

markcranford.com

WARD 4 PEACE (FACEBOOK)

**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: Perceptual light, Caloosahatchee Manuscripts / Lux

DATE: 12/4/2023

**PRESS RELEASE: FOR IMMEDIATE REEASE**

**12/4/2023 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**

Caloosahatchee Manuscripts / LUX

One of the great secrets of unknown academia is the nature of light and found here in Fort Myers and the Fish House on Captiva Island and elsewhere in SWFL. There is a visual intelligence in the light here. Perceptual light is in the mind and in nature though rarely detected or noted. Leonardo da Vinci was the first to illustrate the phenomena, I know of no writing on the subject. Perceptual light was known to the Caloosa Nation, Thomas Edison and Robert Rauschenberg and the architects of the non disclosed experiment that became Lee County academic and civil culture direction and governance in 1979. Perceptual light has been called “turbulence”, perceptual turbulence.

It is my assertion that In 2001 Caloosahatchee Manuscripts / LUX was installed in front of the Sidney and Berne Davis Art Center in part to reflect this reality. This is the first notation of this art history.

In 1985 I began coming to Fort Myers from NYC to visit my love. I had always intended to move to Charleston, SC until I experienced the phenomena of the light at First and Jackson Street, afterwards all thought of being elsewhere vanished.

Not long ago I determined It was predicted that the natural light here would or could attract the human witness to artificial intelligence, the human indicator species. Our City Government was set up here in 1979 for this possibility. Our 2016 City Art and culture Grant Award was awarded and not published in part to test me and the City government of Fort Myers and by American Revolutionary struggle for my and our Pursuit of Happiness and to determine if we are to be dominated by artificial intelligence.

By 2016 I had extracted new form from “turbulence” - from perceptual light - twice and thus become qualified as genius. Artificial Intelligence, computers and academic associated women masters have not been able to invent new form in painting even after a forty year period of secrecy for this effort. Extracting new form from turbulence is the defining line between human and artificial intelligence and must be established for creating sustainability for human governance. Art Consultant to the City of Fort Myers Tom Hall has written a great deal of excellent information on Caloosahatchee Manuscripts / LUX. It is unknown that this great Public Art is conceptual art and with a public code to crack. The true nature of conceptual art is unknown outside of the unknown academia here.

This is why Tom concluded the name "Caloosahatchee Manuscripts" was misnamed, that is not his fault.

Part of the witness to artificial intelligence is the witness to Caloosahatchee Manuscripts. There is no interpretation of the actual words incised in this Public Art work. The citizens are entitled to access to a direct translation of the actual words projected on them by LUX. A public and City understating of the profound conceptual art of Caloosahatchee Manuscripts can lead us into showing the elites that we deserve sustainability for human governance and on the eve of Artificial Intelligence.

This challenge was placed here for us the City of Fort Myers and for this possibility, to shine in our face and welcome a new age of Enlightenment.

FROM: Metaphysician Mark Cranford [mcdesignarts@mac.com](mailto:mcdesignarts@mac.com)  
Subject: Perceptual light. Caloosahatchee Manuscripts / Lux

Dated this 4<sup>th</sup> day of December, 2023.

Mark Cranford  
Signature of Affiant

-----  
State of Florida  
County of Lee

Subscribed and sworn to, or affirmed, before me on this 4<sup>th</sup> day of December, 2023 by Affiant Mark Cranford.

