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## Raising The Machine.

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# Raising The Machine

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A thesis  
presented to  
the faculty of the Department of Art and Design  
East Tennessee State University  
in partial fulfillment  
of the requirements for the degree  
Master of Fine Arts in Studio Art

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by  
Kevin C. Reaves  
August 2011

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Travis Graves  
Dr. Peter H. Pawlowicz

Keywords: Metalsmithing, Copper, Brass, Bronze, Silver, Robots, Sculpture

## ABSTRACT

### Raising The Machine

by

Kevin C. Reaves

This paper supports the Masters of Fine Arts exhibition, a collection of sculptural pieces, at the Tipton art gallery in Johnson City, TN. from March 21<sup>st</sup> through March 28<sup>th</sup>, 2011.

*Raising the Machine* showcases my exploration of forms using fabrication techniques found in metalsmithing and other media. Discussed within are the concepts, techniques, and materials used to create the forms including images and works from the exhibition.

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## CHAPTER 1

### INTRODUCTION

Machine:

1: an assemblage of parts that transmit forces, motion, and energy one to another in a predetermined manner (2) an instrument (as a lever) designed to transmit or modify the application of power, force or motion.

2: a living organism or one of its functional systems

(2) a combination of persons acting together for a common end along with the agencies they use (3) a highly organized political group under the leadership of a boss or small clique (Merriam Webster)

The title *Raising the Machine* is a descriptive term used to illustrate the processes, techniques, and concepts within my work; the sculptures reflect various social problems as a means of illustrating the human condition in modern society. I work with subject matter I find particularly disturbing, sad, and even shameful such as the current state of homelessness, healthcare, war, and the incursion of technology on everyday life. My concepts stem from personal experience and exposure to multimedia sources that primarily illustrate American culture. My forms are derived from a life-long love of *Science Fiction* and toys.

Raising the Machine specifically describes a condition that I believe is occurring where people are cultivated as machines, each generation becoming more robotic than the last. This automation begins at an early age, due to a consumer driven society. Children are no longer satisfied with board games and action figures; today its gaming systems and cell phones. This technology driven entertainment not only adds to the financial drain but also the moral and social decay of the family. Children no longer receive a well-rounded

upbringing, parents are out of the home earning multiple incomes, and school systems have shifted to programming children to enter the workforce. Individuals get caught in the machine through debt, pursuit of material gain, and greed.

I use robots to create a narrative representing people in society performing tasks or caught in situations with serious connotations. My pieces are approachable, derived from simple design and geometric parts. The sculptures are not toys but are toy-like in order for the viewer to more easily relate to the form.



## CHAPTER 2

### EMBRACING MY PAST

My need to create began in early childhood. As a youth I would sit for hours constructing monsters and robots from *Playdoh* and other materials. Unsatisfied, I would mischievously sneak into my father's tools and confiscate parts that could be used for heads or limbs. The forms lacked detail, but imagination made up for my sculptural inadequacies, and the satisfaction I experienced as a child has never wavered.

As a teenager I continued to build monsters and figures from the limited resources available to me. Found objects continued to be a driving force in my designs. Had it not been for the imaginary worlds I created and the creatures I filled them with, my misspent youth could have been tragic.

In becoming an adult and responsible parent I did not put away my childish things. I found myself in my twenties surrounded by an entire room of handmade toys, sculptures, games, and comic books. While my skills and imagination had grown, my resources remained nearly the same. I was creating without discipline, and education became my direction.

Today, the foundation of my work leaves me with the same sense of gratification and accomplishment that began with toy making. I feel it is essential in life to embrace the past, recall childhood memories, remain playful, and maintain perspective. For me

this philosophy helps to relieve anxiety and moderate stress and encourages creativity.

My work is similar in construction to childhood processes as I use fabrication to create forms. Today, however, I sketch parts, work through designs, and can replicate pieces with exacting detail. I have learned to manipulate material and use techniques in order to illustrate ideas.

