

I work with raw earth-based plasters, an artisanal technique used in natural building, onto which I work using oil and watercolour paint. Some of my paints are ground-up earth mixed with linseed oil, every stroke applied by brush or thorn I apply, is spaced from the previous stroke, to allow the image porosity and to avoid hierarchy within the materials. Similarly, using low-impact and locally foraged materials like volcanic sand, they bring their own chromatic or light reflection, traces of heat and depth — the work reverberates a relation to the environment.

‘If I were a prehistoric plant, maybe I could grow spines’ suggests the thoughts on mutation that run through my practice. Prehistoric plants have survived millions of years, able to adapt to the harshest climate changes, seeing them stand around in pots, I wonder if they now use human beings to propagate.

Places I visited in Malaysia ought to be submerged by 2050, according to current calculations. Using local sand rather than straw, with flowers, grasses, and leaves; I mimicked an uncertain future in the material fragility of the paintings.

Though I have a slightly sarcastic undertone towards humanity, the works are colourful and bright and look like they could grow, a clash between what I think and what happens during painting. The work starts with ways of relating to natural environment and its uncertain futures. It is imagery as seen from the point between one’s eyebrows; amidst, but off-center.

Soft gaze (2024)

pigments, ground earth, clay, sands, wood fibre, plywood, iron, 35 × 17,5 cm

CI PIACEREBBE ESSERE ALTROVE, Z20 SARA ZANIN, ROME

Sand-storm (2024)

pigment, clay, sand, wood fibre, plywood, iron, 35 × 17,5 cm



L'età dell'oro 1, 2, 3 (2024)

SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS

Pigments, clay, lime, Atermisia Vulgaris infused linseed oil, volcanic sand, soot, straw, jute canvas, pinewood, 165 x 127 cm each



Installation view



SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS



Enea Toldo's work in the salon is an intoxicating mix of earth, jute and fire. He invests the subterranean space with a desire to use what the ground gives him to put it right before our eyes. This body of work brings with it the idea that, although it exists only briefly, each thought, each creation, has the importance of the whole. The artist invites us into a barren undergrowth whose omnipresent, ever-changing, almost shamanic scent is a lantern to guide us through the intricacies of his work.

His practice invokes elemental materials, which are present in all his pieces. The artist sources all his materials himself, from the beaches of Naples to the volcanic soils of Lanzarote. He then paints with natural pigments, which he also harvests, to create paintings whose colours come from the earth and return to it through his gesture.

His figures and abstractions are impregnated with the energy he receives from these materials that have found him. Enea Toldo returns the viewer to the primacy of expression, with paintings that without being cave paintings take up their codes of creation. Medicinal plants also feature in his practice, and he uses the oil or the leaves themselves to infuse the spaces and his works.

The three monumental paintings, both in their presence and in their tangible weight, evoke a 'Golden Age' whose absurdity the painter plays on. This moment evoked by Hesiod would be the moment when Eden descended to earth, where everything would abound and all productive activity would become useless. These gardens of the Hesperides have of course collapsed, and Enea Toldo questions us what can be created with the ruins.

Tutti i corpi sono imparentati (2025)

clay, liquid glass, pigments, sand, straw, lime, wood fibre, jute canvas, pinewood, graphite, 67 x 57 cm

SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS



Study for l'età dell'oro (2024)

pigments, clay, linseed oil, sand, straw, jute canvas, pinewood, 84 x 70 cm

SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS



Installation view

SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS



Installation view

SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS



SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS

Il confine tra la mente del ragno e la sua ragnatela diventa del tutto indistinguibile (2024)

pigments, Artemisia Vulgaris infused poppy oil, clay, sand, wood fibre, lime, plywood, 43 x 19 cm



Untitled (2025)

Artemisia Vulgaris, Nicrom wire, Arduino, clay, sand, straw, iron, site-specific intervention

