

**GENERAL AFFIDAVIT**

The within named person (Affiant), Mark Cranford, who is a resident of Lee County, State of FL, personally came and appeared before me, the undersigned Notary Public, and makes this his/her statement, testimony and General Affidavit under oath or affirmation, in good faith, and under penalty of perjury, of sincere belief and personal knowledge that the following matters, facts, and things set forth are true and correct, to the best of his/her knowledge:

FROM: Metaphysician Mark Cranford [mcdesignarts@mac.com](mailto:mcdesignarts@mac.com)  
Subject: ROBERT RAUSCHENBERG CONCEPTUAL LEGACY

DATE: 7/17/2023

**PRESS RELEASE: FOR IMMEDIATE REEASE**

**7 / 17 / 2023 ADDRESS TO THE CITY OF FORT MYERS, FLORIDA CITY COUNCIL**

**Ward 4 City Councilman Dr. Liston Bochette has asked me this past fall 2021 to write a set of pamphlets and for the explanation of the forces tearing our City of Fort Myers, Florida and nation apart. This writing is especially difficult as I am challenged by my intellectual disabilities and unique intellectual abilities. I am profoundly honored to do this work and yet I am cast into this role by the natural forces of my life and the government, academic and institutional forces that oppose a natural and citizen inventor in visual art history painting**

If recognized the Robert Rauschenberg Conceptual Legacy is of inestimable value to democracy, the City of Fort Myers, the Nation and world and can illuminate the new Enlightenment from Fort Myers. It is historic that four out of five of these citizens live here in Ward 4 of the City of Fort Myers and something the City should be vastly proud of.

January 17, 2017 City of Fort Myers, Florida City Attorney Grant Alley told me that "I had made it seem like no one had Pursuit of Happiness in visual art" when I asked him why the City had been silent on the recognition and publication of my 2016 City Art and Culture Grant Award. This conversation took

place in the parking lot after speaking at the Public Art Committee Meeting to thank them and to find out why they were not promoting my Award.

November 19, 2018 In City Hall Chambers Art Consultant Tom Hall asked me who were the top four artists of the Robert Rauschenberg Conceptual Legacy. I told him #1. Director Jade Dellinger of the Bob Rauschenberg Gallery, #2. Marcus Jansen, #3 Mark Cranford, #4 both Mamie Holst and Lawrence Voytek. Art Consultant Tom Hall indicated my answer satisfied him then he asked me if I could establish CIVIL RIGHTS FOR VISUAL ART, ARTISTS AND ART HISTORY BASED ON ART HISTORY.

This act by the City Art Consultant Tom Hall demonstrated that the City actually recognized that other City of Fort Myers artists also had no ability to establish their art historic achievements and therefore had no Pursuit of Happiness. The definition and recognition of art history had been stolen from them.

The Robert Rauschenberg Conceptual Legacy is unknown except to Director Dellinger Of the Bob Rauschenberg Gallery and myself because the knowledge comes from the secret government academia of occult and art metaphysical academia. I am the only individual who has been exposed to and mastered this secret knowledge. Director Dellinger is currently not allowed to reveal the Legacy as he is acting as adjudicator. My 2016 City Art and Culture Grant Award was to publish my artwork as part of the Robert Rauschenberg Conceptual Legacy and this is how the City knew about it to have City Art Consultant Tom Hall ask me about it.

The Robert Rauschenberg conceptual legacy is made up of three white men, one black man and one white woman - all regarded as "white man" to be discriminated against.

Title 9 may have protected the City of Fort Myers in their systemic racist discrimination against the recognition of innovation, invention and genius by their citizens in visual art but no more.

It has been left up to me to show that others have been excluded from their art historic recognition and from even knowing what their Pursuit of Happiness can be and is and can be for others in the future.

There is no known academia, cultural institution or individual that can affirm a new conceptual art or new form in visual art history / painting. This is to blind and disable the public by not accurately recognizing individuals with vision and genius.