## CHAPTER 3

### DISCOVERY

*“I found a discipline that allowed my mix of intelligences, bodily and otherwise, to bloom and prosper.” (Bruce Metcalf)*

My education began with an inclination towards making sculpture due to an interest in toy design and prior experience with materials such as *Sculpey* and found objects. I believed gaining exposure to various media would expand my abilities as an artist; however, materials with subtractive techniques such as alabaster and wood were uninspiring, frustrating, and joyless. I had a better affinity for working with clays and waxes whose malleable natures were relaxing, offering both additive and subtractive processes. Under the impression that these mediums were my calling, I reluctantly enrolled in beginning metals in 2005. The idea of working with metal seemed foreign to me and initial impressions were negative as beginning assignments were flat and rigid. Two weeks into class I was asking myself, what have I gotten into? Once I began forming the metal, in combination with learning rivets and working through designs, the processes and techniques used in metalsmithing had a profound effect on my view of art and life. I found a medium that allowed me to grow and blossom as an artist both in technical skill and voice. The high standard of craft, emphasis on detail, and small scale reverberated into a new forum echoing the sentiments I wish to express.

I have a love of fire and tools. Metalsmithing gives me the opportunity to

experience these elements in a creative atmosphere. It is also a methodical process that requires time, patience, and devotion to craft I find extremely intimate. I am drawn to the materials by their natural color and enduring qualities as well as the intrinsic value they bring to a piece. The additive nature and affinity of the media lends itself well to my aesthetic and raises the quality of my work and ability to express ideas.

## CHAPTER 4

### ROBOTS

*“Conceptually, science fiction has the power to challenge and entertain us by creating complex worlds and characters whose strangeness helps bring our own world into focus” (Mark Rooker).*

As a child I developed a fascination with Science Fiction films. Wondrous monsters, giant insects, aliens, and robots created havoc for mankind on the screen. These films presented unimaginable horrors that would descend upon humanity with implications of doom. Often the imaginary antagonist was based on real world issues such as the atomic threat, environmental practices, and scientific research. Science Fiction spliced reality with the fantastic to bring our own world into focus.

I use robots to represent who and what our nation has become. I believe people in society have become programmed, operating within a nation where political, economical, and social groups function as machines. Like the inner workings of a giant clock, America operates on a perpetual path of monetary growth. Adversaries aren't imaginary monsters or aliens but of industry whose power and greed have created a system of servitude.

I place robots in human situations to reflect our world. My goal is for people to look past the facade into the mirror and establish an understanding with the figure and its plight. Sculptures are presented with recognizable items such as school chairs to allow the viewer to make connections to real world experience.

## CHAPTER 5

### PIECES AND PARTS

*“To a craftsman intent on learning the demanding skills of his discipline, much of his education is devoted to controlling the medium - and then learning to detect mistakes” (Bruce Metcalf).*

I choose materials based on their processes and techniques. Metalsmithing is an emotional roller coaster whose techniques require concentration and discipline that can be extremely exhausting, mentally, and physically. It is a labor intensive process, requiring a specific skill-set, taking years to acquire and a devoted time commitment. I primarily work with non-ferrous metals such as copper, brass, bronze, and silver but many pieces contain plastic, wood, polymer clay, and acrylic. Mixed media and found objects add additional character and soften the metal sculpture. Working with polymer clay and wax is quick and playful in contrast to the rigid quality of metal.

I create forms using fabrication techniques comprised of cutting, bending, forming, and assembling. Each sculpture has between 80 and 500 individual components. The metal parts are attached using soldering techniques, while cold connections such as rivets and epoxy join non-metal pieces. I work through the design during the construction of the form. Each piece is deliberate and significant and may take hours of contemplation to transition from one part to another. Components must be accurate or joints will not fit. I strive to create sculptures that appear solid throughout, well proportioned, and have the appearance of movement.