SUR LA TERRE, NOUS SOMMES BRIÈVEMENT, DS GALERIE, PARIS



Installation view

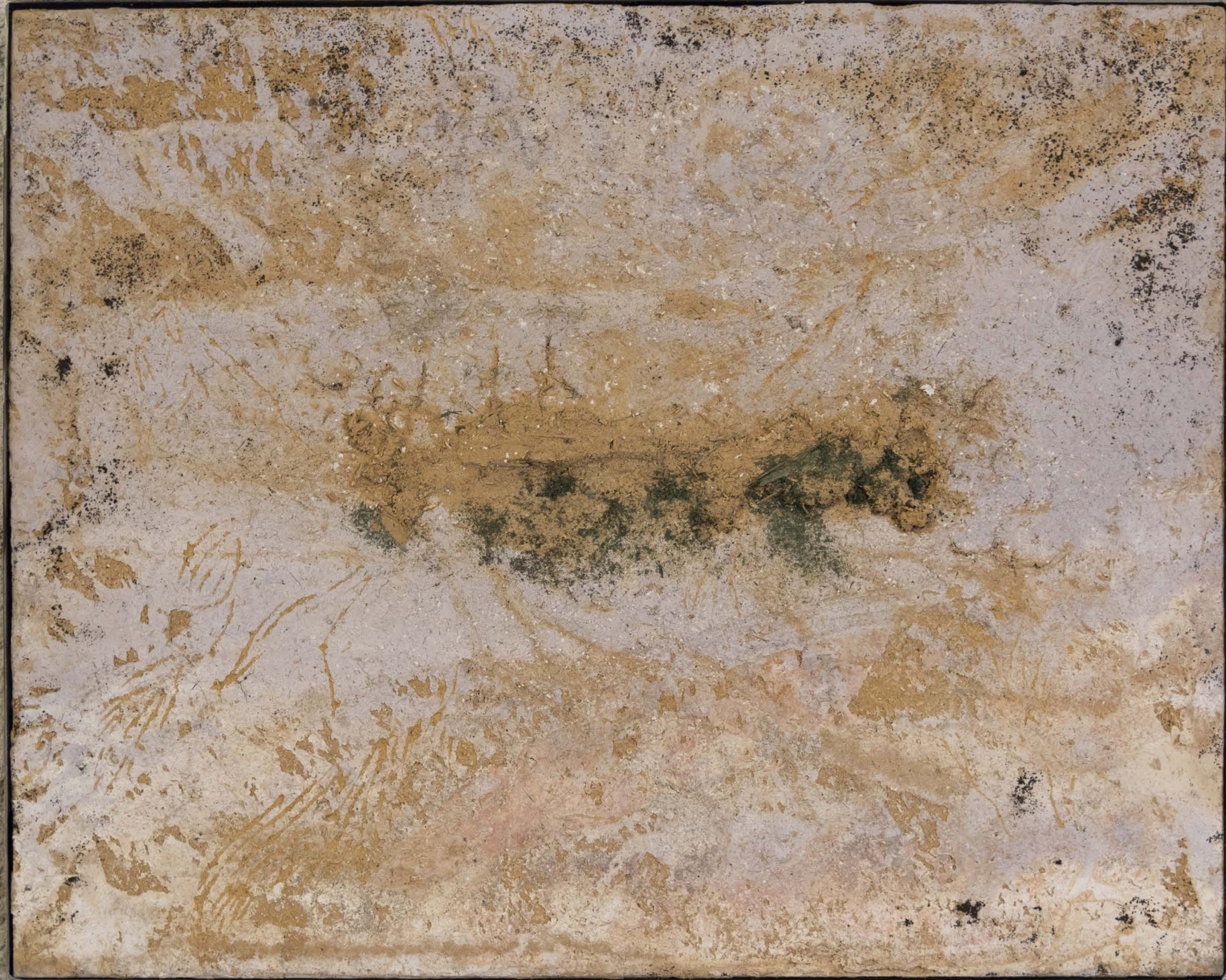
RUINA IN FABULA, NOADDRESS GALLERY, MONTECCHIO



Spore (2024)

RUINA IN FABULA, NOADDRESS GALLERY, MONTECCHIO

Blue Elfcup, mold, clay, sand, straw, plywood, 35 × 42,5 cm



Ghiaccio (sporco) I (2024)

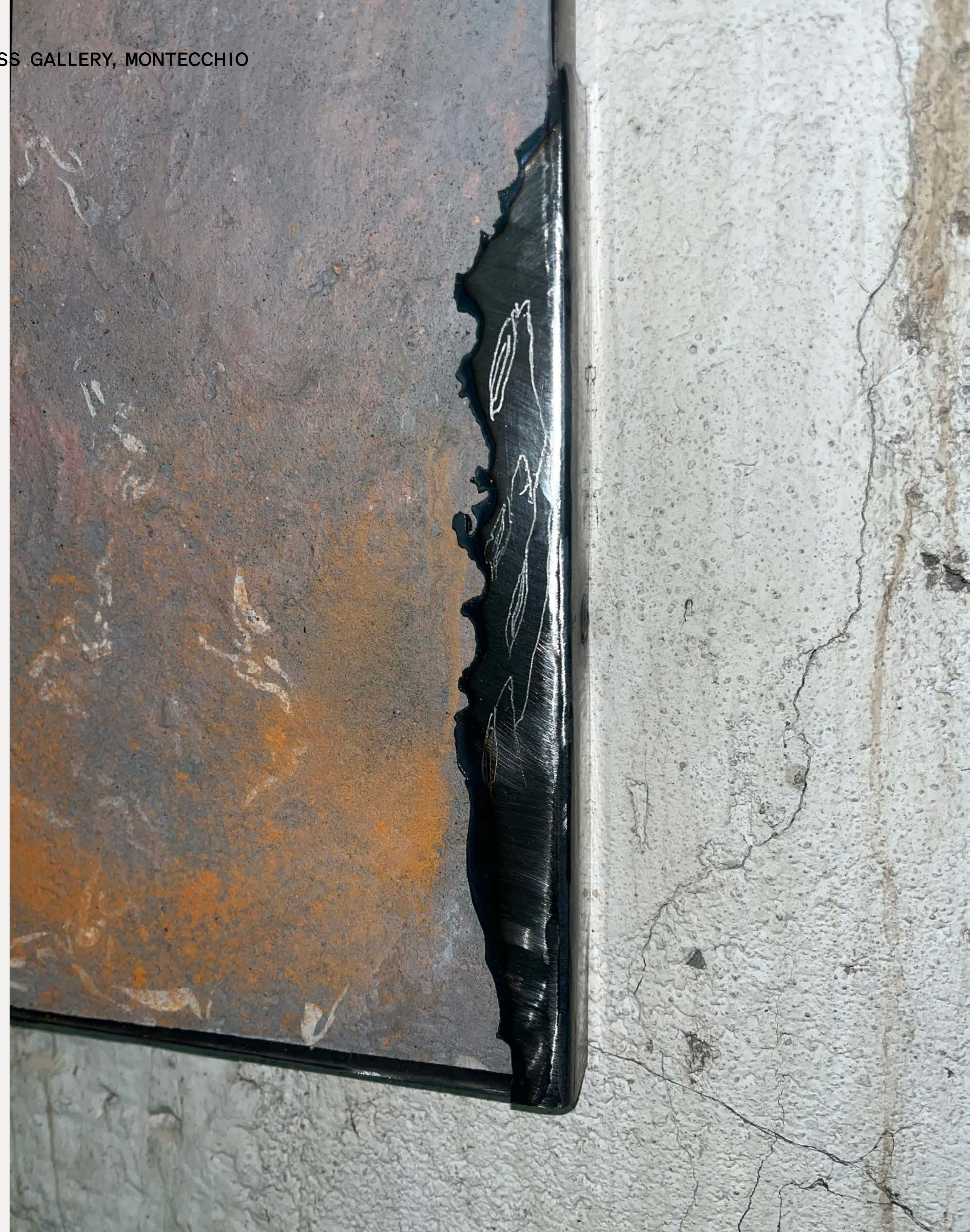
clay, sand, wood fibre, lime, plywood, iron, 40 × 20 cm

