

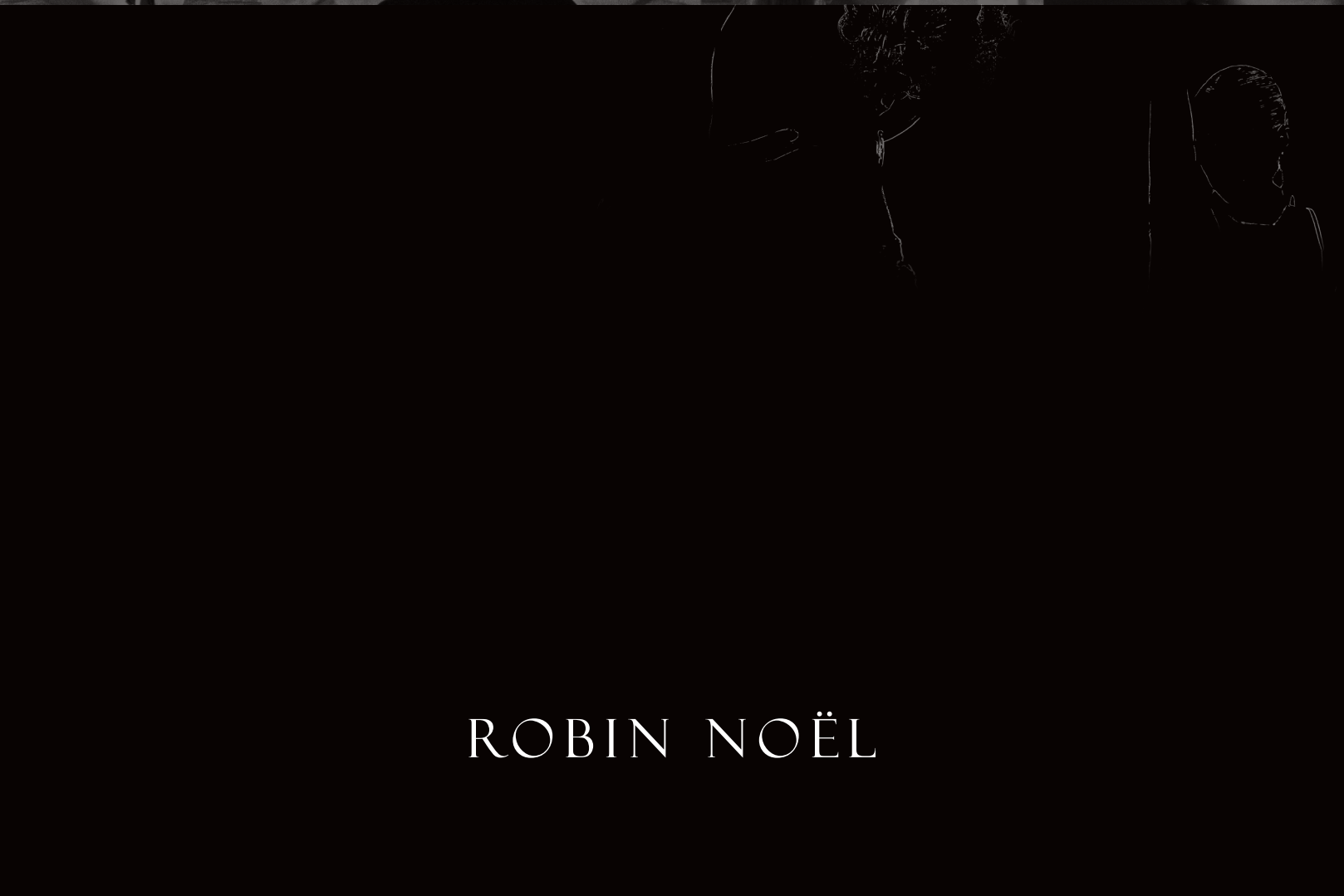
LAGAD AR YAOUANKIZ

LES YEUX DE LA JEUNESSE

EYES OF YOUTH



PORTRAITS



ROBIN NOËL



The eyes drive how I take the picture. However provocative a gaze is, I can either challenge it, or tamper it. Simply by their directionality, they create a movement, a line, with a perspective and its perpendicular.



