



EVANGELINE FONT

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Portfolio_2025

Evangeline Font

Lives and works in Marseille.

Born in 1996 in Montmorency, France

Price

2024

Prix Marguerite & Méthode Keskar, Villa Arson, Nice

Residencies

2025

Opera Nova, Nouveau Grand Tour, with institut français, Orvieto, IT

Création en cours 9, with Les Ateliers Médicisde, in Aveyron

2024

Rouvrir le monde, Hopital de jour Lenval, DRAC PACA et Villa Arson, Nice.

Group Shows

2025

Bullshit Job, Labo Demo cur. Manon Klein et Andy Rankin, CWB, Paris (À venir).

Il chaloupe, Festival Marcel Longchamp, Marseille.

Dog Days, cur. Bronte Scott, Sili avec Mastic Collectif, Marseille.

True Belief, cur. ERRATUM, Agent Troublant, Marseille.

Le poids léger des ombres, cur. Pierre Antoine Lalande, Julio Artist Run Space, Paris.

Notre belle part, La Relève 7 cur. Festival Parallèle, Chateau de Servières, Marseille.

2024

Sweet days of disciplines, cur. Octopus Note, Villa Arson, Nice.

100% EXPO, cur. Inès Geoffroy, Grande Halle de la Vilette, Paris.

Mentorship

2024 - 2025

Écumes, with Dos Mares — a cooperative program for critical reflection and translocal mobility in Marseille.

Education

2023

Diplôme National Supérieur d'Expression Plastique – avec mention – Villa Arson, Nice.

2021

Diplôme National D'Art – avec les félicitations du jury – Villa Arson, Nice.

2018

BTS Design de Mode, Textile et Environnement – Olivier deSerres, Paris.

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In medicine, there is only a thin line between remedy and poison. It's all a matter of balance ; finding the right dosage, because the desired effect can always turn into its opposite.

What if it were our language, our concepts (time, distance, etc.), and our stories that defined what we call reality? What if this reality we take as unique, normal, appropriate, correct, were only one construction among others?

By stepping outside the dualities imposed as the essence of existence ; truth and falsehood, good and evil, life and death, human and non-human ; we might discover the existence of multiple realities: fluid, entangled, coexisting. What we take for reality is only the illusion of a balance we have defined ; one dosage among infinite possible combinations and contexts.

Through sculpture and installation, I create fragments of plural realities. Through a multiplicity of techniques and materials, I layer gestures, forms, and substances. I disrupt the conditioning of the psyche ; a way to extract myself from the filters that impose the conditions of a necrotic, univocal reality.

Ceramics, molding, textiles, video, drawing, and even scent allow me to create strata that accumulate. Each stratum materializes a variation of the real. For me, life itself is an alteration: an infinite cycle of transformation, mutation, and exchange. Just as external life decomposes, metamorphoses, and is reborn, inner life ; psychic, emotional, imaginary ; transforms with each encounter, piece of knowledge, or experience. Nothing remains identical: every perception is in constant disturbance. What I call alteration is not negative, it is a vital dynamic, an inevitable evolution. While Western

society values stability and normativity, I explore movement, disturbance, imbalance, and the porosity between states.

Through the representation of figurative elements, I mirror our ways of living with those of the non-human, our architectural structures, and the symbols emerging from altered states of consciousness ; gateways to the unconscious, to dreams, and to other psychic realms ; thus questioning the very notion of reality.

In my work, I seek to reconsider memory and imagination as an inseparable symbiosis, capable of being both remedy and poison. A crocodile plays house while devouring miniature human faces; pistols turn into insect nests; frogs reveal within them human organs made of worms, while a gas pump seems to dispense a dream.

Nourished by my memories, childhood rituals and mythology, fairy tales, and science fiction, my research explores how perception is shaped and reshaped. Like a laboratory of narrative alchemy of the psyche, I experiment; through images and gestures ; with the ways perception deforms, recomposes, and multiplies.





"They Lived in a Natural Habitat" presents frogs watching a documentary about their own history, made from open-source footage and effects added during editing, while feeding on insects crystallized in phosphate (a material used in fertilizer production). Between the natural and the industrial, between contamination and care, the installation blurs the boundaries of our perception of reality and mirrors our own ways of living.

2025, video installation (5 min), silk, depilatory wax, dried worms, concrete, water, glycerin, monoammonium phosphate, hornets, butterfly wings, resin, porcelain.

