

E B K Gallery [small works]

218 Pearl St.

Hartford, CT

Maureen McCabe

Assemblage

March 5 – March 31, 2018

Gallery and Pricing sheet

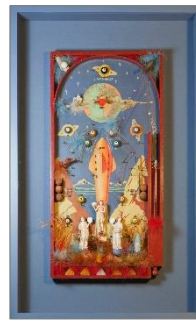
For purchase and payment arrangements please contact us at

ph: 860.523.9384

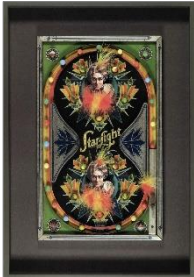
email: ebk@ebkgallery.com



Blue Ionia
2013
Assemblage on game board
25 ½ x 13 ¼ x 3 inches
\$8,000



Orange Rocket, 2015
Assemblage on game board
32 ½ x 20 x 3 ½ inches
\$9,500



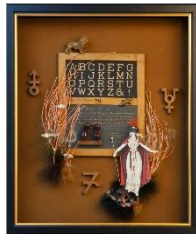
Star-Light
2008
Assemblage on game board
31 x 21 ¼ x 3 inches
\$9,500



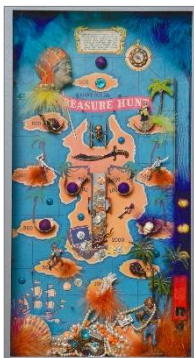
FLASH
2014
Assemblage on game board
25 x 14 ½ x 3 inches
\$8,000



Omega
2008
Assemblage on game board
24 x 16 x 2 ½ inches
\$8,000



Alchemy 101 McCabe
2011-2014
Assemblage on wood
25 x 21 x 3 ½ inches
\$9,500



Treasure Hunt
2008
Assemblage on game board
17 x 9 ½ x 3 inches
\$5,000



Amazon Women
2003
Assemblage on double slate
20 x 24 x 4 inches
\$10,000

* Pricing valid for 2018

"I am very aware of color theory in my work, and I've always thought of myself as a constructivist artist. My favorite quote about my work still is, '...that I make the piece look effortless, like great ballet.' " – M.M.

McCabe's collages consist predominantly of drawn images, personal keepsakes, real gold and silver, as well as found objects such as toys, prints, coins, tokens, cards, antiques, talismans, and magic relics. Despite their many elements, the boxes are not random, but rather highly researched fragments of experience curated around a focused theme. Though small in scale, they are colorful, dynamic, and demanding of attention. They are journeys of the imagination – collections of desires, dreams, and fantasies – manifested in a time capsule-like manner that is both personal as well as evocative on a more mysterious, magical level.

(B. 1947) Maureen McCabe is an internationally recognized and celebrated collagist, known primarily for her playful yet carefully composed box constructions. She honed this style while pursuing an MFA at Cranbrook Academy of Art in the early 1970s, after receiving a BFA from The Rhode Island School of Design in 1969.

Following her formal art training, McCabe received a National Endowment for the Arts grant through the Renwick Gallery, as well as a Mellon Grant to conduct research for a new course at Connecticut College, "Women in Modern Art." She completed residencies at Yaddo, an artists' community in Saratoga Springs, NY, Cite des Arts in Paris (sponsored by Darthea Speyer of the Darthea Speyer Gallery), and the Bellagio Study and Conference Center at the Villa Serbelloni (sponsored by the Rockefeller Foundation in 1988).

McCabe received the 1997-1998 John S. King Faculty Teaching Award, and was named "Joanne Toor Cummings '50 Professor of Studio Art" in 2001 for her work at Connecticut College, where she taught for four decades. Her retirement from teaching in 2011 was marked by an exhibition of her work, *Swan Song*, at the college's Cummings Arts Center. It was a celebration and showcase of her ability to create complex narratives that combine popular American culture, ancient mythology, and the folklore of her Irish heritage.

Her oeuvre follows in the tradition of artists such as Joseph Cornell, whose work is often associated with the French Surrealists. Both Cornell and McCabe's box constructions maintain a poetic and dream-like quality in their loose narratives and carefully posed and floating elements, but also draw directly from the physical, material worlds of their respective eras. This juxtaposition of the otherworldly with the iconic objects of contemporary, everyday life was McCabe's goal, as she strived to create artwork that was at once familiar and strange, contemporary and timeless.

