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<https://vimeo.com/user14927872>

## MURMURATIONS (ROME) [2017]

## FORO / FOSSE [2015]

- **MURMURATIONS (ROME)** Single-channel digital video, 10:50 mins, stereo
- **FORO/FOSSE** Mixed media installation: Four-channel video projection, six-channel audio, plywood. Dim. variable

The multi-screen video & audio installation **FORO/FOSSE**, and related single-channel video **MURMURATIONS (ROME)** juxtapose documentation of two historical sites in Rome, Italy as a means of commenting on fascism's ghostly spectre in the contemporary everyday. The historical events that defined these two sites have long passed, and only a lingering murmur exists of them in the contemporary world. The works document the act of walking through the sites as a means of reanimating their political and ideological significance today. The morphing formation of birds in flight that descend upon the city is also documented and presented, along with excerpts from Pier Paolo Pasolini's poem *The Ashes of Gramsci* (1964), spoken by the authour.

**VIEW:** <https://vimeo.com/229047275> [**MURMURATIONS (ROME)**]  
<https://vimeo.com/145028846> [**FORO/FOSSE**]

**AWARD:** Experimental Forum, *Honorable Mention*, Los Angeles (2018)

**SHOWN:** Millennium Film, New York, US (2021)  
*Oodaaq* - Festival d'images nomades et poétiques, Rennes, France (2019)  
*Festival Les Instants Vidéo* (special program), BOX Videoart project space, Milan, Italy (2019)  
Whitechapel Art Gallery, London, UK (2018)  
*Oberhausen Short Film Festival*, Germany (2018)  
Experimental Forum, Los Angeles, US (2018)  
Christchurch Art Gallery, New Zealand (2017)  
SCA Galleries, Sydney, Australia (2015)

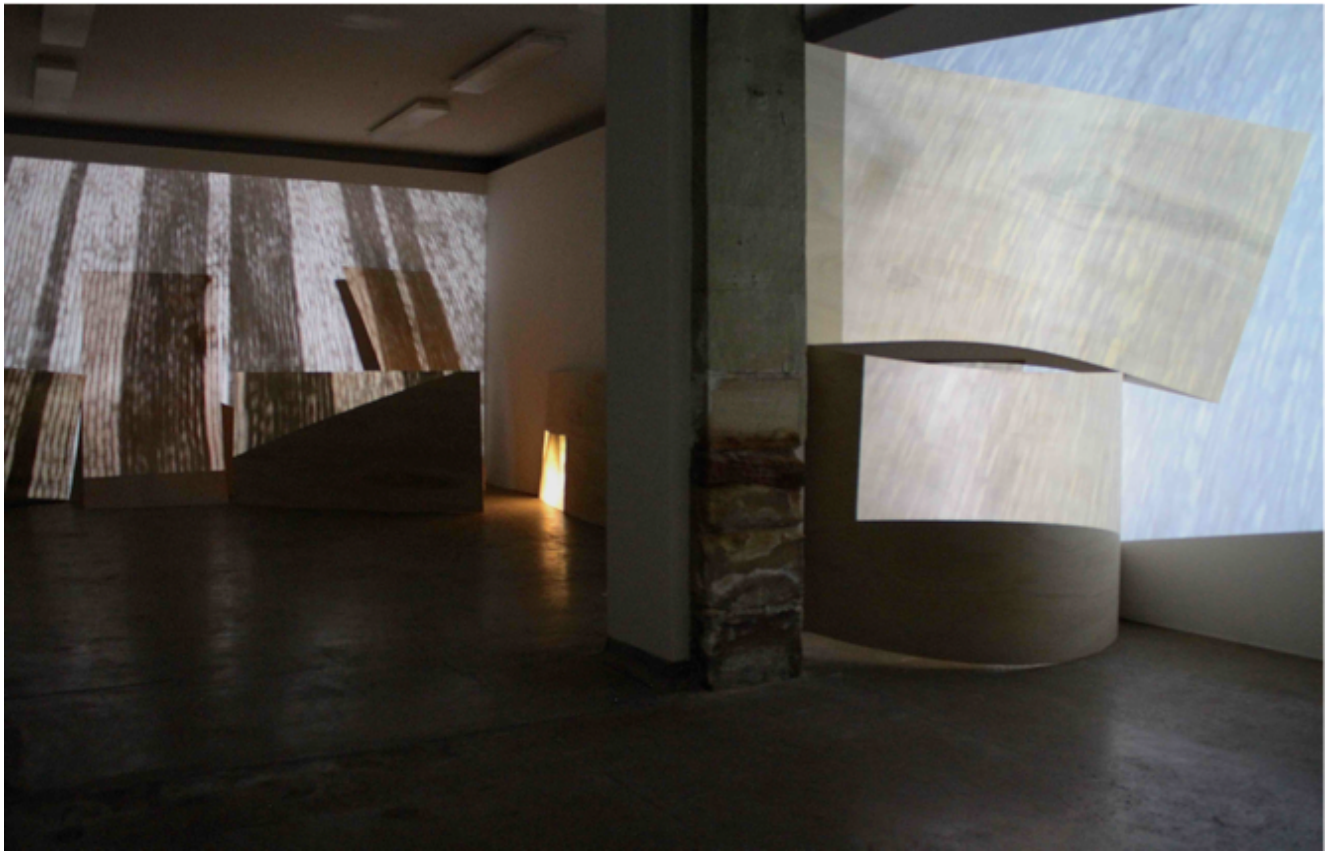
Commissioned by 'CIRCUIT Artist Film & Video' for the *Thick Cinema* project. Curator: Mercedes Vicente

*"Perhaps Di Stefano aims to create an image that has the power to revive memory; in Deleuzian terms, a 'fossil' image. Recognising that memory works multi-sensorially, Di Stefano recreates a cinematic embodied experience. His insistent walking ... urges the awakening of the memories of Italy's fascist past, ever more resonant and pressing today under the rise of fascist ideologies in Europe and the world."*

**Mercedes Vicente**, curator - *Thick Cinema* (2017)

*"John Di Stefano uses a sculptural installation to distort projected video images of fragments of fascist and monumental architecture in Rome, which reflect on the culture of materialization and fetishization of powerful or destructive forms of ideology, politics, or humanity."*

**Gary Sangster**, curator - *Tactical Imaginary* (2015)



**FORO/FOSSE** [2015]. Mixed media installation: Four-channel video projection, six-channel audio, plywood. Dimensions variable  
 INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)



**MURMURATIONS (ROME)** [2017] Single-channel digital video— *still frames*, stereo





**FORO/FOSSE** [2015]. Mixed media installation: Four-channel video projection, six-channel audio, plywood. Dimensions variable  
 INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)

## ASHES (AMSTERDAM) [2008]

- **ASHES (AMSTERDAM)** Digital video projection, 5:00 mins, silent. Dimensions variable

**ASHES (AMSTERDAM)** documents an intimate and unscripted moment of an anonymous spreading of ashes into a canal at *Homomonument*, the international gay & lesbian monument in Amsterdam. The video utilizes a proprietary slow-motion technique that extends and expands an extraordinary and fleeting recorded moment of the everyday at the cusp of the still and moving image. The extended duration offers the viewer the ability to view the act of a final, posthumous 'return' to a symbolic home in the form of ashes.

