
GRIT & GRACE
CRYSTAL D. EVANS

Crystal D. Evans is a Malaysian-Ugandan multidisciplinary artist working across sculpture, installation, photography, film, and poetry who interrogates memory, identity and the stories we inherit.

Her practice examines how narratives shape perception, construct identity and influence how we see ourselves and others, often without our awareness.

With *Grit & Grace* she works with clay, text, thread, rubber, and photography, to bring materials, bodies and language into tension, exposing the fault lines between what is seen, what is assumed and what stays hidden.

Her work invites audiences to feel, question and reconsider; unsettling certainties, surfacing buried assumptions and revealing the fragility of what we believe to be true.

At the heart of her practice is a proposition: we are shaped by the stories we inherit, but we need not remain unconscious of their power.

https://crystalevanscreates.com/about



CV

Crystal Evans Fine Artist | Photographer | Sculptor | Painter | Poet | Composer

Education

- **MA Fine Art** @ UCA Canterbury
  Award of Distinction: Phenomenology, Semiotics, and Narrative Bias: A Research-Led Enquiry into Perception, Text, and Experience in Contemporary Fine Art, Postgraduate Thesis, 2026
- **BA (Hons) English Literature** @ University of London Award of Distinction: The Migrant's Identity, Undergraduate Thesis, 2005

Further Post Grad Courses (@ MRS, MIT EdX):

- Semiotics
- Digital Ethnography
- Behavioural Psychology
- Advanced Qualitative Research
- The Iterative Innovation Process
- Digital Ethnography

Selected Exhibitions

- Grit & Grace (Solo) Herbert Read Gallery, UK (2026)
- Pride (Group) Margate Arts Club, UK (2006)
- What Remains (Solo) Strange Cargo, UK (2026)
- What Remains (Solo) Roseberry Road Studios, UK (2025)
- Rome & Barcelona International Art Fairs (2025)
- Borders: Venice Biennale, Palazzo Albrizzi-Capello (2025)
- InEquality (Group) Rosebery Road Studios, UK (2025)
- What Remains (Solo) Herbert Read Gallery, UK (2025)
- COP29 (Solo) UN Climate Conference, Azerbaijan (2024)
- The Arts Society & Sandwich Arts Week (2022–2025)

Curatorial & Community Outreach Roles

- Founder: Artphoria Collective & Oast Fest
- Trustee: Common and Kind Charity
- Facilitator & Curator: The Arts Society
- Guest Lecturer in Fine Art: Women's Institute

CV in full

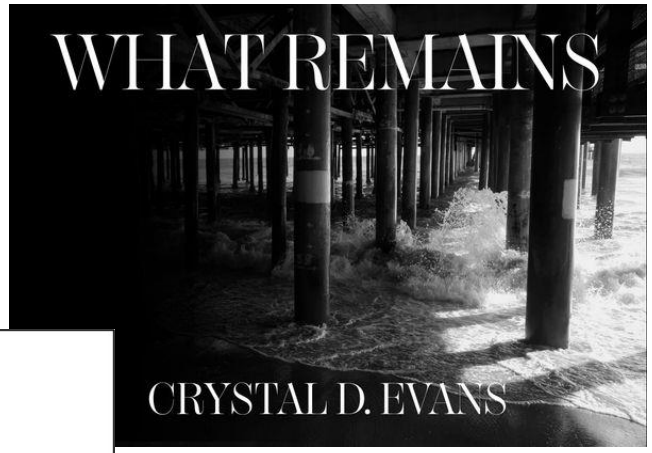
PUBLICATIONS

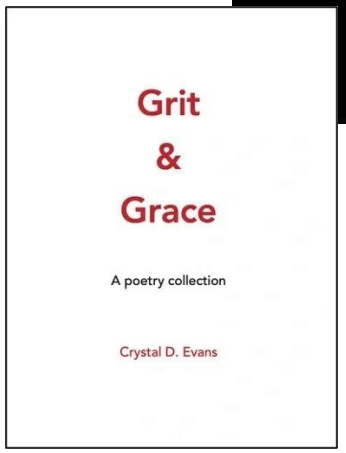
Publications & Awards

- Grit & Grace – Artist's Photography & Poetry Book (2026)
- DocuMagazine – Artist's Photography Special Edition (2026)
- What Remains – Artist's Photography & Poetry Book (2025)

Selected Creative Credits

- Writing in Progress Margate – Spring Zine (2026)
- Mo Li Hua – UNHCR Charity Single (2021)







Copies of signed artist's books, magazines, and zines are available for sale.

