



NOTEBOOK 02 · POSE AND MOVEMENT

Posing in movement

A pose is not a statue. It is a moment inside a movement.

WRITTEN BY
CARLOS VILLARONGA
PHOTOGRAPHER · FASHION DIRECTION

2026
cvillaronga.com
@cvillaronga

A pose is not a statue. It is a moment inside a movement.

One of the most common mistakes when you start modeling is thinking you need to learn a collection of poses. Hand here. Leg there. Hip to one side. Eyes to camera. It can work, but the photographs quickly start to look stiff and repetitive.

A model shouldn't only learn where to put her body. She has to learn how to move it. The pose is just the instant the camera decides to keep out of a much longer sequence.

HOW TO USE THIS NOTEBOOK

Each section is a principle, not a recipe. Read it through once; then come back to whichever section matches the specific problem you had on your last shoot.

The illustrations are not poses to copy: they are movement studies. Look at the travel between frames, not at the isolated frame.

TWO LEVELS OF READING

The main text is written for beginners. Blocks marked **Advanced** add nuance for anyone already working regularly in front of a camera who wants to refine control, rhythm and intention.

AUTHOR	Carlos Villaronga — Photographer and fashion direction
WEBSITE	cvillaronga.com
INSTAGRAM	@cvillaronga
SERIES	Notebook 02 · continues Modeling for Beginners
EDITION	First edition · 2026

Fourteen principles for unlearning the pose

01	Don't look for the pose. Trigger an action	PRINCIPLE
02	Swap “posing” for verbs	METHOD
03	Don't change everything at once	HIERARCHY
04	Learn to work between poses	TRANSITION
05	Two actions create a story	NARRATIVE
06	Your gaze moves too	GAZE
07	Learn to make microvariations	RANGE
08	Understand the reset	NATURALNESS
09	Don't interrupt the transition	MOVEMENT
10	When you model clothes, give them life	FASHION
11	Take a correction without losing the pose	CONTROL
12	Listen to the photographer's rhythm	COLLABORATION
13	If you don't know what to do, use this sequence	EMERGENCY
14	The goal is not to look natural	JUDGEMENT
—	Exercise: one position, twenty photographs	PRACTICE

“Natural doesn't mean motionless.
It means the body looks like it has a reason to be
where it is.”

Don't look for the pose. Trigger an action

When someone simply tells you to “look natural”, you probably start thinking about yourself. And that is where stiffness appears.

What do I do with my hands? Where do I look? Am I standing straight?

Is my face okay? What do I do with this leg?

The more you think about how you look, the more aware you become of every part of your body. Change the question: instead of **how should I pose?**, think **what am I doing?**

ACTIONS THAT SOLVE A FRAME

- ◆ Slowly adjust a sleeve
- ◆ Look for something in a pocket
- ◆ Turn to look behind you
- ◆ Drop the shoulders as you exhale
- ◆ Touch the collar of the jacket
- ◆ Run a hand through your hair
- ◆ Take two steps and stop

Now your hands have a function, your gaze has a destination and your body has an intention. The pose appears as a consequence.

PRINCIPLE

Natural doesn't mean motionless. Natural means the body looks like it has a reason to be where it is.

Pose vs. action



FIG. 01 Pose vs. action. Left: the body waiting to be photographed. Right: the body doing something.

Swap “posing” for verbs

Verbs produce actions. Actions produce movement. And movement creates opportunities for the camera.

Instead of memorising **pose1** → **pose2** → **pose3**, work with chained actions: adjust, search, hold, release, breathe, look, turn, walk, return.

Verb + object or direction + tempo

Adjust + your jacket + slowly.

Look + toward the window + unhurried.

Hold + the dress + as you walk.

Release + your arms + as you exhale.



FIG. 02 A verb moves the whole body: neutral, initiation, action and release from one sequence.

