



Born in 1977 in Cuba
Lives and works in Troyes, France

Cristina Escobar graduated from the Academy of Plastic Arts (1996) and the National Centre of Plastic Arts in Santiago de Cuba (1998). She later graduated from the Nancy National School of Art (2006).

Her work has been exhibited in France (Nancy, Metz, Paris), London and China. Cristina Escobar's work addresses the issues that affect her : the foundations of our society; world designs; and the sources and consequences of conflicts and utopias. She develops a narrative from everyday objects, drawings, sculptures and installations, mixing fiction with reality.

Cristina Escobar's political commitment permeates her work. So it is with *Trophies*, a work composed of 40 circular marble objects whose frigid beauty struggles to reveal the central theme of migrancy.

Since the early days in her homeland, Cuba, Escobar involved herself in social issues while pursuing academic studies and working in the theatre. These two avenues of learning give rise to the purity of her lines and her interest in the object in space. With its absence of colour, her bichromic work is a radical departure from the exuberance of Cuban culture. She seems to prefer a minimalist style.

Trophies was created following a residency with « The Square Meter » association. In 2018, she spent two months at a refugee camp in Lucca, Italy. Here, she tells the story of 40 women and men, each of whom were asked to mark their journey on a map of the Mediterranean. Escobar then made a three-dimensional model of each route. These small, smooth and perfect trophies, which evoke a sense of purity, can be seen as rewards for completing a long and arduous journey. However, marble is also the material used to make tombs.

Escobar's work is often linked to migration, travel, time and boundaries. Both confinement and the circle are recurrent motifs in the formal and conceptual aspects of her work. Her sober aesthetic is supported by her choice of materials such as wood, glass or copper. The ostensible perfection hides the brutality of the topics addressed, offsetting her often denunciatory observations. She plays on the viewers' many possible perceptions and the disturbances engendered by this sense of visual beauty.

Trophies features 40 objects that are meticulously arranged on the ground. This repertoire of perfect, clinical forms is a means by which the artist can disrupt our visual senses. Escobar confronts us with a sorrowful, topical subject as part of an ongoing process of social scrutiny – the central theme to her work.

Trophées
2018
Installation of 40 pieces of Carrara marble
Variable dimensions