

I work with raw earth-based plasters and artisanal techniques from natural building, combined with foraged pigments, ground minerals and earth, and glass, metal or clay, mixed with linseed or poppy seed oil. Using low-impact, locally gathered materials like volcanic sand, the work carries its own chromatic quality, light reflection, traces of heat and depth — reverberating a relation to the land and its environment.

Places I recently visited are expected to be submerged by 2050. Using local sand rather than straw, with flowers, grasses, glass and leaves, I mimic the natural environment's uncertain, unstable future in the material fragility of the works. Though laced with a slightly sarcastic undertone towards humanity, the works look like they could grow, while pale, transparent and delicate.

Glass water imitations spider around rocks, destabilising what we know and what we see — the world of the work remains aesthetically close to nature, translucent and brittle, glass all the same. Plants bring colour, flavour and image to the shows, be it fermented wild garlic flower buds for the opening, or burned artemisia.

Phrases appear as if written as a call for rescue, from the inside, to an outside. Solid materials undulate lightness; the work moves like slugs, lands lightly like a mosquito, but buzzes nevertheless. Perspectives, material sensations, and scales of time, weight and space shift in the sculptural works — the feel of a fountain running uphill, blending in yet something off. The choice of materials induces a similarly visceral, contrary feeling: metal and linseed oil touching, reacting in and onto one another. Clay, sand, straw, foraged pigments, damask steel knife blanks, iron.

Chi decide la tua forma? (2026)

SE ASCOLTI TUTTO RISPONDE, UNA BOCCATA D'ARTE, FONTAINEMORE

borosilicate glass, copper, variable dimensions (total around 70 × 220 × 40 cm)

