

# FINAL HOT DESERT

JOHN KNIGHT  
*PICTURES*

October 9 - November 12, 2023

Final Hot Desert, Flat 3, 5 Bowman's Mews, N7 6FS, London



*When he has taken the edge off his hunger he fills his pockets with cherries and climbs down from the tree, then walks on again spitting out cherry-stones.*



*The University refectory is set fire to, following recent episodes of self-reduction in food prices.*







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John Knight

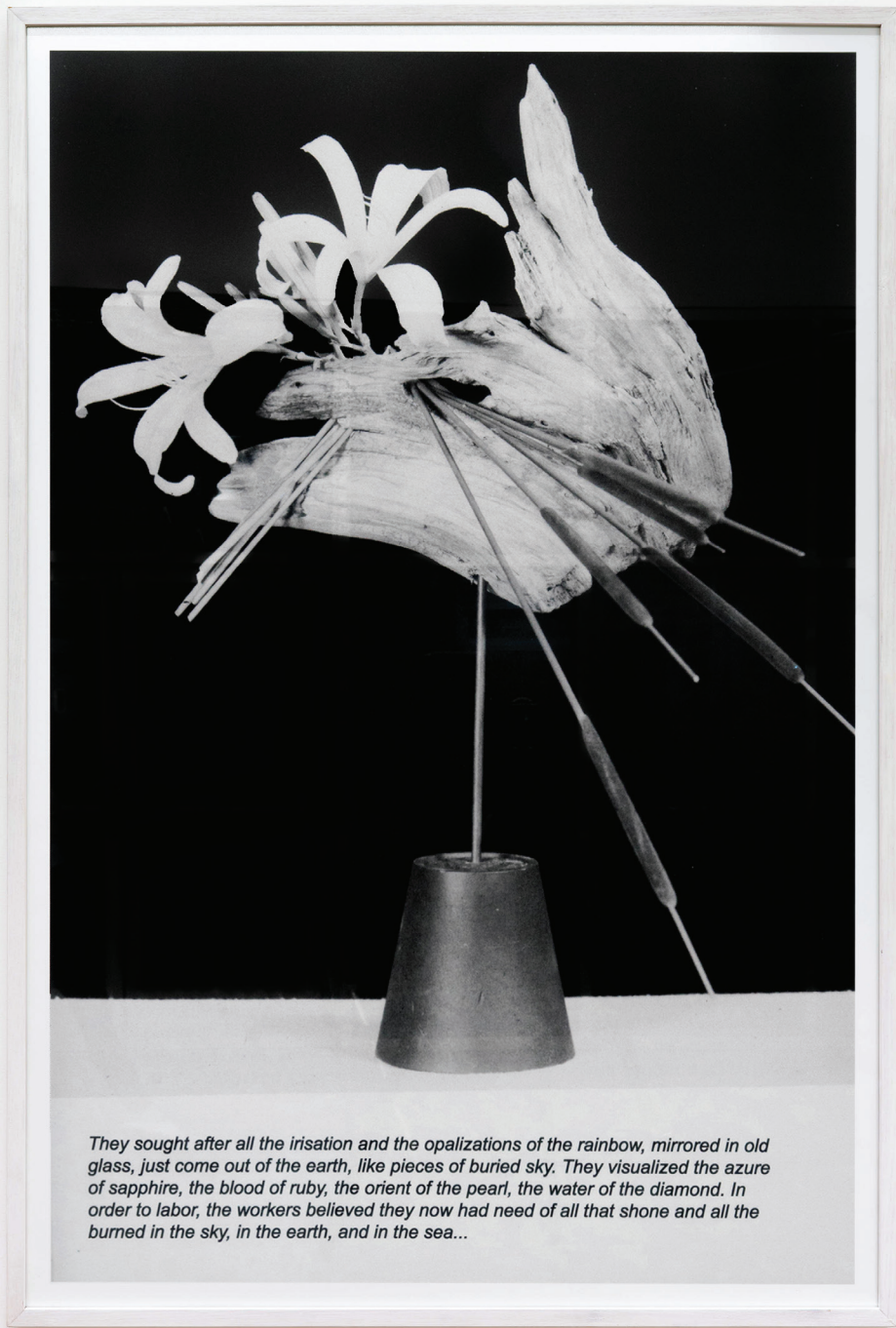
*Untitled (1)*

2023

Inkjet print on rag paper, in white frame

81cm x 107cm





*They sought after all the irisation and the opalizations of the rainbow, mirrored in old glass, just come out of the earth, like pieces of buried sky. They visualized the azure of sapphire, the blood of ruby, the orient of the pearl, the water of the diamond. In order to labor, the workers believed they now had need of all that shone and all the burned in the sky, in the earth, and in the sea...*

John Knight

*Untitled (2)*

2023

Inkjet print on rag paper, in white frame.

77cm x 107cm



John Knight

*Untitled (3)*

2023

Inkjet print on rag paper, in white frame

84cm x 107cm





*The University refectory is set fire to, following recent episodes of self-reduction in food prices.*

John Knight

*Untitled (4)*

2023

Inkjet print on rag paper, in white frame

75 cm x 107cm





John Knight

*Untitled (5)*

2023

Inkjet print on rag paper, in white frame

76cm x 107cm

Knight (b.1986 in Cincinnati, Ohio) is a Montana-based conceptual artist whose work is often site-specific and concerned with the intersection of architecture, design, and class. Knight has recently exhibited in solo and two-person exhibitions at Monaco in Saint Louis, MO, Apparatus Projects in Chicago, IL, The Montana Artist Refuge Gallery in Basin, MT, BSMNT and Final Hot Desert in Leipzig, Germany, Final Hot Desert in Salt Lake City, UT, Private Places and Muscle Beach in Portland, OR, the American Institute of Thoughts and Feelings in Tucson, AZ, and Julius Caesar in Chicago, IL.

‘Despite the omissions, one of my favorite passages from the original conversation remained in the transcript. We were speaking about painting, cinema, and people. Knight said, “Another way that I’ve always thought about painting is in relation to when janitors paint a schoolyard handrail for years, and the surface of the rail grows sculpturally. I am attracted to that surface tension. It’s a really subtle thing. I guess if I do that enough with a painting, it will slow down the viewer and shift a collective experience of painting.” Objects take upon themselves an erasure through use and upkeep, oftentimes neglected by the attention of their subjects. However it is through this slowed down transformation that everyday objects gain a sentimental state completely separate from what they were before.

The photographic works on display in this exhibition are versions of the first images I ever saw of Knight’s work. The images I saw were a wheat-pasted variants of the now-framed prints. They were installed in a musty outdoor cellar space. The iteration I’m referring to is no longer found on the artist’s website, having fallen to the regular omission and building up of layers in the artist’s practice. They were also shown in another iteration in Los Angeles and Chicago before I first saw them, but they have since been dormant over the five years Knight and I have worked together. These returning images are composed of black and white scans of Knight’s grandmother’s floral arrangements and snipped segments of poetic political texts accumulated by the artist. It is a labor that hides itself in its layers. Artistic craft is pitted against the non-craft of the industrial and kept new by the renewal of its surface that shows a history divorced from its manufacturing (both materially and socially) and adhered to its lineage.’

-Benjamin Anderson, exhibition text excerpt from Emerging Leftwing Artist at Monaco.



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