

# Sisyphus 2.0

New York, New York



Aesthetically, the artists wanted to make a variety of metals appear cohesive. The strength, durability, and weathering of hot-dip galvanizing were key to the decision making process as this interactive sculpture is intended to be handled by many people in a variety of environments including a marble city plaza, the Nevada desert, and muddy Northeastern fields and city parks.

As the sphere is open for use by the general public, the soundscape now plays segments of a composition which overall make a satisfying dance-music loop. The artists' intent was for the public to complete the artwork by interacting with it. The soundscape rewards users for sustained interaction and over time, a person can learn to "play" the sphere like a musical instrument. ■



**C**reated as part of a theatrical performance in New York City by the Nerve Tank, this sphere plays different bits of music based on the way it is rolled. Commissioned by Arts Brookfield and presented on the Grace Plaza in midtown Manhattan, Glory Road featured Sisyphus pushing this 6 ½ foot sphere. Composer Stephan Moore wrote a program to activate the internal speakers based on where the sphere was located in space. As Sisyphus pushed the ball, the sound files played in a specific order, which required precision in the way the sphere was rolled.

Once the performance was finished, the programming onboard the soundscape was altered for public interaction. The public was invited to step up and roll the sphere freely during open hours, and later the sphere traveled to two sponsoring festivals – Playa del Fuego in Delaware and the Figment Festival in Philadelphia.



## Galvanizer

V&S Taunton Galvanizing LLC

## Designers

Melanie Armer & Chance Muehleck  
The Nerve Tank

## Fabricators

Eric Coolidge, The Nerve Tank  
Will Reeves & Tim Walker, The Wurks

## Composer

Stephan Moore, The Nerve Tank