BETWEEN REVOLUTIONS



A FILM BY RUBEN DESIERE

WITH **KASZ WLASZCZYK, NOMI SLADKO, PRUDENCE DIPPAH-DINA, SEBA STOLARCZYK, HALA AL SHIHABI, THISTLE KOSMONIN, KAMAL MAHAMEED**
PARTIALLY BASED ON THE BOOK ***THE FAGGOTS & THEIR FRIENDS BETWEEN REVOLUTIONS*** **BY LARRY MITCHELL, ILLUSTRATED BY NED ASTA**
PRODUCED BY **ELISA HEENE** CO-PRODUCED BY **MARGUERITE DE SAINT ANDRÉ, RUBEN DESIERE, NOORTJE WILSCHUT, FLOOR ONRUST** SOUND **LÉA BERGHE**
EDITOR **OLIVIA ROCHETTE, DIETER DIEPENDAELE** ORIGINAL MUSIC **VALENTINA MAGALETTI** SOUND EDITOR **SABRINA CALMELS** MIXAGE **THOMAS GAUDER**
COLOR GRADING **REMI LINDENHOVIUS** GRAPHIC DESIGN **CASIER/FIEUWS** PRODUCED BY **MIRAGE** IN CO-PRODUCTION WITH **ACCATTONE FILMS, FAMILY AFFAIR FILMS**
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Press kit

Between Revolutions

Ruben Desiere

Belgium, the Netherlands / 2026 / 78'



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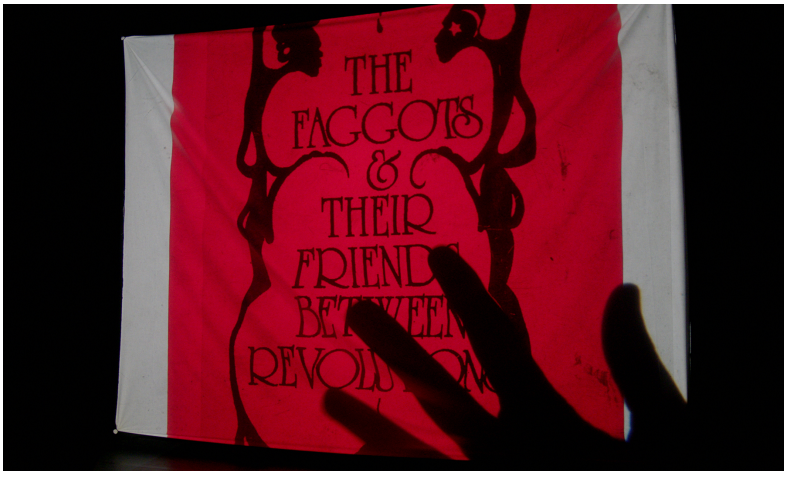
↓ TAGLINE

Jack and Leila are part of a group of pro-Palestine activists in Berlin. As repression increases, they are working on a performance based on Larry Mitchell's queer manifesto *The Faggots and Their Friends Between Revolutions*.

↓ SYNOPSIS

Jack and Leila are part of a group of activists in Berlin who are strongly committed to the pro-Palestinian movement. As the space for protest narrows, they face surveillance, censorship, police violence and are threatened with deportation. In this climate, they are working on a stage performance based on Larry Mitchell's *The Faggots and Their Friends Between Revolutions*, a queer utopian manifesto in the form of a fable. As rehearsals progress, the text from the seventies increasingly blurs with their own reality.









↓ DIRECTOR'S NOTE

From 2021 onward, I had the desire to make a film about contemporary resistance. Within that context, I visited various places where people occupy a piece of land to protect it, while simultaneously creating space for alternative forms of living together and questioning existing economic and political structures. Among other places, I traveled to the ZAD d'Arlon, Lützerath, Notre-Dame-des-Landes, and Bure.

What struck me at all of these occupations was the strong presence of the queer community. In this context, I was first introduced to *The Faggots and Their Friends Between Revolutions*, a 1977 queer manifesto by the American writer Larry Mitchell. Both the text and the illustrations strongly appealed to me through their free and playful form. Despite the historical distance, the content resonated strongly with the present. The text began to play an important role in my thinking about the film.

