

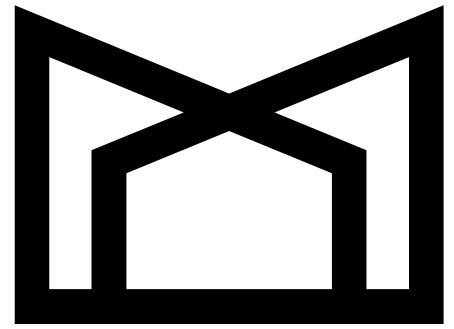
**Deutsche
Kinemathek**



CLOSE-UP

**The Film Costumes of
Barbara Baum**

October 1, 2020 – May 3, 2021



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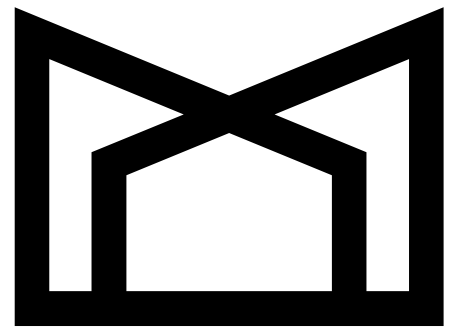
**“The clothes make the person –
her costumes made the roles.”
Hanna Schygulla**

Only a very few members of her profession possess the mastery of the craft that costume designer Barbara Baum exhibits. Her work is the subject of the new special exhibition “Close-up. The Film Costumes of Barbara Baum“ (October 1, 2020 – May 3, 2021) at the Deutsche Kinemathek – Museum für Film und Fernsehen. The exhibition was conceived by the Deutsches Filminstitut & Filmmuseum and was previously shown in Frankfurt am Main.

Over the course of her career, Baum has lent her artistic gifts and signature style to more than 70 film productions, creating costumes for international screen legends such as Sam Shepard, Jeanne Moreau, Julie Delpy, Catherine Zeta-Jones, Burt Lancaster and Meryl Streep, while being honored with countless national and international awards along the way, most recently in 2015 with an Honorary Lola at the German Film Awards.

This one-of-a-kind, interactive presentation promises to delight visitors in the 350 sqm exhibition space – with over 40 original costumes, enhanced by production documentation spanning more than 50 years of collaboration with film directors, including Rainer Werner Fassbinder, Volker Schlöndorff and Heinrich Breloer. A considerable variety of fabric samples, touch stations, as well as audio and video installations invite viewers to use their eyes, ears and hands to follow the production process and the astonishing visual power of Baum’s creations.

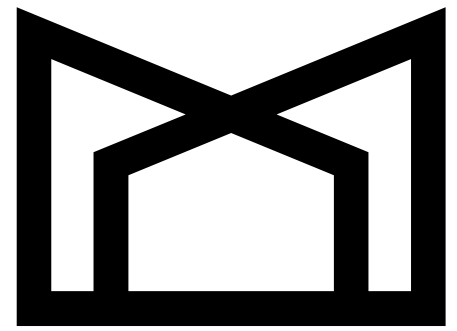
One example of the exhibition’s rich scope is its selection of diverse costumes worn by Hanna Schygulla as Fassbinder’s Maria Braun, which enable us to trace her character’s dramatic



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development. As Schygulla herself puts it: “At first, the ‘post-war rubble girl’ with that characteristic ‘make-one-thing-out-of-two-things’ look. Next stage: the ‘little black dress’, [...] implying the raised expectations of the social climber with a touch of haute couture elegance.”

“Close-up. The Film Costumes of Barbara Baum” presents pieces from all of the artist’s creative phases in combination with film sequences from key scenes – from her early involvement with directors of the New German Cinema movement, to her activities for large, international cinema productions all the way to more recent work in the world of television. One of the most revered German costume designers of our age, Barbara Baum came to cinema as an autodidact. After apprenticing as a seamstress and pursuing studies in fashion design, Baum first worked for productions by Peter Fleischmann, Reinhard Hauff, Hans Jürgen Syberberg and others, before becoming Rainer Werner Fassbinder’s go-to costume designer from 1972 on. The partnership between Baum and Fassbinder would prove to be a long, intense creative dialogue, and it is safe to say that their collaboration is to thank for the fact that Baum’s work was able to gain international notoriety. In one breathtaking decade, from 1972 to 1982, the two gave birth to unforgettable characters in such significant works of New German Cinema as ‘Effi Briest’ (FRG, 1974), ‘The Marriage of Maria Braun’ (FRG, 1979), ‘Berlin Alexanderplatz’ (FRG, 1980), ‘Lili Marleen’ (FRG, 1981), ‘Lola’ (FRG, 1981), ‘Veronika Voss’ (FRG, 1982) and ‘Querelle’ (FRG/F 1982).