Sand-storm (detail, 2024)

pigment, clay, sand, wood fibre, plywood, iron, 35 × 17,5 cm



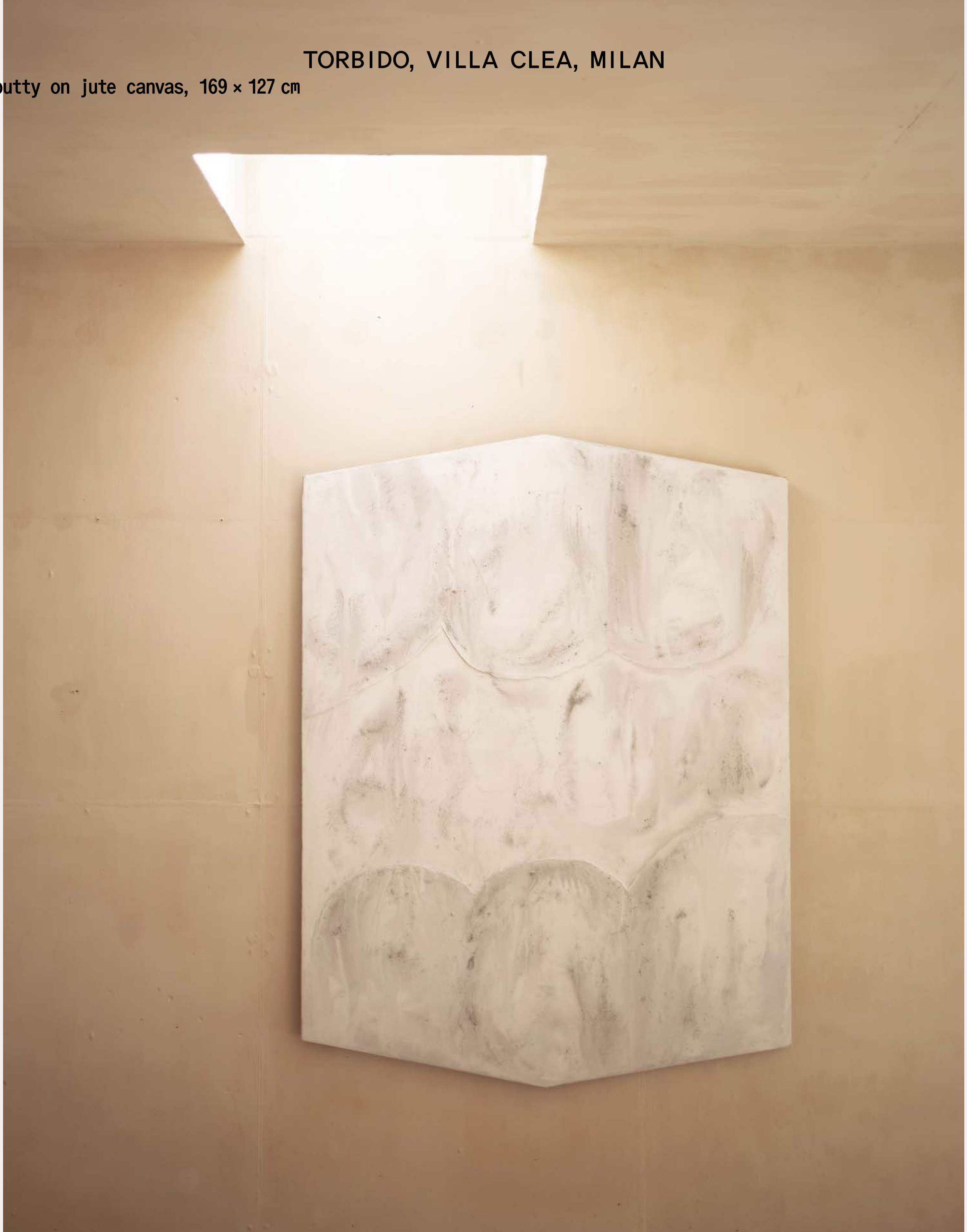
RUINA IN FABULA, NOADDRESS GALLERY, MONTECCHIO