The lack of recognition of human vision and genius in visual art is for enabling our domination by international artificial intelligence.

FROM: Metaphysician Mark Cranford [mcdesignarts@mac.com](mailto:mcdesignarts@mac.com)  
Subject: ROBERT RAUSCHENBERG CONCEPTUAL LEGACY

DATE: 7/17/2023

Dated this 17<sup>th</sup> day of July, 2023.

Mark Cranford  
Signature of Affiant

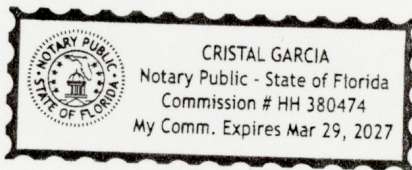
=====  
State of Fl.

County of Lee

Subscribed and sworn to, or affirmed, before me on this 17<sup>th</sup> day of July,  
2023 by Affiant Mark Cranford.

[Signature]  
Signature of Notary Public

Mar. 29, 2027  
My Commission Expires:

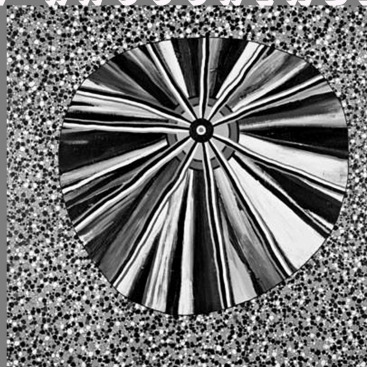


1. Director Jade Dellinger Of the Bob Rauschenberg Gallery - Mastermind of Fluxus
2. Marcus Jansen - Invention in History Painting
3. Mark Cranford - Invention in Visual Art and Civil Rights
4. Lawrence Voytek - Artist Assistant as Artist and Art. Innovation in Sound
4. Mamie Holst - Innovation in Visual Art History Painting

# *ROBERT RAUSCHENBERG CONCEPTUAL LEGACY* *ROBERT RAUSCHENBERG CONCEPTUAL LEGACY*

*MAMIE HOLST  
INNOVATION IN  
VISUAL ART HISTORY  
PAINTING*

*4*



*MARK CRANFORD  
INVENTION IN VISUAL  
ART AND CIVIL RIGHTS*

*3*

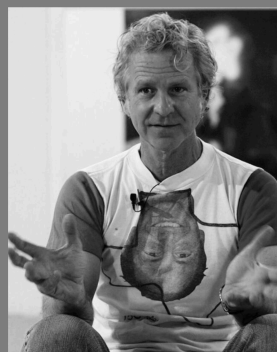
*MARCUS JANSEN  
INVENTION IN  
HISTORY PAINTING*

