

Extended Essay In Visual Arts

Extended Essay in Visual Arts

An exploration into religious motifs in contemporary art

To what extent can the painting 'Grain of Sand' by Abdul Mati Klarwein, be considered as religious art within the context of his installation; the 'Aleph Sanctuary'?



'Grain of Sand' Mati Klarwein 1963-65 (Oil on Canvas) © Klarwein Family

Word Count: 3998

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Introduction

My introduction to the work of Abdul Mati Klarwein was through an exhibition that explored the significance of 1960s counterculture and how it “changed the way we live today and think about the future”¹. The display of memorabilia and information focused on the revolutionary steps that were made in art, music, activism and fashion. As I am interested in this era, I visited the Victoria & Albert Museum to see this exhibition, “You Say You Want a Revolution? Records and Rebels 1966-1970”². Upon walking into the first room of the exhibition, I saw the explosive painting ‘Grain of Sand’ by Klarwein. I was quite astonished at not only the skills presented but the content. It was overflowing with images; nudes, psychedelic patterns, celebrity pop icons and religious references. I couldn’t even look at everything in the painting because it was too big (at 2m²) for me to see all the details! It was an experience to see this painting so closely, as none of the images online have high enough resolution or do its luminous presence any justice.

I decided soon after to analyse this particular piece for my extended essay as it had captivated my imagination and, after further research, unearthed some controversial ideas. Although Klarwein’s work may be widely accepted today, his art created a lot of tension at the time due to its inclusion of religious imagery. As a student of ‘World Religions’ in the IB, I thought that this would be a very engaging topic to research. I decided that an argument around this topic was whether his work could, if possible, be categorised as religious art, leading me to the focus question: **“To what extent can the painting ‘Grain of Sand’ by Abdul Mati Klarwein, be considered as religious art within the context of his installation; the ‘Aleph Sanctuary’?”**

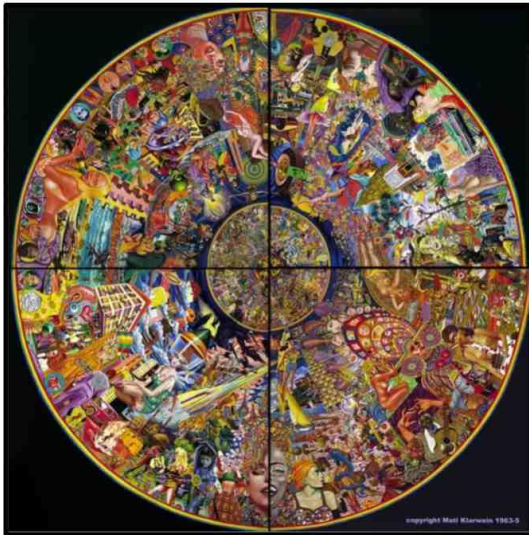
¹ "V&A · You Say You Want a Revolution? Records and Rebels 1966-1970." Victoria and Albert Museum, 3, Accessed August 14, 2017. <https://www.vam.ac.uk/exhibitions/you-say-you-want-a-revolution-records-and-rebels-1966-70>.

² Ibid.

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Looking through Klarwein's work from start to finish, there is little religious depiction past his work from the 1960s. After 1970, Klarwein moved towards landscapes and portraits, while still retaining his unique and original style, but he had certainly moved away from his more visionary compositions.

The painting I am analysing, 'Grain of Sand' (see **figure I**) is mostly centred on religions and the idolisation of pop icons of the time. In short, it is an icon of the 1960s counterculture, representing many of the political, social and ideological beliefs at the time. This is not only clear through its depictions of religious and iconic figures, but through other techniques, such as the mandala structure (see **figure II**). It brings together all aspects of that era, along with traditional ideas and figures that influenced the counterculture movement.



'Grain of Sand' by Abdul Mati Klarwein

Figure I

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Mandala

Figure II

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An introduction to Abdul Mati Klarwein

Klarwein (see figure III) has been described by some as the “most famous unknown artist”³.

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Abdul Mati Klarwein. Photo by Henry Boxer

Figure III

“He was surrealist, pop, and classical all rolled into one, and in many ways, he invented psychedelic visual style”⁴.