MAUREEN M. McCABE

CV/Resume

Joanne Toor Cummings '50 Professor Emeritus of Studio Art
Connecticut College, New London (1971-2011)

SELECTED INDIVIDUAL EXHIBITIONS

EBK Gallery, Hartford, Conn. 2018
The Cooley Gallery, Old Lyme, Conn., 1995, 2011, 2017
The Parthenon Museum, Nashville, Tenn., 2007-2008
Bellevue Arts Museum, Bellevue, Wash., 2006
Vose Galleries, Boston, Mass., 2005
Homer Babbidge Library Gallery, University of Connecticut, Storrs, Conn., 2004
Kouros Gallery, New York City, N.Y., 2001, 2003
ALVA Gallery, New London, Conn. 2000, 2003
Network Gallery, Cranbrook Academy of Art, Pontiac, Mich., 1999
Perimeter Gallery, Chicago, Ill. 1998

Mattatuck Museum, Waterbury, Conn., 1996
Gallery K, Washington, D.C., 1972, 1975, 1979, 1982, 1984, 1987, 1995
Sackler Gallery, Stamford Performing Arts Center, Stamford, Conn., 1990
Barry Friedman, Ltd., New York City, N.Y., 1985
Marianne Deson Gallery, Chicago, Ill., 1984
Lyman Allyn Art Museum, New London, Conn., 1981
Phyllis Kind Gallery, Chicago, Ill., 1978
Allan Stone Gallery, New York City, NY, 1972, 1975, 1977
The Arts and Crafts Center of Pittsburgh, Pa., 1976
Jorgensen Gallery, University of Connecticut, Storrs, Conn., 1972
State University of New York at Oneonta, N.Y., 1970

SELECTED GROUP EXHIBITIONS

Allan Stone Projects, New York City, N.Y. *Sorcery and Craft*, 2017
The Cooley Gallery, Old Lyme, Conn. *All Paintings Great and Small*, 2015, 2016
Hollis Taggart Galleries, New York City, N.Y. Summer Contemporary, 2014
Hollis Taggart Galleries, Art Wynwood International Contemporary Art Fair, Miami, Fla. 2014
Allan Stone Gallery, New York City, N.Y. 1974, 1978, 1979, 2000, 2010
Hollis Taggart Galleries, New York City, N.Y. *The Image in the Box*, 2008-2009
American University Museum, Katzen Arts Center, Washington D.C., *Remembering Marc and Komei*, 2006
Kouros Gallery, Contemporary Art Fair, Greece, *Art Athina*, 2003
Vose Galleries, Boston, Mass., *Realism Now*, 2003
9th Int'l Exhibition of Contemporary Collage, (ARTCOLLE), Paris/Sergines, France 2002
Barry Friedman, Ltd., Navy Pier, Chicago, Ill., *ART CHICAGO*, 1998
Boston University, Mass., Fuller Building Gallery, *Metaphor for Ireland*, 1997
Brattleboro Museum and Art Center, Brattleboro, Vt., *Excavating Culture*, 1996
Babcock Galleries, New York City, N.Y., *The Peaceable Kingdom: Animals in Art*, 1994
Lumina Gallery, Taos, N.M., 1993
Henry Deford III Gallery, Citicorp at Court Square, Long Island City, N.Y., *Joseph Cornell: Revisited*, 1992
Lyman Allyn Art Museum, New London, Conn., *Resonance*, 1992
Mattatuck Museum, Waterbury, Conn., *Dreamscapes*, 1988, *Matters of the Heart*, 1992
University of Connecticut, Atrium Gallery, Storrs, Conn., *Spiritual Cargo*, 1991
Old State House, Hartford, Conn., *Vision and Imagination*, 1990
Bruce Museum, Greenwich, Conn., 1989 *Connecticut Biennial*
Traveling Exhibition: *New England Now*— Bell Gallery, List Art Center, Brown University; Bowdoin College Museum of Art; Currier Gallery of Art; Decordova and Dana Museum; Robert Hull Fleming Museum, University of Vermont; New Britain Museum of Art, 1988-89
Connecticut Commission on the Arts, Hartford, Conn., *Chosen Two*, 1985
Museo Tamayo, Mexico City, Mexico, *Imagenes en Cajas*, 1985
Project for the Arts, Washington, D.C., *Poetic Objects*, (curated by Walter Hopps) 1983
Neuberger Museum, Purchase, New York City, N.Y., *Area Code 914-203*, 1982-83
Renwick Gallery, Smithsonian, Washington, D.C., *Animal Images*, 1981
John Koller Arts Center, Sheboygan, Wis., *The Unpainted Portrait*, 1979
Cite Internationale des Arts, Paris, France, 1978
Traveling Exhibition: *Connecticut Painting Drawing and Sculpture* — Connecticut College, New London; New Britain Museum of American Art; Carlson Art Gallery, University of Bridgeport, Conn., 1978
Traveling Exhibition under Smithsonian Institution Auspices 1978-80: *Artists' Postcard Show* — 24 museums including SoHo Drawing Center, 1977-79
Traveling Exhibition: *Object as Poet* — Museum of Contemporary Crafts, New York City, N.Y. and Renwick Gallery, Smithsonian Institution, Washington, D.C., 1977
Wadsworth Atheneum, Hartford, Conn., *Selected Connecticut Artists*, 1973