*2*

*LAWRENCE VOYTEK  
ARTIST ASSISTANT AS  
ARTIST AND ART*

*INNOVATION IN SOUND*

*4*



*DIRECTOR JADE DELLINGER  
OF THE  
BOB RAUSCHENBERG GALLERY  
MASTERMIND OF FLUXUS*

*1*

**ROBERT RAUSCHENBERG CONCEPTUAL LEGACY**  
**ROBERT RAUSCHENBERG CONCEPTUAL LEGACY**

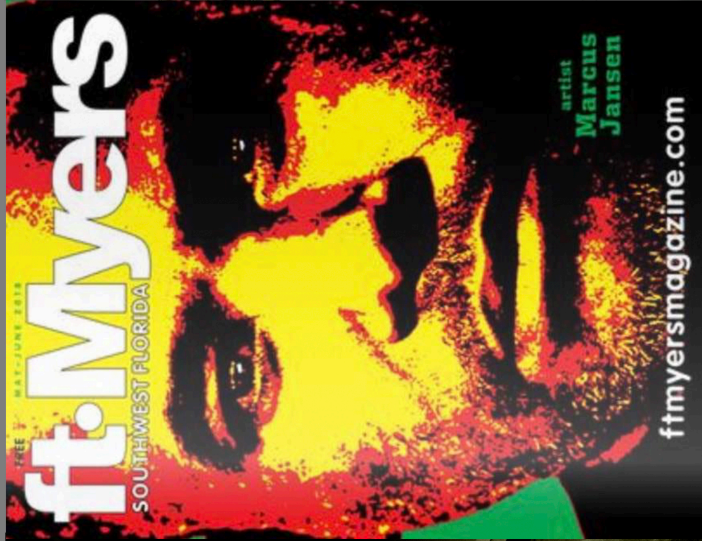


**3.**

**MARK CRAWFORD**

**INVENTION IN VISUAL ART**

**AND CIVIL RIGHTS**



**2.**

**MARCUS JANSEN**

**INVENTION IN HISTORY PAINTING**



**1.**

**DIRECTOR JADE DELLINGER**

**OF THE BOB RAUSCHENBERG GALLERY**

**MASTERMIND OF FLUXUS**

1. Director Jade Dellinger Of the Bob Rauschenberg Gallery - Mastermind of Fluxus
2. Marcus Jansen - Invention in History Painting
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## QUESTIONS

### SUPLIMENTAL REPORT ON THE ROBERT RAUSCHENBERG CONCEPTUAL LEGACY

THIS REPORT THOUGH LONG AND DETAILED CAN ONLY BE CONSIDERED A PARTIAL REPORT. THIS IS THE BEGINNING OF DEFING THE ROBERT RAUSCHENBERG CONCEPTUAL LEGACY

Why is the Robert Rauschenberg Conceptual Legacy unknown and unknowable?

Why would Art Consultant to the City of Fort Myers, Florida ask me who were the top four individuals of the Rauschenberg Conceptual Legacy?

Why would City Art Consultant Tom Hall use this question as a pretext to asking me if I could establish civil rights for visual art, artists and art history based on art history?

In 2019, why would Director Jade Dellinger tell me he would make me part of the Robert Rauschenberg Conceptual Legacy when the time came?

Why would he mark this conversation by giving me a copy of his out of print 1995 Exhibition Catalog "Custom Colors" which was his first professional Curation?

Custom Colors outlines Curator Dellinger's intention to philosophically refute Foucault and academic philosophy. This catalog notes innovation and invention in visual art history painting through the conceptualization of wall, house and gallery painting. Why is this conceptualization of wall, house and gallery painting part of the Robert Rauschenberg conceptual legacy?

By chance Marcus Jansen studied house painting in Germany. I was a professional house painter. My Inventions in painting in the Rauschenberg conceptual legacy came directly from my house painting and art painting.

Why do these enormously important questions surround the Robert Rauschenberg Conceptual Legacy if the legacy is unknown and not written or spoken about or understood if mentioned?

#1. Director Jade Dellinger of the Bob Rauschenberg Gallery - Mastermind of Fluxus

Why was I correct when I told City Art Consultant Tom Hall that Director Jade Dellinger of the Bob Rauschenberg Gallery was #1 in the Robert Rauschenberg Conceptual Legacy?

Why can not Director Dellinger speak for himself or for the rest of the Rauschenberg Conceptual Legacy?

I describe Director Dellinger as the Mastermind of Fluxus, how can I do this when this distinction is unknown and currently unknowable? I have outed Director Dellinger as the head of occult and art metaphysical academia, academic adjudicator of Post WW2 Antifa, head of academic Fluxus and head of academic culture direction. Why are these distinctions currently unknowable?

How can I describe and expose these distinctions when they are tightly held secrets of academia and government?

## #2. Marcus Jansen - Invention in History Painting

Why was I correct when I told City Art Consultant Tom Hall that Marcus Jansen was #2 in the Robert Rauschenberg Conceptual Legacy? How would City Art Consultant Tom Hall Know?

Marcus Jansen invented in history painting.

Invention in history painting is the highest and most difficult accomplishment to achieve in visual art history painting.