Although never featured in a permanent collection and often scorned by the art world, Klarwein created hundreds of highly skilled works, ranging from portraits to landscapes to his most well-known visionary art.

³ Steve Teare, "Abdul Mati Klarwein," *Mati Klarwein Art - The Life & Art of Abdul Mati Klarwein*, 5, accessed August 15, 2017, <http://www.matiklarweinart.com/en/>.

⁴ Glenn O'Brien, "Or Is This the Dawning of the Age of Aquarius?" *GQ*, June 04, 2007, 5, accessed August 16, 2017, <https://www.gq.com/story/or-is-this-the-dawning-of-the-age-of-aquarius>.

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Abdul Mati Klarwein was originally named Matthias Klarwein but later “added the Arab name ‘Abdul’ as a gesture towards improving Arab-Israeli relations”⁵. He started his life in Hamburg, where he was born in 1932. His mother was German and his father was a Jew from “polish origins”⁶. Soon after his birth, however, at the age of two, his family fled Nazi Germany to take refuge in what was then Palestine (now, Israel). After dropping out of school he moved to Paris and attended the Académie Julian, a school of art. He was later taught by artist Fernand Léger, “who introduced him to the art of Salvador Dalí, Buñuel, and the world of surrealism”⁷. Later in Klarwein’s life he was to befriend Dalí, and other artists such as Jimi Hendrix, Andy Warhol and Ernst Fuchs⁸. Klarwein travelled to many countries including “Italy, Turkey, India, Morocco, Jamaica, Indonesia, Brazil, Kenya, and Guatemala”⁹.

Apparent from his extensive travels, Klarwein was “a true citizen of the world”¹⁰. In his own words, “I am only half German and only half Jewish with an Arab soul and an African heart”¹¹.

He fell in love with Deia, Majorca and began to build a house there. In 1965, he moved to New York, where he created a large collection of visionary works, which would later form the chapel-like installation; ‘Aleph Sanctuary’. In the early 1980s, Klarwein settled in Deia, Majorca. He had 4 children, and died on the 7th of March 2002¹².

⁵ L. Caruana, "Mati Klarwein Remembered," Visionary Revue, 6, accessed August 15, 2017, <http://visionaryrevue.com/webtext3/klarwein1.html>.

⁶ "About the Artist," Mati Klarwein, 6, accessed June 16, 2017, <http://www.matiklarweinart.com/abouttheartist.php>.

⁷ Ibid.

⁸ Ibid.

⁹ "Abdul Mati Klarwein - the most famous unknown artist", 6.

¹⁰ Ibid.

¹¹ Ibid.

¹² "About the Artist", 6.

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Due to Klarwein's lack of roots in a particular place, he didn't have strong personal identity with any certain nationality, culture or religion. This explains the broad subject matter in his art and the connotations of subjects to certain cultures, peoples or religions.

His collection of art was extremely prolific, creating a diverse range of often complex, highly detailed paintings (**see figure IV**). His technique was highly developed, allowing him to convey his visions impeccably.

In his early work, around the 1960s and early 1970s, he created many visionary pieces and portraits, inspired by surrealism and often considered as a part of the psychedelic movement. Although this work was often assumed to have been the result of hallucinogenic drug experiences, "it was more his extensive travelling and wide interests of non-Western deities and symbolism that inspired his art more than the use of psychedelic drugs"¹³. In the words of his friend, Timothy Leary, he "didn't need psychedelics"¹⁴.

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Inside the 'Aleph Sanctuary'

Figure IV

¹³ "About the Artist", 7.

¹⁴ Ibid.

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Although “still best known for his art of the 1960s and 1970s, Klarwein also worked more conventionally across a variety of genres including still life, landscape, and commissioned portraits”¹⁵.

After moving to Majorca, Klarwein’s subjects changed. In Deia he lived in the mountains, surrounded by landscapes, which began to be more prevalent in his work.

Although there is no definitive statement by Klarwein that his art was *not* religious, his ambiguous statements lead one to believe that he did not intend his pieces to be so, once replying to a question on his reference to religious content that “all images, like style, are ambiguous and open to individual interpretations”¹⁶. It appears that Klarwein did not aim to create religious art, although this does not prevent it from being interpreted as such.