Nicole Campbell  
Signature of Notary Public

09/14/2024  
My Commission Expires:

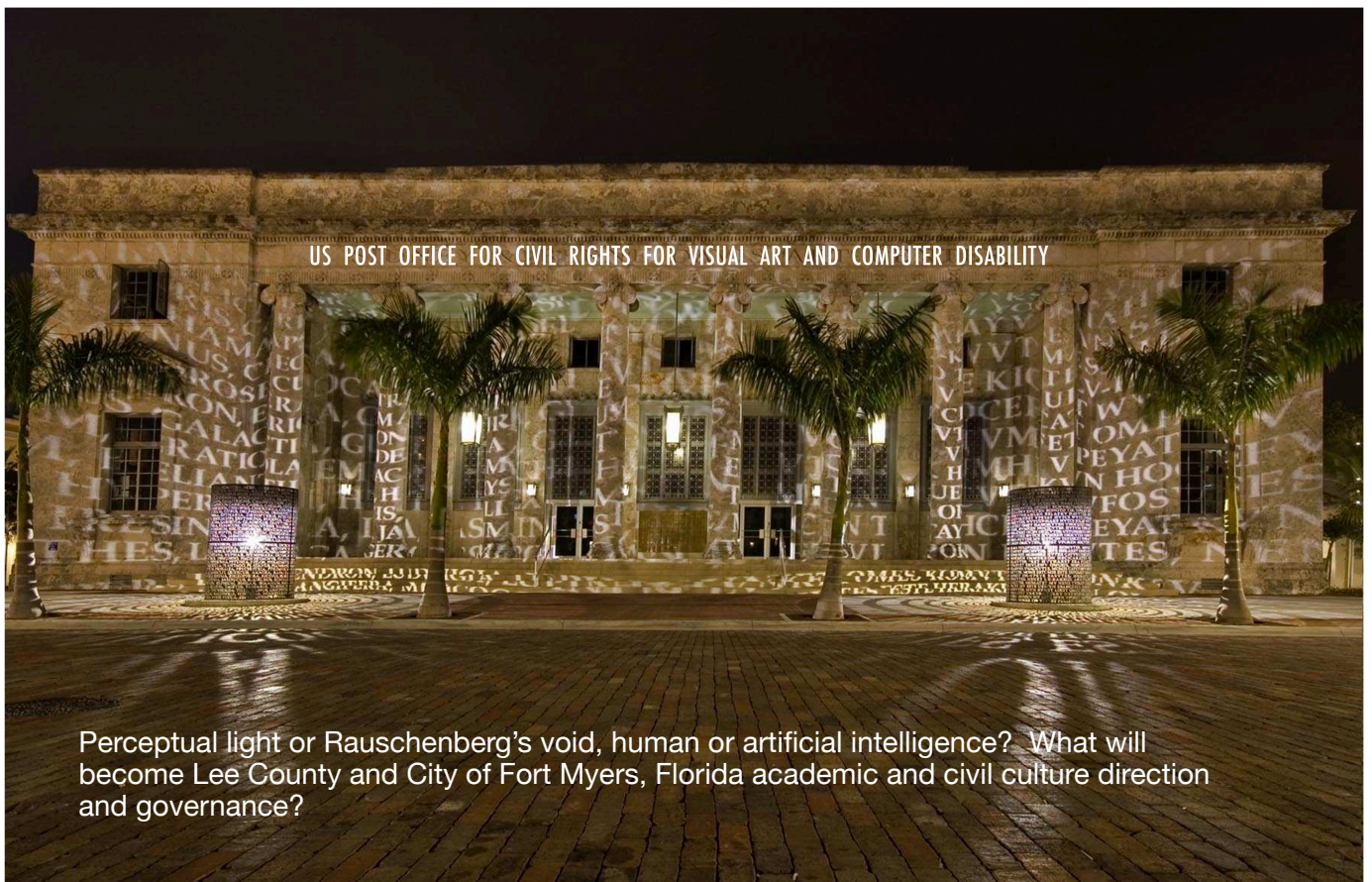


NICOLE CAMPBELL  
Notary Public  
State of Florida  
Comm# HH312127  
Expires 9/14/2026



Jim Sanborn 2001 Caloosahatchee Manuscripts / Lux. First and Jackson Street, Fort Myers, Florida

