

**Rania Stephan**  
*Artist – Filmmaker*

## **Curriculum Vitae**

### **Biography**

Born in Beirut, Lebanon, Rania Stephan graduated in Cinema Studies from Latrobe University, Australia and Paris VIII University, France. Based in Beirut, she works with still and moving images.

She has directed numerous short and medium length videos and creative documentaries, shown in different parts of the world, which are notable for their play with genres, and the long-running investigation of the themes of memory, identity, archaeology of the image and the figure of the detective. Anchored in the turbulent reality of her country, her documentaries give a personal perspective to political events. She gives raw images a poetic edge, cutting chance encounters with humour.

The work on archival material has also been an underlying enquiry in her art work. Her most recent projects have investigated forgotten images and sounds that haunt the present. By juxtaposing them with new ones, she explores a diversity of meanings, triggering renewed narratives and emotions.

Her first feature film, *The Three Disappearances of Soad Hosni* (2011) described as a contemporary classic, was internationally acclaimed and won numerous prizes: Artist's Prize: Sharjah Biennale 10; Renaud Victor Prize, FID Marseille International Cinema Festival; Best Filmmaker Award, Doha Tribeca Film Festival.

Her second feature film: *In Fields of Words: conversations with Samar Yazbek* (2022) just won BEST FILM PRIZE at the Villa Medicis International Film Festival and is starting its international tour.

She has recently been appointed "Associate Artist" at the EHESS (Ecole des Hautes Etudes en Sciences Sociales) in Paris France.

Her art work is represented by *Marfa' Gallery* Beirut Lebanon.

### **Filmography**

*Tribe*, 9' (1993) ; *Train-Trains #1: (Where's the Track?)*, 33' (1999) ; *Wastelands*, 30' (2005) ; *Lebanon/War*, 47' (2006) ; *Smoke on the Water: 7 X El Hermel*, 28' (2007) *DAMAGE for Gaza "The land of Sad Oranges"*, 2' (2009) ; *The Three Disappearances of Soad Hosni*, 70' (2011) ; *64 Dusks*, 5'47'' (2013) ; *Samar Yazbek Interviewed*, 34'39'' (2013) ; *Memories for A Private Eye #1*, 31'30'' (2015) ; *Train-Trains 2: A bypass*, 30'45'' (2017) ; *RIOT in 3 Movements*, 17'17'' (2017) ; *Threshold*, 11' (2018) *Double Cross*, 3'40'' (2018) ; *Alexander 2020*, 8' (2020) ; *Everything is a Rocket*, 2'45'' (2022) ; *Lift Off*, 2'24'' (2022) ; *In Fields of Words: conversations with Samar Yazbek*, 70' (2022)

## **Art Works**

*In My Mind's Eye*, Installation: 2 Single Channel Videos *Everything Is A Rocket*, 2'45", *Lift Off*, 2'24", 9 Color Photographs 72x48 *My Astronaut* (2022)  
*Direct Differed*, Installation & Performance: 1 Single Channel Video *Fight*, 1 projection *Fall*, 1 ring space, 1 speaker + 1 French-Boxing performance (2019)  
*Threshold*, 10' Single Channel Video, color with stereo sound (2018)  
*Double Cross*, 3'30" Single channel Video Loop, B&W with sound (2018)  
*Cross Fade #1&2* x Color Photographs 72x48 (2018)  
*Film Cinema & Video*, Color Photograph 72x48 (2018)  
*Scene Fading*, 3 Polaroids on 3 x 10 x 12 canvas (2017)  
*Train-Trains*, Color Photograph #1,2,3, 75x100 (2017)  
*Train-Trains*, Installation with Polaroids (2017)  
*Instant Return*, 9'39" Single Channel Video Loop (2016)  
*Who Else Could It Be?* Installation with photo & booklet (2016)  
*64 Dusks*: installation with 64 frames or 2 slide projectors (2010-2016)  
*Still Moving*, 10' video loop, color no sound (2016)  
*Invisible Images to the Naked Eye*, # 1 to 15 Color Photographs 75x100 (2016)  
*Damascus 1990*, Color Photograph 75x100 (2016)  
*The Three Disappearances of Soad Hosni*, Installation 70' Single Channel Video, B&W & Color with sound (2011)

## **Solo Exhibitions**

*The Three Disappearances of Soad Hosni*, MoMA PS1, New York, USA, 2011  
*On Never Being Simply One*, Marfa' Gallery, Beirut, Lebanon, 2016  
*Never Let Me Go*, Alt Art Space, Istanbul, Turkey, 2016  
*Threshold*, Art-O-Rama, Marseille, France, 2018  
*Threshold*, Soft Opening, London, UK, 2021  
*In My Mind's, Eye*, Frieze London, UK, 2022