This recognition is fundamental for the working of the Robert Rauschenberg Conceptual Legacy and in preserving art history itself. Human identity and human accomplishment is preserved as part of our heritage and culture by this recognition. This recognition is a new tool for human liberation and can be made accessible knowledge for others to also distinguish in.

Marcus Jansen's international recognition and exhibition is astounding and astounding visual art history that currently can not be made knowable to academia and the public. Invention in history painting is unknown and unknowable .

History painting itself is an almost unknown distinction. What did Marcus Jansen invent in history painting and why is it important to occult and art metaphysic academia and governance?

## #3. Mark Cranford - Invention In Visual Art And Civil Rights

Why me? How am I able to fight and shine light on so many government and academic and institutional secrets? How could I know my work is part of the Robert Rauschenberg Conceptual Legacy when the Legacy is unknown? The 2016 Art and Culture Grant Award was sponsored by the Robert Rauschenberg Foundation. I was recognized as genius, conceptual artist and American Revolutionary and in counter revolution to Lee County academia and civil culture direction and governance. My artwork was to be exhibited in the

Bob Rauschenberg Gallery and be published as part of the Robert Rauschenberg Conceptual Legacy.

This is why City Art Consultant Tom Hall asked me in 2018 if I could name the top four individuals of the Robert Rauschenberg Conceptual Legacy.

Director Dellinger is not allowed to speak to this art history and his own art history. This academic impasse is why I pioneered submitting my artwork through local government. I wanted to break open and expose a closed academia and government secrets. I wanted to free occult and art metaphysical academia and the beautiful and powerful abject knowledge they control of the form and function of visual art history/ painting and the historic elements of perception.

The knowledge it took for me to do these things came from my education by the former head of occult and art metaphysical academia and ability to recognize the current head of this secret academia as Director Dellinger of the Bob Rauschenberg Gallery.

My 2016 Grant Award gave me the approval for ongoing counter revolution against the City and Grant Authorities because I knew that even if my grant was approved my Grant authorities would fight me. I recognized that the forces of civil war was present in the Robert Rauschenberg Foundation and they had division in their Foundation as does our City of Fort Myers. These unresolved forces of civil war is why the publication my grant has not been done.

When I saw in the computer that our 2016 City of Fort Myers Art and Culture Grants were sponsored by the Robert Rauschenberg Foundation I looked into their website where they had published a story about an environmental artist that had installed a public art environmental art installation on Captiva Island. A person complained and the Foundation had the artwork removed. This was the start of my realization that art needed civil rights for art, artists and art history based on art history. The two new conceptual arts in painting I invented also established recycling for visual art and sustainability and social practice for painting. Despite the obvious and government mandated positive value of my inventions I knew there would be internal opposition in their Foundation because I would be exposing occult and art metaphysical academia and the dynamic support system of academia, institutions and governance.

#4. Lawrence Voytek - Art Assistant As Art And Artist. Innovation In Sound

Lawrence Voytek was a long time friend, assistant and fabricator for Robert Rauschenberg. His contributions to the Robert Rauschenberg Conceptual Legacy are numerous and varied.

Art assistant and art fabricator has never been recognized as artist and art.

When you look at such artwork that Voytek facilitated you are looking at Voytek's artwork as well as the artwork of Robert Rauschenberg.

Such a distinction as artist assistant as artist and art has been kept at bay for far too long. Voytek's innovation in sound performance is in a discipline that is not allowed to be fundamentally described. The conceptual art of sound as invented by John Cage and innovated in by artist performers like Voytek is not allowed to be made known.

I have named this discipline of John Cage's as "Found Sound" because the conceptual nature of sound is not allowed to be made known and has remained unnamed. Found Sound is a very rich and deep self awareness and part of human identity and capability . It is insane that conceptual sound is not allowed to be fully illuminated as it can service the perception and pleasure of the individual so directly and simply and powerfully, why are we ruled by deceit ?

