

Portals

Portals take several forms in this exhibition, providing opportunities to focus attention, listen, and intuit. Most prominent are Lily Cox-Richard's five newly commissioned glass *Scrying Portals*, whose semitransparent, reflective surfaces invite viewers to peer into and through them, activating them as tools for projection and introspection.

Cox-Richard cast these glass works from impressions in the sand at sites transformed by human activity, ranging from heavy tourism and pollution to nuclear missile testing: the coastal city of Tulum, Mexico; First Landing State Park in Virginia; the beaches of Lake Michigan in Wisconsin; and White Sands, New Mexico. Objects embedded in or appended to the portals include sticks from First Landing, a child's shoe found along the Mexican coast, and military debris from White Sands—site-specific materials that anchor the ethereal to the physical, the spiritual to the geopolitical.

On the gallery's windows and walls, projected video works show footage from Cox-Richard's visits to the dunes of White Sands, shadowy forms from Richmond protests from the 50s to the contemporary, and images of Carlsbad Caverns in New Mexico, a place sacred to the Mescalero Apache and Puebloan peoples. Each video acts as a temporal portal, offering glimpses of contested landscapes and fragments of human history.

Also suspended throughout the gallery are divination *Pendulums (2025)*—assemblages made from plumb bobs, crystals, and okra pods. Like the scrying mirrors, these pendulums invite observation and reflection, offering entry points to insight.

Thresholds

Like the threshold of a building, liminal spaces are sites of transition from one place or state of being to another. Encircling the gallery atop the walls are groupings of works that mark and guard this exhibition as a liminal space where spiritual transformation can occur.

Disquiet Berm (2025) is a glowing sequence of salvaged glass installed to resemble anticlimbing spikes, used in architecture to repel intrusion. These sculptures reverse that intention, creating a charged perimeter that signals reverence and protection for sacred, vulnerable, or ritualized spaces. Rather than repel, they invite us to look up and reflect on the contradictions between defense and care, between surveillance and sanctuary.

Cauldron of Bats (2025) and *third eyelid blinks transparent eyeball (2025)*, each flanking this perimeter, draw on the symbolism of creatures often associated with the occult—bats, owls, and cats—by depicting animals that navigate the nocturnal, the liminal, and the unseen as watchful protectors.

Just outside the gallery is *Drone Chandelier No. 2 (2025)*, cast in brass with crystal adornments. Combining the military silhouette of a drone with the ornamental architecture of a chandelier, the work floats between surveillance and spectacle. By merging these two hovering technologies—one a tool of war, the other of opulence—Cox-Richard reimagines an instrument of domination as a ceremonial, even playful, artifact.

Offerings

Scattered throughout the exhibition are objects that function as offerings—acts of giving and reverence—toward unseen forces, ancestral presences, and the histories embedded in land and matter. Each connects to the materials Cox-Richard uses in their own ritual practice.

Kindling (for our secret fire) (2021) and *Witness / American Darling* (2022–) anchor this section with works of metal and concrete cast into forms such as mushrooms, seed pods, medicinal flora, stones, and other objects for cultivation and care. Each holds a memory of sacred rituals or generational knowledge, marking processes of labor, devotion, and survival

Along the walls hang *Candle prints / Wattle and Daub* (2016–), a suite of digital images derived from the tissue paper dividers found in packaged candles. The prints bear residue—wax stains and folds—of candles used in rituals, evidence of past intentions.

Tucked behind the exhibition's interpretive wall is a decommissioned fire hydrant adorned with a wig and surrounded by small tokens left by the artist and by visitors over time. It functions as a living altar, one that accumulates meaning through ongoing participation. Here and elsewhere, offerings are energetic exchanges. As with all acts of giving, their power lies not only in what is offered, but also how it is received, and the transformation that takes place in the process.

Scrying Portal: White Sands, New Mexico, October 2024

Cast glass, mining bits, found material, hardware

Scrying Portal: Tellen at Lake Michigan, October 2024

Cast glass, cast brass, found material, hardware

Scrying Portal: Parque del jaguar, Tulum, Q.R., December 2024

Cast glass, selenite, found material, hardware

Scrying Portal: White Sands, New Mexico, March 2025

Cast glass, selenite, found material, hardware

Scrying Portal: First Landing, Virginia, May 2025

Cast glass, driftwood, found material, hardware

Sill Swarm, 2025

Multichannel video installation (window membrane)

Editor and animator: Frances Adair Mckenzie

The Massive Ocean Inside, 2025

(Large video projection)

Editor: Frances Adair Mckenzie

Cauldron of Bats, 2025

(Bats in window)

***third eyelid blinks transparent eyeball*, 2025**

(Owl in window)

***Miracle Fish*, 2025**

Risograph on glassine, cellulose acetate

***Drone Chandelier No. 2*, 2025**

Cast brass, PVD gold-plated brass, found crystal, lead crystal, lighting hardware, wiring

Viewing/resting places

Tree stumps, jesmonite, cast brass

***Pendulums*, 2025**

Cast brass, plumb bobs, hardware, found materials

***Disquiet Berm*, 2025**

Repurposed glass

***Candle prints/Wattle and Daub*, 2016-**

Digital prints of mixed papers with candle sweat mounted on black PVC, gypsum cement, candles, wall

***Kindling (for our secret fire)*, 2021**

Cast, modeled, and polished concrete aggregates, glass, stone, shells, gifted marbles, and other materials

***Witness / American Darling*, 2022-**

Decommissioned fire hydrant, wig, offerings

***Offering Bundle 1: iron on hematite*, 2024**

Cast iron, banded hematite

***Offering Bundle 10: cast brass and spells on granite*, 2024**

Cast brass, granite