



On the Cover

Phoebe Cummings, *Border*, 2011. Raw clay, cement, wood, and chicken wire, approx. 1 x 7 meters. Detail of work at Newlyn Art Gallery, Newlyn, Cornwall, England. Photo: Courtesy the artist.

In this Issue...

Travel the world of sculpture in the December issue of *Sculpture* magazine, from England to Japan, New York to Miami, Italy to Israel. Interviews, articles, and reviews on Phoebe Cummings, Kishio Suga, Maria Cristina Carlini, Mirosław Balka, Rona Pondick, and a wrap-up of the Venice Biennale!

Also, in the print and digital version of December's *Sculpture* - Itinerary, Commissions and ISC News.

December Online Feature:

Material Performance:

A Conversation with Phoebe Cummings

"Phoebe Cummings uses unfired clay to make poetic and performative sculptures and installations that emphasize material, fragility, time, creation, and decay..."

[Click here](#) to read the entire article with multi-media extras.

Chairman's Letter

Four years ago, I accepted the role as Chairman of the ISC Board of Trustees with a great sense of anticipation for what we could achieve... [read more](#) from December's Chairman's Letter.

The Aesthetics of Authenticity: Maria Cristina Carlini

by Laura Tansini



Last year, Milan's Fondazione Mudima and Fondazione Stelline co-hosted a retrospective of Maria Cristina Carlini's sculptures, including large-scale works, maquettes, and preparatory drawings. It was a good opportunity to study the work of an important Italian artist (born and raised in Varese), who is not so well known—despite her track record of exhibitions in public spaces across Europe, the United States, and China since the

'80s. In recent years, her sculptures have appeared at sites of great architectural significance, including Palazzo Reale in Turin, Castello Aragonese in Reggio Calabria, and the Forbidden City in Beijing. Lack of good gallery representation might contribute to the neglect, but a more important factor is Carlini's need for total freedom...*see the entire article in the print version of December's Sculpture magazine.*

Magma, 2002. Stoneware, 13 x 160 x 30 cm.