



Razan AlSalah, Udval Altangerel,  
Riar Rizaldi, Anoushka Mirchandani,  
Alisha Tejpal, Mireya Martinez

• **Old Cartographies (Anew They Shall Be)**

Film/Video

**December 2**

**8 PM**

**REDCAT**

Roy and Edna Disney CalArts Theater

**CALARTS**

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash people including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

## **ABOUT THE WORK**

*Old Cartographies (Anew They Shall Be)* presents four films that engage with maps, lands, borders, and the colonial histories behind them. Razan AlSalah foregrounds her identity as a diasporic Palestinian unable to return to her ancestral lands in her embodied communing with unceded indigenous land in Canada, which bears similarities with the titular Canada Park. Udval Altangerel's reconnection with her ancestral homeland in the Gobi Desert reveals a slow intimacy. Riar Rizaldi's speculative non-fiction work pierces the notion of history and centralizes Indigenous belief systems. Anoushka Mirchandani, Mireya Martinez, and Alisha Tejpal blend a complex discussion of the archive with familial remembrance. Taken together, these films hold space for remembrance beyond violence and a reverence for memory and return.

*The Jack H. Skirball Series is organized by Jheanelle Brown.*

**Runtime: Approx. 60 minutes**

*Presented in English, Arabic, Indonesian, Mongolian with English subtitles.*

*A conversation will follow with filmmakers Alisha Tejpal and Mireya Martinez, moderated by film programmer Jheanelle Brown.*

### ***Canada Park***

(Razan AlSalah, 2020), 8 min.

I walk on snow to fall onto the desert. I find myself on unceded indigenous territory in so called Canada, an exile unable to return to Palestine. I trespass the colonial border as a digital spectre floating through Ayalon-Canada Park, transplanted over three Palestinian villages razed by the Israeli occupation in 1967. Canada Park is an experimental video poem exploring the politics of dis/appearance of Palestine as narrativized, mapped and imaged in Google Streetview and early 20th century colonial landscape photography of the 'Holy Land', namely at the site of the village of Imwas which is theologically conflated with Emmaus, a village cited in the bible. Imwas is

erased and Emmaus marked a religious touristic site in the park, a self-fulfilled scriptural and algorithmic prophecy.

### *Landscapes of Longing*

(Anoushka Mirchandani, Alisha Tejpal, and Mireya Martinez), 14 min.

*Landscapes of Longing* is a collaborative piece of experimental autofiction – a reflection on and excavation of identity, migration, and generational womanhood. In conversation with texts from various authors, the film interweaves the amorphous dreams, memories, sounds, and untold stories within Mirchandani’s matrilineage to make palpable the ripples of dissonance passed through generations. Structured as asynchronous chapters, the film finds its departure in the displacement of Mirchandani’s grandmother during the 1947 Partition of India and finds its crescendo in the eventual immigration of Mirchandani herself from India to the United States in 2010.

### ***Tellurian Drama***

(Riar Rizaldi, 2022), 26 min.

May 5th, 1923. The Dutch East Indies government celebrated the opening of a new radio station in West Java. It was called Radio Malabar. In March 2020, the local Indonesian government plans to reactivate the station as a historical site and tourist attraction. *Tellurian Drama* imagines what would have happened in between: the vital role of mountains in history; colonial ruins as an apparatus for geoengineering technology; and the invisible power of indigenous ancestors. Narrated based on the forgotten text written by a prominent pseudo-anthropologist Drs. Munarwan, *Tellurian Drama* problematizes the notion of decolonisation, geocentric technology, and historicity of communication.

### ***The Wind Carries Us Home***

(Udval Altarangel, 2022), 11 min.

Through rituals of birth and death, the filmmaker and her family reconnect with their ancestral land in the Gobi Desert.

## **ABOUT THE ARTISTS**

**Razan AlSalah** is a Palestinian artist and teacher based in Tiotiake/Montreal. Her films work with the material aesthetics of appearance and disappearance of indigenous bodies, narratives and histories in colonial image worlds. She often works with sound-images to infiltrate borders that have severed us from the land. Her films are both ghostly trespasses, and seeping ruptures, of the colonial image, that functions as a border, as a wall. She thinks of her creative process as a circle of relations with artists, friends, family, technology, images, plants, objects and sounds... and the unknown. These relations become different points of entry and exit into elsewhere here, where colonialism no longer makes sense.

**Udval Altangerel** is a filmmaker based between Ulaanbaatar and Los Angeles. In her work she explores the themes of personal and national histories, language, and (home)land. She received her MFA in Film Directing from California Institute of the Arts.

