

Office for Joint  
Administrative  
Intelligence

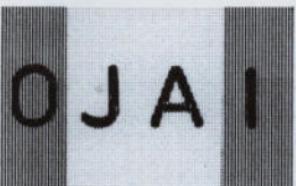
# Auditing Intimacy

OFFICE FOR JOINT ADMINISTRATIVE INTELLIGENCE

EDITED BY GARY FARRELLY & CHRIS DREIER  
ZERO-DESK EDITIONS

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#2020032(F)

14.05.2020

Dear Alicja,

Hello from Brussels. The city under lockdown is turning sullen. As I'm writing , a drone flies by the studio window blasting prerecorded announcements into the public space- Keep distance! Intimacy is unhygienic! Unauthorised communion will be met with the full force of the law. The announcement plays in French, Dutch and English in that order.

Here at the office, we are doubling down on our postal correspondence. In response to the unprecedented crisis and consequent disruption to our schedule, the postal service has been reinstated at the very centre of the practice. In a practical sense, the high frequency mail onslaught allows us to physically co-author drawings, official papers and graphic material while border closures and travel restrictions prevent us from being together. It's a slow, tactile process, the folds, creases, rubber stamps and signatures on paper somehow acting as a surrogate for physical intimacy.

On October 21<sup>st</sup>, we celebrate the 5<sup>th</sup> anniversary of O.J.A.I.. We'll mark the occasion with a new book , a volume presenting our postcards and letters over the last five years. We'll also publish an extended lexicon of terminology and jargon that has evolved inside our institutional frame and become the language of O.J.A.I.. We'll also be commissioning a text which is why I'm writing this letter.

We would like to invite you to perform an audit of the practice. If you're not familiar, auditing is an accountancy term which describes an independent examination of financial information of any entity, whether profit oriented or not, irrespective of its size or legal form. In this case, the audit will be of O.J.A.I. research, materials and methodology as opposed to financial fire power. You have complete freedom to decide which parts of the practice you want to engage with and which paths you deem interesting in navigating the work. You are also explicitly guaranteed full creative freedom and editorial control over the audit text. Team Audit is not responsive to or under the instruction of O.J.A.I. management. Your Team Audit lanyard (enclosed) will grant you unrestricted access to O.J.A.I. archives and research materials in Berlin and Brussels.

Please let us know if the proposition is of interest.

Signed O.J.A.I. Nord

A handwritten signature in black ink, appearing to read "Chris Dreier".

(Director for Finance, Systemic Risk and Sonic Development)

**Office for Joint Administrative Intelligence**

Chris Dreier O.J.A.I. Nord  
Köpenickerstr. 10A

D-10997 Berlin  
Germany

Gary Farrelly O.J.A.I. Sud  
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B-1060 Brussels  
Belgium

**Team Audit**

A handwritten signature in black ink, appearing to read "Gary Farrelly". Above the signature, the text "Office for Joint Administrative Intelligence" is written in a stylized, cursive font.

Signed O.J.A.I. Sud

(Director for Administrative Heritage, Self-inventory and Political Ideation)



2020128 (Sud) 5-Year Anniversary Card

# External Audit

## Self-Institutionalisation

The appropriation of bureaucratic aesthetics and procedures as an artistic strategy has a long history. Even though such practices predate the era of conceptual art, it was during the 1960's 'managerial revolution' in art<sup>1</sup> that self-institutionalisation became programmatic. Taking up the roles of 'managers' and 'clerks', conceptual artists were the first ones to outsource the production of their works (and not, as often assumed, to remove or 'dematerialise' the art object altogether), focusing instead on "registering, documenting, filing, listing, archiving and indexing of information".<sup>2</sup> Many critics and art historians have interpreted those strategies as an attempt at revolutionising production, distribution and reception of art and a point of departure for the institutional critique. Such anti-institutional reading of conceptualism, however, seems to clash with the "quasi-conformist or mimetic side"<sup>3</sup> of certain types of conceptual practices. This apparent contradiction, noticed already by Benjamin Buchloh and elaborated on by Camiel van Winkel, only seems problematic if we consider the two sides, critical and mimetic, as mutually exclusive.

