

Pairs with: Gabriel Orozco, *Piedra que cede (Yielding Stone)*, 1992

[[Optional Description Copy]] How do we keep this object looking its best? Director of Collections and Exhibition Management Joe King discusses caring for this artwork.

[[Transcript]]

My name is Joe King and I'm the Director of Collections and Exhibition Management at Walker Art Center, and I have been here for 29 years. And we're in the gallery looking today at Gabriel Orozco's Yielding Stone from 1992. This is a work that is constructed of plasticine and also, interestingly, in the medium line is "debris." So the story of the work is that the artist created it and it's his exact body weight. And then he rolled it through the streets of New York, collecting debris along the route.

The interesting thing about the piece is that it morphs over time, the shape. If we display it on the floor, it gets flat. Gravity continues to pull it down. So maybe once a month we need to roll it and get it back into a ball shape.

And it's the only artwork in my time here at Walker that we lent to an exhibition, in 2020 to the Los Angeles Museum of Contemporary Art... They opened it up, looked at it. The artist looked at it, and he complained that it wasn't dirty enough. There wasn't enough *stuff* in it. So he started putting his shoe marks into the plasticine and rolling it around the gallery to pick up additional debris so it represented the history of the piece. The registrars and conservators at LA MOCA were obviously concerned that he was manipulating our work, and in a manner with most artworks we would find unacceptable. In this case, we're like, that's kind of the nature of the piece. We should let him do it and get it to a state that he's pleased with.