

## Moore's influence on New Zealand art and artists

Moore's influence can be seen in the work of some of New Zealand's best known artists. The importance of working in bronze and the use of monumental scale while experimenting with abstraction has informed the sculptures of artists such as Greer Twiss, Paul Dibble, and Terry Stringer.

Francis Shurrock came from England to New Zealand under the La Trobe scheme and taught sculpture at the Canterbury School of Art during the 1930s and 1940s. While his own work did not have the level of abstraction seen in Moore's work, he did bring with him knowledge of new sculptural developments and encouraged his students to experiment and become familiar with Moore's sculptures. His students included Molly Macalister and Alison Duff.

In 1956 a travelling exhibition of Henry Moore's artwork was held in Auckland. Although not large-scale work, it gave artists and art students an opportunity to experience Moore first hand. English sculptor Anne Severs, also in Auckland, brought knowledge of Moore's work which she subsequently passed on to the art community via Adult Education Summer School classes in the late 1950s.

R. N. Field, who also came here under the La Trobe scheme, was based in Dunedin. He was a contemporary of Moore's and his knowledge of the artist influenced many students at the Dunedin Technical College, where a direct carving technique was used. Tanya Ashken, who trained in London and Paris, also brought a European perspective to Dunedin.

Later public artwork schemes in Wellington and Auckland resulted in the purchase of large-scale Moore sculptures. These were placed in prominent positions in both cities. His influence on the development of sculpture and Modernism was felt throughout New Zealand.

The placement of Moore's sculptures in rural settings impacted on New Zealand sculptors like Chris Booth and John Foster. Moore's passion for allowing his work to interact with the environment is shared by these artists. *I would rather see my sculpture outside, even in a dull setting, than inside the most beautiful building.* - Henry Moore