

SCULPTURE PARK

The Symphonic Garden

a voluptuous orchestra
of sound, sculpture and color

RHEA MARMENTINI & JOEL DIAMOND

THE SYMPHONIC GARDEN

A multimedia installation that engages space and time using two disciplines:
Sculpture and Music.



Two complementary forms of Art work in unison, weaving together the essence of earthly material formed by the four elements - ceramic; and its complimentary, ethereal counterpart - music.

THE SYMPHONIC GARDEN

A symphony comprising of over 100 assorted flowers playing a musical theme on an individually assigned instrument through ceramic flower-speakers.
The visitor wanders through an earthly paradise where music and sculpture are united.



THE INSTALLATION:

“Black cabinet” theatrical technique, whereby spot lighting is used in a darkened space in order to create intricate visual illusions, capable of transporting us to other worlds.

THE SYMPHONIC GARDEN

The music and visual composition will vary:

A flower on one path might start an incomplete phrase or idea that is finished or answered by another flower on a different path.

At other times, the flowers respond together in harmony and joy.

Some flowers flourish while others weaken and die leaving their seeds of life.



THE SYMPHONIC GARDEN



“As a metaphysical artist, I work on the exploration of consciousness through the materialization of other dimensions”

Rhea Marmontini

*“We all have our own unique voice in this Garden.
We exist apart from one another, but
simultaneously Live together”*

Joel Diamond

THE SYMPHONIC GARDEN

Flowers Opener... Sunrise, Birth
(work in progress)

Joel Diamond

[download link](#)

<https://www.dropbox.com/s/mw6hwaxqz9x8zp/Flowers%20Opener..%20Sunrise%2C%20Birth.mp3?dl=0>

RHEA MARMENTINI



Of Chilean-Hungarian origin, Rhea Marmentini (1979), grew up in Andalucia, Spain, then left home at the early age of 14 to start her art education in Pécs, Hungary in the city's renowned Secondary School for the Arts. Instead of finishing the course, at age 16 she left to knock on Pierre Székely's (her favourite

sculptor's) door in Paris. He became her mentor and would later name her his "spiritual heir".

First settled in Paris in 1996 as an urban nomad of the late French "art cloche" movement. She discovered her voice at "Pole Pi" (the biggest art-squat in Europe of the times) where she had her first own studio. After their expulsion, she became part of the SSOCAPI art project (opposite the Musée Picasso); a "dream world" to her that became her home and experimental ground. The

next years were a period of simultaneous learning, sculpting and traveling with Székely as his disciple and assistant in monumental sculpture, till his death. With the creation of her Opus series she started a language based on archetypical forms. During this time she exhibited and won awards in France, Spain and Hungary.

Subsequently, Marmentini began her infinite Land Art project near Valencia, Spain, in her words "consisting of the healing of a mountain damaged by human action, through artistic expression and by evoking natures' organic rhythms". For the next eight years she worked on transforming the old quarry into a sculpture-building named "El Dragon de la Calderona", which is today her exhibition space and research project; the "mother beast" of the constantly evolving beast garden ("El Bestiario") that surrounds it.

"Stone, for me, is essentially compressed time (...) So the act of sculpting may be a way to order chaos."

JOEL DIAMOND

Based in New York City, Joel Diamond's varied career has been noteworthy for an extraordinary array of eclectic choices and influences. He has enjoyed diverse experiences as a composer, arranger, producer and performer of both 'serious' and contemporary music. He is adept with Eastern as well as an American repertoire. His choices are avant garde, both as performer and composer. The fusion of traditional orchestral and contemporary electronica create a striking innovative style. Selected by Variety as one of 20 'Creatives to Watch' Diamond created the score for the immensely powerful film *The Believer* (written and directed by Henry Bean). Winner of the Feature Film Competition for Drama at Sundance 2001, a rare honor, the film was singled out by Rolling Stone's Peter Travers as was "Joel Diamond's haunting score." Kirk Honeycutt's review in *The Hollywood Reporter* noted "the craftsmanship is first-rate- especially a moody and edgy score by Joel Diamond."

Joel just completed the Film "Bringing Tibet Home" directed by Tenzin Tsetan , (which just won the Prix du Jury de Jeunes Européens) at the 27th edition of FIPA - International Festival of Audiovisual Programs (The International Festival of Audiovisual Programmes) in Biarritz, France.(Being released at the end of this month)

"Joshua Tree" directed by Li Chen just premiered at The Cyrus International Film Festival, as well as *Maximon* directed by Robert Flanagan, which premiered in Guatemala.

In his role as New Music Composer, Diamond has composed many chamber pieces which have been performed by The Apple Brass Quintet and Orquesta Nova. His Grammy nominated string quartet 'Danza Caprichosa' was recorded by Orquesta Nova on Chesky Records.

An early advocate of Cuban music, Mr. Diamond has had four pieces commissioned by The Cuban National Ballet. In May of

2003, he performed his commissioned work “Seasons” for Compania de la Danza Narciso Medina, which premiered at The Guggenheim Museum’s Works & Process Series. Several of his works have been used by ballet and theater companies. Leonard & Minky, his urban ballet narrated by Mayor Ed Koch and choreographed by John Selya (TwylaTharp, ABT) was presented at the Dance Theater Workshop in January of 2000. His ballet Diad, choreographed by Suki John, was presented at the 92nd Street Y that same year.

Some of his other ballet commissions include L’Dor V’Dor commissioned by TCU choreographed by Suki John, Divide and Conquer”choreographed by Carolyn Dorfman, Joints choreographed by Martha Rzaza and “Emilita and the Faerie Glen” by Imelda O’Reilly

Mr. Diamond’s other commissions include writing the scores for five Theater for the New City productions: Stone (written by Philip Courtney and directed by Eduardo Machado), Benny’s Barber Shop (written and directed by Mark Marcante), Kiss the Cheek of the Moon (written by Yolanda Rodriguez), Oedepus (an adaptation by

Jason Duchin), Fazinate written and directed by Imelda O’Reilly and his own The Baby Boomer.

Amongst a wide selection of Diamond’s other work, his film scores include Neten Chokling’s Milarepa (Shining Moon Productions) James Bruces’ The Suicide Club (Angelika Films) Mary Jordan’s Jack Smith and the Destruction of Atlantis (Tongue Press) , Heart of the Garden (PBS), Anima (Tangent Films) and “Dissident: Oswaldo Paya and the Varela Project” which premiered at Tribeca Film Festival, and “The Junction” directed by Ilan Ziv which won first prize at the Haifa Film festival, “Stalin’s Wife” directed by Slava Tsukerman (“Liquid Sky”),

An experienced studio producer and musician, Diamond has produced the scores for Todd Solonz’s Welcome to the Dollhouse (Sony Pictures and Polygram Records) and David Mamet’s Oleanna (Hallmark). As well, Diamond has performed extensively as a studio and touring musician with a wide range of performers including Mick Taylor, Graham Parker, Jane Olivor and many others.



dragondelacalderona@gmail.com

rheamarmentini.com

rheamarmentini@gmail.com

(+34) 655 461 727