

ICA London announces major Long Takes retrospectives on Werner Schroeter and Rita Azevedo Gomes



The Death of Maria Malibran, dir. Werner Schroeter, West Germany 1972, 104 min.

Anguish & Ecstasy: The Cinema of Werner Schroeter
Nothing But Life: The Cinema of Rita Azevedo Gomes
19 February – 5 June 2026
Institute of Contemporary Arts, The Mall, London

The Institute of Contemporary Arts (ICA) is delighted to announce two in-depth retrospectives of the work of **Werner Schroeter** and **Rita Azevedo Gomes** as part of a new film season of Long Takes opening in February 2026. Running 19 February – 12 April 2026, **Anguish & Ecstasy: The Cinema of Werner Schroeter** will be the first comprehensive UK retrospective devoted to the work of the German filmmaker. This three-month programme will introduce to London audiences the full scope of Schroeter's filmmaking, contextualised by specialist introductions, new restorations of rarely seen works and 35mm presentations. From 2 May – 5 June 2026 **Nothing But Life: The Cinema of Rita Azevedo Gomes** will showcase the first complete presentation of the Portuguese filmmaker's work in the UK, including rarely-screened shorts, 35mm presentations, guest introductions, and, as a centrepiece of the programme, an extended in-person conversation with Azevedo Gomes about her artistic process and the evolving trajectory of her work. The season will culminate in the UK Premiere of her newest, collaboratively made feature film, *Fuck the Polis* (2025).

Established in 2024, **Long Takes** is ICA's continuing series of major retrospectives exploring the work of cinema's great artists, past and present. Presented bi-

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annually, each iteration of the programme brings together two filmmakers from different generations and marks a continuing commitment to the exploration of an artist's body of work, in-depth, at length, and wherever possible in its entirety. Previous retrospectives have included: *A Moving Image of Eternity: The Cinema of Theo Angelopoulos* (Oct – Nov 2025); *Being in Time: The Cinema of Angela Schanelec* (Sep – Oct 2025); *Spectres: The Cinema of Jacques Rivette* (Feb – Jun 2025); and *The Human Comedy: The Cinema of Hong Sangsoo* (Oct – Dec 2024).

Anguish & Ecstasy: The Cinema of Werner Schroeter

19 February – 12 April 2026



Der Rosenkönig, dir. Werner Schroeter, West Germany, Portugal, 1986, 106min.

‘What Schroeter does with a face, a cheekbone, the lips, an expression of the eyes [is a] multiplying and burgeoning of the body, an exaltation.’
— Michel Foucault

Born in Georgenthal, East Germany, in 1945, soon before the end of the Second World War, Werner Schroeter grew up in a bohemian household in industrial surroundings, close to a much-beloved grandmother and his mother's opera-singer girlfriend.

As much has been made about distance from as his connection to the New German Cinema, though a contemporary and peer of Rainer Werner Fassbinder, Werner Herzog, and Wim Wenders, with whom he studied (fleetingly) in the Hochschule für Fernsehen und Film München, he has occupied an unclassifiable space in twentieth

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century cinema, leading to his cinema having been somewhat marginalised in comparison. Up until his death in 2010, across a huge corpus — twenty-two features and numerous shorter works — Schroeter's cinema has been nothing else if not particular. A cinema of emotionality, queerness, improvisation and somatics. Utopian yet scuzzy, not straightforwardly political, yet radical in its heart of hearts.

From the outset, his early short and medium-length films, made in the late 1960s and early 1970s and most often on 8mm, demonstrated a fascination with theatricality, extravagant tableaux and transgressive sexuality, defined by early encounters with lifelong collaborator Magdalena Montezuma, artistic confidante Rosa von Praunheim, and Maria Callas (who never acts, but is nonetheless an ever-present star across his filmography). Through the 1970s and 1980s, with wider appreciation in festivals and cinemathèques abroad, Schroeter's cinema veered more ambitious, more of-the-world even, filmed across Argentina, the Philippines, Portugal, Italy and Mexico.

Beginning in February 2026, *Anguish & Ecstasy: The Cinema of Werner Schroeter* is the first comprehensive UK retrospective devoted to the German filmmaker's work. The three-month season will introduce to London audiences the full scope of Schroeter's filmmaking, contextualised by specialist introductions, new restorations of rarely seen works and 35mm presentations.

