

INVESTMENTS
CHASE SCENE

When you buy art, face it, you are making an investment.

We, OEDC, offer an investment in art history. Not in merely an art object, but in what could be as large as many of those structures shown in most art history survey books--like the Colosseum, the Acropolis, the Brooklyn Bridge.

With a sizable investment, you get a picture of the site where we have a contract to work. And with a still larger investment, you get a model or sculpture about that site.

In this show, given how far we have gone in real world terms, with signed accords giving access to government-controlled waters, we have just two specific Projects. That means, as well, two Sites, two Biota, two Engineering Solutions, two very different Jurisdictions.

1. Montenegro. 8,000 km² of ocean water, supplied largely by the freshwaters and effluent flowing in from Albania, Serbia (Kosovo), highland Macedonia, and interior Montenegro, which has the highest rainfall in Europe. To be conducted with Institute of Marine Biology, Kotor. As outlined by US State Department to us, this project involves no payments to any parties, especially state-related parties, in Serbia or the rest of Yugoslavia. Success could lead immediately to applications in warmer world waters; we have access to sites in Brazil, the Canaries, the Caribbean, the Mediterranean. Startup this Winter. Authoritative brochure can be prepared after fact-finding visit with state-of-the-art scientists with the specified crop, now in Florida; political risks have been running throughout this project, even in producing the exhibition. Budget, including work boats (based on advice by Richard Liebowitz): \$500,000.
2. Wellington Harbor, New Zealand. 31 meter deep hole, just south of Somes (Miuri) Island, permitted for testing of the submersible Giant Algae System Clean Air Rig (GASCAR) with large, especially submersible (ballast-tank) buoys, flexible members and joints, and large buoyant-bladder algae. We have received much scientific and naval-architecture advice, paid for largely by Tokyo Metropolitan Government, and--given documents just received from Norway--we believe that success could lead quickly to applications in other colder world waters. We have access to sites in Iceland, Norway, Denmark, California and southern Brazil. Startup 1999. Budget, in the Giant Algae System (G.A.S.) brochure: \$300,000.

As stated, there is intense political risk with Project 1. For example, one of the team scientists has been transferred

to Russia to work on the project from there; US authorities have mixed feelings about this. But the possibilities of great success and global media profile are immense.

With the New Zealand project, by contrast, there is near-zero political risk, and there are already likely buyers--pending technical success--in some gas utility companies and the NZ railroad, which is seeking new commodities markets. But a success could be ascribed to New Zealand's eco-freak tendencies and could be marginalized; media impact could be minor, particularly since large oil companies might well wish to contain the media ripple effect, or buy it all out.

In all projects, advice comes from prominent marine biology authorities such as Dr. Wheeler North, California Institute of Technology, Dr. Valerie Girard, State University of New York at Stony Brook, Drs. Rene Perez and Paul Kaas, both of the IFREMER national research institute in Nantes, France.

INVESTMENT INSTRUMENTS

Montenegro (Gracilaria), in GRAS (Gracilaria System) \$500,000

Shares 10,000 \$50 per share

Purchase of 1-5 shares earns, in addition, a small Ocean Earth world map, marked up with rings for different zones.

Purchase of 5-100 shares earns, in addition, a computer-printout image of a site, as exhibited in the gallery or producible from our computer data base (satellite data, fly-through, site photos of Montenegro coast).

Purchase of more than 100 shares earns, in addition, the giant felt and rubber model of the southern Adriatic coastal slope and its impact on 8,000 km² of Montenegro.

Any purchase of any of the listed visual products--wall photos and charts or models--earns shares. The threshold pricing, respectively, is:

 \$50 per hand-marked postcard

 \$500 per computer-printed photo or image

 \$5,000 per large scale model, such as the felt and rubber piece (this can be custom-redone)

New Zealand (Macrocystis), in Giant Algae System (GAS), \$300,000. Extendible to sites world-wide; see brochure.

Shares 10,000 \$30 per share

Purchase of 1-5 shares earns, in addition, the small Ocean Earth map, marked up with zones for Macrocystis, centered on the southern ocean, the world's largest ocean region.

Purchase of 5-500 shares earns a computer-printed version of any of the photographs, or spans of photographs, or imagery from the data base for the exhibited satellite photographs or videotape, exhibited at any time in the gallery.

Purchase of 500 shares or more earns a water-submersible model of the Clean Air Rig (GASCAR), like the two now on exhibit (and in liqueous buoyance) in the gallery.