Klarwein also said that he didn’t find “ideology very interesting”¹⁷ and believed that preaching one’s ideology was “a form of senility”¹⁸. Klarwein seemed to have only one ‘belief’; when asked what his last wish would be, he replied; “I wish the world so peaceful that the headlines of its leading daily paper could read: DOG EATS NAPKIN IN SLOW MOTION.”¹⁹.

¹⁵ “About the Artist”, 8.

¹⁶ , Antonio Hernandez-Rodicio, "MATI KLARWEIN PINTOR "Para hacer buenos retratos hay que ser psicólogo, cirujano plástico y vidente"." El Pais. July 19, 1999, 8, accessed August 12, 2017. https://elpais.com/diario/1999/07/19/andalucia/932336549_850215.html.

¹⁷ Abdul Mati Klarwein, *Inscapes, real-estate paintings*. New York: Harmony Books, 1983, 8.

¹⁸ Ibid.

¹⁹ Ibid.

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Analysis of 'Grain of Sand'

Klarwein created 'Grain of Sand' because he wanted "to paint a picture that you could hang up on a wall any which way. A rotating universe with no ups nor downs"²⁰.

'Grain of Sand' wasn't purposefully the central feature in the 'Aleph Sanctuary'. It just "couldn't have been destined for a better place than the ceiling, with its ideal size"²¹. When Klarwein conceived the idea of the sanctuary, he realised that 'Grain of Sand' would fit the dimensions perfectly as a ceiling centre-piece.

'Grain of Sand' may have spiritual features but these were not always created with the deep meaning that they appear to. For instance, in the middle section, Klarwein admitted that he "did what most people who lack ideas do: I invoked the name of the Lord"²².

Composition

Klarwein used unusual forms of composition such as creating a circular piece, split into 4 panels. The repetition of the outside ring in the centre gives the painting a warped, wormhole effect, like looking through a tunnel into the next universe. Klarwein painted the middle section by tracing it "from a photo of the whole that I enlarged to the required dimensions"²³. In fact, "All the imagery in 'Grain of Sand' was traced or copied ... on top of each other at the orders of general random"²⁴.

²⁰ Mati Klarwein, *Mati Klarwein: collected works 1959-1975*. Markt Erlbach, Germany: Raymond Martin Press, 1988, 9.

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

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This technique of random collaging played with scale and perspective, altering perception. The dark blue around the inner section represents the sky or space, further impressing the depth of field. These techniques of playing with usual uses of foreground and background come together to compose a cosmic space, with a mystical feeling in its confusion of perception.

The structure of 'Grain of Sand' is reminiscent of the 'sun cross' (**see figure V**);

a symbol "present in many religions, from Celtic religions to Christianity to Jainist art to the Buddhist symbol, the wheel of law"²⁵. This form is also seen

in the Buddhist sand Mandala (**see figure VI**), a sacred art of creating a

large, intricate, circular pattern from sand, and then destroying it. In Buddhism,

"mandalas represent the macrocosm of the cosmos [and] the microcosm of the practitioner's own

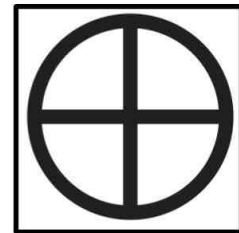
psychic energy"²⁶. The painting also has many similarities to the classic Buddhist artwork the Wheel

of Samsara, (**see figure VII**) which represents the never ending repetitive cycle of birth and death.

Like 'Grain of Sand', it is circular, split into sections and contains inner rings of imagery.

Figure V

'Sun Cross' symbol



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Buddhist sand mandala created and exhibited at the House of Commons of the United Kingdom for the occasion of the visit of the 14th Dalai Lama.

Figure VI _____

Buddhist Wheel of Samsara

Figure VII

²⁵ Philip Wilkinson, *Religions* (New York: Metro Book, 2010), 10.

²⁶ John Bowker, *World religions: The Great Faiths Explored & Explained* (New York: DK Pub., 2006).