They Lived in Natural Habitats



Leurs peaux étaient variées,



des micro-organismes abondants.

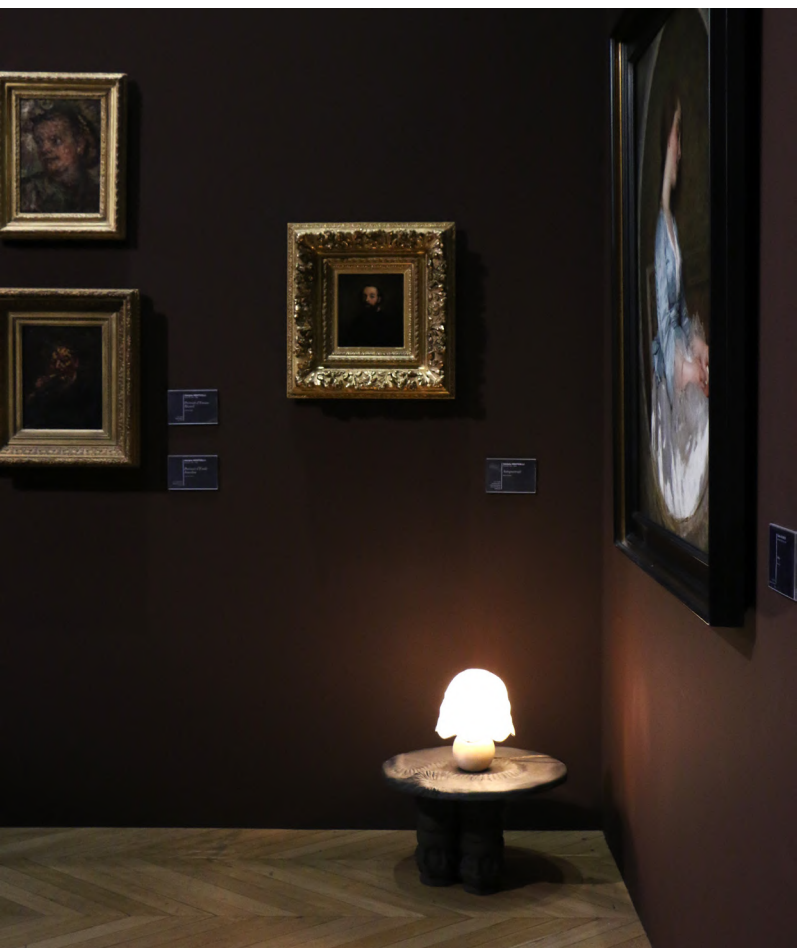


les jeunes grenouilles
se lançaient hors de l'eau



2025, ceramics, silk, resin. Marcel Longchamp Festival at the Museum of Fine Arts of Marseille.
The installation flashes for 20 seconds at random intervals every 7 minutes.

