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Agnieszka Kurant (Poland): In Kurant's sculptural work *Chemical Garden* (2021/2025), plant-like crystals grow in an aquarium from the same metal salts found in computers and deep-sea vents. In *Conversions* (2019 –ongoing) a liquid crystal painting morphs in response to emotional data collected from millions of social media accounts using a custom AI system.

Trevor Paglen (USA): In Paglen's photographic series *Adversarially Evolved Hallucinations* (2017– ongoing), uncanny AI-powered images invite us to look inside the strange world of datasets and neural networks, probing the limits of machine perception.

Christopher Kulendran Thomas (UK): *The Finesse* (2022) is a monumental video installation which transports audiences into a simulated forest melding pop culture and political science. Combining archival footage with AI-generated avatars – it questions the role AI technologies play in a world where real and fake messages are indistinguishable. Kulendran Thomas invites us to discern the truth for ourselves.

Hito Steyerl (Germany): An expansive new installation blending documentary footage, AI-generated imagery, and sculptures of digital forms by acclaimed artist Hito Steyerl, *Mechanical Kurds* (2025) examines the sinister worlds of AI-led warfare and surveillance, and the hidden human labour behind these powerful systems.

Anicka Yi (South Korea): Anicka Yi looks to possibilities for intelligence and collaboration beyond human and organic life in *Radiolaria* (2023–25), a series of luminous suspended sculptures that undulate like deep-sea creatures. Each *Branch Of Coral Holds Up The Light of The Moon* (2024) is a 3D animation generated using custom AI software designed to carry on her art practice after her death.

Curated by MCA Australia's Jane Devery (Senior Curator, Exhibitions), Anna Davis (Curator), and Tim Riley Walsh (Assistant Curator), *Data Dreams* transforms the MCA's galleries into a series of experiential spaces that invite visitors to engage with the possibilities and provocations at the intersection of art and AI.

Suzanne Cotter, Director of the Museum of Contemporary Art Australia said:

'Data Dreams: Art and AI is a landmark exhibition that reflects the Museum's commitment to presenting bold, forward-thinking contemporary art. It offers everyone who visits the exhibition a unique opportunity to consider how artists are responding to one of the most transformative technologies of our time.'

The exhibition will be accompanied by a dynamic public program including talks, workshops, and performances, to be announced closer to the opening.



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