

markcranford.com

WARD 4 PEACE (FACEBOOK)

**GENERAL AFFIDAVIT**

The within named person (Affiant), Mark E.Cranford, who is a resident of Lee County, State of Florida, 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: Bradshaw & Burroughs, Propagation. Sustainability Movement, Inventing New Conceptual Art and New Form in Visual Art History / Painting (Orig). New Issue 1/12/2026

DATE: July 21, 2025

**July 21, 2025 PRESS RELEASE: FOR IMMEDIATE REEASE**

**ADDRESS TO THE CITY OF FORT MYERS FLORIDA  
CITY COUNCIL**

**Ward 4 City Councilman Dr. Liston Bochette asked me in the fall of 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**

David BRADSHAW & William S. BURROUGHS: Propagation  
ArtSPEAK @FSW

While video recording I was inspired and challenged by the exhibition and lecture David Bradshaw & William Burroughs: Propagation, January 18, 2025 at the Bob Rauschenberg Gallery. Bradshaw used dynamite and gun fire as his art making mediums. He did not make art to sell, Bradshaw made art to create new forms in art. Bradshaw used explosion: expansion, vacuum, implosion, equilibrium - and stated "try selling that or hanging it on the wall." Burroughs joined Bradshaw in this explosive and gun shot investigation of new form in visual art and painting.

On exhibition were recently discovered and never seen before "shot paint can" with "dry paint blobs" and "shot paint tubes" shot by Burroughs in collaboration with artist Phillip Taffee. At the lecture Director Dellinger told me he was glad I was interested in the new artifacts.

About a month later February 16, 2025 I asked myself "could I open a paint tube differently - as painting", could I invent a new form in visual art history/ painting?" Thirty seven minutes later I conceptualized "Cut Open Paint Tube as Painting". I surgically cut open a new unopened paint tube to reveal the paint within. Voids, air pockets in the filling of the paint tube created new form in the paint when I cut open the paint tube. Part of "sustainability" these paintings are not painted, have chance composition and produce no waste. In 2016 Director Dellinger stated "my artwork is of psychological depth" and of "fundamental environmental importance".

"Sustainability" is the last new movement and new form in visual art history / painting and not yet recognized or enacted (submitted to City 2016, coined 7/16/2025).

March 24, 2025 At his "Taking Venice" film screening and lecture at BIG Arts I was able to inform and describe to Director Dellinger of my success in inventing a new form and new conceptual art in painting. Director Dellinger is currently restricted in his ability to respond and is not able to affirm the assertion of new art history. In the presence of others he asked me to and I did affirm the talent of Sue Havens and who was exhibiting at FGCU at the time.

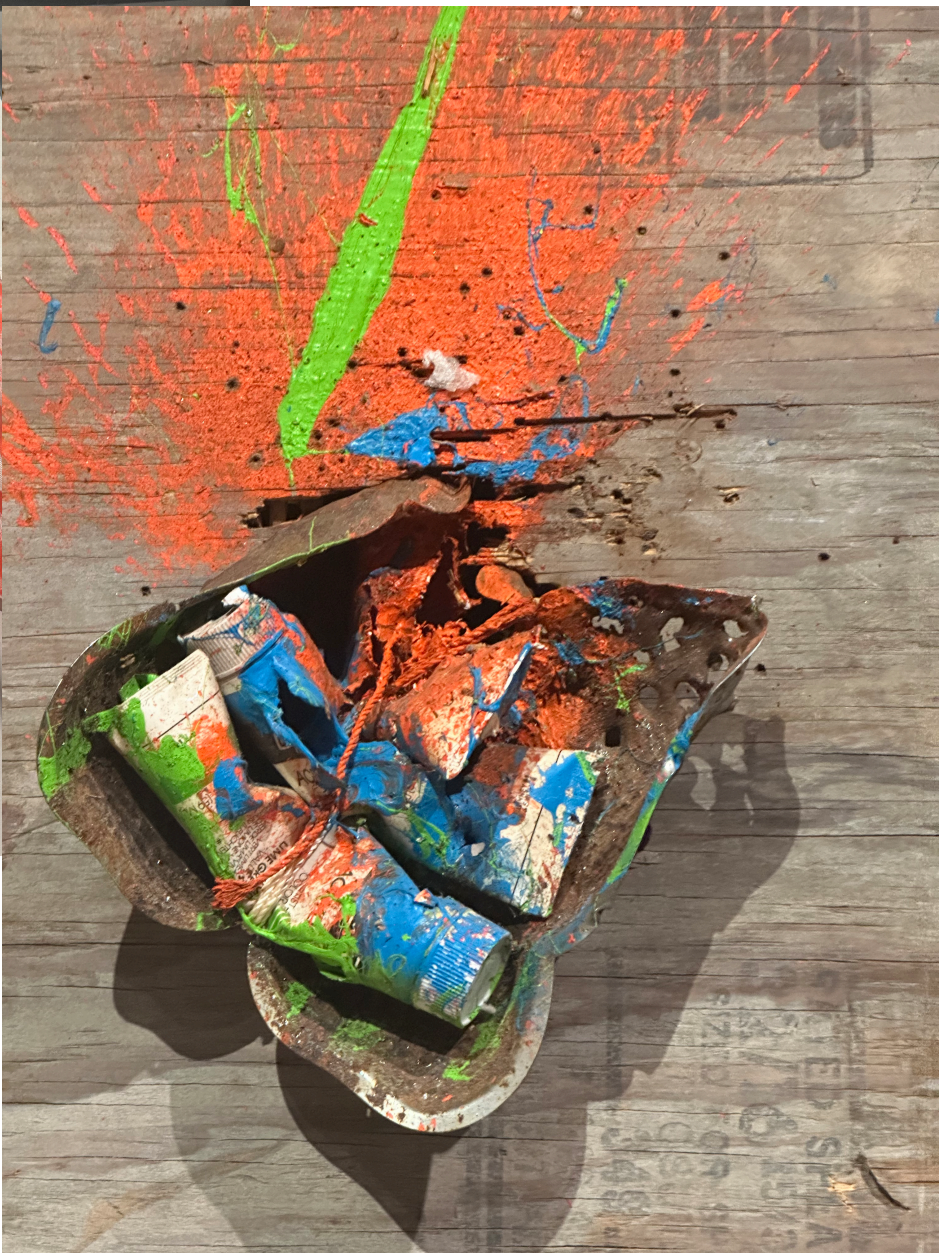
By inventing a new form and new conceptual art in painting from Bradshaw's lecture and Burroughs' unseen artifacts of painting I proved the utility of Director Dellinger's curation and academic mission and by doing the impossible - the invention of a new form and new conceptual art in painting. From the unspoken intention of his exhibition I have demonstrated the effectiveness of Director Dellinger in his self awareness and programs of creative consciousness and ability to propagate new self awareness in others and in the ongoing battle to establish human identity in an oppressed and un American academic and civil culture and governance. "Sustainability" is also the anti virus for US Government imposed Fluxus (Lee County and City of Fort Myers academic occult conceptual communism) and path to peace and for human governance on the edge of artificial intelligence.