ADVANCED

The third element — tempo — is the one almost nobody works on: the same action slow, medium or fast produces three different photographs. Once you own the verbs, vary only the speed.

Don't change everything at once

When a pose isn't working, a beginner usually tries to fix all of it: the head, the shoulders, the hands, the hips, the legs, the expression. The result is usually even more tension.

Work one modification at a time. There is a useful hierarchy.

01 GENERAL DIRECTION

Change how the whole body relates to the camera. "Turn a little toward the light."

02 BODY STRUCTURE

Fix the large elements. "Drop the shoulders." "Shift the weight slightly to the other leg."

03 DETAILS

Now, and only now: hands, fingers, chin, hair, clothing.

04 ATTENTION

Finally you decide where the gaze lives. "Look at me." "Look toward the window." "Look past the camera."

Make the change. Let the body respond. Then continue. A small correction can produce a large transition.

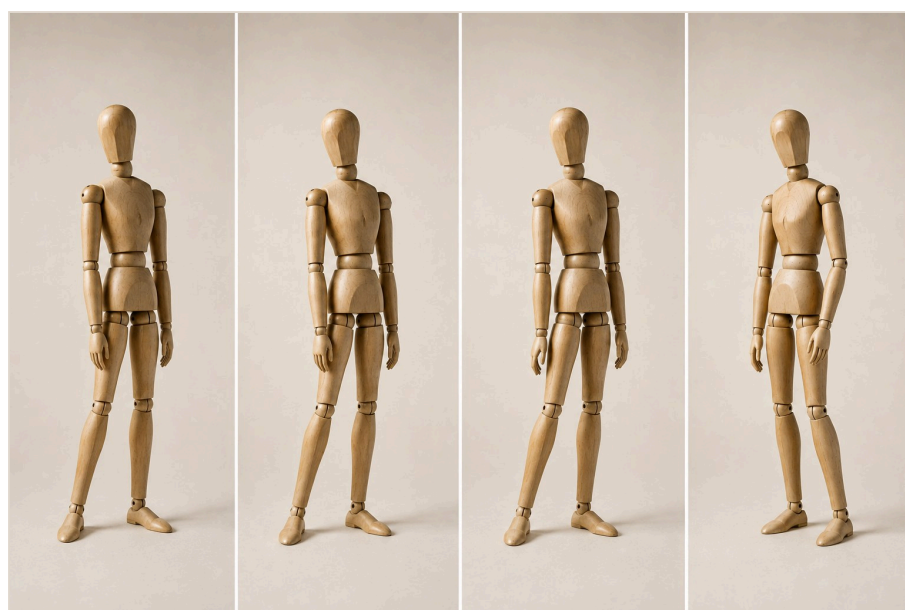


FIG. 03 One correction at a time. Each figure keeps the previous change and adds only one more.

Learn to work between poses

Some photographs happen once you finally reach the pose. But many of the most interesting images happen while you were on your way to it.



You adjust the jacket. Your hand starts coming down. The shoulder relaxes. Your weight shifts slightly. You raise your eyes. During that transition, positions appear that you would probably never have built consciously.

So when you hear a new direction, don't rush straight to the result. Let the travel exist: the photographer may be shooting that travel too.



FIG. 04 The transition. The third frame — the movement halfway through — is often the most interesting.

“The photograph can exist between two poses.”

Two actions create a story

A single action produces movement. Two consecutive actions produce a small narrative.

Close the jacket... now look at me.

Look at the floor... slowly raise your eyes without moving your head yet.

Hold the bag... shift the weight to the other hand.

Look toward the window... come back slowly to me.

Don't execute both instructions at once. Complete the first, and while you are still moving, begin the second.

That in-between space is especially interesting because the body hasn't yet built a "conscious pose".



FIG. 05 Action, change and reaction: two directions chained together create a small narrative.

Your gaze moves too

06

Posing doesn't happen only from the neck down. The eyes can transform a photograph completely.