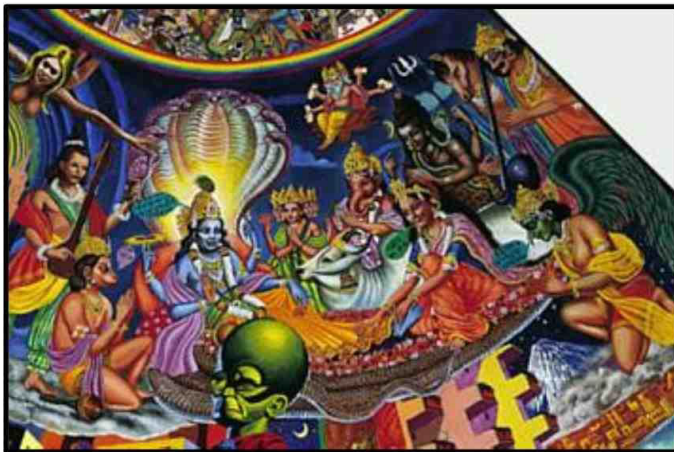
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Style

Klarwein's work combines psychedelic elements with photorealism, surrealism and pop art. His hyper realistic style is similar to religious icons although his psychedelic flare disrupts this, exemplifying how he dually adopts and subverts iconographic style. Furthermore, the variety of imagery, varying in scale, deviates from traditional religious art, and adds confusion and excitement to his art,

Religious Content

In 'Grain of Sand', Klarwein often makes reference to Hinduism. In quadrant-1, Klarwein has depicted the Hindu God Vishnu, surrounded by other worshipping deities (see **figure VIII**). Vishnu is "the Hindu god of preservation"²⁷ (see **figure IX**).



Quadrant-1 of 'Grain of Sand'

Figure VIII

Vishnu

Figure IX

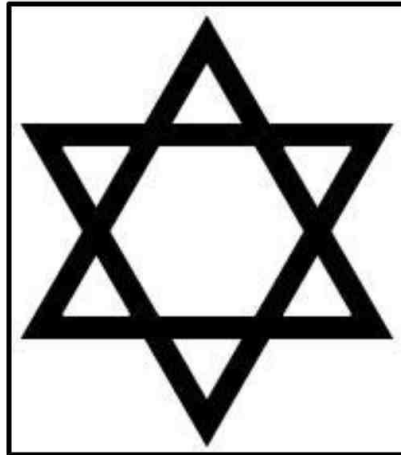
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There can also be seen a repetition of serpent imagery. In Hinduism, snakes are not, as commonly perceived, to be evil creatures but a "divinity representing eternity as well as timelessness"²⁸.

²⁷ "Dashavatara of Lord Vishnu." Aumamen, 11, accessed September 6, 2017. <http://aumamen.com/topic/dashavatara-of-lord-vishnu>.

²⁸ V. Jayaram. "The Symbolism of Snakes and Serpents in Hinduism." Hinduwebsite.com, 11, accessed August 6, 2017. <http://www.hinduwebsite.com/buzz/symbolism-of-snakes-in-hinduism.asp>.

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Matsya
Figure X

Star of David
Figure XI

Emperor Haile Selassie I
Figure XII

In ‘Grain of Sand’ is painted, a creature or god with the torso of a human and the tail of a fish, the Hindu God Matsya (**see figure X**), the fish incarnation of Vishnu.

‘Grain of Sand’ contains some references to Christianity such as a section from the Sistine chapel, what appears to be Christian nuns, a group of Christian bishops from various denominations (and a klu-klux-klan member within their crowd – another of Klarwein’s stark juxtapositions) and a dove.

In quadrant-3, there is the face of a lion, the most well-known Rastafarian symbol, with a ‘star of David’ (**see figure XI**) above it, a symbol traditional in Judaism and also in Rastafarianism²⁹. The Lion of Judah is a prominent symbol in the Rastafari movement, representing “Emperor Haile Selassie I (**see figure XII**) as well as being a symbol of strength, pride and African sovereignty”³⁰.

²⁹ Debbie Gill, *World religions: the essential reference guide to the world’s major faiths*. London: Collins, 2003, 12.

³⁰ Michael Barnett, *Rastafari in the new millennium: a Rastafari reader* (Syracuse, NY: Syracuse University Press, 2014), 12.