Any purchase of any of the listed visual products--wall photos and models--earns shares. The pricing threshold, respectively, is:

- \$30 per hand-marked postcard, of the world as we strategically act in it (showing only Macrocytis and not other genres)
- \$300 per computer-printed photograph or document, to be co-copyrighted Mardon and or her colleagues and Ocean Earth
- \$15,000 per water-suspended model, at roughly the scale (1:100) of the exhibition, depending on client needs.

All legal aspects of these offerings are handled by

Howard Morse, Esq.,
Morse, Zelnick, Rose & Lander, LLP
450 Park Avenue
New York, NY 10013.

Brochures are available through the firm, as well.

Most legal aspects of the project as conducted in Montenegro are handled by

Mariella Melandri
Studio Legale Trentinaglia-Chiari
Via Galileo Galilei, 49
35121 Padova, Italy

Hand-made drawings

American Fine Arts also has for sale, in correlation with the Ocean Earth exhibition, hand-made drawings by Peter Fend, all at \$1,500 each, except for the news-map drawings, at \$500 each. Many of the works have been exhibited or published worldwide, e.g., through the Art & Global Media (Kunst und Globale Medien) project of the Steirischer Herbst, Graz, Austria.

CHASE SCENE, VIDEOTAPES AND AUDIOTAPES

1. NEWS ROOM, for Steirischer Herbst and ORF TV \$100 VHS
some might say it reeks with cynicism
2. OCEAN EARTH, for Steirischer Herbst and ORF TV \$100 VHS
most people in the art world say it's impossible
3. ITALY WINS WORLD WAR, with Suzuki, Fend, et al \$ 50 VHS
given the headlines in 1999, showing Italy's oil company
outwitting our "heavy hitters" in Central Asia, the
story seems increasingly plausible; also, see Montenegro
4. MOVING A BORDER BY MOVING A RIVER, with Fend as voice,
Scardillo as initiator, used at UN in 1987 \$100 VHS
5. MONTENEGRO COAST SHOTS, for Artslink project \$200 VHS
studious avoidance of any weapons during the NATO
cruise-missile and air-attack crisis, October 1998;
most shot in what appears increasingly to be the
true site of The Iliad's Troy.
6. UN PRESS CONFERENCE REGARDING IRAN-IRAQ SCANDAL \$100 AUDIO
Joan Waltemath, Sante Scardillo and Peter Fend meet
the world press, at the behest of both the USIA and
TASS (East and West together), on the abuse of Ocean
Earth offerings to a senior official of the UN (we
still seek a copy of the second press conference,
organized by the head of the Turkish press delegation);
a thriller, first played at AFA in BODY, 1988.
7. US GOVERNMENT SECURITY APPARATUS MESSAGES, 1999 \$250 AUDIO
phone-machine messages received at 533-3054 as
part of the negotiations leading up to this show,
Chase Scene indeed.
8. IS THE "LECTURE PIECE" TRUE?, 21 Feb 1999 \$100 VHS
conversation (or confrontation?) of Peter Fend
with Ocean Earth co-copyright holder Dennis Oppenheim,
held at Four Walls.
9. IMAGERY FROM ROB SCHOLTE, CAR-BOMB VICTIM/ARTIST \$200 VHS
read True Colors, then see our dossier, and then
look at this product; what's the truth about the
1994 attack, said by some sources (to OEDC) to have
been part of an international intrigue, precipitated
by what Scholte described in "Blvd" magazine as a
"Mission Impossible."
10. SPACE FORCE VIDEO TAPES, collated by Alan Moore \$250 VHS
the American source, dating back to 1979, of what
is nowadays being vigorously claimed (with giant
deletions) by ambitious government-backed sources
in Germany, 1999.

VIDEOTAPE SPONSORSHIPS

1. KOSOVO SURVEY. Landsat 30-meter resolution study of Kosovo, for mass-media global release, with likely yields of up to \$100,000. Could also be basis for Russian-US initiatives. In long-term, we seek use of Russian data with US backing.

Up-front investment, with 100% return on sales for costs, 50% on profits up to \$50,000, 10% on revenues thereafter, for two years: \$12,000.

Likely first client, given talks with John McWethy: ABC.

2. JOAN WALTEMATH INTERVIEW WITH OCEAN-ENERGY PIONEER VALERIE GIRARD. A seasoned voice on why what we propose in "Chase Scene" is reasonable--and bound to happen.

Up-front investment, with 100% on sales for costs, 10% thereafter, for five years: \$2,000.

3. TARO SUZUKI ACCOUNT OF THE ORIGINS AND PHILOSOPHY OF SPACE FORCE, C3I (first at Walker Art Center), SPACE STATE. The originator speaks, saying "Aim Higher."