Instead of alternating only between looking at the camera and looking away, create a **route for the gaze**. Move the eyes first; then let the head follow slightly. You don't need to turn the whole body every time.

window → photographer's hand → lens

floor → shoulder → camera

near object → distance → photographer's eyes

Each point subtly changes expression, facial tension, neck position, energy and the relationship with the camera.



FIG. 06 Route of the gaze: far point, intermediate point and camera. The eyes lead; the head follows.

EXERCISE

Pick three points in the space: A → B → C. Travel them with your eyes only; repeat allowing a small head movement, then let shoulders and torso respond.

You have created several photographs without memorising a single pose.

Learn to make microvariations

A good model doesn't need to change pose completely after every frame. She can stay inside one idea and produce many different photographs.

- ◆ Tilt the chin slightly
- ◆ Relax a hand
- ◆ Drop one shoulder
- ◆ Change where the eyes go
- ◆ Let a garment fall slightly
- ◆ Shift the weight to one leg
- ◆ Softly separate the fingers
- ◆ Rotate the torso a few degrees
- ◆ Breathe
- ◆ Take half a step

These are small movements. But in front of a camera, small does not mean insignificant.

A HABIT WORTH BUILDING

After each photograph, offer a small evolution of the pose instead of starting again from zero.

Six photographs, one idea of a pose



FIG. 07 Microvariations. Six different photographs within one single idea of a pose.

Understand the reset

08

You have been holding a pose. You hear “perfect”. And your body thinks it's over.

You exhale. The shoulders drop. The hands stop trying to be “correct”. The expression changes. The gaze becomes less self-aware. Your energy softens. That instant is the **reset**, and it can be precious.

WHAT PHYSICALLY HAPPENS WHEN YOU STOP POSING

- ◆ Shoulders more relaxed
- ◆ Hands in motion
- ◆ A more organic gaze
- ◆ Natural breathing
- ◆ A less constructed expression
- ◆ Freer energy

It isn't about faking relaxation, but about learning how your body feels when it stops trying to look good. Then try to bring some of that feeling back into the shoot.



FIG. 08 The reset. The same position being held (left) and being released (right).

ADVANCED

An experienced model doesn't wait for the reset: she triggers it. She lets the air out on purpose between frames, drops the arms and comes back in. Many of a shoot's best images happen in that second and a half.

Don't interrupt the transition

09

After completing an action, don't snap straight back to neutral. The transition belongs to the photograph too.

IF YOU DID THIS

Looked toward a window

Raised a hand

Walked toward the camera

Turned

Smiled

FINISH IT LIKE THIS

Come back slowly

Let it fall naturally

Let the last step land

Let hair and clothing finish the motion

Let it fade gradually

This matters especially in fashion, because clothing has a behaviour of its own: a skirt keeps moving after you stop, a jacket changes shape as you turn, and a sleeve drops after you release it.



FIG. 09 The body starts the movement; the garment finishes it.

PRINCIPLE

Your body starts the movement. The garment finishes it. Learn to watch both.

When you model clothes, give them life

You are not only showing your body: you are showing a garment.

ASK YOURSELF BEFORE YOU MOVE

- ◆ Does it have volume?
- ◆ Does it have texture?
- ◆ Does it need movement?
- ◆ Does it have drape?
- ◆ Does it have structure?
- ◆ Is there a detail that must stay visible?

THE GARMENT

A full skirt

A structured jacket

A light dress

An accessory

WHAT IT USUALLY ASKS FOR

Air and travel

Stronger, controlled lines

Continuous movement

A hand that relates to it

JUDGEMENT

Don't fight the clothes. Find out what movement they want to make.

ADVANCED

Before the first frame, ask for thirty seconds to walk in the garment. You will learn its drape, its weight and its reaction time. That information is worth more than any memorised pose.

Take a correction without losing the pose

During a shoot you may hear: “relax the fingers”. That means exactly that: relax the fingers.

