

Constance Barnard Pach

The Dover Studio

April 30 - June 9, 2007



VOSE



*"Clay, wood, metal and stone have been part of my life for as long as I can remember.*

*My work begins in response to an idea sparked by a movement, a line, a shape, and a form taken from nature, plants and human forms—and from artifacts from ancient civilizations.*

*The movements of modern and classical dance have also played an important part in my work. The feeling of motion is of the utmost importance along with balance and counter-balance. As I review the work that I have done so far, I find it hard to classify.*

*There is realism and abstraction, often both in the same piece. Some pieces evoke nature's miracles found in the woods and ponds that surround my studio. Other work represents the human condition—love, joy, misery, and contemplation. Above all, I hope to give my audience an opportunity to do more than just look. I would like the viewer to see beyond the surface aspect. I want the lines and volumes to involve the viewer's eye and carry him or her into, around, and through my sculpture. I hope the viewer feels both motion and emotion."*

*-Constance Pach*

# *Constance Barnard Pach*



## *The Dover Studio*

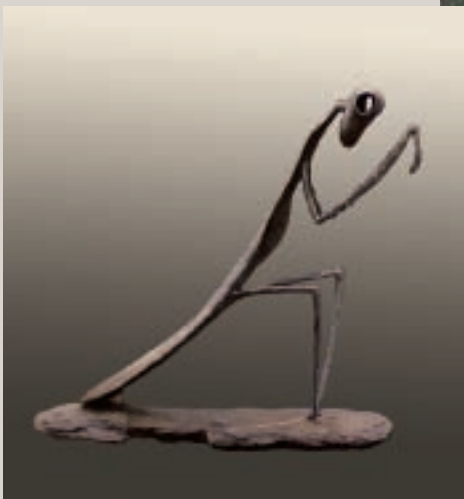
*April 30 - June 9, 2007*

## About the Artist

Connie Pach traces her interest in sculpture to her very early exposure to the "clay room" at her progressive elementary school in Brooklyn. Each day after school, she could choose to work in clay or pewter, fashion wood objects in the woodshop or explore drawing and painting. She was "always making something," which would eventually translate into a career of working with three-dimensional objects.

Although trained as an educator, Connie succumbed to her artistic calling in 1960 and began taking formal art courses in Illinois. When the family moved to Dedham, Connie began private study with Peter Abate, then head of the sculpture department at the School of the Museum of Fine Arts, Boston. Over the next ten years she would produce sculpture in her Dedham studio and bring it to Abate for criticism, and thereafter she began selling her work at local craft stores. She and her late husband, Pete, moved to Dover, Massachusetts, where they built her current studio in 1974.

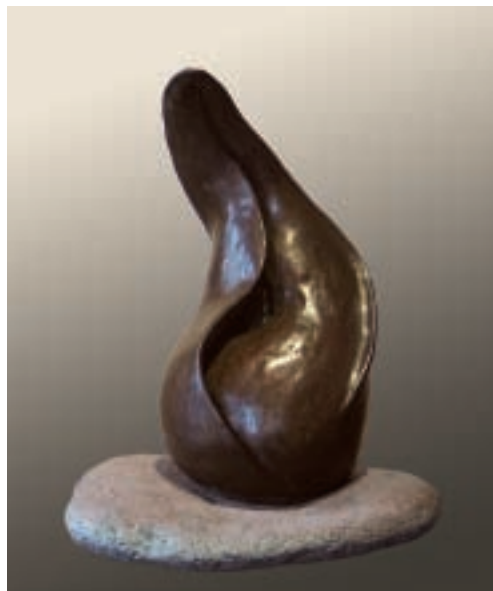
Ms. Pach's work is represented in private collections in Canada, Japan, and the United States. She has been commissioned to create a variety of work for both public and private institutions, including a large wall sculpture for the Cox Cancer Center at Massachusetts General Hospital in Boston, Massachusetts; life-size figures for the Avon Old Farms School in Avon, Connecticut, and private homes in Dover and Duxbury, Massachusetts; two trophy figures for the Harvard-Yale-Princeton girls track team competition, and the Oxford-Cambridge, Harvard-Yale biannual hammer throw meet. She has been invited to participate in special exhibitions at the Isabella Stewart Gardner Museum and the Museum of Fine Arts in Boston, Massachusetts. She is associated with The Copley Society of Boston, the New England Sculptors Association, and formerly with the Cambridge Art Association of Cambridge, Massachusetts.



