

**Interdisciplinary  
Companion to  
Photography**

**Edited by  
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and Mia Ćuk**

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# Photography and Fashion

## Chapter 5

**Stefan Žarić**

**The Influence of Fashion  
Photography on Fashion  
Illustrations of Milena Pavlović  
Barilli (1932–1945)**

**Stefan Žarić  
The Association of Dress  
Historians, London**

## **Abstract:**

While the relation between photography and life and work of the Serbian fashion illustrator, painter, poet, and costume designer Milena Pavlović Barilli (November 5, 1909 – March 6, 1945) has been researched to a certain extent, mostly with the aim of constructing an accurate biography of the artist, not much has been said about the connections between her fashion illustrations and tendencies of fashion photography. Given the lack of such interpretations, the author of the paper uses fashion photography as a method of visual research and as a tool of interpretation, through which new layers of Barilli's works are uncovered. As Federica Muzzarelli finds, "for a woman as entangled with so many forms of self-portrait as Milena, it would be almost impossible not to investigate all that photography had to offer."<sup>1</sup> Besides reinventing her identity through a photographic series of costumed portraits and portraying Hollywood stars after their photographs, this investigation included incorporating repertoire of fashion photography that helped structuring the visual language of her fashion illustrations. While living and working in Paris and New York, Barilli evidently incorporated poetics of George Hoyningen-Huene and Toni Frissell into her work, making fashion photography an essential part of her artistic production from 1932 to 1945. As such, the author positions Barilli's fashion illustrations within the context of fashion photography of the 1930s and 1940s, and offers a comparative study of her illustrations and several photographs by Hoyningen-Huene and Frissell. The aim of such analysis is to further strengthen the place of fashion photography in the oeuvre of Milena Pavlović Barilli and offer a new modality for its future interpretations.

**Keywords:** fashion, fashion photography, fashion illustration, *Vogue*, Surrealism;

**UDC:** 77.04:687

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<sup>1</sup> Muzzarelli, Federica, "In the Album of Memories", in: Tosi Brandi, Elisa, Vaccari, Alessandra (eds), *Milena Pavlovic Barilli La Moda Nella Stanza Di Un'Artista*, Bologna: Pendragon, 2010, pp. 23-28, p. 27.

## 1. Milena Pavlović Barilli in the History of Art and Fashion

When in 2014 *On the Very Edge: Modernism and Modernity in the Arts and Architecture of Interwar Serbia 1918–1941* (Leuven University Press) was published, its cover page featured an image more common for American pop culture than for Serbian art. The image, a photograph of the Serbian artist Milena Pavlović Barilli by the renowned photographer Carl van Vechten created in New York in 1940, is, despite its medium, considered one of the most representative portraits of the artist and her aesthetics. However, until very recently this photograph has not been given a significant amount of attention by the national art history, which favoured Barilli's paintings and poems over her fashion related works.<sup>2</sup> As such, it is vastly important to acknowledge that new readings of Barilli's oeuvre in the 21<sup>st</sup> century interpret thus far neglected phenomena once considered ephemeral or decadent, like photography and fashion, as carriers of modernism and modernity. While photography was considered to be an aspect of modernity with the earliest records indicating its social and documentary application in 1839<sup>3</sup>, it was not used to declare (canonized) modernism in visual arts in Serbia.

Such positioning of photographic media did not prevent Barilli to incorporate it in her work. Since the beginning of her career she went beyond the canon by merging elite (high / historical) and pop (mass / contemporary) culture with photography and fashion, playing the

crucial role in the formation of her identity and poetics. This exact fusion of fine arts on the one, and fashion, photography and cinema, on the other side, is what made it difficult for the national art history to place her within its conventional frameworks. Interestingly, even her first oil on canvas (*Rudolph Valentino as The Sheik*, 1927), often omitted from Barilli's canonization as a painter, is based on all of the three aforementioned phenomena. In accordance with the latest readings of Barilli's oeuvre, the art historian Dijana Metlić stresses that "in the case of Milena Pavlović Barilli, fashion was not a mere episode, but the way of life – life in which fashion and painting could not exist without each other."<sup>4</sup> Unlike in the early Serbian criticism, such interplay earned her and her art the title of "essentially modern (...) and wholly exceptional phenomena in the world of American art"<sup>5</sup> as stated by Frank Crowninshield, the US *Vogue's* art editor.