Ghiaccio (We believe) (2024)

clay, sand, wood fibre and lime putty on jute canvas, 169 x 127 cm

TORBIDO, VILLA CLEA, MILAN



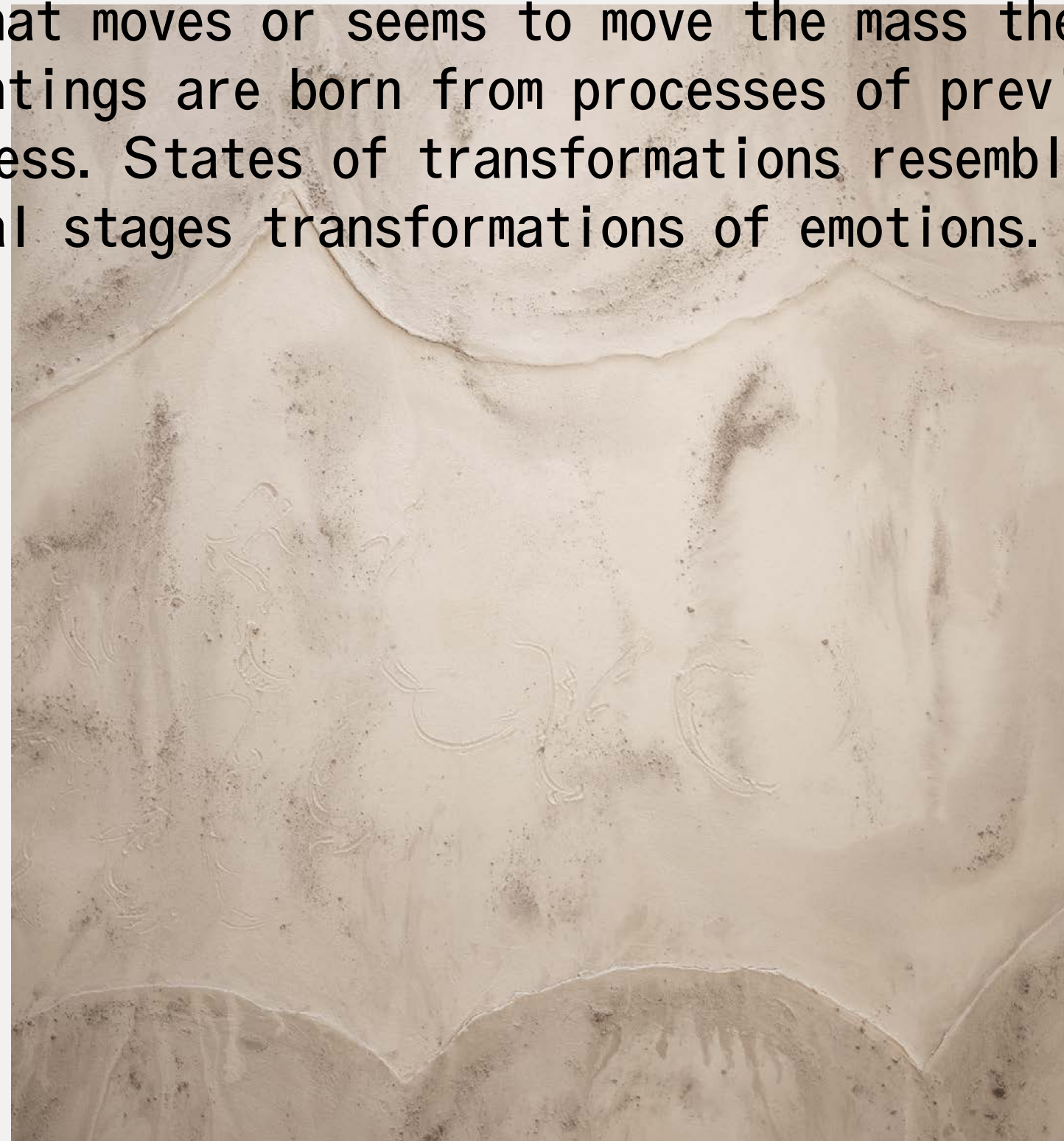
Detail of *Ghiaccio (We believe)* (2024)

TORBIDO, VILLA CLEA, MILAN

clay, sand, wood fibre and lime putty, jute canvas, 169 × 127 cm

These works speak of moments of transformation through movements of earth via water and fire. Transformation of matter rock minerals clay. Periods of transition and passage from one time to another. Moments when our planet has changed: it is magma coal sand clouds ice. This is expressed in the mass of my paintings: a mass that is then plaster and that moves—or is moved as by water—to incorporate what it finds. Painting subjects vegetation trash cities bones landscape writing and therefore language. What moves or seems to move the mass then becomes the subject of the painting itself. These paintings are born from processes of previous works and alterations of them. Going back to move forward with less. States of transformations resembling emotions what one can feel inside. Emotional stages transformations of emotions. Traces left.

