Above. M. Casey Rehm
(Kinch), *Massacre of
the Innocents* (Peter
Paul Rubens, 1608),
2016. Digital image.
Opposite. M. Casey
Rehm (Kinch) and P-A-T-
T-E-R-N-S, *Oblicuo*, 2015.
Details of digital image.
Exhibited at the Chicago
Architecture Biennial.

*In the two projects featured here, M. Casey Rehm deploys agent-based al-
gorithms to reconfigure existing images through the manipulation of their
digital organization, pixel-by-pixel, based on varying machine vision crite-
ria. The details of* Oblicuo *(oblique, in the native Spanish of the principals
of P-A-T-T-E-R-N-S, Rehm's collaborators on the project) are developed from
drone photography of central Budapest, the location of P-A-T-T-E-R-N-S'
2014 competition proposal for a series of new institutional buildings in City
Park. When re-discovered after more than two centuries of misattribu-
tion to one of Peter Paul Rubens' assistants,* Massacre of the Innocents *(c.
1611-12) was sold for 76.7 million dollars in 2002, among the highest prices
ever paid for a work of art. The reconfiguration of these images reveals the
constructed nature of any digital file, which is in a constant state of flux
through its translation from platform to platform; the information and
outcomes privileged in these translations are subject to change. The scale at
which Rehm's scripted agents operate, the information they see, the patterns
of their behavior and the work that they generate all challenge the centrality
of our mode of singular, perspectival vision in the production and evalua-
tion of what we understand to be aesthetic images. Participating in a long
history of automated, scripted and serial practices in art, architecture and
technologies of production at large, this work challenges the presumptive
authorship of the work that we do as architects and the presumptive sub-
jects that we expect to produce and use that work.*