**VIEW:** <https://vimeo.com/240277912>

**SHOWN:** Federation Square, Melbourne, Australia (2010)  
Project Space – RMIT University, Melbourne, Australia (2010)  
Engine Room, Wellington, New Zealand (2010)  
Lake Avenue, Pasadena, California (2009)

Commissioned by the City of Pasadena (California) for the *Projection on Lake* project. Curator: David Bradshaw



**ASHES (AMSTERDAM)** [2008] Digital video projection, silent. Dimensions variable



**ASHES (AMSTERDAM)** [2008] Digital video projection, silent. Dimensions variable  
INSTALLATION VIEW: Federation Square, Melbourne, Australia (2010)



## (TELL ME WHY) THE EPISTEMOLOGY OF DISCO [1990]

- **(TELL ME WHY) THE EPISTEMOLOGY OF DISCO** Single-channel digital video, 24:00 mins, stereo

An essay film that offers a poignant, and at times humorous look at the role that disco played in the formation of contemporary post-Stonewall gay male identity. The video engages a revisionist approach by positing disco as an historically significant cultural and political space for the queer community. It draws the historical lineage between gay movement politics of the late 60's/early 70's and gay movement politics around AIDS, and mourns the generation of gay men who were on the frontline of first wave of the epidemic.

**VIEW:** <https://vimeo.com/80169654>

**DISTRIBUTION:** Video Data Bank (Chicago); VTape (Toronto)

**SHOWN [selected]:** Pera Museum, Istanbul, Turkey (2016)  
La Virreina, Barcelona, Spain (2013)  
*London Lesbian & Gay Film Festival*, UK (1993; 2009)  
Art Domus Artium Museum, Salamanca, Spain (2008)  
Barcelona Museum of Modern Art, Spain (2002)  
Hammer Museum, Los Angeles, US (1996)  
Museum of Contemporary Art (MoCA), Los Angeles, US (1996)  
Royal Academy of Art, Copenhagen, Denmark (1994)  
Karsten Schubert Gallery, London, UK (1993)  
*Tokyo Gay & Lesbian Film Festival*, Japan (1993)  
Stockholm International Film Festival, Sweden (1993)  
*European Media Art Festival* (EMAF), Osnabruck, Germany (1992)  
San Francisco International Film Festival, US (1992)  
Wexner Center for the Arts, Columbus, US (1992)  
*Berlin Film Festival / VideoFest*, Berlin, Germany (1992)  
SF Camerawork / Cinematheque, San Francisco, US (1991)  
*American Film Institute Video Festival*, Los Angeles, US (1991)  
*The New Festival*, New York, US (1991)  
Los Angeles International Gay & Lesbian Film Festival, US (1991)



(TELL ME WHY) THE EPISTEMOLOGY OF DISCO [1990] Single-channel digital video – still frames, stereo

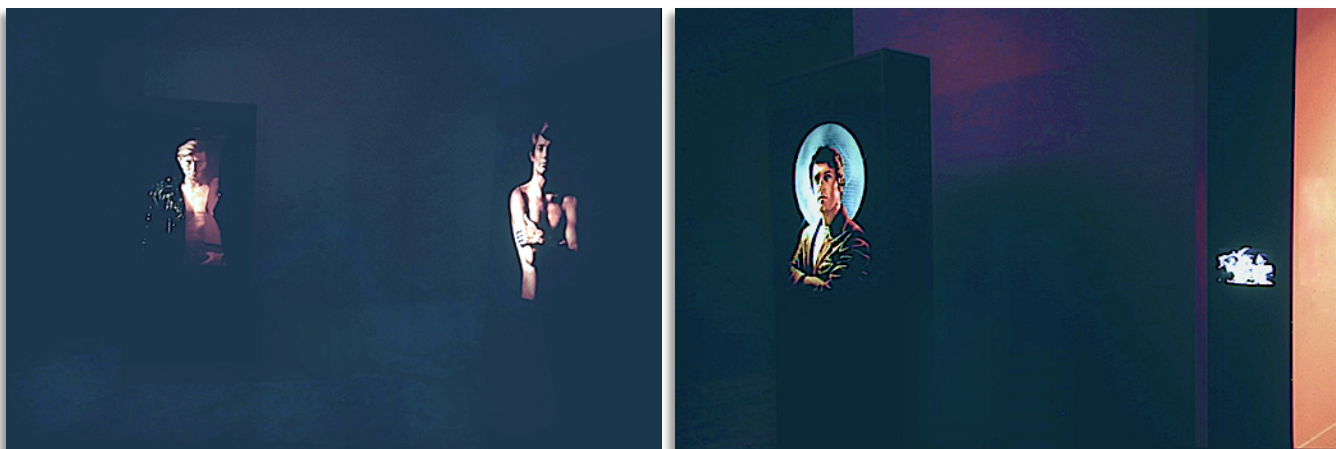


## TELL ME WHY [1991]

- **TELL ME WHY** Interactive time-based media installation: audio - three channels w/independent motion sensors / photography - Duratrans transparencies, lightboxes. 2000mm x 700mm x 250mm each. Dimensions variable

An audio- and photo-based installation that reflects upon the generation of gay men who were on the frontline of first wave of the AIDS epidemic. The installation presents three spectral 'figures' in the form of free-standing lightboxes with accompanying audio. One speaks about a reconsideration of celibacy, while another speaks about promiscuity all in the context of AIDS. The final figure speaks about disco and a time before AIDS.

**SHOWN:** Wright Art Gallery, University of California, Los Angeles



**TELL ME WHY** [1991] Time-based media installation. Dimensions variable.  
INSTALLATION VIEW: Wright Art Gallery, Los Angeles (1991)

## I NEVER CAN SAY GOODBYE [1991]

- **I NEVER CAN SAY GOODBYE** Painted billboard. 3000mm x 7000mm

A public art project that juxtaposes two images: a man with mirrorball behind him resembling a halo, and the first representation of the AIDS virus on the cover of *Scientific American* (Jan. 1987). Between both images is the text 'I Never Can Say Goodbye', appropriating the title of early disco anthem *Never Can Say Goodbye*. By adding the pronoun 'I', this work becomes a means of mourning a generation of gay men who were on the frontline of first wave of the epidemic.