Often associated with the circulation of harmful messages, dangerous ideologies or even viruses, the term "propagation" (our show title) simply denotes "the act or process of spreading. "a 'propagation hazard' is an occurrence best avoided." Control and predictability are the goal when handling dynamite, but, as Bradshaw and Burroughs make evident here, not always when making art.

As he continued, "The art world was ablaze in possessions of conceptualism, process, minimalism, materiality, commodification, site specificity. But, explosion: expansion, vacuum, implosion, equilibrium - try selling that or hanging it on the wall."

Bob Rauschenberg Gallery  
David Bradshaw & William Burroughs: Propagation Jan. 18, 2025

“Shot Paint Can and dry Paint Blobs”



William Burroughs & Phillip Taaffe 1996  
Butterfly  
gun shot paint tubes and tin on plywood

Feb 16, 2025 Cut Open Paint Tube Painting

- a. Sustainability
- b. not painted
- c. chance composition
- d. no waste



PAINTING & GUNS, WILLIAM S BURROUGHS 1992

Stendhal Syndrome

William Burroughs ppgs. 32-37

I asked Jasper Johns what painting was all about - what are the painters really doing? He countered with another question: what is writing about? I did not have an answer then; I have one now. The purpose of writing is to make something happen. What we call art - painting, sculpture, writing, dance, music - is magical in origin. That is it was originally employed for ceremonial purposes to produce very definite effects. In the world of magic nothing happens unless someone wants it to happen, wills it to happen, and there are certain magical formulae to channel and direct the will. The artist is trying to make something happen in the mind of the viewer or reader. In the days of cow-in-the grass painting, the answer to "What is the purpose of such painting?" was very simple: to make what is depicted happen in the mind of the viewer; to make him smell the cows and the grass, hear the whistling wind. The influence of art is no less potent for being direct.

Paul Klee said, "The painter who is called will contact the elemental forces of evolution." When I read Klee, fairly recently after I started painting, I said, "Jesus He's saying just what I'm talking about."

He says the artist's call is trying to create something that has a life of its own apart from the creator, apart from the canvas, one that can even put him in danger. You see, that would be the clearest proof that the work was separate from him - if it could endanger him. That is what all art should be about: the heresy of creating life. That is what the writer is doing: trying to create a character who would be able to walk off the pages. I want my painting to literally walk off the pages. I want my painting to literally walk off the goddamn canvas, to become a creature and a very dangerous creature. I see painting as evocative magic, one which must be constantly changed and renewed.

The **Stendhal Syndrome** is when someone is so moved by a work of art that he often feels that they figures are talking to him. Sometimes he can feel ill and awkward. Sometimes he can get dizzy and sick for a few days. This is called the Stendhal Syndrome because it was identified by the French Writer Stendhal in 1820 or so. I immediately say, "My ambition is to evoke the Stendhal Syndrome!" I want everyone who looks at my painting to think they are in there and that everything is talking to them, relating to them. And if they're carted out on stretchers, that's fine.