All photographs by Evelin Mazzaro



Installation view

TORBIDO, VILLA CLEA, MILAN

Fuoco (superfragile) (2024)

carbonised wax paper, rice glue, clay, sand, wood fibre, lime, plywood, 35 × 20 cm



Untitled petrol devil 20 (2023)

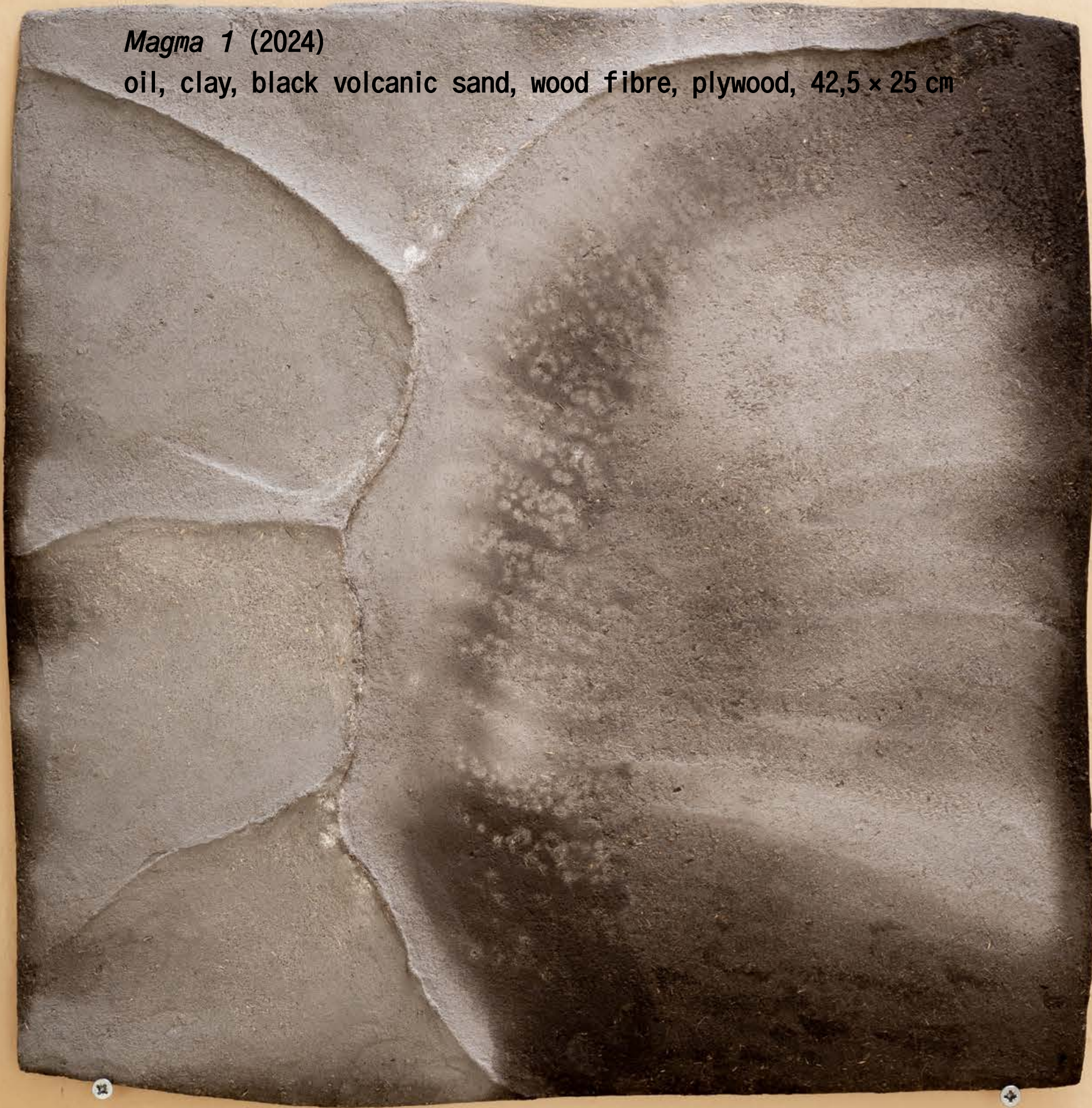
clay, mica, linseed oil, sand, straw, plywood, 40 × 39,5 cm

Magma 0 (2024)

linseed oil, clay, black volcanic sand, straw, plywood, 40 × 20,5 cm

Magma 1 (2024)

oil, clay, black volcanic sand, wood fibre, plywood, 42,5 × 25 cm



TORBIDO, VILLA CLEA, MILAN



Installation view

TORBIDO, VILLA CLEA, MILAN

Two sides of *Fuliggine / Carbone* (2024)

