

**Proposal:**

In this document I present some of my current work and preliminary sketches for the final art piece.

I have chosen to use Stravinsky's 'The Rite of Spring' as inspiration for my art piece. Not only is this the most visceral of the music selection, it also proves to be a perfect allegory for the challenges that we face as a society. In the ballet, a human sacrifice is made in order to bring about the changing of the seasons. We are all, as of writing, making our own sacrifices in lockdown for a prosperous spring. We sacrifice our social life, our freedom, our normality, for the greater good of humanity.

My proposed art piece will be a large painting (between 1mx1m and 1.2mx1.2m in size). A continuation of my current practice, it will consist of both airbrushing and traditional painting techniques.

Theatre is perhaps the hardest hit of the cultural sector. I will draw from imagery of previous performances of 'The Rite of Spring' to highlight another sacrifice that we have made but must strive to have back. With an airbrushed ground (the structure of which will reference the unusual syncopation found in Stravinsky's score) I will present different acts of the story non-linearly across the canvas. In preparation for its construction, I am studying the work of Robert Rauschenberg and Sigmar Polke. The piece will be a balance between painterly montage and optical abstraction.



**Key Worker, Interference acrylic on canvas, 30x30cm**



Gabriel Di Mauro

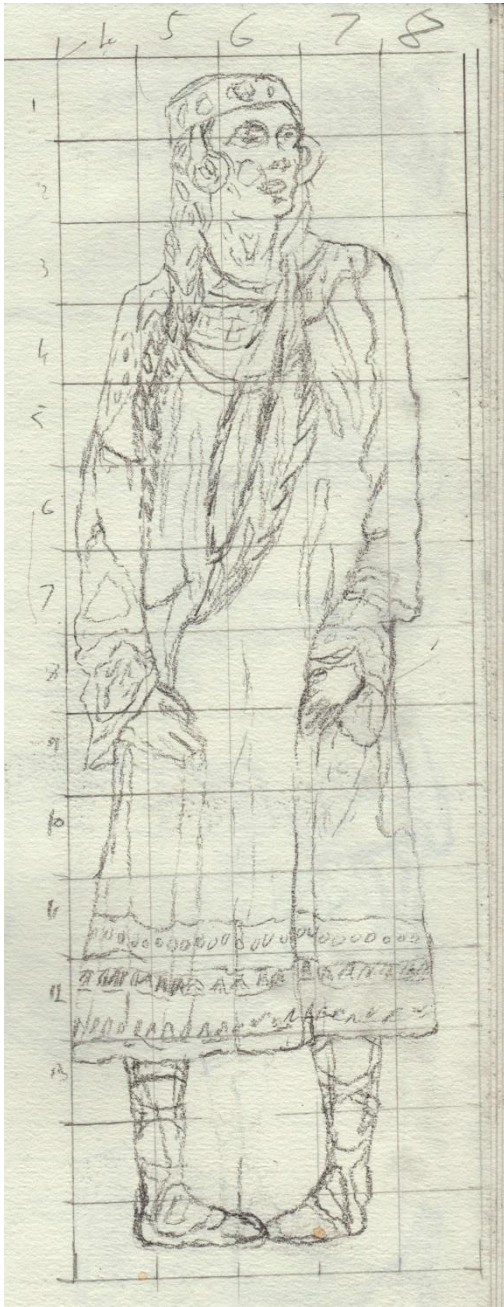


**Urizen, Interference acrylic on canvas, 60x60cm**



**Untitled (Study), Interference acrylic on canvas, 30x30cm**









This is my first preliminary composition. The figures are either from photographs of the original performers of Stravinsky's 'The Rite of Spring' or from screen grabs from more recent renditions. I am in the process of amassing a collection of these poses.

With the canvas surface I want to compress time and space. A flattened stage, the different acts will occur separately yet simultaneously. Just as time and space have been put into question, I will use scale abstractly and as a compositional device.