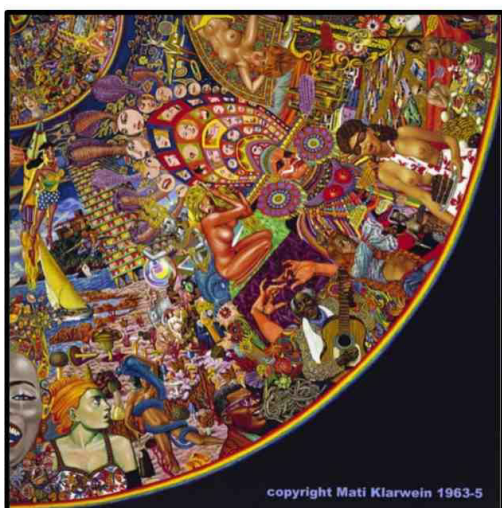
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Manipulated religious imagery

Other religious depictions in 'Grain of Sand' include deities displayed in a non-conventional way. For instance, in quadrant-4 (see **figure XIII**), there is a figure (see **figure XIV**) which appears to have the body of a seemingly tribal person adorned with strings of beads, earrings that appear to be dream-catchers, a headdress in the shape of the Christian Pope's hat, but brightly coloured and patterned akin to ancient Egyptian art, the 'moustache' of a sun god from mythology, and cobra snakes decorating the outskirts of the figure.

In quadrant-3, a blue-skinned female being is shown (see **figure XV**), tied to a pole and with a crown of thorns on her head. The colour of her skin seems to hint at her being a Hindu Goddess, however the crown of thorns links to Jesus' crucifixion in Christianity along with a dove; a Christian symbol of peace. This not only mixes ideas of two religions but seems to insult them, as the being is sexualised with a shiny body in a suggestive position. Klarwein also combines sex and religion in other works such as Crucifixion; a tree of life, teeming with pornographic images.

These images challenge the idea that his work can be interpreted as religious as much of this imagery could be considered insulting to religion.



Quadrant-4 of 'Grain of Sand'
Figure XIII



Quadrant-4 of 'Grain of Sand'
Figure XIV



Quadrant-3 of 'Grain of Sand'
Figure XV

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Secular Content

Although 'Grain of Sand' contains religious elements, its main content represents secular components, inspired by Klarwein's personal idols, the 1960s and general everyday life. Although not directly linking to the painting's religious elements, analysing them is important to see the context.

One common theme in 'Grain of Sand' is nudity. Klarwein portrays many nude figures, most likely mirroring the abundance of 'free love', or promiscuity, in that era. Klarwein's sexualised nude figures certainly contrast and demean its religious aspects, but other forms of nudity, such as the image of breastfeeding, could even be a reference to the image of the Madonna in Christianity.

One unsurprising characteristic of Klarwein's 'Grain of Sand', is the psychedelic imagery; patterns, fantastical images, aliens, stars and galaxies show the influence of the 1960s drug culture. Although Klarwein took psychedelic drugs, his art was not directly influenced by them, as it was assumed by many. This psychedelic twist that Klarwein was renowned overlaps with the hippie culture of 'spirituality'. It could be argued that the psychedelic visions that Klarwein painted are parallel to indigenous and ancient religions where hallucinogenic drugs are used as a tool for finding enlightenment.

Finally, and very importantly, is Klarwein's use of pop icons such as Marilyn Monroe, Brigitte Bardot and Ray Charles to name but a few. These familiar faces also epitomise the eras, when stars were obsessed over, even by Klarwein; "It was 1962 and I had a special crush on Marilyn"³¹. They are shown side by side with all his religious references, which is very significant. Like religious deities, pop icons are looked up to and even worshipped, by many. Therefore, the painting appears to be iconographic, depicting not only religious, but also popular figures.

³¹ Mati Klarwein, *Mati Klarwein: collected works 1959-1975*, 14.

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Analysis of the 'Aleph Sanctuary'

During the 1960s, Klarwein produced a large number of visionary pieces, heavily saturated with spiritual content and often with religiously centred titles such as 'Crucifixion' and 'Annunciation'. Between 1963 and 1970, he created an installation described as a portable "cubic temple"³² (see **figure XVI**); a collection of "68 original paintings" inside a 3 x 3 x 3 metre portable structure; the 'Aleph Sanctuary' (see **figure XVII**). The so-called temple was described by Klarwein as being similar to a "Byzantine chapel"³³ and "created a big scandal"³⁴ due to its explicit imagery and juxtaposition with religious references.