In his essay on self-institutionalisation, commissioned by O.J.A.I. for the first European Conference of Institutional Ideators, Pádraic Moore complicates this dichotomy. He proposes a nuanced reading of administrative and bureaucratic procedures in the arts, drawing attention to their "more absurd, poetic, psychological and indeed pleasurable aspects",<sup>4</sup> mostly unaccounted for by the popular perception of conceptualism. Those procedures, argues Moore, can be interpreted through the prism of Lacan's 'over-identification' – a particular coping/defense mechanism, where the oppressed adopts and internalises selected characteristics of the oppressor. By the same token, such over-identification may also have critical undertones, as when the oppressed transforms into an almost absurd, hyperbolised image of their oppressor, holding up a distorted mirror to reality. With this prospect in mind, Buchloh's suspicion that conceptual art might have "merely inscribed itself into the inescapable of a totally administered world"<sup>5</sup> suddenly doesn't seem so categorically negative. This seemingly contradictory nature of self-institutionalisation – torn between activism and cynicism, critique and emulation of the system – is perhaps the very reason for its lasting attraction.

Ranging from playful mockery to perfect mimicry of 'occupational realism',<sup>6</sup> contemporary para-institutional artistic practices are incredibly difficult to summarise. "The nature of this new mock-institutionalism is quite unlike the 'alternative art movements' of the 1960s and 1970s", Gregory Sholette posits in *Dark Matter*. "Though it borrows from these past tendencies... the new social architecture is discontinuous and contradictory, sometimes borrowing aspects of traditional not-for-profit organisations, at other times looking more like temporary commercial structures and still other times appearing as a semi-nomadic band or tribe stumbling across a battered social landscape made all the more dire by the economic collapse of 2007–8".<sup>7</sup> Sholette claims that all those practices are means to the same end; "as if superimposing two different states of being in the world—one deeply suspicious of institutional authority of any sort and therefore informally organised, and one mimicking, sometimes with impressive precision, the actual function of institutions, these mock-institutions appear to be *filling a gap* left by a missing social reality".<sup>8</sup> The pitfalls of such gap-filling applications of art were widely discussed, most notoriously by Claire Bishop in *Artificial Hells* (2012). Self-institutionalised groups are in a constant danger of being instrumentalised as "helpers of the state" executing a kind of work that de facto "affirms the existing social order without questioning it"<sup>9</sup> and as safety valves, boxes to be ticked.

1, 2, 3. Camiel Van Winkel, During the Exhibition *The Gallery Will Be Closed: Contemporary Art and the Paradoxes of Conceptualism* (Amsterdam: Valiz, 2012).

4. Pádraic E. Moore, "Institutional Ideators" in European Conference of Institutional Ideators, ed. Gary Farrell & Chris Dineen (Berlin: Fantôme Verlag, 2019).

5. Benjamin Buchloh, "Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions", October, no. 55 (1990); emphasis added.

6. Lukasz Bielowski, "From Artists Gone Underground to Occupational Realism: Rereadings on Artistic Strategies based on Invisibility", *Art Inquiry: Recherches sur les arts XX* (2018): 7–8. Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture*, (London: Pluto, 2010).

# OFFICE FOR JOINT ADMINISTRATIVE INTELLIGENCE

## Tunnel Emancipation and Reactivation Initiative TERI

Name of Tunnel:

Kennedy Cyclist Tunnel

Photo:



Location:

Antwerp, Belgium  
(under river Scheldt)

Condition:

Well maintained

O.J.A.I. Initiative:

PTS tunnel video 2018  
Tunnel Bingo AIR Antwerpen 2018  
Tunnel Broadcast 10/2020  
Soundrecordings  
Track released on 7-inch record

Comments:

Pollution from underlying motorway tunnel  
Large lift

Stamp:

Office for Joint  
Administrative  
Intelligence

Signature:

O.J.A.I. Nord, Director

Signature:

