John Knight
*Cool Cough*

30 October - 11 December, 2026

Final Hot Desert, London

John lives in Montana
John is married
John has an administrator job
John's in a band
John just adopted two kittens
John is taking care of his body
John worked in a factory in Cincinnati
John lived in Oregon for a while
John spent some time in New York City
John's dad was in the army during Vietnam
John has eight crowns on his teeth

In 2017, John Knight opened an exhibition titled *Identity Value* at Julius Caesar in Chicago, alongside Matt Morris's exhibition *Copycat Killer*. The artist collaborated with his mother to create a series of flower arrangements modelled after images from his paternal grandmother's self-published books of floral arrangements published in the 1960s. Each arrangement was placed on the floor and accompanied by a folded paper placard resembling a name card with a signature and logo. John Knight shares his name with John Knight, the conceptual artist.

In 1998, John Knight installed groupings of floral bouquets from various restaurants at American Fine Arts, Co., New York City. Along with each arrangement sat a paper placard which announced the location from which it was sourced; a sign, signature and title for each artwork.

When searching either artist, images of both shows appear. Both artists' biographies have intersected and been confused across various platforms, albeit briefly at times.

In 2019, John Knight opened his first solo exhibition with Final Hot Desert in Salt Lake City. Two large, white monochrome paintings leaned against walls, footnoted by a large red carpet. Several small sculptures sparsely populated the space, one of which impeded the entrance of the temporary gallery space. When asked about this work, John Knight described it as "a door wedge and a stripe painting." After Contemporary Art Daily posted the exhibition, Greene Naftali (who represents John Knight) reposted the documentation of the exhibition, furthering the confusion of identity.

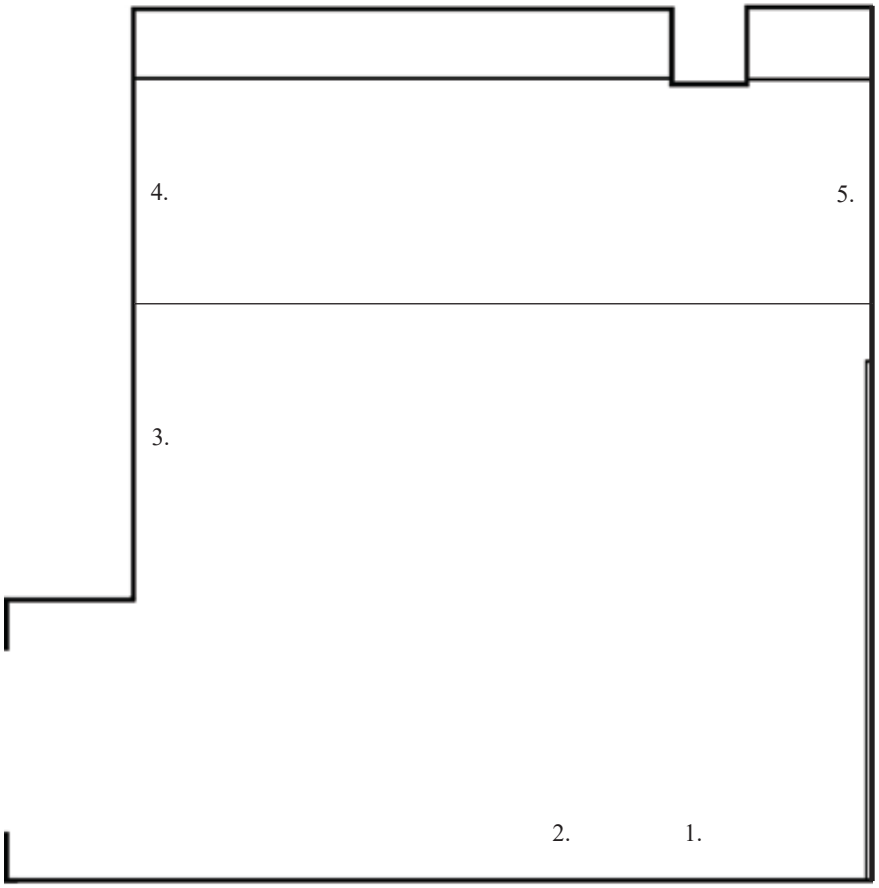
In 2022, John Knight installed a series of monochrome paintings in an abandoned jail cell in rural Montana for his exhibition titled *Hard Labor* at the Montana Artist Refuge Gallery. A week into the show, the paintings were vandalised by local youth which would frequent the location often. John Knight claimed the vandalised works as his, further problematising the notion of authorship and identity. The works were later installed in his studio, butted against each other to form a line. The edge of each canvas sharply dissected the monochromatic line creating striped segments, each punctuated by the distinct markings resulting from the vandalisation.