GRIT & GRACE

What shapes who we become: the stories we inherit, the expectations we carry, or the selves we dare to reclaim?

Grit & Grace is a multidisciplinary exhibition by Crystal D. Evans, exploring identity, resilience and vulnerability through ceramic sculpture, photography, poetry, text and thread.

Bringing together opposing forces the work examines how we navigate the narratives imposed upon us and those we choose to make our own.

Expect raw materials, fragmented forms and intimate interventions that invite you to look beyond the surface, questioning what you see and what you assume.

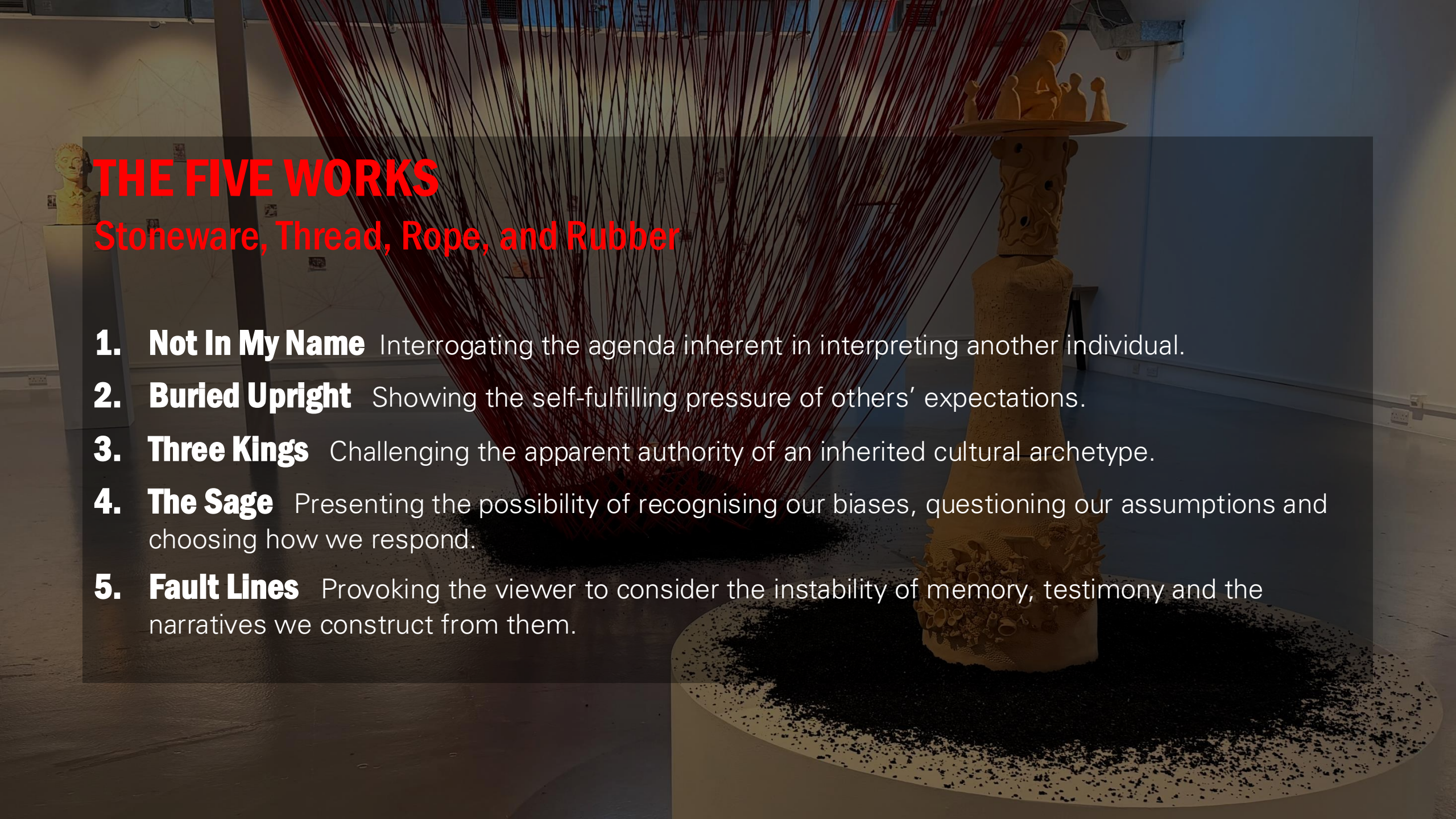
At its heart is a critical challenge: perhaps strength is not simply the ability to endure, but the grace to transform what we carry.