This polarization between American and Serbian criticisms and the lack of attention given to the place of photography in Barilli's work by the latter can be linked to Susan Sontag's observation that "photography is the most successful vehicle of modernist taste in its pop version, with its zeal for debunking the high culture of the past."<sup>6</sup> If this debunking in the case of Barilli is understood as her use of photography and fashion, Sontag's statement might help us understand better the importance of photography in Barilli's oeuvre (paintings especially), given the fact that she did not create photography, but used it as a

2 Paper by Ljubomir Milanović, *Cover Girl: Envisioning the Veil in the Work of Milena Pavlović-Barilli* from the aforementioned publication is the first paper to explore this photograph in detail and point out to art historical, cinematic, and fashion references of the artist's veil.

3 This information is taken from Branibor Debeljković's book *Old Serbian Photography (Stara srpska fotografija, 1977)*, which is at the same time the first book about the history of photography in Serbia.

4 Metlić, Dijana, „Milena Pavlović Barilli: Svukla sam cipele jer su bile od plamena“ (I took my shoes off because they were burning), in: Žarić, Stefan, *One Study of High Fashion and High Art*, Požarevac: The Gallery of Milena Pavlović-Barilli, 2017, pp. 7–11, p. 11.

5 The quote is taken from Crowninshield's foreword to the catalogue of Barilli's exhibit held at the United Yugoslav Relief Fund on January 9<sup>th</sup>, 1943, according to Merenik, Lidija, Petrović, Aleksandar and Magdalena Koch, *Milena Pavlović-Barilli EX POST*, Beograd: HESPERIAedu, 2009, p. 186.

6 Sontag, Susan, *On Photography*, London: Penguin Books, 2008, p. 131.



quotation, tool, or a “vehicle” to navigate herself through modern environment. Barilli, whose both personal and professional sensibilities indeed corresponded with derivatives of modernism’s pop and subcultures rather than with traditional, academic modernism, explained why Serbian scholars were keen to perceive her fashion and photography related works as something of less importance altering the “high cultural” value of her paintings. By further strengthening the position of photographic media, which alongside fashion have set the basis for Barilli’s activity in the field of fine arts, her usage of photography operated on three levels. In a chronological order, these three levels manifest through:

1. Recreating and reinventing her visual (and social) identity through photography (since early childhood until her death in 1945)
2. Collecting photographs of Hollywood stars in a photo album and turning them into artworks (characteristic for the transitory period between her schooling in Belgrade and Munich from 1926 to 1928)
3. Indiscreetly incorporating fashion photography in her poetics (typical of her activities in Paris and New York from 1932 to 1945, in fashion illustrations and paintings respectively).

Constructing a proper biography of the artist and re-evaluating her paintings led scholars to examine the first and somewhat the second aspect of Barilli’s usage of photography. However, while it has been stated that her “fascination” with fashion was in accordance with the “spirit of the time” not much has been said about the relation of her fashion illustrations to the tendencies of fashion photography. The study by Lidija Merenik, *Milena Pavlović Barilli: Painting in Fashion and*

*Fashion in Painting* is an exception, with the author pointing out to a shared visual identity and Surrealist aesthetics between Barilli’s fashion illustrations created in New York and photographs by George Hoyningen-Huene and Horst P. Horst for *Vogue* and *Harper’s Bazaar*. As Merenik finds, “the compositions in Pavlović-Barilli’s illustrations (even though they show a relationship to her art) do not deviate from the visual identity of the magazines.”<sup>7</sup> Speaking of *Vogue* and its relation to fashion photography, Christopher Breward states the following:

