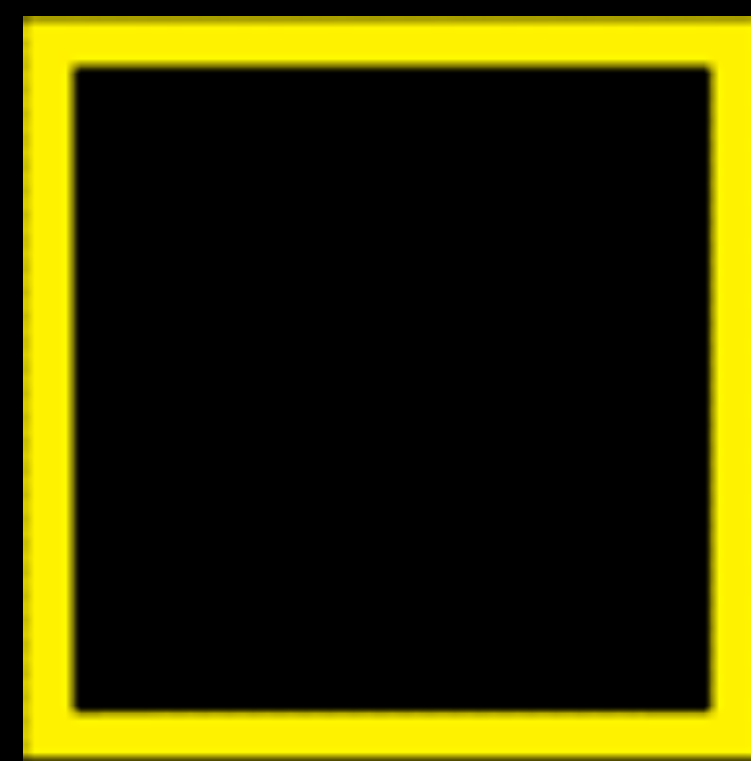
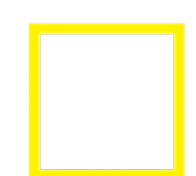




Matthew McConville

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Matthew McConville

Honeypot, 2025

acrylic on panel

45 x 30 x 1.5 in: panel

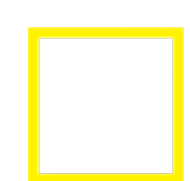
114.3 x 76.2 x 3.8 cm

46.25 x 31.25 x 2.25 in: frame

117.8 x 79.4 x 5.4 cm

\$12,000





Matthew McConville

30220122, 2022

acrylic gouache on watercolor paper

30 x 22.5 in: paper

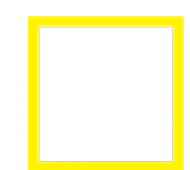
76.2 x 57.2 cm

32.75 x 25.25 x 1.75 in: frame

83.5 x 64.1 x 4.4 cm

\$8,550





Matthew McConville

Poppy, 2020

acrylic on panel

30 x 30 inches: panel

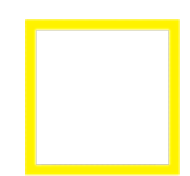
76.2 x 76.2 cm

31.25 x 31.25 x 2.25 in: frame

79.4 x 79.4 x 5.4 cm

\$10,000





Matthew McConville

Breaking

2021

acrylic on YUPO Heavy paper

14 x 11 inches: paper

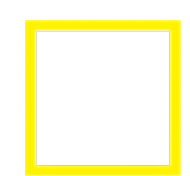
35.6 x 27.9 cm

15.5 x 12.5: frame

39.4 x 31.8

\$2,200





Matthew McConville

Modified Iris

2021

acrylic on YUPO Heavy paper

14 x 11 inches: paper

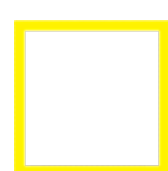
35.6 x 27.9 cm

15.5 x 12.5: frame

39.4 x 31.8

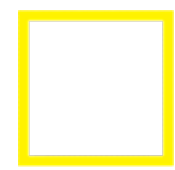
\$2,200





Matthew McConville
Bioluminescent Arrangement
2020
acrylic on panel
30 x 30 inches: panel
76.2 x 76.2 cm
31.25 x 31.25 x 2.25 in: frame
79.4 x 79.4 x 5.4 cm
\$10,000