THE FIVE WORKS

And their interconnected enquiries



THE FIVE WORKS

Stoneware, Thread, Rope, and Rubber

1. **Not In My Name** Interrogating the agenda inherent in interpreting another individual.
2. **Buried Upright** Showing the self-fulfilling pressure of others' expectations.
3. **Three Kings** Challenging the apparent authority of an inherited cultural archetype.
4. **The Sage** Presenting the possibility of recognising our biases, questioning our assumptions and choosing how we respond.
5. **Fault Lines** Provoking the viewer to consider the instability of memory, testimony and the narratives we construct from them.

NOT IN MY NAME

Making the instability of interpretation explicit

A fractured, unglazed stoneware bust resists fixed identity. An original poem engraved on its reverse requires viewers to move around the sculpture, confronting how perception shapes interpretation and how the meanings we impose reveal as much about ourselves as about others.



NOT IN MY NAME | CRYSTAL D. EVANS



NOT IN MY NAME | CRYSTAL D. EVANS

BURIED UPRIGHT

Making the self-fulfilling pressure of expectations tangible.

A masked, stoneware bust encircled by coils bearing fragments of an original poem. Viewers must move around the sculpture to assemble its narrative and experience how resilience can become a suffocating performance when shaped by others' expectations. The plinth bears an intentionally 'invisible' engraved poem titled 'In The Margins'.



BURIED UPRIGHT | CRYSTAL D. EVANS



BURIED UPRIGHT| CRYSTAL D. EVANS

THREE KINGS

Questioning the authority of inherited cultural narratives

A hand-built, bisque-fired stoneware triptych reimagining the Three Magi. Abstracted figures, each marked by absence (face, heart, womb) and bound by red threads, stand apart within a triangle. The work questions inherited assumptions about authority, wisdom and identity, exposing the uncertainty beneath familiar cultural archetypes.



THREE KINGS | CRYSTAL D. EVANS



THREE KINGS | CRYSTAL D. EVANS

THE SAGE

Creating space between emotional reaction and considered response

A multi-element, bisque-fired stoneware installation that traces the journey from nature to perception, interpretation, and emotion. Nested figures embody our immediate reactions and deeper vulnerabilities, while a central sage invites us to question assumptions and choose how we respond.