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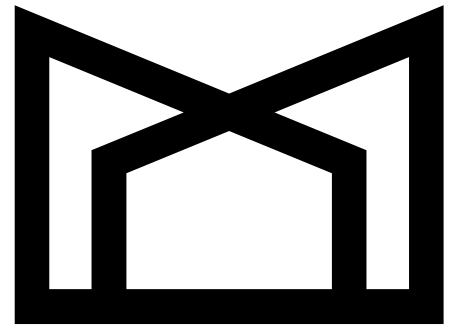


Detail: Costume Catherine the Great (Catherine Zeta-Jones), design: Barbara Baum, photo: M

Following Fassbinder's passing in 1982, her particular feel for historical fabrics, her granular attention to detail and her keen way of working very closely with performers led to participation in numerous star-studded TV productions, such as 'Fathers and Sons' (FRG, 1986, directed by Bernhard Sinkel), 'Catherine the Great' (GER/USA, 1996, directed by Marvin J. Chomsky and John Goldsmith) with Catherine Zeta-Jones in the title role, Heinrich Breloer's 'Die Manns – Ein Jahrhundertroman' (GER, 2001) and 'Die Buddenbrooks' (GER/A, 2008), or most recently in 'Romy' (GER/A, 2009, directed by Torsten C. Fischer).

Barbara Baum gained international recognition with films such as 'Burning Secrets' (GB/FRG, 1988, directed by Andrew Birkin), 'Homo Faber' (GER, 1991, directed by Volker Schlöndorff) or Bille August's 'Smilla's Sense of Snow' (GER/S, 1997) and 'The House of the Spirits' (DK/GER/P, 1993). Enigmatic filmmaking legend Stanley Kubrick also hired Baum in the early 1990s for his film project 'Aryan Papers', which would unfortunately remain unrealized.

The words of praise and gratitude with which international stars such as Catherine Zeta-Jones, Jeanne Moreau and Burt Lancaster have expressed their great admiration for Barbara



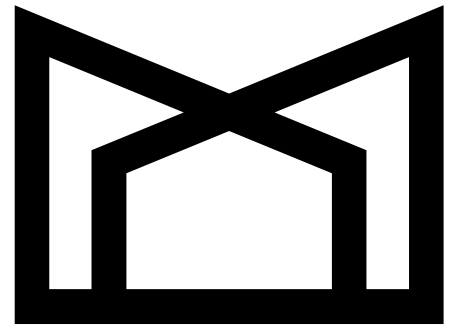
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Baum are a testament to the intimate relationship between performer, role and costume designer.

**“Working with Barbara was one of the best experiences in my career, she is truly spectacular.”
Catherine Zeta-Jones**

An anecdote from the set of ‘Burning Secret’ provides an indication that the “close-up” nature of this work at times required considerable persuasive talents. According to eyewitness accounts, Faye Dunaway, for instance, insisted on bringing her long-time costume designer on board for one production. And nevertheless, Barbara Baum was able to change her mind during a personal encounter in New York – and the Hollywood star was thoroughly won over by Baum’s “beautiful job” by the time shooting wrapped.

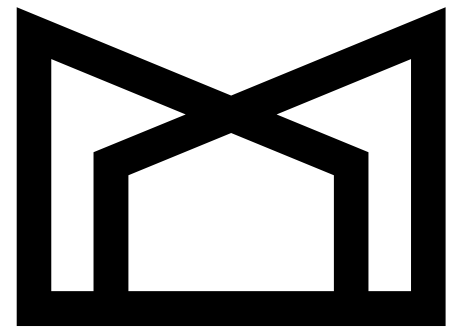
Time and again, exquisite materials are present at the advent and ultimate manifestation of Barbara Baum’s creations. Flowing silk, delicate chiffon or heavy brocade fill the screen with their sensuality. Exhibition visitors will be able to gain an intimate sense of the texture, surface, weight and feel of myriad original fabrics with their own fingers. The exhibition features a special mediation concept that places the sensuality of the film costume materials squarely at the centre of attention. With the support of the Blinden- und Sehbehindertenbund in Hessen (a regional association for the blind and visually-impaired) and generous funding by the Commerzbank Stiftung a tour through the world of film textiles has been created that can be experienced with all of the senses. Along with Deutsches Filminstitut & Filmmuseum curators Hans-Peter Reichmann and Isabelle Bastian, the Berlin-based company audioskript produced audio commentary for the exhibition in tandem



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collaborations between sighted and blind authors. Together they developed an audio tour for blind and visually-impaired visitors, from which sighted visitors will, of course, also benefit. Impressive audio segments on the costumes and those who wore them create a vibrant picture of the characters for the mind's eye. An adaptation for the Berlin venue was realized with the support of the Allgemeiner Blinden und Sehbehindertenverein Berlin and the Deutsche Kinemathek's exhibition team. One of a total of five touch stations designed by the company Tactile Studios is located at the entrance to the exhibition. It features a relief panel with the floor plan and text in Braille to help visitors gain a first impression of the layout of the exhibition and the location of the individual touch and listening stations. Tactile guiding elements on the floor mark these in the exhibition space.

A type of costume workshop has been set up in the first room of the exhibition, where a 16-meter long display case invites visitors to follow the costume designer's creative process, from screenplay to finished Barbara Baum original. Whoever thinks "in fabrics," like Barbara Baum herself, will not be disappointed to find themselves surrounded by textiles, many of them made expressly available for hands-on examination. An extensive textile library with labels in both black print and Braille delivers on what the haptic descriptions promise during the tour and can be explored at leisure for as long as visitors wish. The samples come from the collection of the Anita Pavani Stoffe company, based in Heuchelheim. The glass vitrines feature original documents from the costume designer's work archive, which was acquired in 2015 by the Adolf und Luisa Haeuser Stiftung. These are complemented by video interviews playing on five monitors that provide insight into Barbara Baum's attitude and methods:



