

Pairs with Sylvia Stone, *Untitled*, 1971

[[Optional Description Copy]] Director of Collections and Exhibition Management Joe King recounts how Walker staff found this sculpture—tucked away in storage for 47 years.

[[Transcript]]

My name is Joe King and I'm the Director of Collections and Exhibition Management here at Walker, and I've worked here for, I think, around 29 years. I work with a team of people that manage all the things that Walker keeps track of, whether we own them or borrow them, and ranging from items in the archives, to works that are in the permanent collection. We're here looking at Sylvia Stone's Untitled work from 1971 that is in the Walker's collection. It's a Minimal work: geometric forms cut out of a green-tinted acrylic plexiglass that are standing upright on a stainless-steel base.

I mean, there's a whole story about this work that I think is pretty cool to tell. Walker did an exhibition with the artist in 1969. It was the Fourteen Sculptors: The Industrial Edge, and it was an exhibition that was held actually at Dayton's Auditorium. Walker was under construction, so we took on this exhibition there. That happened in 1969. She made this work in 1971, and then it went into a private collection in Minneapolis. It's a strange piece for a private collection. I can't really imagine a home that this would work in, but they must be out there. It came then to the Walker's collection in 1977. And this is kind of an age—1977—when photography of works in the collection may or may not have happened when they entered the collection. And this work was disassembled and it was stored in various pieces in storage. And there it sat, really, from 1977. It was never exhibited at Walker.

Last summer, in an effort to photograph every work in our collection, we were kind of digging deep onto those shelves and extracted this piece. Set it up in the photography studio and realized that we had a pretty great work by a female Minimalist artist here, in house, and we just didn't really know that we even had it. So we set it up and realized how interesting it was, contacted the curator, Henriette, who really thought it was a great piece. And that's how it ended up in the exhibition and how we kind of rediscovered its existence.