This compression is comparable to the devices used by Stravinsky in his score. Polyrhythms and contrapuntal melodies are deployed which disguise the ground beat. Stravinsky made a score that distorts our pre conceived notions of time and music; I aim to emulate this visually.



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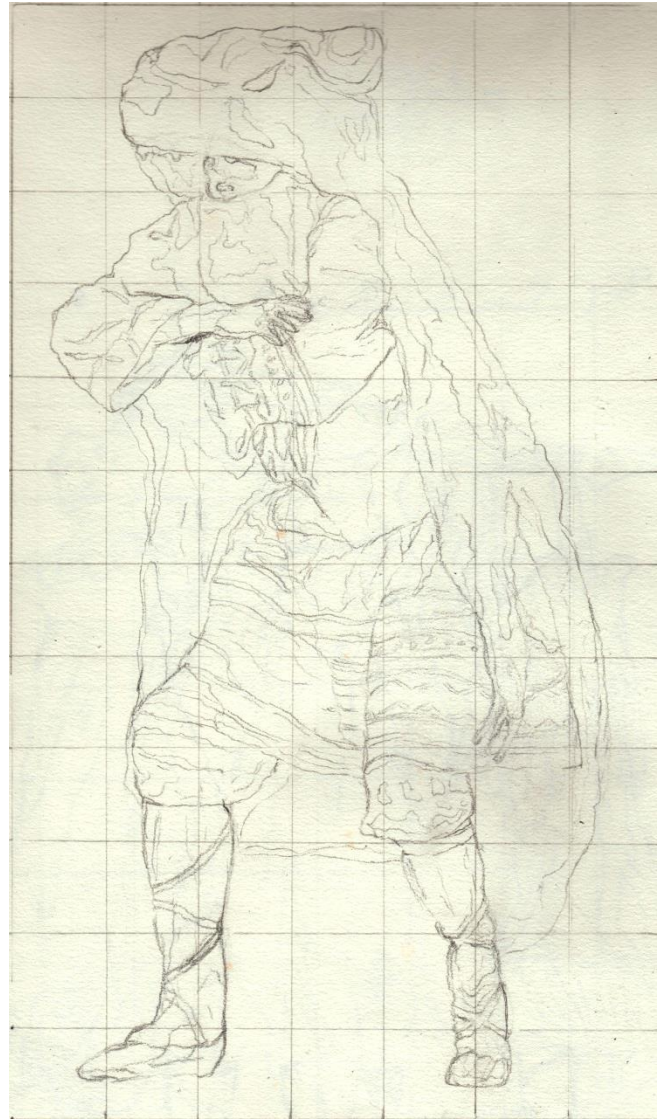


