


Dans les yeux de Juan

- Le spectateur voit ce qui se passe à travers le regard de Juan.
- A partir de ces séries de photogrammes analyse
- 1- comment et d'où il l'observe
- 2- les recours que met en place le réalisateur pour nous faire comprendre comment Juan interprète ou reconstitue la réalité.







- Ça va ?
- T'inquiète, t'inquiète.



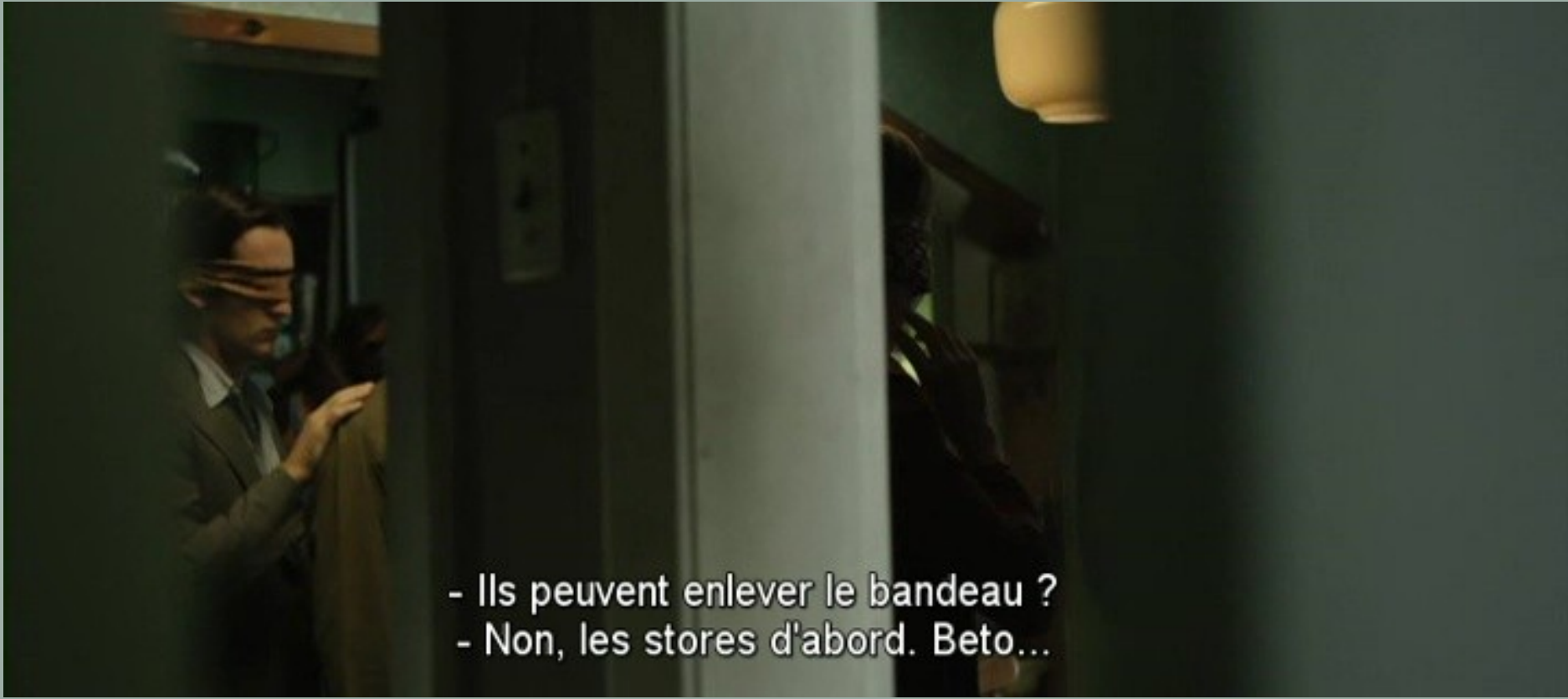












A man wearing a grey suit jacket, a white shirt, and a dark tie is blindfolded with a white cloth. He is standing in a dark, narrow room, possibly a hallway or a small room. His hands are raised slightly, and he appears to be looking towards the right. The lighting is dim, with a single light source visible in the upper right corner, casting a soft glow. The background is mostly dark, with some indistinct shapes and textures.

