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**CINEMA**

**Sheer  
Madness**



Hanna Schygulla and Angela Winkler in Margarethe von Trotta's "Sheer Madness," opening at the Bijou.

Review by Lois Wadsworth

Margarethe Von Trotta's 1982 film about two women's friendship stars Hanna Schygulla and Angela Winkler in superior performances as Olga and Ruth.

Three incredibly talented women make *Sheer Madness* a picture worth seeing: Margarethe Von Trotta, the director and writer, and actresses Hanna Schygulla and Angela Winkler. In all her films, Margarethe Von Trotta examines woman's life from the feminist perspective of sisterhood. In *Sheer Madness* she explores (in)sanity and (in)dependence in relation to two women and the men in their lives. It's no accident that this sounds Bergmanesque—like Bergman, Von Trotta is interested in probing the darkness of the feminine psyche. But unlike Bergman, she is less interested in the madness of women as a phenomenon than in women's inner conflicts and unconscious responses to demands of the outer world. Von Trotta says the film is "built of glances, gestures, and overtones," and mostly the technique works. The film successfully captures the delicate intuitive feelings of friendship through an accumulation of such small moments. Occasionally, glances have to carry the whole scene's meaning, and subtlety fails.

*Sheer Madness* shows us the psychological dynamics between Olga, a self-confident professor of women's literature, and Ruth, a suicidally unhappy artist. Olga's possessive ex-husband and her unemployed Russian emigre lover depend on her for emotional support and stability; she is very compassionate and doesn't carp on their shortcomings. Her mature fifteen-year-old son is the one who realizes Olga's needs are not being nurtured in these relationships. The splendid Hanna Schygulla (*The Marriage of Maria Braun*, *Lily Marleen*, *Love in Germany*, and *Peter the Great*) as Olga achieves a perfect balance between independence and gentleness; in an interview, Schygulla says:

"Olga seems to be able to handle anything, but Olga's no super-woman. She has her own weaknesses, and it's important to let that shine through her strength. Her friends, especially the men around her, all expect a constantly renewed source of strength in her and fail to understand that she too can 'capsize'."

Ruth's situation is quite different—depressed since her brother's suicide years earlier, she has become heavily dependent on her husband. Angela Winkler (*The tin Drum*, *Danton*) is an elusive and mysterious Ruth. Slowly

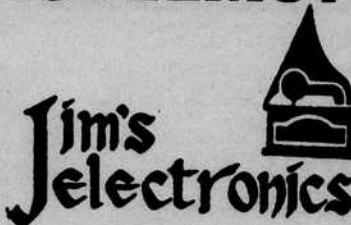
but radiantly she emerges into an active life again through her relationship with Olga, but her vulnerability is staggering and the journey is very dangerous. It's dangerous for Ruth's husband Franz as well—he wants her to have friends, but he is threatened by the depth of her bond with Olga. Franz desperately needs Ruth to lean on him; her emotional independence scares him.

The film is visually beautiful, shot in Munich and on location in Provence and Egypt by Michael Ballhaus, the late director Rainer Werner Fassbinder's great cinematographer. Ballhaus has worked with Von Trotta and Schygulla in other pictures and seems a perfect choice to capture the visual nuances of *Sheer Madness*. Despite Ballhaus' influence, a great director and superb actors, *Sheer Madness* falls short of being a great picture, and it's hard to say exactly why. The film's pacing is disconcertingly irregular throughout, and the ending is very dark—a shocking and troubling conclusion. There are no simple or obvious truths in *Sheer Madness*—like real life, Von Trotta's vision of the complexities of modern relationships insist on paradox. This isn't an easy movie, but if you're up for the challenge, *Sheer Madness* rewards you with rich insights and memorable characterizations.

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