*During the first thirty years of Vogue’s existence photographers including Edward Steichen, George Hoyningen-Huene, Lee Miller, and Horst P. Horst incorporated the techniques of Surrealism in the creation of images which abstracted and fetishized the surfaces of fashionable life. Their work offered a luminous framework through which the reader might negotiate a more complex relationship between clothing, identity, image, and desire than that allowed by the more literal registers of the descriptive fashion plate.*<sup>8</sup>

Barilli indeed was aware of Hoyningen-Huene, Horst, and other photographers’ fashion editorials, but this awareness had occurred even before she moved to New York, where she was in direct contact with their works through her engagement in *Vogue*. The earliest record of the artist’s explicit quotation of *Vogue* in her work comes in the form of an illustration titled *Vogue* created in 1927 in Munich, which features an inscription of the magazine’s name. Additionally, during her studies in Belgrade (1922–1926), Barilli had resided at the court where both Queen Maria and Princess Olga Karađorđević were subscribed to numerous fashion magazines, including French *Vogue*.

7 Merenik, Lidija, “Milena Pavlović-Barilli: Painting in Fashion and Fashion in Painting”, in: Subotić, Irina et al., *Milena Pavlović-Barilli PRO FUTURO*, Beograd: HESPERIAedu, 2010, pp. 54–87, p. 66.

8 Breward, Christopher, “Fashion on the Page”, in: Welters, Linda, Lillethun, Abby (eds), *The Fashion Reader*, Oxford, New York: Berg, 2011, pp. 399–402, p. 399.



Figure 1

## 2. Répertoire Surréaliste: Fashion Photography of the 1930s and Barilli's Parisian Fashion Illustrations

Before permanently relocating to Paris in 1931, Barilli had already travelled extensively—Italy, Germany, France, Spain, and in the following year the UK, and even more so, had contacts and friendships with Europe's artistic, predominantly Surrealist milieu which was inseparable from the world of fashion, both through design and fashion photography. "The most influential were the Surrealist, Man Ray, and George Hoyningen-Huene. More interested by the inspiring force of the shapes and lines of the clothes than by fashion itself, both Man Ray and Hoyningen-Huene infused fashion photography with their own aesthetic and technical inquiry."<sup>9</sup> By socializing with De Chirico, Valery, Lhote, Breton, Cocteau, and Cassou (who even wrote the foreword for the catalogue of Barilli's first Parisian show), and having more than a decade long experience in fashion illustration, the Serbian artist most certainly acquainted herself with the new sensibility of fashion in the 1930s. This sensibility was, in addition to Surrealism and the expansion of Hollywood production, heavily dictated by the development and affirmation of fashion photography. "It was now that the role of the fashion photographer became established and a new approach to the conveying of fashion came into being, in which the emphasis was less on showing the details of the clothing and more on inviting the reader/observer to dream."<sup>10</sup>

One of only three fashion illustrations Barilli created in Paris that we know of, all three researched for the first time in 2017 for *Maison Barilli: Belgrade / New York*

9 Lussier, Suzanne *Art Deco Fashion*, London: Victoria and Albert Museum, 2009, pp. 82–84.

10 Naranjo, Juan, "New Vision", in Mentosa, Silvia (ed.), *Distinction. A Century of Fashion Photography*, Barcelona: Museu del Disseny de Barcelona, 2015, pp. 39–41, p. 41.

exhibit<sup>11</sup>, shows her immediate immersion in the city's interwoven art and fashion scenes best represented through fashion photography. Through this illustration, created in 1932 and titled *"Vionnet" Dress*, the artist did not only appropriate, but recreated poetics of Ray, Horst, and Hoyningen-Huene's photographs through a different medium. Barilli's illustration represents seemingly female, but rather an androgynous figure in a dress typical for antiquity revival of the 1930s rendered through Surrealist lenses. The illustrated gown, a certain fusion of Ancient Greek attires, presumably himation and peplos, and fashionable contemporary designs of Madeleine Vionnet with its pastel tones of grey and blue and unfinished lines, exactly suggests the artist's awareness of aforementioned Ray and Hoyningen-Huene's interest in shapes and lines of the clothes.