The retrospective is made possible with the support of Maren Hobein and the Goethe Institut London. We similarly owe thanks to the collaboration of the Munich Filmmuseum, EYE Filmmuseum and to Paulo Branco.

Programme

Schedule may be subject to change, with additional screenings to be announced.

Thu 19 Feb	<i>Eika Katappa</i> on 35mm West Germany 1969, 143 min.
Sun 22 Feb	<i>Neurasia + Argila</i> on 35mm West Germany 1968, 36 min. West Germany 1968, 36 min.
Tue 24 Feb	<i>Der Bomberpilot</i> West Germany 1970, 65 min.
Fri 27 Feb	<i>Salomé + Callas Walking Lucia</i> West Germany 1971, 81 min. West Germany 1968, 3 min.

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Sun 1 Mar	<i>The Death of Maria Malibran</i> on 35mm West Germany 1972, 104 min.
Wed 4 Mar	<i>Willow Springs</i> West Germany 1973, 71 min.
Sat 7 Mar	<i>Les Flocons d'Or</i> France / West Germany 1976, 163 min.
Tue 10 Mar	<i>The Kingdom of Naples</i> Italy / West Germany 1978, 131 min.
Sat 14 Mar	<i>Dress Rehearsal</i> West Germany 1980, 90 min.
Sun 15 Mar	<i>Palermo oder Wolfsburg</i> Switzerland / West Germany 1980, 173 min.
Thu 19 Mar	<i>Day of the Idiots</i> West Germany 1981, 110 min.
Sat 21 Mar	<i>Love's Council</i> West Germany 1982, 92 min.
Thu 26 Mar	<i>De l'Argentine</i> France 1985, 92 min.
Sat 28 Mar	<i>The Smiling Star</i> West Germany 1983, 109 min.
Thu 2 Apr	<i>Der Rosenkönig</i> on 35mm West Germany / Portugal 1986, 106 min.
Sun 5 Apr	<i>Malina</i> on 35mm Germany / Austria 1991, 126 min.
Thu 9 Apr	<i>Love's Debris</i> Germany / France 1996, 130 min.
Sun 12 Apr	<i>Nuit de chien</i> on 35mm Germany / France 2008, 39 min.

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Nothing But Life: The Cinema of Rita Azevedo Gomes

2 May – 5 June 2026



The Sound of the Shaking Earth, dir. Rita Azevedo Gomes, Portugal, 1990, 93 min.

‘It’s life that matters, nothing but life — the process of discovering, the everlasting and perpetual process, not the discovery itself, at all.’

— Fyodor Dostoevsky

For more than two decades, Rita Azevedo Gomes (b. 1952) has quietly forged and shaped an unmistakable oeuvre rooted in literature, theatre, music and art history. Her films unfold with a rare attentiveness to language, performance, and the spaces that emerge between them, always maintaining a deliberate strangeness and clarity.

Originally trained in painting at the Escola Superior de Belas-Artes in Lisbon, Azevedo Gomes’ cinephilia has found home as an assistant director to figures like Manoel de Oliveira on *Francisca*, Werner Schroeter (whose filmography we have paired with hers in this season of Long Takes), Valeria Sarmiento and the painter-filmmaker Luís Noronha da Costa, as well as work teaching, and at the Cinemateca Portuguesa. These shifting environments have honed a luminous and explorative approach to cinema across artforms — drawing as much from, and adapting, the literature of Agustina Bessa-Luís, André Gide and Robert Musil, among others. To date, the filmmaker’s career has formed a bold arc, spanning her innovative feature *The Sound of the Shaking Earth* (1990) about a self-doubting novelist, the quietly spectral *Altar* (2003), through to the unforgettable melancholy evocation of doomed young love *Fragile as the World* (2001), and the sumptuous feminist fable *The Portuguese Woman* (2018).

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As the latest edition of our Long Takes series, this programme provides an invitation to rediscover a cinema that continues to illuminate the rich territories between image, text, history and dream. Beginning in May, this retrospective will include the first full presentation of the filmmaker's work in the UK, including rarely-screened shorts, 35mm presentations, guest introductions, and as a centrepiece of the programme, an extended in-person conversation about Azevedo Gomes' artistic process and the evolving trajectory of her work. The season culminates in the Off-Circuit UK Premiere presentation of her newest, collaboratively made feature film *Fuck the Polis* (2025).

