



Comparative analysis in art

This comparison will look at Henry Moore's, *Woman Seated in the Underground*, (Figure 1, 1941) and Pablo Picasso's, *Bullfight Scene* (Figure 2, 1960).

Picasso's drawing was completed in ink on paper (480 by 623 mm in size) and depicts the picador, on his horse, lancing a bull. The focus is not on fine detail, but rather on the motion and form of the figures; the image is a still frame capturing the energy of the moment. A variety of tones are achieved by watering down ink, which breaks up the figures into more descriptive forms, as opposed to a solid silhouette.

This drawing is the tenth of the fourteen produced that day (25/02/1960), which depict the different stages of the bullfight.

Moore's drawing portrays a woman seated in the London underground during the events of the Blitz. A much wider variety of media was used including gouache, ink, watercolour, and crayon on paper (483 by 381 mm in size); however, it is also a completed work, part of a series of drawings produced under the commission of the War Artists Advisory Committee. The figure itself holds no facial features or expression; the atmosphere is portrayed primarily through the media and line. Body language is another detail that exemplifies the tone of the drawing. In the background, we see a mass of people, ghosted in white crayon. The somber mood is enforced by Moore's use of pastel greys and dulled watercolors.

The drawings differ on many points. They express very different visual languages through their choice of media, which is also influenced by the type of drawing and

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