

OCEAN EARTH AND WAR

It has often been remarked, sometimes in horror and dismay, that Ocean Earth seems to be especially active where there is war.

This has of course raised the eyebrows, and even caused the intervention, of various nations' secret police.

Ocean Earth has been through a frankly astounding chronicle of discovery. (The BCCI role, for example, was known since '85.)

Much of whatever might be published (is it worth it?) would not be attempted for release until after the founder of the company, who has probably seen or learned too much for his own good, is dead.

This would tend to comply with the provisions of the Official Secrets Act in the United Kingdom.

It apparently never hurts to know what really was going on in the global power struggles after all the key players are gone.

Meantime, for Ocean Earth, the task is to forget about obtaining justice or exposing the truth and concentrate on finding out ways to achieve its real ends without getting stuck in spy land.

Why, then, the continual presence on zones of war?

Frankly, Ocean Earth believes, because only in war--namely, during periods of acute anxiety about access to the Planet, or some piece thereof--do people go through the extremes of re-thinking and re-structuring their relations with sites.

The legacy of Earth Art shows that all those wonderful ideas and imaginings of the now-revered artists only got executed, somewhat, during the stress in the United States of the Vietnam War, and the satellite studies of Ocean Earth for mass media show that similar ideas were later executed much more thoroughly during the next major after Vietnam, the Iran-Iraq war. Major steps forward in art or architecture do not take place in times of apparent security.

This conforms with the history of Futurism and Constructivism, which collapsed as soon as political turmoil ceased, and with a series of lectures by Vincent Scully on the territorial expansion of French formal garden and cathedral architecture in tandem with the military formation of the French nation state.

We are, after all, itching for a change.

We do not believe, however, that the main weapons of forthcoming wars will necessarily be physical. We tend to suppose that war--or ultimate struggle between societies--will be conducted chiefly with the technologies of information processing, distortion and display. Hence the importance, for example, of the challenge from Japan.