

ARTIST

VOLUME 2

TOMMY UNE

N
E
S
A

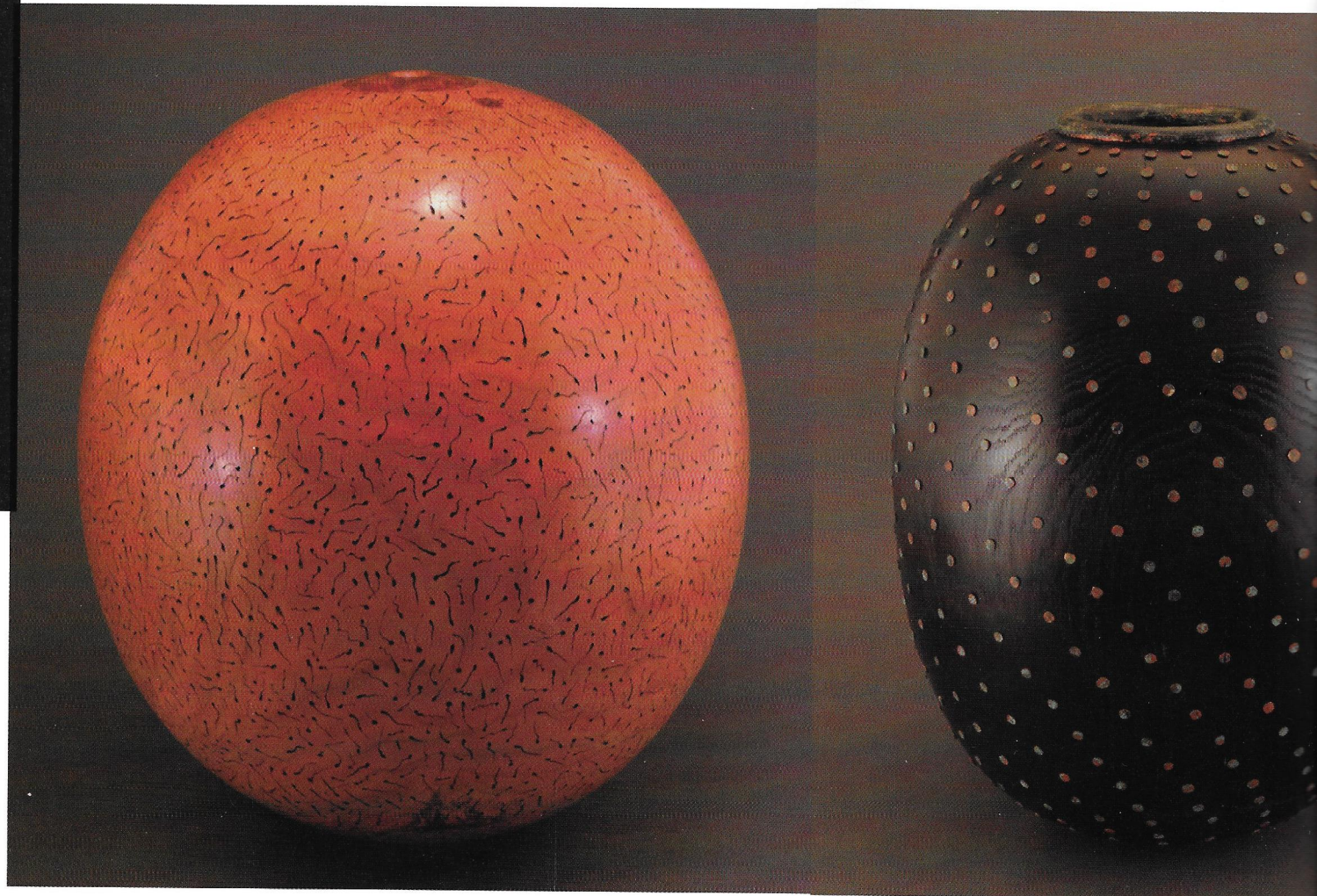
Free Arts of Arizona:
Artful Mentoring

Masterworks
Museum
of Bermuda



\$9.95 US





Derrick Te Paske has had a number of fascinating careers — as a photographer, a documentary filmmaker, an art dealer specializing in Asian, African, Native American and ancient art and now as Professor and Chair of the Communication Arts Department at Framingham State University.

He laughs as he relates that his love of sculpture dates back to his Cub Scout days, when he carved a totem pole. “I didn’t know how to sharpen a knife, but I still keep that earliest wood piece on my desk at the university.

