



Evangeline Font

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Portfolio_2026

Evangeline Font

Lives and works in Marseille. Born in 1996, Montmorency, France

Group Show

2026

Hybrid'Art, Centre d'art Fernand Leger, Port-de-bouc.

Présence (in)volontaire, Art&leadership, Galerie Bleue, Vence.

2025

Bullshit Job, Labo Demo cur. Manon Klein et Andy Rankin, CWB, Paris.

Il chaloupe, Festival Marcel Longchamp, Marseille.

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

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

610 Chevaux, Dôme, 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.

Residencies

2026

Échappées culturelles, Le colombier, DRAC PACA et Mastic, Fréjus.

Metaxu à Toulon.

2025

Opera Nova avec le Nouveau Grand Tour, par l'institut français, Orvieto, IT.

Création en cours 9, avec Les Ateliers Médicisde, en Aveyron.

2024

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

Awards & Grants

2026

Aide à la création, DRAC PACA.

2024

Prix Marguerite & Méthode Keskar, Villa Arson.

Mentorship & professional development

2026

Passerelles, with Contemporaines and Virginie Ittah, mentorship programme.

2024 - 2025

Écumes, with Dos Mares, cooperative programme focused on critical reflection and translocal mobility in Marseille.

Studies

2023

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

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Evangeline Font constructs unstable worlds between reality, fiction, and the imaginary.

Through sculpture and installation, she brings together objects, architectures, animal figures, and hybrid forms. Ceramics, casting, dyeing, distillation, video, and drawing allow her to transform matter and its various states. Her practice draws on science fiction, feminist theories, and different narratives that feed into her universe. Childhood and dreams occupy a central place, as spaces in which our representations of the world are constructed and transformed. She considers memory as a malleable material, capable of becoming contaminated and generating new perceptions. Familiar forms thus become strange: a crocodile devours miniature faces, a gun transforms into an insect nest.

These associations introduce a sense of unease and allow multiple interpretations to coexist. Contamination becomes a way of thinking about the psyche as a living organism, in constant transformation. Sculpture itself embodies this contradiction between the desire to fix a form and the impossibility of achieving any form of stability. The artwork thus becomes an organism open to alteration, whose meaning continues to evolve. Fiction ultimately serves as a method for questioning the ways in which our realities are constructed, between memory, transformation, care, and imagination.





“They Lived in a Natural Habitat” features 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 (used in the production of fertilizers). Moving between natural and industrial elements, between contamination and care, the installation blurs the boundaries of our perception of reality and reflects 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 a Natural Habitat



Leurs peaux étaient variées,



des micro-organismes abondants.



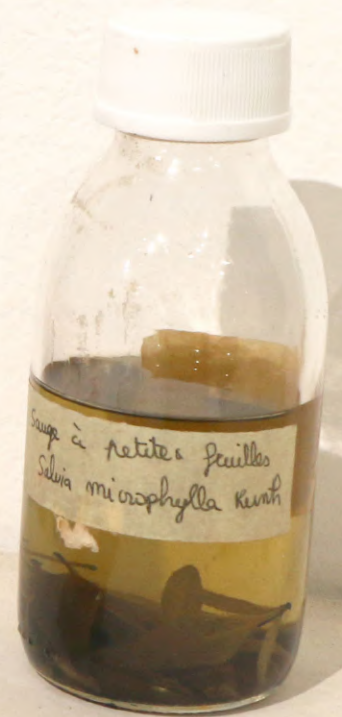
les jeunes grenouilles
se lançaient hors de l'eau

2025, ceramic, silk, resin. Marcel Longchamp Festival at the Musée des Beaux-Arts de Marseille.

Silentdream

The lamp flashes randomly for 20 seconds every 7 minutes.





Exhibition text La relève 7 – Parallèle Festival

In Evangeline Font's artistic practice, craft techniques intertwine with those of traditional sculpture to unfold a world infused with a resolutely feminist science fiction. Through drawing, textiles, sculpture, and video, she evokes an imaginary realm in which the grand narratives that shape the way we envision the future invent new frameworks; less driven by technology and more attuned to the living world. Her works draw on utopian architecture, as well as urban and domestic spaces. They often play with modularity to create immersive environments.

I arrived dragging this wonderful bag, heavy and filled with things directly references the science fiction writer Ursula K. Le Guin. In her text *The Carrier Bag Theory of Fiction*, which itself draws on the work of feminist writer Elizabeth Fisher, she advocates for narratives without violence or individual heroism, favoring stories of gathering and beginnings over those of hunting and death. Here, on a concrete shelf, Evangeline Font presents a series of sculptures, scents, and living processes.

She creates a polyphonic and evolving ensemble in which every element carries a fragment of a shared story. Each exhibition gives rise to new arrangements based on research into a material, a technique, or a form.

The work can be understood as a basket that continually fills with renewed experiences.

Guillaume Mansart

January 2025, (glycerin, iris rhizome, slug pellets, silk cocoon, depilatory wax, aluminium, enoki mushrooms, memory mushrooms, mycelium, fig leaf distillate, wild sage distillate, silk, hornets, liquid dream, insect wings), Notre part belle, La Relève 7 at Château de Servières, Marseille.