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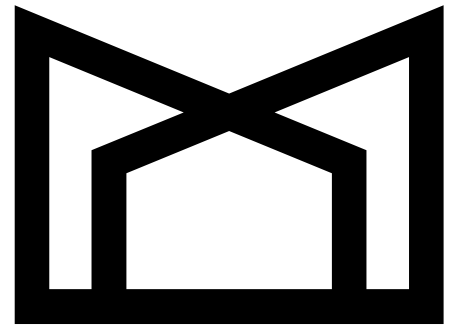
**“Sie haben immer gesagt, na,
wenn die kommt, dann wird's
doppelt teuer. Nee – dann wurde
es richtig!”**



Detail “design workshop”, designs by Barbara Baum for Das Mädchen Rosemarie, photo: Marian Stefanowski

The second room of the exhibition presents the costume gallery. It leads viewers on a tour through Barbara Baum’s costume designs, attesting to her collaborations with Volker Schlöndorff and Bernd Eichinger, her work on large-scale European and international productions, and documenting the many years of work she contributed to Rainer Werner Fassbinder’s films.

Of course Barbara Baum has also explored contemporary fashion trends, picking up on ideas or developing them further. Occasionally, the opposite has been true too, however, with her creations finding resonance in the world of fashion. For instance, Jean Paul Gaultier was so delighted by ‘Querelle’ (F, 1982) that he made reference to the striped look created by

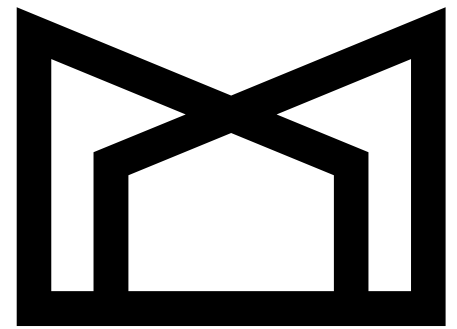


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Barbara Baum for the film with his iconic sailor shirt. The exhibition “Close-up. The Film Costumes of Barbara Baum” invites visitors to partake in these and many more discoveries starting on Thursday, October 1st.

A publication accompanying the special exhibition, ‘Filmstoffe. Kostüme: Barbara Baum’ (2018), in a revised German edition, was published by the Deutsches Filminstitut & Filmmuseum with the kind support of the Rainer Werner Fassbinder Foundation. It is available for purchase in the museum shop. The catalogue, which features a host of contributions by renowned contemporaries and colleagues of Barbara Baum, including Hanna Schygulla, Volker Schlöndorff and Michael Ballhaus, is also available in an English edition, ‘Close-up: The Film Costumes of Barbara Baum.’

An exhibition of the DFF – Deutsches Filminstitut & Filmmuseum



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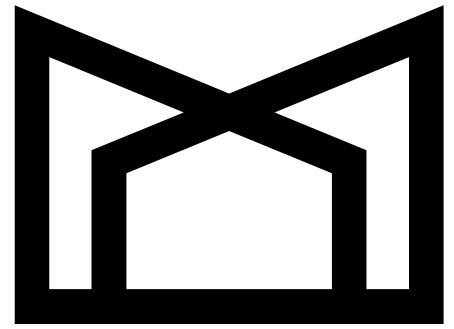
Tour of the Exhibition



Costume gallery, photo: Marian Stefanowski

“Costume Design is the Third Director”

Costume design is one of the essential cinematic arts. It assists the audience in identifying cinematic spaces and eras. It makes the characters' traits visible, indicates their social status and their state of mind. In doing so, it produces identificatory proximity. Put simply, it helps us identify with the characters. Costumes enable the performers to immerse themselves in the characters they portray. The costume fabric materializes the moral values and desires of the characters: sometimes protective and reinforcing; sometimes fantastic and exaggerated; sometimes concealing, disguising, or even exposing. The fabrics – often historical in origin – not only constitute a visual accent within the composition but also ensure authenticity.



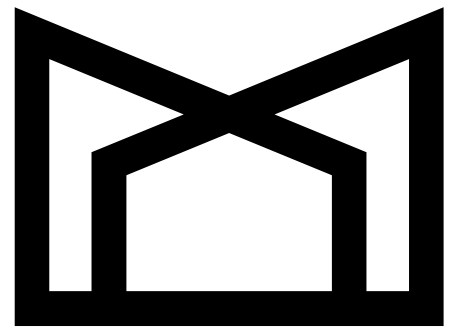
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Costume designer Barbara Baum has an extraordinary sense for fabrics. They are not only her working material, but also a source of inspiration:

“I always think in terms of fabrics. I even get goose bumps over exceptional fabrics! For me, the decision to use this or that very specific fabric is usually already half the costume.”

In the first room of the exhibition, Barbara Baum talks about her profession in five interviews. Materials from her archive, such as costume plots, costume lists, and much more testify to her first intense examination of screenplays. This material gives rise to concrete ideas, which are translated into fabric and finally integrated into the film image. Budget plans, invoices, daily call sheets, and purchasing lists bear witness to the requirements of the profession. Minutes of meetings, correspondence, photographs of fittings and for continuity show how costume design is embedded in the other cinematic crafts.

