

Binary Star 2023

handwoven cotton bedsheets, wood and stainless steel

Courtesy of the artist and Neon Parc, Naarm/Melbourne

L'ombre de ton ombre includes three textile installations that Paul Knight hand wove on a floor loom. In this gallery, *Binary Star*—which refers to two stars gravitationally bound in orbit around each other—invokes an old hypothesis that it was a binary star system that triggered the meteor event on Earth that led to the extinction of dinosaurs, in turn providing the opportunity for ancient mammals to evolve into modern humans. Through the intimate fabric of the bedsheet, Knight frames the human capacity for love as an outcome of a chance occurrence. The maroon work in the nearby gallery, *Lungs*, makes a direct link between humans, and most animals, to the atmosphere that sustains life on this planet. And, stretched out in readiness to save a life, the yellow sheets in *Don't stand by my side, stand inside* reference the safety devices sometimes installed on tall buildings and bridges.

Lungs 2023

handwoven cotton bedsheets, wood and stainless steel

Courtesy of the artist and Neon Parc, Naarm/Melbourne

Don't stand by my side, stand inside 2023

handwoven cotton bedsheets, cotton cord, aluminium, stainless steel cable and painted steel

Courtesy of the artist and Neon Parc, Naarm/Melbourne

Chamber Music 2009–

41 chromogenic prints

39 prints: edition 1/1; 2 prints: edition AP 1/1

31 × 31.5 × 4 cm (framed) each

Courtesy of the artist and Neon Parc, Naarm/Melbourne

7 archival inkjet prints

edition 1/3

180 × 180 × 6 cm (framed) each

Courtesy of the artist and Neon Parc, Naarm/Melbourne

3 chromogenic prints

edition 1/3

180 × 180 × 6 cm (framed) each

Courtesy of the artist and Neon Parc, Naarm/Melbourne

2 chromogenic prints

edition 1/1

180 × 180 × 6 cm (framed) each

Monash University Collection, Naarm/Melbourne

Purchased 2019

Since Paul Knight met his partner Peter in 2009, he has been capturing their relationship photographically in the series *Chamber Music*, which now numbers hundreds of images and is represented here by a selection dispersed throughout the galleries.

The series is created through varying degrees of pre-meditation and chance, with the camera timer often set to simply capture what it sees. Capturing textures of the everyday, including details of breakfast tables, traveling scenes and gestures of companionship, *Chamber Music* holds the banalities and joys of a relationship of over fourteen years. The photographs also record moments of pleasure, desire, tenderness and vulnerability, and mark time as their subjects' bodies age. Both a celebration and a mourning of passing time, this chronicle of a shared life reveals how photography both succeeds and fails to grasp the nuances of love.

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Naked Souls 2023

2 OpenAI GPT-2 open-source artificial intelligence large language models (LLM), computer console, monitors, steel cabinets and sound

Software engineering and AI training by Common

Co-commissioned by Monash University Museum of Art | MUMA, UNSW Galleries and Perth Institute of Contemporary Arts

Courtesy of the artist and Neon Parc, Naarm/Melbourne

Naked Souls uses machine learning and natural-language-processing technology (the artificial intelligence used by computers to understand text and the spoken word) to generate an ongoing conversation between two chatbots. The chatbots are created through OpenAI's open-source GPT-2 engine and use two sources of conversation as training data sets to develop their style, or 'personality'. These two data sets are an archive of text messages between Knight and his partner from the first two years of their relationship and dialogue extracts from Kim Stanley Robinson's 2015 science-fiction novel *Aurora*.

The top of the left screen shows the logs from the AI coordination system as it runs, while the bottom of the right screen shows the process of training and the results of the latest training sessions. Between them, scrolling up from the bottom right, appears the conversational outputs of the two chatbots, 'Paul' and 'Peter', which unfold over the course of the exhibition.