THE SAGE | CRYSTAL D. EVANS





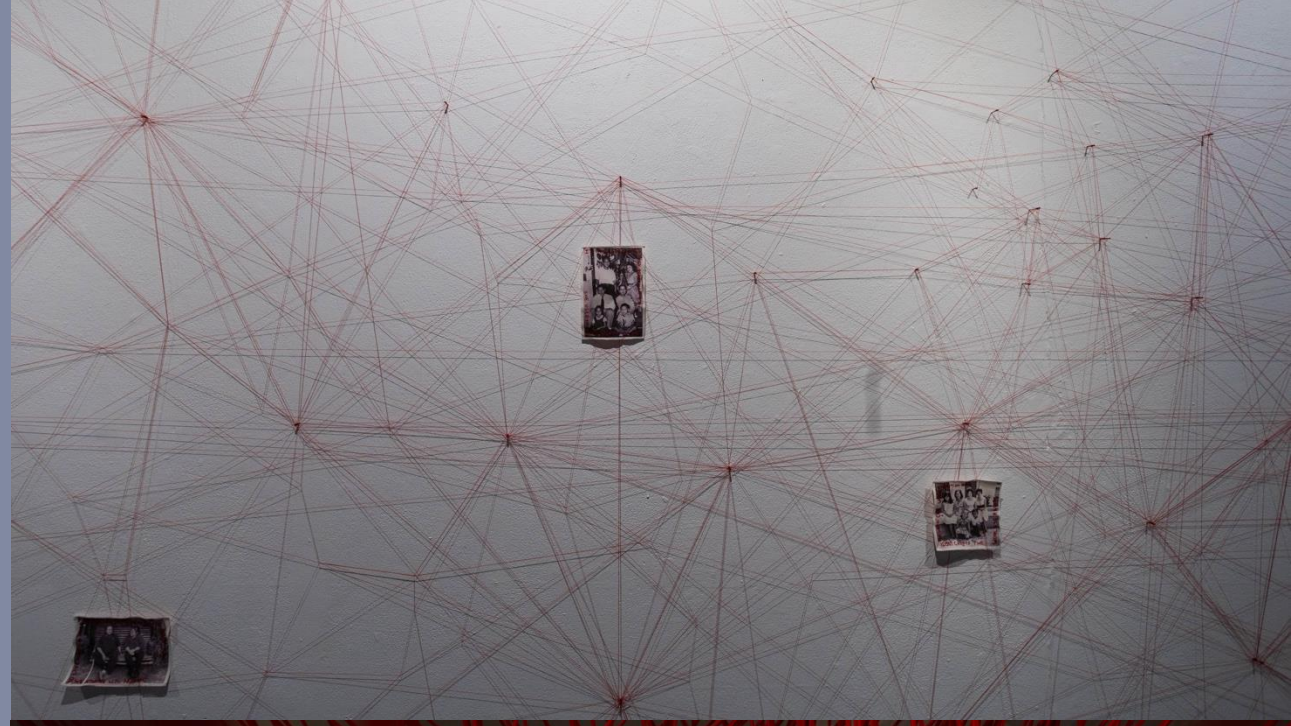


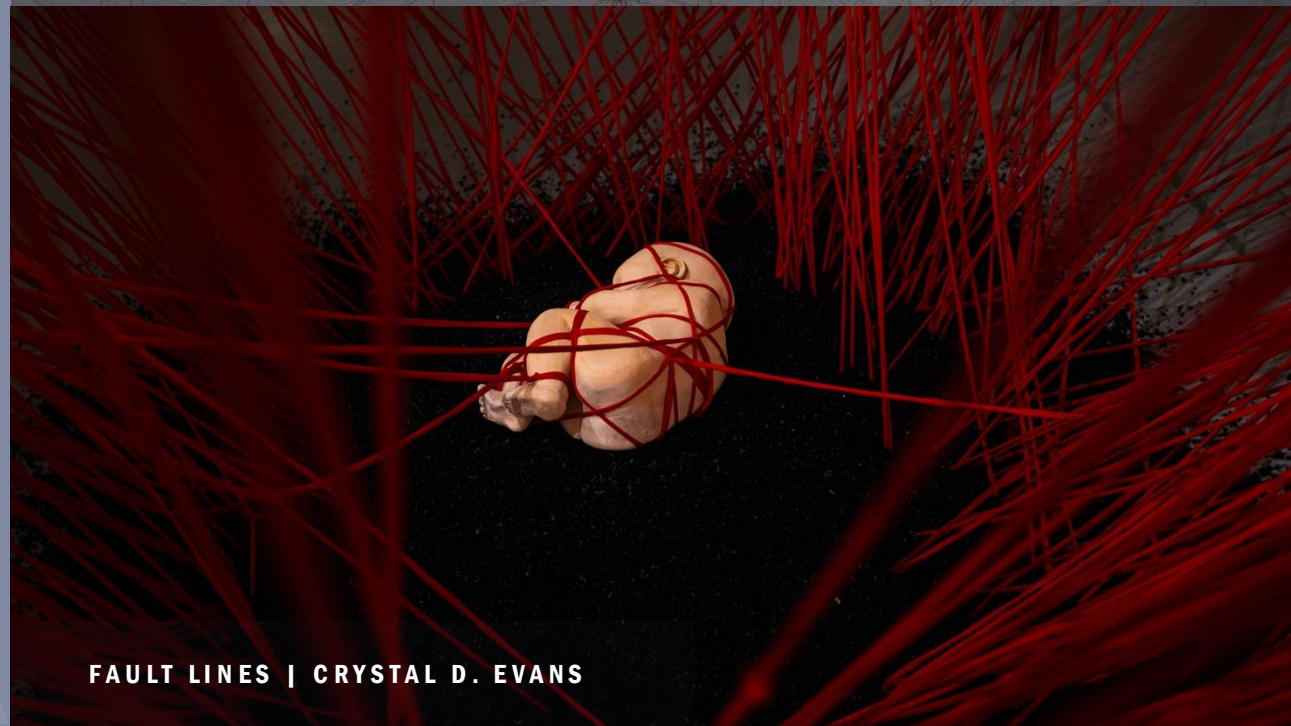
THE SAGE | CRYSTAL D. EVANS

FAULT LINES

Exposing the fragility of memory and the narratives we inherit

A dual installation of embroidered photograms, tangled threads and a sleeping stoneware baby entangled in suspended red ropes. Images, words, shadows and fragments resist easy resolution, exploring how memory, testimony and inherited narratives shape perception, complicate truth and constrain agency.





FAULT LINES | CRYSTAL D. EVANS



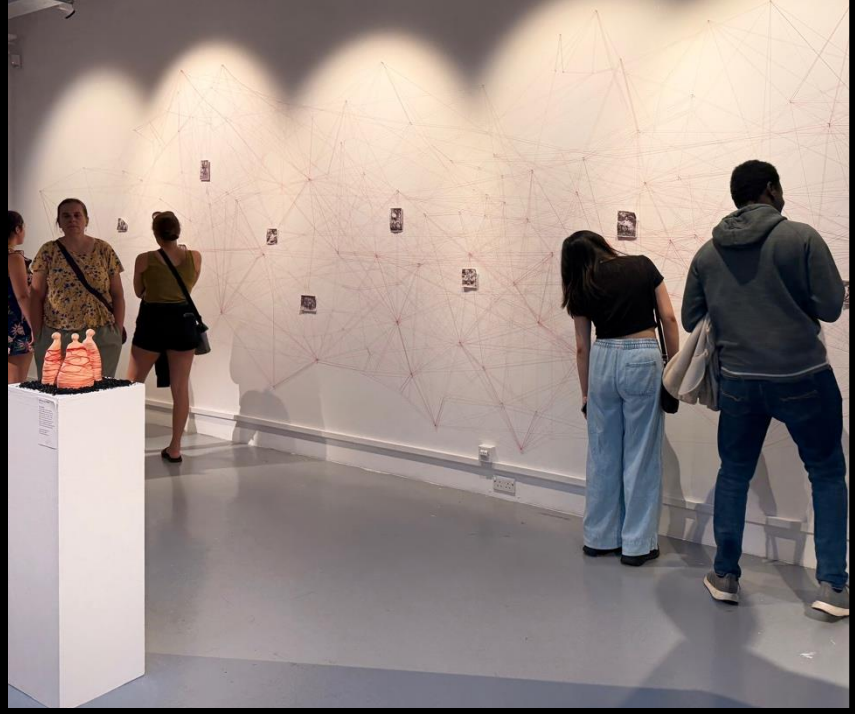




AUDIENCE ENCOUNTERS




Grit
&
Grace









REVIEWS

CURATOR FEEDBACK

"In *Grit & Grace*, Crystal D. Evans brings a distinctive voice to contemporary fine art, confronting the stories that shape identity and the assumptions that distort perception. Through visceral ceramic sculpture, poetry, photography and thread, she exposes the tensions between resilience and vulnerability, visibility and concealment, inheritance and self-determination. Unflinching yet deeply human, the work challenges viewers to question not only what they see, but how they see. This is fine art that unsettles, provokes and lingers — confronting us with an essential question: whose stories are we living, and who might we become if we dared to rewrite them?"

VISITOR FEEDBACK

"I was unexpectedly moved. It made me reflect on how much of who we are is shaped by the stories we inherit, and how quickly we make assumptions about ourselves and others. Raw, intimate and quietly unsettling, the exhibition stayed with me long after I left."

"A thought-provoking and deeply human exhibition. It made me question what strength really means and whether we can rewrite the narratives that shape us."

