

the installations included in that exhibition, Eliasson said, "If the artworks make you think about what you see and how you see it, I think I've achieved something. And you can bring this...outside the museum as well: How do you see yourself seeing New York?"

He prioritizes the viewer experience of the waterfalls, explaining, "When water flows down the East River, we tend to see it as a simple surface, framed by a neutral urban waterfront. By elevating it into waterfalls, I wish to amplify its physical and tangible presence while exposing the dynamics of natural forces such as gravity, wind, and daylight." Describing the concept behind the structures, he says, "The scaffolding supports are clearly visible and may be recognized as the same kind that have been used to build New York over the past century. My point...is to open up the possibility of a nature-based experience within an urban setting and allow us to reconsider our experiences of nature." He wants "to focus on the waterfall as a spectacle, operating on a grand and impressive scale, while also offering an intimate and intellectually challenging experience to the people visiting the sites along the waterfront."

The waterfalls, which remain on view through October 15, can be seen from several vantage points throughout Manhattan, Brooklyn, and Governor's Island. They operate every day from 7 a.m. to 10 p.m. and are illuminated at night. For more information, visit <www.nycwaterfalls.org>.

GINY VOS *Traveling Sand*

Apeldoorn, the Netherlands
In front of the railway station in Apeldoorn, Giny Vos has created a stunning, meditative LED display of shifting sand dunes. *Traveling Sand's* placement, at the focal point of a basin-shaped plaza, gives the impression that the flowing sand is a landscape of its own, inset into the side of the station. The etched-glass wall, which includes 1.3 million LED lights, settles comfortably into the side of the building—segmented by passageways and a staircase, its bottom edge curves upward with the space's sloping concrete



Giny Vos, *Traveling Sand*, 2008. Etched glass, LEDs, and control system, 100 x 4 meters.

surface. The screen plays a continuous three-dimensional animation of a sandy desert landscape drifting and changing shape in the wind in front of a dark sky.

Vos explains, "At the start of the project, I studied photographs, scientific research, and even some real dune-movement footage. This helped me to gain more insight into the different dune shapes that occur in nature." She created the graphics with Bram Verhavert, an animator. The nearly three-hour program runs in a loop 24 hours a day and responds somewhat to its surroundings: "There is a dimmer in it, and when it becomes dark, the light intensity is diminished" so that the

work is never jarring in its environment. Each pixel on the screen can show the full range of colors between yellow and orange, and "the result is that the different landscapes change shape all the time in a convincing manner, and also at shifting speeds. A very dynamic picture emerges; countless variations in shape and composition travel along the LED wall." Vos says that her work "tries to expand [viewer] experience." The juxtaposition of the bright desert scene and the classical architecture of the station is compelling, and visitors are intrigued by "the swirling sand [and its] marvelous, constantly changing patterns."

—Elizabeth Lynch

Juries are convened each month to select works for Commissions. Information on recently completed commissions, along with quality 35mm slides/transparencies or high-resolution digital images (300 dpi at 4 x 5 in. minimum) and an SASE for return of slides, should be sent to: Commissions, Sculpture, 1633 Connecticut Avenue NW, 4th Floor, Washington, DC 20009.