O.J.A.I. Sud, Director

# External Audit

## Selbstinstitutionalisierung

Die Aneignung bürokratischer Ästhetik und Verfahren als künstlerische Strategie hat eine lange Geschichte. Obwohl solche Gepflogenheiten dem Zeitalter der Konzeptkunst vorausseilten, wurde die Selbstinstitutionalisierung während der 'Revolution der Manager' in den 1960er Jahren in der Kunst Programm.<sup>1</sup> Indem Konzeptkünstler die Rollen von 'Managern' und 'Beamten' übernahmen, lagerten sie als Erste die Herstellung ihrer Werke aus (ohne damit jedoch, wie oft angenommen, den Kunstdgegenstand gänzlich zu entfernen oder zu 'entmaterialisieren') und widmeten sich stattdessen der "Registrierung, Dokumentation, Abheftung, Auflistung, Archivierung und Indexierung von Informationen".<sup>2</sup> Viele Kritiker und Kunsthistoriker haben diese Strategien als Versuch ausgelegt, Herstellung, Vertrieb und Wahrnehmung von Kunst zu revolutionieren, und als Ausgangsbasis somit für die institutionelle Kritik. Hingegen scheint sich derlei antiinstitutionelle Lesart von Konzeptualismus nicht mit der "quasi konformistischen oder mimetischen Seite"<sup>3</sup> gewisser Arten konzeptioneller Praxis zu vertragen. Dieser vermeintliche Widerspruch, der schon von Benjamin Buchloh bemerkt und von Camiel van Winkel weiter ausformuliert wurde, erscheint nur dann problematisch, wenn wir die beiden Seiten des Kritischen und Mimetischen als einander ausschließend betrachten.

In seinem Essay über die Selbstinstitutionalisierung, in Auftrag gegeben von O.J.A.I. für die erste European Conference of Institutional Ideators, verkompliziert Pádraic Moore diese Dichotomie. Er schlägt eine nuancierte Lesart administrativer und bürokratischer Verfahren in der Kunst vor und lenkt das Augenmerk auf ihre "eher absurd़en, poetischen, psychologischen und tatsächlich lustvollen Gesichtspunkte",<sup>4</sup> die in der populären Rezeption des Konzeptualismus weitgehend unberücksichtigt bleiben. Diese Verfahren, führt Moore aus, lassen sich durch die Linse der Lacan'schen 'Überidentifizierung' betrachtet interpretieren, eines besonderen Bewältigungs-/Abwehrmechanismus, bei dem der Unterdrückte ausgewählte Eigenschaften des Unterdrückers übernimmt und verinnerlicht. Im selben Zug vermag solche Überidentifizierung auch kritische Untertöne an sich zu haben, so wenn sich der Unterdrückte in ein bald absurdes, überspitztes Abbild des Unterdrückers verwandelt, das der Wirklichkeit einen Zerrspiegel vorhält. Eingedenk solcher Aussicht erscheint Buchlohs Verdacht, Konzeptkunst könne sich "lediglich in das Unausweichliche einer total verwalteten Welt eingeschrieben"<sup>5</sup> haben, auf einmal gar nicht so unzweideutig negativ. Dieses vermeintlich widersprüchliche Wesen der Selbstinstitutionalisierung – hin und hergerissen zwischen Aktivismus und Zynismus, Kritik und Nachbildung des Systems – ist vielleicht der eigentliche Grund für ihre anhaltende Anziehungskraft.

Vom spielerischen Spott bis zur vollkommenen Mimikry eines 'occupational realism'<sup>6</sup> reichend, lassen sich zeitgenössische parainstitutionelle künstlerische Verfahren nur äußerst schwierig zusammenfassen. "Das Wesen dieses neuen Schein-Institutionalismus ist durchaus verschieden von den 'alternativen Kunstbewegungen' der 1960er und 1970er Jahre", postuliert Gregory Sholette in *Dark Matter*. "Obwohl sie sich bei diesen vergangenen Tendenzen bedient, ist diese neue soziale Architektur diskontinuierlich und widersprüchlich, entlehnt zuweilen Gesichtspunkte herkömmlicher nicht-profitorientierter Organisationen, während sie bei anderer Gelegenheit eher das Aussehen kommerzieller Zwischennutzung annimmt oder gar wie ein halbnomadischer Trupp oder Stamm daherkommt, der eine geschundene soziale Landschaft durchstölpert, die mit der Wirtschaftskrise von 2007/8 noch abweisender geworden ist".<sup>7</sup> Sholette behauptet, alle diese

1, 7, 3. Camiel Van Winkel, *During The Exhibition the Gallery Will Be Closed: Contemporary Art and the Paradoxes of Conceptualism* (Amsterdam: Valiz, 2012).  
 2. Pádraic E. Moore, "Institutional Ideators" in European Conference of Institutional Ideators, hrsg. von Gary Farrell & Chris Dreier (Berlin: Fandome Verlag, 2019).  
 5. Benjamin Buchloh, "Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions", October, Nr. 55 (1990); emphasis added.  
 6. Lukasz Bialkowski, "From Artists Gone Underground to Occupational Realism: Remarks on Artistic Strategies based on Invisibility", *Art Inquiry: Recherches sur les arts XX* (2018).

