

... a deceit



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**3320 Civic Center Drive**  
**Torrance, CA 90503**  
**310.618.6340**  
**TorranceArtMuseum@TorranceCA.Gov**  
**www.TorranceArtMuseum.com**



The Torrance Art Museum is the premiere visual arts space to view contemporary art in the South Bay. It is a program of the City of Torrance Cultural Services Division of the Community Services Department. The Cultural Services Division is responsible for city sponsored arts and culture initiatives held at the Torrance Cultural Arts Center and throughout the City. All events are FREE to the public.

For more information about the City of Torrance and other programming at the Torrance Cultural Arts Center, go to [www.TorranceCA.Gov](http://www.TorranceCA.Gov) or call 310.328.5310

Published on the occasion of two exhibitions  
August 1 - 29, 2015

Studio Systems: Sydney Croskery, Elizabeth Dorbad, Nancy Evans, Josh Hagler, Seth Kaufman, Hung Viet Nguyen, Don Porcella, Dickson Schneider, Mariangeles Soto-Diaz, Vincent Tomczyk, and Valerie Wilcox.

Kay Whitney : ...a deceit

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... a deceit

Kay Whitney

“To restore silence is the role of objects.”

-Samuel Beckett, *Molloy*

The objects I make highlight the ambiguities between hardness and softness, organic and inorganic; they refer to the grid of social order and to the oddly shaped personality of the individual. My work veers between the fixed structures of minimalism and the ungainliness of the biomorphic, mining the spontaneity and intellectualism of both. With its alternately fuzzy and sleek surfaces, the work invites touch in an environment where touch is forbidden.

I have sought out a number of ways to separate my work from the hierarchies that generally characterize sculpture. This involves taking a situation, image or geometric form and altering it so that the logic and appearance of the original idea is undermined. I introduce uncharacteristic materials and techniques; the sculptures emerge from physical and psychological qualities inherent in the materials and processes. Because the processes are deliberately crude, the objects have a raw quality unencumbered by decorative elements or rhetoric.

The body of work that comprises *...a deceit* illustrates my ideas about indeterminacy, flexibility and continuous transformation. The title of the largest piece, “do not multiply beyond necessity”, refers to Occam’s Razor—a principle in logic that states that one should not make more assumptions than the minimum needed. Using this rule, there’s less chance of introducing inconsistencies, ambiguities and redundancies. All my work is dedicated to undermining this principle—I deliberately obscure simplicity with complications, details and rhizomatic logic. “Reconnaissance zone” and “dependable topo map” deconstruct the logic of mapping, substituting the predictable lines of a grid with something that seems to be falling apart as you look at it. Two drawings on vellum (“spin cycle” and “spin cycle from the left”) and two sculptures (“spliced twenty four ways” and “interchange with splices”) are based on the phenomena of saccade: the quick, simultaneous movement of both eyes between two phases of gazing in the same direction. The 16 collages involve interference with the logic of photography. Each image began as

photography. Each image began as an advertisement or an illustration for an article and was then successively obliterated by strips of paper paint samples. There is a teetering balance between the abstracting collage elements and recognition of the initial images.

My methods of construction renounce elaborate or perfectionist techniques in favor of an assemblage of unlikely material - industrial felt, cable, grommets, plywood. I accentuate the polarities of those materials by contrasting the strength of the rigid elements with the lightness and frailty of felt and emphasizing the different relationships the materials have with gravity. There is no transcendence of material—all elements tread the line between being only what they are and being something more. In its directness, my work claims an area that includes elements of the poetic, the informational, and pure aesthetics framed by the play between space and object.

-Kay Whitney



*dependable topo map*  
2014  
grommets, industrial felt  
84 x 48 x 6 inches





*do not multiply beyond necessity*  
2014  
steel cable, grommets, hardware, industrial felt  
84 x 48 x 6 inches



*interchange with splices*  
2015  
industrial felt, grommets, Baltic birch plywood  
108 x 96 x 24 inches