**Riar Rizaldi** (Indonesia) is based in Hong Kong and works as an artist and researcher. His main focus is on the relationship between capital and technology, extractivism, and theoretical fiction. Rizaldi has also curated ARKIPEL Jakarta International Documentary Experimental Film Festival – Penal Colony (2017). He is currently a PhD candidate at the School of Creative Media, City University of Hong Kong. His works have been shown at Locarno Film Festival, the National Gallery of Indonesia and IFFR.

**Anoushka Mirchandani** (b. 1988, Pune, India) is a San Francisco-based artist. Mirchandani's practice examines her experience as an Indian, immigrant, other, woman. Her work probes ancestry, personal history, and cultural and sociopolitical environments through a diasporic lens, exploring the micro-tensions and identity transformations that are part and parcel of code-switching and assimilation in a foreign land. Her solo shows include Galerie Isa, Mumbai, India (2023); UTA Artist Space, Los Angeles (2023); Rhodes Contemporary Art, London (2021); and Glass Rice Gallery, San Francisco (2020). Mirchandani's group



shows and fairs include Bode Gallery, Berlin, curated by Dexter Wimberly (2023); Marianne Boesky Gallery, New York City, curated by Amoako Bofo and Larry Ossei-Mensah (2022); The Armory Show with Yossi Milo Gallery, New York City (2022); Legion Projects, Healdsburg, California (2021); Knowhere Art Gallery, Martha's Vineyard, New York (2021); Glass Rice Gallery, San Francisco (2020); California State Senator Scott Wiener's public offices, San Francisco (2019); Root Division, San Francisco (2019); and Arc Gallery, San Francisco (2017-'18).

**Alisha Tejpal** is an Indian filmmaker based between Los Angeles and Mumbai. Her work has screened at various international film festivals, including San Sebastián, Sundance, Rotterdam, Camden International Film Festival, Black Canvas, and Dharamshala International Film Festival. Her first short "Lata" won multiple awards and her work in cinema has been featured by Arte, Mubi, the Criterion Collection, IndieWire and *Variety* among others. Alisha's works vary in form but their commonality lies in their investigation of the invisible. Currently she

is developing two feature-length projects: *Untitled Objects* (creative documentary) and *For the Eyes are Blind to the Stairwells* (narrative fiction). Her work has received support from the Sundance Institute, Film at Lincoln Center, and the Points North Institute. She was a fellow at the 2018 Doc's Kingdom Seminar and most recently was awarded a MacDowell Fellowship. She holds an MFA in Film Directing from California Institute of the Arts.

**Mireya Martinez** is a filmmaker and producer based between Los Angeles and Mumbai. While her work ranges in form, her sole pursuit is to tell and support stories that make the human experience palpable in all of its tatteredness, fragility, magnitude, and joy. Her work and collaborations have screened at festivals—such as San Sebastián, Sundance, Outfest, True/False, Rotterdam, Museum of Moving Image—and can be found online on Mubi and The Criterion Channel. Mireya is a 2021 Sundance Institute x Women in Film Fellow and MacDowell residency recipient. She holds an MFA in Film Directing from CalArts.

*Views expressed in language herein is that of the artists solely and not CalArts/REDCAT.*

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**ROY AND EDNA DISNEY CALARTS THEATER**

## **UPCOMING AT REDCAT**

**Lishan AZ, Miryam Charles, Tony Cokes, Jacolby Satterwhite, Keisha Rae Witherspoon**

*Eulogies for Eula*

December 9

Eulogies for Eula is a program of film and video works centering on Black grief, celebration, and memorializing in the context of death and transition.

**Manthia Diawara**

*AI: African Intelligence*

December 16

Manthia Diawara's latest essay film explores the contact zones between African rituals of possession among traditional fishing villages of the Atlantic coast of Senegal and the emergence of new technology frontiers known as artificial intelligence.

**REDCAT CREW**

**Projectionist: Jessica Gonzales**

## **REDCAT STAFF**

**Jacques Boudreau**, Facilities and Production Manager

**Jheanelle Brown**, Film Programming

**Chu-Hsuan Chang**, Associate Technical Director,  
Lighting

**Brent Charles**, Box Office and Visitor Services  
Manager

**Katy Dammers**, Deputy Director and Chief Curator,  
Performing Arts

**Talia Heiman**, Assistant Curator

**Allison Keating**, Deputy Director, Finance and  
Operations

**Daniela Lieja Quintanar**, Chief Curator and  
Deputy Director, Programs

**Adam Matthew**, Director of Production & Technical  
Director

**Naomi Oppenheim**, Front of House Manager

**João Ribas**, Steven D. Lavine Executive Director of  
REDCAT & Vice President for Cultural Partnerships

**Rolando Rodriguez**, Administrative Manager



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