

nant topic remains the same: the genesis of light, of water, of the earth. Also the drawings, accompanying the now mature sculptural work, have to be seen in the same context. They form a relaxing compensation for the lengthy and also physically strenuous efforts when creating the large statues.

A journey to Greece in 1981 introduces – through the startling impression of landscapes, temples and changing intensity of light – a new phase of productivity: the antique world is turned into a sensuous experience to be translated into innovating forms. At the same time Malin returns to the theme of life's cycle. He gives it physical expression in the bud, the flower and the fruit. Still, these never appear as mere stylized pieces of mimicry, they rather impress by their symbolic vigour and originality. But from piece to piece there are only minor variations; much more importance is attached to the nuances. And even if Malin's few, but nevertheless expressive nudes and portraits realized in the eighties bear more resemblance to nature, they still attract one's attention by their unusual intensity. The technical competence and know-how as well as the depth of plastic perception allow Malin from now on to create some works in stone. They vary greatly, which leaves the impression that the artist experiments with different possibilities of sculptural shapes. The smaller bronze statues of this period show a tendency that characterizes also Malin's sacral art: a predilection for geometrical forms such as squares, rectangles, pyramids and circular segments – all forms which point to numbers being the basic key to a possible explanation of the universe.

Particularly the cube and the treatment of its faces – five of them are detached from the ground – has been fascinating Malin for the last two years. It is a new intellectual challenge that makes the sculptor continue his artistic studies. He now uses his father's stucco spatula on plaster blocks, he moulds the material by hand, draws, cuts, scratches and scrapes, all in order to reveal further visual and spiritual qualities of the cube. Its discovery and transformation into a harmonious shape gives Georg Malin the possibility of dealing with matter, and both the forces and the laws of the world in a creative way.

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