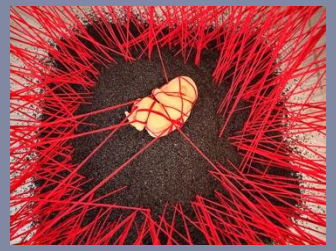
"Beautifully provocative. The relationship between sculpture, poetry and thread created an experience that felt intimate and universal. I left thinking differently about the parts of myself I rarely examine."

CURATION GUIDANCE

Curating perception as part of the work

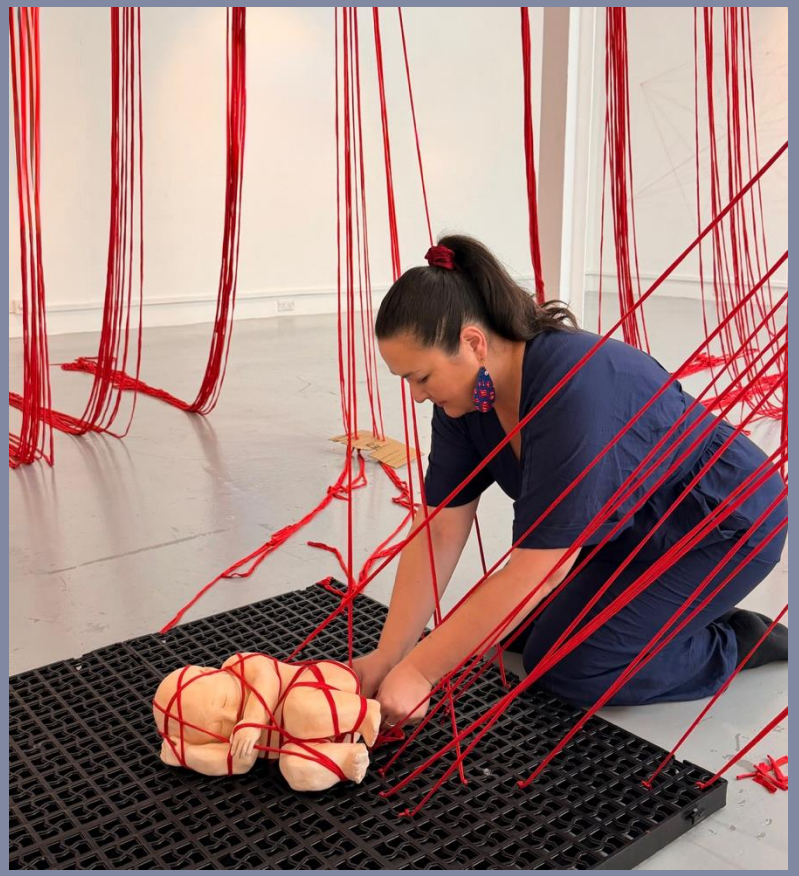
Grit & Grace transforms interpretation into a physical experience through spatial sequencing, material continuity and deliberate lighting, connecting five works anchored by The Sage and Fault Lines.
Crystal D. Evans can supply a recommended floor plan for your space, her own tall plinths (x3) and undertake installation and de-installation with her assistant.

