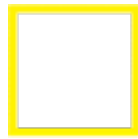


Through the Looking Glass

Matthew McConville and Olivia Munroe



October 23–December 6

Reception: Saturday, November 8, 6–8 pm
(with 516 ARTS)



Matthew McConville (b. 1965)

\$12,000

Honey-pot, 2025

acrylic on panel

45 x 30 x 1.5 inches: panel

114.3 x 76.2 x 3.8 cm

46.375 x 31.25 x 2.125 inches: frame

117.8 x 79.4 x 5.4 cm

I3600



Matthew McConville (b. 1965)

\$8,550

30220122, 2022

acrylic gouache on watercolor

paper

30 x 22.5 inches: paper

76.2 x 57.2 cm

32.875 x 25.25 x 1.75 inches: frame

83.5 x 64.1 x 4.4 cm

I2928



Matthew McConville (b. 1965)

\$10,000

Poppy, 2020

acrylic on panel

30 x 30 x 1.5 inches: panel

76.2 x 76.2 x 3.8 cm

31.25 x 31.25 x 2.125 inches: frame

79.4 x 79.4 x 5.4 cm

I3601



Matthew McConville (b. 1965)

\$2,200

Modified Iris, 2021

acrylic on YUPO Heavy paper

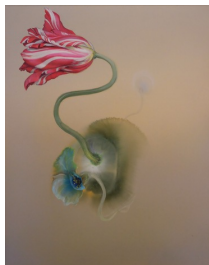
14 x 11 inches: paper

35.6 x 27.9 cm

15.5 x 12.5 x 1.5 inches: frame

39.4 x 31.8 x 3.8 cm

I2810



Matthew McConville (b. 1965)

\$2,200

Breaking, 2021

acrylic on YUPO Heavy paper

14 x 11 inches: paper

35.6 x 27.9 cm

15.5 x 12.5 x 1.5 inches: frame

39.4 x 31.8 x 3.8 cm

I2809



Matthew McConville (b. 1965)

\$9,600

Flowers, Pollen, 2025

acrylic on panel

30 x 24 x 1.5 inches: panel

76.2 x 61 x 3.8 cm

31.25 x 25.25 x 2.125 inches: frame

79.4 x 64.1 x 5.4 cm

I3603



Matthew McConville (b. 1965)

\$10,000

Bioluminescent Arrangement, 2020

acrylic on panel

30 x 30 x 1.5 inches: panel

76.2 x 76.2 x 3.8 cm

31.375 x 31.375 x 2.125 inches:

frame

79.7 x 79.7 x 5.4 cm

I3602



Matthew McConville (b. 1965)

\$10,000

C Pop, 2025

acrylic on panel

30 x 30 x 1.5 inches: panel

76.2 x 76.2 x 3.8 cm

31.375 x 31.375 x 2.125 inches:

frame

79.7 x 79.7 x 5.4 cm

I3604



Olivia Munroe

\$3,750

Circles V, 2022

ink and dye on cotton

25.5 x 32.5 inches: fabric

64.8 x 82.6 cm

31.25 x 38 x 1.5 inches: frame

79.4 x 96.5 x 3.8 cm

I3608



Olivia Munroe

\$3,750

Circles III, 2022

ink and dye on cotton

25.75 x 32.25 inches: fabric

65.4 x 81.9 cm

31.25 x 38 x 1.5 inches: frame

79.4 x 96.5 x 3.8 cm

I3606



Olivia Munroe

\$1,350

Concentric Circles II, 2007

ink and dye on cotton

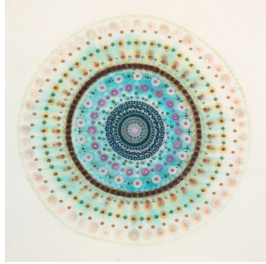
12.5 x 12.5 inches: image

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

I3610



Olivia Munroe

\$1,350

Concentric Circles I, 2007

ink and dye on cotton

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

I3609



Matthew McConville (b. 1965)