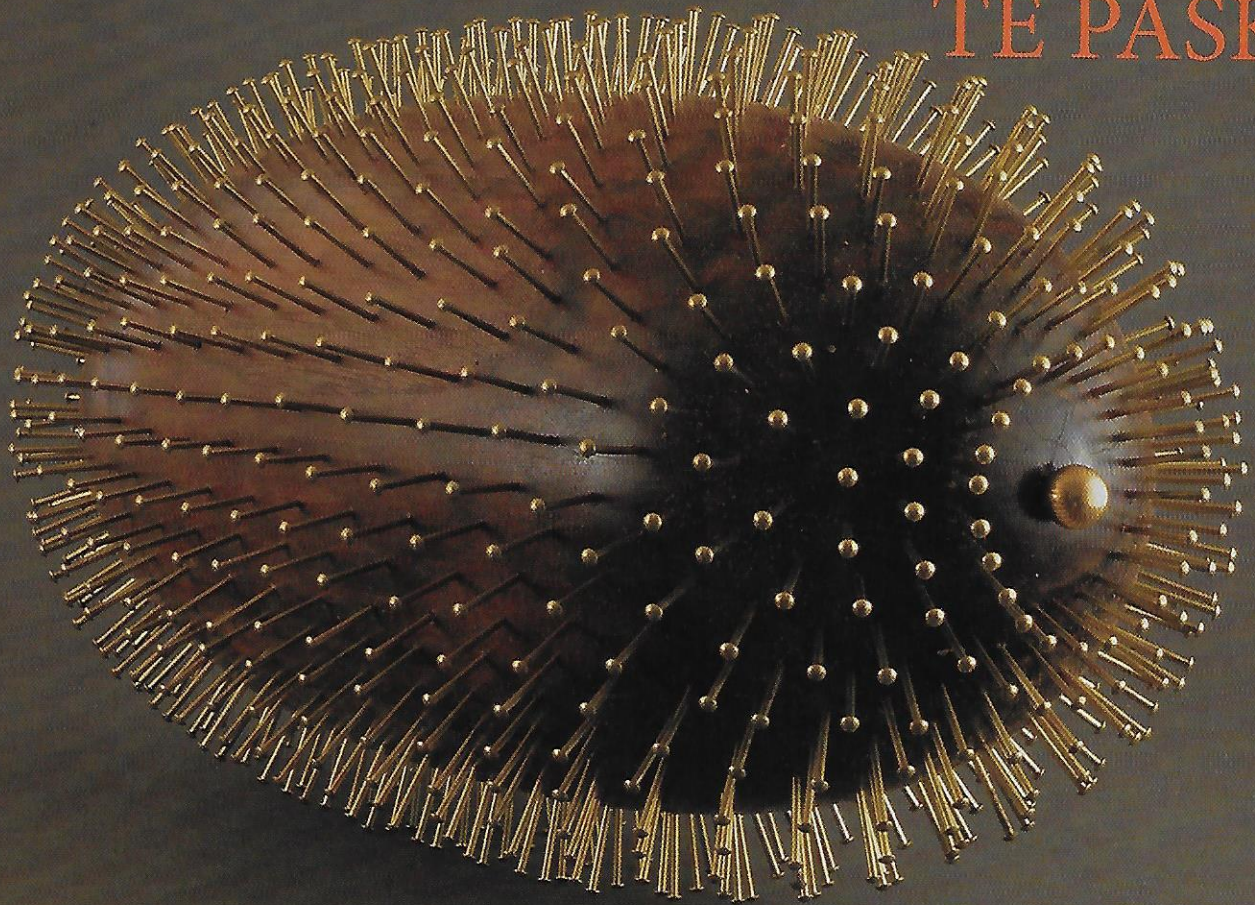
“I am inspired by wood — it’s physicality, variety, beauty, resilience, unpredictability, and availability. And some of the pleasure is surely that it makes me feel connected with ancient artisans — across cultures and throughout the world — who routinely made use-

ful things that were more carefully crafted and beautiful than they really needed to be. Treasure hunting for wood is also part of the adventure and fun. Working with wood is an act of quiet defiance, gratifying in ways I can’t easily explain.”

Instead of tossing cracked wood into the trash pile, Te Paske embraces it, using spikes, straps, clamps and even barbed wire as an integral part of the design to span the crack.

Serious aside, Te Paske is also known for his whimsical approach to sculpture. His Sex Pots are indeed quite a hit and his Iron Maiden, formed from black walnut, is festooned with hundreds of brass escutcheon pins, aligned with mathematical precision.

TE PASKE



When asked where his sculpture is headed, Te Paske responded, “My work is very controlled, often precise and elegant. Sometimes that now strikes me as being timid. As a result, I’m currently thinking hard about how to escape from myself.”

Although Te Paske may want to escape from himself, he likes being with other artists. “NESA has helped my career,” he said. “I enjoy and appreciate being part of the community of artists, and to benefit from NESA’s demonstrations and studio visits, which offer insights into other materials and processes. Also, very specifically, a NESA exhibit in Maine led directly to my current gallery representation in New Hampshire.”