Figure 1: Milena Pavlović Barilli, *Vionnet Dress*, 1932, The Gallery of Milena Pavlović Barilli, Požarevac, Serbia.

By offering such representation, Barilli communicates with Hoyningen-Huene's 1931 photograph of the model Sonia Colmer in Vionnet's designs: silk crepe pyjamas and a scarf. Both Vionnet and the photographer were significantly inspired by Classical Greek sculpture in structuring their visual language. "He posed his models with props so that they resembled the figures in a frieze. His technique of back- and cross-lighting, to achieve line and volume and to give the models, the clothes and the settings texture and sheen, is unique."<sup>12</sup> On the other side,

"Vionnet created her womenswear shapes of the 1930s from the drapery and perfect body forms of classical statues as her twin concerns were fabric and the body."<sup>13</sup> As stated, both the designer and the photographer were concerned with the overall visual impact of the photograph / design rather than with communicating the means of consumption or advertisement through it.

The photograph of Colmer in a Vionnet draped gown which flows around her, making the model flow herself, and her pose, hairstyle and make-up resembling the visual appeal of a classical statue are authentically transposed onto Barilli's illustration. Moreover, this interplay suggests that Milena Pavlović Barilli did not accept the Surrealist (or any other) artistic poetics through "high" art (e.g. painting) only, but that she did so through fashion as well. More importantly, she incorporated the aesthetics of fashion illustrations and fashion photography in her future artistic production and not *vice versa*. In 2001, the art historian Olivera Janković will, while writing about Barilli's Parisian drawings and paintings (excluding fashion illustrations) notice that "figures from this phase are coloured whether in cold ash-grey or warm sand tones, as their bodies are turning into statues"<sup>14</sup> adding that "such chromatic choice expresses a certain dose of incompleteness and fragility noticeable in Barilli's future works as well."<sup>15</sup> These observations suggest that her drawings, watercolours and paintings were in a synchronous dialogue with her fashion works and current trends in fashion photography, both thematically and chromatically, opposing Miodrag B.

11 The exhibition, organized from December 2017 until March 2018 at The Gallery of Milena Pavlović Barilli in Požarevac, and then from September until November 2018 at The Pavle Beljanski Memorial Collection in Novi Sad, marked the first display of the artist's fashion illustrations presented through the prism of fashion museology. The exhibition and the following publication (Žarić, Stefan, *One Study of High Fashion and High Art*, Požarevac: The Gallery of Milena Pavlović Barilli, 2017), for the first time provided the classification of Barilli's fashion illustrations: Belgrade, Munich, Parisian, and New York fashion illustration. This paper examines the latter two, given their explicit relation to fashion photography.

12 *The Fashion Book*, London: Phaidon, 1998, p. 219.

13 *Fashion: The Ultimate Book of Costume and Style*, London: Dorling Kindersley, 2012, p. 278.

14 Olivera Janković, *Milena Pavlović Barilli*, Vojnoizdavački zavod, Belgrade 2001, p. 46.

15 *Ibid.*, p. 43.