### clues to the conceptual art of Lux / Caloosahatchee Manuscripts



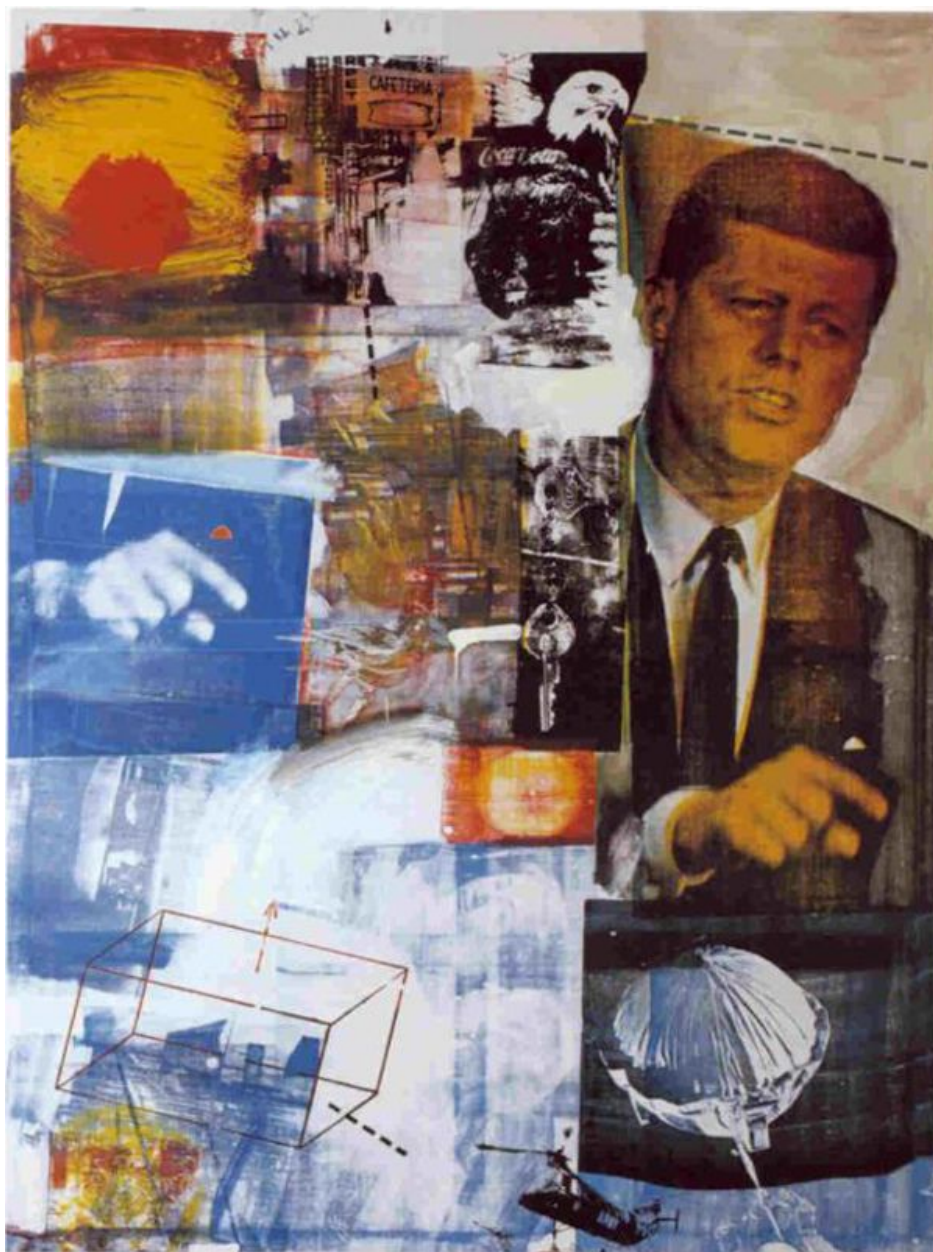
Perceptual light or Rauschenberg's void, human or artificial intelligence? What will become Lee County and City of Fort Myers, Florida academic and civil culture direction and governance?

