

[In the artworks by Robustelli n.d.r.] there is not a strong reference, an identity almost comparable, I do not say as to the pantograph, exactly the same, but in short to the figurative art of the cinema, to the usual quadrangle.

There is already a distance. It is possible to make an arbitrary assembly of these still images and the moving film, but, it may be the opposite: the frequency of cold, motionless, frozen moments such as in Pasolini, and then the opposite, therefore, the approach to resonate with any image, even the most defined, the most still, if we move it moves too, so it changes, it can become a mirage, it can become something else.

I consider as it is a series of overlays.

Different times of the same space, different vibrations of one same space.

Enrico Ghezzi

from "*The Medea's Dream*"

short documentary by **Vincenzo Cascone**

<https://www.youtube.com/watch?v=sW1Vk3wEWTM>