Programme

Schedule may be subject to change, with additional screenings to be announced.

In-person conversation with Rita Azevedo Gomes – date to be confirmed.

Sat 2 May	<i>The Sound of the Shaking Earth</i> + Q&A Portugal 1990, 90 min.
Tue 5 May	<i>Fragile as the World</i> Portugal 2001, 91 min.
Sun 10 May	<i>Altar</i> Portugal 2003, 75 min.
Tue 12 May	<i>A 15ª pedra</i> Portugal 2007, 121 min.
Sat 16 May	<i>The Invisible Collection</i> Portugal 2009, 56 min.
Thu 21 May	<i>A Woman's Revenge</i> Portugal 2012, 104 min.
Sat 23 May	<i>Correspondências</i> Portugal 2016, 145 min.
Tue 26 May	<i>Danses Macabres, Skeletons and other Fantasies</i> Portugal 2018, 138 min.
Thu 28 May	<i>A Portuguesa</i> France / Portugal 2019, 110 min.

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Sun 31 May *The Kegalstatt Trio*
Spain / Portugal 2022, 127 min.

Fri 5 Jun UK PREMIERE *Fuck the Polis* + Q&A
Portugal 2025, 74 min.

ENDS

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To download press images, visit [ICA's Dropbox](#)

Visitor Information

Tuesday – Sunday, 12–11pm

Institute of Contemporary Arts, The Mall, London, SW1Y 5AH

Tickets can be booked online at ica.art, by calling +44 (0)20 7930 3647 (Tue to Sun, 4:30 – 6pm), or via email sales@ica.art. The cinema programme is updated weekly with new releases and additional screenings.

Members get free, discounted and priority-access tickets across our cinema programme. Find out more at ica.art/become-a-member

Long Takes

A continuing series of in-depth retrospectives exploring the work of cinema's great artists, both past and present.

Long Takes contends that the work of filmmakers from different generations belong in the same conversation, and that conversation is contemporary, ongoing, and ever-evolving. Building upon the success of our retrospectives exploring the work of Yvonne Rainer and Marguerite Duras, it also marks a continuing commitment to the exploration of an artist's body of work, in-depth, at length, and wherever possible in its entirety.

At its heart, Long Takes serves as a statement on the artists who we believe hold a pre-eminent position not only in the history of cinema but – in their restless re-shaping of the medium's possibilities and their commitment to alternative methodologies of production – the future of cinema as well.

Previous retrospectives as a part of the series include *A Moving Image of Eternity: The Cinema of Theo Angelopoulos* (Oct – Nov 2025); *Being in Time: The Cinema of Angela Schanelec* (Sep – Oct 2025); *Spectres: The Cinema of Jacques Rivette* (Feb – Jun 2025); and *The Human Comedy: The Cinema of Hong Sangsoo* (Oct – Dec 2024).

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Film at ICA

Film has been integral to the ICA since its founding, shaping the institution's identity as a platform for independent, international and artist-led moving image. Today, the ICA's year-round film programme continues this commitment by presenting a broad and ambitious range of work across narrative cinema, documentary, experimental moving image and hybrid forms. The programme offers audiences access to distinctive films rarely screened elsewhere in the UK, foregrounding voices that expand, question and reconfigure contemporary film culture.

The programme integrates first-run independent releases with retrospectives, curated series and festival partnerships, creating a legible and cohesive rhythm across the year. Key programme formats include Long Takes, a strand dedicated to in-depth retrospectives of major international filmmakers; Off-Circuit, which presents UK premieres and under-distributed new work; and a spectrum of collaborations with festivals and cultural partners that bring global cinema to ICA audiences. These formats sit alongside single-title engagements, expanded screenings and event-based presentations that shape the ICA's daily offer.

The ICA's cinemas remain unique sites for experiencing different scales, traditions and methods of film production. Through its commitment to experimentation, internationalism and critical discourse, the programme supports filmmakers and artists working at the edges of the form while maintaining a strong relationship with independent world cinema. Together, these strands position the ICA as a vital meeting point for audiences, practitioners and ideas, and as a key contributor to the UK's moving-image landscape.