

Le salon | “Sur la terre, nous sommes brièvement”

ENEA TOLDO

[FR] Enea Toldo fait dans le salon une proposition enivrante, de terre, de jute et de feu. Il investit l'espace souterrain par une volonté d'employer ce que le sol lui donne pour le mettre juste devant nos yeux. Cet ensemble de travaux apporte avec lui l'idée que n'existant que brièvement, chaque pensée, chaque création possède l'importance du tout. L'artiste nous invite dans un sous-bois aride dont l'odeur, omniprésente, changeante et presque chamanique est une lanterne pour se guider dans les méandres de son œuvre.

Sa pratique invoque des matérialités élémentaires, présentes dans toutes ses pièces. L'artiste source toutes ses matières lui-même, des plages de Naples aux terrains volcaniques de Lanzarote. Il peint ensuite grâce à des pigments naturels, récoltés aussi, des tableaux dont les couleurs viennent de la terre et y retournent par son geste.

Ses figures et abstractions sont imprégnées de l'énergie qu'il reçoit des matériaux qui l'ont trouvé. Enea Toldo renvoie le spectateur à la primauté de l'expression, par des peintures qui sans être rupestres en reprennent les codes de création. Les plantes médicinales se retrouvent aussi dans sa pratique, dont il utilise l'huile ou les feuilles elles-mêmes pour en infuser les espaces et les œuvres.

Les trois tableaux monumentaux, tant par leur présence que par leur poids tangible évoquent un “Âge d'or” dont le peintre se joue de l'absurdité. Cet instant évoqué par Hésiode serait le moment d'une descente de l'Eden sur la Terre, où tout abonderait et où toute activité productive deviendrait inutile. Ce jardin des Hespérides s'est bien sûr écroulé et Enea Toldo nous questionne sur ce qui peut être créé avec les ruines.

[EN] 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.

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|---|--|----|--|
| 1 | “Tutti i corpi sono imparentati”, 2025
Clay, liquid glass, pigments, sand, straw, lime,
wood fibre, jute canvas, pinewood, graphite,
67 × 57 cm. | 10 | “Nel cuore delle cose risiede un elemento di
casualità”, 2024
Pigments, linseed oil, clay, sand, wood fibre,
lime, plywood,
46 × 25 cm. |
| 2 | “Study for l’età dell’oro”, 2024
Pigments, clay, linseed oil, sand, straw, jute
canvas, pinewood,
84 × 70 cm. | 11 | “Terre, yeux, terre”, 2024
China ink, fluorescent japanese watercolor,
latvian earth, bleached jute canvas, plywood,
31 × 22 cm. |
| 3 | “It was the skin you wore 1”, 2024
Eggshell, clams, mussels, clay, linseed oil, coal,
volcanic sands and earth, dry desert plants,
plywood,
28 × 21 cm. | 12 | “Another study for l’età dell’oro”, 2024
Brass, volcanic sands and earths, clay, dry
desert plants, soot, plywood,
40 × 25 cm. |
| 4 | “LNT”, 2024
Clay, volcanic sands, straw, plywood,
42 × 25 cm. | 13 | “Expressing fragility is as important as
expressing strength”, 2023
Ink, clay, latvian earth, plywood board,
31 × 22 cm. |
| 5 | “It was the skin you wore 2”, 2024
Eggshell, clams, mussels, clay, linseed oil, coal,
latvian earth, volcanic sand, straw,
jute canvas, plywood,
31 × 22 cm. | 14 | “After untitled petrol devils”, 2024
Mica, clay, linseed oil, sands, straw, plywood,
41 × 38 cm. |
| 6 | “It was the skin you wore 3”, 2024
Eggshell, clams, mussels, clay, linseed oil, coal,
latvian earth, straw, plywood,
31 × 21 cm. | 15 | “L’età dell’oro 1”, 2024
Pigments, clay, lime, Artemisia Vulgaris
infused linseed oil, volcanic sand, soot, straw,
jute canvas, pinewood,
165 × 127 cm |
| 7 | “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 × 19 cm. | 16 | “L’età dell’oro 2”, 2024
Pigments, clay, linseed oil, poppy oil, sands,
straw, lime, jute canvas, pinewood,
165 × 127 cm |
| 8 | “Handle with softness”, 2024
Black volcanic sand, soot, clay, linseed oil,
plywood,
33 × 22 cm. | 17 | “L’età dell’oro 3”, 2024
Pigments, clay, linseed oil, sand, straw, lime,
jute canvas, pinewood,
165 × 127 cm |
| 9 | “Eggshell shell mussel”, 2024
Eggshell, clams, mussels, linseed oil, found
OSB panel,
33 × 21 cm. | | |

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