SELECTED GUEST ARTIST

The Parthenon Museum, Nashville, Tenn., lecture, 2007
Bellevue Arts Museum, Bellevue, Wash., lecture, 2006
Brattleboro Museum and Art Center, Brattleboro, Vt., lecture, 1996
American Irish Historical Society, New York City, N.Y., lecture, 1994
University of Iowa, Iowa City, Iowa, Visiting Artist, 1990

U.S. Embassy in Vienna, Austria, lecture, 1998
University of Delaware, 1976, 1980, 1984
Smithsonian, Renwick Gallery, Washington, D.C., Poet/Artist Collaboration, 1977
Rhode Island School of Design, Providence, R.I.: Visiting Sculpture Critic, 1976;
Careers for Women in the Arts, 1975;
What Happens to Painters? 1974

GRANTS AND AWARDS

Named the Joanne Toor Cummings '50 Professor of Studio Art, Connecticut College, 2001
John S. King Faculty Teaching Award in recognition of teaching excellence, Connecticut College, 1997-98
Connecticut Artists' Collection — two works selected by The Connecticut Commission on the Arts, 1992
Connecticut Commission on the Arts, Individual Artist Grant, 1980
Mellon Grant for Women's Studies, preparation for course: Women in Modern Art, 1976

RESIDENCIES

American Academy in Rome, Visiting Artist, 2006
The Tyrone Guthrie Centre, County Monaghan, Ireland, 1995
The MacDowell Colony, Peterborough, N.H., Fall 1988
Artist-in-Residence, The Rockefeller Foundation, Bellagio, Italy, 1988
The Fabric Workshop Residency, Philadelphia, Pa., 1978
Cite Internationale des Arts, Paris, Residency, sponsored by Darthea Speyer Galerie, Paris, France, 1977-78
Haystack, Deer Isle, Maine, residency sponsored by the National Endowment for the Arts for Artist and Poet Collaboration, 1976. Resulting works were shown at the Renwick Gallery/Smithsonian Institution, Washington, D.C., *The Object as Poet*, December 1976 to June 1977 and the Museum of Contemporary Crafts, New York City, 1977
Yaddo, Saratoga Springs, N.Y., 1975

SELECTED PRIVATE COLLECTIONS

Jeff and Betsey Cooley, Old Lyme, Conn.
David and Mary Dangremond, Old Lyme Conn. David and Linda Frankel, Miami, Fla.
Barry Friedman, New York, N.Y. Alva Greenberg, New York, N.Y. Malcolm Knapp, New York, N.Y.
Robert and Arlene Kogod, Washington, D.C. Michael and Bernadette Monroe, Bellevue, Wash. Beau R. Ott, Philadelphia, Penn.
Christopher and Rebecca Steiner, Old Lyme, Conn. Walter and Linda Wick, Miami, Fla.