**SHOWN:** Los Angeles (various locations); 6 months

Commissioned by Los Angeles Contemporary Exhibitions (LACE) and created by Patrick Media, Los Angeles



**I NEVER CAN SAY GOODBYE** [1991] Painted billboard, 3000mm x 7000mm  
INSTALLATION VIEW: Los Angeles, Wilshire Boulevard (1991)



## YOU ARE HERE [2009]

- **YOU ARE HERE** Single-channel digital video, 62:00 mins, stereo, English, Italian, French (w/English subtitles)

A feature-length essay film that examines themes related to the search for home in our era of transnational displacement. As the queer son of immigrants, the artist examines shifting notions of home and belonging within the context of his ethnic origins, but also extending into the realm of national and sexual identities and affiliations. The film chronicles the artist's trajectory from his ancestral home in Italy, to his native Canada and beyond, and weaves a compelling and contemporary portrait shaped by memories of the past and the realities of the present. The film reframes photographic images from the family archive to suggest that mobility and displacement may emerge as alternative modes of belonging within the immigrant psyche.

**VIEW:** <https://vimeo.com/74625750>

**DISTRIBUTION:** Video Data Bank (Chicago); VTape (Toronto)

**SHOWN [selected]:** Kunsthau Rheniana, Cologne (2013)  
*LÅNTrum*, Osramhuset, Copenhagen, Denmark (2013)  
Aalto University, Helsinki, Finland (2013)  
*Santorini Biennale of Art*, Greece (2012)  
National Taiwan Museum of Fine Arts, Taichung, Taiwan (2012)  
*Videonale - Festival of Contemporary Video Art*, Kunstmuseum, Bonn, Germany (2011)  
BWA Contemporary Art Gallery, Katowice, Poland (2011)  
*Festival International du Documentaire*, Marseille, France (2010)  
Anthology Film Archives, New York (2010)  
*Human Rights Film Festival*, Sarajevo (2010)  
*Documentary Edge Film Festival*, New Zealand (2010)



**YOU ARE HERE** [2009] Single-channel digital video – still frame, stereo

## HUB [2000]

- **HUB** Single-channel digital video, 21:30 mins, stereo
- **HUB** Mixed media installation: Multi-channel digital video projections, video monitors, dual-sided projections screens, electronic components, wood, steel. Dimensions variable

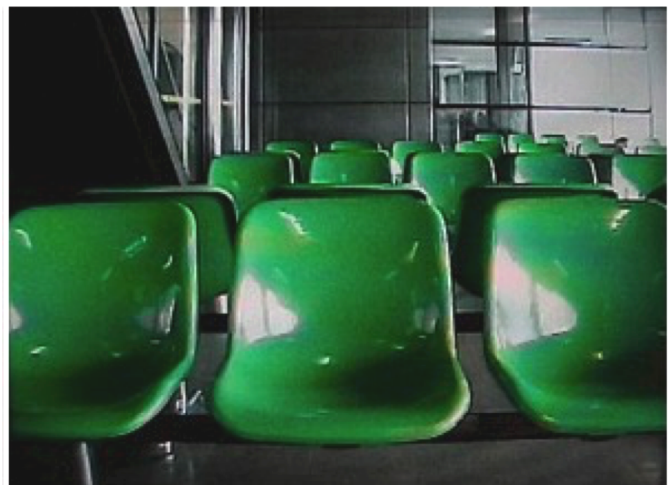
A single-channel video work, and a related installation that reflects on transnational displacement by examining the transitional architectural space of airports, and positing these as potential new sites of belonging. **HUB** suggests that within the context of transnationalism, the idea of home is perhaps better represented by mobility itself and the sense of being 'between' places, rather than being rooted exclusively in one place and, by extension, to one identity. **HUB** uses the transitory space of the airport—defined by comings and goings—to introduce the notion of disappearance as an articulation of shifting ideas about displacement, belonging and identity. **HUB** proposes that we think of the airport as both a home and a place of disappearance—not in the sense of vanishing, but rather in the sense of transformation. Here, home and belonging are no longer necessarily articulated by territorial sovereignty as they are in traditional notions of nation and nationalism, but rather are embodied in displacement itself.