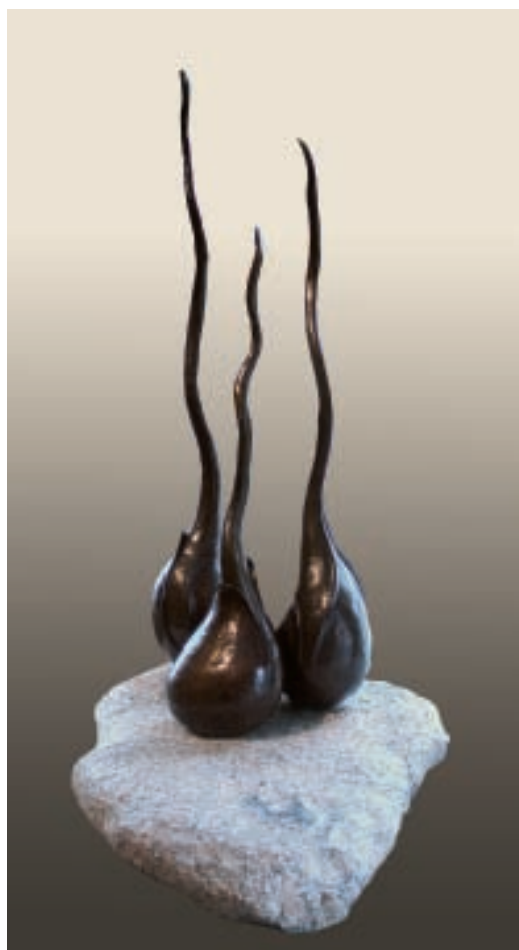
34832 Praying Mantis



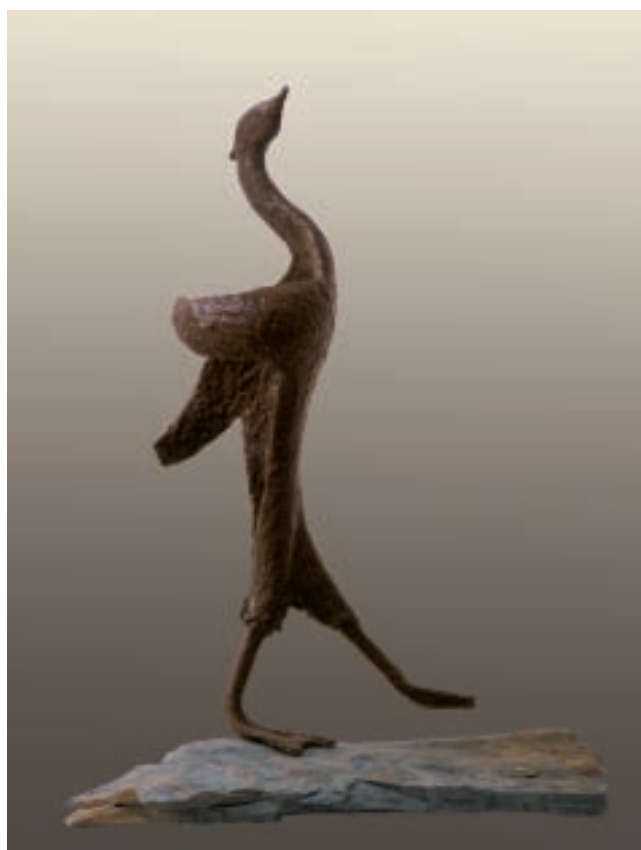




34270 *Early Marsh Dweller*



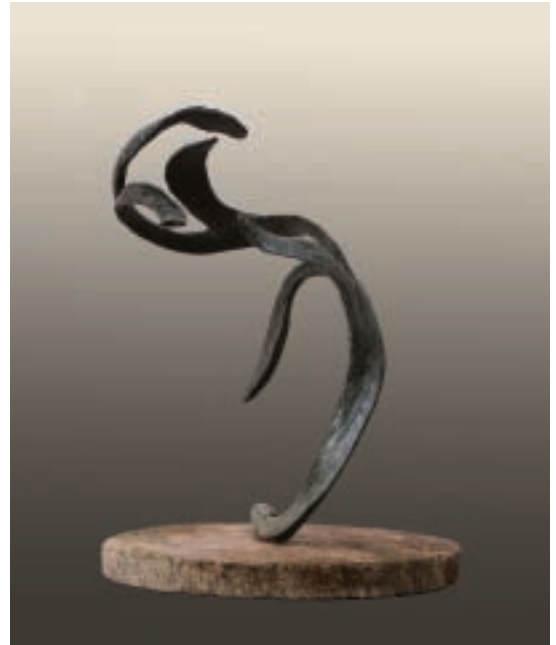
34843 *Early Spring*



34831 *Fledgling Strut*



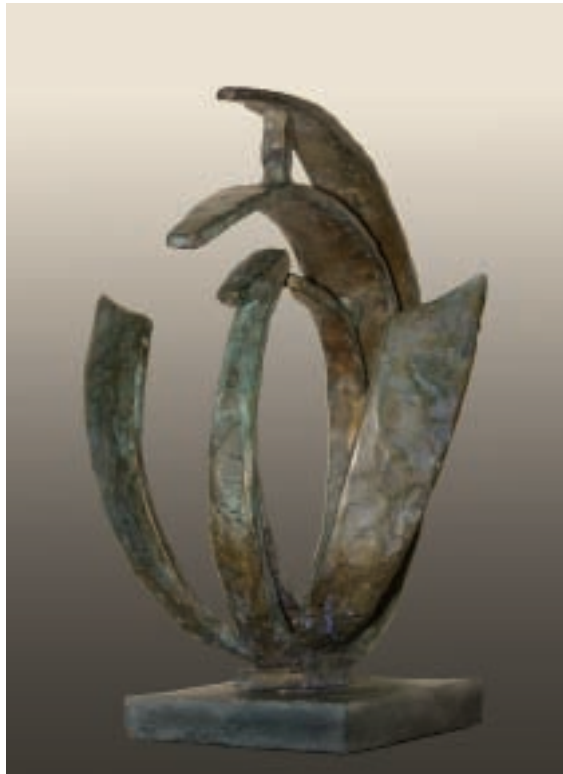
34269 *Dancing Leaves*



34827 *The Wind*



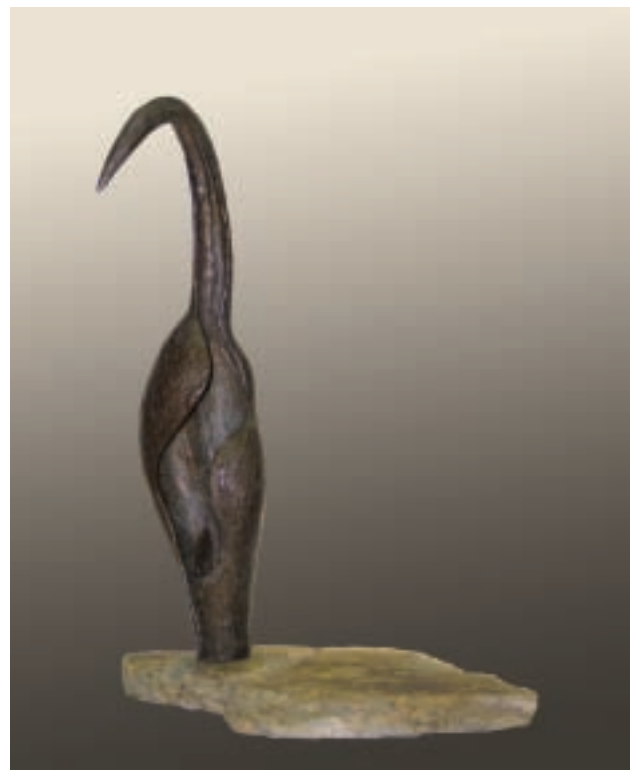
34829 *Mates for Life*



34825 *Taking Flight*



34798 *Unfolding Fiddlehead*



34830 *Patience*



34024 Summer (maquette)





34023 *Spring*



34795 *Fantasy Bird*



34844 *Arctic Bears*



34845 *Bee*



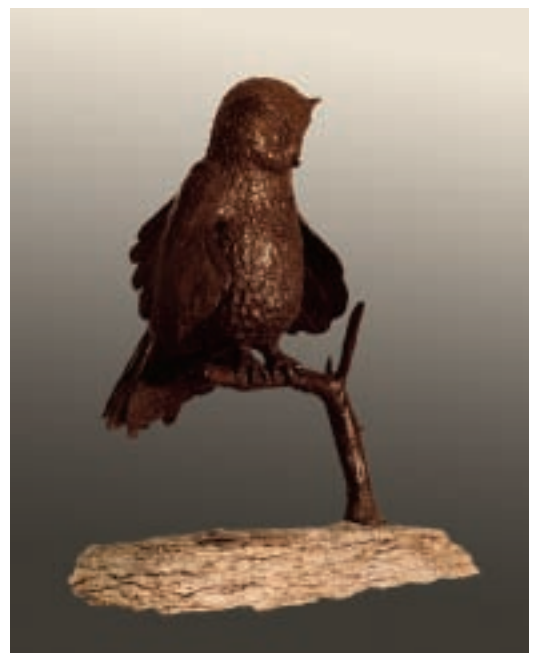