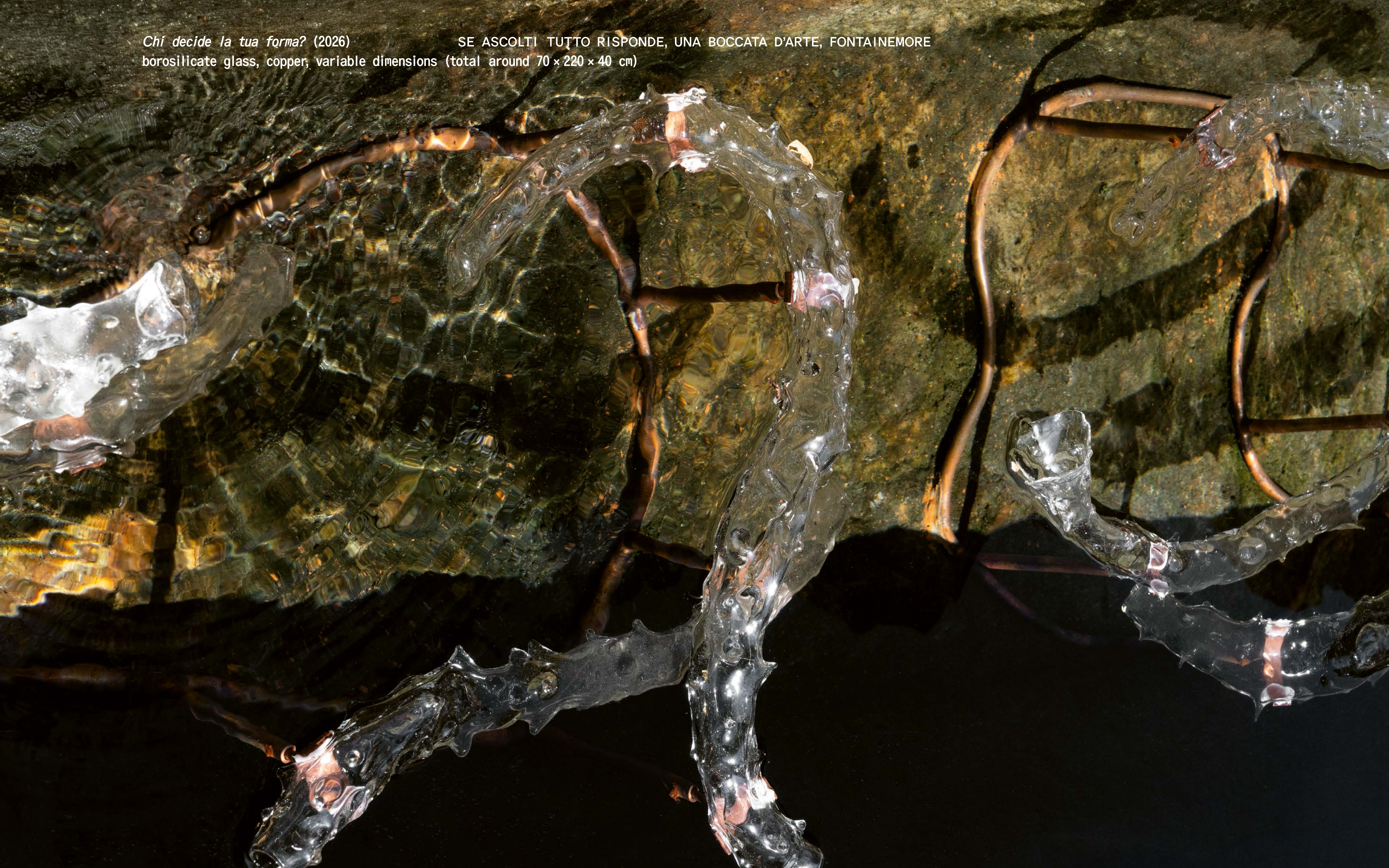
All photographs by Lorenzo Capelli



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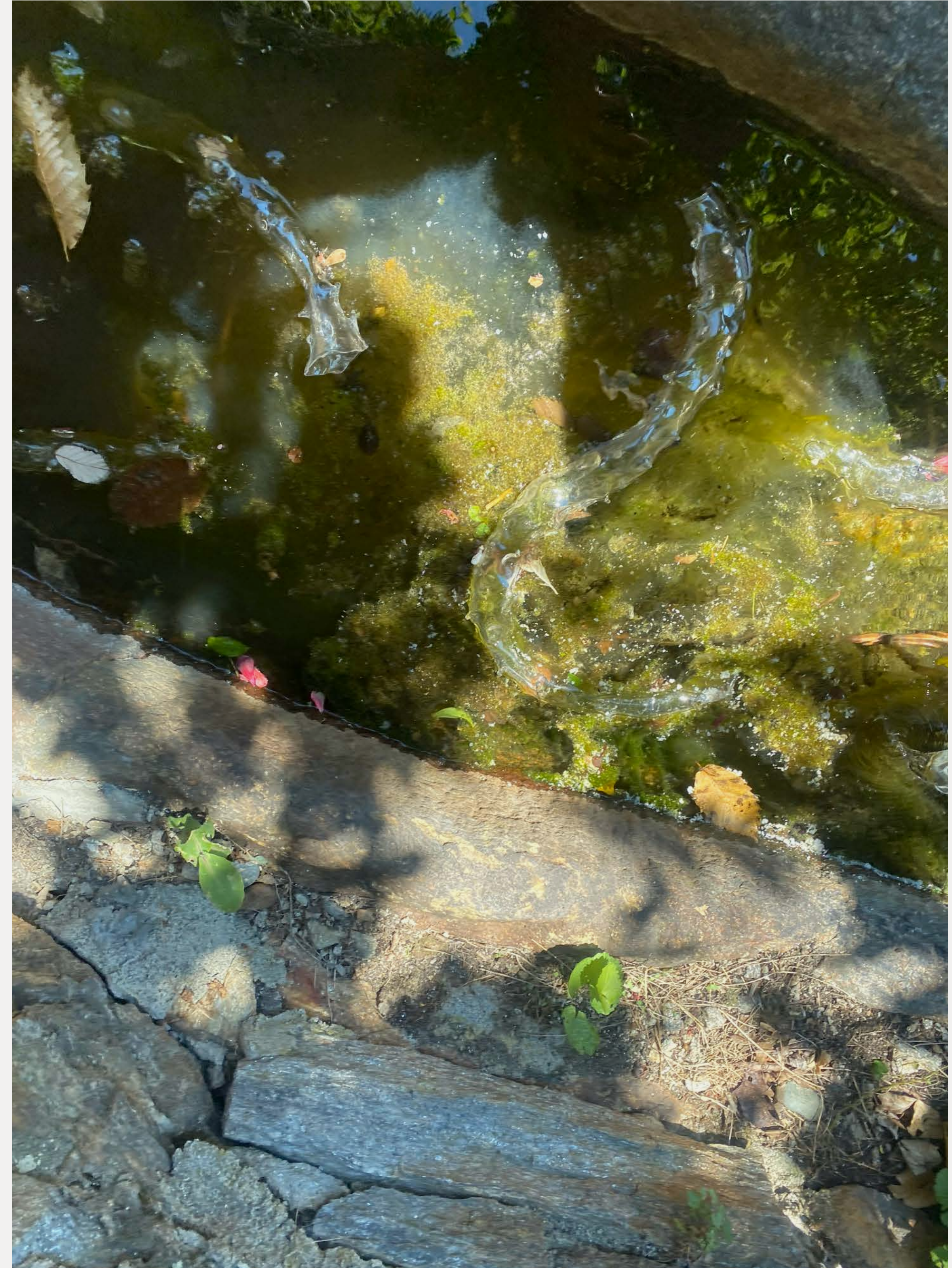
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Chi decide la tua forma? (2026)