INCLUDED IN:

Dictionary of International Biography World Who's Who of Women
Who's Who in American Art

EDUCATION

MFA Cranbrook Academy of Art, 1971 — Booth Scholarship BFA Rhode Island School of Design, 1969 — Ford Scholarship

The B sides

Amazon Women (verso)

title: AMAZON WOMEN

20" x 24" x 4"

MP045

Maureen McCabe Spring 2003
Quaker Hill CT.

Apajóves

This piece is dedicated to Fay Wray

"They told me I was going to have the tallest darkest leading man in Hollywood."

"I didn't realize that King Kong and I were going to be together for the rest of our lives, and even longer..." Fay Wray

The Spanish explorer Francisco de Orellana name the river Amazon because he mistake thought the "figures" on the shore were the Amazon Women Warriors - because the men had on skirts - he thought they were women

The Amazon Women are wearing Phrygian Caps
when I was working on this piece later into the night - it just happened
that this music came on - Journey from the Amazon played by Sharon Ibsen (a contemporary guitarist) (very beautiful)

The concept of cutting your breast off (in this day) is so strange - for many people I know have had to have breast cancer - but it too their breasts are gone is cut out -

my shaman friend - in the Amazon



skirts *



Artist Statement by Maureen McCabe

"Mary, Mary, quite contrary, Maureen Marie" were the words I often heard my mother speak to me. Why? Not because she didn't care for me; quite the reverse. She recognized that I had a difficult time coping with reality. The definition of contrary bears her out. Contrary means "tending to an opposing course; opposite in position, direction, or nature."

Amazon Women is an assemblage that occupies a contrary state. It combines the factual with the fictional. Two Greek mythological figures stand on the Amazon River. They are warriors poised to kill, yet surrounding them are clues to their own possible doomed fate. The constellation of Hercules and the Roman numeral nine allude to the fact that Hippolyte (Queen of the Amazons) will die as a result of Hercules' ninth labor. (He gets sick) (she is on the left)

However, not all is lost. Dire acts have been predicted but not yet taken place. Protection comes in the form of real objects from an Amazon shaman's necklace: beetle wings, darts, and snake spines. A silver milagro breast, symbolic of the Amazon's deliberate loss of a breast, is held aloft by a monkey. It acts as an illuminator for the viewer to witness the unfolding drama.

materials:

1. 14" x 18" double sheet
2. Amazon women - letters from England printed slate pieces paper
3. natural red dye from the Amazon - snake spines - skin from pre-deadly snake
4. poison dart - finishes the poison Amazon
5. English lead monkey
6. beetle wings
7. porcupine quills
8. cotton - sugar candies

THE NEW YORK TIMES, SUNDAY, MARCH 3, 2002

rch 2



Waiting for Justice
Members of the Puzos tribe in the Brazilian Supreme Court building, waiting to report that the justice minister address to that land disputes in the northeastern state of Bahia.

Omega (verso)

Title: Omega
 24" H x 16" W x 2 1/2" D
 mixed media on game board
 dedicated to Barbaro & Eight Belles

Museum M' Cabe
 Spring 2008
 Quaker Hill Ct. 06375

Omega

From Wikipedia, the free encyclopedia

Note: This article contains special characters.

Omega (uppercase **Ω**, lowercase **ω**) is the 24th and last letter of the Greek alphabet. In the Greek numeric system, it has a value of 800. The word literally means "great O" (ō mega, mega meaning "great"), as opposed to Omicron, which means "little O" (o mikron, mikros meaning "little").^[1] This name is Byzantine; in Classical Greek, the letter was called *ō* (ὦ), whereas the *ō* (ὦ) was called *ou* (οὐ).^[2] The form of the lowercase letter derives from a double omicron, which came to be written open at the top.

Phonetically, the Ancient Greek *ō* is a long open-mid [ɔː], similar to the vowel of English raw in certain dialects such as RP where this word is pronounced [ɔː]. It should not be confused with the sound of English so-called "long o" as in ocean, which is either diphthongal [oɪ] or [aɪ] or a close-mid kind of "o" [o], in either case distinctly different from the "long o" sound of Greek *ō* and closer to the Classical Greek sound represented by *ou* before this came to be pronounced [u]. In Modern Greek *ō* represents the same sound as omicron. The letter omega is transcribed *o* or simply *o*.