Up-front investment, with 100% on sales for costs, 10% thereafter, for five years: \$2,000.

The Walker Art Center videotape is included in package.

4. MEETINGS WITH SERBIAN GREEN PARTY HEAD AT WORLD GREEN PARTY CONFERENCE, PARIS, FEBRUARY 1999. Negotiating the ecological future of the Balkans? Or just reporting on the enforceably non-Serbian project in Montenegro?

Up-front investment, with 100% on sales for costs, 10% thereafter, for two years: \$1,500.

There may also be visits to Switzerland; the project starts immediately, and it can be facilitated with the purchase of two hand-made drawings.

5. SCUBA STUDY OF THE WELLINGTON HARBOR, NZ SITE. Long-intended, but never (for lack of funds) done.

Up-front investment, with 100% of sales for costs, 10% thereafter, for one year: \$2,500.

A KEY TO THE CONDITION OF THE SHOW

This ocean-basin map of Lake Reziyeh, in Iran, was forbidden for exhibition by a paid participant for preparation of the exhibition CHASE SCENE.

The grounds for sanctions were explained thus, "If you start showing proposals for Iran, which has all its relations sewed up tight with Europe, particularly the Germans, you'll only get in trouble. I will get in trouble especially, since I have a [delete] particular relation with people from the security apparatus of the Shah's regime."

We put on notice what this person has said.

Therefore he cannot be blamed for what we do.

And we don't care about any alleged threats from people of the Shah's regime.

But we have been noticing a chronic pattern of non-cooperation by this person, even though he has been paid more than what all the other people working on this show have been paid combined.

He promised to make digital scans of the work site images in Montenegro. 10 days after the promise, this was not done, and we had to find someone else for the job, with attendant loss of the printing day scheduled with George Chaikin, Tuesday, February 16.

He promised to make a print run on five free rolls of high-quality paper, but then it became known that each of the rolls were different, and in any case no such print efforts were ever made. We are still hamstrung thus.

He proposed to do a scan of our Montenegro 1:100,000 map, which is available only after much effort in Montenegro (where you need a special invitation to travel). Then, as it turns out, the Zip Disc had half its files deleted, and then, when we sought to get the Zip corrected, the original map was "lost."

He borrowed money or demanded money at many junctures, often causing the collapse of urgent plans.

He lost the slide of a site far offshore, where we make a serious proposal regarding international relations between Montenegro and Italy, all critical also to our thoughts of "Spiral Eddies."

One could write this off as incompetence. But all these mishaps serve directly to support to current military and

diplomatic posture of at least some Iranians vis-a-vis Albania, Kosovo, Serbia and Bosnia. We therefore question.

These questions become louder when we consider how he carries around brochures from an avowed enemy of Montenegro and Yugoslavia today, Croatia, or how he responds very harshly (using a rubber stamp labeled "Void") to our documents showing falsehoods by the German Government.

People close to the Shah, as well as the Shah himself, were disappointed with the US response to the Khomeini revolution in 1978. There were rumblings that the Germans, if they were sponsoring the Shah, would not have abandoned him. This is corroborated by what the US did to Helmut Schmidt when he tried to negotiate a deal back then, in 1978. So, does it not seem likely that--given Iran's official interests in an expansion of Islamic power along a continuum from Albania through the coast of Montenegro and along the coast of Croatia--those close to the Shah would want to be even more enthusiastic about controlling Montenegro's coast?

The game is dangerous, and the royalists from Iran, much as during World War II, are on the march.

We propose strongly an American initiative in Iran, Turkey and other Mideast countries, based solidly upon the artworks and practices already presented to countries there, notably the Shah's Iran, of Dennis Oppenheim.

Such, as well, was the subject of a second press conference at the UN, in late January 1991.

As background, we observe that our long-time acquaintance Gottfried von Bismarck, great-grandson of expansionist Otto von Bismarck, has been holding high-level official positions in Croatia and, more recently, Albania.

We observe also that on at least one German TV channel, news maps regarding the Kosovo crisis portray Montenegro as it existed before World War I, namely, with nearly all the coast here photographed belonging not to Montenegro but to Bosnia-Herzegovina, therefore the-then Austrian Empire.

The coast is being contested. The contest is being conducted right in this show, in this room.

In retaliation, we start propounding our plans for an ecological, saltwater-basin organization of the Middle East, including Iran.

THIS SHOW IS NOT JUST LABELED A `CHASE SCENE".

IT IS A CHASE SCENE.

OCEAN EARTH DEVELOPMENT CORPORATION