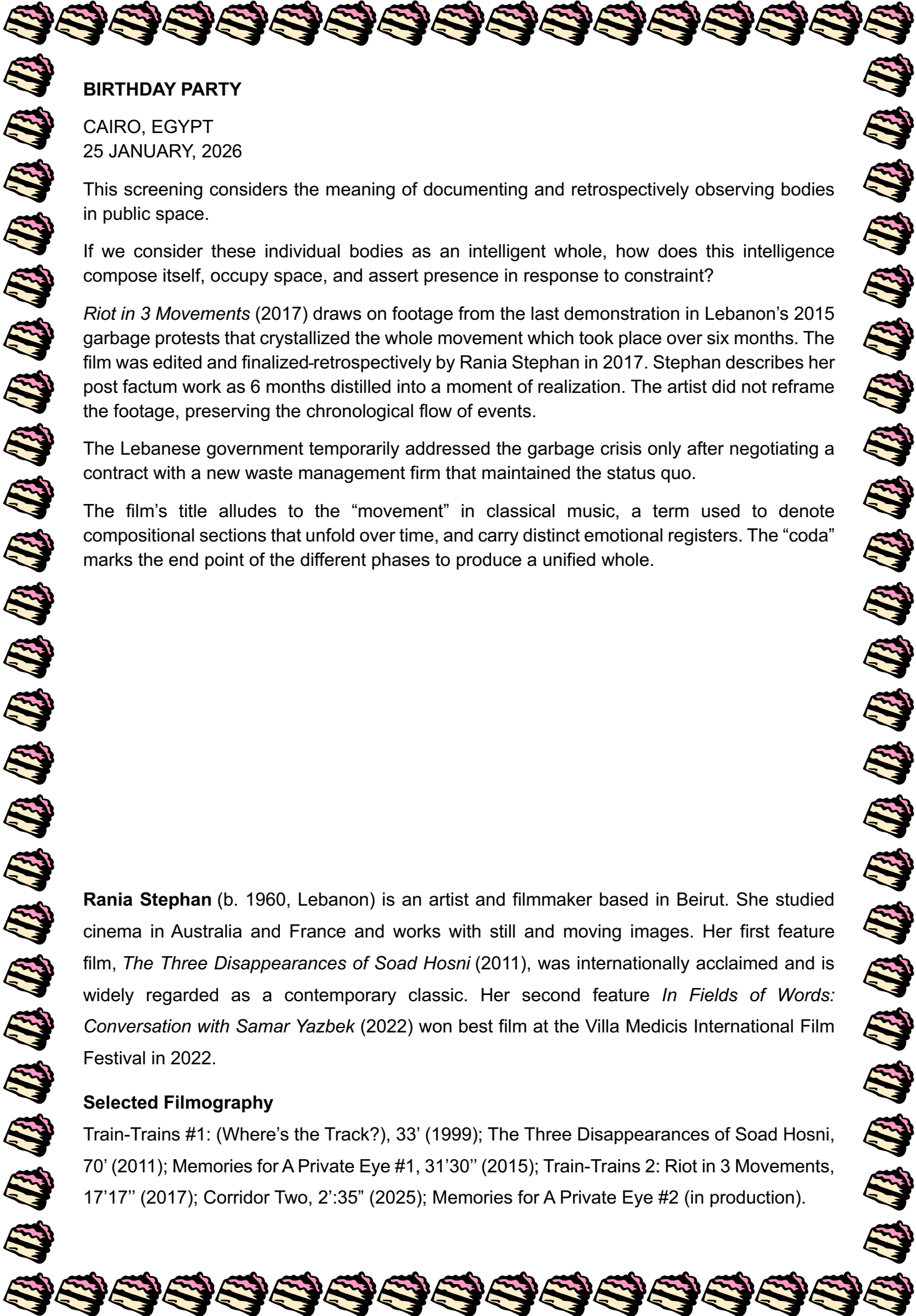




BIRTHDAY PARTY

CAIRO, EGYPT
25 JANUARY, 2026

This screening considers the meaning of documenting and retrospectively observing bodies in public space.

If we consider these individual bodies as an intelligent whole, how does this intelligence compose itself, occupy space, and assert presence in response to constraint?

Riot in 3 Movements (2017) draws on footage from the last demonstration in Lebanon's 2015 garbage protests that crystallized the whole movement which took place over six months. The film was edited and finalized-retrospectively by Rania Stephan in 2017. Stephan describes her post factum work as 6 months distilled into a moment of realization. The artist did not reframe the footage, preserving the chronological flow of events.

The Lebanese government temporarily addressed the garbage crisis only after negotiating a contract with a new waste management firm that maintained the status quo.

The film's title alludes to the "movement" in classical music, a term used to denote compositional sections that unfold over time, and carry distinct emotional registers. The "coda" marks the end point of the different phases to produce a unified whole.

Rania Stephan (b. 1960, Lebanon) is an artist and filmmaker based in Beirut. She studied cinema in Australia and France and works with still and moving images. Her first feature film, *The Three Disappearances of Soad Hosni* (2011), was internationally acclaimed and is widely regarded as a contemporary classic. Her second feature *In Fields of Words: Conversation with Samar Yazbek* (2022) won best film at the Villa Medicis International Film Festival in 2022.

Selected Filmography

Train-Trains #1: (Where's the Track?), 33' (1999); The Three Disappearances of Soad Hosni, 70' (2011); Memories for A Private Eye #1, 31'30" (2015); Train-Trains 2: Riot in 3 Movements, 17'17" (2017); Corridor Two, 2':35" (2025); Memories for A Private Eye #2 (in production).



View of 'Birthday Party Screening' at the clinic space, Cairo, 25 January 2026.
Photo: Marc Onsi.



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