## CHAPTER 6

### INFLUENCES

Most of my influences come from everyday life and personal experience; however, there are several artists whose work is both influential and inspirational. I am particularly fond of Lee Bontecou's work especially from the 1990s. Sculptures from this period include mobiles resembling fantastic galaxies and intricate satellites. Bontecou's pieces are full of energy and motion like an explosion suspended in time. The meticulously crafted mobiles hang from the ceiling and are made of steel, wire, fabric, and porcelain. Her ability to use mixed media with a high level of success has led me to pursue similar qualities in my own work.

Mark Rooker is another artist I find particularly influential, as I stumbled upon his art mid way through my degree and was pleasantly surprised at similarities in our work. Mark Rooker uses science fiction as a tool to convey his messages about social commentary. His series "*Regular Programming*" uses robots to comment on society through a narrative on the (*Seven Deadly Sins*). The figures have noticeably human characteristics and are placed in comic situations with recognizable props. I find Mark Rooker's forms and his ability to comment on society using *Science Fiction* and reality exceptionally brilliant.

In the field of metalsmithing David Huang has had a strong influence on my work. He creates vessels by forming copper, adding designs to the surface with the technique of chasing (hammering with steel tools). His vessels have open mouths lined

with silver wire to soften edges, and the interior of the form is treated with gold or silver leafing. The luminosity of the interior warms the vessel and invites the viewer to examine closer the inside of the bowl. David Huang's ability to push the boundaries of simplicity is something I strive to emulate in my own work. His influence can clearly be seen when



Figure 1: Forearm Sample



Figure 2: David Huang's  
*Luminosity 729*

in the forearm of the sculpture *Bellicose* (Fig. 1). I tried to create forms in a similar fashion to David Huang's in that they are sleek and deceptively simple. The influence is easily recognizable when compared side by side with David Huang's vessel *Luminosity 729* (Fig 2).



## CHAPTER 7

### TOOLS AND TECHNIQUES

*“A determined soul will do more with a rusty monkey wrench than a loafer will accomplish with all the tools in a machine shop.” (Robert Hughes)*

Fascination with the sphere developed as a young teen, I would stare at a steel ball bearing, influenced by its weight and smoothness, and contemplate ways of building. The continuous curves, simplicity, and perfection in the form are beautiful and inspiring and resonate throughout my work. The curved surface offers a variety of possibilities for



Figure 3: Dapping Set



Figure 4: Disc Cutter

assemblage and working the form feels intuitive. I find it fitting that my favorite tools are the dapping set (fig. 3) and disc cutter (fig. 4).

The disc cutter cuts circles from sheet metal, the dapping block and corresponding die are used to form discs into domes. Domes are smithed or hammered and soldered together to create the spheres I use in my work. Dapped parts are also used in other ways including joint areas such as the shoulders, elbows, and knees.

I fabricate with many types of metal including tubing, wire, and cast elements. Hundreds of pieces must be measured, cut, and formed in order to assemble the final sculpture. I use specialized tools like the tube jig and prefabricated shapes such as tubing to make construction more efficient. Tubing can be manipulated to complement curved surfaces and can create smooth transitions from one component to another.

I use cast elements primarily for aesthetic purposes; however, the weight of pieces can also be used to stabilize forms. I create hands, feet, and accessories using the lost wax process. *Castilene* is a wax used by professionals in the toy industry and offers me the opportunity to work with additive and subtractive techniques. The material can be warmed with a light bulb until it is malleable to be manipulated like clay. It also responds well to carving. The detail I am able to achieve with *Castilene* cannot be captured with plain sheet metal. Parts are cast using bronze or silver and attached during the final assembly of the form.

