

## **Ivan Bissoli, Art writer, Curator and Filmmaker**

Ivan Bissolo (Italy), is an art writer, curator and filmmaker.

His main cultural influences come from philosophy and sociology: from Zygmunt Bauman to Ivan Illich, and a particular interest to Jean Baudrillard and Slavoj Zizek. Surely, cinema covers the most important part of his formation; first of all, directors as Andrej Tarkovskij, David Lynch, Lars Von Trier, David Cronenberg, Ingmar Bergman, Stanley Kubrick, and related texts to their artistic studies. Besides, Russian avantgarde cinema, American noir (1940-1950), Japanese mangas and also tv series based on virtual reality and despotism future.

He attended the course of "Cinematography: Techniques and Tools for Making Short Films and Feature Films". He wrote and directed 3 short films: **Unbirth** (2017) selected at "Beijing International Short Film Festival" Beijing (China), **Lattice** (2018) selected at the "Life Screenings Film Festival" Clermont (Florida - United States), **Serenity in Murder** (2020) selected at the "The Lift-Off Sessions" Pinewood Studios (United Kingdom). <https://filmfreeway.com/IvanBissoli>

Curator for Giuseppe Barilaro's solo painting exhibition "Identity of the Forms" at Sareban Gallery Teheran - Iran (April 2019).

The most famous question in world literature, the Danish Prince Hamlet dilemma in the homonymous Shakespearean work, I believe needs a new reading in post-modern key. The revisitation and the consequent redefinition of the object through a new perspective that passes from structural element to symbolic element: "To be aware or not to be ... that is the new question!" The materialization of the "Other" comes to life in the famous scene that is repeated cyclically in the episodes of the famous cartoon Wile E. Coyote and Beep Beep: Wile in the countless attempts to capture Beep Beep runs over the ravine, but only when he looks down, he realizes that he has passed the ground and falls. Likely, if he had continued to run without looking down, he would have easily crossed the canyons without falling; it doesn't matter if in the narrativization of the structure of animation he falls repeatedly. The Coyote therefore would never have known of the existence of the precipice and would never have fallen on deaf ears, obviously ignoring the fact that the only element that allowed him not to fall was the "not knowing": simply an anti-means to continue to carry out an action without which it could not have continued to do it. Being aware becomes the keystone and forces the coyote to become aware. Definitely, the non-means available, or rather the lack of the instrument, of the filter, means that what is perceived is a false understanding of reality, and will be nothing but an arbitrary and fallacious projection generated by our mind.