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The reconstructed 'Aleph Sanctuary'

Figure XVI

The original 'Aleph Sanctuary'

Figure XVII

³² "About the Artist", 15.

³³ Klarwein, *Inscapes, real-estate paintings*, 15.

³⁴ Klarwein, *Inscapes, real-estate paintings*, 15.

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Klarwein conceived the idea of the 'Aleph Sanctuary' in the early 1960s, and when describing this idea to others he planned to "build a new temple for Jerusalem"³⁵ He hoped that it would be "a sanctum space so highly charged with positive energy that anyone who enters it will experience some kind of transcendental climax, it will be the temple of the next coming, and the one after and so on, a messiah-making box that produces one every minute"³⁶. These descriptions of Klarwein's vision, show how he saw it as being a spiritual place. Klarwein seemed to feel that his artworks were a tool; "a catalyst for the numinous"³⁷ and that a "chapel"³⁸ would be the perfect space to explore this power.

The title of this piece was inspired by 'El Aleph', a fictional story by the writer Jorge Luis Borges, published in 1945. It describes the journey of the narrator, who discovers the 'aleph'; "the only place on earth where all places are — seen from every angle, each standing clear, without any confusion or blending"³⁹.

The description of the aleph in the story seems to reflect the random collaging nature of many paintings inside Klarwein's sanctuary, especially 'Grain of Sand'.

³⁵ Klarwein, *Mati Klarwein: collected works 1959-1975*, 16.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Borges, Jorge Luis. *El Aleph*. Madrid: Alianza Editorial, 2001, 16.

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Aleph (or alef or alif) is also the first letter of the Semitic abjads (the consonantal alphabet of a family of languages that includes Hebrew, Arabic and Aramaic). As stated in Borges' short story, in Jewish Tradition "the letter stands for the En Soph, the pure and boundless godhead"⁴⁰.

The word sanctuary doesn't just refer to a place of refuge but also means a sacred place.

The 'Aleph Sanctuary' displayed what can be considered perceptions of life, death, rebirth, good and evil; displaying holy texts and depictions of deities. In brief, the religious aspects of the 'Aleph Sanctuary' can be described as the "undefined religion of everything"⁴¹.

The 'Aleph Sanctuary' could certainly be interpreted as a religious space. It is "meant to be an interpretation of the Bible"⁴² in around 70 panels. Its large quantity of religious depictions and references causes it to appear as a sacred space along with its mystical influences, such as the spiritual concept of the Aleph.

Furthermore, it was "the place where Carlos Santana spent hours tripping out in profound meditation"⁴³, eventually using the painting 'Annunciation' as cover art for one of his albums; Abraxas. This deep obsession and spiritual attachment to Klarwein's 'Aleph Sanctuary' show that it was a source of peace and a place of prayer, similar to a temple or church, rendering it a sacred place.

⁴⁰ Borges, *El Aleph*, 17.

⁴¹ Balthazar Klarwein, "Abdul Mati Klarwein." *VERY*, 17, accessed August 26, 2017. <http://www.verymagazine.org/magazine/14-issue-16/50-abdul-mati-klarwein#panel-2>.

⁴² Al Zaurak, Seraf. "Interview with Seraf Al Zaurak." *Interview*, 17.

⁴³ Conny C. Lindström and Peter Holmlund, "The Manic Landscape: Mati Klarwein." *Mati Klarwein*, 17, accessed September 1, 2017. <http://www.matiklarweinart.com/mediapage.php?media=2>.

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Klarwein even referred to the 'Aleph Sanctuary' as his "sixteen-chapel"⁴⁴, as "each piece was arranged to resemble the Sistine chapel by Michelangelo"⁴⁵ (see figure XVIII). This deliberate structural reference to a famous religious building "seems to belittle the Christian institution by rendering the monumental church in a minimalistic manner"⁴⁶. Through work like this, the "younger generation was no longer restricted to finding happiness through God and the church, but through any means necessary"⁴⁷. Although the 'Aleph Sanctuary' may have been used to mock systematic religious beliefs, it was an attempt to broaden spirituality to make it accessible to all minds, not just the esoteric.