34841 *Music of the Spheres*



34797 *Summit*



34796 *On the Edge*



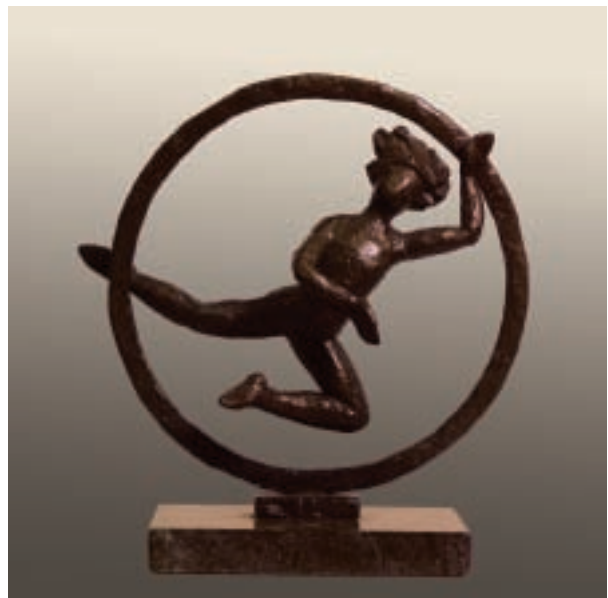
34826 *Owl*



34838 *Dancing in Concert*



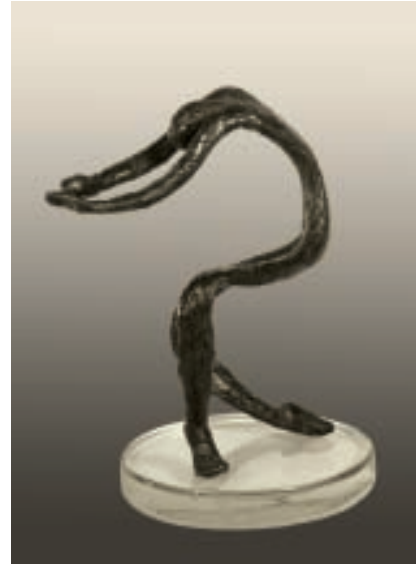
34836 *Door Dancer*



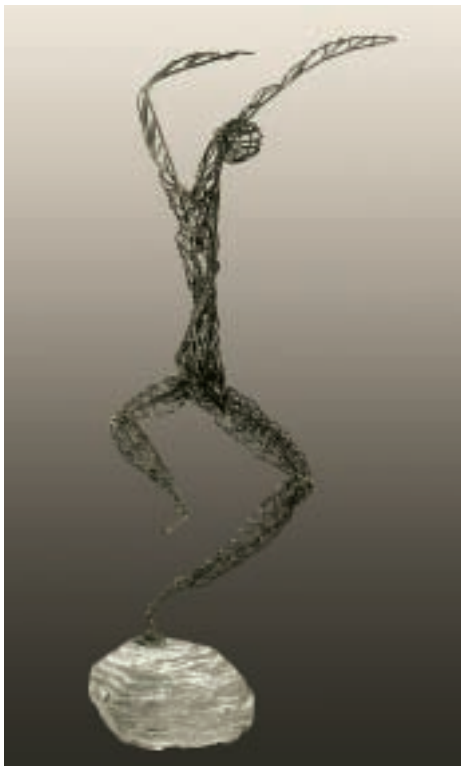
34835 *Circle Dancer*



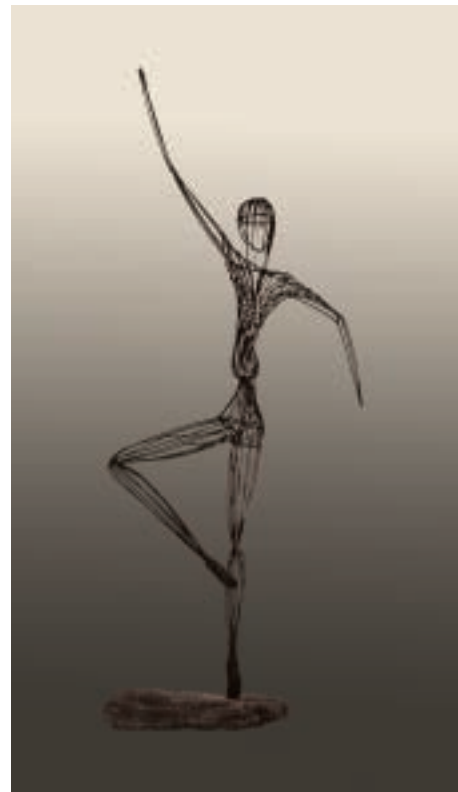
34846 *Bongo Dancer*



*Bongo Dancer (side view)*



34847 *Voodoo*

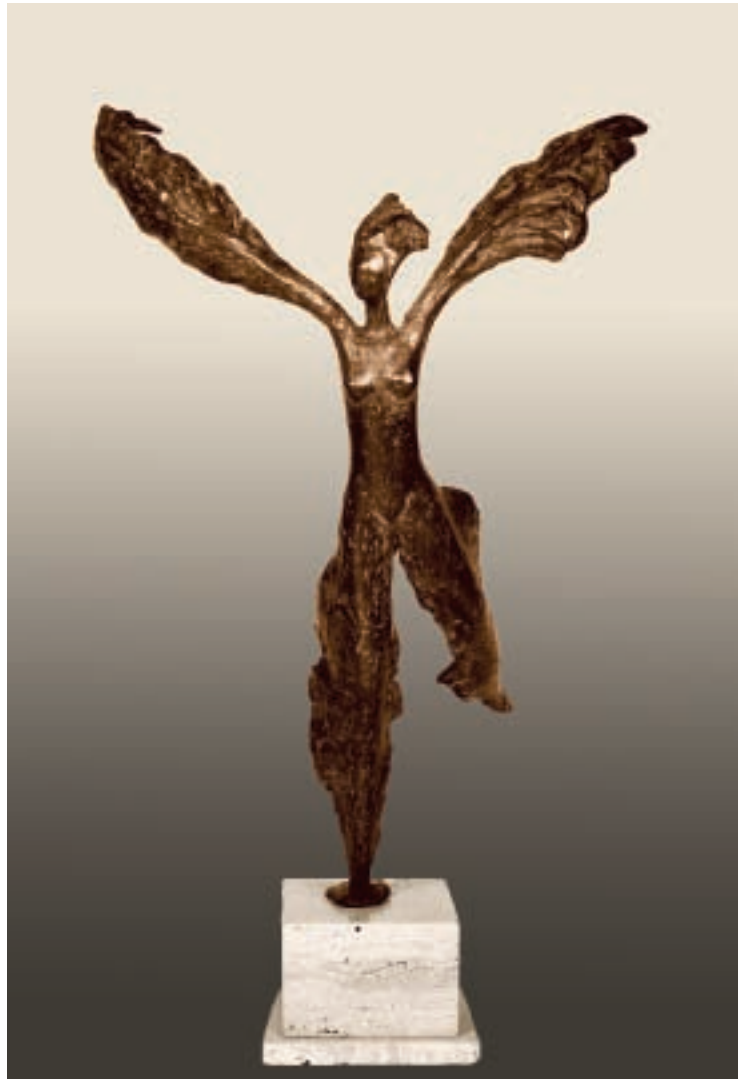


34848 *Pirouette*





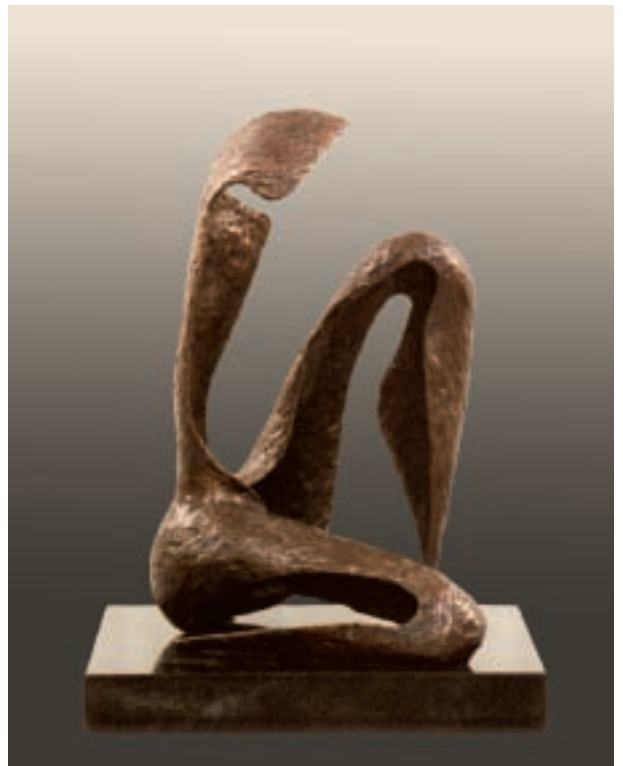
34842 *Skater*



34840 *Artemis*



34849 *Seated Figure*



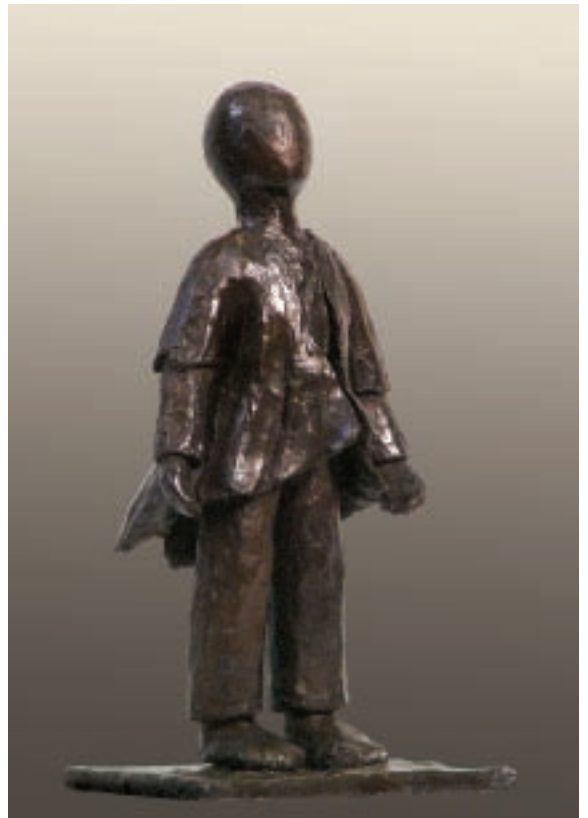
