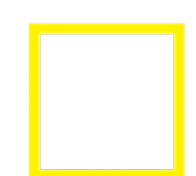




Beyond the Looking Glass

Matthew McConville and Olivia Munroe

Richard Levy Gallery
info@levygallery.com
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www.levygallery.com
@levygallery  



Matthew McConville

Honeypot, 2025

acrylic on panel

45 x 30 x 1.5 in: panel

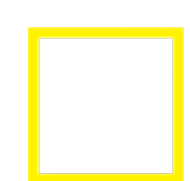
114.3 x 76.2 x 3.8 cm

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

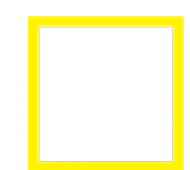
76.2 x 57.2 cm

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

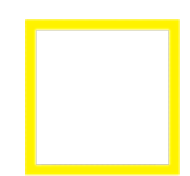
76.2 x 76.2 cm

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

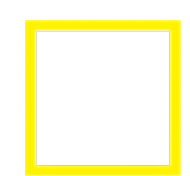
35.6 x 27.9 cm

15.5 x 12.5: frame

39.4 x 31.8

SOLD





Matthew McConville

Modified Iris

2021

acrylic on YUPO Heavy paper

14 x 11 inches: paper

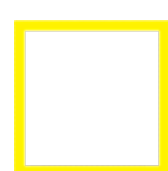
35.6 x 27.9 cm

15.5 x 12.5: frame

39.4 x 31.8

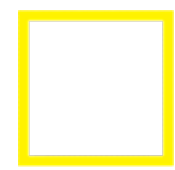
SOLD





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

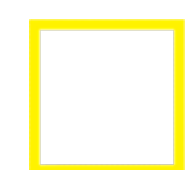
30 x 30 inches: panel

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

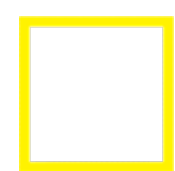
76.2 x 61 cm

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

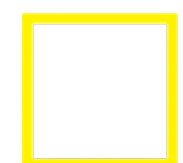
35.6 x 27.9 cm

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

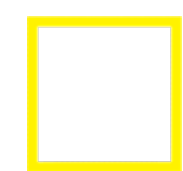
35.6 x 27.9 cm

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.



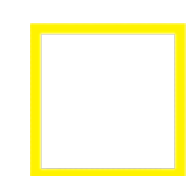
These four influences—tradition, science, speculation, and chance—appear in varying degrees across the series. At the heart of the work is an interest in coevolution: the way flowering plants developed color, scent, and form in response to their pollinators. In nature, this exchange is often transactional—nectar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

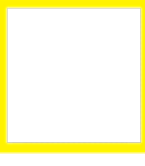


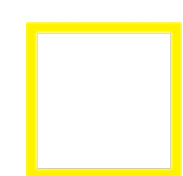
 **Olivia Munroe**, *Circles I*, 2023, ink and dye on cloth, 36.5 x 52 inches/92.7 x 132.1 cm: paper, 40 x 55.5 x 2.5 inches/101.6 x 141 x 6.4 cm: frame, **\$8,425 framed**



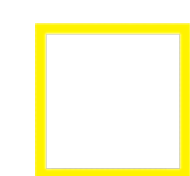
Olivia Munroe, *Circles II*, 2022, ink, dye, and rust on cotton, 23.25 x 33.5 inches/59.1 x 85.1 cm: paper, 29 x 39 x 1.5 inches/73.7 x 99.1 x 3.8 cm: frame, **SOLD**



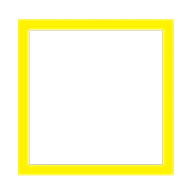
 **Olivia Munroe, *Circles III*, 2022, ink and dye on cotton, 25.75 x 32.25 inches/65.4 x 81.9 cm: paper, 31.25 x 38 x 1.5 inches/79.4 x 96.5 x 3.8 cm: frame, \$3,750 framed**



Olivia Munroe, *Circles IV*, 2022, ink and dye on cotton, 24 x 30.5 inches/61 x 77.5 cm: paper, 29 x 36 x 1.5 inches/73.7 x 91.4 x 3.8 cm: frame, **SOLD**



Olivia Munroe, *Circles V*, 2022, ink and dye on cotton, 25.5 x 32.5 inches/64.8 x 82.6 cm:
paper, 31.25 x 38 x 1.5 inches/79.4 x 96.5 x 3.8 cm: frame, **\$3,750 framed**



