"The vase is/has been a symbol of wealth in different cultures.
The vessel is one of the first items created by humans."

Martina Roberts' work is not born of an aesthetic-philosophical consciousness, but rather of the will to penetrate the mysterious depths of the soul. Roberts' works want to be born in the light of the world because they are necessary for their time; they are far from the consciousness of the environment, but at the same time near to its events.

The unity of a visible and an invisible reality is a contradiction par excellence. However, the language of art has sometimes found this long-desired unity, and *The Journey* may be further proof that this encounter is possible in painting.

Crystal, glass, ceramics – they materialize with slender, suggested brushstrokes, sensitive lines that give prominence to the light and blur meaning in a language that seeks a fusion between the fleeting and the eternal moments of celebration, ceremony and ancestral rites. One wonders, for example, if the work that speaks of the transfiguration of Virginia Woolf is in constant movement, or is an intimate event in each viewer. *The Journey* suggests this not as a theoretical discussion, but as an experience that makes us face the deception of chronology.

With great clarity, Jorge Luis Borges asserted that "whoever falls into a river, descends into the Ganges" and that "he who plays with a dagger foretells the death of Caesar." Martina Roberts similarly evokes water, its primordial essence; but also poison, death. We remember nightmares from which fears, ghosts, and primeval allegorical spaces emerge: a woman, a forest, a pack of wolves, thirst. Ancient people populated forests with fugitive nymphs, projecting through these corporeal forms the silhouettes of their own emotions; maybe they also dreamed of expressing the unity of the visible and the invisible.
    The containers and spaces in the work of Martina Roberts are often the sum of our possible actions.

Cecilia Etcheverry

Translated by Adriana Onita