Omega (the last letter of the Greek alphabet) is often used to denote the last, the end, or the ultimate limit of a set, in contrast to Alpha, the first letter of the Greek alphabet. In the New Testament book of Revelation, God is declared to be the "alpha and omega, the beginning and the end, the first and the last".^[3]

Omega was also adopted into the early Cyrillic alphabet. See omega (Cyrillic) (Ω, ω). A Ræcic variant is at the origin of Elder Futhark **Q**.

The symbol Ω (upper case letter)

The upper-case letter Ω is used as a symbol, it is also used often outside its Greek alphabetical context in literature, advertising and other forms of human expression.

- For ohm — SI unit of electrical resistance; formerly also used upside down (Ω) to represent mho, the old name for the inverse of an ohm (now siemens with symbol S) used for electrical conductance. Unicode has a separate code point for the ohm sign (U+2126, Ω), but it is only included for backwards compatibility and the Greek uppercase omega character (U+03A9, Ω) is preferred.^[4]
- The symbol of the Resistance Movement against the Vietnam-era draft
- In computer science, in notation related to Big O notation to describe the asymptotic behavior of functions. See also Chaitin's constant
- In mathematics:
 - the Omega constant, a solution of Lambert's W function; or the first uncountable ordinal number (also known as *ω*)
 - Chaitin's constant.
 - A 2-D region in calculus, usually corresponding to the domain of a double integral.
- In statistics, it is used as the symbol for the sample space, or total set of possible outcomes.
- In physics, the solid angle or the rate of precession in a gyroscope.
- In particle physics to represent the Omega baryons. A lowercase omega is used for the omega mesons.
- In combinatorial logic, the looping combinator, (*λ* *x*. *x* *x*) (*λ* *x*. *x* *x*)
- In astronomy (cosmology) Ω refers to the density of the universe, also called the density parameter.
- In God of War (video game), incorporated into the logo design.
- Year or date of death
- In Warhammer 40,000, the Space Marine chapter "Ultramarines" uses an upside-down variation of it.
- In the Sonic the Hedgehog series of games, Omega is a robot that appears first in Sonic Heroes.
- In the Mother series of games, the PSI powers have Ω to represent their most powerful form.



Greek alphabet	
Αυ Alpha	Νυ Nu
Βη Beta	Ξι Xi
Γγ Gamma	Οο Omicron
Δδ Delta	Πη Pi
Εε Epsilon	Ρη Rho
Ζζ Zeta	Σι Sigma
Ηη Eta	Τη Tau
Θθ Theta	Υυ Upsilon
Ιι Iota	Φφ Phi
Κκ Kappa	Χχ Chi
Λλ Lambda	Ψψ Psi
Μμ Mu	Ωω Omega
Obsolete letters	
Ϝϝ Digamma	Ϟϟ Qoppa
Ϡϡ San	Ϝϝ Sampi



DRIVE TO THE WIRE



LEADERS



Big Brown is unchallenged, and Desormeaux only shows him the whip and then starts to celebrate. Eight Belles is game to the wire before collapsing with two broken front legs while galloping out. Denis of Cork, coming from dead last, has no challenge for the leaders but holds on for third over Tale of Ekati, who was very wide entering the stretch.

Return to glory for Barbaro

Famous horse's ashes will return to Churchill Downs

By WILL GRAVES
 AP Sports Writer

HORSE RACING

Louisville, Ky. — The image of Barbaro blazing down the stretch at Churchill Downs, all four hooves off the ground as the powerful bay colt crashed the field in the 2006 Kentucky Derby, is seared in Roy Jackson's memory.

It's the way Jackson prefers to think of Barbaro, whose thunderous surge left a field of 19 fellow 3-year-olds in his wake and whose courage after a breakdown at the Preakness two weeks later made him an icon.

When it came time to decide how best to honor the horse, who was euthanized on Jan. 29, 2007 from complications of the breakdown, there was only one place Roy Jackson and wife Gretchen felt Barbaro would feel at home: a short gallop from the site of his greatest triumph.

