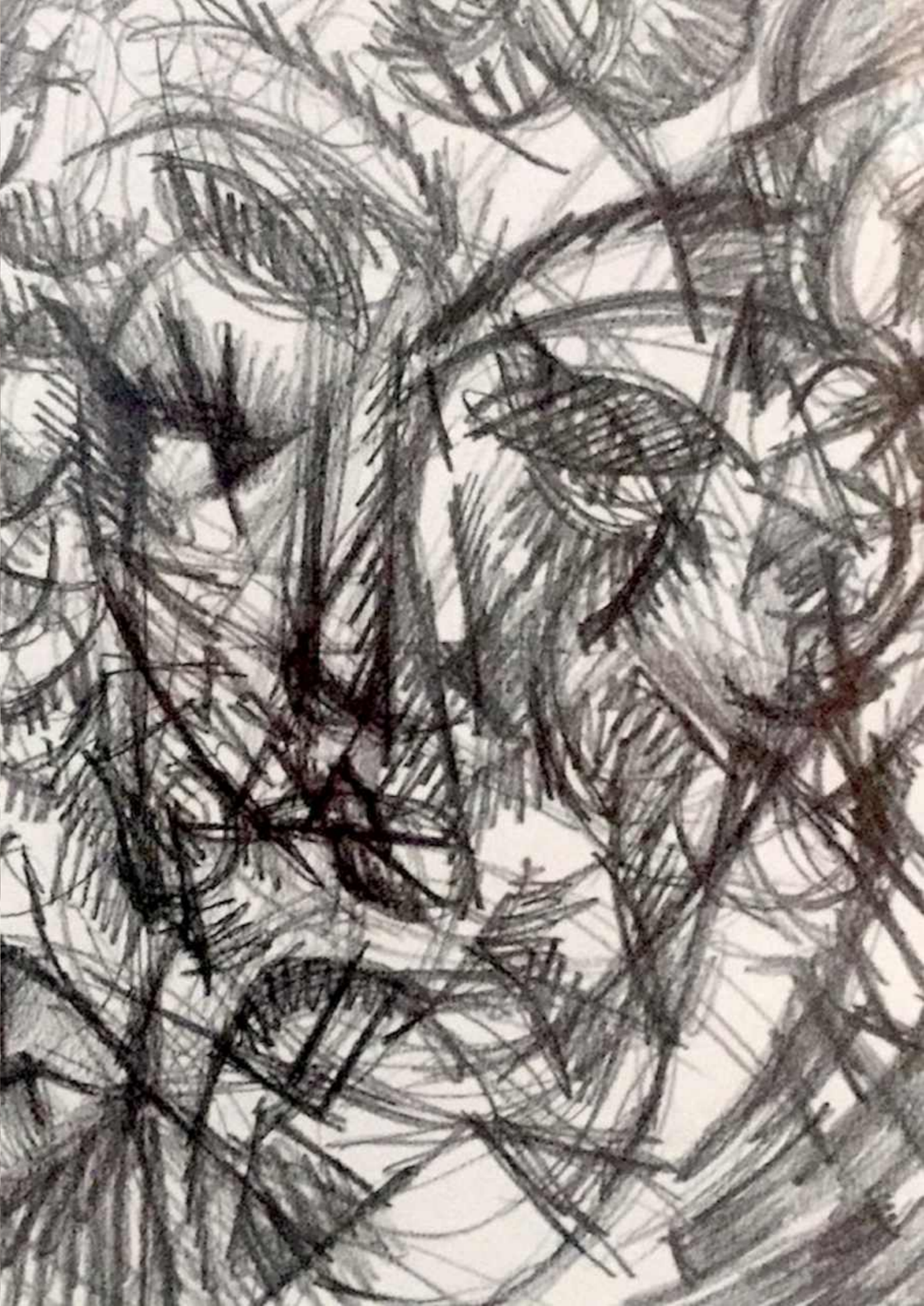


THE GRAFFITI ARTIST



MAX
OSTRO
VERHY
2020





PAUL VONBERG ARCHITECTS

To whom it may concern:

A testimonial concerning **MAX OSTROVERHY**, in connection with his application to study Architecture

Most architects know that Adolf Loos thought an architect needed to be 'a bricklayer who has learned Latin' and that Leon Battista Alberti included in his skill set the ability to do a somersault from a standing start.

Having observed the world of Western architecture for some forty years, however, I would have to say that the current skills on offer seem too often to be dominated by the ability to see in magazines what other architects are doing and to copy them, not always well.

Max Ostroverhy, on the other hand, seems to me to have a range of enthusiasms and abilities which match more closely in their variety and depth those of architects who made a serious contribution to the development of 'the mother of all arts'. He seems to be little short of a 'Renaissance Man'.

At only 20, he can already be described as an original thinker. His extensive portfolio speaks for itself but, lest any of its many layers be missed, I would note that he seems to have little interest in plagiarising what his contemporaries might be doing but is very attentive indeed to every aspect of the wider world, not as an observer but as a participant. He is as excited by the possibilities of time travel as he is by the meaning of the confinements necessitated by Covid-19, as fascinated by the Albedo effect, as by the likely winner in a struggle between a carbon fibre panel and a grizzly bear. He has much of the philosopher about him and, to that, brings an acute intelligence, and an unusual facility with words, especially for one who speaks four languages.

His historical and design interests extend from the ancient world (How many young architects would seek to bring an appreciation of Graeco-Roman mythology to the people of Bristol UK via a series of late-night graffiti sessions using white chalk?) to Wabi Sabi, typography, photography, Delacroix, cubism, abstract expressionism, Archigram and robotics.

Meanwhile, he expresses those interests not only in words but in a wide range of visual media. He can draw and sketch buildings and, with real interest, people, animals, and anatomy. His landscape paintings are especially powerful. Of course, he can also draw on a computer. All his work is both bold and sensitive.

Finally, the 'sine qua non' of any architectural talent, Max thinks in three dimensions, apparently without difficulty. He already sculpts precisely in clay, plaster, paint, wood, and glass and, should anyone fear a lack of concern for functionality, he can just as easily make a tea pot, a soap dish, glass jewellery or a knitted hat, as he can an abstract maquette.

To conclude, I have to say that Max is extraordinarily imaginative and prolific, but also disciplined and structured in his thinking. All these skills are precisely those which the world needs for architecture to develop in ways yet unimagined, ways which will not only inspire and awe, but will comfort and support humankind through what promise to be difficult decades. In my view, Max Ostroverhy is likely to be a credit and a major contributor to the architectural profession, a true architect.

I strongly recommend that any university which is offered the opportunity to guide his development over the coming years should jump at the opportunity to take this unusual and very special student.



Paul Vonberg MA (Cantab) Dip Arch RIBA AABC

Trinity College, Cambridge, 1982-1988

Associate and Partner, Purcell, Architects and Heritage Consultants 1990-2002

Director, Paul Vonberg Architects, 2002-present

College Architect, Jesus College, Cambridge, 2012-present