**Death Dance,**  
Interference acrylic on canvas,  
30x30cm

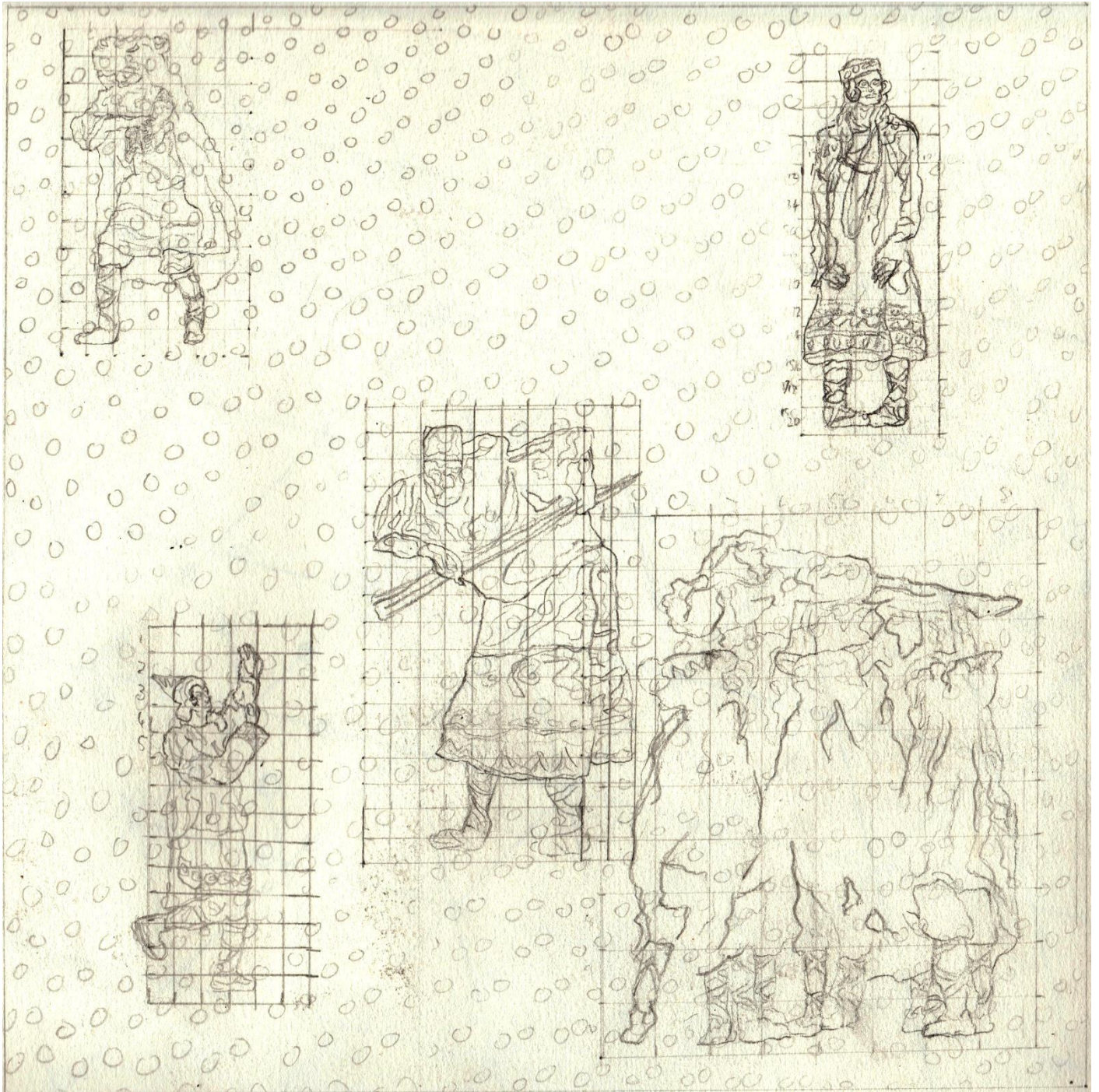


**Wound,**  
Interference acrylic on canvas,  
60x60cm









Composition #2





**Rite of Spring (Study #1), 30x30cm, Interference acrylic on canvas. 2021**

Using the figures that I have collected, I have made some studies experimenting with compositional devices. In this first painted study on canvas, I have deployed the figures based on aesthetics rather than in a traditional figurative approach. This has resulted in a palimpsest where elements of the different figures emerge and recede as your eye moves between them. One aspect that I think has worked particularly well is the interplay between the illustrative brushstrokes.

On the next page you can find my second painting study. Here I have placed the figures on a network of glowing dots. This has created tension between the background and foreground as the former is quite abstract and optical while the latter is painterly and illustrative.

If I were to successfully reach the next round, I will take the studies that I have made and construct a piece that incorporates their best elements while capturing the essence of Stravinsky's 'The Rite of Spring'. If you would like to see more of my work my Instagram handle is @gabrieldimauro\_art and my website is [www.gabrieldimauro.weebly.com](http://www.gabrieldimauro.weebly.com).





**Rite of Spring (Study #2), 30x30cm, Interference acrylic on canvas. 2021**