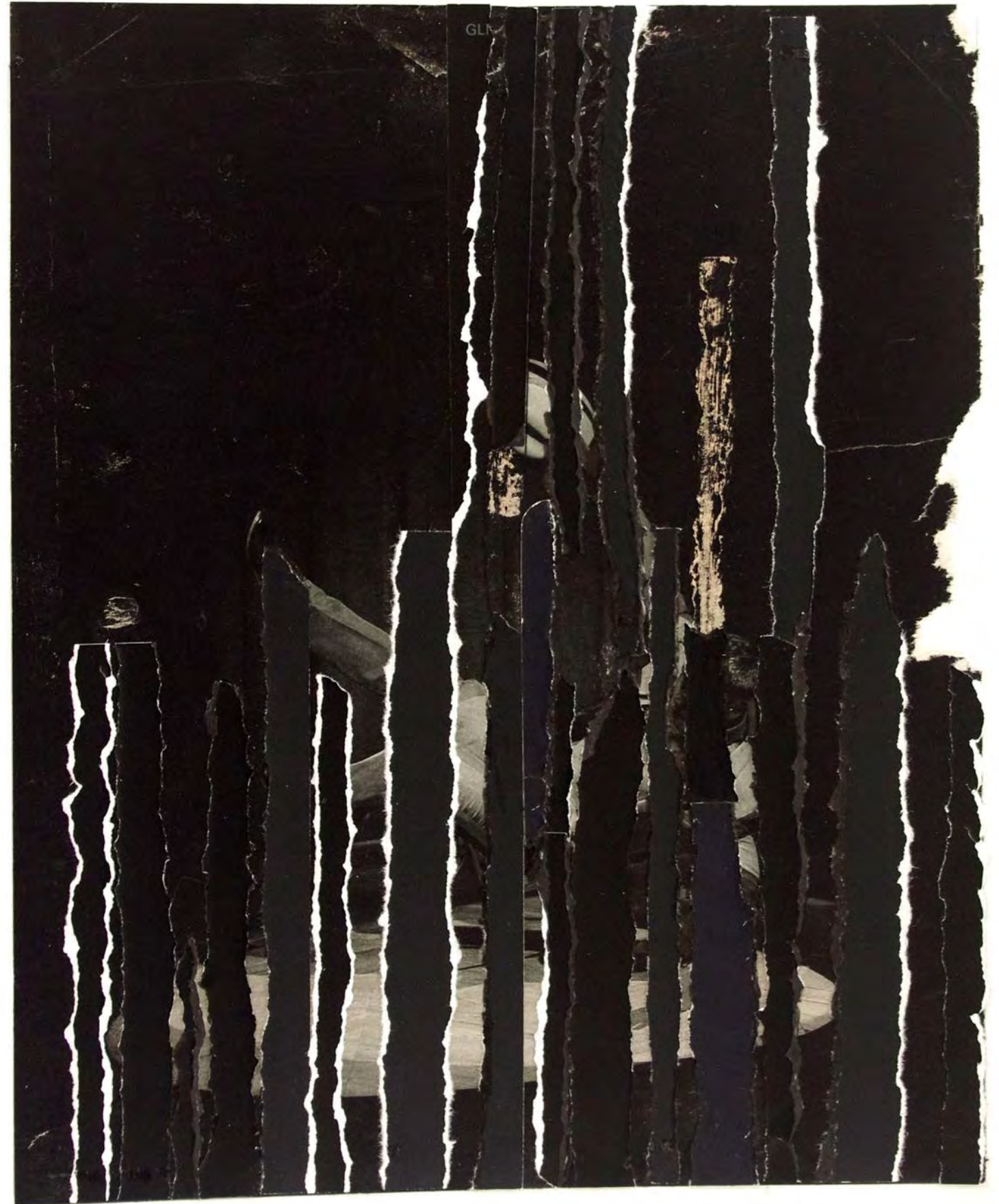


*Nocturnal Green + Francesca + Poppyseed +  
New York Times*  
2013  
photograph, paint samples  
11 x 8.5 inches





*Poppyseed + Obsidian + Francesca + Cartier (Vogue)*  
2013  
photograph, paint samples  
11 x 8.5 inches





*reconnaissance area*  
2014  
grommets, industrial felt  
84 x 66 x 6 inches





*space blanket for ghosts*  
2014  
steel cable, grommets, hardware, industrial felt  
96 x 60 x 22 inches







*spin cycle (a)*  
2015  
drawing on vellum, framed  
28 x 40 inches



*spin cycle from left side*  
2015  
drawing on vellum  
30 x 42 inches



*spliced twenty four ways*  
2015  
industrial felt, grommets, Baltic birch plywood  
108 x 96 x 24 inches





*Unknown male Author + Poppyseed (from New York Times series on well-dressed male authors)*  
2014  
photograph, paint samples  
11 x 8.5 inches