\$2,200

14110123, 2024

acrylic on YUPO Heavy paper

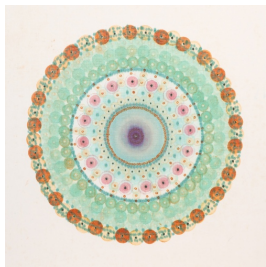
14 x 11 inches: paper

35.6 x 27.9 cm

16.5 x 13.5 inches: frame

41.9 x 34.3 cm

I3285



Olivia Munroe

\$1,250

Concentric Circles V, 2007

ink and dye on cotton

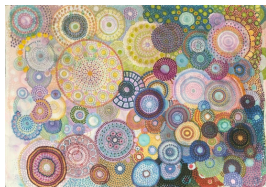
11.75 x 11.75 inches: image

29.8 x 29.8 cm

21.875 x 21.625 x 1.5 inches: frame

55.6 x 54.9 x 3.8 cm

I3613



Olivia Munroe

\$8,425

Circles I, 2023

ink and dye on cloth

36.5 x 52 inches: fabric

92.7 x 132.1 cm

40 x 55.5 x 2.5 inches: frame

101.6 x 141 x 6.4 cm

I3361



Olivia Munroe

\$3,450

Circles II, 2022

ink, dye, and rust on cotton

23.25 x 33.5 inches: fabric

59.1 x 85.1 cm

29 x 39 x 1.5 inches: frame

73.7 x 99.1 x 3.8 cm

I3605



Olivia Munroe

\$1,250

Concentric Circles IV, 2007

ink and dye on cotton

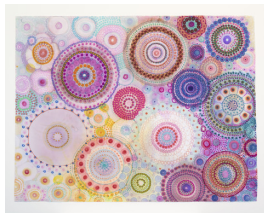
14 x 14 inches: image

35.6 x 35.6 cm

21.25 x 21.25 x 1.5 inches: frame

54 x 54 x 3.8 cm

I3612



Olivia Munroe

\$3,300

Circles IV, 2022

ink and dye on cotton

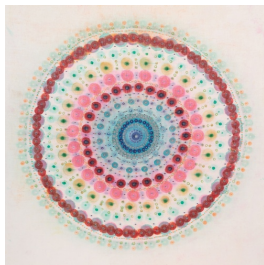
24 x 30.5 inches: fabric

61 x 77.5 cm

29 x 36 x 1.5 inches: frame

73.7 x 91.4 x 3.8 cm

I3607



Olivia Munroe

\$1,450

Concentric Circles III, 2007

ink and dye on cotton

15.75 x 15.75 inches: image

40 x 40 cm

24.375 x 24.375 x 1.5 inches: frame

61.9 x 61.9 x 3.8 cm

I3611

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

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.

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.

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

September 3, 2025 | Contact: Viviette Hunt, Director, Sallie Scheufler, Assistant Director
info@levygallery.com 505.766.9888

FOR IMMEDIATE RELEASE

Matthew McConville and Olivia Munroe

Beyond the Looking Glass

October 23–December 6

Reception: Saturday, November 8, 6–8 pm with 516 ARTS

Richard Levy Gallery is pleased to present *Beyond the Looking Glass*, a selection of artworks by Matthew McConville and Olivia Munroe. This immersive exhibition invites viewers to encounter the extraordinary through imaginative, otherworldly imagery rooted in both nature and abstraction.

Matthew McConville's new paintings continue his series *Flowers for the Anthropocene* of exquisitely detailed fantastical botanical arrangements. The artist draws from traditional flower painting, scientific illustration, science fiction, and elements of chance. McConville explores themes of biodiversity, genetic modification, and extinction by suggesting speculative futures shaped by both science and ecological collapse. At the core of McConville's work is an interest in coevolution, emphasizing the reciprocal relationships between plants and pollinators.

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.

Working with ink and dye on fabric, **Olivia Munroe** creates complex meditative compositions using layers of drawing, stamping, and tracing. Her intricate circular patterns evoke both microscopic biological structures and expansive celestial formations. Munroe explores repetition as a path to spirituality and is inspired by the circle as symbolic of universality and interconnectedness. Her work reflects an enduring interest in textile traditions, abstraction, and sacred geometry.

Over the past four decades, Munroe's work has been exhibited internationally at Annely Juda Gallery, London; Hong Kong Arts Center; and Sundaram Tagore Gallery, New York. Her work is included in the collections of the Metropolitan Museum of Art, Smithsonian Institution, Portland Museum of Art, and the New York Public Library, among others. The artist currently lives and works in Albuquerque.

Follow us on Instagram, Facebook, and YouTube: @levygallery @mcconvillematthew @olivia.munroe
#beyondthelookingglass #matthewmcconville #oliviamunroe #richardlevygallery

Exhibition Dates: October 23–December 6, 2025

Reception: Saturday, November 8, 6–8 pm with 516 ARTS

Gallery Hours: Thursday–Saturday, 11 am–4 pm or by appointment

Location: 514 Central Avenue SW, Albuquerque, NM 87102

Contact: 505.766.9888, info@levygallery.com, www.levygallery.com @levygallery