Barbaro's ashes and a bronze statue will be placed in front of an entrance gate at Churchill Downs sometime in 2009. The Jacksons announced plans for the memorial on the one-year anniversary of Barbaro's death, a day they called one of the most difficult of their lives.

Yet there was no sadness on Tuesday, only relief and joy.

The Jacksons agonized for months on where to place his ashes, which are currently in a closet in the family's Pennsylvania home. Ultimately they chose place where the public that inundated Barbaro's stall at the New Bolton Center in Kennett Square, Pa., with get-well cards, candy and gifts during his rehabilitation could pay tribute whenever they wanted.

"After the Derby and then when he got injured, he really became America's

horse," Roy Jackson said. "We sort of felt an obligation that his remains and statue be erected some place where the general public could pay their respects."

As spectacular as the colt's career was — his 1 1/2-length win in the Derby was the widest margin of victory in 69 years — it was Barbaro's battle to survive following the breakdown that made him an emotional touchstone for so many.

"His accomplishments as a racehorse are certainly rivaled by the outrages and resolve he displayed after his injury," Churchill Downs president Steve Sexton said.

The Jacksons say they continue to be amazed at the outpouring of support for Barbaro, much of it from non-racing fans who were captivated by images of him winning on the track at Pimlico Race Course following the injury and his heroic attempts to deal with the myriad of setbacks that ultimately proved too much.

"I don't think any of us know how widespread the interest was," Roy Jackson said. "We've gotten a tremendous amount of response and we continue on almost a daily basis to get some correspondence and very articulate art on what he meant."

As painful as Barbaro's battle was, the Jacksons say it was not in vain. His plight drew attention to the laminitis, an often-fatal hoof disease that horses before his death.

More than \$2.7 million has been raised for the Laminitis Research Fund. The laminitis initiative will foster training programs and studies for new treatments of equine diseases. The fund in-



Barbaro, with jockey Edgar Prado up, wins the Kentucky Derby at Churchill Downs in Louisville, Ky., in this May 6, 2006 file photo. Barbaro's ashes and a bronze statue will be placed near an entrance gate to the famed racetrack sometime next year.

cludes a \$1,000 donation received Monday from the Fans of Barbaro, a group of people spread across the country who met over the internet in support of the colt.

It's a fund that grows a little bit each day. Jennifer Campbell of Louisville stuffed \$20 into a donation box for the fund on Tuesday while the Jacksons ad-

ingraphed pictures of jockey Edgar Prado urging Barbaro across the finish line at the Derby.

"You just see how they persevered under those circumstances, and how the horse persevered," said Campbell, who was wearing a green Barbaro hat. "He's an inspiration and I think it's great that they chose to share him with us."

Star light (verso)

Title: Star Light

mixed media on Game Board
 ART DECO, Futuristic Graphic Art Litho Bagatelle board
 31" H X 21 1/2" X 3" D
 Chris Stein bid on this for me
 it was wicked expensive!
 e.bay he has a
 sniper acc. #

Maureen McCabe
 Quaker Hill
 Connecticut 06370
 2008



VERNON STATE POLICE / OF
 A 20-year-old horse named Starlight is stuck up to its neck in mud behind the home of master Carolyn Leighton of Underhill,
 N.Y. Wednesday. The Underhill Sheriff's Fire Department and Essex Rescue responded to the scene and, after about an hour of
 work, were able to free the horse from the mud using ropes and pulleys. (Should also get star...)

"Alexander" was married 8-11 times depending
 on what account you read ... also
 he might've killed someone???

Alexander (magician)

From Wikipedia, the free encyclopedia

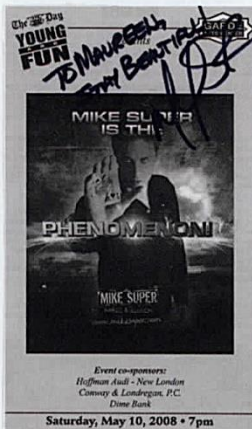
Claude Alexander Coulin (1880 - 1954), also known as **Alexander C. Alexander**, **Alexander the Crystal Seer**, and **Alexander the Man Who Knows**, was a stage magician who specialized in mentalism and psychic reading acts, dressed in Oriental style robes and a feathered turban, and often used a crystal ball as a prop. In addition to performing, he also worked privately for clients, giving readings. He was the author of several pitch books and New Thought pamphlets, as well as texts for stage performers. His stage name was "Alexander," and as an author he wrote under the name "C. Alexander."