These same paintings were later shown at the Liste Art Fair in Basel in 2026 with Final Hot Desert. A notable collection reached out to the gallery the night before the fair opening offering to buy the entire booth. Upon discovering their misidentification of the artist, they quickly backed down and apologised for their unattentiveness.

An artist once told John Knight that he would need to change his name. Within the chronology of mistaken identity, misattribution, and illicit reproduction, the breakup of BMPT comes to mind, particularly Olivier Mosset's exhibition at Daniel Templon on April 11, 1974. At stake for John Knight are motifs that require lesser artistic skill, alongside the absorption of established conceptual conventions. Rather than negating history, John Knight's work operates within it, complicating the distinction between participation and critique, and between reproduction and subversion.

\- *Cooper Campbell & Marina Moro*

**John Knight** (b. 1986 in Ohio) lives and works in Missoula and London. He has recently had exhibitions at Final Hot Desert, London; Grunts Rare Books, Chicago; Apparatus Projects, Chicago; Damien & The Love Guru, Brussels; Montana Artist Refuge Gallery, Basin; Utah Museum of Contemporary Art, Salt Lake City; Julius Caesar, Chicago; Conduit, Portland; and Muscle Beach, Portland. He has upcoming exhibitions at Taon, Paris and Kunstbunker Nuremberg.




*1.* *Untitled (drab sublime, horizon line),* 2026
Enamel on canvas.
122 x 66 cm

*2.* *Untitled (drab sublime, horizon line),* 2026
Acrylic, enamel, and polyurethane and charcoal on canvas.
122 x 66 cm

*3.* *Corporate Mark / Beauty Subordinate,* 2026.
Charcoal drawing on wall.
Dimensions variable.

*4.* *Corporate Mark / Beauty Subordinate,* 2026.
Charcoal drawing on wall.
Dimensions variable.

*5.* *Corporate Mark / Beauty Subordinate,* 2026.
Charcoal drawing on wall.
Dimensions variable.




John Knight, *Identity Value*, Julius Caesar, Chicago, 2017.



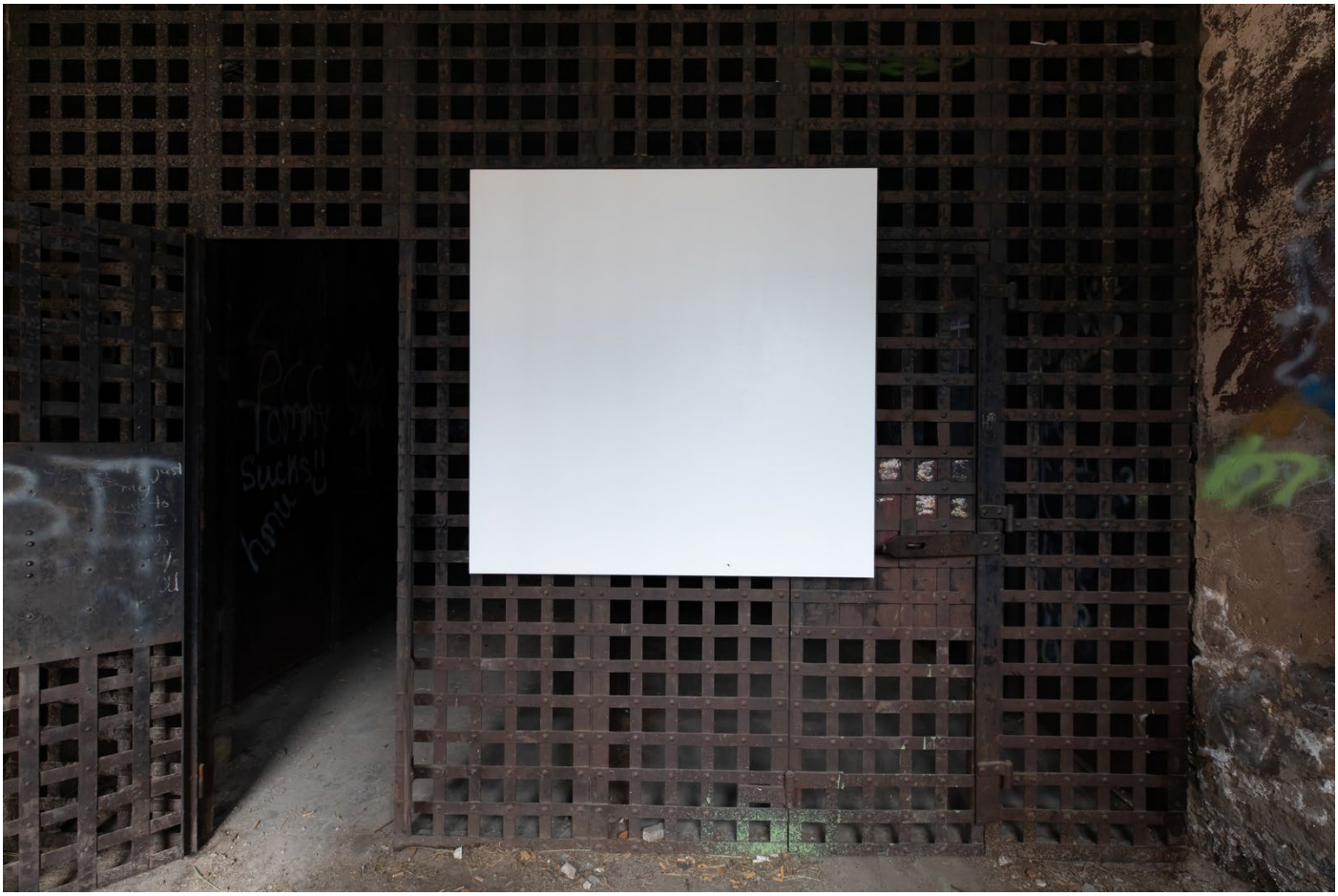
John Knight, *Business as Unusual*, American Fine Arts, Co., New York City, 1998.