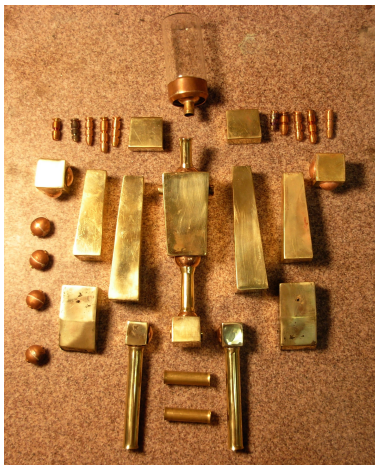


Figure 5: Pieces and Parts

I construct my forms in sections due to the number of parts and the process of soldering. I focus on one location of the body such as an arm or foot and finish all pieces before soldering them together (fig. 5). By doing this I am able to control proportions, generate needed changes, and manage my time. Soldering is challenging and can be extremely critical; if I fail to control the heat from torches the work can easily be

destroyed. Too much heat and pieces may shift or fall apart, not enough and the solder will not flow. This balancing act is exhilarating and addictive, offering an adrenaline rush. During the final construction I bring all the parts together and literally *Raise the Machine*; this is my favorite part of the creation process and provides the most excitement.

## CHAPTER 8

### FABRICATING SOCIETY

*“American Dream, that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement” (James Truslow Adams).*

Working through concepts I often ask if life is better, richer, or fuller for those in the United States, and as individuals are we given equal opportunity to succeed with our abilities and achievements? The sculptures I create manifest my frustrations and concerns with modern day society. It seems many Americans believe wealth and riches are a means to happiness, big houses and brand new cars are viewed as hollow symbols of success. Many live beyond their financial means and overspend at alarming rates. Living off credit cards and borrowed money is far too accessible and many fall victim to temptation. Once submerged, it can be a daunting task to break free of interest rates and large amounts of debt. The luxuries purchased on credit, more often than not, come to own us as more debt equals more work and less time to enjoy the objects of our affection.



Figure 6: *Adam*

In response to these notions I created the sculpture *Adam* (Fig. 6). I chose the apple for its symbolic link with knowledge and temptation it historically represents. The interaction between the figure and the apple was influenced by Nobe Babayan's sculpture *Dialog*. This sculpture also lead to design concepts in the creation of *Expendable Youth*, *Bellicose*, and *No Cure For The Lost*. *Adam* is sculpted from

polymer clay and wood and painted with acrylics and ink. The posture of the figure and shiny red apple illustrate Adam's contemplation to succumb to the allure of material gain.

During research I found a disturbing article concerning children being used as



Figure 7: *Expendable Youth*

soldiers. The site *unicef.org* tells the story of a young boy in Liberia who after watching a militia kill his family joins the regiment as he states “they are the best.” It is common in many countries to arm children for the front lines as they are abundant, impressionable, and physically able to handle weapons. The idea of children killing is extremely unsettling; however, the idea of children killing other children is undeniably horrific.

Nobe Babayan's sculpture *Dialog* also influenced my design for *Expendable Youth* (Fig. 7) through psychological imagery. Babayan used a yellow patina on the faces of the boy and the bull to emphasize the connection between the two figures. Intrigued by this method, I began to contemplate ways of making overt connections within my own work. I selected the *teddy bear*, a common toy, to illustrate the mental and physical state of childhood. In the head of the sculpture appears a child which alludes to the physical



Figure 8: Detail Image

age of the soldier. (fig. 10) The robot soldier is grasping a bear. The bear represents others it has slain. In the piece the child has become a machine of war and is in the process of recognizing his actions.

The sculpture took 180 hours to complete and consists of 196 individually fabricated parts. *Expendable Youth* is made with copper, brass, silver, polymer clay, acrylic, and plastic. Several processes were required to complete this form and the scale of the piece made soldering extremely difficult. The accessories, hands, and feet were carved from *Castiline* and cast using the lost wax method, while rubber molds created the teddy bear and gun in plastic. The Kevlar armor and backpack were created from polymer clay and were baked directly onto the form.

Bellicose means *favoring or inclined to start quarrels or wars* (Merriam



Figure 9: *Bellicose*

Webster). I created *Bellicose* (Fig. 9) as a reflection of the constant exposure to violence and war in the media. The form represents mans' need for conquest and dominance over his fellow man.

