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## Kleidung / Mode / Couture / Kostümdesign im Film: Eine erste Bibliographie. Zusammengest. v. Hans J. Wulff u. Ludger Kaczmarek

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### Einleitung\*

Soziale Realität ist nicht homogen. Sie ist hierarchisch gegliedert. Sie zerfällt in Klassen, Kasten oder Schichten. Kleidung signalisiert Zugehörigkeiten – zu einem *Alters-*, *Klassen-* oder (*sub*)*kulturellen Stil*. Sie drückt Differenzierungen aus – zwischen Jungen und Alten, Männern und Frauen, Reichen und Armen. Arbeiter tragen eben anderes als Fabrikanten. Auch die Differenz zwischen Stadt und Land wird durch Kleidungsstile ausgedrückt. In der Phase des klassischen Hollywoods zeigten Anzug und Schlips an, dass einer zur Stadt gehörte, nicht zur Sphäre der Farmer. Urbanität hat ihre Stile und Elemente, Ruralität hat andere. Der Wechsel der Zeit wird durch den Wechsel der Moden, der Konventionen, der Stoffe angezeigt. Jiří Menzels wunderbarer Film *Postřižiny* (1980) zeigt *in nuce*: Röcke und Haare werden kürzer und darin zeigt sich die neue Zeit.

*Uniformen* aller Art zeigen an, daß sich die Uniformträger zu unterwerfen haben. Der Held in Mike Nichols' Film *Catch 22* (1970) zerreißt und zerstört am Ende seine Uniform – seinem Ausstieg aus dem Militär drastischen Ausdruck verleihend.

Verkleiden, um als ein anderer zu scheinen und ein anderer zu werden. Der von Köpenick wird zum Hauptmann von daselbst. Ein anderer werden, weil man wie ein anderer aussieht. Der Regisseur in Preston Sturges' *Sullivan's Travels* (1941) hat beim zweiten Versuch, *undercover* die Welt der Obdachlosen zu erkunden, keine Chance, nicht als Tramp, als Hobo genommen zu werden. Er sieht so aus, er ist

da, wo die Hobos sind, er riecht wie einer: Also ist er einer. Warum sollte man jemanden für einen anderen halten als den, der er zu sein scheint? In Nichols' *Working Girl* (1988) nimmt eine Sekretärin heimlich für eine Zeit die Rolle ihrer Chefin an, und sie benutzt auch deren Garderobe und deren Parfüm. Auch sie wird entdeckt, doch Ernüchterung mag sich nicht einstellen, weil sie sich durchsetzen kann, den Aufstieg ins Chefbüro tatsächlich schafft. Und der Schauspieler, der sich verkleidet und in *Tootsie* (1981) höchst erfolgreich eine Rolle als Frau spielt, *wird* zu einem anderen, lernt, gesellschaftliche Realität aus einer anderen Perspektive als der ihm vertrauten wahrzunehmen.

In den 1980ern ist Bewegung in das so lange funktionsmächtige Ausdruckssystem der Kleidung, mittels dessen Grenzen und Zugehörigkeiten angezeigt werden konnten, gekommen. *Desperately Seeking Susan* (1985) – der Titel von Susan Seidelmans Film ist fast ein Programm. Die Geschichte erzählt von zwei jungen Frauen, die die Kleidungen tauschen und zu anderen werden. Die Normale, die Bürgerliche probiert nicht nur die subkulturelle Kleidung der anderen aus, sondern auch den Lebensstil, die Selbstwahrnehmung, das Selbstwertgefühl. Und *vice versa*. Das, was einer ist, steht nicht mehr fest, sondern wird gewählt. Identität ist nicht mehr determiniert, wird nicht mehr dadurch bestimmt, wo einer herkommt und zu wem er zählt, sondern ist eine veränderliche Tatsache geworden.

Die Verbindungen der Modeindustrie zum Film bestanden von Beginn an (die frühen Nachrichtenfilme über Mode legen davon Zeugnis ab). Allerdings hatten die Filmstudios meist – darin den großen Theatern ähnelnd – eigene Kostümabteilungen und verfügten über einen eigenen Kostümfundus; einige Kostümbildner des Films wie Edith Head gelten heute als „Autoren“ der Modegeschichte. Das änderte sich in den 1950ern: Für *Sabrina* (1954) – die Geschichte der Verwandlung einer burschikosen jungen

Frau in eine mondäne Dame – ließ sich Audrey Hepburn ihre Kleider erstmals nicht von Kostümbildnern, sondern von einem jungen Pariser Couturier machen lassen: von Hubert de Givenchy. Einzelne Modemacher begannen bald, fest für einen Star zu arbeiten: Adrian für Greta Garbo, Travis Benton für Marlene Dietrich, John Travillo für Marilyn Monroe und eben Givenchy für die Hepburn. Diese Couturiers bestimmten nachhaltig das Image ihres Stars, und das nicht nur in den Rollen auf der Leinwand. Oftmals ließen sich die Stars auch privat nur noch von ihrem Modemacher einkleiden. Heutzutage haben die Filmstudios keine eigenen Kostümabteilungen mehr. Ja, es werden (außer natürlich bei historischen Kostümfilmern) kaum mehr Kostüme eigens für einen Film gefertigt – der Modemacher stellt Stücke seiner neuen Kollektion zur Verfügung, wenn auf Produkte der *haute couture* zugegriffen werden soll. Und wenn Richard Gere dann als *American Gigolo* (1980) Kleidung von Armani trägt, ist das für den Modemacher als eine Form des *Product Placement* auch ein lohnendes Geschäft.