## **Group Exhibitions (selection)**

*On the Edgware Road*, Serpentine Galleries, London, UK, 2012  
*Documenta 13*, Alexandria- Kassel- Kaboul, 2012  
*Cinema Exposed*, Eye Institute, Amsterdam, Netherlands, 2013  
*Parle pour toi*, Marian Goodman Gallery, Paris, France, 2014  
*Road to Damascus*, Kunstverein, Salzburg, Austria, 2015  
*Nemesis Expression Construction*, AUB Galleries, Beirut, Lebanon, 2016-2017  
*100 Artists from Lebanon*, Imago Mundi, Italy, 2017  
*After the wildly improbable*, HKW House of World Culture, Berlin, Germany, 2017  
*Sounding the Neighbors*, Maxxi Foundation, Rome, Italy, 2017-2018  
*Points of Contact*, Goethe Institute Gallery, Beirut, Lebanon, 2017-2018  
*Possibilities for Non-Alienated life*, Koshi Biennale, India, 2018  
*Touché (gesture action movement)*, Beirut Art Centre, Lebanon, 2019  
*Beirut Lab 1975(2020)*, UCI Galerie, Californie USA, 2019

*Rituals for Temporal Deprogramming*, Dhakka Art Summit, Bangladesh, 2020  
*When the image is new the world is new*, Marfa' Gallery, Beirut, Lebanon, 2020  
*Threshold*, Loop Fair 2020, Barcelona, Spain, 2020  
*Palestine from Above*, Qattan Foundation, London - Ramallah, 2021  
*A View from There*, Sadie Coles, London, UK, 2021  
*Water*, Marfa' Gallery, Beirut, Lebanon, 2021  
*Fondu-Réenchâiné*, Marfa' Gallery at Atlas Gallery, Paris, France, 2022  
*A Return of the Sun*, Beirut Art Centre, Beirut, Lebanon, 2023

### **Acquisitions**

Museum of Modern Art, New York - Louis Vuitton Foundation, Paris - Private Collectors

### **Residencies**

Unesco, Ashberg Grant & Residency, West Bank, Palestine (1995); Serpentine Gallery, London, UK (2010); Iaspis, Stockholm, Sweden (2017); Camargo Foundation, Cassis, France (2020); IMÉRA- Mucem Museum, Aix-Marseille University, France (2022) Villa Medicis, Rome, Italy (2023).

### **Prizes**

*The Artist's Prize*: Sharjah Biennale 10 (2011); *Renaud Victor Prize*: FID MARSEILLE International Cinema Festival (2011); *Best Filmmaker Award*: Doha Tribeca Film Festival (2011); *Best Documentary Film*: Arab World Institute, Paris (2018); *Best Film Award*: Villa Medicis International Film Festival, Rome (2022)

### **Texts & Publications**

*Terrains Vagues*, in *Espaces partagés et pratiques de rencontres* Ed. Frank Mermier, Cahiers de l'IFPO, Institut Français pour le Proche Orient, Beirut, 2008

*Nuances, 3 Interfaces: on Editing with Avid, Final Cut & Abode*, at DokuArt Festival Berlin, 2019

*Oracles from the Sea*, in 'Intimate Reflections, The Art of Vera Tamari', Qattan Foundation Ed., London, 2021  
*The Fluid Ruin*, in 'Beirut Urban Ruins', Plan Bey ed., Lebanon, 2021

*L'étoffe des Songes*, Hors Champs Cinema Magazine, Canada, 2022

*Bidayyat / One Who Wants to Know, and Another Who Tries to Remember (A Conversation)* in *World Records Journal*, Volume 8, 'Generations', The Centre for Media, Culture, and History, New York University, 2023

### **Master Classes**

*Focus - Salon des Ecritures Alternatives en Sciences Sociales*, École des Hautes Études en Sciences Sociales & Mucem Museum, Marseille (2023) - *Essay Film*

*Festival*, ICA, London (2023) - *Aflam Film Festival*, Marseille (2023) - *North Western University & Bloc Museum*, Chicago (2020) - *Dhaka Symposium*, Dhaka Bangladesh (2020) - *DokuArts Festival*, Berlin (2019) - *Scottish Documentary Institute*, Edenborough Beirut Yemen (2019) - *Beirut Talent*, Berlinale Festival, Berlin - Beirut (2019) ; *Cinema Reef*, Tangiers Morocco (2018) - *Royal Fine Art Institute*, Stockholm (2017) - *Iaspis Residency*, Stockholm (2017) - *Konstfack Fine Arts School*, Stockholm (2017) - *Alt Art Space*, Istanbul (2016) - *Mariam Goodman Gallery*, Paris (2014) - *Forum Expanded Berlinale*, Berlin (2014) - *Mucem Museum*, Marseille France (2013) - *Eye Institute*, Amsterdam (2013) - *Sharjah Art Foundation*, UAE (2011) - *MoMA*, New York (2011).