Silendream



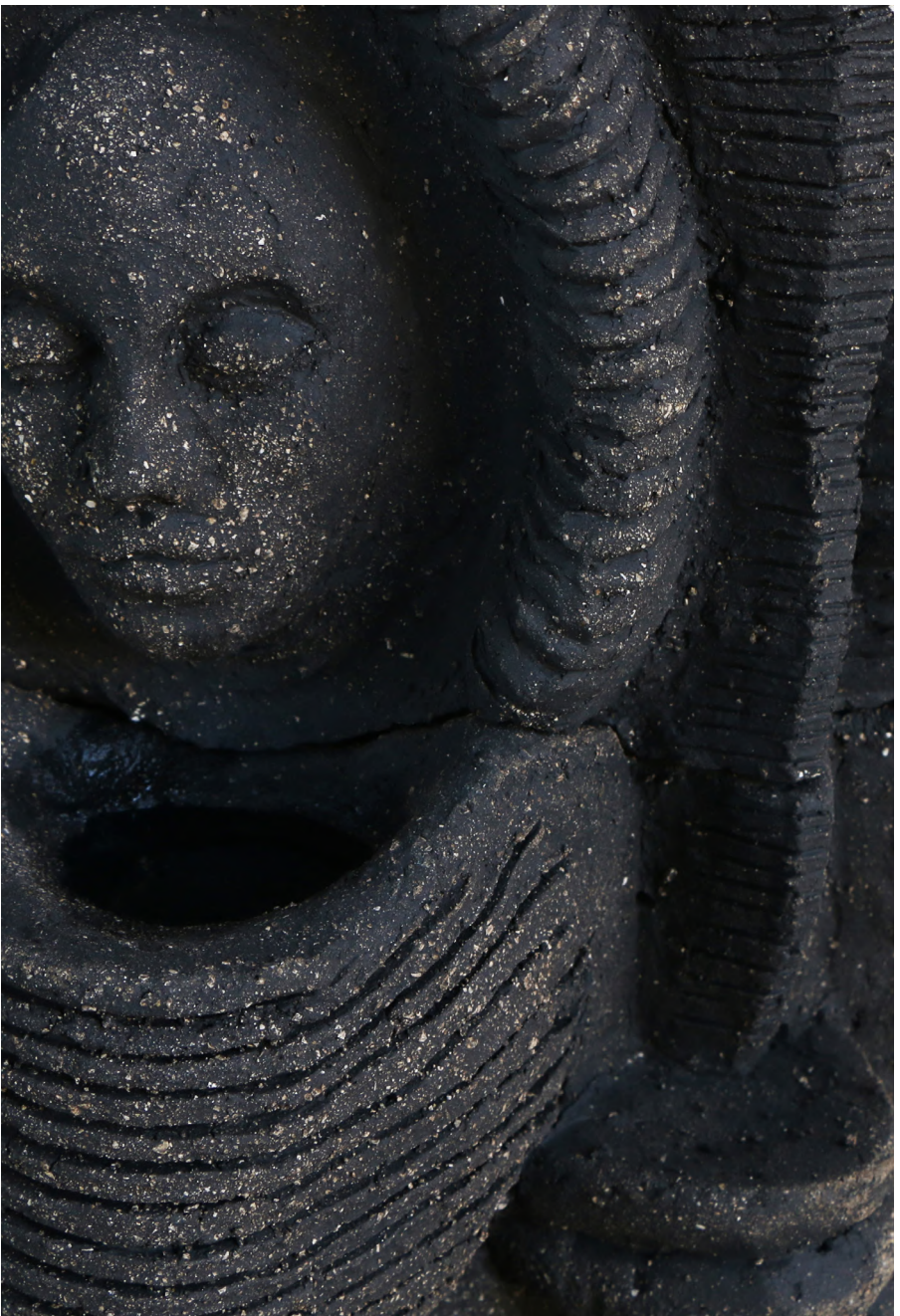




September 2024 (wood, silk, wax, resin, aluminum, concrete) — Exhibition "Sweet Days of Discipline", Villa Arson Art Center, Nice

Dreaming has never been so accessible.





*June 2023, ceramics, distillation of flowering rosemary, small-leaf sage, and fig leaves, 145 cm, Villa
Arson, Nice*

Nymphs





"Mirages" is an installation consisting of a series of three sculptures placed on pedestals whose forms are borrowed from utopian architecture. The installation follows a protocol inspired by Frances Yates' The Art of Memory, a discipline that uses places and images to memorize narratives through ordered, schematized representations composed of images conveying ideas and concepts within a chosen architectural framework.

Mirages represents a mental and chimeric architecture, embodying concepts related to the living (symbiosis – proliferation – parasitism), whose imprint evokes the appearance of dream fossils.

Mirages

June 2023 (silk, injection vials, wax, kombucha, snake shed, sand, memory mushroom, aluminium, concrete, water), Villa Arson, Nice.









This Title is an Excerpt from The Carrier Bag Theory of Fiction by Ursula K. Le Guin – June 2023

(glycerin, scorpion, snakes, silk cocoon, pink plastic, aluminum, flowers, enoki mushrooms, memory mushrooms, mycelium, slug repellent, pearls, latex, wood, resin, cotton gauze, fig leaf distillate, wild sage distillate, flowering rosemary distillate, gold leaf, kombucha, salt, silk)

« Je suis arrivé en traînant ce sac merveilleux, lourd et rempli de trucs »





anuary 2023 (concrete, plastic, oyster mushroom), Villa Arson, Nice.

Mycelium







une 2023 – Sculptures created in May 2021, installation view (porcelain, wood, mushrooms, depilatory wax, water, black stoneware), Villa Arson, Nice.

The crocodile's eye brightened while playing at tea party.





June 2021, installation view (beech, concrete, brass, metal, depilatory wax, snake shed, enoki mushrooms, syringe, blue liquid, salt, water, lotus leaves, memory mushroom, cicada larva, pearl, gold leaf), Villa Arson, Nice

Laboratoire de la Thériaque