It does not mean moving the feet, rotating the hips, shifting the shoulders, changing the expression and building an entirely new pose. Develop **body independence**: learn to change one area while keeping the rest.

ISOLATION EXERCISE

Hold a position and change only, in this order: the eyes, then the head, then one hand, then one shoulder, then the weight distribution.

Each modification should produce a new photograph without destroying the previous one. That is body control.

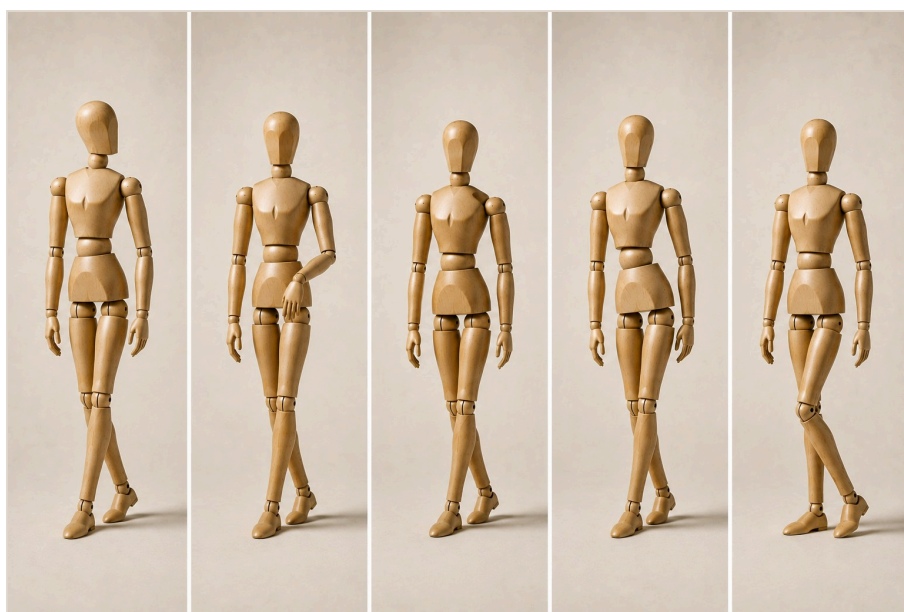


FIG. 10 Independent control: changing one area without destroying the rest of the pose.

Listen to the photographer's rhythm

Modeling also means developing sensitivity toward the person behind the camera.

Listen to the shutter. Notice when the photographer lowers the camera. Learn when they are adjusting something and when they are following your movement. With experience, a silent conversation starts to appear.



You don't need to stop after every frame, but you shouldn't change frantically either. Find a rhythm the photographer can follow.

AT FIRST IT FEELS LIKE THIS

Photographer orders

Model executes

WITH CRAFT IT FEELS LIKE THIS

Photographer proposes

Model interprets

Photographer observes

Model responds

That is where creative collaboration really begins.



FIG. 11 Rhythm between model and camera: stillness, initiation, expansion, transition and release.

If you don't know what to do, use this sequence

When your mind goes blank in front of the camera, you don't need to recall twenty poses. Remember this small sequence.