34834 *Resting Dancer*



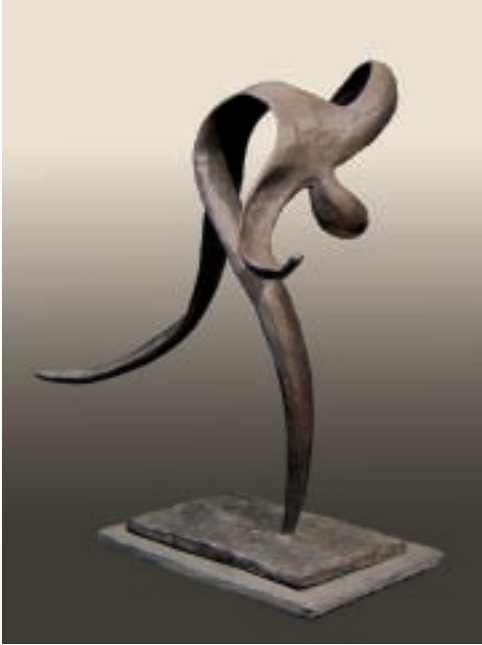
34851 *Lady of Nam (Protester)*



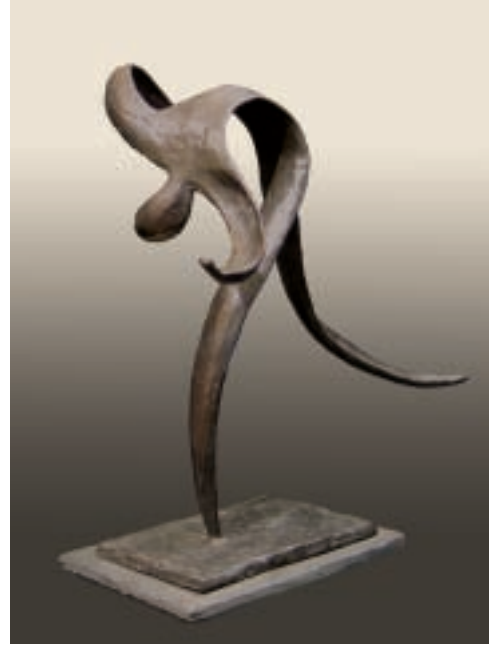
34828 *Black Belt*



34850 *African Boy*



34852 *The Last Mile #1*



34853 *The Last Mile #2*



34665 *Soaring Planes*

## Connie Pach: An Appreciation

When Bill and I planned an extensive re-landscaping of our home in the seaside town of Duxbury, Massachusetts, we knew that sculpture would be incorporated as a focal point on our small one-half acre lot. We built out of granite a fourteen-foot fishpond facing the ocean and knew that we wanted Connie