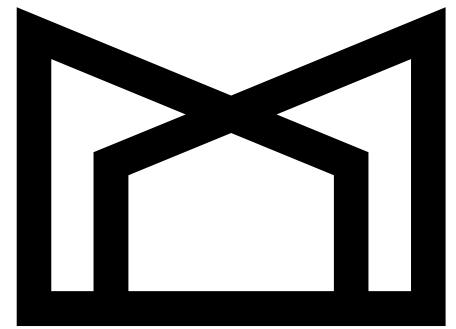
Because the original costumes may not be touched for reasons of conservation, an area has been set up where visitors can feel 50 samples of the high-quality fabrics. More than 40 original film costumes – the results of artistic ingenuity, the art of tailoring, and not least careful calculation and planning – have been installed in the second room. Outside the framework of the cinematic space, these testimonies to the art of staging fabric have a presence all their own. Their static presentation enables visitors to closely examine the costumes, which in the museum setting become three-dimensional exhibits. Labels indicate the material they are made of: crêpe, brocade, paduasoy, gold and silver lamé, muslin, organdy, velvet, satin,



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silk, lace, taffeta, tulle, tweed, wool – all of them fabrics that bear witness to Barbara Baum’s constant pursuit of the highest quality and the “right” material.

“Close-up” is also a hands-on exhibition with a tactile element that affords blind and visually-impaired individuals a multisensory experience. Costume designs are translated into tactile relief prints. Form and cut, the fall of the folds, or details such as sequins can be felt with one’s fingertips. Barbara Baum’s notes for the dressmakers are presented on legends in Braille. Original fabric swatches convey the haptic quality of the material used. The tactile information is also accompanied by an audio description. The space and costumes are described in great detail, allowing images to unfold in the mind’s eye. Innovative digital canvases behind the original costumes add an additional sensory element. They demonstrate the symbiosis between the actor and the film costume as a moving image. The montage clips are collages and focus solely on the costume. Audio guides available at the ticket desk enable visitor, in particular those who are visually-impaired or blind, to have the contents of the exhibition read to them as an audio description. For guests using white canes, the display case edges and bases as well as the costume pedestals serve as a guideline. Attention fields on the floor indicate audio guide points and tactile stations.



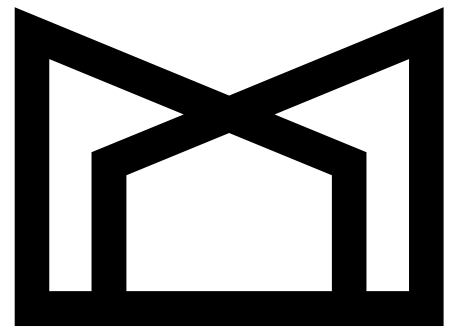
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Awards



Photo: Marian Stefanowski

- 1988 Biennale Venedig: Award for Best Costume Design in 'Burning Secret'
- 1993 Bayerischer Filmpreis for Barbara Baum's oeuvre as well as for 'Der Kinoerzähler' and 'The House of the Spirits'
- 1997 Goldener Löwe RTL for 'Das Mädchen Rosemarie'
- 2006 Deutscher Fernsehpreis, nomination for Best Costume Design in 'Speer und Er'
- 2009 Bayerischer Filmpreis for 'Buddenbrooks'
- 2010 Star on the Boulevard der Stars, Berlin
- 2015 Deutscher Filmpreis: Honorary prize for outstanding services rendered to German cinema



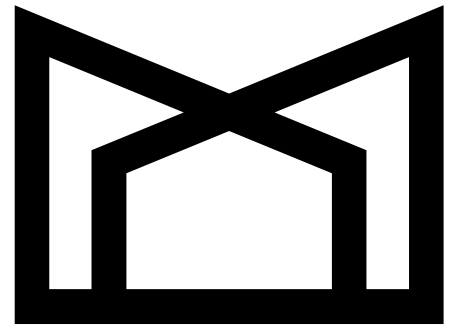
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Filmography



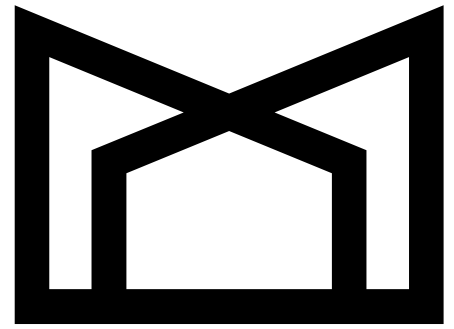
'Aimée & Jaguar'. Johanna Wokalek, Heike Makatsch, Maria Schrader. GER, 1999, directed by Max Färberböck. Source: DFF – Deutsches Filminstitut & Filmmuseum / Photoarchive, © Senator Film