Inspiration for the design derived from a documentary on army ants as the body proportion, appendages, and color reflect a machine like quality in the insect. The hammer, like a gavel, is symbolic of authority and power.



Bellicose is made of brass, copper, bronze, and wood. The forearms and calves were created using a smithing technique; the hands and feet were sculpted in wax then cast in bronze. Floating between the abdomen, head, and shoulders is a wood sphere. I used the sphere for structural support and to create negative space. The surface treatment of the form was accomplished using a black/brown patina and consists of 146 individually fabricated pieces.



Figure 10: *Next Exit: The American Dream*

*Next Exit* (Fig. 10)

illustrates the modern twisted state of the American dream. Today it seems material possession and wealth overshadows simple pleasures such as time with family. No longer do we purchase goods and services from necessity but

out of desire to have the newest and greatest. We have become so caught up in the sport of buying; we often have little time to enjoy the items we own. James Truslow Adams Stated in *The Epic of America*, “We shall not create a high wage scale in order that the receiver will consume more, but that he may, in one way or another, live more abundantly, whether by enjoying those things which are factory-produced or those which

*are not*”(p.419). The design of the piece was inspired by futuristic vehicles and concepts from the fifties and was constructed around the dome of the windshield. During the fifties it was surmised that future generations would operate flying vehicles. The sculpture depicts a robot driving and leaves the viewer wondering if the figure is moving towards or away from the American dream.

*Next Exit* is made of copper, brass, acrylic, plastic, polymer clay, rubber, and wood. It consists of 86 individually fabricated parts. I formed the surface and hull of the vehicle using the techniques of sinking and planishing. The copper driver was fabricated separately and is removable from the vehicle.

*“It is health that is real wealth and not pieces of gold and silver” (Mahatma Gandhi).*



Figure 11: *No Cure for the Lost*

*No Cure for the Lost* (Fig. 11) is my favorite piece in the series *Raising the Machine* as it pertains to personal experience with the healthcare system. I decided to take a minimalist approach to this sculpture and designed the form around the test tube as a means to emphasize scientific research. It was important for the test tube to be exaggerated for its medicinal quality. The clear acrylic sphere in the figures hand



represents life and hope for those who are battling illness, while the black spheres represent those who are lost to death.

I learned about insurance companies in May of 2007 when my wife was diagnosed with breast cancer. After undergoing surgery, she began a course of treatments that included chemotherapy. During our first visit to the cancer center we experienced a large room with over a dozen people hooked up to machines. The doctor explained “we have to treat everyone together in one large ward because insurance companies will no longer pay for individualized care” (Dr. Ray Lamb). The cost was an eye opening experience, even having primary and secondary coverage.

Americans struggle to pay higher premiums, deductibles, and co-payments, while routinely being denied life saving procedures. Medical debt is an increasing cause for personal bankruptcy, even for those who do have coverage. (ama-assn.org). Martin Luther King Jr. said “of all forms of inequity, injustice in health care is the most shocking and the most inhumane.” Citizens spend much of their lives trying to obtain financial security. They work to obtain insurance, only to find that when catastrophic illness occurs they do not have adequate coverage. People remain in unsatisfying jobs, giving up dreams simply to maintain health care. *No cure for the Lost* is made of copper, brass, bronze, glass, and acrylic and consists of 54 fabricated parts. The surface treatment was created using a black/brown patina, the hands and feet carved and cast using the lost wax method.

*“The best way to appreciate your job is to imagine yourself without one” (Oscar Wilde).*



Figure 12: *Obsolete*

*Obsolete* (Fig. 12) illustrates the state of unemployment in the United States. The country is in the midst of the worst economic disaster since the great depression of 1929. According to the Bureau of Labor Statistics in March 2011, 13.5 million people in the United States were unemployed. Between businesses going under, employers expecting fewer people to carry the work load, automated business practices, and jobs expedited overseas, I fear more workers will become obsolete. The economy is in dire straits and with graduation on the horizon the subject of joblessness is of personal concern. The figure carries a *pink slip* to illustrate its status as an unemployed worker as well as a retro lunch box to identify him with the working class. His weathered appearance is meant to show physical dedication to a job and represent the years of service contributed before being released. My influence for the design derived from the movie *The Iron Giant*.

