Stranger's Land

Short film screening curated by Patrycja Wojciechowska
October 27, 2026 | Screening: 6:30 PM – 9:00 PM
Viafarini.work, via Marco d'Agrate 33, Milan

On Tuesday, October 27, Viafarini.work presents a short film screening from 6:30 PM to 9:00 PM exploring the Anthropocene — the profound shift in the balance of planetary ecosystems in the contemporary era - curated by Patrycja Wojciechowska. Selected works are not constrained by strictly environmental outlook or the epoch's critique. They meet at a point of liminality, investigating what does it mean to be a stranger, to be strange, to encounter strangeness to various degrees.

During the event, the short film **"L'opera dell'arte nell'epoca della sua riproducibilità tecnica" (The Work of Art in the Age of Its Technical Reproducibility)** by **Bianca Infurna**, winner at the Absurd Film Festival, will be presented.

Stranger's Land / Programme

Max Limbu
• **New Ruin**, (2016), single-channel video, 8 min 30 sec
• **Faraway**, (2025), single-channel video, 30 min

Sandhaya Gurung
• **Khukuri Dance**, (2026), single-channel video, 1 min 53 sec
• **Ghatu Nach**, (2025), single-channel video, 9 min 53 sec

Riar Rizaldi
• **Fanfictie: Volcanology**, (2025), single-channel video, 16 min 25 sec
• **Notes from Gog Magog**, (2022), single-channel video, 19 min 32 sec

Sangbum Ahn
• **Dust Devil**, (2023), single-channel video, colour, stereo sound, 13 min

Jazgul Madazimowa
Documentation of:
• **The Scent of Your Memory**, (2025),
• **The Rite of a Fallen Mountain**, (2026),
• **Mother Tongue**, (2022),
• **1000 Prayers**, (2025), Video and photographs, duration TBD

Xinyue Liu
• **Bureau of Environmental Imaging and Memory Analysis: Three Scenes**, Video, (2025), duration 26 min 29 sec

Biographies

Max Limbu is a Nepalese artist and filmmaker based between Nepal and London. He holds an MFA (Master of Fine Arts) with Distinction from Goldsmiths, University of London (2020). His work explores collective memories and narratives as a medium to document historical shifts and imagine political possibilities. Through cinema, he presents collected stories and myths that refl ect urban confl icts, cultural struggles, loss, and transformation. His process involves engaging with local communities, academics, and researchers to construct films rooted in authentic narratives.
Limbu has exhibited widely across the UK, with recent exhibitions including Plurality Now at 198 Contemporary Arts and Learning (2023), the Ingram Prize Exhibition 2021 at Unit 1 Gallery, and Tomorrow: London at White Cube (2020). In 2017, he was commissioned by the Nottingham Castle Museum to create a film. His work was also recognized with the Santander Universities Scholarship (2018) and featured in The Guardian (2013).

Sandhaya Gurung, a Nepalese-British artist belonging to the Tamuwan nation, revives indigenous Himalayan knowledge through somatic exploration and a multitude of media. Through her work, she investigates sociopolitical issues, weaving her Tamu and Gurkha identity for a broad audience.
The Kukuri, as an artifact, represents the 200-year-old relationship between colonial Britain and her ancestral homeland of Nepal. Sandhaya portrays both the appropriation and preservation of her culture, using the Nepalese knife as a mediating object. She also performs a military dance originating from the relationship between British colonial history and Nepal's inherited traditions, embodying this understandably ambiguous

relationship through her interpretation and irony.
Sandhaya revives her own version of Tamu Ghatu nach, a ritual trance dance, which she has performed at The Place Theatre, the Royal Geographical Society, and HartsLane Gallery. The soundtrack, composed by Susu Laroche and Josef Kurtz, fuses a traditional melody with a haunting rhythm that emerged from the depths of Bermondsey's underground music scene.