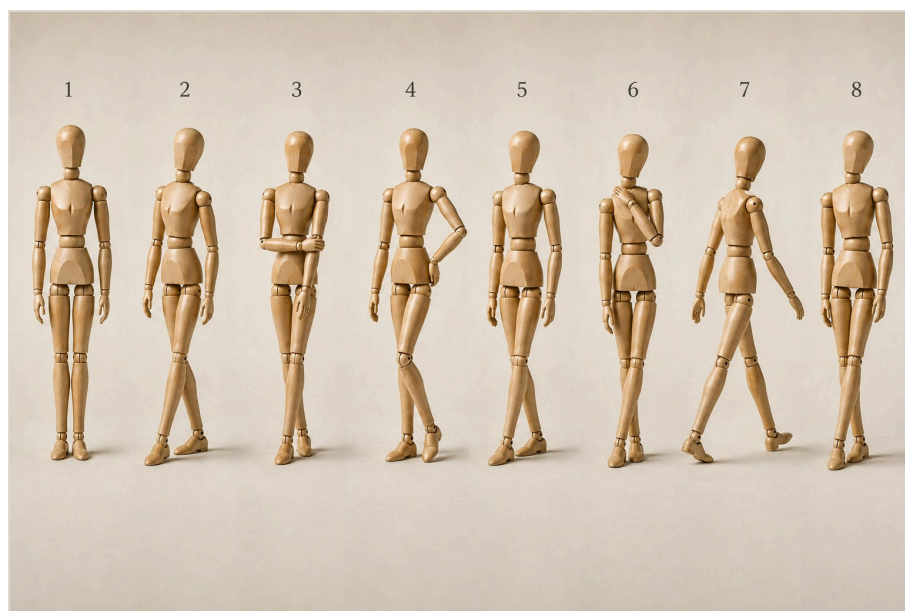


FIG. 12 The emergency sequence: eight chained actions for when your mind goes blank.

- | | |
|---|--|
| <p>01 BREATHE
Let the tension go.</p> | <p>02 FIND THE LIGHT
Turn gently toward it.</p> |
| <p>03 DO SOMETHING
Adjust a garment, touch your hair, use a pocket or start a movement.</p> | <p>04 SHIFT THE WEIGHT
From one leg to the other.</p> |
| <p>05 CREATE A ROUTE FOR THE GAZE
Far → near → camera.</p> | <p>06 MAKE A MICROVARIATION
Hand, shoulder, chin or torso.</p> |
| <p>07 MOVE
Take a step, turn or change direction.</p> | <p>08 COME BACK SLOWLY
Don't waste the transition.</p> |
| <p>09 RESET
Exhale and let the body go.</p> | <p>10 START AGAIN
But not from the same position.</p> |

With this sequence you can produce dozens of variations without memorising a catalogue of poses.

The goal is not to look natural

There is a small paradox here: if you constantly try to look natural, you will probably end up acting naturalness.

The goal is different. You need enough material for authentic moments to be able to appear.

Intention + movement + control + freedom

A fashion photograph can be deliberate, theatrical, elegant, strange, strong or completely artificial. Naturalness does not mean the absence of direction.

“ It means the body believes in what it is doing.