Olivia Munroe

Concentric Circles I, 2007

ink and dye on cloth

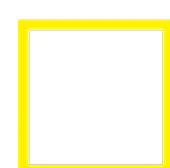
14.75 x 14.75 inches: image

37.5 x 37.5 cm

23.5 x 24 x 1.5 inches: frame

59.7 x 61 x 3.8 cm

\$1,350 framed



Olivia Munroe

Concentric Circles II, 2007

ink and dye on cloth

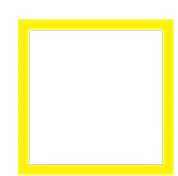
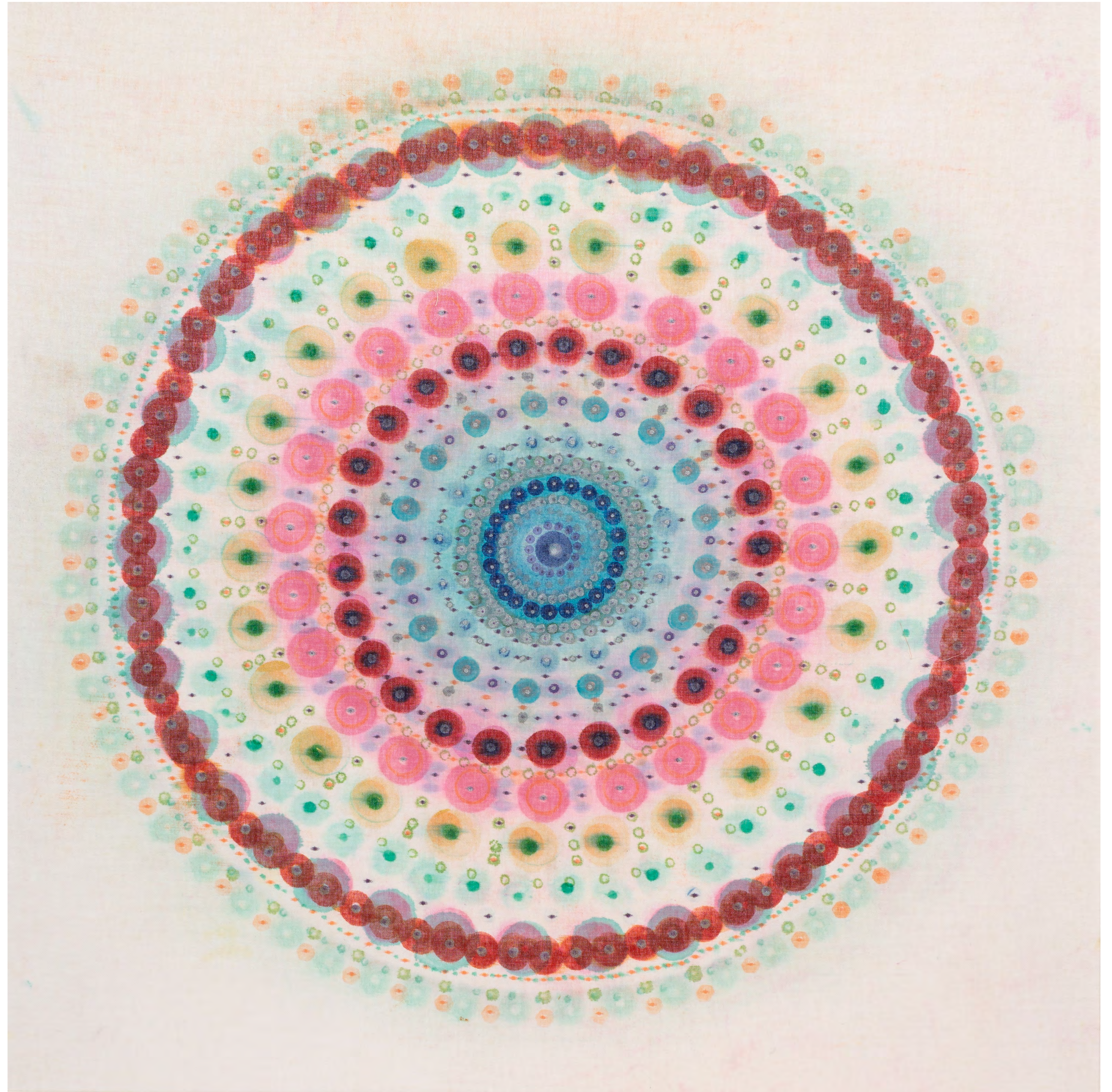
12.5 x 12.5 inches: image