Verbrechen mit Vorbedacht (FRG, 1967, directed by Peter Lilienthal)
Lebeck (FRG, 1968, directed by Johannes Schaaf)
Jagdszenen aus Niederbayern (FRG, 1969, directed by Peter Fleischmann)
Tanker (FRG, 1970, directed by Volker Vogeler)
Bambule (FRG, 1970/ premiered in 1994, directed by Eberhard Itzenplitz)
Wie man seinen Gatten los wird (FRG 1970, directed by Jiří Weiss)
Unternehmer (FRG, 1970, directed by Eberhard Itzenplitz)
Die menschliche Pyramide oder wohl dem, der eine Bleibe hat (FRG, 1971, directed by Hans Dieter Schwarze)
Mathias Kneissl (FRG, 1971, directed by Reinhard Hauff)
Jakob von Gunten (FRG, 1971, directed by Peter Lilienthal)
Die rote Kapelle (D/F/I, 1972, directed by Franz Peter Wirth)
Verletzung (FRG, 1972, directed by Klaus Kirschner)
Ludwig – Requiem für einen jungfräulichen König (FRG, 1972, directed by Hans Jürgen Syberberg)
Rattennest (FRG, 1972, directed by Günter Gräwert)
8051 Grinning (FRG, 1972, directed by Peter Beauvais)
Immobilien (FRG, 1973, directed by Otto Jägersberg)
Haus am Meer (FRG, 1973, directed by Reinhard Hauff)
Nora Helmer (FRG, 1974, directed by Rainer Werner Fassbinder)
Sechs Wochen im Leben der Brüder G. (FRG, 1974, directed by Peter Beauvais)
Griseldis (FRG, 1974, directed by Peter Beauvais)
Fontane Effi Briest (FRG, 1974, directed by Rainer Werner Fassbinder)
Der Scheingemahl (FRG 1974, directed by Gert Westphal)



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Hauptlehrer Hofer (FRG, 1975, directed by Peter Lilienthal)
Am Wege (FRG, 1975, directed by Peter Beauvais)
Dorothea Merz (FRG, 1976, directed by Peter Beauvais)
Hans im Glück (FRG/A, 1976, directed by Wolfgang Petersen)
Die Brüder (FRG, 1977, directed by Wolf Gremm)
Heinrich (FRG, 1977, directed by Helma Sanders-Brahms)
Die Teufelsbraut (FRG, 1977, directed by Hans Dieter Schwarze)
Das Ende einer Karriere (FRG, 1978, directed by Christa Maar)
Klaras Mutter (FRG, 1978, directed by Tankred Dorst)
The Marriage of Maria Braun (FRG, 1979, directed by Rainer Werner Fassbinder)
Die erste Polka (FRG, 1979, directed by Klaus Emmerich)
Berlin Alexanderplatz (FRG, 1980, directed by Rainer Werner Fassbinder)
Lili Marleen (FRG, 1981, directed by Rainer Werner Fassbinder)
Lola (FRG, 1981, directed by Rainer Werner Fassbinder)
Am Ufer zur anderen Welt (FRG, 1982, directed by Hans Dieter Schwarze)
Die Sehnsucht der Veronika Voss (FRG, 1982, directed by Rainer Werner Fassbinder)
An uns glaub Gott nicht mehr. Ferry oder wie es war (FRG, 1982, directed by Axel Corti)
Querelle (FRG/F, 1982, directed by Rainer Werner Fassbinder)
System ohne Schatten (FRG, 1983, directed by Rudolf Thome)
Glut (FRG, 1983, directed by Thomas Koerfer)
Liebe ist kein Argument (FRG, 1984, directed by Marianne Lüdcke)
Sigi, der Straßenfeger (FRG, 1984, directed by Wolf Gremm)
Via Mala (FRG, 1985, directed by Tom Toelle)
Die Schwärmer (FRG, 1985, directed by Hans Neuenfels)
Fathers and Sons (FRG, 1986, directed by Bernhard Sinkel)
Maschenka (FRG, 1988, directed by John Goldschmidt)
Pattbergs Erbe (FRG, 1985/86, directed by Marianne Lüdcke)
Burning Secret (GB/FRG, 1988, directed by Andrew Birkin)
Hemingway (FRG/F/GB/I/USA, 1988, directed by Bernhard Sinkel)
Geord Elser – Einer aus Deutschland (FRG, 1989, directed by Klaus Maria Brandauer)
Aschenputtel (FRG/F/CZE, 1989, directed by Karin Brandauer)
Marleneken (FRG, 1990, directed by Karin Brandauer)
Homo Faber (GER/F/GR, 1991, directed by Volker Schlöndorff)
Colette (GER/GB/F, 1991, directed by Danny Huston)
Der Kinoerzähler (GER, 1993, directed by Bernhard Sinkel)
The House of the Spirits (GER/DK/P, 1993, directed by Bille August)
Die Eisprinzessin (GER/USA, 1995, directed by Danny Huston)
Catherine the Great (GER/USA, 1996, directed by Marvin J. Chomsky, John Goldsmith)
Das Mädchen Rosemarie (GER, 1996, Bernd Eichinger)
Smilla's Sense of Snow (DK/GER/SE, 1997, directed by Bille August)
Life, Love & Celluloid (GER, 1998, directed by Juliane Maria Lorenz)
Liebe deine Nächste! (GER, 1998, directed by Detlev Buck)
Aimée & Jaguar (GER, 1999, directed by Max Färberböck)
Der große Bagarozzy (GER, 1999, directed by Bernd Eichinger)
Venus & Mars (GER 2001, directed by Harry Mastrogeorge)
Die Manns – Ein Jahrhundertroman (GER, 2001, directed by Heinrich Breloer)
Die Nibelungen (USA/GER/I/GB, 2004, directed by Uli Edel)
Speer und Er (GER, 2005, directed by Heinrich Breloer)
Hahnemanns Medizin (GER, 2006, directed by Elfi Mikesch)
Buddenbrooks (GER/A, 2008, directed by Heinrich Breloer)
Romy (GER/A, 2009, directed by Torsten C. Fischer)
Beobachtungen eines Blinden (GER, 2014, directed by Christopher Pawelczak)



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Education

Guided Tours | On-Site

Our educators and instructors knowledgeably guide you through the special exhibition. Using selected exhibits and background information visitors gain insights into Barbara Baum's works as well as into the tasks of costume designers.