**VIEW:** <https://vimeo.com/144958537>

**DISTRIBUTION:** Video Data Bank (Chicago); VTape (Toronto)

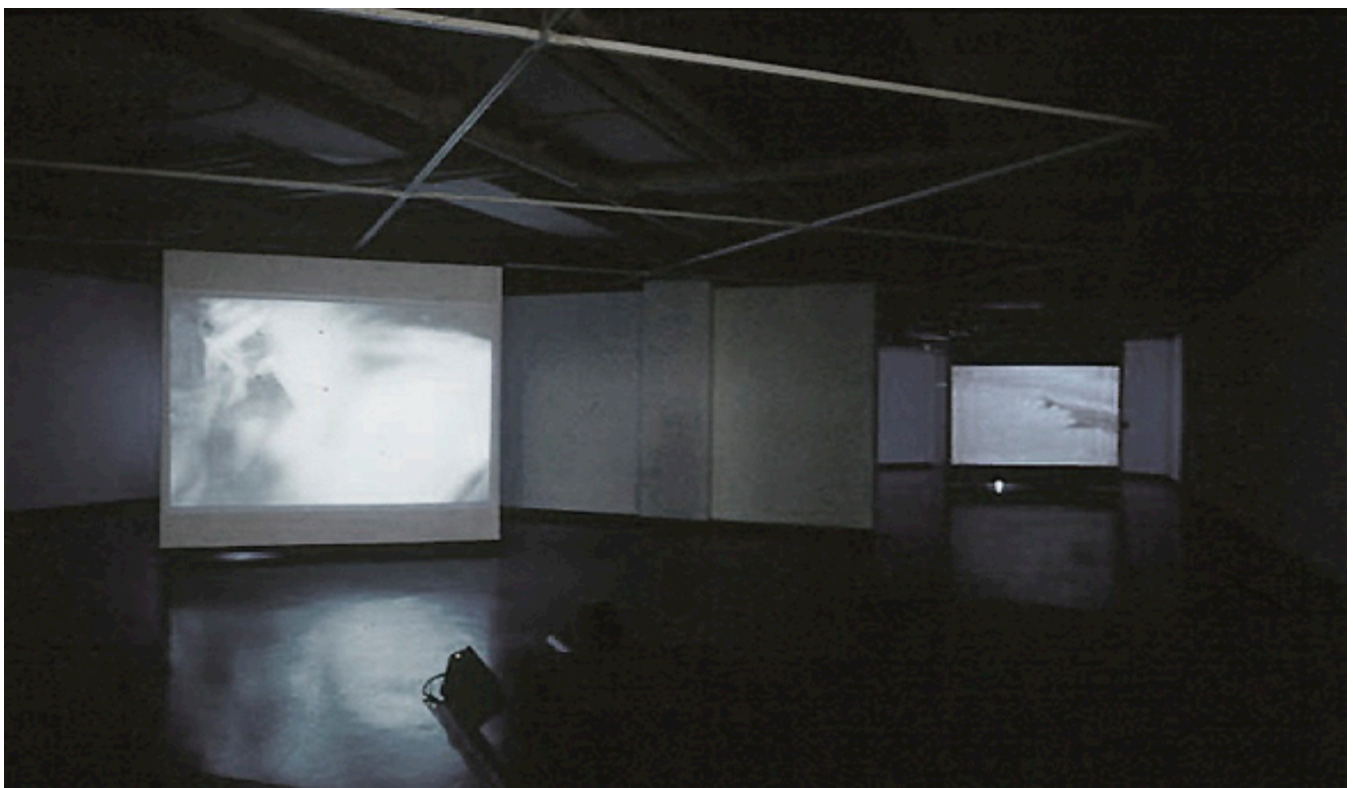
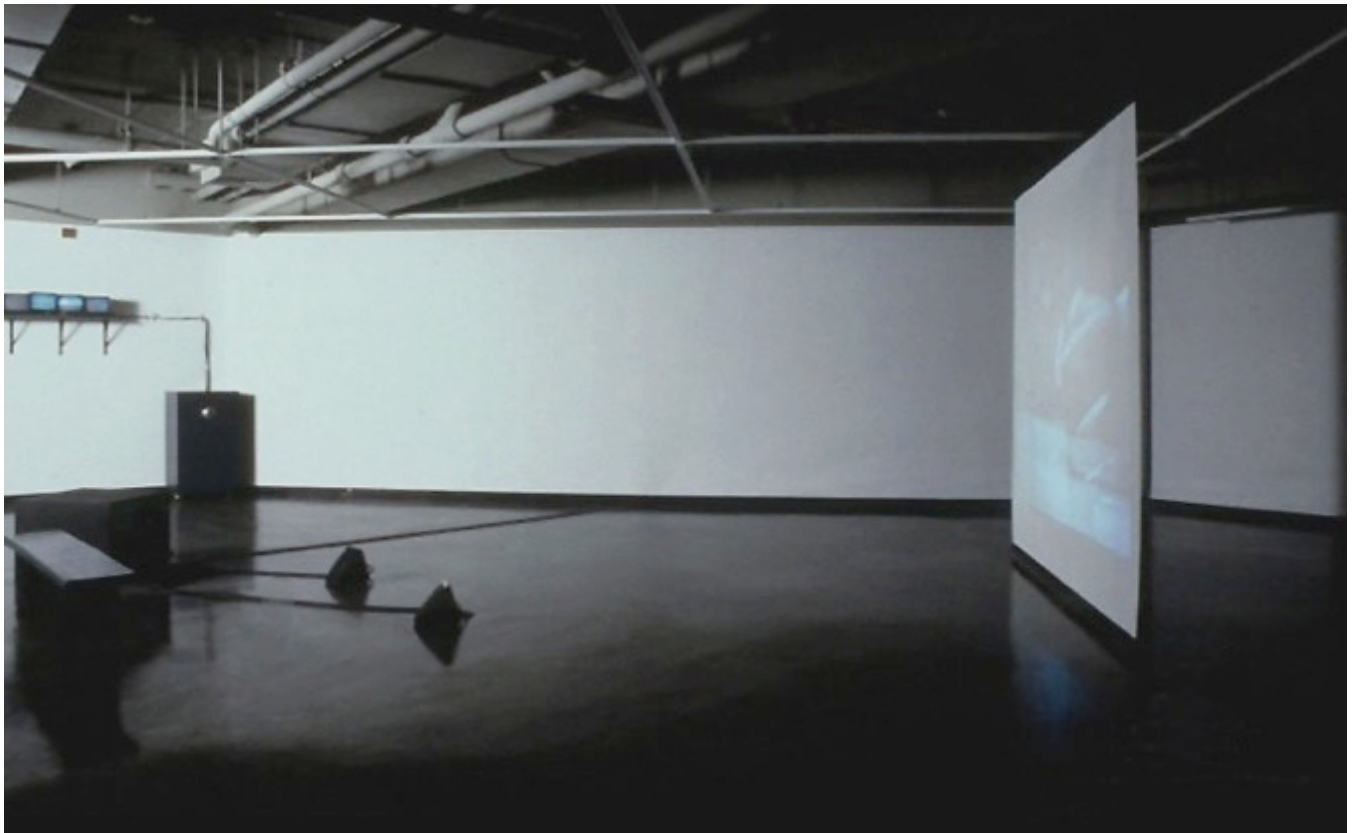
**SHOWN [selected]:** *Kassel Documentary Film Festival*. Kassel, Germany (2001)  
*Para/Site Art Space*. Hong Kong, China (2001)  
*Rymer Gallery - Art Institute of Chicago*, US (2001)  
*Ellen Art Gallery - Concordia University*. Montréal, Canada (2001)  
*Visible Evidence Conference*. Brisbane, Australia (2001)  
*Transmediale - Media Arts Festival*. Berlin, Germany (2002)  
*Festival Internacional de la Imagen*. Barcarena, Portugal (2002)  
*New Zealand Art Biennale Govett-Brewster Art Gallery*. New Zealand (2004)  
*OFF LOOP Festival*. Barcelona, Spain (2006)  
*Distance: Performance over distance*. Stoke-Newington Int. Airport, UK (2010)

Selected by James Meyer (Curator - National Gallery of Art, Washington) in *ARTFORUM* (New York) in the yearly international survey of significant works



**HUB** [2000] Single-channel video – still frames, stereo





**HUB** [2000] Installation version. Multi-channel digital video projections, video monitors, dual-sided projections screens, electronic components, wood, steel. Dimensions variable

INSTALLATION VIEW: Rymer Gallery, Chicago (2001)

## INTERSECTION - TE WHANGANUI-A-TARA [2003]

- **INTERSECTION [TE WHANGANUI-A-TARA]** Inkjet prints mounted on aluminum, steel, plexiglass. 1000mm x 1000mm x 1000mm