Pach, whom we have known for at least three decades, to fashion a sculpture for the center of our pond.

Little did we know what a lengthy (but enjoyable) process this would be! First we discussed ideas for the sculpture, and Connie came back with a half dozen sketches. We immediately settled on fish, not exact replications, but shapes that would simulate the subject and in particular give the feeling of motion. Then the scale of the work had to be determined, so Connie built a full-size replica, suspended it over the middle of the pond and made necessary adjustments.



Next Connie presented to us the working model for the piece in wax (maquette), which she then transported nearly 200 miles to her favorite foundry in New York State. Each of the fish had to be cast separately and welded to metal rods; these would be placed in the underwater cement plinth which our bewildered contractor built from Connie's specifications. The final sculpture, which we named "Summer", now presides over a fish pond filled with koi, and is set off by fountains and dramatic lighting at night, the capstone to a long landscaping project.



Connie Pach is the first sculptor to be featured at the gallery since our return to representing living artists in 2001. She is equally skilled working in clay, alabaster, soapstone, wood, welded metals, and most demanding of all, the lost wax process used in creating bronze. Much of her subject matter is taken from the natural environment surrounding her studio. Her other interest centers on the human figure, particularly in capturing the motion of dancers. Because she has worked alone most of her professional life, her work cannot be categorized, setting it apart from the imitative work which we see so often across the country. She is her own person--creative, skilled and original.

