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MAR/APR 2016 | DISPLAY UNTIL 05/09/16



# MAN *of* STEEL

A WEST PALM BEACH ARTIST MAY USE HARDENED METALS TO SCULPT HIS MASSIVE ABSTRACT FIGURES, BUT THE LOVE AND BEAUTY THAT GUIDE THEIR FLUID FORMS REVEAL A SOFTER SIDE.

WRITTEN BY BRADLEY NESSBITT / PHOTOGRAPHY BY SONYA REVELL





Often sketching out his pieces first, Alexander Krivosheiw (right) sculpts bronze and aluminum into works that honor the female form, seen in *Cassandra* (above). Based in West Palm Beach, Krivosheiw has reached global acclaim; as proof, he's currently working on a project for the International Olympic Committee.



West Palm Beach artist Alexander Krivosheiw has a background more colorful than a Lilly Pulitzer kaftan. He's hopped from an apprenticeship in Greece with a marble sculptor, to interviewing with the creature department at George Lucas' film studio, to working with kinetic engineers in California, to perfecting his craft in New York, and finally settling down in South Florida. "Moving to Florida and the beach has heavily influenced my work," he says. "Brooklyn is incredibly progressive, but sand feels a lot better on your feet than concrete sometimes. Immediately, I felt my life shift gears and open up to new ideas and global opportunities."

While spending 17 years in Brooklyn's art-centric Dumbo neighborhood, though, Krivosheiw studied under abstract metal sculptor Kevin Barrett, whose work heavily impacted his current aesthetic and taught him about the business side of having a career in art. Today, Krivosheiw's sculptures also follow abstract figurative silhouettes. But despite using heavy, imposing materials of bronze and aluminum, the artist gives a breathy,







weightless movement to his forms, creating dancer-like shapes in fluid, liquid finishes. "It's like old-school blacksmithing," he says, "but instead of heating the metal, I work with it cold and hammer it out." Fabricating 18-foot-tall sculptures and casting works that weigh up to 3 tons requires more than just cranes and forklifts—there's a delicate creative process that precedes the heavy lifting. "Creating oversize organic forms usually starts with a smaller model or maquette," he says. "I draw a design on paper, cut out the shapes and start forming them. If I like the way they twist and curve, I trace them out on sheets of metal and hand-bend and contort those shapes, and then weld all of the metal sheets together. What follows is hours upon hours of grinding with numerous tools until I think it's complete."

Moore's *Canova*, Krivosheiw's current collection, pays homage to his icons Henry Moore and Antonio Canova, and is influenced by the Greek mythological love story of Cupid and Psyche, as well as his own relationships. "Passion, love, comedy and tragedy—to have the experience of love is a muse in and of itself," he says. But perhaps the most romantic aspect of all is the permanence of the artist's creations. "Metal allows me to create a language that will exist far beyond my lifetime," Krivosheiw says. "I'm creating beauty for people and the world to enjoy, and that's something we all need in our lives today." ■



Krivosheiw uses grinders and machinery to craft his undulating metal sculptures. He's shown on the opposite page working on his *Rever II* sculpture of fabricated aluminum. His abstract figurative pieces also include the Moore's *Canova* series (left) inspired by the love story of Cupid and Psyche.