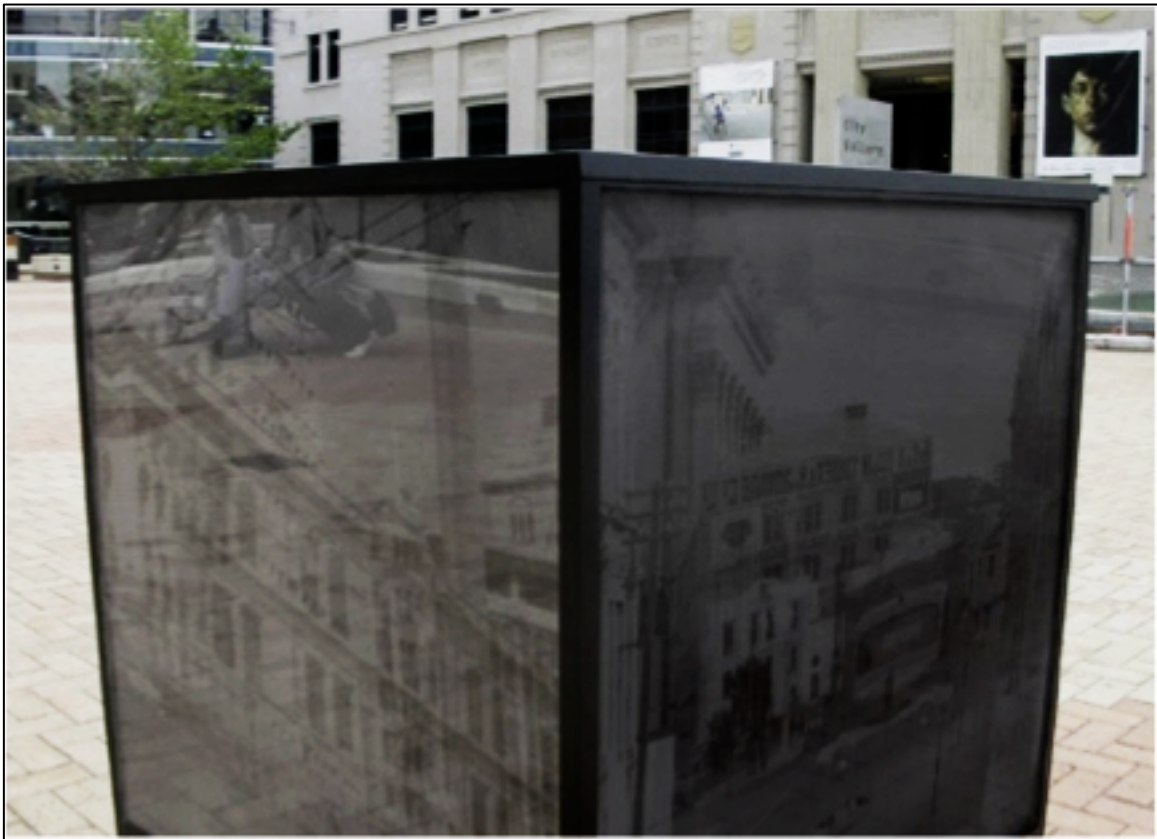
A site-specific public work that resituates historical photographic images detailing street life in Wellington (New Zealand) back into the contemporary site. The images—spanning over one hundred years—are sourced from local and national archives. These archival images of the site are resituated in the present-day site in the form of a glass cube whose reflective nature acts as a type of mirror that simultaneously reflects the present activities of the site over photographs of the site's historical past. The original site—*Te Whanganui-A-Tara*— was a key indigenous Māori point of arrival into the city which today has been paved over. The work uses the visual void of a black cube to mark this place of historical erasure as a revisionist strategy.

**SHOWN:** Civic Square, Wellington, New Zealand (2003)

Commissioned by the Art Box Project, Wellington, New Zealand. Curator: Katherine Allard



**INTERSECTION [TE WHANGANUI-A-TARA]** [2003] Inkjet prints mounted on aluminum, steel, plexiglass. 1000mm x 1000mm x 1000mm  
INSTALLATION VIEW: Civic Square, Wellington, New Zealand (2003)



**INTERSECTION [TE WHANGANUI-A-TARA]** [2003] Inkjet prints mounted on aluminum, steel, plexiglass. 1000mm x 1000mm x 1000mm  
 INSTALLATION VIEW: Civic Square, Wellington, New Zealand (2003)



## WLG/AKL/HKG/PVD [2004]

- **WLG/AKL/HKG/PVD** Multi-channel digital audio, digital video re-purposed furniture. Dimensions variable

A sound- and video-based installation that employs audio and video recorded by the artist whilst traveling by plane from his residence in New Zealand to the exhibition space in China. This audio is processed and serves as the foundation of the sensorial dimension of the installation, reflecting on the idea of suspension while in transit.

**SHOWN:** Eastlink Gallery, Shanghai, China (2004)

Commissioned as part of an international artist residency at Eastlink Gallery (Shanghai) in conjunction with the *Shanghai Biennale of Art*. Curator: Karen Hung