- Ils peuvent enlever le bandeau ?
- Non, les stores d'abord. Beto...


A person is shown in profile, mostly in silhouette, in a dimly lit room. A glowing, rounded light fixture hangs above them. To the right, a window shows some greenery outside. The overall mood is quiet and contemplative.

Vous pouvez enlever le bandeau.

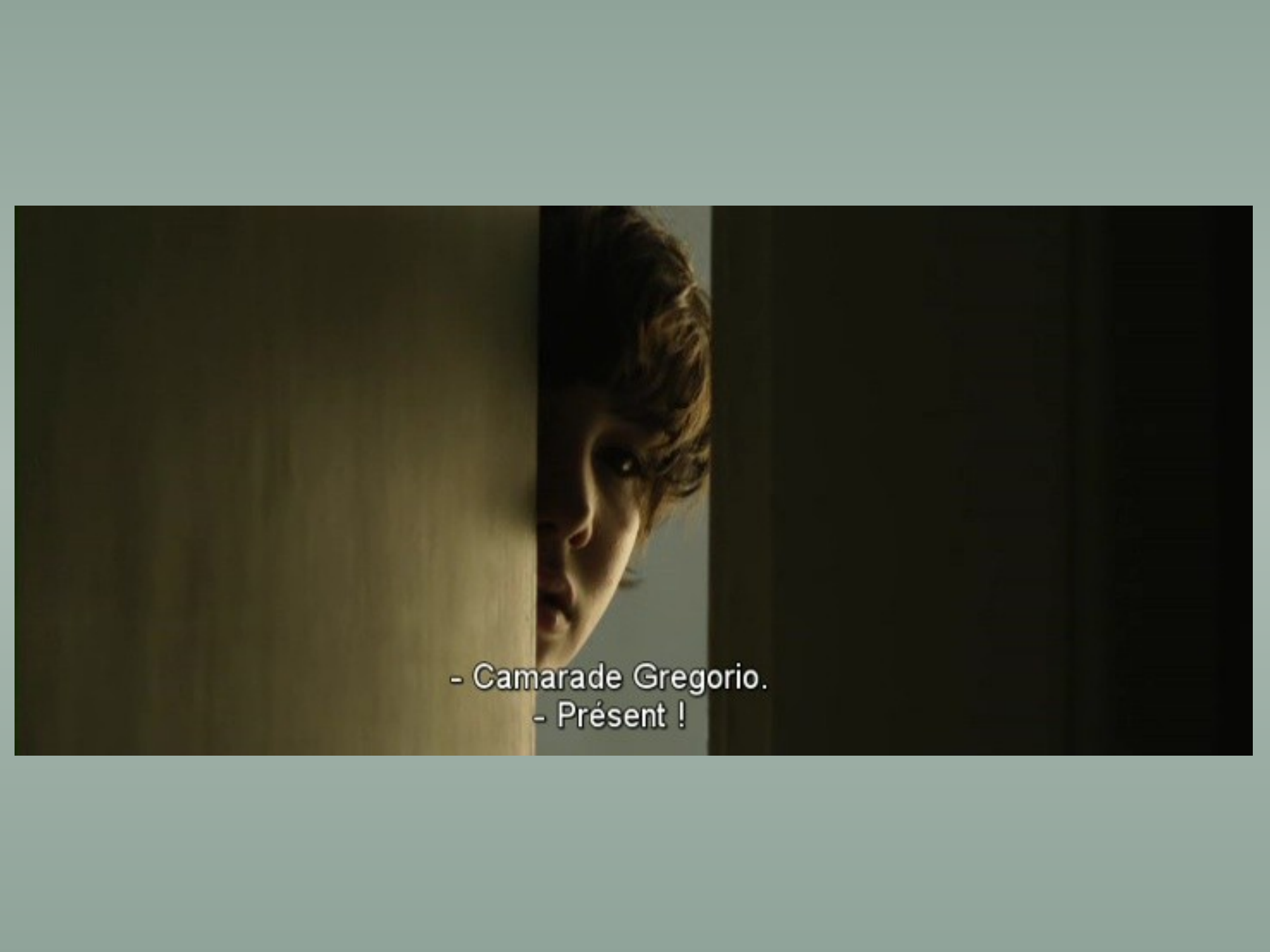





*- Quel plaisir de vous voir.
- Par ici.*

A man with a mustache is shown in profile, looking towards the right. He is wearing a striped shirt. In the background, another person is visible but out of focus. The scene is dimly lit, suggesting an indoor setting.