Protić, who stated that the artist was forced to borrow characters from her painterly world to fashion illustrations. If we look at the repertoire of fashion photography and then at both Barilli's fashion and artistic activity, the shared aesthetics between all of them is evident, as Merenik elaborates:

*The visual culture and aesthetics found in Hoyningen-Huene and Horst's fashion and society photographs and works of other visual, stage and film artists of the time implied sine qua non details, either in the sense of iconographic repertoire or in the sense of fashion accessories, taken over or developed from Surrealism; from Art Deco, "return to order" and the revival of Antiquity; from "magic realism" and echoes of de Chirico's metaphysics. This rich repertoire is characterized by replicas of antique sculptures, fantasies and fantastical details, compositions, and spatial illusions; Antiquity and Renaissance colonnades... which Pavlović Barilli skillfully utilized...<sup>16</sup>*

However, in spite of this undeniable dialogue between fashion and Barilli's paintings, Protić's protective attitude towards her paintings does not come as a surprise given that, as Sontag finds, "the Surrealist legacy for photography came to seem trivial as the Surrealist repertoire of fantasies and props was rapidly absorbed into high fashion in the 1930s."<sup>17</sup> As fashion had been considered a phenomenon with a lower cultural value on the scale of Serbian academia and art criticism, Barilli's wide repertoire was narrowed down to that of Surrealist and Metaphysical painting. Being the author of the first monograph on Barilli and to a certain extent setting the base for future analyses, Protić did not include fashion related works in it, which explains why the influence of fashion photography on Milena Pavlović Barilli's life and work has been overlooked.

### 3. Venus in Vogue: Fashion Photography of the 1940s and Barilli's New York Fashion Illustrations

Milena Pavlović Barilli actively transposed and incorporated the language of fashion photography in her works. In the final period of her activity as a fashion illustrator and painter, the so called "American period" (1939/45) the artist, now a *Harper's Bazaar* and *Vogue's* illustrator, had a direct contact with renowned fashion photographers and their works for the magazines. Additionally, it can be argued that some of her illustrations actually inspired photographers like Hoyningen-Huene and Toni Frissell. "In *Vogue's* issue of December 1<sup>st</sup> 1939, there was an illustration of a grey-blue evening dress designed by Nettie Rosenstein, with a silk jersey bodice and a long chiffon skirt in the same colour, entitled *Long Sleeves Go South*. Specialist in the glazing technique, she loved to paint juxtapositions of light and heavy fabrics, tweed, veils, and chiffon drapes."<sup>18</sup>

Figure 2: Milena Pavlović Barilli, *Long Sleeves go South*, *Vogue*, December 1st, 1939, The Gallery of Milena Pavlović Barilli, Požarevac, Serbia.

Such juxtaposition was characteristic for Hoyningen-Huene's aesthetics hence it is not a wonder that Rosenstein and the company *Enka Rayon*, for which she designed the dress, hired him to photograph it for the advertisement published in *Vogue* in 1944. The photographer contrasted the model to a monochromatic background, accentuating her eyes, lips, and the dress through chiaroscuro effect. What is interesting is that Rosenstein first commissioned Barilli to illustrate her creation, and then Hoyningen-Huene to advertise it through a photograph. Even the photograph for Rosenstein's perfume,

16 Merenik, *op.cit.*, pp. 68–70.

17 Sontag, *op.cit.*, p. 52.

18 Vaccari, Alessandra, "The Fashion Illustration and the Collaboration with Vogue", in: Tosi Brandi, Elisa and Alessandra Vaccari (eds), *La Moda Nella Stanza di un'Artista*, Bologna: Pendragon, 2010, pp. 39–43, p. 42.

*Odalisque*, released one year after Barilli's death, bears a resemblance to Barilli's late illustrations which feature a Venus-like figure in transparent draperies. The resemblance is evident on the plan of motifs as well, as the model from the perfume advertisement holds a bird in her hand – the same motif represented by Barilli on the May cover of *Town and Country* (1941).

Figure 3: Milena Pavlović Barilli, *Town and Country*, cover page illustration, May 1941, The Gallery of Milena Pavlović Barilli, Požarevac, Serbia.

