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JOURNAL *of* PUBLIC  
ARCHAEOLOGY


**VOLUME 1 / 2017**

*Topic of the Year: Small but Kind of Mighty*

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February 2017

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## REVIEWS

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# Watching the world with *Blu's* eyes

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 [c.dalmaso@archeostoriejpa.eu](mailto:c.dalmaso@archeostoriejpa.eu)**Keywords** *Blu*, Andrea Camerini, Livorno System of Museums and Parks, Tuscany

*Blu* is a short animated film by artist Andrea Camerini aimed to promote the System of Museums and Parks of the Livorno Province: a really new and powerful way to foster the love of our local wonders.

*Blu* is poetry – there is no better way to describe it. It is an enchanting and rapturing elegy. Designed to advertise and promote the Livorno Province Museums, this short film ([https://www.youtube.com/watch?v=\\_g89iLLW0jA&t=350s](https://www.youtube.com/watch?v=_g89iLLW0jA&t=350s)) has slowly but surely turned into a masterpiece. Andrea Camerini, the film's only author (apart from the beautiful, dreamy soundtrack by Roberto Sbolci) put his heart and soul into it, expressing not only a deep love and respect for his own land, but also, and especially, the purest amazement at the wonders it has to offer.

The astonished eyes of Nico, the protagonist of this wonderful journey, are Camerini's own eyes, just as the author's curiosity is expressed by Nico's dog, whose craving for a whalebone or an Etruscan worker's fish triggers the action, dragging the boy into a number of adventures through space and time. The boy and his dog meet the Etruscans and the Romans in Populonia and Cecina, then Napoleon on the Elba island, then Pietro Mascagni and Amedeo Modigliani, both from Livorno, and Giovanni Fattori, who devoted his entire life and art to this land.

The film is built around the established motifs of time travelling in the past or of sneaking into a museum at night, when the works of art come to life. But there is nothing dark or uncanny in *Blu*. Instead it is a sunny film, drenching artworks, characters and places in a fulfilling glow of warmth, fostering the beauty and emotion of discovering new lands and their past. *Blu* makes us fall in love with places and stories, as only real art can do.

And it invites us to tune in with the characters and their way to see the world. The encounters with Fattori and Modigliani, in particular, are indeed wordless, 'impossible interviews' of looks, silences, music and colors. Everything speaks silently, even the tear of Modigliani's woman melting into the sea, or the painted Maremma landscapes that look so real. And the encounter with Fattori in the fields, the admiration for that peaceful man from bygone days, who serenely, with slow and neat strokes, paints the sky of *Blu*.



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