*Obsolete* is made of polymer clay and wood, stands 17” high, and is painted with acrylics and ink. My approach in construction was similar to metal forms, as each piece is sculpted individually and erected as a whole. In order to connect parts the clay was scored then joined with epoxy.

*“We think sometimes that poverty is only being hungry, naked and homeless. The poverty of being unwanted, unloved and uncared for is the greatest poverty” (Mother Teresa Calcutta).*



Figure 13: *Blinders*

The sculpture *Blinders* (Fig. 13) addresses the subject of homelessness. We see the homeless everyday, with most people looking away to avoid eye contact. For many there are excuses not to help; we don't have money or the time and social programs are in place. Some even believe the homeless should help themselves. It is a disturbing fact that nearly half of the homeless population have jobs but are unable to earn enough money for rent. Each year more than 3 million people

experience homelessness, including 1.3 million children (National Law center on Homelessness & Poverty), and one-third of the homeless population are families. According to national studies more Americans are at risk of becoming homeless, with millions of low-income people only one paycheck away from living on the streets. Among the transient population 1 out of every 4 are veterans.

Several reasons for homelessness occur including: shortage of affordable housing,

lack of livable income, decline in government services, mental illness, and alcohol and substance abuse. It is hard to believe in a country with such wealth, people exist with no place to call home.

*Blinders* depicts an unclean figure with sharp angles and a harsh appearance, sitting alone on a stone wall. This harshness reflects the view and fear many people have toward the homeless they pass by. The surface was created using a heat treatment adding to its weathered appearance. The design derives from Rodin's "The Thinker" and is positioned with the hand on the head and an empty dome to portray hopelessness, and despair. *Blinders* consists of 126 fabricated pieces and is made of brass, copper, glass, and fire brick.

*"The greatness of a nation and its moral progress can be judged by the way its animals are treated" (Mahatma Gandhi).*



Figure 14: *Mechanical Farming*

*Mechanical Farming* (Fig. 14) illustrates changes in American farming. Food is big business and corporations have monopolized the market with only a handful of companies controlling the majority of the food industry. These practices

have allowed companies to dictate the treatment of animals and the handling of the foods we eat. Much of the food today is cloned and genetically modified; animals are raised unnaturally, disrespected, abused, and tortured. Chickens are kept in poor conditions and fed antibiotics to increase their weight for quicker market value. Cows are fed an unnatural diet of corn and kept in feeding lots knee deep in manure increasing occurrences of E. coli. By treating animals with such careless disregard, they pass on to the consumer potential disease and death.

*Mechanical Farming* portrays a robot farmer pushing a sack of corn treated with antibiotics to a coop of chickens. The chickens are stacked, contained in cages illustrating animals as tools of industry; the empty cages are a cue to the animals lost due to mistreatment. This sculpture is made of copper, brass, bronze, wood, and rubber, the sculpture consists of 257 individually fabricated parts. The surface treatment of the figure was created using the patina liver of sulfur.



Figure 15: *Programming the Youth*

*Programming the Youth* (Fig. 15) depicts the current state of the school systems in America. In the early 1980s cutbacks in schools targeted subjects like music and art as

well as recess and extra-curricular activities. During the Bush administration the *No Child Left Behind Act* placed a powerful emphasis on standardized testing. These moves were made without considering the benefits or qualities of subjects like art whose disciplines teach critical thinking, problem solving, and self-expression. The education system became an assembly line whose end was set to meet goals in math and reading. I feel the current academic experience is a conveyor belt of children passing through a system being prepared to enter a work force. In the piece school chairs represent the classroom, vacant heads are ready for programming, while multiples represent the masses and the robotic arms the structure of the system.

