Can we travel back to our childhood, and feel the same emotions we felt when we were kids?

Exhibition organised by "la Caixa" and La Cinémathèque française

With the collaboration of

Acknowledgements

Tour

The Kid, 1921. Charles Chaplin © Roy Export S.A.S
Cinema and Emotions: A Trip Back to Childhood

Malaga City Council, CAC Malaga, “la Caixa” Foundation and La Cinémathèque française are presenting an exhibition devised as a trip back to childhood; a trip intended for all ages, adults and children. On the one hand, it invites us to witness to how cinema has managed to capture childhood over more than one hundred years and on the other hand, to relive emotions just as we experience them during the early years of our lives.

In cinema starring children, the audience can recognise some of the characters’ feelings; we see how they express certain emotions, so that the film ends up making a lasting impression on each of us. By means of an unwritten agreement between film-makers and their audience, cinema is given the power to make a fictitious story seem true-to-life and let it spirit us away to certain emotional states. This is particularly clear in films starring children, as their joys, worries and questions are brought out during the movie, awakening our curiosity, stimulating our imagination and encouraging us to dream and travel back in time.

The exhibition is divided up into seven sections, “Happiness”, “Anger”, “Laughter”, “Tears”, “Fear”, “Courage” and “Excitement”, emotions that we feel throughout our lives but that we face for the first time in childhood, a time when these experiences are particularly intense because they are new and unknown.

Each of these sections revolves around a video presentation featuring fragments of films from different genres and creative media (animation, fiction, documentary) dating from the early days of cinema to the present day and set in different locations. The films that have been selected for each loop exemplify a particular emotion and are accompanied by other materials that show everything involved in the process: drawings, storyboards, stills from the shoot, posters, models, costumes, props, etc. coming from La Cinémathèque française’s collections, some of the richest in the world in the field of cinema, as well as personal items from other film-makers and collectors.

The first six sections focus on how cinema represents these emotions, how it captures them in child actors’ faces, body language and words, as real live people in front of the camera or characters emerging from an artist’s imagination. The last section, “Excitement”, reveals the mysteries of cinematographic creation and how it fascinates us by deploying tools used to “build” these emotions. We thereby perceive the plot, what is happening behind the camera, everything that makes it possible to create this imaginary world, so it is a dual trip: back to our childhood and delving into the secrets of cinematographic production. At the end of the trip, we discover that the tools used by cinema are just as fascinating as the genuine emotions it is capable of awakening.