Through a friend who lived in Germany, I got in touch with Kasz Wlaszczyk and Nomi Sladko, two Berlin-based pro-Palestine activists to whom I presented the project. They responded positively and wanted to participate in the film both as actors and in a productional role. In the conversations that followed, we talked about their political engagement and the repressive attitude of the German state toward the movement. The ideas and imaginative world of The Faggots and *Their Friends Between Revolutions* offered a framework to think about solidarity, connectedness, and resistance against existing social and political structures.

It soon became clear that we did not want to work from observation, but from a collectively carried mise-en-scène. In the spring of 2025, Kasz and Nomi looked within their own network for people who might fit the project. In this way, I came into contact with a number of strongly politically engaged people, who also felt an affinity with the queer themes from *The Faggots and Their Friends Between Revolutions*.

Spread over three days, the first meetings took place with the people whom Kasz and Nomi had selected for the project. Each time, Kasz and Nomi met with one of them for a series of movement exercises, the reading aloud of a selected excerpt from *The Faggots and Their Friends Between Revolutions*, and a conversation of about half an hour. Kasz and Nomi guided these moments and asked questions about the relevance of the text today. I filmed these meetings.

I remember being deeply impressed by the people I got to know. While the genocidal violence of the Israel regime continued, I spoke with people who could express themselves sharply, frame events historically, and actively reflect on ways to resist. They had chosen to organize in order to expose the complicity of the German state in the ongoing genocide, despite the increasing repression they were confronted with.

At home, I reviewed the filmed material. Ultimately, we asked five people if they wanted to participate in the film. Together with Kasz and Nomi, they would form a fictional group of activists working on a play, although in reality they did not necessarily all know one another.

About a month before the planned shooting period, I called everyone again. I asked which moments or ideas had stayed with them, linked to the protest movement that had grown in Berlin after October 7, 2023, and which of those they wanted to give a place in the film. In doing so, it was not the intention that the person who had brought up an idea would also perform it themselves. The actors would explicitly not play "themselves." Ideas could circulate freely among the different characters.

Most of the proposals I wanted to work with further were simple, everyday moments or actions: buying painting supplies in a shop, making a banner late at night at someone's home, a conversation about legal aid, or a political conversation with a friend. I supplemented these ideas with proposals from Olivia Rochette, who would later also edit the film, and with my own ideas. Thus, among other things, a walk through a museum, going swimming together in the summer, and a radio interview ended up on the list.
In addition, I wanted to depict the oppressive, almost paranoid atmosphere I had previously experienced in various resistance movements. In Berlin, that threat was felt even more strongly, and the repression of pro-Palestinian activists took extreme forms: activists were wiretapped, slogans were banned, homes were searched, and people were prosecuted for their political engagement. The fear was not merely a feeling, but was rooted in concrete experiences and in the ongoing attempts to silence activists.

Finally, I made use of ideas and images from the work of others. For instance, there was the image of a fluttering, dancing cloth from *Sans titre* (2019) by Jean-Luc Godard and Anne-Marie Miéville, which I found very fitting. I also wanted to retranslate into the film the opening image of *Videogramme einer Revolution* (1992) by Harun Farocki and Andrei Ujică, in which the fall of Nicolae Ceauşescu in 1989 is reconstructed using video recordings. Furthermore, I drew inspiration from several situations in *Out 1* (1971) by Jacques Rivette and from a number of stage images from the theater work of

Anna Franziska Jäger and Nathan Ooms. From them, I was also able to borrow costumes designed by Carly Rae Heathcote.
All of these elements, together with fragments from the book that we translated into scenes and rehearsals for the theater piece, formed the starting point for the shooting period. In preparation for filming, the scenes were organized by character and location, with instructions regarding costumes, actions, and situations. In this way, a sketchy screenplay emerged with various loose scenes that circled around the theme of resistance, yet together did not form a continuous narrative structure.

In the summer of 2025, we filmed for ten days in Berlin with a small film crew, consisting of Léa Berghe as sound person, Kumail Syed as assistant director, and Anna Eva Heene as line producer. I operated the camera myself. With the seven characters, we filmed for three days at 90Mil, a temporary occupation with a cultural purpose, where all the theater scenes were shot. The remaining seven days, we filmed in and around Berlin. Each day, we focused on one character, sometimes in combination with supporting characters. For these, we asked people we had spoken to during the preparations. All roles, including those of the police officers, the journalist, and the German pursuer, were played by activists.