Riar Rizaldi works as an artist and filmmaker. His practice explores the relationships between science, technology, labor, and nature, alongside contrasting worldviews, genre cinema, and the possibilities of speculative fi ction. His works have been presented at numerous international film festivals (including Berlinale, Locarno, IFFR, FID Marseille, Viennale, BFI London, Ciné ma du Ré el, Vancouver, etc.), as well as at the Singapore Biennale (2025), Thailand Biennale (2025), Museum of Modern Art in New York (2024), Whitney Biennial (2024), Taipei Biennial (2023), Istanbul Biennial (2022 and 2025), Venice Biennale of Architecture (2021), Jogja Biennale (2021), Centre Pompidou in Paris (2021), and the National Gallery of Indonesia (2019), among other venues and institutions. Recent solo exhibitions and dedicated programmes have been presented at Almanac, Turin (2025); Gasworks, London (2024); Institute of Contemporary Arts, London (2024); Z33 - House for Contemporary Art, Design & Architecture, Hasselt (2024); Centre de la Photographie, Geneva (2023); and Batalha Centro de Cinema, Porto (2023), among others.

Sangbum Ahn is an artist and filmmaker whose practice explores the shifting boundaries between nature and technology, perception and communication, and the alterity of the non-human. He holds an MA in Artists' Film and Moving Image from Goldsmiths, University of London, and is a member of Ecological Reparation. His work has been presented at White Noise (Seoul, 2025), The Reference (Seoul, 2024), Videoex (Zurich, 2024), EXIS (Seoul, 2023), and Bloomberg New Contemporaries (London, 2021). He was selected for the Emerging Artist Program at the Seoul Museum of Art (2026) and the KCCUK Next Generation Artist Program (2025), and has received funding from the Seoul Foundation for Arts and Culture (2024, 2025, 2026), Arts Council England, and The Elephant Trust (2021). His research investigates the entanglements of ecological, technological, and infrastructural systems, tracing how these mark perception, memory, and the sensory conditions of the present. Moving between hybrid documentary, sound, and installation, his work weaves together the slow time of geological strata, the circulations of hydrological systems, and the opaque operations of data-driven infrastructure. He composes these heterogeneous layers into temporal cartographies in which non-human forces, regulatory technologies, and environmental self-organization collide and co-produce one another. Through this process, he builds speculative yet grounded environments where infrastructure appears as techno-ecological media and the world becomes perceptible through its hidden rhythms, frictions, and thresholds.

Jazgul Madazimowa, born and based in Kyrgyzstan, addresses themes of migration, absence, and loss. Her rituals involve communities in expressing intimate grief, drawing on the practical energy of the feminine. She frequently uses women's domestic labor and the female body as a medium and anchor point for her explorations. Jazgul's practice is collaborative and socially engaged. Its nature is poetic, defying rigid categorization and literal meanings. Like a lament or song, her works linger in memory and evoke a lyrical response. Madazimowa's ongoing work on migration, borders, and rituals of loss and mourning is defi ned by her cultural heritage, her deep Kyrgyz roots, and a shared Central Asian mindset. Jazgul Madazimowa is affiliated with Davra, an art and research collective founded by Saodat Ismailova in 2022. She has exhibited internationally. Her recent exhibitions include: Documenta 15 (2022), Center for Heritage, Arts and Textile in Hong Kong (2023), HKW Berlin (2023), Fondazione Elpis (2025), Bukhara Biennial (2025), and the 2nd Korkut Sonic Art Triennial (2026). She is a recipient of the 2023 Prince Claus Seed Award and was an artist-in-residence at the Delfi na Foundation (2023).

Xinyue Liu is an artist and interdisciplinary researcher in fi ne arts. She holds a permanent Research Fellowship at the Rural Lab at The Glasgow School of Art, contributing to a broad portfolio of creative regenerative practices across the Highlands and Islands of Scotland. Working across film, text, dance, and installation, her research explores the intersection of contemporary visual culture and ecological grief, utilizing performance art as an expressive medium. She is particularly interested in reframing grief as a resource for enduring ecological memory. Through speculative art, she investigates how connections with lost memories and species, rooted in specifi c landscapes, can re-emerge. She holds a DPhil in Fine Art from the Ruskin School of Art, University of Oxford. Her works have been exhibited in Taipei, Vancouver, New York, and Oxford.