Matthew McConville

C Pop, 2025

acrylic on panel

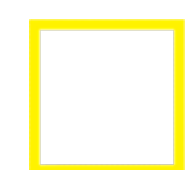
30 x 30 inches: panel

76.2 x 76.2 cm

31.25 x 31.25 x 2.25 in: frame

79.4 x 79.4 x 5.4 cm

\$10,000



Matthew McConville

Flowers, Pollen, 2025

acrylic on panel

30 x 24 inches: panel

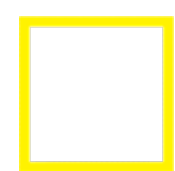
76.2 x 61 cm

31.25 x 25.25 x 2.25 in: frame

79.4 x 64.1 x 5.4 cm

\$9,600





Matthew McConville

14110123, 2024

acrylic on YUPO Heavy paper

14 x 11 inches: paper

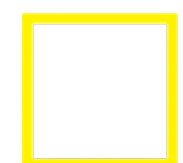
35.6 x 27.9 cm

16.5 x 13.5 inches: frame

41.9 x 34.3 cm

\$2,200





Matthew McConville

14110423, 2024

acrylic on YUPO Heavy paper

14 x 11 inches: paper

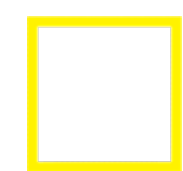
35.6 x 27.9 cm

16.5 x 13.5 inches: frame

41.9 x 34.3 cm

\$2,200





Matthew McConville

14110323, 2024

acrylic on YUPO Heavy paper

14 x 11 inches: paper

35.6 x 27.9 cm

16.5 x 13.5 inches: frame

41.9 x 34.3 cm

\$2,200



Matthew McConville (b. 1965) continues the series, *Flowers for the Anthropocene*, comprising exquisitely detailed paintings of imagined plant life. These works draw from traditional flower painting, scientific illustration, science fiction, and experimental process, resulting in luminous visions of possible future ecologies.

Inspired by the tradition of flower painting, which combines decorative beauty with themes of transience and mortality, McConville's work also references the precision and stark backdrops of scientific illustration. The artist incorporates speculative possibilities of science fiction, mutation, hybridity, and gene editing to suggest how future life forms might be artificially altered. At the core of his work, McConville is also interested in coevolution, and the exchange between flowers and pollinators. While often reciprocal, this relationship can take darker turns such as carnivorous plants that lure and trap insects.

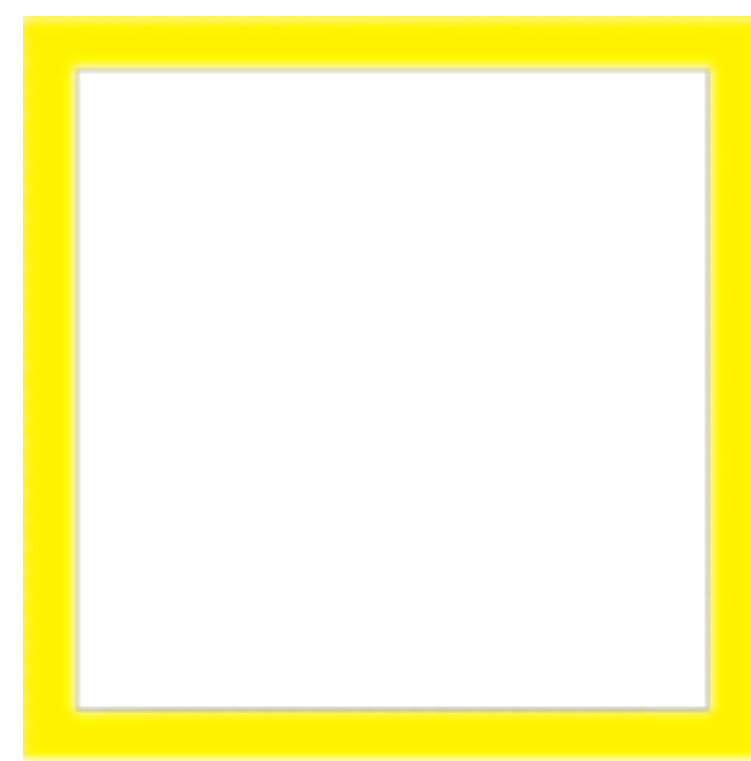
McConville's work has been exhibited nationally, including at the Baltimore Museum of Art, Des Moines Art Center, Iowa, Minnesota Museum of American Art, and Florida Atlantic University and is included in numerous collections, such as 21c Museum Hotel Collection, Johns Hopkins Hospital, and the Weisman Museum of Art. McConville currently lives and works in Baldwin, MD.



These four influences—tradition, science, speculation, and chance—appear in varying degrees across the series. At the heart of the work is an interest in coevolution: the way flowering plants developed color, scent, and form in response to their pollinators. In nature, this exchange is often transactional—nectar in return for pollination.

However, as seen in works like Honeypot, this relationship can take darker turns. Pitcher plants, for instance, mimic the attractors of typical flowers but function as traps. Insects lured in fall into digestive fluids, breaking down into nutrients like nitrogen that the plant absorbs.

Other botanical structures—roots, stems, bulbs—play vital roles in survival, growth, and even commerce. Bulbs store energy and are often traded as commodities, revealing another layer of value and exploitation in our relationship with plants. — Matthew McConville



Matthew McConville

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