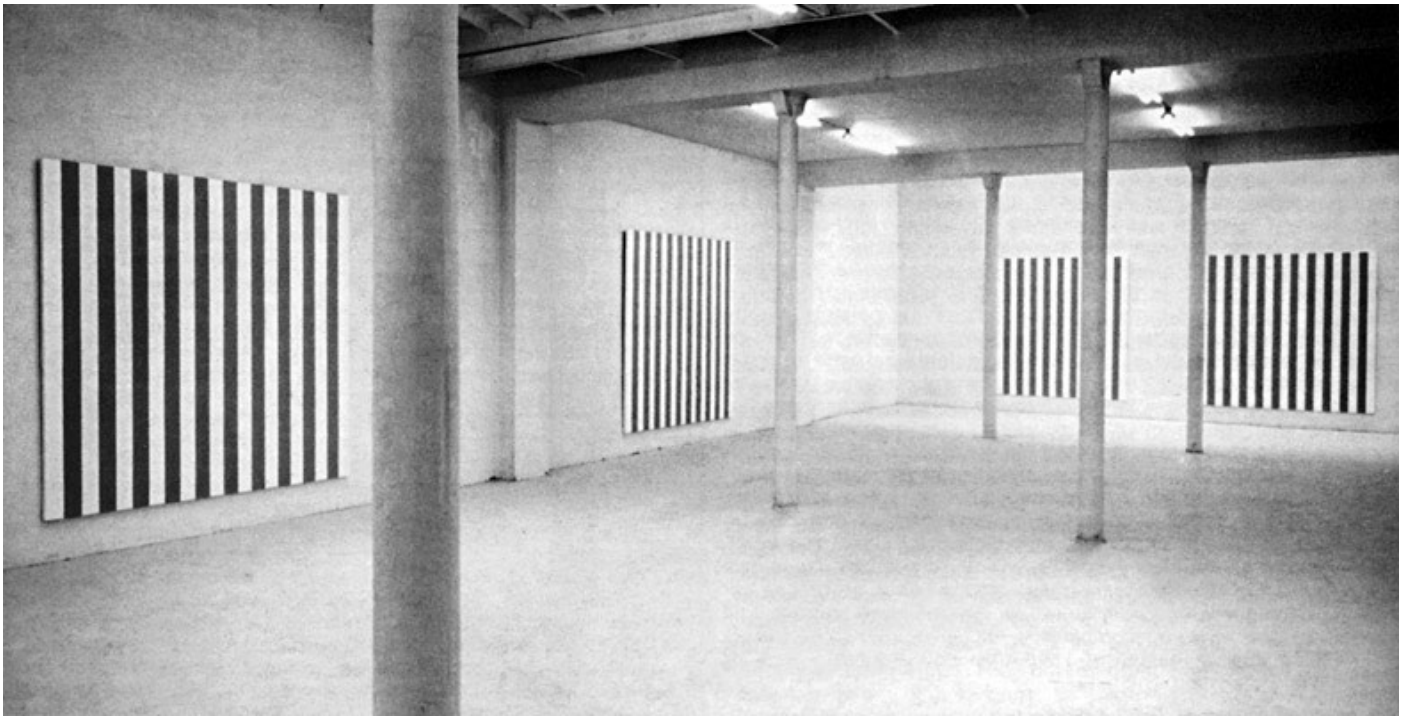
John Knight, *The elements conspire against nature*, Final Hot Desert, Salt Lake City, 2019.



John Knight and Libby Rothfeld, *Libby Rothfeld and John Knight at Apparatus Projects*, Apparatus Projects, Chicago, 2023.



John Knight, *Hard Labor*, Montana Artist Refuge Gallery, Basin, 2022.



Olivier Mosset, Galerie Daniel Templon, Paris, 1974.