Rendons hommage à nos camarades tombés
dans la lutte révolutionnaire.

A close-up, low-angle shot of a person with dark, curly hair peeking from behind a light-colored wooden door. The person's face is partially visible, looking towards the camera with a serious expression. The lighting is dramatic, with the person's face in shadow and the door frame highlighted. The background is dark and indistinct.

- Camarade Gregorio.
- Présent !




Il ne peut que se plaindre

A young boy with dark, curly hair is shown in a close-up, looking over his right shoulder. He has a serious, somewhat somber expression. The lighting is low and moody, highlighting his face against a dark background. He is wearing a light blue t-shirt.

*Et saigne à mort
en te disant au revoir*





A close-up shot of a man with dark hair and a mustache, looking down with a somber expression at a lit cigarette held in his hand. In the background, a woman with dark hair is smiling warmly. A green glass bottle is visible on the left side of the frame. The scene is set indoors with soft, natural lighting.

*Et saigne à mort
en te disant au revoir*





Elle est sexy.
Elle ne peut pas être si méchante...



- Je la baiserais bien.
- Quoi ?















Córdoba, tu rêves ?












Qu'est-ce qui s'est passé ?



A close-up shot of a young boy with dark, curly hair. He is looking off-camera to the left with a serious, questioning expression. He is holding a small, thin object, possibly a cigarette or a pen, in his right hand near his mouth. He is wearing a light-colored, ribbed sweater over a dark shirt. The background is dark and out of focus, showing parts of other people's faces.


Qu'est-ce qui se passe, Daniel ?













Qu'est-ce que tu fabriques là-bas,
mon fils ? Qu'est-ce que tu fous ?




En gros, tu pètes les plombs
parce que j'ai fait venir ta belle-mère.




Je t'ai dit d'aller au lit.
Allez, ouste !




Ça vous semble normal
que le petit utilise un autre nom



et qu'il fête son anniversaire
à une date aléatoire ?




Vous devez partir ! C'est dangereux !
Ils tuent les gens !



Ton oncle a essayé de se calmer, mais...






A close-up shot of a man with dark, wavy hair and a prominent mustache. He is looking slightly to the right of the camera with a neutral expression. The scene is dimly lit, with a strong green light source from the left casting shadows on his face. In the background, there are dark, indistinct shapes, possibly shelves or equipment. On the right side, a bright yellow curved object is partially visible. The overall mood is mysterious and tense.

Quoi de neuf, bonhomme ?







Vous ne m'aurez pas vivant !





Mon oncle, mon oncle !

















A young man with dark hair, wearing a light-colored striped t-shirt and dark pants, is walking away from the camera on a wooden boardwalk at night. To his left is a white metal railing. The background is dark, with some greenish light reflecting off the ground and a building in the distance. The overall mood is quiet and contemplative.