# **Intimacy Dispatches**



2017049 - recto | (Sud) Dublin Airport Pier B



201853 - recto | (Nord) Iranian Parliament  
2017141 (Sud) Fountain of Dreams

REPLY to 2015144

Berlin, Nov 10  
2015

Dear Gary,

I am working very professionally here with a carbon copy for the first time; also, I found a very useful rubber stamp and -hey presto- another list. (see below;) Considering how long the post takes I'll attach a birthday card. The present will follow in the post-as it is not finished yet-but I will send a photo on Nov 19 by email.

Now, the fact that Germany managed to escape the Failed-banks list is a typical example for its Clean-on-the-outside but dirty-on-the-inside strategy. German banks were amongst the worts affected during the financial crisis. They were engaged in Icelandic banking, Irish real estate, American subprime and Greek bonds a.o. and enabled the rest of Europe to behave insanely while resisting the temptations of cheap credit themselves. I compiled a list of the most affected banks, bailed out, broken up or temporarily nationalized. Also itemised the estimated costs for the public purse (source: spiegel)

During research - found the longest German word so far. It's a law created in 2008 to stabilise finances:

Finanzmarktstabilisierungsfortentwicklungsgeetz

Sending best wishes and administrative kisses from a very gloomy Berlin in November!

Chris

Director for Financial Research o OJAI

ERLEDIGT 10. Nov. 2021

FAKTURIERT 10. Nov. 2021

BESTELLT 10. Nov. 2021

KONTROLLIERT 10. Nov. 2021

GEMAHNT 10. Nov. 2021

GEBUCHT 10. Nov. 2021

BEZAHLT 10. Nov. 2021

TERMIN 10. Nov. 2021

ÜBERWIESEN 10. Nov. 2021

EINGEGANGEN 10. Nov. 2021

BETRAG o. 10. Nov. 2021

BEANTWORTET 10. Nov. 2021



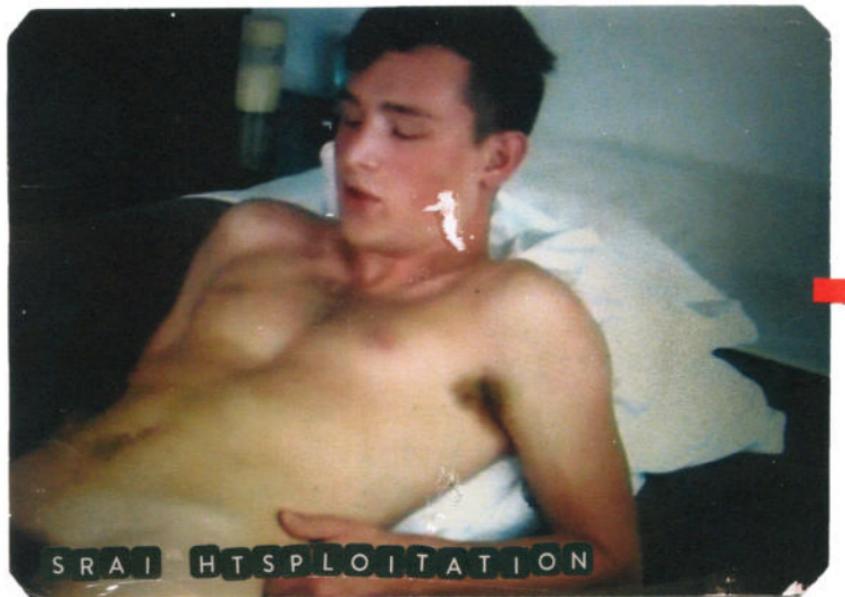
Series (Sud) Ethiopian Airlines Crash

POTENTIAL BOYFRIEND- SOMEWHERE



POTENTIAL BOYFRIEND SPOTTED FROM  
WINDOW OF BUS 27/01/2020, Brussels

2020006 (Sud) Potential Boyfriend Building



SRAI HT SPLOITATION

2020003, Brussels

Dearest Chris,

I suspect this postcard will be delivered while you are with me in Brussels. I am looking forward to the multi-c [redacted] summit (which is already under way as you read this). Priorities- website, insta- gram, Moldova, annual report, Dall- as proposal, other proposals, A.I.