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



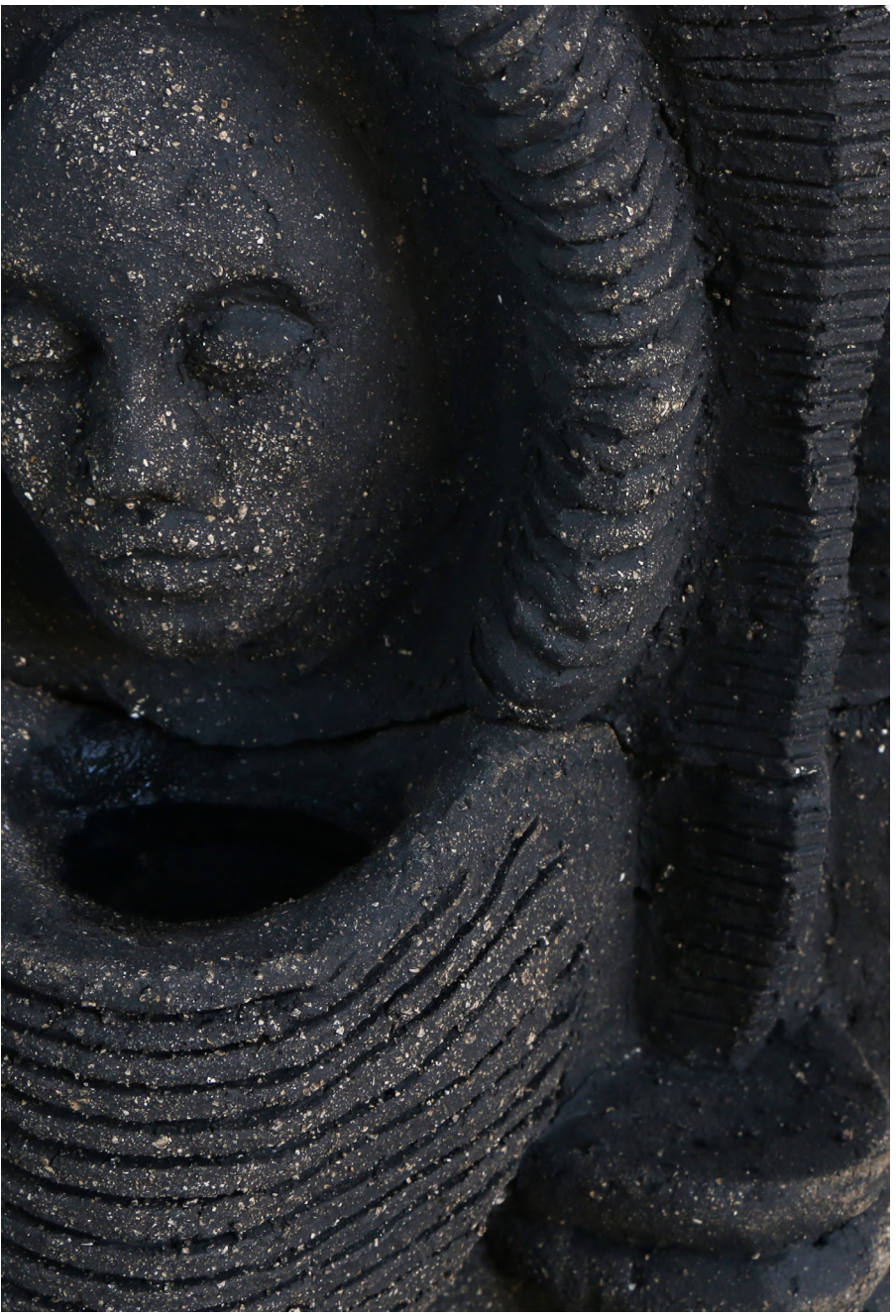




Septembre 2024 (bois, soie, cire, résine, aluminium, béton) - Exposition
« Sweet days of discipline » - Centre d'art de la Villa Arson, Nice

Dreaming has never been so
accessible.





June 2023, ceramic, distillations of rosemary-flowered santolina, small-leaved sage, and fig leaves, 145 cm, Villa Arson, Nice.

Nymphs





Mirages is an installation consisting of a series of three sculptures displayed on plinths whose forms draw on utopian architecture, and follows an installation protocol inspired by Frances Yates's The Art of Memory. This discipline consists of memorizing narratives through places and images, using ordered and schematized representations composed of images that translate ideas and concepts within a chosen architectural framework.

Mirages is a representation of a mental and chimerical architecture embodying concepts related to the living world (symbiosis, proliferation, parasitism), whose imprints evoke fossils of dreams.

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

Mirages











June 2023 — Sculptures made in May 2021, installation view (porcelain, wood, mushrooms, depilatory wax, water, black stoneware), Villa Arson, Nice.

The crocodile's eye delighted in playing tea