However, the major example of such figure is of course the explicit rendering of Botticelli's Venus through the illustration *The Bath of Venus* from 1941, showing a marble-skinned Venus in a transparent, almost invisible tulle draperies floating on the water surface. This kind of treatment of both the figure and fabric Barilli will repeat on the aforementioned *Town and Country's* cover, as well as in her illustrations for *Textron Lingerie* from 1944, *Cool as Pool – Smooth as Lilly*, and *Today... Little Pink Angel Dressed in Lace*, both published in *Vogue*. This kind of figure Snežana Kragulj from the Parsons School of Design will classify into advertisements with a woman's figure on water, on the ground, and in the sky, while analyzing Barilli's advertising illustration works. Reminiscent of the Parisian "flowing sculpture" illustration, "Barilli designed this group of illustrations for Textron's ladies' underwear advertisement in a visually more fluid manner."<sup>19</sup> As Kragulj adds "a woman's figure still dominates the illustrations, but now her disposition is different, it is more active and dynamic."<sup>20</sup> Such representation the author connected to the symbolism of water, which allowed Barilli to transform the female figure into

19 Kragulj, Snežana, "Erasing Boundaries: The Narrowness of Europe and the Wealth of America", in Subotić, Irina, et al. (eds), *Milena Pavlović-Barilli PRO FUTURO*, Beograd: HESPERIAedu, 2010, pp.88–205, p. 146.

20 *Ibid.*, p. 146.