FROM: Metaphysician Mark Cranford [mcdesignarts@mac.com](mailto:mcdesignarts@mac.com)  
Subject: Perceptual light. Caloosahatchee Manuscripts / Lux

Leonardo da Vinci : A Cloudburst Of Material Possessions..



wellspring of invention, self perception, human identity. The rain of form, in nature and the mind



we are all considered too polluted by media to be considered fully human and therefore require governance without consent. We are all considered 3/5 human as the enslaved people were considered in our US Constitution

Rauschenberg's void expressed as his "image transfer method" (POP art) is in part an inversion of Leonardo da Vinci's "Cloudburst Of Material Possessions". Rauschenberg's void expressed the impossibility of further invention in visual art history / painting / human identity

**Anna Furman**  
**11/27/2017**

# The Guardian

## Rip it up and start again – Robert Rauschenberg: Erasing the Rules review



“Bob would find out how far you could take a work of art and still have a work of art,” the curator Gary Garrels said at the opening of Robert Rauschenberg’s retrospective, a sprawling show of more than 150 works now at the San Francisco Museum of Modern Art. Garrels explained: “He was the great manipulator of images and the great omnivore of images,” saying that the artist’s ability to integrate pop culture into art historical traditions cemented his legacy as a master mid-century conceptualist.



**Alex Needham**

@alexneedham74

Sat 19 Nov 2016 03.00 EST

Last modified on Wed 19 Oct 2022 10.22

EDT



39

# M

att Hall vividly remembers his job interview with **Robert Rauschenberg**. A mutual acquaintance had approached Hall, then sous chef at a restaurant on the island of Captiva, off Florida, to see whether he would be interested in managing the artist's property nearby. As Hall approached his beach house, the artist emerged on to the balcony. "Mr Rauschenberg, so good to see you again," Hall called up (Rauschenberg was a regular customer). "Oh, Matt, don't call me Mr Rauschenberg. Call me Bob," came the reply.

"I don't know why," remembers Hall, sitting in the lounge of a glorious beach house with a yellow and blue Rauschenberg collage hanging on the wall, "but I said, 'Bob: backwards or forwards, it's spelt the same. It reminds me of the joke about the dyslexic who tried to commit suicide: he jumped behind the train.'" Rauschenberg cackled for an inordinate length of time, Hall adds, given the poor quality of the joke. Finally, the artist explained himself: "I'm dyslexic. See you Monday, sweets."

Rauschenberg has been a constant presence on Captiva ever since. Although he died in 2008, the 20-acre estate he created is now a retreat, where artists work together in a spirit inspired by his philosophy: open, collaborative, risk-taking. They stay in any of nine cottages and beach houses lapped by the Gulf of Mexico – one is built on stilts, with a balcony from which you can fish – surrounded by

Rauschenberg's art and piles of books. There's even a resident chef: Rauschenberg was a foodie before the term was even invented. The artist and musician **Laurie Anderson** came here just after her husband **Lou Reed** died in 2013, to recharge and start working again.

Arriving on Captiva earlier this month, it is clear what drew Rauschenberg here: the six-mile island is relaxed, sun-baked, and teeming with flora and fauna, from the tiny lizards darting everywhere to the manatees swimming in the bay. By night, rabbits, bobcats and great horned owls emerge in "the jungle", a wooded area masterminded by the artist, where a bronze seat faces the sunset.

Rauschenberg started visiting in 1962, before moving to Captiva nine years later, describing it as "the foundation of my life and my work... the source and reserve of my energies". His work by then had become ambitious and complicated; Captiva forced a return to simplicity, and the first things he produced were a selection of wall sculptures made from battered cardboard boxes.



Rauschenberg on Captiva, 1979. Photograph: Terry Van Brunt/Robert Rauschenberg Foundation

M.C.- Rauschenberg's void and Sanibel Plan became academic and civil culture direction and governance in 1979 and pioneered here in Lee County and Fort Myers, Florida . I broke Rauschenberg's void by inventing new form and then pioneering submitting new form in visual art history painting through local government in 2016 and as a dyslexic citizen