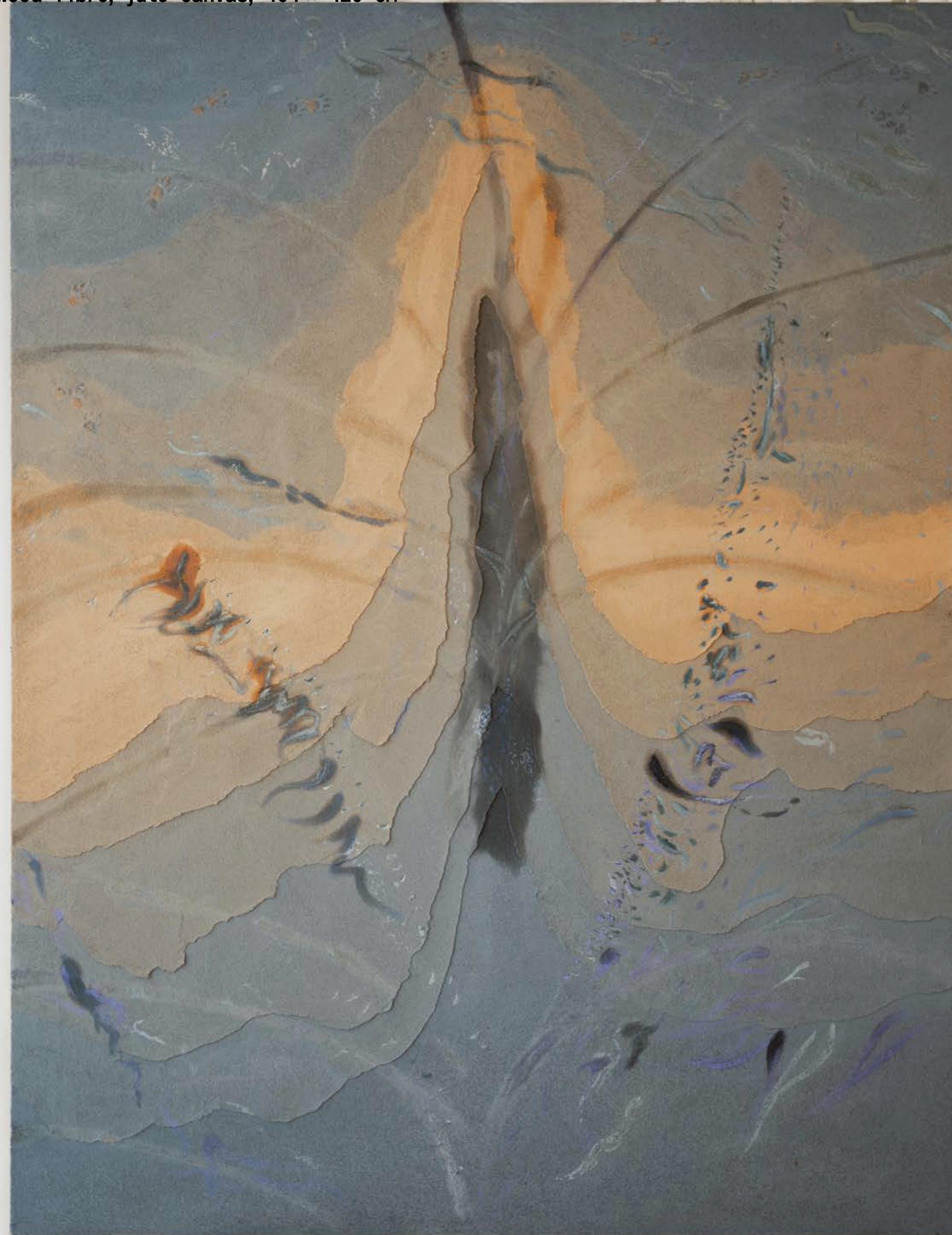
clay and pigments, soot, black volcanic sand, wood fibre, jute canvas, pinewood, 164 x 126 cm



Magma (2024)

TORBIDO, VILLA CLEA, MILAN

pigments, oil, clay, black volcanic sand, wood fibre, jute canvas, 164 x 126 cm



The last part of a sunset (2023)

linseed oil, clay, watercolor, sand, straw, jute canvas, 150 x 260 cm

TORBIDO, VILLA CLEA, MILAN



Expressing fragility is as important as expressing strength (2023)

ink, clay, plywood board, 31 x 22 cm



I grew so thorny you can't have me (2024)
oil, sand, clay, straw, jute canvas, 230 x 133 cm

WTF—WE TOLERATE FAILURE, SPAZIO IN SITU, ROME

All photographs by Marco de Rosa



WTF—WE TOLERATE FAILURE, SPAZIO IN SITU, ROME

Se fossi una pianta preistorica mi farei crescere le spine 2 (2024)
pigments, oil, clay, black volcanic sand, soot, wood fibre, jute canvas, 200 x 163 cm



Se fossi una pianta preistorica mi farei crescere le spine (2023)
watercolour, pigments, clay, black volcanic sand, straw, jute canvas, 65 × 53,5 cm



Installation view (Photographs by Andrea Elia Zanini) SALUTI DALLE TERRE DI DOMANI, CONDOMINO, MILAN



Fruits, plastic, fire (2022)

I'D BE MORE DIRTY IF I COULD, UN VILLAGGIO DIFFERENTE, MILAN

oil, watercolour, clay, marble dust, straw, jute canvas, 180 x 330 cm



Excerpt of the text by Simona Squadrito: . . . Fruits, plastic, fire, is a still life landscape stretching horizontally for more than three metres. The painting continues the research around the artist's most cherished themes, namely those linked to an environmentalist sensibility aimed at opposing the apocalyptic outcomes of the Anthropocene. The artist shows us a sort of laid table, but in contrast to the tradition that wants these tables set with exuberance and pomp, full of delicacies, here we are faced with the food scraps of Milan's local markets. This is wrongly referred to as waste, in fact these vegetables and fruit are not rotten, they are simply unpalatable to the eye of contemporary consumers, who reject food deemed defective on their tables.