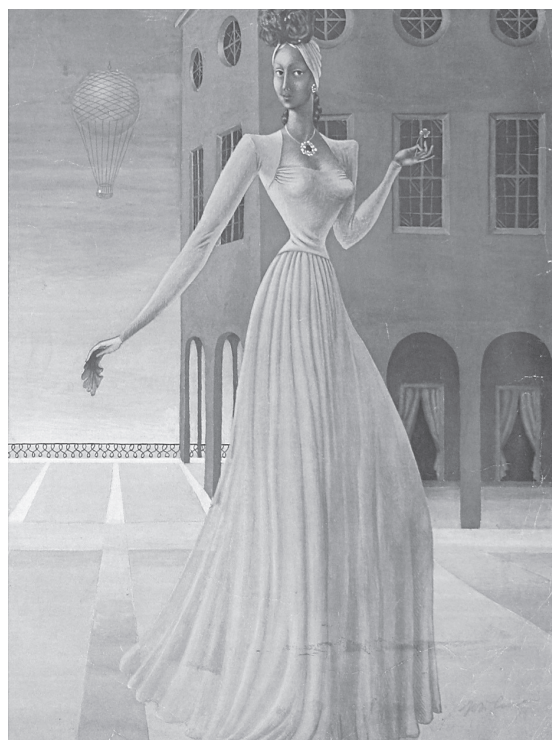


Figure 2



Figure 3

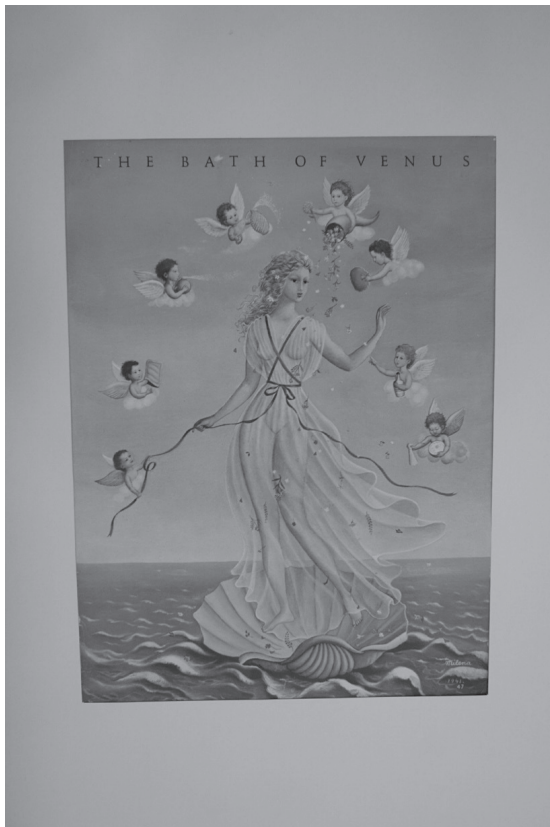


Figure 4

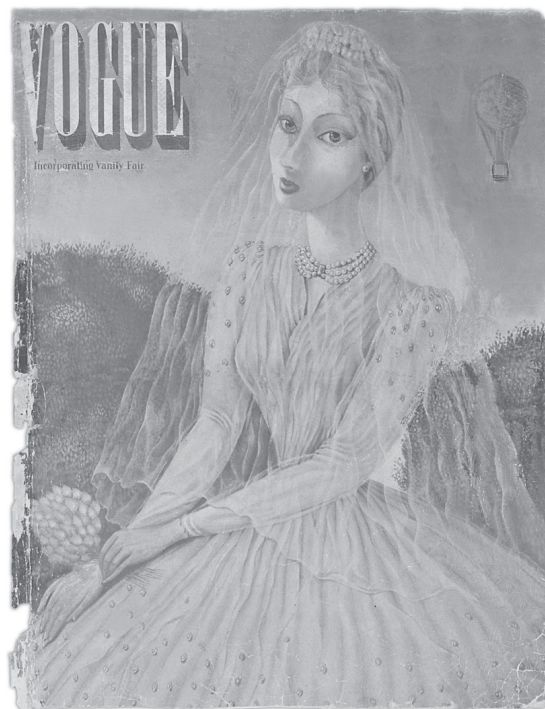


Figure 5

a being full of life and motion while it appeared static as a sculpture at the same time.

Figure 4: Milena Pavlović Barilli, *The Bath of Venus*, *Vogue*, May 15th, 1941, The Gallery of Milena Pavlović Barilli, Požarevac, Serbia.

When it comes to fashion photography, Barilli was certainly familiar with the work of Toni Frissell (and *vice versa*) as the bridal issue of *Vogue* from April 1<sup>st</sup>, 1940 featured a cover illustration by the Serbian artist, whereas Frissell's photograph of the illustrated wedding gown was published in the magazine. A year before works of the two artists had been published in the same issue of *Vogue*: Frissell created one of the most iconic fashion photographs of the time by photographing a model under the water. The photograph, published in *Vogue* in 1939 and later in 1941, shows a woman in a gracious pose submerged in a water tank, in a soaked evening gown floating around her, deforming her silhouette thus giving her a ghostly appearance. "Her fashion photos, even of evening gowns and such, were often notable for their outdoor settings, emphasizing active women. She was one of the first photographers to move outside of the studio for fashion photography, setting a trend in the field."<sup>21</sup> Barilli seemed to follow this trend, as the figures of her illustrations moved from being positioned within windows, arches, and Renaissance courtyards to freely roaming open spaces often connected to water or air. The treatment of clothes in Barilli's illustrations, *The Bath of Venus* particularly, also came to resemble the gowns photographed by Frissell. Thin layers of almost transparent white are painted over pastel pink and blue background tones, simulating the flow of fabrics in the water or in the wind. This effect is additionally emphasized

21 Stafford, Sidney, *Toni Frissell: Photographs 1933-1967*, New York: Doubleday, 1994.

with a more photorealistic representation of long, blonde hair which also flows like the fabrics.

While Frissell most certainly influenced Barilli, further analysis of her photographs reveals the possibility of Barilli influencing the photographer. Through the comparison of both artists' iconic works, Barilli's *Blue Wedding Dress Model* featured on the cover of *Vogue's* April 1<sup>st</sup> 1940 issue and Frissell's wedding portraits of Jacqueline Bouvier Kennedy from September 12<sup>th</sup> 1953, we can notice a resemblance between the portrayed subjects.

Figure 5: Milena Pavlović Barilli, *Blue Wedding Dress Model*, *Vogue*, cover page illustration, April 1<sup>st</sup>, 1940, The Gallery of Milena Pavlović Barilli, Požarevac, Serbia.

