

# THE PROMENADE OF 'LES DAVIDS'

## ART PARCOURS

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### MATTHEW LUTZ-KINOY

*Vessels for a Continuous Source, 2025*

Born in New York in 1984, Matthew Lutz-Kinoy lives and works between Paris and Los Angeles. A multidisciplinary artist, he combines painting, ceramics, and performance to question the boundary between the intimate and the collective. Drawing on history and art history, he develops a collaborative and immersive approach that invites the public to both feel and contemplate the work.

On the Promenade des Davids, the artist has taken over an old washhouse, a neglected stone basin, to install *Vessels for a Continuous Source*. A dozen glazed earthenware amphorae, manufactured in Italy where the artist personally painted the decorations, are placed at the heart of the basin and its enclosure, thus integrating his work with nature as well as the memory of the site. Designed as vessels that transport the source into the landscape, these amphorae allow Matthew Lutz-Kinoy to reintegrate the basin into its natural environment and highlight the water that fills and flows through it, nourishing both the earth and the imagination of the stroller.

### DAVID NASH

Born in 1945 in the United Kingdom, David Nash lives and works in Wales. An internationally recognized sculptor, he places wood and trees at the heart of his art. His approach is not to impose a form on nature, but to follow its evolution and cycles. For him, creation is a collaboration: he observes the material and lets it guide his mind and hand.

David Nash takes pride in using only trees that have died naturally, victims of old age or illness, never felled for his art, and always working with the material in its entirety. His work aims to reveal the very essence of the material, transforming raw trunks or branches into simple, universal forms. Thus, his sculptures often appear to be an integral part of the landscape, as if they had always existed there.

#### *Moss* 2024

Following a working visit at the Domaine des Davids, David Nash created *Moss*, an ovoid installation shaped from stones and moss gathered directly on site. The work blends so perfectly into the setting that it could easily go unnoticed, evolving slowly under the effect of the seasons and the weather. By taking these raw elements from the earth to give them a new form before returning them to it, Nash weaves a permanent dialogue with the environment. This silent interaction underscores the intrinsic interdependence of man and nature.

#### *Three integrating boulders* 2025

The blackened spheres of *Three integrating boulders* stand out on land that could not have produced them in such a form. The tension between organic and artistic creation is revealed: nature provides a material that David Nash appropriates by rounding and charring it, before placing it back into the landscape as if it had always been there. The charring process lends a certain strength and a timeless dimension to these three spheres, whose velvety texture of deep black attracts the gaze and provokes an immediate reaction from the passerby. These forms will naturally reintegrate into the terrain through the work of fungi.

#### *Cork Spire* 2025

*Cork Spire* is thus composed of cork bark from the 10 yearly harvest of Cork Bark. This is the outer bark that the tree growth as a fire protection. The inner bark is left intact. Once harvested the bark is allowed to dry naturally so that the material adopts its definitive forms and curves. Although nature shaped these pieces of bark, David Nash then assembled each part to erect a conical spire that rises toward the sky while firmly anchoring itself in the landscape of the Domaine des Davids. *Cork Spire* invites us to contemplate our own physicality in the face of the grandeur and resilience of nature.

## LIONEL SABATTÉ

*Chouette des Davids, 2023*

Lionel Sabatté, born in 1975 in Toulouse, is a French visual artist who currently lives and works between Paris and Los Angeles. He strives to sublimate the fragility of the living by using reclaimed materials such as dust, rust, or cement. His work explores the transformations of matter and the passage of time, creating a hybrid bestiary often inspired by the parietal art of prehistoric caves. Through his installations, Lionel Sabatté invites us to observe our environment with greater attention and care.

The *Chouette des Davids* is a monumental work that Lionel shaped directly on the estate. Sculpted from cement, scrap metal, and elements from the site, this owl appears frozen in time, its wings forming a small rocky cave, taking its place in the landscape like an eternal sentinel. Symbolically, the owl represents knowledge but also the link between the mineral and living worlds, perfectly embodied here by this large bird and its long concrete arms that seem to emerge from the earth to offer us shelter.