THE EYES THE DEFINING



VECTOR

OF INTEREST

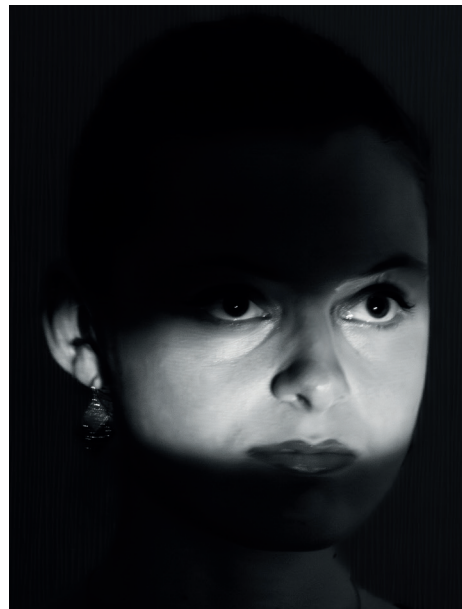
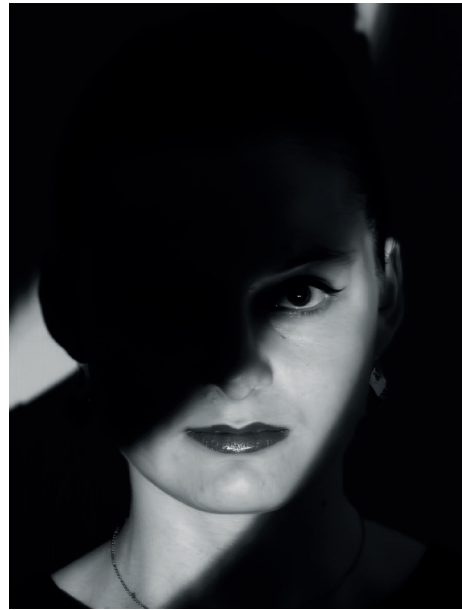
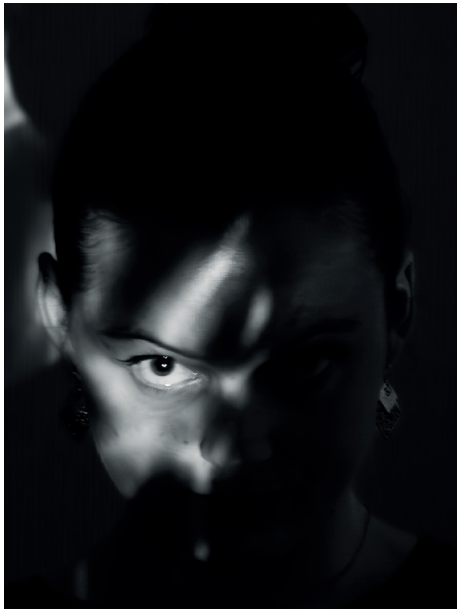
Asking for an off - axis stare allows me to progressively work my way to trust with the model. You may find it hard to look at camera, and imagine a person behind. Rendering the nature of the stare as fake, or uncanny.

Clashing whatever direction the stare may be giving, with whatever the background composition may suggest. A challenge for whomever will win the directionality of the picture.





Quarreling here lighting and the eye line, I have a clear favorite supported by its surroundings. Even in a environment made of lines and perspectives, the eyes give the picture its strongest composition.



Complementing eyes with lighting pattern, either challenging or accompanying the eye line direction. I enhance the expressed emotion as the secondary role of the light shapes.



The perception of equilibrium in this picture is still strong. A testament to the importance and power of the eyes, building up the composition. Due to this sheer strength, the lighting is free to add ambiance, without damaging the picture structure.