The artist retrieves these 'scraps' and decides to paint them, giving them a new life. Lying on thin plastic bags, these colourful objects watch helplessly as the flames rise above their skies. Although the flames seen from this perspective can take on a meaning of destruction, I hope that the artist has chosen this element, fire, for its esoteric meaning, that of a vivifying and purifying agent, which in a symbolic key can represent and thus suggest to us the need for change, for an existential and spiritual transformation.

Photograph by Mattia Angelini

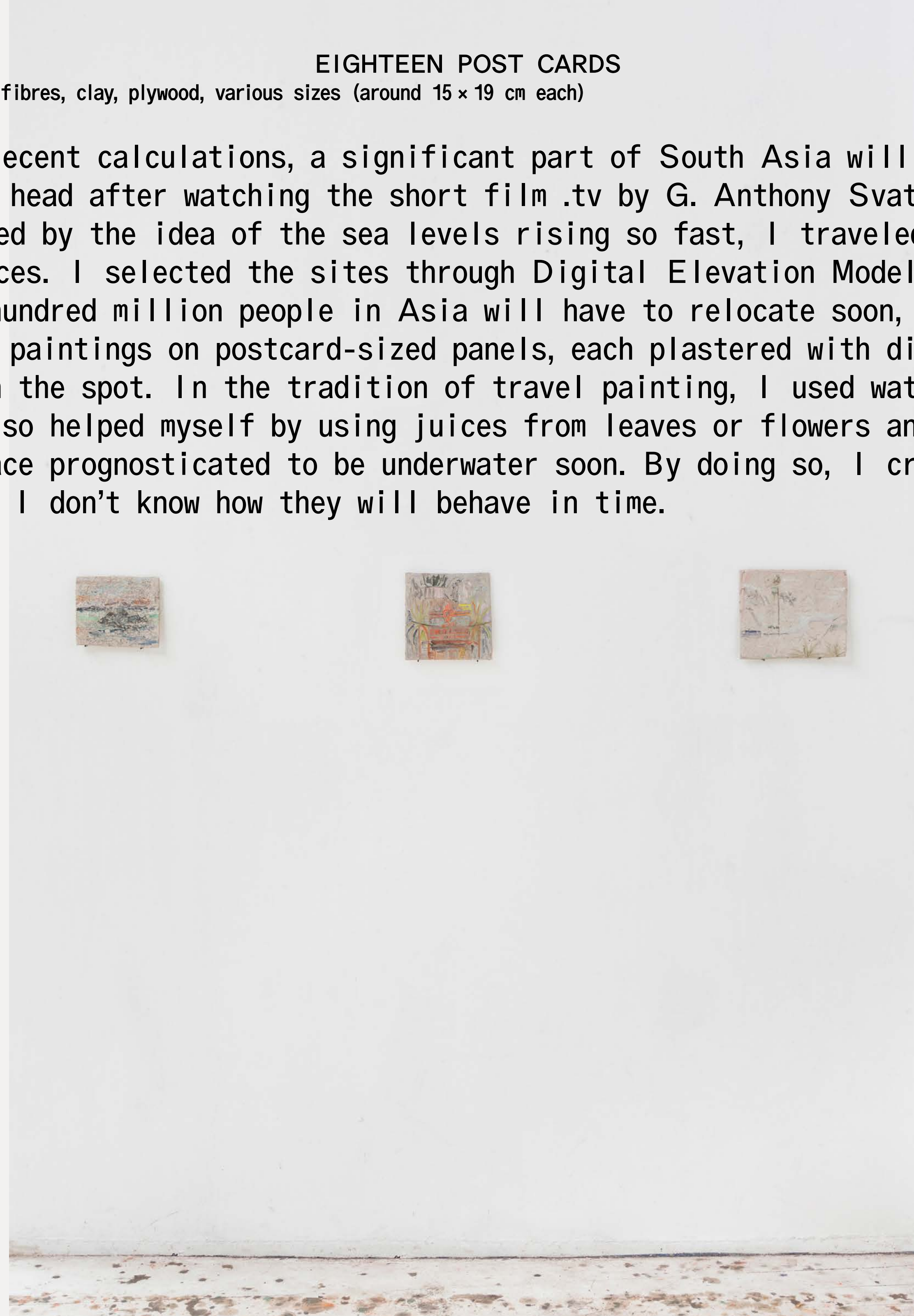
Eighteen post cards (2023)

EIGHTEEN POST CARDS

watercolour, plant juices, sand, plant fibres, clay, plywood, various sizes (around 15 x 19 cm each)

According to the most recent calculations, a significant part of South Asia will be below sea level by 2050. It stuck in my head after watching the short film .tv by G. Anthony Svatek. In March 2023, frightened and fascinated by the idea of the sea levels rising so fast, I traveled through Malaysia and painted coastal places. I selected the sites through Digital Elevation Models ([LINK](#)). If these maps are right, more than a hundred million people in Asia will have to relocate soon, many becoming climate refugees. I realized 18 paintings on postcard-sized panels, each plastered with different sand and plant fibers I found on the spot. In the tradition of travel painting, I used watercolours to paint the views I selected but also helped myself by using juices from leaves or flowers and other things that I also found in the place prognosticated to be underwater soon. By doing so, I created fragile paintings that, like the subjects, I don't know how they will behave in time.