#### #4. Mamie Holst - Innovation In Visual Art History Painting

Guggenheim Fellow Mamie Holst is noted by art historian Bob Nickas in his 2008 Painting Abstraction: New Elements In Abstract Painting for innovation in painting.

A painting by Mamie Holst is in the City of Fort Myers Public Art Collection and hangs in the foyer to City Hall Chambers. Why is it not allowed for her distinctions in the Robert Rauschenberg Conceptual Legacy to be made known?

Mamie Holst was represented by the late Hudson and who's philosophy of "Intentionality " is not allowed to be made knowable. Hudson wanted to bring forth hippy values with less confrontation and for the healing of the death of painting. I am a follower of Hudson's Intentionality though this philosophy is not allowed to be made known.

I was able to take her scrap paint tubes and her father's old forgotten house paint cans and invent two new conceptual arts and new forms in painting

because I understood the art history and culture she came from. I was also excited by Mamie's painting and the visual culture she came from. Mamie was also a part of WAR (woman's artist revolution) and which was at odds with Hudson's Intentionality - all of which are not allowed to be known.

WAR was given forty years in the secrecy of academic freedom and to try and invent a new form or new concept art in visual art history and for a woman. This secret culture failed to invent a new form though such institutions as NASA and later CERN were in service for this attempt at inventing a new form. How could I know how to utilize Mamie's secret culture and invent new conceptual art and a new form in painting when forty years of trying by WAR, NASA and CERN could not?

Art Historian Bob Nickas wrote a text for Director Dellinger's exhibition "White Out At The Bob Rauschenberg Gallery" but is not available, why?

## BACKGROUND

John Cage convinced Robert Rauschenberg that he had finished the invention of new conceptual art and new form in visual art history painting . Rauschenberg's White Painting of 1951 - 53 was the last new conceptual art and new form in painting to be recognized. They came to believe it was not necessary to instruct painting composition as art history and as it was no longer necessary, too complex and burdensome for artists and the public to contemplate. A revolutionary vision arose where society could be radically changed by changing human identity by obscuring their past. So it was to be believed and so then exploited by the government / academic arrangement with Rauschenberg to invent a conceptual cultural Marxism / Communism as Lee County academic and civil culture directions and governance and to spread across the nation and world. Accomplishment in ascribed values would replace notation of composition in visual art.

The knowledge of human invention in the historic form in visual art would be made unknowable and to make the citizenry more vulnerable for take over by artificial intelligence and conceptual communism. Conceptual communist values would be taught and inspired in academic and civil culture direction and governance in order to radically change the US. This conceptual communist governance was worked out on Captiva Island, Florida with X CIA Porter Goss, mastermind John Cage and others and pioneered here in Lee County and Fort

Myers, Florida. No one would be allowed to know where their culture and governance came from.

Occult and art metaphysical academia control the knowledge of art history for the manipulation of human identity and culture and to produce a governance to go with a desired and government commissioned effect.

1974 - 1978 we as coeds at the former Atlanta College of Art (now SCAD Atlanta) under the foundation programs of academic warlock Bill Nolan of photographic memory were instructed in this government controlled art history in what I now know to be a unique one shot program and to determine over a forty year trial of humanity (1979 - 2019) if an individual could invent a new axiom in visual art history / painting and witness as human to artificial intelligence and to establish sustainability for human governance as a democracy. This was to be an almost impossible test and was to be considered impossible by academia.

By pioneering the submission of two new conceptual arts and new forms in visual art history / painting through the 2016 City of Fort Myers Art and Culture Grant Award sponsored by the Robert Rauschenberg Foundation I made such a human witness to artificial intelligence possible.

