

David Lynch with *Rabbits*, the TV series also included in his latest film¹, shapes a desire of strong symbolic connotation that it materializes as a new form of abstraction, projecting the viewer into a universe populated by the unconscious depths of the human being. Indicated in an unambiguous and hasty manner as a criticism about the widespread production of sitcoms in the TV world, its correct location would be in the direction of the search for a new form of existentialism. The amorphous rabbits, beings with human body and rabbit head, picturesquely inserted in an American living-retro style theater, in reality represent the society in the path of redefining their own canons.

The suggestion becomes a potential perspective within the contemporary, the identification of the subjects therefore through a new vision, a redefinition of the principles of human nature. The rabbits, the symbolic mutation of the new subject in post-modernity, are the ones who ultimately look at the human being through the living room, through that flow that changes their perspective. No longer therefore the final user of what is being projected, but itself becomes the object of revisiting through the symbolic narrative with which rabbits see humanity.

Carefully observing this path created by the young artist in the direction of identifying the narrated subjects, we forcefully find the desire for the recapture of identity through a branched introspection imbued with sociological contents. That identity which the subject has lost over time, which it perceives as the loss of the very essence of the signs and forms that have characterized it. They themselves put in place the natural necessity, their primordial genesis for the reacquisition of their symbolic structure. The emotional recall of the canvases on the lead of a new vision-form, meets with the characteristics of the beings created by Lynch, in the artist's search to bring out the existential voids generated by symbolic detachments.

Therefore, to be in full redefinition of the canons: subjects move towards a new form to be placed in the allegorical dimension that is being generated through the simulation of everyday actions, those actions that are recursively and redundantly performed every day, but now distorted by their original meaning. As the Merovingian would say²: "Something to eat? To drink? Of course, such things are contrivances, like so much here. For the sake of appearances." A superstructure adopted by Marxist historical materialism and transited through a new perception system generated by capitalist society. That ideological structure drenched with historicism, and placed as an absolute value of exchange in the superstructure of the conception of the commodity.

1 *Inland Empire* (David Lynch - 2012)

2 *Matrix Reloaded* (Wachowski Bros. - 2003)