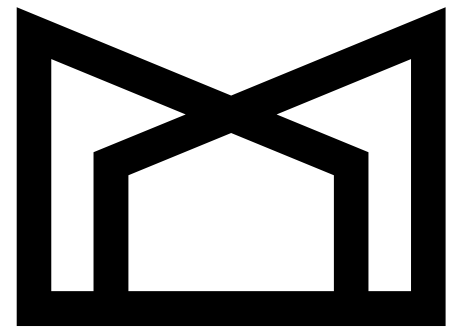
On the tours participants not only learn more about the costume designer's oeuvre, they also become sensitized to the needs of blind and visually-impaired museum visitors and the subject of cultural participation.

Barrier-free tours – especially those designed for blind and visually-impaired as well as deaf or hearing-impaired visitors – can be organized on request. All events are carried out in compliance with the current health and safety regulations of the Berlin Senate.

More detailed information about tour offers through the special exhibitions (thematic as well as barrier-free tours) is available online: <https://www.deutsche-kinemathek.de/en/visit/education/special-exhibitions>

Tours and Exhibition Talks | Live & Online

The Deutsche Kinemathek comes direct to your home – live & online! Whether mornings in home office, in the classroom at lunchtime, during afternoons in the kids' rooms, on the couch at the end of the workday or during the moments in-between: You can experience our virtual guided tours and exhibition talks live, or stream and watch them later.



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More information about all online events:

<https://www.deutsche-kinemathek.de/en/visit/calendar>



Public Tours | On-Site

Sundays | 2 pm (in German)

November 22, 2020 | December 6, 2020 | January 17, 2021 |

March 7, 2021 | April 25, 2021 | Duration: 60 min.

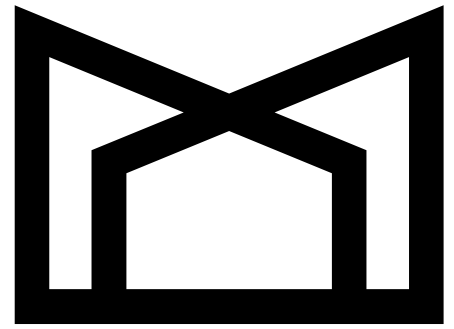
Limited number of participants, on-site registration, tour free of charge (with an admission ticket).

Public Curator's Tour (inclusive with live audio description)

Tues., March 23, 2021 (in German) | 7pm | Duration: 60-90 min.

Tour through the special exhibition CLOSE-UP led by one of the exhibition curators. This tour is intended for sighted, blind and visually-impaired visitors, made accessible with the assistance of a live audio description, provided by Anke Nicolai.


Limited number of participants, on-site registration, tour free of charge (with an admission ticket).



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Special Exhibition Tour in German Sign Language (DGS).

Sat., April 17, 2021 (in German sign language and LGB) | 3pm |

Duration: 90 min. 

Guided tour exclusively for the hearing-impaired. Accompanied by translators in phonetics and sign language.

Limited number of participants; free participation. Advance registration required: bildung@deutsche-kinemathek.de

Public Events | Live & Online

Online Live Exhibition Tour

“Close-up. The Film Costumes of Barbara Baum”

Weds., October 21, 2020 (in German) | 7pm |

Duration: 45–60 min.

A guided tour of the exhibition including audio descriptive enhancements. With Gitte Hellwig, a film professional and instructor in the education department.

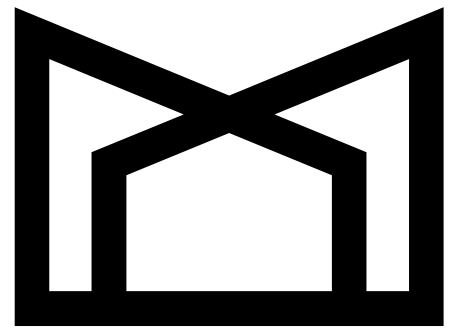
“Zu Gast!” Live & Online | Exhibition Talk with Costume

Designer Christa Hedderich

Tues., December 12, 2020 (in German) | 7pm | Duration: 60 min.

| online

Online exhibition talk in the special exhibition “Close-up” with Christa Hedderich, costume designer and former costume director at Theaterkunst GmbH, one of Germany’s oldest and largest costume suppliers, and Nils Warnecke, curator of the exhibition. A tour with audio descriptive enhancements.



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“Zu Gast!” Live & Online | Exhibition Talk with Costume Designer Monika Jacobs

Sun., January 26, 2021 (in German) | 7pm | Duration: 60 min. | online

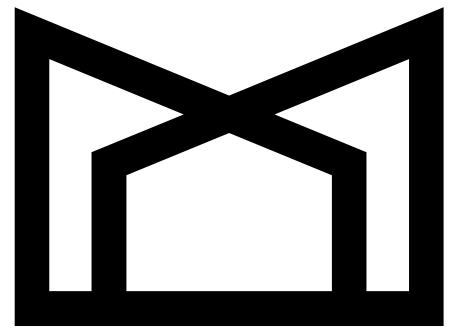
Online exhibition talk in the special exhibition “Close-up” with Monika Jacobs, costume designer and one of the exhibition curators. A tour with audio descriptive enhancements.