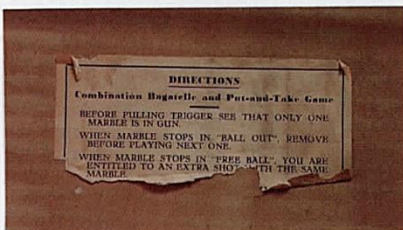
Born 1880
Died 1954 (aged 74)
Occupation performer of stage magic, mentalism,

MIKE SUPER - Frequently Asked Questions

- Q. Is your last name REALLY Super?
- A. YES, (and then some). Believe it or not, I used to get made fun of in grade school all the time because of it. :)
- Q. How old were you when you started?
- A. I began magic at age six. I used to do shows in my back yard every week and I'd wear my black Doctor's Cape from Halloween while performing. It was pretty embarrassing.
- Q. Where do live?
- A. Pittsburgh, PA. But I usually say I'm from the Hampton Inn because I'm constantly on the road. :)
- Q. Can you levitate like the street guy?
- A. YES, under the proper circumstances and the exact same conditions. On special occasions, I love to break people out with it.
- Q. Is the story you tell about your mother true?
- A. Absolutely. 100%. She was one of the greatest influences in my life!
- Q. How did you get started in magic?
- A. I'm the only magician in the family. I got started while visiting a magic shop in Wall Disney World. I saw the coolest old man performing some tricks and I immediately became obsessed!
- Q. Who are your influences?
- A. In order...
 Walt Disney (A True Genius!)
 Doug Henning (A leading edge magician for his time.)
 David Copperfield (A great magician AND a great book.)
 Johnny Depp (He's just the coolest!)
 Jerry Seinfeld (A fantastic entertainer with an unbelievable work ethic.)
- Q. What are your other interests?
- A. I'm a Disney FANATIC! Magic & Disney just naturally go together. I'm also a huge movie buff. My favorites include: Star Wars, The Matrix, Ferris Bueller's Day Off, Lord of the Rings, any Ferrelly Brothers movie and ANY Grandpa's Family Vacation movie.
- Q. How long do you practice?
- A. Everyday for several hours. (at least three), and then I go and perform my show for another hour and a half almost every night! I LOVE IT!
- Q. Have you ever had an illusion go wrong?
- A. Yes, but only on very rare occasions. However, when I develop an illusion, I prepare for any worst case scenario (I can think of and that way I can switch methods and the audience is never the wiser.
- Q. What is your BEST trick?
- A. Being able to do magic for a living. :)



Event co-sponsors:
 Hoffman Audi - New London
 Conway & Landgren, P.C.
 Dine Bank
 Saturday, May 10, 2008 • 7pm



Treasure Hunt (verso)

Maureen M'Case
Spring 2008
Quaker Hill, Ct.

title:

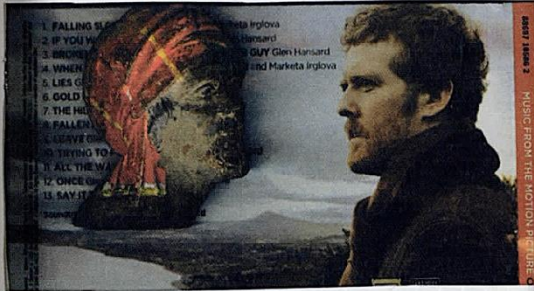
Treasure Hunt

14" H x 9 1/4" W x 3" Depth

mixed media on game board

dedicated to:

(ONCE) Glen Hansard & Errol Flynn
(I also really like Henry Daniell!)



↔ they look alike! ↔



: The Sea Hawk, Errol Flynn, Henry Daniell

- Some of the objects:
1. Hope chest sterling silver charm
 2. Ivory 19thc skull China
 3. French miniature swordsmen
 4. 1 swordsmen from Allan Stone @ 35 yrs. ago (he gave me a collection)
 5. miniature \$ - hard to find! RARE
 6. English Patent trees
 7. Real glau jewels
 8. Archival glue!