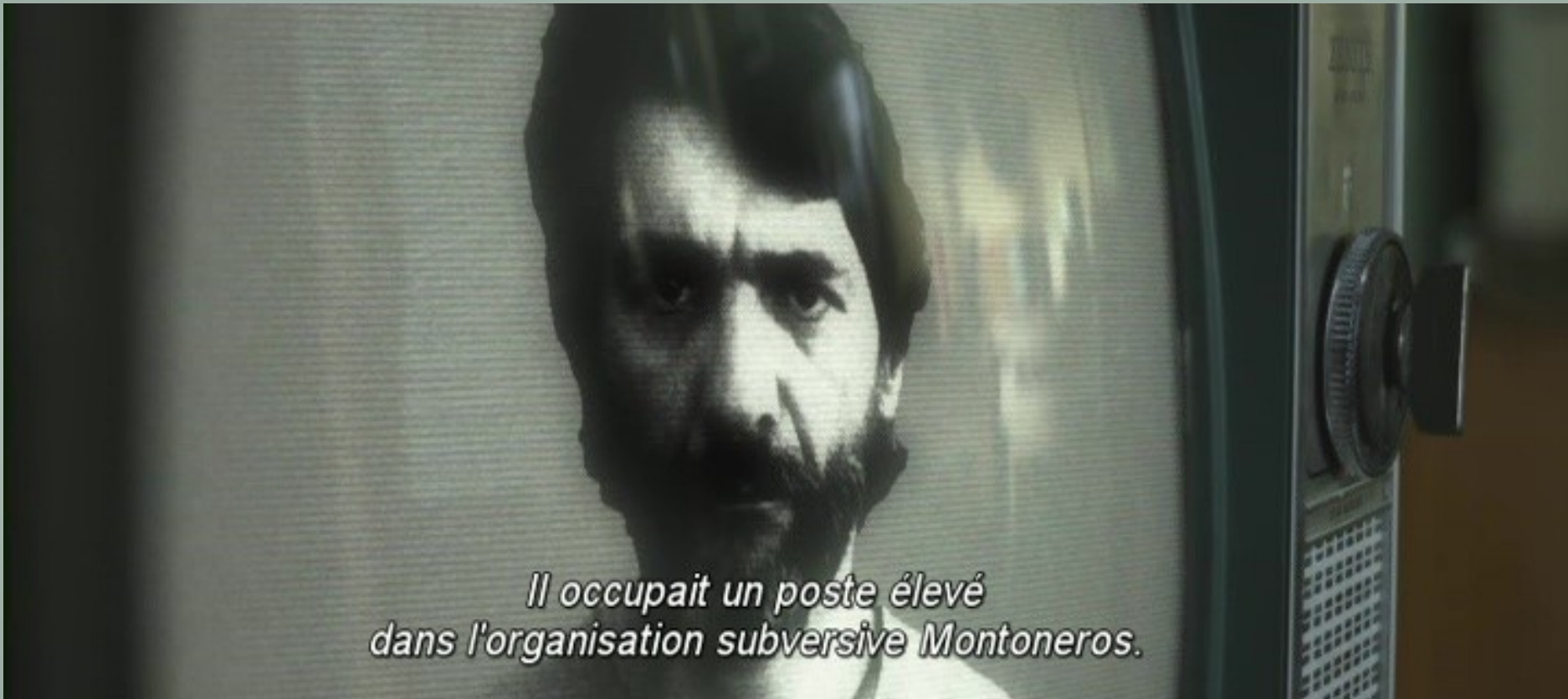
*Tu es grand, mon fils !
À présent, tu es un homme.*






A person wearing a blue and white striped t-shirt and dark blue pants is standing in a dark room, looking out a window. The person's back is to the camera. The window shows a bright, overexposed outdoor scene. The overall mood is somber and mysterious.