Participating Online

Guided tours and exhibition talks take place live on the Kinemathek’s Instagram account and are also available to stream afterwards. You’ll need to have your own Instagram account and follow our account to participate in the programs: www.instagram.com/deutschekinemathek/

You can take part in our online programs using a mobile app or browser.



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Audio Film Cinema

As part of our inclusive events program, blind and visually-impaired, but also sighted film enthusiasts can enjoy audio films with audio descriptions during their digital projections.

The audio film events are made possible with the support of the Allgemeiner Blinden- und Sehbehindertenverein Berlin (ABSV).

Weds., October 7, 2020 (in German) | 6 pm

‘Aimée & Jaguar’ (GER, 1997–98, directed by Max Färberböck) | Duration: 120 min.

With the kind support of the Bayerischer Rundfunk and the Allgemeiner Blinden- und Sehbehindertenverein Berlin (ABSV). Before the audio film projection, registered participants receive free admission to the exhibition, where they can explore the world of film costumes.

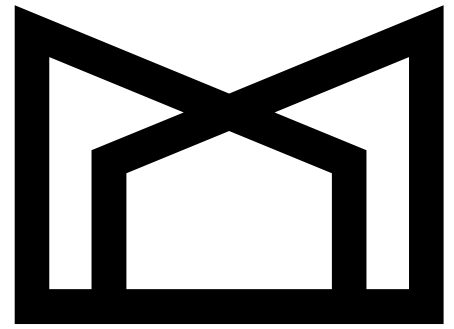
Weds., March 17, 2021 (in German) | 6 pm

‘Die Ehe der Maria Braun’ (GER, 1978, directed by Rainer Werner Fassbinder) | Duration: 116 min.

With the kind support of the Deutsche Hörfilm gGmbH and the Allgemeiner Blinden- und Sehbehindertenverein Berlin (ABSV). Before the audio film projection, registered participants receive free admission to the exhibition, where they can explore the world of film costumes.

Registration for the Audio Film Events

Allgemeiner Blinden- und Sehbehindertenverein Berlin (ABSV)
+49 (0)30 895 88-0 | freizeit@absv.de



**Deutsche
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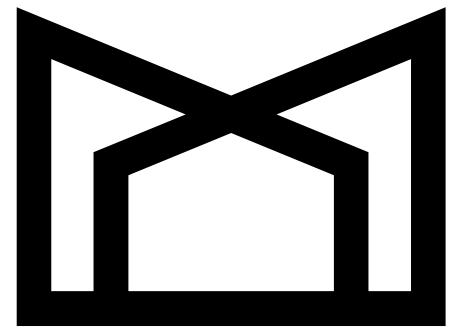
General Conditions for Tours & Events On-Site

All tours and events are carried out in compliance with the Berlin Senate's currently valid general protection and health regulations (SARS-CoV-2-Infektionsschutzverordnung and the Hygienerahmenkonzept für Kultureinrichtungen im Land Berlin).

For schools and similar groups, separate health and precautionary safety rules may apply during special opening hours in accordance with the Hygienerahmenkonzept für Kultureinrichtungen im Land Berlin (Berlin's Health and Hygiene Guidelines for Cultural Institutions) in its most recent version (dated September 11, 2020).

Separate access regulations for the museum building and ticket counters apply to all groups.

Please stay informed about currently valid health and safety measures in place at the Kinemathek: <https://www.deutsche-kinemathek.de/en/content/health-hygiene-measures>



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Publication



Available in both German and English language editions, the catalogues 'Filmstoffe. Kostüme: Barbara Baum' and 'Close-up: The Film Costumes of Barbara Baum' (2018), published by the DFF with the support of the Rainer Werner Fassbinder Foundation, accompany the special exhibition. The publications contains numerous color illustrations and collected essays by Baum's well-known colleagues and associates, including Hanna Schygulla, Volker Schlöndorff and Michael Ballhaus.

Deutsches Filminstitut & Filmmuseum, Frankfurt am Main and the Rainer Werner Fassbinder Foundation, Berlin

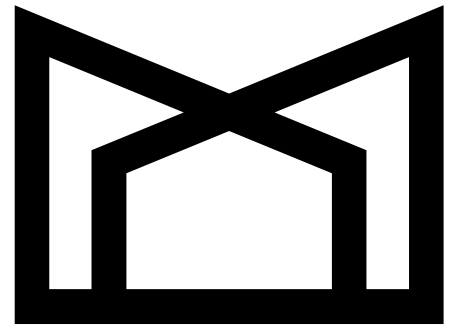
numerous color illustrations

ISBN: 9783887990954

2nd revised editions

24,80 €

Available at the museum shop



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Lenders

Costumi d'Arte, Rome

DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt a. M.

Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin Theaterkunst

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Photograph of Barbara Baum in her apartment

Beat Presser

Special thanks to Siegfried Barth, Daniela Bartoli, Susanne Becker, Alessandra Cinti, Antonio

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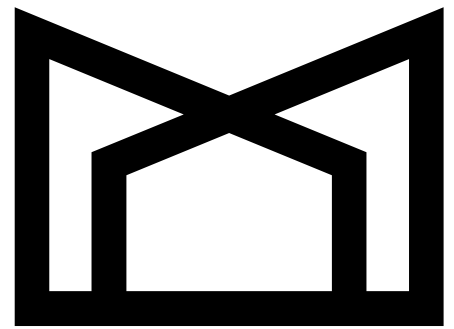
Gabriele Pacchia, Anita Pavani, Giuseppe Peruzzi, Beat Presser, Evi Scherrer, Dr. Barbara

Schröter, Roswitha Schwabenland, Sebastian Schwittay, Marie-Christin Severin, Stoffe

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Portrait Barbara Baum, photographed by Beat Presser, photo: Marian Stefanowski



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Director: Ellen M. Harrington

Project manager, curator: Hans-Peter Reichmann

Project coordination, curator: Isabelle Louise Bastian

Assistants: Judith Fröhlich, Paula Günther, Louise Lindlar, Anja Neubauer, Hannah Pfeiffer, Lisa Siegle

With support from Johanna Honkomp, Pei Li, Adriane Meusch, Isabella Müller

Media curator: Michael Kinzer

Interviews Barbara Baum: Christiane Habich, Isabelle Louise Bastian (Redaktion / editors), camera and sound), Michael Kinzer (editing)

Translations: Rebecca van Dyck

Conservation consultant (paper): Kathrin Sündermann

Metal construction: Martin Steinmetz Ingenieurbüro & Metallverarbeitung, Oberursel (Taunus)

Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin

1.10.20–3.5.21

Artistic director: Rainer Rother

Administrative director: Florian Bolenius

Exhibition adaption Vera Thomas, Nils Warnecke

editing: Julia Schell

Translations: Rebecca van Dyck, Wendy Wallis

Costume preparation and staging: Christa Hedderich

Costume consultants: Barbara Baum, Christa Hedderich

Exhibition construction: Camillo Kuschel Ausstellungsdesign, Berlin

Exhibition graphics: mind the gap! design (Karl-Heinz Best), Frankfurt/Main

Tactile graphics: Tactile Studio, Paris, Berlin

Audiodescription: Audioskript (Alexander Fichert), Berlin

Tactile floor elements: REC Bauelemente GmbH, Berlin

Inclusion consultants: Allgemeiner Blinden- und Sehbehindertenverein Berlin gegr. 1874 e. V.

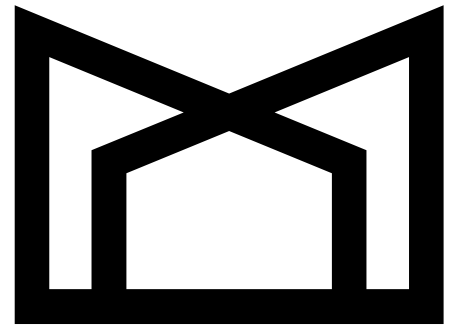
(ABSV), Christel Jung, Paloma Rändel, Roswitha Rödning, Peter Woltersdorf, Jurek Sehr

Graphic production: Bartneck Print Artists, Berlin

Technical services: Frank Köppke, Roberti Siefert

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Design of the advertising graphics: FÜNFZEHN



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Press: Heidi Berit Zapke
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Website: Julia Pattis
Education: Jurek Sehrt
Guided tours and workshops: Gitte Hellwig, Fabian Fornalski

Facts

Address

Deutsche Kinemathek – Museum für Film und Fernsehen
Potsdamer Straße 2, 10785 Berlin

Opening Hours

Thu / 10 am – 8 pm
Weds-Mon / 10 am – 6 pm
Closed Tuesdays

Admission Prices

Day Ticket 9 € / 5 € reduced
Free admission for children and teens under 18 and for students

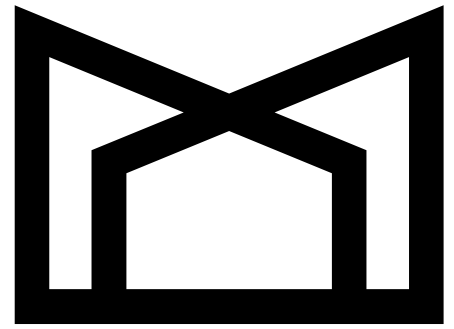
Public Transportation

S-/U-Bahn: U2, S1, S2, S25 (Potsdamer Platz), Buses: M41
(Potsdamer Platz), M48, M85, 200, 300 (Varian-Fry-Straße)

Health and Safety Measures

Visitors viewing the exhibition must comply with the conditions set out by current health and safety regulations.
Please wear a mask/nose and mouth covering while visiting the museum and keep a distance of 1.5 m from others.
Disposable gloves and headphone covers are dispersed at the ticket counters.

deutsche-kinemathek.de/en/visit/exhibitions/close-up-the-film-costumes-of-barbara-baum



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Visual Material

Image material is available on the Deutsche Kinemathek website:

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Press Contact

Heidi B. Zapke

hbzapke@deutsche-kinemathek.de

presse@deutsche-kinemathek.de

T +49 30 300903-820

M +49 174 3138095

Title image: Lili Marleen. Hanna Schygulla. FRG, 1981, directed by Rainer Werner Fassbinder. © DFF – Deutsches Filminstitut & Filmmuseum / Archiv Barbara Baum / Photographer: Barbara Baum. Permanent loan.

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Museum für Film und Fernsehen
Potsdamer Straße 2
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