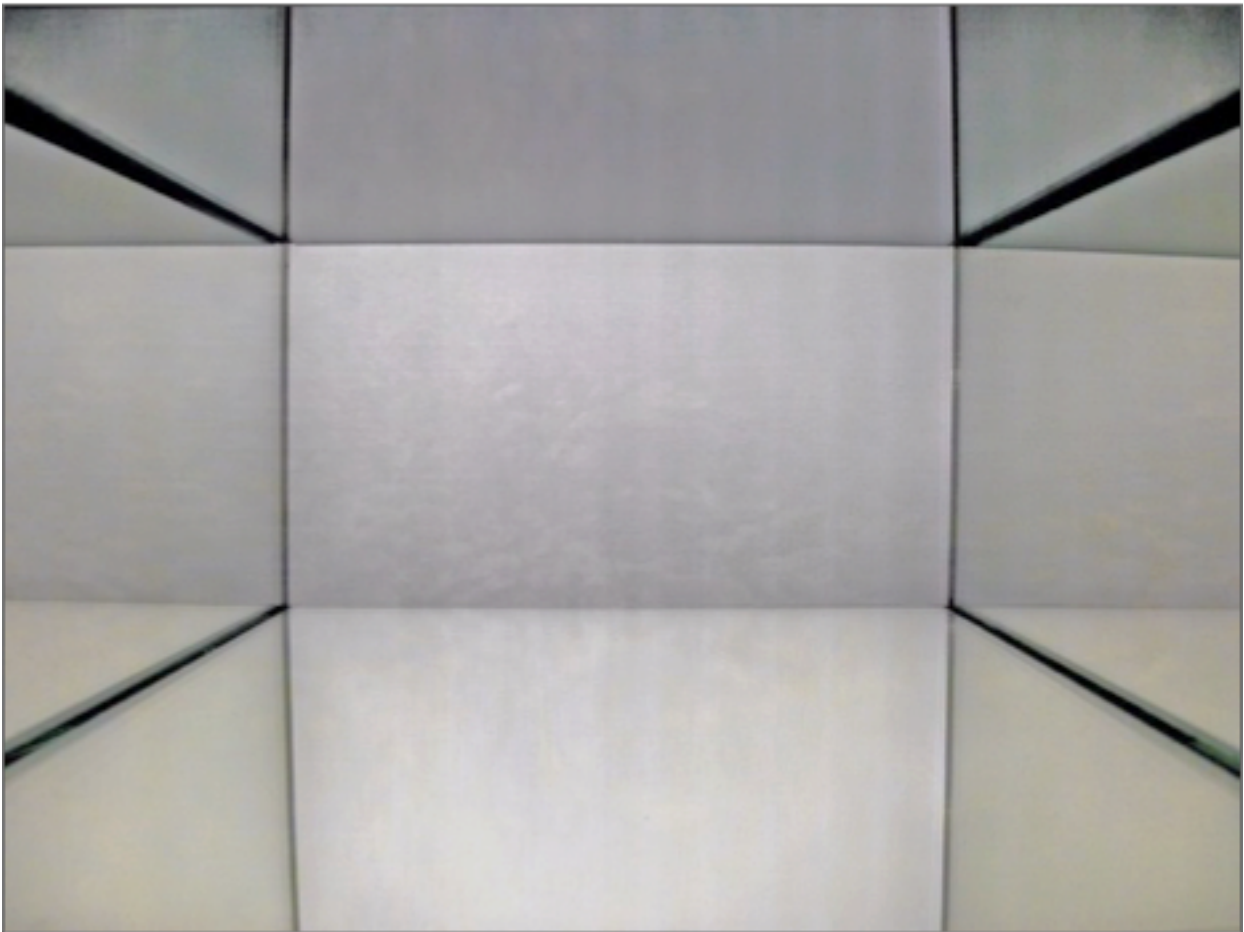


**WLG/AKL/HKG/PVD** [2004] Multi-channel digital audio, digital video re-purposed furniture. Dimensions variable  
INSTALLATION VIEW: Eastlink Gallery, Shanghai, China (2004)





**WLG/AKL/HKG/PVD** [2004] Multi-channel digital audio, digital video re-purposed furniture. Dimensions variable  
INSTALLATION VIEW: Eastlink Gallery, Shanghai, China (2004)



**WLG/AKL/HKG/PVD** [2004] Multi-channel digital audio, digital video re-purposed furniture. Dimensions variable  
INSTALLATION VIEW: Eastlink Gallery, Shanghai, China (2004)

- **BANDIERA NERA** Mixed media installation. Dimensions variable

**BANDIERA NERA** [Italian: Black Flag] is an installation inspired by the life and work of Italian filmmaker Pier Paolo Pasolini (1922-1975), a politically engaged and outspoken queer intellectual. Pasolini has left behind a rich and varied body of filmic and written work that offers a pointed commentary of the political and societal forces that continue to affect us today. This installation examines and mines Pasolini's works and cultural artifacts in a quasi-archaeological and documentary-driven manner using the archival, the photographic and the indexical. The work proposes a poetic 'dialogue' between the artist and Pasolini through the temporality of the moving image, and across spatial and physical surfaces and materials.

**SHOWN:** SCA Galleries, Sydney, Australia (2015)  
BSR Gallery, Rome, Italy (2013)

Commissioned, in part, through an artist residency at the British School at Rome, Italy

The installation consists of the following discrete works [selected]:

- **PONTE (VERTICALE)** - Digital video projection, plywood
- **PONTE (ORIZONTALE)** - Embossed works on paper, fluorescent lights
- **SENZA PAROLE** - Digital video projection, typewriter, table, chair, embossed paper
- **VOLGAR ELOQUIO** - Digital video projection
- **THEOREM** - Digital video projection, digital photograph, glass, plywood
- **PUNTO** - Digital video projection

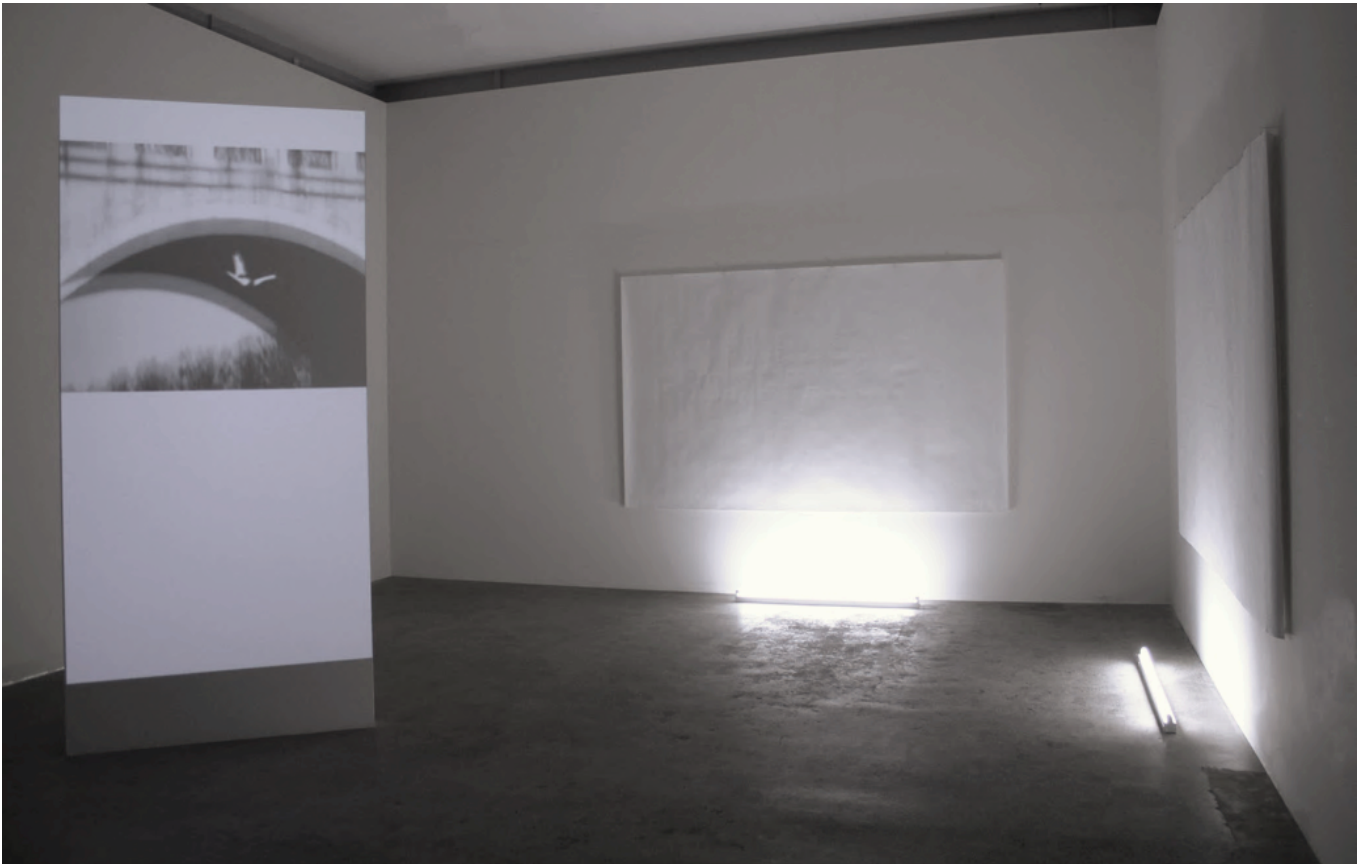
- **PONTE (VERTICALE)** Digital video projection, 5:46 min, silent; plywood. Dimensions variable