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borosilicate glass, copper, variable dimensions (total around 70 × 220 × 40 cm)



SE ASCOLTI TUTTO RISPONDE, UNA BOCCATA D'ARTE, FONTAINEMORE *Chi ti ha insegnato a resistere?* (2026),
borosilicate glass, river stones, copper, variable dimensions (around 20 × 20 × 20 cm each)



Chi ti ha insegnato a resistere? (2026)

SE ASCOLTI TUTTO RISPONDE, UNA BOCCATA D'ARTE, FONTAINEMORE

borosilicate glass, river stones, copper, variable dimensions (around 20 × 20 × 20 cm each)



Chi parla ancora con te? (2026)

borosilicate glass, copper, variable dimensions (around 50 × 45 × 7 cm)

SE ASCOLTI TUTTO RISPONDE, UNA BOCCATA D'ARTE, FONTAINEMORE



Installation view

All photographs by Peter Hauser

THE REVELATORY EXPERIENCE WILL COME WHEN WE ARE ALL SICK OF IT,
LOKAL-INT, BIEL/BIENNE



Sassi tristi (2026)

clay, sand, straw, foraged pigments, lime putty, nerve metal mesh,

42 x 34 x 34 cm and 38 x 34 x 38 cm



Terra accolte/lata (2026)

clay, sand, straw, foraged pigments, damask steel knife blanks, iron, LOKAL-INT, BIEL/BIENNE

73 x 52 x 104 cm



Cascata che piange (2026)
iron, linseed oil, 229 × 40 × 85 cm

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LOKAL-INT, BIEL/Bienne



Installation view

THE REVELATORY EXPERIENCE WILL COME WHEN WE ARE ALL SICK OF IT,
LOKAL-INT, BIEL/BIENNE



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



L'età dell'oro 1, 2 (2025)
pigments, clay, lime, Atermisia
Vulgaris infused linseed oil,
volcanic sand, soot, straw, jute
canvas, pinewood, 165 × 127 cm
each

All photographs by Romain Darnaud

L'età dell'oro 1, 2, 3 (2025)

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



Tutti i corpi sono imparentati (2025)

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

Study for l'età dell'oro (2024)

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



Installation view

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



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



Site-specific intervention that activates every 9 minutes through the burning of dried artemisia leaves, releasing their scent into the rooms. Artemisia vulgaris, Nicrom wire, Arduino, clay, sand, straw, iron, electricity, variable dimensions

Spore (2024)

green elfcup mushroom, mold, clay, sand, straw, plywood, iron, 35 × 42,5 cm

Soft spine (2024)

clay, sand, wood fibre, plywood, iron, 62,5 × 60 cm



Ghiaccio (We believe) (2024)

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

All photographs by Evelin Mazzaro

TORBIDO, VILLA CLEA, MILAN



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

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

TORBIDO, VILLA CLEA, MILAN



Installation view

TORBIDO, VILLA CLEA, MILAN

Magma 0 and *Magma 1* (2024)

linseed oil, clay, black volcanic sand, straw, plywood, 40 × 20,5 cm and 42,5 × 25 cm



Fuliggine / Carbone (2024)

clay, pigments, soot, black volcanic sand, wood fibre, jute canvas, 164 × 126 cm

TORBIDO, VILLA CLEA, MILAN

The last part of a sunset (2023)

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



Expressing fragility is as important as expressing strength (2023)
ink, Latvian earths, plywood, 31 × 22 cm



Enea Toldo (b.1988, Locarno, Switzerland) is an artist working with ecological construction techniques. His practice rethinks the orchid and the wasp — what each becomes through the other. Directly foraged from the environment, he mixes, melts, and holds images fleeting while showing them. His works evoke strange feelings of brittleness, speculation, and a quietly buzzing liveliness. He lives and works between Switzerland and his studio in Milan.

SOLO EXHIBITIONS

- 2026 *Se ascolti tutto risponde*, curated by Elena Graglia, Una Boccata d'Arte/Fondazione Elpis (Fontainemore, Italy)
The revelatory experience will come when we are all sick of it, curated by Sibilla Panzeri, Lokal-int, (Biel/Bienne, Switzerland)
- 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

- 2026 *Swiss Art For Palestine*, curated by Tania Al Farouki, Halle Nord (Geneva, Switzerland)
Eco di corpi, curated by Athina Sanvido, Refusés (Lugano, Switzerland)
- 2025 *I have not told my garden yet*, curated by Yerini Barrios and Thomas Havet, FERIA Material (CDMX, Mexico)
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 collectively 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)
- 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

- 2026 Una Boccata d'Arte (Fontainemore, Italy)
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

- 2026 The revelatory experience will come when we are all sick of it, selfpublished zine (18.6 [LINK](#))
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](#))
NOIA Magazine Issue 2