The control over visual art history / painting by occult and art metaphysical academia had been broken by the invention and organization of Impressionism by Pissarro in early 1860s. Impressionism is artifactual proof of evolution in human consciousness. Impressionism expresses human self awareness that we are vibrations in space. Pissarro had invented nuclear self awareness and a new archetype of self awareness. Occult and art metaphysical academia believed the values and structures of classical order and power were at stake. An individual was not to be able or noted for causing such a disturbance in the mechanisms of population / economic control. The illumination of such an individual had to be eliminated. Robert Rauschenberg was fundamentally responsible for creating a way to erase this art history of the individual as a challenge to order and power and as the inventors of their own art history as art history.

Before Impressionism Classical visual art depicted humans on a stage and life as a three dimensional perception or as two dimensional images and patterns.

The problem with Impressionism was that Einstein had not invented his General Theory of Relativity of 1915 and there were no language or knowledge of nuclear self awareness for Impressionism. This weakness was exploited then and until this day by occult and art metaphysical academia. This is one reason why art is considered inexact and yet comes from physical inventions, physical structures

- artifacts. Art was made unknowable by letting others outside of secret academic occult compete by and with postulated theories of what art was and what modern art was. The terms Impressionism and Cubism came from derisive remarks made by art critics.

Pissarro ignited a chain of inventions by individuals outside the control of occult and art metaphysical academia.

Van Gogh invented post Impressionism with his dot and dash “ wave and particle” drawings and painted compositions.

Quantum physics was involved with post Impressionism, Expressionism and with the invention of Cubism by Picasso and Braque. The control over human perception was rocketing away from the control of occult and art metaphysical academia. These new artifacts of the Impressionists and modernists embodied “mind outside the body” - a new evolutionary state, new evolutionary human beings.

Conceptual art and DADA were invented. Things were piling up. The archetypes of creation and archetypes of the subconscious mind were being invented. Such history of thought as artifact is unknown. Occult and art metaphysical academia were being excluded. This was a problem in the control of humanity. Artists were inventing tools of liberation and that needed to be snuffed out.

Surrealism, Abstract Expressionism, Pop art and minimalism - what did they mean to occult and art metaphysical academia? - THINGS TO CONTROL and LOST GROUND TO RECLAIM.

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“Mind outside the body” is embodied in the drawing that Director Jade Dellinger made for me on the inside title page printed image of the book he cowrote : ARE WE NOT MEN, WE ARE DEVO. He drew outside the image and with psychological depth. He used used post Impressionistic “non local color” (drawing outside the lines) structured in “spatial contradiction” (nuclear, quantum self awareness). Yoko Ono came up with her conceptual art of “Push - Pull” to nullify the need to disclose how to perceive the history of visual composition of “spatial contradiction” and “nuclear self awareness”. Push - Pull is of fundamental importance for disguising and controlling the form and function visual art and human identity. Push - Pull is an exquisite and powerful occult enigma. Push - Pull is one reason why Yoko Ono is important to Fluxus and the Curation and exhibition of Director Dellinger and Fort Myers art history. Disguising and controlling human self perception with occult enigmas like

“Push- Pull” is devolution and so humans can be more easily dominated by artificial intelligence. Invention in painting Devolution was expressed again by the lecture of BY -- THE INVENTOR OF music video and through DEVO Video  
-----Director Dellinger inscribed : To Mark - Now it can be told.

This dilemma over the loss of control of visual art history / painting was never imparted to academia outside of occult and art metaphysical academia. The problem of controlling art history and human self awareness was left up to this secret academia to resolve. The knowledge of the artifacts embodying the continuation of human evolution was to be kept secret forever - if at all possible.

When occult and art metaphysical academia felt they had regained control of human perception a test would be staged to see if a human could rise and witness to the scheme and by inventing new truths. I was educated for this test. I am a now a product of this test and is why Director Dellinger made me a drawing in the unknown visual language of spatial contradiction (nuclear, quantum self awareness) (mind outside the body) and which I understand.

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How this evolution unfolded by the invention of Impressionism by Pissarro and the subsequent inventions of modernist visual art was educated to us coeds as a metaphysical discipline.

Ashcan school Robert Henri