### **On my work (selection)**

Laura U. Marks, 'Archival Romances', in *Hanan Al-Cinema: Affections for the Moving Image* (Cambridge, MA: MIT Press, 2015).

Catherine Russell, 'Awakening the Gendered Archive', in *Archiveology* (Durham: Duke University Press, 2018).

Yasmina Jreisati, 'The Action-Dependence of colour in Photographs', in *On Photography in Lebanon, Stories & Essays*, Ed. Clémence Cottard Hachem & Nour Salamé, (Beirut: Kaph books, 2018).

<https://www.artforum.com/print/201903/goekcan-demirkazik-on-raniastephan-s-threshold-2018-78672>

<https://www.artforum.com/picks/rania-stephan-62836>

<https://madamasr.com/en/2015/05/26/feature/culture/qa-with-raniastephan-souadhosni-detectives-and-the-future-of-arab-cinema/>

<http://artasiapacific.com/Magazine/79/LifeOnScreenRaniaStephan>

<http://www.ferdyonfilms.com/?s=the+three+disappearances+of+Soad+Hosni>

<http://www.littlewhitelies.co.uk/interviews/rania-stephan-15866>

<http://www.manifestajournal.org/issues/souvenirs-souvenirs>

### **Work on Other Films**

Editor *Map Kembé (Hold'em!)* (52') by Nathalie Luca (2022); *The Sky Cried 40 Days* (62') by Sabrina Mervin (2021); Writer & Editor on *Panoptic* (70') by Rana Eid (2017), Winner of Best First Film at Locarno Switzerland, Ji-hlava Festival Czech Republic, Mexico International Film Festivals; Camera & Editor on *Catherine or the Body of the Passion* (57') by Emma Aubin Boltanski (2012) Jean Rouch International Film Festival France; Editor on *Waiting for Abu Zeid* (80') by Ali Atassi (2010), Winner at FID Marseille International Cinema Festival France; Camera & Editor on *Arabicity* (21'17") Rose Issa Projects, Liverpool Biennale (2010); Camera & Editor on *The Procession of the Captives* (54') by Sabrina Mervin (2006), Mario Ruspoli Prize at Bilan du Film Ethnographique; Assistant Director on *Rachel* (101' - 2009), *Wall* (98' - 2004) Jury Prize at Sundance Film Festival & *Citizen Bishara* (52' - 2001) by Simone Bitton.; Assistant to the Director on *Divine Intervention* (92') feature film by Elia Suleiman (2002), Jury Prize & FIPRESCI Prizes at Cannes Film Festival, Screen International Award at the European Film Awards.

### **Teaching, Training & Artistic Advising on Documentary filmmaking**

CéSor Social Science Laboratory, EHESS, Paris (2022-2023); Bidayyat for Audiovisual Arts, Beirut (2013-2019); 'Film as Art', Academie Libanaise des Beaux Arts (ALBA), Balamand University Lebanon (2016 & 2018); Goethe Institute, Backstory Film Residency, Beirut, (2017-2018); Beirut Art Residency (2017-2018); Talent Beirut & Berlinale Festival (2016); VideoWorks, Ashkal Alwan, Beirut (2015); Zawiya Independent Cinema, Cairo (2015); ESAV Ecole Supérieur des Arts Visuels, Marrakesh (2011 - 2012); IFPO – French Institute for the Middle East, Beirut (2009); Lenz on Lebanon Association (2006 - 2007).

### **Jury Member for Film, Art Grants & Residencies (selected recent)**

FID Marseille Festival, France (2023); IMéRA, Marseille, France (2022); Camargo Foundation, France (2021); Arab Fund for Arts and Culture, Beirut (2019 & 2012); Sursock Museum, Salon d'Automne, Beirut (2018); Ashkal Alwan, Beirut (2016-2018); Goethe Institute, Backstory Film Residency, Beirut, (2017-2018); Beirut Art Residency (2017-2018); Ettijahaat Film Grant Beirut (2015); Beirut Art Center, Exposure (2013); CNC Centre National du Cinéma, Paris (2013); Doha Film Institute Documentary Fund (2013- 2014).

### **Board Member**

Seenaryo (<https://www.seenaryo.org>); Women Now for Development (<https://women-now.org>); Bidayyat for Audio-Visual Arts (<https://bidayyat.org>).

### **Education**

BA Honours in Cinema Studies, LaTrobe University, Australia (1982) - MA in Cinema Studies, Paris 8 University, France (1987) – Associate Artist at the School of Advanced Social Sciences (EHESS) Paris France (2021-2023).