31.8 x 31.8 cm

23.5 x 23.5 x 1.5 inches: frame

59.7 x 59.7 x 3.8 cm

\$1,350 framed



Olivia Munroe

Concentric Circles III, 2007

ink and dye on cloth

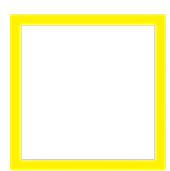
15.75 x 15.75 inches: image

40 x 40 cm

24.5 x 24.5 x 1.5 inches: frame

61.9 x 61.9 x 3.8 cm

\$1,450 framed



Olivia Munroe

Concentric Circles IV, 2007

ink and dye on cloth

14 x 14 inches: image

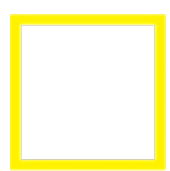
35.6 x 35.6 cm

21.25 x 21.25 x 1.5 inches: frame

54 x 54 x 3.8 cm

\$1,250 framed





Olivia Munroe

Concentric Circles V, 2007

ink and dye on cloth

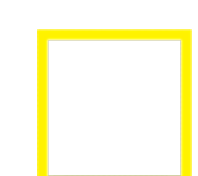
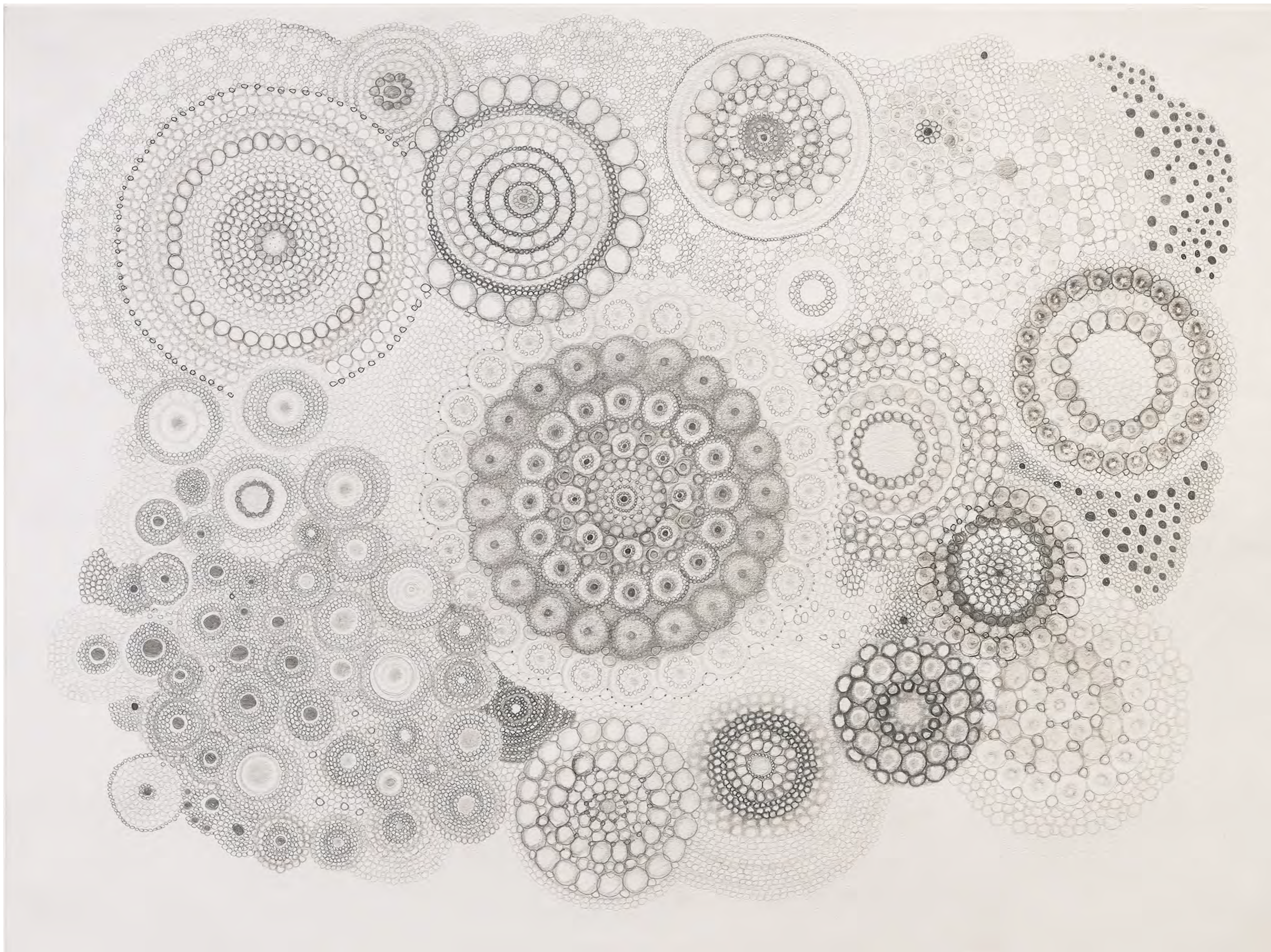
11.75 x 11.75 inches: image