DIEBET EUS E ROL

DELIVRÉ DE LA SCENE

LIBERATED FROM THE PLAY

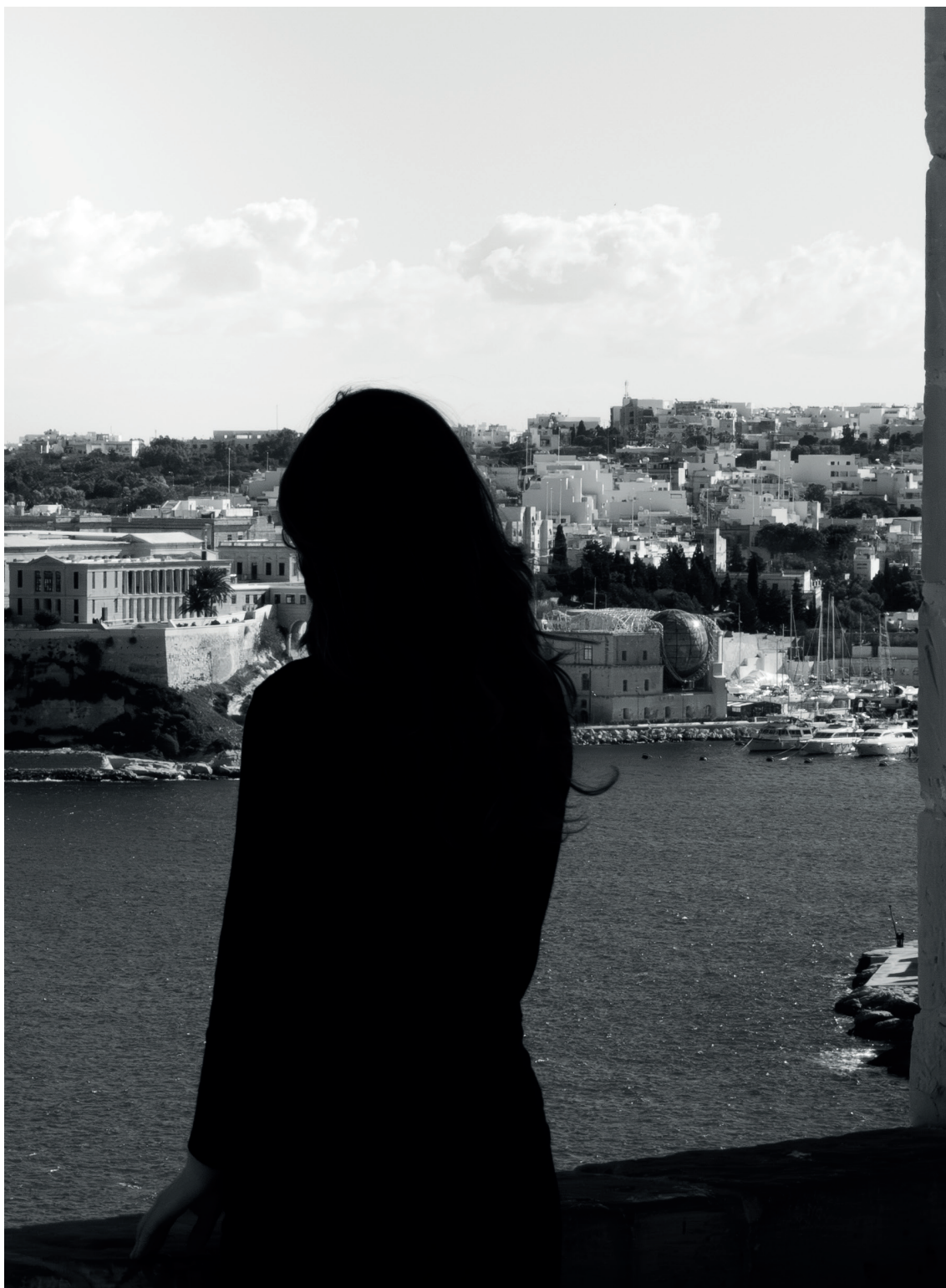
SILHOUETTES

FREED FROM

THE ROLE
THE PLAY
RECOGNITION



You inherently make a choice, the scenery or the subject.
And subject is here meant by choice
of it being the people.
You may aswell consider the background to fill this role.



I love how my eyes never rest on such a picture. Constantly quarreling for my interest and focus. You make out familiar human shapes that drive your attention. And then, a much more interesting scenery draws itself around.



I am freeing myself as much
as I am liberating the model.
No chain of eyes bridges us
with a constraint of expect-
tations.

Still serving a crucial role,
the model is not weighed by
the consequences of being
the subject, the reason for
the picture.

I single out the model, not to make them more important. In fact, they are here the most useful as a composition tool.

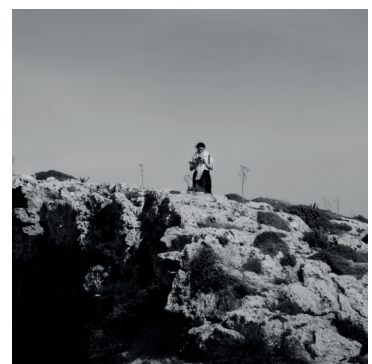
While they may occupy a significant area, the lack of most human features demotes their position as the one and only subject.





When they are not the center focus of a picture,
I want my models to represent only a fraction of
the interest.

Either the human is proudly exhibited, or he is
engulfed in his own scenery. I tend to find the
middle ground uneasy to work with.



I explore the prevalence of humans as a subject in photography.
We first bring intimacy with the model, reaching for the perls of
their visages. Stepping away, we reduce the person down to shape, a
second place in the story of these pictures.



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