-Marcia and Bill (Abbot) Vose

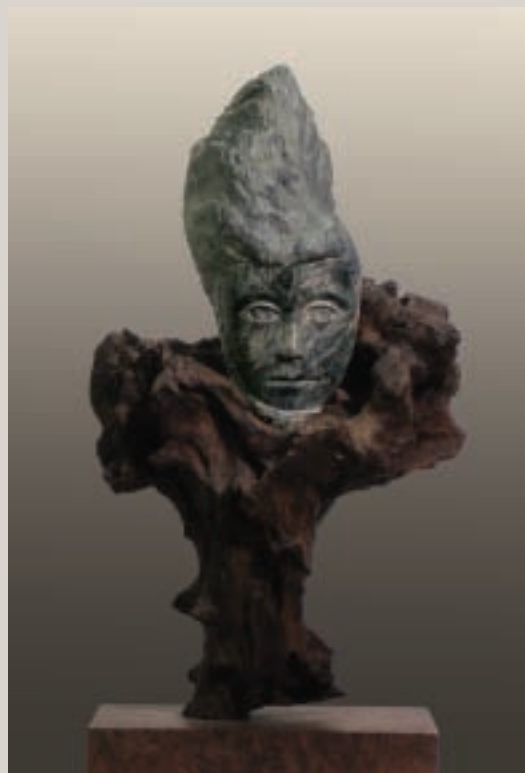




## Works in the Exhibition

All works viewable online at [www.vosegalleries.com](http://www.vosegalleries.com)\*

- 34023 *Spring*, bronze, 17.5 x 14 x 10.5, 2003
- 34024 *Summer (maquette)*, bronze, 16 x 15 x 10, 2003
- 34269 *Dancing Leaves*, bronze, 22 x 15 x 11, 2001
- 34270 *Early Marsh Dweller*, bronze, 9.5 x 8.5 x 8, 1989
- 34665 *Soaring Planes*, bronze, 18 x 12 x 15, 2006
- 34795 *Fantasy Bird*, bronze/glass, 6.75 x 7.5 x 8, 1996
- 34796 *On the Edge*, bronze/glass, 4.75 x 6.75 x 18, 2007
- 34797 *Summit*, bronze/glass, 9.75 x 10.25 x 8.25, 2007
- 34798 *Unfolding Fiddlehead*, bronze, 15.5 x 12 x 6.5, 2007
- 34825 *Taking Flight*, bronze, 8 x 7.5 x 5.5, 2006
- 34826 *Owl*, bronze, 12.5 x 7 x 11, 1980
- 34827 *The Wind*, bronze, 13 x 10 x 10, 1974
- 34828 *Black Belt*, terra cotta, 10 x 9 x 12, 1981
- 34829 *Mates for Life*, bronze, (each) 5.5 x 4.5 x 3.5, 1996
- 34830 *Patience*, bronze, 19 x 9 x 15, 2006
- 34831 *Fledgling Strut*, bronze, 18 x 6.5 x 14, 1989
- 34832 *Praying Mantis*, bronze, 21 x 18 x 7, 1976
- 34834 *Resting Dancer*, bronze, 13.5 x 10 x 9, 1985
- 34835 *Circle Dancer*, bronze, 9 x 8.5 x 4.75, 1993
- 34836 *Door Dancer*, bronze, 10.5 x 6.75 x 6, 1993
- 34837 *Windblown*, steatite/wood, 15 x 8 x 7.5



34837 *Windblown*



34839 *Scholar*

- 34838 *Dancing in Concert*, bronze, 16 x 21 x 13.5, 1983
- 34839 *Scholar*, steatite, 13 x 10.5 x 11, 1992
- 34840 *Artemis*, bronze, 16.5 x 7.5 x 6, 1980
- 34841 *Music of the Spheres*, bronze/glass, 14 x 9.5 x 5.5, 1996
- 34842 *Skater*, bronze, 9.5 x 6.25 x 5.25, 1976
- 34843 *Early Spring*, bronze, 31 x 26.5 x 17, 1989
- 34844 *Arctic Bears*, bronze/glass, 7 x 7.5 x 6.5, 2006
- 34845 *Bee*, bronze, 10 x 19 x 18, 1976
- 34846 *Bongo Dancer*, bronze, 7.25 x 4.5 x 6
- 34847 *Voodoo*, welded wire, 28 x 19 x 15, 1978
- 34848 *Pirouette*, welded wire, 37 x 14 x 17, 1980
- 34849 *Seated Figure*, bronze, 15 x 6 x 5, 1975
- 34850 *African Boy*, bronze, 7 x 3.5 x 4
- 34851 *Lady of Nam (Protester)*, bronze, 18 x 5.5 x 7.5, 1978
- 34852 *The Last Mile #1*, bronze, 9 x 7.75 x 2, 2006
- 34853 *The Last Mile #2*, bronze, 9 x 7.75 x 2, 2006
- Embracing the World (Freedom)*, welded wire, 38 x 19 x 17.5, 1982 NFS

\*Please call the gallery or visit our website for a  
pricelist of works

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