29.8 x 29.8 cm

22 x 21.75 x 1.5 inches: frame

55.6 x 54.9 x 3.8 cm

\$1,250 framed



Olivia Munroe, *Edge of Infinity no. 14*, 2010, graphite on paper, 18 x 24 inches/45.7 x 61 cm: paper, 22 x 28 x 1.625 inches/ 55.9 x 71.1 x 4.1 cm: frame, **SOLD**



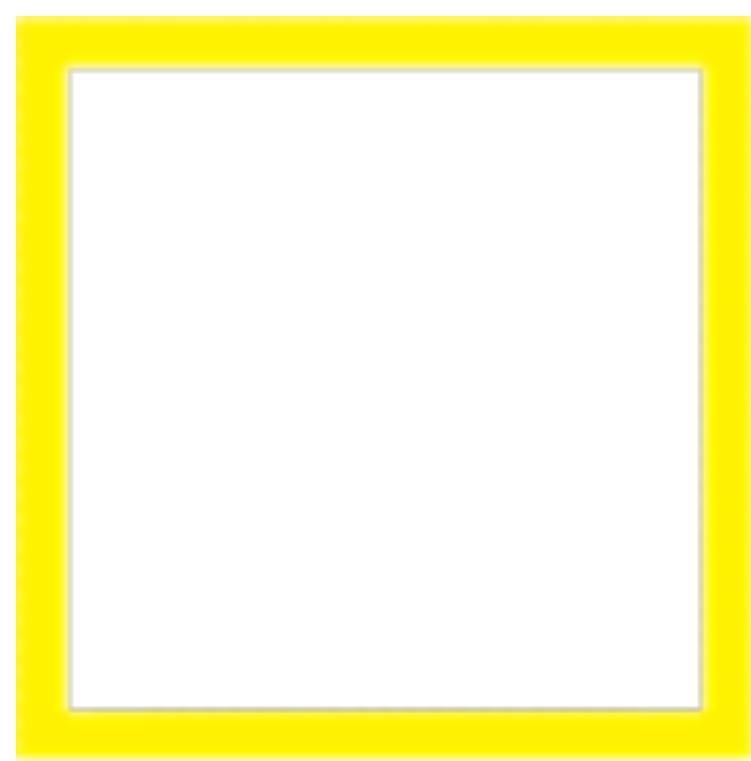
For over four decades, **Olivia Munroe (b. 1953)** has refined a practice rooted in memory, tranquility, simplicity, and illumination. Trained as a printmaker at the Rhode Island School of Design, Munroe began her practice by making print editions that focused on repetition. This sense of rhythm was later carried into her circle compositions where thousands of hand-drawn forms echo the structure of prayers or rosaries and allude to the infinite. For Munroe, the circle is both a constraint and a liberation: a universal motif that every culture recognizes, and a form that reveals endless possibilities. Underlying the artist's practice is an interest in the sacred that is not tied to organized religion but to something larger: the spiritual dimensions of nature, geometry, and color.

Munroe's process is slow and meditative, and unfolds organically with no preconception. Using markers, fabric dye, stamp pads, and found objects, the artist allows the materials to guide the outcome. Colors spread unpredictably as they are absorbed by fabric and cannot be later layered or revised. Munroe embraces both experimentation and surrender, letting the drawings make themselves.

There's something about the most basic geometric forms and materials that everyone can relate to, and whose nature is universal. For me, there's something sacred in that.

– Olivia Munroe

Munroe has exhibited internationally at venues including Annely Juda Gallery, London; Hong Kong Arts Center; and Sundaram Tagore Gallery, New York. Her work is held in the Metropolitan Museum of Art, Smithsonian Institution, Portland Museum of Art, and New York Public Library, among others. She lives and works in Albuquerque, NM, and grew up in the United States, Mexico, and Japan, in a family of artists.



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