



untitled #1, digital video, 2024, 16:26 min.
untitled #2, digital video, 2024, 4:02 min.

a short introduction

Back to back, belly to belly
I don't give a damn, I done dead already
Harry Belafonte, “Zombie Jamboree”

The Caribbean classic in Harry Belafonte's version reflects the status of Caribbean immigrants in New York and the necessity of joy and the celebration of a life that constantly eludes one’s control in the face of their permanent close proximity to death. The artist danced to this song with his mother in the kitchen of his childhood home.

In the solo exhibition, John Hussain Flindt addresses his complex relationship with his mother in light of her dementia diagnosis. *belly to belly* presents two video works encapsulated by a wooden architecture that mimics elements of Flindt's childhood home. Embedded within this ephemeral structure, the two videos portray the tools used to support his mother as her memory began to fade. The gallery space is enhanced by a light installation that periodically casts shadows and highlights throughout the former perfume shop.

Often investigating the relationship between light and objecthood, memory and colonial pasts, Flindt uses the space of Parfumerie for an immersive installation to project a reflexion on intimacy and exposure. In his practice, Flindt researches the ephemeral state of memory, both as a personal and a collective experience and how they might imprint or manifest for a while—like photographs exposing light reflected on a surface. He grapples with the fear that losing someone also means losing the ability to preserve their belongings—and, along with those possessions, the ability to be exposed to their memory.

Credits and many thanks to:

Artist:

John Hussain Flindt

Construction Team:

Amanda Assaley (direction)

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John Hussain Flindt
belly to belly