The prepared, schematic screenplay provided a starting point, but left room for the actors to further shape their characters and fill in the situations on the spot. The dialogues in particular emerged during filming and were largely determined by the actors themselves. The characters they portrayed could be close to their own person, yet just as easily far removed from them. Precisely because nothing was real, yet nothing was entirely false either, a certain freedom emerged to speak and try things out, despite the repression the actors faced in their personal lives. Acting also offered a form of protection. In the presence of the camera, a space opened up in which things could be spoken aloud that outside of fiction, in the current political climate in Germany, are more difficult to discuss.

Back in Brussels, I felt how special these two weeks had been. What emerged during those ten days built upon a process that had been underway for years: a long period of exchange with a diverse group of people across Europe, in which a working method had taken shape step by step. During filming, the characters, the texts, the chosen locations, props, and costumes came together into something we could not have conceived beforehand. We worked quickly, improvised, and did few retakes. As a result, the material took on something very lively and direct. We experimented and searched together for ways to translate ideas and experiences into images. I decided that the film could be the result of this brief, unique period and trusted in the richness and

depth of the fragmented material. Even what we do not know, do not see, or cannot decipher is part of the film and gives meaning to the whole.

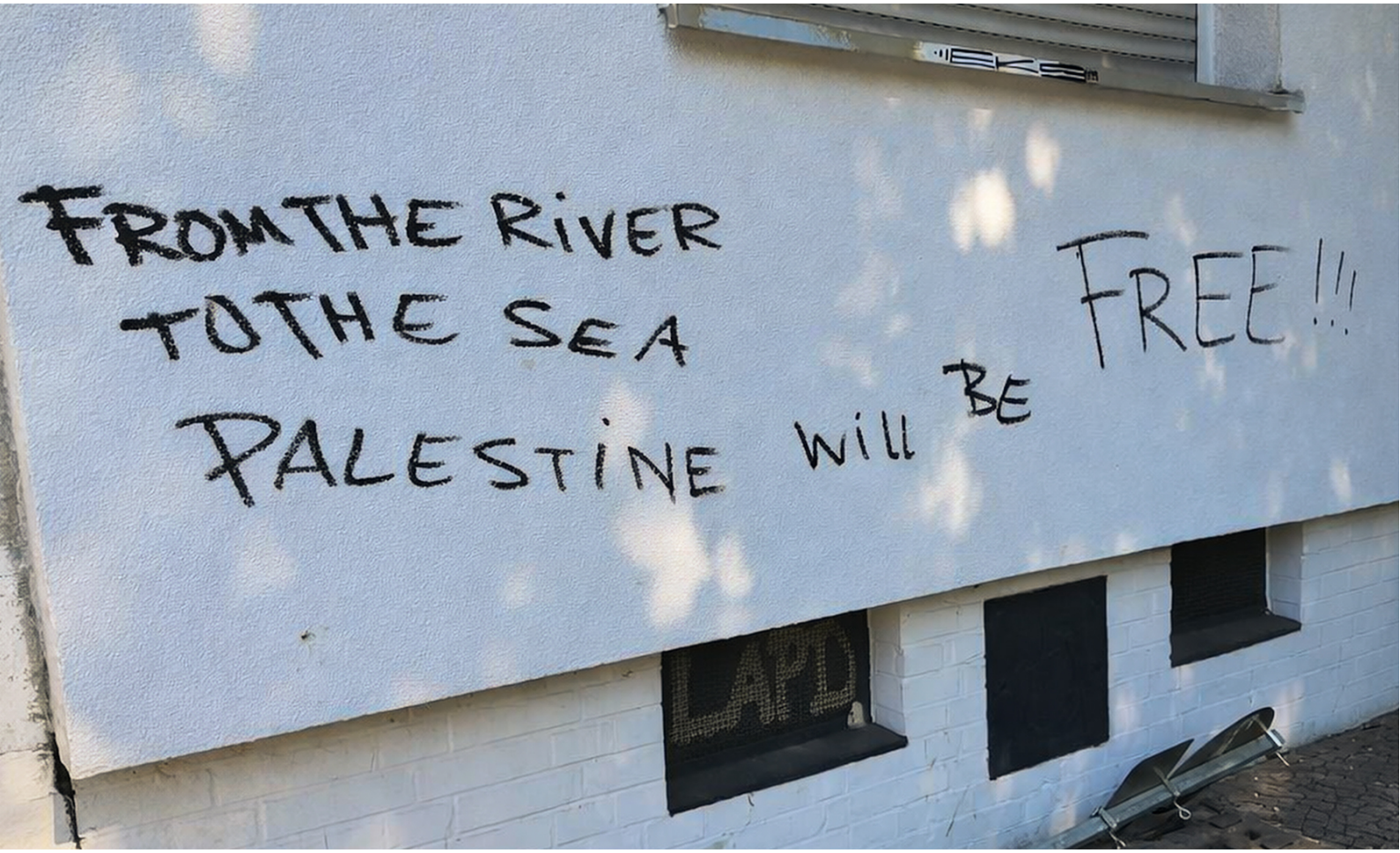


"The strong women told the faggots that there are two important things to remember about the coming revolutions. The first is that we will get our asses kicked. The second is that we will win. "

Larry Mitchell / *The Faggots and Their Friends Between Revolutions*

↓ PRESS

→ *'Nooit Meer Slapen'*, Femke van der Laan / VPRO, NPO Radio 1, 2026 (1-hour radio interview in Dutch))



"I loved the book The Faggots and Their Friends Between Revolutions *long before becoming involved in this project, so making the brief soundtrack for this work felt like a very special opportunity. I feel deeply connected to the spirit of the film: its narrative, its radical tenderness, its refusal to accept the world as it is. I'm genuinely happy to offer my moral and artistic support to this beautiful, crazy political constellation, unfolding at a time when the world seems to be in such profound chaos."*

Valentina Magaletti

↓ ABOUT THE DIRECTOR



Ruben Desiere (Belgium, 1990) is a filmmaker, cinematographer and producer.