*les forces armées ont tué
le dangereux subversif, Horacio Carneval.*



*Il occupait un poste élevé
dans l'organisation subversive Montoneros.*



*Il était recherché
depuis plus de six ans...*



Je ne vois pas, je ne vois pas



Tu as besoin de lunettes ordinaires



Tu as besoin de lunettes ordinaires

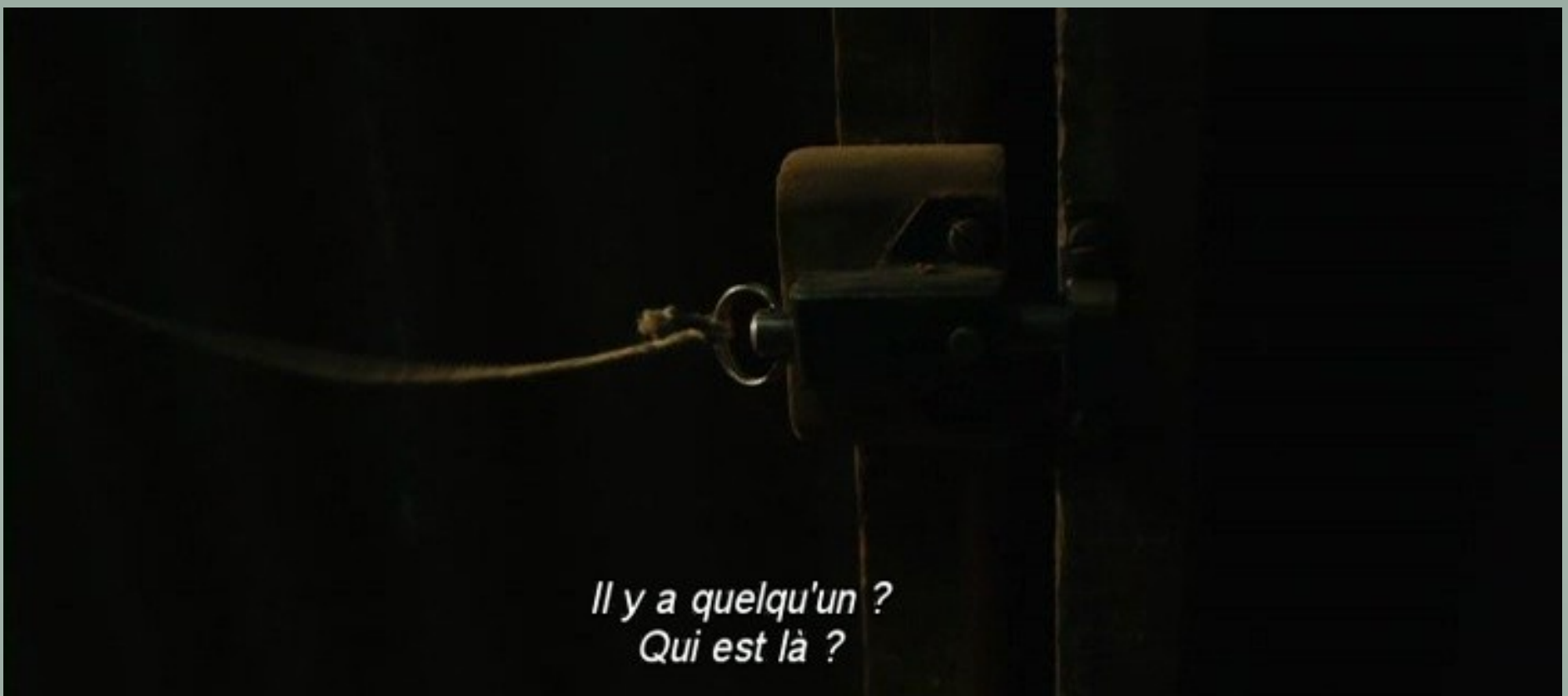


Des lunettes ordinaires



*Cessez le feu ! Cessez le feu !
J'ai dit, cessez le feu !*




A dark, atmospheric scene featuring a rope and a metal ring. The rope is stretched across the frame, and a metal ring is attached to it. The background is mostly black, with some faint vertical lines and a small, glowing rectangular object in the center. The overall mood is mysterious and suspenseful.

*Il y a quelqu'un ?
Qui est là ?*








A person is standing in the center of a dark space, illuminated by a horizontal band of light. The scene is filled with numerous vertical, thin, golden-yellow light streaks that appear to be falling or falling through the air, creating a rain-like effect. The person is silhouetted against the light band.

- *Ernesto Estrada.*
- *Plus fort !*



Ernesto Estrada.










Ton nom ?



Je m'appelle Ernesto Estrada.
J'ai 11 ans, je suis en 5e.



Qui est-ce ?



C'est Juan.

- Le spectateur voit ce qui se passe à travers le regard de Juan.
- A partir de ces séries de photogrammes analyse
- 1- comment et d'où il l'observe : Lire « *Mettre en scène les émotions* » (p. 10 du *Cahier pédagogique*)
- 2- les recours que met en place le réalisateur pour nous faire comprendre comment Juan interprète ou reconstitue la réalité : *Enfance clandestine invente et met donc en scène le monde selon Juan, 12 ans, dans trois directions : la subjectivité du regard ; la peinture d'espaces tantôt clos, tantôt ouverts ; le repli symbolique dans le rêve et la bande dessinée animée* (p. 10 du *Cahier pédagogique*)