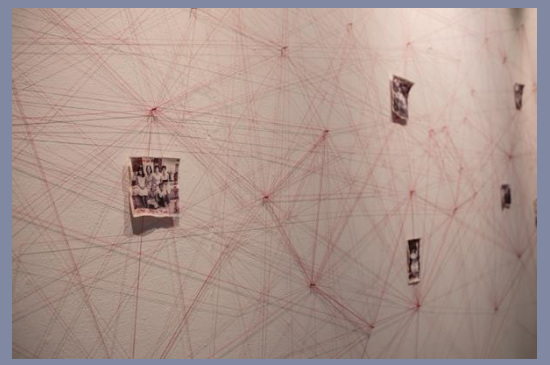














Exhibition Installation and Audience Encounter

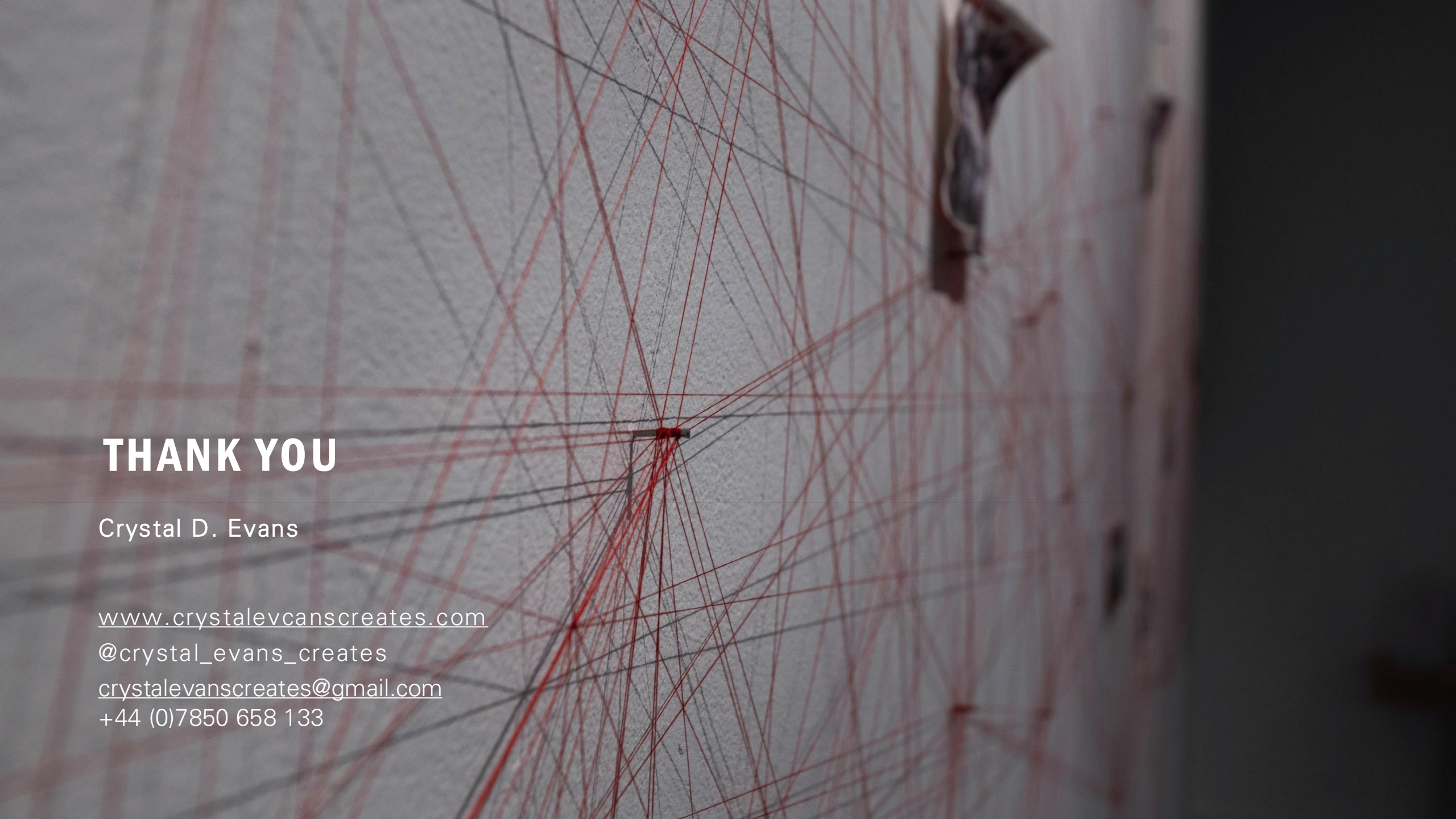
Curating perception as part of the work



Making interpretation a physical experience:

- Spatial sequencing: The 5 works should be positioned as interconnected enquiries rather than isolated sculptures.
- Embodied viewing: Movement becomes part of meaning by positioning that encourages walking, circling, reading and negotiating space.
- Material continuity: Bisque-fired stoneware, red thread and black rubber chippings create a shared visual language where line of site is key
- Central dialogue: The Sage and Fault Lines form the conceptual anchor of this exhibition and should dominate the space.
- Light and shadow: Spot illumination becomes another layer of intentional uncertainty, casting shadows, obscuring and revealing simultaneously.

The exhibition asks viewers not simply to observe meaning, but to construct it through their own physical encounter with the work.



THANK YOU

Crystal D. Evans

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