All photographs by Sara Frigerio



Eighteen postcards (6.4877440, 99.3101969) (2023)

EIGHTEEN POST CARDS

watercolour, vegetable juices, clay, foraged sands and plants, plywood, 22 x 19 cm



Eighteen postcards (5.9339791, 102.7184413) (2023)

EIGHTEEN POST CARDS

watercolour, vegetable juices, clay, foraged sands and plants, plywood, 22 x 19 cm



Eighteen postcards (6.4918026, 99.3000974) (2023)
watercolour, vegetable juices, clay, foraged sands and plants, plywood, 23 x 19 cm



Enea Toldo (1988, Locarno, Switzerland) is an artist working with clay plaster and pigments. Building on ecological construction techniques, he rethinks the materiality of the canvas. Leaving marks and representing nature at the same time, his works evoke strange feelings of proximity and earthy smells. He lives and works between Switzerland and his studio in Milan.

SOLO EXHIBITIONS

- 2025 *Sur la terre, nous sommes brièvement*, curated by Thomas Havet, DS Galerie (Paris, France)
2024 *Torbido*, curated by Allina, Villa Clea (Milan, Italy)
Saluti dalle terre di domani, curated by Caterina Angelucci and Andrea Elia Zanini, Condominio (Milan, Italy)
2022 *I'd be more dirty if I could*, with a text by Simona Squadrito, Un villaggio differente (Milan, Italy)

SELECTED GROUP EXHIBITIONS

- 2025 *1 person per sqm*, curated by Jan Koslowski and Olga Hohmann, Studio Hannibal (Berlin, Germany)
Pugliodrome, curated by Lorenzo E. Metzler and Sibilla Panzeri, Kulturfolger (Zurich, Switzerland)
I will show you a toad tonight, curated by the participating artists, Savvaļa (Drusti, Latvia)
Ci piacerebbe essere altrove, curated by Milena Ayllón, Valerio Federico, Ilaria Leonetti, Silvia Moavero, z2o Sara Zanin (Rome, Italy)
ONSERNONEARTE25, curated by Adriano Bellinato, Comune di Onsernone (Russo, Switzerland)
Ruina in fabula, curated by Ilaria Sponda, Noaddress gallery (Montecchio, Italy)
I have not told my garden yet, curated by Yerini Barrios and Thomas Havet, Feria Material (CDMX, Mexico)
2024 *wtf—we tolerate failure*, curated by Alessandra Cecchini Spazio In situ (Rome, Italy)
7 seeds—communication under trees, curated by Michael Kress, HYCP Veddel Space (Hamburg, Germany) and Zou-no-hana Terrace, Yokohama Triennale (Yokohama, Japan)
VIR x Green Week, curated by Giulio Verago, Viafarini Garage (Milan, Italy)
2023 *La Regionale 23*, curated by ACXSI (Daniele Agostini, Giada Olivotto, Sibilla Panzeri, Sébastien Peter), Villa Ciani (Lugano, Switzerland)
室内景观 (Paysages Intérieurs), curated by Yimei Zhang and Neda Zanetti, La Rada (Locarno, Switzerland)
Play_ACT, Palazzo Gravina (Naples, Italy)
2022 *ReA! Art Fair*, curated by Milena Zanetti, Fabbrica del Vapore (Milan, Italy)
2021 *BLUESHOUSE*, curated by Giada Olivotto, BluesHouse (Milan, Italy)
Alle Ortiche, curated by Eleonora de Biasi and Irene Crosta, Serre di San Nicola (Genoa, Italy)

RESIDENCIES

- 2025 Savvaļa (Drusti, Latvia)
7th Painting Symposium, Fondazione Lac o Le Mon (Lecce, Italy)
- 2024 Dolomiti Contemporanee, Ex Villaggio Eni (Corte di Cadore, Italy)
Viafarini (Milan, Italy)
Villa Clea (Milan, Italy)
- 2023 Savvaļa with the Nomadic residency project (Drusti, Latvia)
ExtrArtis, Artists Residencies for Creative Economy, Relais La Rupe (Sorrent, Italy)

AWARDS / PUBLIC COLLECTIONS

- 2024 Public collection Collezione d'Arte del Canton Ticino
- 2022 ExtrArtis Art Prize, ReA! Art Fair

SELECTED PRESS AND TEXTS

- 2025 I (never) explain #193 Enea Toldo (Italian), ATP Diary (12.6 [LINK](#))
L'Officiel Italia Issue 61 (Italian) by Simone Vertua (24.4 [LINK](#))
Sur la terre, nous sommes brièvement by Ulysse Feuvrier (30.1 [LINK](#))
- 2024 Torbido by Allina (17.5 [LINK](#))
Kubaparis (17.5 [LINK](#))
Saluti dalle terre di domani (Italian) by Caterina Angelucci (21.3.24 [LINK](#))
- 2023 Sluice Magazine Issue 14
Art Maze Magazine Issue 32-33 (27.7 [LINK](#))
Opera Magazine Issue 11 by Raffaella Ferraro (30.6 [LINK](#))
- 2022 I'd be more dirty if I could (Italian) by Simona Squadrito (29.10 [LINK](#))
ReA! Art Fair 2022 catalog by Milena Zanetti
NOIA Magazine Issue 2