The pose, the expression, even the dress of Barilli's bride and Jacqueline Kennedy's ivory silk taffeta gown, designed by Ann Lowe, seem to be mirroring each other. While this comparison (for now) remains in the domain of a certain meta-historical dialogue, it certainly fosters the need for more thorough research on Barilli's complex activity in the USA and the relation between her and Toni Frissell's work. What we know for sure, through the analysis of content of *Vogue's* issues being kept at The Gallery of Milena Pavlović Barilli in

Požarevac, Serbia, is that the works of the two artists have been published in the same issue of the magazine. Moreover, as this specific issue was bridal-themed, with Barilli's illustration adorning its cover page, there is no doubt that Frissell knew of her - if not for other, then at least for this particular piece by Barilli. Frissell's photographic subject, Jacqueline Kennedy (who shortly worked as a photographer for the *Washington Times Herald*), was a well-known arts and fashion lover, winning *Vogue's* Prix de Paris in 1951, which might have influenced the photographer to seek inspiration in both art history and the magazine – spheres which Barilli had successfully unified in her work. On the occasion of the exhibition *Jacqueline Kennedy: The White House Years* held at The Metropolitan Museum of Arts in 2001, one of the authors, the American historian Arthur M. Schlesinger Jr. noted that Jacqueline Kennedy's "response to life was aesthetic rather than intellectual or moralistic. Her natural habitat was the international world of society and art."<sup>22</sup> Milena Pavlović Barilli and Jacqueline Kennedy shared the same "natural habitat", both becoming style icons in their own right. Future interpretations, requiring in-depth insight in the photographic activity of Toni Frissell and her relation to Barilli's production of fashion illustrations, will show if the two icons actually "met" in the hallways of (fashion) history.

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22 Bowles, Hamish and Arthur M. Schlesinger Jr., *Jacqueline Kennedy: The White House Years*, New York: The Metropolitan Museum of Art, 2001, p. 3.

**Stefan Žarić**  
Asocijacija istoričara mode, London

**Uticaj modne fotografije na modne ilustracije  
Milene Pavlović Barili (1932–1945)**

**Apstrakt:**

Odnos između fotografije i života i stvaralaštva srpske modne ilustratorke, slikarke, pesnikinje, i kostimografkinje Milene Pavlović Barili (5.11.1909 – 6.3.1945.) je u izvesnoj meri istražen, pre svega s ciljem konstruisanja tačne biografije umetnice. S druge strane, domaća stručna javnost nije posvetila dovoljno pažnje vezama između njenih modnih ilustracija i modne fotografije. Uzimajući u obzir nedostatak takvih interpretacija, u ovom radu koristim se modnom fotografijom kao metodom vizuelnog istraživanja i interpretativnim alatom putem kojih otkrivam nove slojeve stvaralaštva Milene Pavlović Barili. Barilijeva je, pored rekreiranja sopstvenog identiteta kroz seriju kostimnih foto-portreta i portretisanja holivudskih ikona po uzoru na fotografije, takođe inkorporirala repertoar modne fotografije u struktuiranju vizuelnog jezika svo-

jih modnih ilustracija. Umetnica je tokom boravka u Parizu i Njujorku u svoje stvaralaštvo inkorporirala poetike Džordža Hojningen-Hjunea i Toni Frisel, čime modna fotografija postaje neizostavan deo njenog opusa u periodu između 1932. i 1945. godine. U skladu sa tim, u radu pozicioniram modne ilustracije Barilijeve u kontekst modne fotografije tridesetih i četrdesetih godina XX veka, pružajući komparativnu analizu njenih ilustracija i odabranih fotografija Hojningen-Hjunea i Friselove. Cilj takve analize jeste da jasnije utvrdim mesto modne fotografije u opusu Milene Pavlović Barili i ponudim nove mogućnosti njegove interpretacije.

**Ključne reči:** moda, modna fotografija, modna ilustracija, *Vog*, nadrealizam;



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