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The Sistine Chapel

Figure XVIII

⁴⁴ Klarwein, *Mati Klarwein: collected works 1959-1975*, 18.

⁴⁵ "Summer of Love @ the Whitney -," CF Magazine, May 06, 2011, 18, accessed September 25, 2017, http://www.creativefluff.com/arts/traditional_art/summer-of-love-exhibit-at-the-whitney-a-short-review/.

⁴⁶ Ibid.

⁴⁷ Ibid.

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Often, the titles and paintings in the 'Aleph Sanctuary' were inspired by Christian figures and Biblical passages, such as 'Crucifixion' (see **figure XIX**), 'Nativity' and 'Virgin Mary' (see **top left of figure XX**) and a series of multicultural figures with 'Angel' in their titles. These angel paintings are extremely similar to saint icons in traditional Eastern Christian iconography, with halos, repetitive portrait structures and the use of gold paint.

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Abdul Mati Klarwein with his painting **Figure XIX**

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Inside the original construction of the 'Aleph Sanctuary'
Figure XX

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Conclusion

Klarwein was a complex character with a very broad and complex artistic style. Much of his visionary art contained intriguing themes and unusual connotations, drawn together to create the true sense of Borges 'Aleph' that inspired the 'Aleph Sanctuary' (see **figure XXI**) that Klarwein created. A commonly occurring theme of course is that of religion and spirituality, which can be seen throughout Klarwein's work.



'Grain of Sand'; the ceiling painting in the 'Aleph Sanctuary'

Figure XXI

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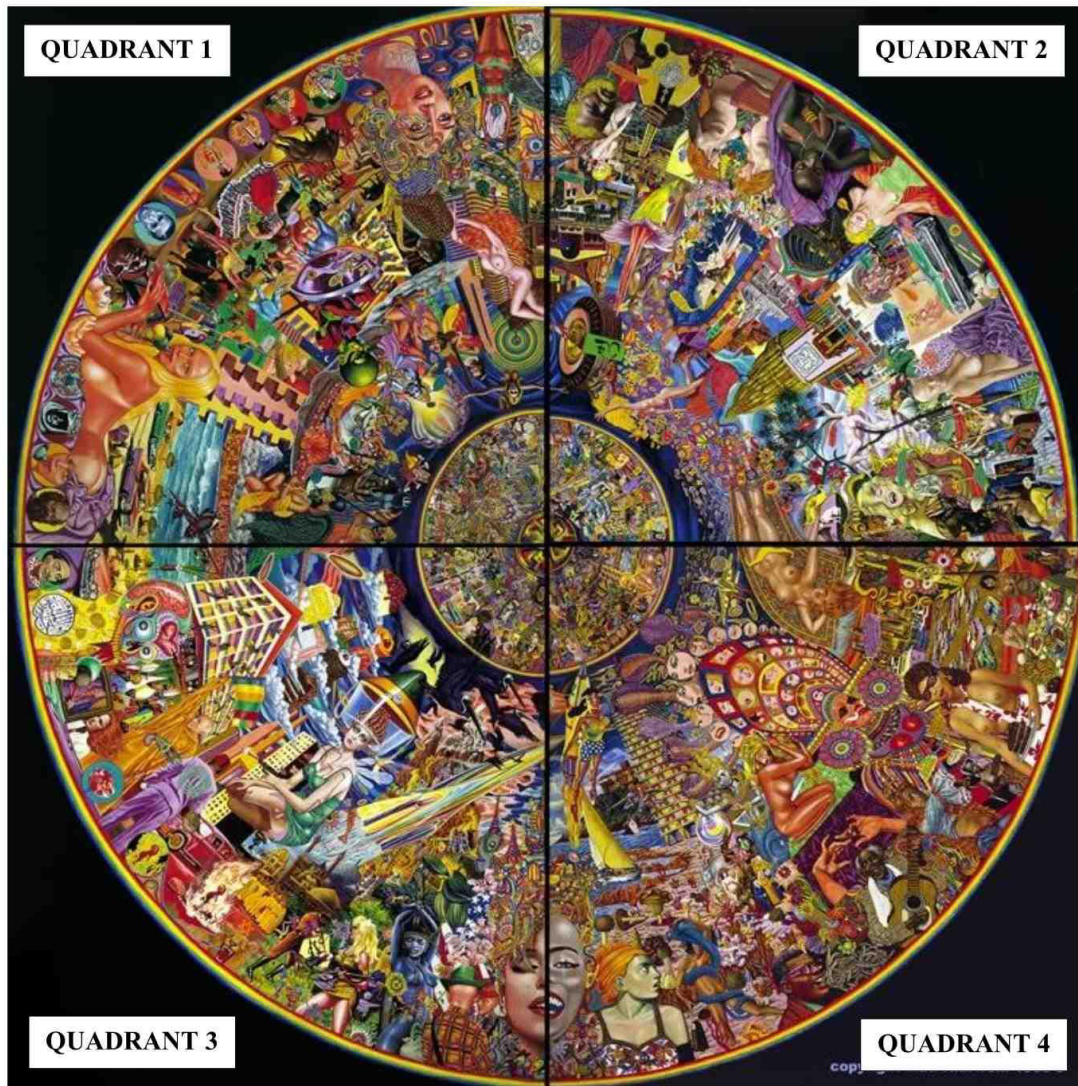
Looking at the inspirations that created the 'Aleph Sanctuary', its influences from all religions and its use for awakening of the mind, cause me to believe that it can be considered as a piece of spiritual art. I would argue against it being described as 'religious' art because it contains too many controversial themes and does not relate to a specific religion. I believe it can be classed as spiritual because although certain components may not have been religious or even spiritual, they came together to create an overwhelming kaleidoscope of beauty, which is spiritual in itself. It is also clear that the Sanctuary was used for intense experiences such as Hendrix's time in there, hallucinating on psychedelic substances. So generally, the installation is spiritual because it was used for and is still perceived as a spiritual place.