He is co-founder of the online film magazine Sabzian and of Avila, a film distributor and streaming platform for auteur cinema. In 2014 he founded the Brussels production company Accattone Films, where he produces films together with Marguerite de Saint André.

That same year he graduated from KASK / School of Arts with *Kosmos*, about a Roma community living in an abandoned Brussels convent under threat of eviction.

The film was selected for the International Film Festival Rotterdam (IFFR). A few years later he worked with several characters from *Kosmos* on *La fleurière* (2018), a hybrid film about three young men digging a tunnel to the vault of the National Bank. The film premiered in IFFR's Bright Future competition. His documentary Echo(2022) follows young recruits through basic military training in the Belgian army. In 2023, commissioned by Rosas, he made *Vocabularium* with choreographer Anne Teresa De Keersmaeker and filmmaker Olivia Rochette, a video work that explores forty years of Rosas through ninety excerpts from the company's dance repertoire.

Since 2014 he has produced around ten films selected for renowned film festivals. These include *Kind Hearts* by Olivia Rochette and Gerard-Jan Claes, which won the Grand Prix of the Generation 14plus jury at the 2022 Berlinale, and *Jean* by Jolke Van Aerde, which received a special mention in the Film Fest Gent competition in 2026. Other recent productions include *Branden* (2024) by Lisette Ma Neza and *Broken View* (2023) by Hannes Verhoustraete. His latest film as director, *Between Revolutions*, will have its world premiere in IDFA's Envision Competition in 2026. The film is about the resistance of pro-Palestinian activists in Berlin and their repression by the German authorities.

↓ CAST & CREW

A film by
Ruben Desiere

With
Kasz Wlaszczyk, Nomi Sladko, Prudence Dippah-Dina, Seba Stolarczyk, Hala Al Shihabi, Thistle Kosmonin, Kamal Mahameed

Image
Ruben Desiere

Sound
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Produced by
Elisa Heene

Co-produced by
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Line Producer
Anna Eva Heene

Casting and Production Assistants
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Editor
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Sound Editor
Sabrina Calmels

Sound Mixing
Thomas Gauder

Colour correction
Remi Lindenhovius

Graphic Design
Casier/Fieuws

Production
Mirage

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Partially based on the book *The Faggots and Their Friends Between Revolutions* by Larry Mitchell, **illustrated by** Ned Asta **used by permission of** Nightboat Books.

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