## TOMÁS SARACENO

*Cloud Cities: Species of Spaces and Other Pieces, 2026*

THREE CLOUDS WITH COHABITATIONAL SPACES FOR TWENTY FOUR SPECIES AND...  
POWDER COATED STAINLESS STEEL AND ALUMINIUM, ORGANIC MATERIAL

Courtesy of the Eurasian Stonechat (*Saxicola rubicola*), Old World Swallowtail (*Papilio machaon*), Seven-spotted ladybug (*Coccinella septempunctata*), European Rhinoceros Beetle (*Oryctes nasicornis*), Eurasian Collared-Dove (*Streptopelia decaocto*), Tree Grayling (*Hipparchia statilinus*), Thin Legged Wolf Spider (*Genus Pardosa*), Marsh Frog (*Pelophylax ridibundus*), East Iberian Sand Racer (*Psammodromus edwardsianus*), Pink Crab Spider (*Thomisus onustus*), Common Starling (*Sturnus vulgaris*), Corn Bunting (*Emberiza calandra*), Black Redstart (*Phoenicurus ochruros*), Long-tailed Tits (*Aegithalos caudatus*), Spotted Fritillaries (*Melitaea didyma*), Dorset Cream Wave (*Stegania trimaculatus*), Gorse Orbweaver (*Agalenatea redii*), Common Wall Gecko (*Tarentola mauritanica*), Wasp Spider (*Argiope bruennichi*), Spiny Toad (*Bufo spinosus*), Lobed Argiope (*Argiope lobata*), Eurasian Green Crab Spider (*Diaea dorsata*), Adonis Blue (*Lysandra bellargus*), European Stag Beetle (*Lucanus cervus*)...  
with Tomás Saraceno and neugerriemschneider, Berlin.

Tomás Saraceno is an Argentina-born, Berlin-based artist and researcher who rethinks how we inhabit the world. Known for his Arachnophilia project, which advances research into spider/web architectures and modes of vibrational communications, he creates works that blend art, science, and ecology. With the Aerocene Foundation, an international movement for eco-social justice, he has facilitated fossil fuel-free, aerosolar flight, breaking 32 world records for the most sustainable flight in human history. His interdisciplinary work invites us to live in greater harmony and reciprocity with other beings in the web(s) of life.

For *Cloud Cities*, the artist designed a living, floating installation as a habitat for local and migratory species, from birds to butterflies, insects and spiders. Built from steel and aluminum, the sculpture's form is inspired by the shape of cumulonimbus clouds and the Weaire-Phelan structure of aggregating foam or soap bubbles. Developed in consultation with ecologists and ornithologists, the artist has created an architecture inclined to encourage multispecies encounters. It is not static: *Cloud Cities* becomes a living sculpture that breathes, changes, and evolves with the seasons and the behaviors of its "tenants." Tomás Saraceno invites us to share our space with other forms of life and to imagine the future of cities designed for all living beings, asking what forms of architecture might emerge when cities are not only built from a human perspective.

*In front of this installation, take the time to observe, to listen...  
Have you noticed some of its inhabitants?*

# BENTO ARCHITECTURE

*Pavillon, 2025*

Founded in Brussels by Corentin Dalon, Florian Mahieu, and Charles Palliez, Bento Architecture places the living at the heart of its practice. Questioning the architect's responsibility in the face of resource depletion, they explore regenerative alternatives and develop an architecture that integrates natural cycles and non-human species. Their approach aims to recenter matter in their designs, rejecting the obsolescence of industrial products in favor of the growth and transformation of natural resources.

At the *Domaine des Davids*, Bento Architecture conceived a pavilion that resembles less a finished building than an open framework. The structure unfolds according to a square plan, supported by solid cedar columns from the Luberon, which adapt to the site. The roof, composed of a grid of beams and a light covering, filters the light and casts shifting shadows on the ground, rhythmically marking the space according to the time of day. Prioritizing raw materials and an exposed structure, the architects emphasize the lightness of human intervention against the permanence of the landscape. Conceived as a support for welcome and dialogue, this pavilion offers itself as a temporary shelter inviting the walker to pause and contemplate the horizon.