CHRIS GREIER  
10A KOPENICKERSTRASSE  
D-10997 BERLIN  
GERMANY

broadcast. I plan to strictly theme my mail this year. I think it will be more useful that way. But I do not know the theme yet so I am preparing a wonderful and highly arousing set of tunnel porno postcards which culminate in a glimpse of some man meat. I send love and administrative embrace from Brussels. XX GARY 08/01/20



Series (Sud) *Tunnel Porn Action*



201840 (Nord) Fighting City I

DATE	SESSION	ACTIVITY	INSTRUCTIONS	REMARKS
06/08/2015	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
08/08/2015	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
09/08/2015	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
10/08/2015	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
13/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
15/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
16/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
17/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
18/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
19/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly
20/08/15	20	ルルルルルルルル	人	Jan Farrelly J. Farrelly J. Farrelly



20201 (Nord) Modernist Building Envelope II



201676 - recto | (Nord) *Commune Building, Brussels*

Dear Gary,

II.6.2015

LUFTPOST

PAR AVION PRIORITAIRE

another faded postcard .  
My head hurts from mixing.  
i counted 25 different brands  
of petrol stations in romania:  
fan oil lub oil gighiu oil  
boromir oil euroil tot-all so  
car petro trans petrom gaz  
prom rompetrol up for you;  
czesino oil pfndco carisma plus  
florea as 24 reco sd agip aral  
mol omv smart diesel star 2000

we filled our tank at the politi-  
cally incorrect ones, lik oil and gaz  
prom. Before there was only peco.

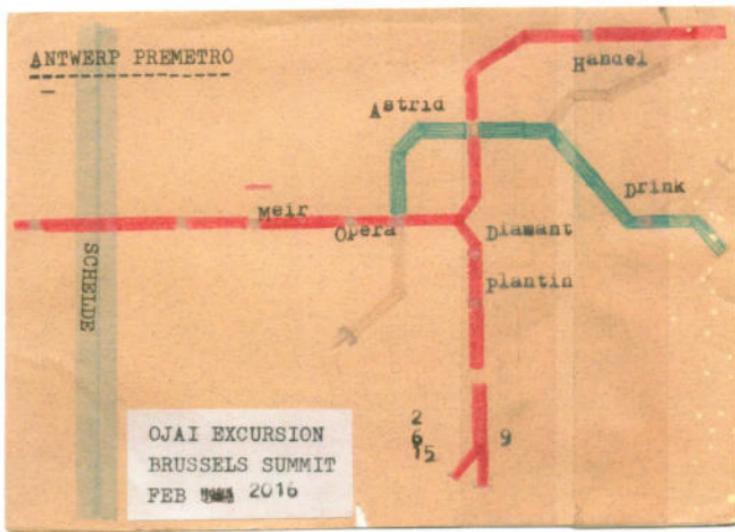
This might be my new tattoo;  
looking forward to the concert, it  
will long be over by the time this  
card arrives.

and berlin is going down on the  
hype list, they've won.. It's turning  
into neoliberal phantasy- phantasia  
land. yours sincerely, xx, chris

Gary Farrelly  
Bureau 3-04  
rue royale 123  
Bruxelles 1000

Belgien





201608 (Nord) Premetro System, Antwerp

2/04/2019 2019025 M. GUINNESS (LITTLE MISERATED)  
5/04/2019 2019026 C. DREIER OJAI VALLEY  
9/04/2019 2019027 C. DREIER " ← ← ←  
16/04/2019 2019028 ← ← ←  
29/04/2019 2019029 ← ← ←  
30/4/2019 2019030 ← ← ←  
06/05/2019 2019031 F. CATTOI ARCHITECTURE  
07/05/2019 2019032 LIV/ DRAFF ← ← ←  
" → → →  
" → → →  
" → → →  
09/05/2019 2019033 LIV/DRAFF PORNO SERIES (CONTENT 2  
10/05/2019 2019034 C.DREIER /8)  
DALLAS- BREGENZ CONNECTIO  
N → → →  
11/05/2019 2019035 C. DREIER PARASITE 2.0. DREIER  
C. DREIER ← ← ←  
13/05/2019 2019036 C.DREIER MAIL 2019025-36  
← ← ←  
" → → →

2020117

BRUSSELS 10/9/20.