I believe that 'Grain of Sand' can never be perceived as religious art but could be interpreted as spiritual, however only in the context of the 'Aleph Sanctuary'. 'Grain of Sand' was never intended particularly for its central place in the sanctuary, and had no particular spiritual meaning. On its own, it seems simply to be a vast collage containing aspects of various religions. Conversely, once put into the centre of the sanctuary, it holds a completely new meaning. Its correlation of appearing like the fabled aleph and the title of the "aleph" sanctuary it resides in causes it to hold more spiritual importance. It is in the centre, a focus point of the whole installation, and brings it together. This place that the painting has been put in certainly gives it more significance. I especially felt this as I saw the piece on its own, analysing it simply from an artistic perspective. I believe that if I'd seen it inside the 'Aleph Sanctuary', it would have appeared, even if not intended, to be the centre of a temple, giving it stronger significance to the viewer.

In my personal opinion, based on the conclusions I have drawn in this essay, Klarwein's complex painting, 'Grain of Sand', cannot be categorized as religious art, but in the context of the 'Aleph Sanctuary' can be considered as a piece of spiritual art.

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Quadrant Reference for 'Grain of Sand'



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List of Illustrations

Figure I - Teare, Steve. "Grain of Sand by Mati Klarwein 1963 - 1965." Grain of Sand by Mati Klarwein - Surrealist and Visionary Art. Accessed September 1, 2017. <http://www.matiklarweinart.com/en/gallery/grain-of-sand-1963-1965.htm>.

Figure II - Ghaghada, Dhruti, Tarun Shyam, Bhoomika Ghaghada, Staff Writer, Cindy ReFrame, Rachel Dawson, Yuvika Bhatia, Soham Nadkerni, Manaswi Jinadra, Sushmita Pathak, Mariam Abu Bakr, Naila Tariq, and Amrita Thakkar. "Mandalas: Exploring The Buddhist Art Of Impermanence & Meditation." B-Change. June 23, 2015. Accessed September 1, 2017. <http://b-change.me/2015/06/23/mandalas-exploring-the-buddhist-art-of-impermanence-meditation/>.

Figure III - "Mati Klarwein." Mati Klarwein : Henry Boxer Gallery - Visionary Artist. Accessed September 2, 2017. <http://www.outsiderart.co.uk/klarwein.html>.

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