Weil Mode so eng mit der Kommunikation gesellschaftlicher Status zusammenhängt, hat Filmmode immer auch eine Rolle in der Vermittlung sozialer Rollen, insbesondere der Geschlechterrollen gespielt. Filme geben modellhafte Vorbilder für Verhalten und Aussehen, sind darum auch Instrumente eines *hidden curriculum* und verbinden die Illusionswelt des Films mit der äußeren Welt. Insbesondere üben sie Grundformen eines konsumistischen Umgangs mit Kleidung ein, in dem Kommunikationskommunikation eng mit der Zirkulation der Waren verbunden wird. Eine Fülle ideologiekritischer Untersuchungen hat gezeigt, wie insbesondere Frauen in diese Bindung des Körperlichen in die Sphäre der Imagos und symbolischen Werte verstrickt sind.

Die historische, theoretische und kritische Untersuchung des Filmkostüms resp. der Interaktionen zwischen Mode und Film stecken immer noch in den Anfängen. Die Filmmuseen haben diverse Ausstellungen veranstaltet und mit Katalogen dokumentiert (am bekanntesten ist wohl der Bildband von Regine und Peter W. Engelmeier für die Ausstellung im Deutschen Filmmuseum Frankfurt 1990). Es fehlen kulturhistorisch, sozialhistorisch oder ikonographisch angelegte Werke in der Art von John Harvey (*Men in Black*. Chicago: University of Chicago Press 1995), Farid Chenoune (*A History of Men's Fashion*. Paris/New York: Flammarion 1993), Anne Hollander (*Seeing Through Clothes*. New York: Viking 1978) oder der BBC-Serie "Through the Looking-Glass" (Wilson, Elizabeth / Taylor, Lou: *Through the Looking-Glass: A History of Dress from*

*1860 to the Present Day*. London: BBC Books 1989), Kulturgeschichten der Mode, die nur partiell auf die Rolle des Films eingehen. Engelmeiers Bildband bietet zwar reichhaltiges Bildmaterial, versagt aber sowohl kostümhistorisch als auch in der Interpretation der vestimentären Zeichen. Während in der Kunstgeschichte in Katalogwerken zum 18. Jahrhundert immer stärker auf die Forschungen der Kostümgeschichte (z.B. Eileen Ribero: *The Gallery of Fashion*. London: National Portrait Gallery 2000) oder der Kostümtheorie (zusammenfassend: Craik, Jennifer: *Fashion: The Key Concepts*. Oxford/New York: Berg 2009) zurückgegriffen wird, werden solche Ansätze in der Filmanalyse noch viel zu selten berücksichtigt. Allerdings finden sich in manchen Bänden der *BFI Film Classics* doch Kapitel, die auf die Kostüme und die Wirkung der Filmmode auf die Gesellschaft eingehen.

An Würdigungen der mehrfachen Oscar-Preisträgerin Edith Head ist kein Mangel, an Prachtbänden über die Hollywood-Damenmode der 1930er Jahre (Marsha Hunt: *The Way We Wore: Styles of the 1930s and '40s and Our World Since Then*. Fallbrook: Fallbrook Publishing 1993) auch nicht. Den Einfluß des Londoner Herrenschneiders Frederick Scholte auf die Hollywood-Idole der 1930er und 1940er Jahre kann man bei Chenoune nachlesen, aber ein Überbauwerk zum Thema Film und Mode, das den Ansätzen von *Dressed to Kill (Dressed to Kill: James Bond The Suited Hero*. [Ed. by Colin Woodhead.] Paris/New York: Flammarion 1996) oder Fred Miller Robinson (*The Man in the Bowler Hat: His History and Iconography*. Chapel Hill/London: University of North Carolina Press 1993) folgt, bleibt weiterhin ein Desiderat.

[\*] Die Einleitung verarbeitet Beiträge von Jens Peter Becker und Hans J. Wulff aus dem *Lexikon der Filmbegriffe* (Mainz: Bender 2002ff.). — Ein besonderer Dank für die Bereitstellung von Inhaltshinweisen zu italienischen Altbeständen gebührt dem römischen Centro Sperimentale di Cinematografia und seiner Biblioteca "Luigi Chiarini".

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Wie das Filmskript den Misserfolg ihrer Flucht chronometriert, so bezeichnet ein enteigneter Pelzmantel als Dingsymbol zugleich den Glanz eines Fremdbildes und eine Falle im Abseits der Weimarer Republik.

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and only) a victim of military inspection, turning him instead into an object of desire well aware of his desirability. Furthermore, focusing on the most common search routine practiced by the Israeli soldiers at the checkpoint, the lifting of Palestinian shirts to ensure that they are not strapped with explosives, Waked gives this practice a new, and explicitly homoerotic, interpretation, presenting it as a means for Israeli soldiers to “check out” Palestinian men, who “dress up for the occasion.” In Waked’s film, Hochberg concludes, the Israeli soldiers’ treatment of the Palestinian body as a “security threat” and the Palestinian’s forced cooperation function as pretexts for underlying hidden and forbidden (homoerotic) desire, here exposed as the subtext of a toxic national conflict sealed in heteronormative sexual perceptions of masculinity and its absence.

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