Appropriates a scene from Pasolini's film *Accattone* (1961) in which the proletarian protagonist jumps from the *Bridge of Angels* in Rome, into the Tiber River. The footage is slowed down in order to temporally 'suspend' the diving figure, while animating the frame spatially downwards across a vertically elongated screen surface

- **PONTE (ORIZONTALE)** Embossed works on paper, 1540mm x 2540mm each, fluorescent lights

Works on paper that have been embossed by rubbing. The rubbings are taken from two large marble monoliths installed at the *Foro Italico* in Rome. Each monolith has the date of a significant event in the history of Fascist Italy. However, the two dates here were produced *after* the collapse of the Fascist regime in WW II, literally marking significant dates of the Italian Republic's transition from fascism to democracy.

**VIEW:** <https://vimeo.com/240456355>



**PONTE (VERTICALE)** [2013] Digital video projection, silent; wood. Dimensions variable

**PONTE (ORIZONTALE)** [2013] Embossed works on paper, 1540mm x 2540mm each, fluorescent lights

INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)





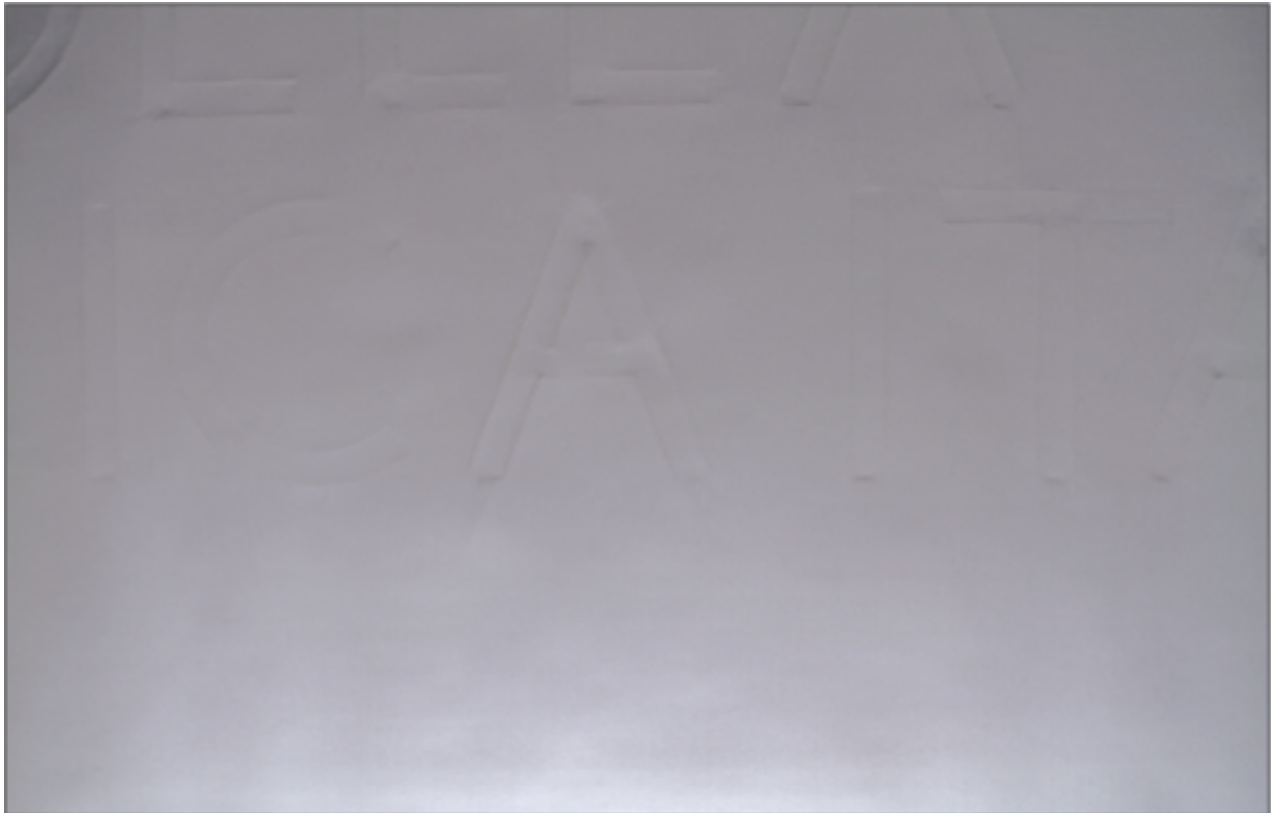
**PONTE (VERTICALE)** [2013] Digital video projection – *still frames*, 5:46 mins, stereo. Dimensions variable



**PONTE (ORIZONTALE)** [2013] Embossed works on paper, 1540mm x 2540mm each, fluorescent lights.

**PONTE (VERTICALE)** [2013] Digital video projection, silent; wood. Dimensions variable

INSTALLATION VIEW: BSR Gallery, Rome, Italy (2013)



