

Part I

It is one of the commonest of mistakes to consider that the limit of our power of perception is also the limit of all there is to perceive. –C.W. Leadbeater

Sometimes he saw his real face / And sometimes a stranger at his place / Even the greatest stars find their face in the looking glass. –"The Hall of Mirrors," Kraftwerk

The darkest place is underneath the lamp. -Chinese proverb

PART II

In his catalogue essay for the exhibition *The Spiritual in Art: Abstract Painting, 1980–1985*, (1986) at the Los Angeles County Museum of Art, curator Maurice Tuchman proposed that early historical abstraction was generated from five elements of the spiritual, which referred to underlying modes of thought – cosmic imagery, vibration, synesthesia, duality, and sacred geometry. *More Light* proposes new modes of thought such as the transference of language, science, perception, theosophy, and the transcendental. The exhibition presents painting, sculpture, film, and installation engaged with the interstitial spaces of the image-world and the intangible world.

PART III

More Light is an exhibition about perception, about the transmission of language, about storytelling and pithy statements. It is about allegory. It is about awareness of the outside world, and the individual, and a sensitivity to their plights and turmoil. It is about social identity and political power, and how those economies are communicated. It is about multivocality. The artists in the exhibition resist traditional images of the spiritual or the secular in favor of the prismatic and the plural. *More Light* asks to vanquish the dark in favor of the light for the sake of ourselves and of all others.

More Light is the third in a series of exhibitions organized by Gladys-Katherina Hernando, including—*The White Album* (2014), Richard Telles Fine Art, Los Angeles, and *The Elegant Universe* (2015), The Pit, Los Angeles—that explore the experiential relationship of art and the perception of the viewer.

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