In Real Life, the latest exhibition at the Museum of Contemporary Photography, examines the deeply contemporary issue of artificial intelligence through the work of seven artists from around the globe. As AI becomes integrated into our daily lives, the exhibit explores "how we are teaching artificial intelligence to see," says curator and museum director Natasha Egan.

The exhibit opens with the work of Stephanie Dinkins and Maija Tammi, both examining what it means to be human. Tammi's *One of Them is Human* asks viewers to distinguish the person from the androids in a series of sterile portraits. On the opposite walls are selections from Dinkins' ongoing series, *Conversations with Bina48,* which among the most thought provoking of the pieces. In brief videos clips, the artist interviews BINA48, a robot bust. ("I have a soul," she says. "I am alive, and I have a soul.")

As you ascend to the second floor, thirty-six security cameras with mirrors for lenses welcome you to Columbia alum Leo Salvaggio's installation displaying his *URME Surveillance* project. Commenting on the lengths one must go to in order to avoid surveillance, the instillation is set up like a mud room, with black and bright orange clothing and accessories laid out for viewers to disguise themselves with. Signs beckon: "leave a message, wear a mask," encouraging readers to write on the provided sticky notes or take with them a mask of the artist's face.

The theme of surveillance continues with José Orlando Villatoro's, *Código Humano*. These QR codes, made of natural materials and assembled on site by a team at the museum, are fully functional. Viewers can hold their phones up to the pieces, which link to live security camera feeds from around the world, peering into college campuses and city streets alike. It's

unsettling to watch, not because there is anything disturbing to see – the activities depicted are mundane – but because the people in them are completely unaware that they are being watched. Still, it is hard to look away.

The interactive quality of the works lets patrons to step out of the role of the observed and into that of the observer, allowing them to explore the scope, mechanics, and ultimately the ethical questions that come with this technology. “My hope,” said Egan, “is that the viewer leaves, possibly with more questions than answers.”