**PONTE (ORIZONTALE)** [2013] Embossed works on paper, 1540mm x 2540mm each, fluorescent lights  
 INSTALLATION VIEW: BSR Gallery, Rome, Italy (2013)



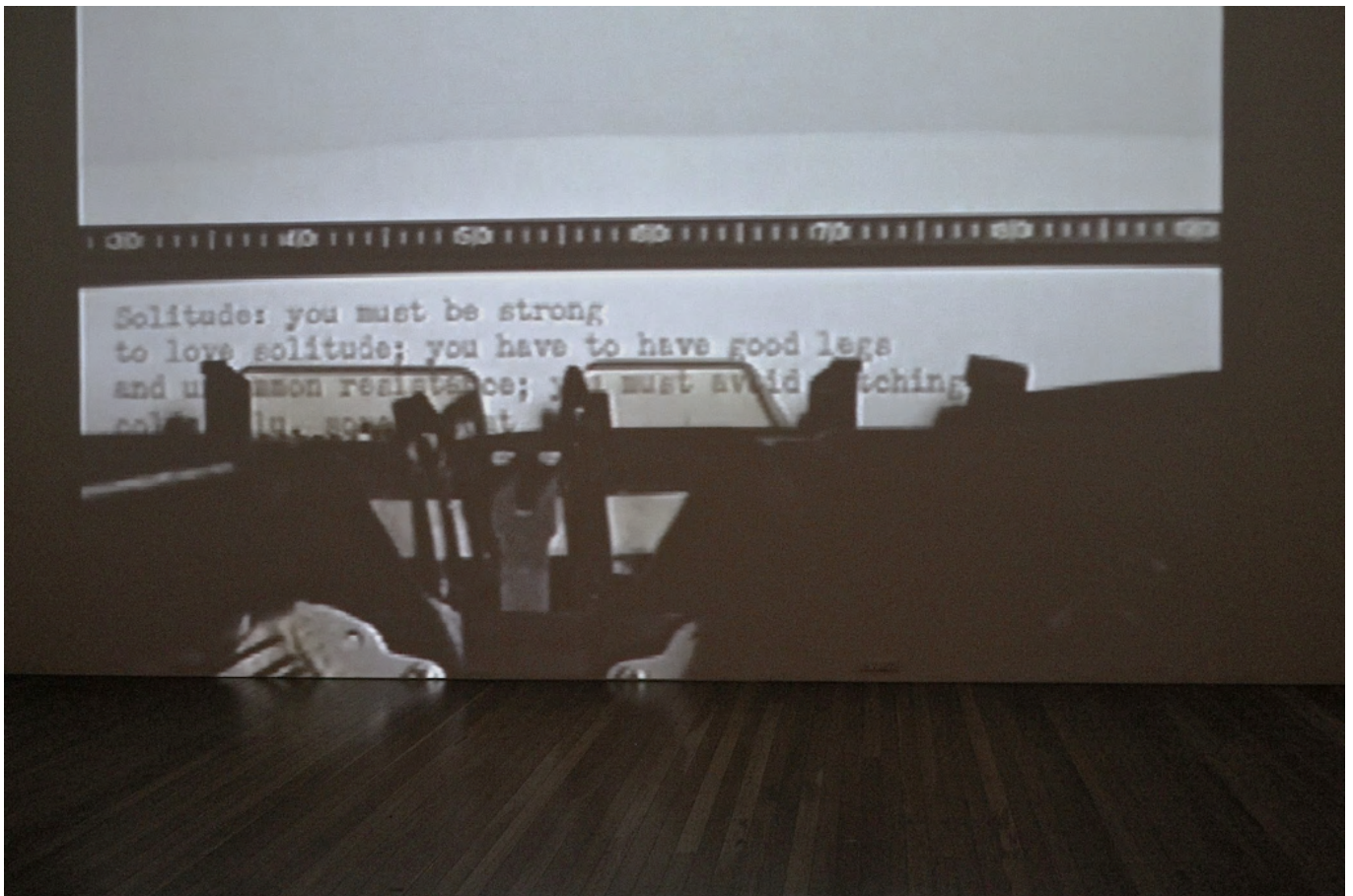
- **VOLGAR ELOQUIO** Digital video, 17:00 mins, silent. Dimensions variable

Comprises a performance-based video work depicting a typewriter typing a poem by Pier Paolo Pasolini, *Versi del Testamento* [*Lines from the Testament*] (1969), in real-time. The poem describes the manifestations of a profound sense of solitude.

- **SENZA PAROLE** Digital video projection, 4:26 mins, silent; typewriter, table, chair, embossed paper. Dimensions variable

Appropriates an homoerotic image of two men dancing together, embedded in the title-sequence of Pasolini's film *La Ricotta* [1963]. This radical image, excavated from the title-sequence, is isolated and projected onto a long sheet of embossed paper strung through an Olivetti typewriter, identical to one that Pasolini owned and used.

**VIEW:** <https://vimeo.com/108887737>



**VOLGAR ELOQUIO** [2015] Digital video, silent. Dimensions variable  
 INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)



**VOLGAR ELOQUIO** [2015] Digital video, silent. Dimensions variable

**SENZA PAROLE** [2015] Digital video projection, silent; typewriter, table, chair, embossed paper. Dimensions variable

INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)





**SENZA PAROLE** [2015] Digital video projection - *detail*, silent; typewriter, table, chair, embossed paper. Dimensions variable



- **THEOREM** Digital video projection, 105 mins, silent; digital photograph, glass - 400mm x 500mm, wood

Superimposes the foreign-language subtitles of Pasolini's film *Teorema* [1968], over the police photograph of Pasolini's corpse, taken at the site of his murder. The utopic and revolutionary ideas set forth by Pasolini in *Teorema* are mined in the absurdist hope that in the 'floating' and dislodged foreign-language text (subtitle) we might find an explanation for his tragic and untimely political death.

**VIEW:** <https://vimeo.com/108900827>



**THEOREM** [2015] - detail Digital video projection, silent; digital photograph, glass - 400mm x 500mm, wood

- **PUNTO** Digital video projection, 1:26 mins, silent. Dimensions variable

Appropriates a scene from Pier Paolo Pasolini's film *Accattone* (1961) which shows the proletarian protagonist staring into the camera lens and then unexpectedly spitting in its direction. This transgressive act is slowed down into dissolving single-frames, offering a visceral and haptic experience that suspends the act in time.

**VIEW:** <https://vimeo.com/240456147>



**PUNTO** [2015] Digital video projection, silent. Dimensions variable  
INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)





**PUNTO** [2015] Digital video projection, silent. Dimensions variable  
INSTALLATION VIEW: SCA Galleries, Sydney, Australia (2015)