AND THAT IS A DIFFERENCE THE CAMERA CAN SEE

One position, twenty photographs

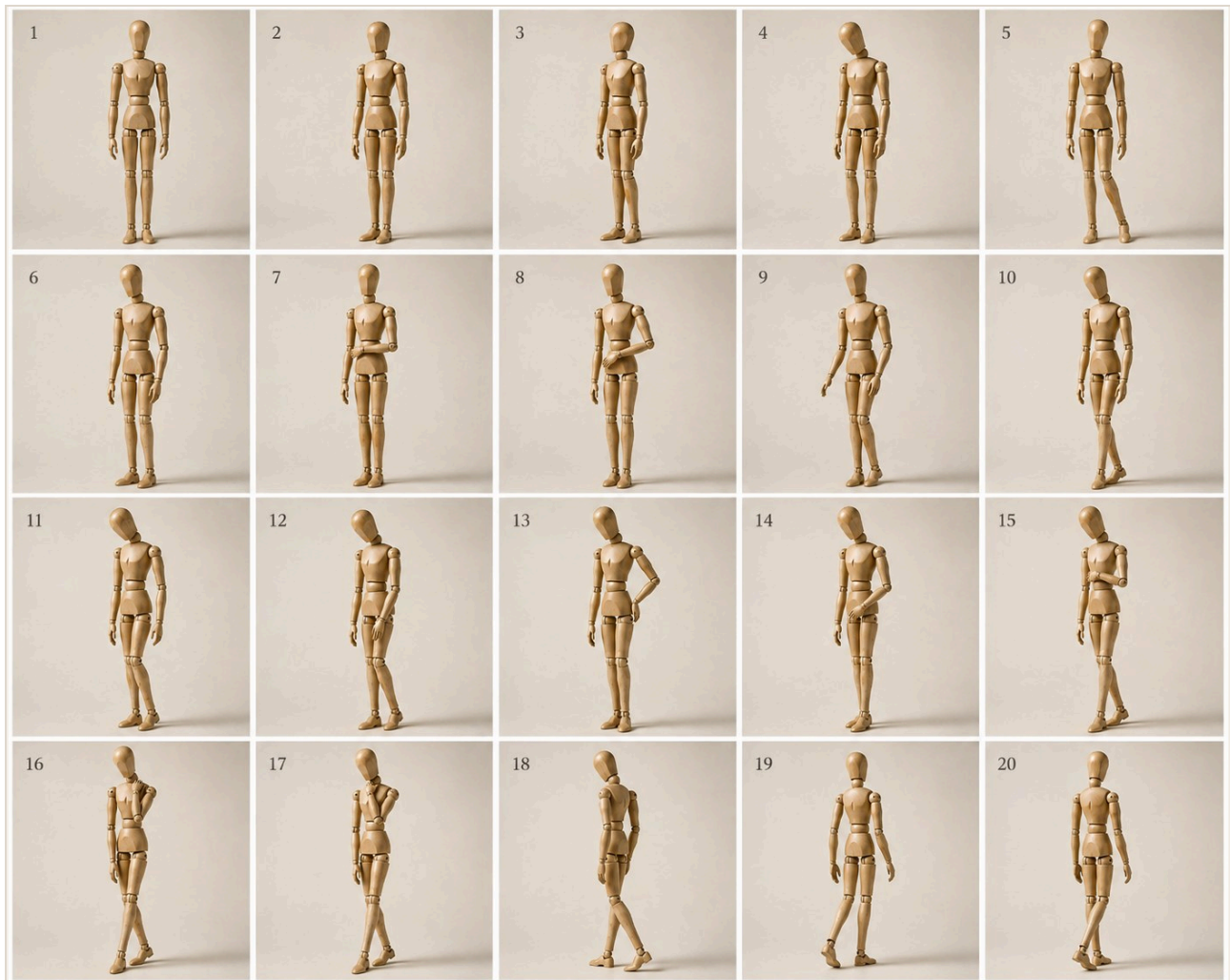


FIG. 13 One position, twenty photographs. From afar, a choreographic study; up close, twenty decisions.

One position, twenty photographs

Stand in front of the camera in a simple position. Don't change pose completely: make only one modification at a time.

☐ Look at the camera

☐ Look to one side

☐ Let the head follow the eyes

☐ Lower the chin

☐ Shift the weight

☐ Relax one shoulder

☐ Bring a hand to the clothing

☐ Adjust the garment

☐ Let the hand fall slowly

☐ Look down

☐ Take a deep breath

☐ Raise only the eyes

☐ Rotate the torso slightly

☐ Take half a step

☐ Come back

☐ Touch your hair

☐ Let it go

☐ Close your eyes for an instant

☐ Open them and find the camera

☐ Exhale and reset

HOW TO REVIEW THE RESULT

Don't only look for the “prettiest” one. Look for the moment you stopped posing and started communicating something.

That moment is the one we want to learn to recognise and repeat consciously.

Stop posing. Start moving.

*Come back to this notebook after every shoot: one section at a time, until
the body stops thinking about it.*

AUTHOR OF THIS MATERIAL

Carlos Villaronga

WEB · INSTAGRAM

cvillaronga.com · @cvillaronga



NOTEBOOK 02 · MODELING SERIES · FIRST EDITION 2026