The fashion in which I worked was reminiscent of assembly line production, parts were created before assembly began. The pieces of the figures were fabricated then the chairs, the conveyor system, and last was the assembly arms. The hands, feet, and gears were duplicated in wax and cast in bronze. This sculpture is made of copper, brass, bronze, acrylic, and wood and consists of 486 fabricated parts.



Figure 16: *Trapped*

*Trapped* (Fig. 16) is a culmination of the concepts used in the series *Raising the Machine*. The sculpture represents the position people often find themselves, whether it is voluntary or otherwise. The figure dangles helplessly in the trap staring out at the lever, which signifies his

freedom just beyond his grasp. The robot clings to the bars contemplating his predicament and escape. Life is full of traps: money, relationships, employment, health, and traps of the mind. This sculpture represents the circumstances and traps we are unable to control. In my experience the machine depicts the health care system and the cage my limited options. The industrial qualities of the smoke stacks allude to the power of the machine. I experimented with several colors of acrylic in combination with the brass but chose the green for its toxic connotations. This sculpture is made of copper, brass, and acrylic and consists of 378 fabricated parts. The sculpture was assembled using soldering techniques and rivets.

## CHAPTER 9

### CONCLUSION

My attempt in this series was to create well-crafted sculptures using fabrication techniques and mixed media with an emphasis on the narrative. I have discovered, through the M.F.A. program, the roots of my creativity and my obsession with fabrication. My childhood experiences, fondness of Science Fiction films, and toys have all contributed to my development as an artist. By embracing my past I have discovered my artistic identity. I strive to learn more in the field of metalsmithing and other genres, but as I continue to grow so will my skill set. My education has been a blessing and I eagerly embrace the challenges ahead. Graduation is not the end but the beginning of a lifelong journey.



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Slocumb, Johnson City, TN, 2007

“Student Metals Show: An Exhibition by ETSU Jewelry and  
Metalsmithing Students”  
Nelson Fine Arts Gallery, Johnson City, TN, 2005

“Student Metals Show: An Exhibition by ETSU Jewelrty and  
Metalsmithing Students”  
Nelson Fine Arts Gallery, Johnson City, TN, 2008

“Stimulus: Annual Graduate Exhibition”  
B. Carroll Reece Museum, Johnson City, TN, 2009

“37<sup>th</sup> Toys Designed by Artist Exhibition”

Arkansas Arts Center, Little Rock, AR, 2010  
(work featured on gala invitation)  
“Reunion: Invitational Exhibit of 100 Art Alumni”  
Slocumb Galleries, Johnson City, TN, 2010

“Shifting Traditions: ECU Symposium Exhibition”  
ECU gallery, Greenville, NC, 2011

“Composed: Annual Graduate Exhibition”  
B. Carroll Reece Museum, Johnson City, TN, 2011

“Student Metals Show: An Exhibition by ETSU Students”  
Nelson Fine Arts Gallery, Johnson City, TN, 2011

Publications: Vision. Issue #3. “Artists Profile: Kevin Reaves” Johnson City,  
2007

Culp, Jennifer. “Kevin Reaves’s Killer Robots Invade the Art  
World; calamity Ensues.”  
Threat Quality Press August 2009.  
[http://threatquality.com/2009/08/17/kevin-reavess-killer-robots-  
invade-the-art-world-calamity-ensues/](http://threatquality.com/2009/08/17/kevin-reavess-killer-robots-invade-the-art-world-calamity-ensues/)

NICHE Spring 2010 Vol. 22/No. 2. NICHE 2010 Student Award  
Winners.

Palokalo. “Creative, Figurative Sculptures of Modern Day”  
Cruzine June 2010. [http://www.cruzine.com/2010/06/22/modern-  
creative-figurative-sculptures/](http://www.cruzine.com/2010/06/22/modern-creative-figurative-sculptures/)

Awards: Student Honors Show: ETSU “Faculty Choice Award” 2007

NICHE 2010 “Student Award Winner” (Mixed and Miscellaneous  
Materials)