Dear Chris,

By the time you have this card - I am probably in Berlin with you. I am probably with you in the room as you read this. You are probably out of surgery. Here are some of my concrete proposals for our time limited development plan. First question: 3 Year Plan (2020-2022) or 5 Year Development Plan (2020-2024). Southern proposals: PTRI Performative Technology Research Initiative. Upgrade of our tech knowhow and incorporating that into our ways of making. EBFO Expanded Brussels Field of Operations. Exploration and documentation of the undiscovered territories West of the Canal. IUDM Improved Useful Documentation Mechanism. We should put in place systems where documentation is the most high priority- no repeat of ECII. Advanced Political Images Resource. APIR- Gives graphic form to the concerns you raised in your last uplifting letter. SABC Strategy for Administrative and Bureaucratic Complexification. More paperwork related to our habits. Feed the Folders FTF FTF FTF!!! Exciting.



CHRIS DREIER  
10A KOEPENICKERSTRASSE  
D10997 BERLIN  
GERMANY

OFFICE FOR JOINT  
ADMINISTRATIVE  
INTELLIGENCE

THIS OBJECT WAS PRODUCED  
BY GARY FARRELLY (1983-2077)  
ON THE 10/9/2020

**Administrative Embrace**

A recurring sign off in O.J.A.I. correspondence that infuses the estranged language of the institution with an atmosphere of affection and intimacy.

**Administrative Expressionism**

A style of architecture that emerged since the financial crisis of 2007/8. It is characterised by repetitive structural elements and extended sections of raw material punctuated by exaggerated parts that instigate an atmosphere of climax, hyperbole and dynamic action. The term is an O.J.A.I. invention, under the auspices of the Urban Exploration Unit.

**Angst Tunnel**

A designation found in the local paper of the industrial town of Wuppertal describing poorly maintained and maligned pedestrian tunnels. O.J.A.I. continues to extend the term to encompass other unloved tunnels, including passageways in Dallas, Antwerp, Berlin and Chisinau, Moldova.

**Annual Report**

A report documenting OJAI's activities and projects for the previous calendar year. The limited edition publication is co-authored by both directors and brings together images and writing from all current lines of enquiry as well as collaborations with third parties. Oversight and production of the annual report is the responsibility of O.J.A.I. Nord. Copies of the annual report are circulated to collaborators, supporters and interested parties.

**Beauty Drink**

A typical day on an O.J.A.I. summit starts with a run followed by a drink of cider vinegar mixed with warm water under the auspices of a shared beauty regime. Alternatively, the drink can consist of water mixed with a small quantity of chlorine dioxide.

**Bureaucratic Realness**

Documents fabricated to resemble and pass as genuine official paperwork producing real outcomes when dealing with state and corporate bureaucracies.

**Co-Authored Practice**

A collaboration where the artistic identity produced constitutes a new, fully merged entity.

**Codeword Charleroi**

The initial encounter that led to the founding of O.J.A.I. was a conversation about the defamed city of Charleroi, notorious for post industrial decline, overblown infrastructure projects and urban decay. O.J.A.I. continue to make regular excursions to Charleroi and it is a recurring reference in the work.

**Compliance Form**

Self-assessment paperwork filled out by both directors recording certain defined tasks and obligations essential to the O.J.A.I. project.

**Constructed Correlation**

Ostensibly unrelated data sets argued or graphically represented in proximity to one-another in order to promulgate the impression of a provable connection or link.

This publication contains a curated selection of postal correspondence exchanged between Chris Dreier and Gary Farrelly between 2015 and 2021. In a spirit of transparency and full disclosure, declassified documents from the O.J.A.I. bureaucracy have been reproduced for public scrutiny. The book contains a certified, independent audit of O.J.A.I. by Alicja Melzacka.

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and Carl Haase  
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O J A I