As a painter you are trying to make the viewer experience something. Your trying to make them realize the reality of art, that it can talk to them, that it can even come off the canvas, as Klee said. This may be dangerous and may even cause disease, if the viewers are rigid and cannot adjust, but not necessarily. We're not trying to make people sick. Artists are trying to make people aware. Aware of what they know and don't know they know.

When I spotted Burroughs' and Taaffe's "Butterfly" and "shot paint can" in the Bob Rauschenberg Gallery I immediately went into Stendhal Syndrome. I was also video recording David Bradshaw's lecture so I had to be cool but the content of his lecture was piling on the effect of the Syndrome. The effect went on for three days and until I had a better feel of what the new forms in painting were that Burroughs and Bradshaw had created / invented. I went back to the Gallery to look and photograph again. In PAINTING & GUNS it blows my mind to read Burroughs affirmations in inventing in visual art history / painting. My work, Open Scrap Paint Tube as Painting (2014) and Extracted Found Paint as Painting (2012) are forms in painting that came off the walls and took on life as new conceptual arts. After I conceptualized these works I declared myself (2016) to be American Revolutionary and in counter revolution to Lee County academic and civil culture direction and governance and was awarded The City of Fort Myers Art & Culture Grant as American Revolutionary, genius and conceptual artist and sponsored by the Robert Rauschenberg Foundation, administration - Collaboratory.

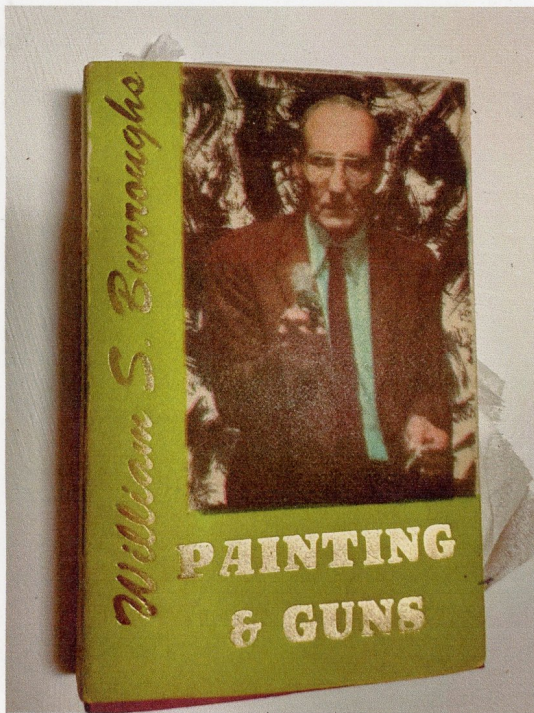
My latest (1-2025) new conceptual art and new form in visual art history painting is number six.

WAR (US Government academic occult women's artist revolution 1968 - 2025) has still not been credited with inventing a new form or new conceptual art in visual art history / painting.

The score is modernist Mark Cranford - 6 to WAR - 0 in the war-game US Naval Intelligence Activity US Naval Warfare soft power Antifa. Women can be overtly affirmed, it is up to us, US.

Me and my computer are watched 24/7/365 because I understand what I am writing about and inventing in visual art history painting. The US, academic and civil culture direction wants to dominate AI and is not yet allowing artists to understand how copyrights and civil rights were ignored for developing and utilizing AI, unfortunately the US Government puts a lot of pressure on me.

new form, Stendhal Syndrome to be continued.....



1992



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Subject: Bradshaw & Burroughs, Propagation. Sustainability Movement, Inventing New Conceptual Art and New Form in Visual Art History / Painting

DATE: July 21, 2025

Dated this July 22 day of July, 2025.

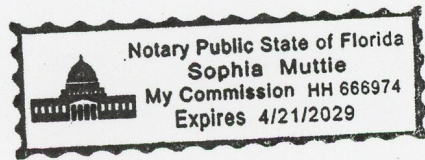
Mark E. Cranford  
Signature of Affiant

State of FL  
County of Lee

Subscribed and sworn to, or affirmed, before me on this 22nd day of July, 2025 by Affiant Mark E. Cranford.

Sophia Muttie  
Signature of Notary Public

4/21/2029  
My Commission Expires:



FROM: Metaphysician Mark Cranford [mcdesignarts@mac.com](mailto:mcdesignarts@mac.com)  
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Mark E Cranford  
Signature

Mark E. Cranford  
Printed Name  
Mark E. Cranford

STATE OF FLORIDA

COUNTY OF Lee

The foregoing instrument was acknowledged before me by means of

physical presence or

online notarization

this 13 day of January 2026, by Mark Edward Cranford who

is personally known to me or

produced Fl DL as identification.

(SEAL)



BRYAN JOHN MILLER  
Commission # HH 671854  
Expires May 1, 2029

Bryan Miller

Signature of Notary Public

Bryan Miller

Printed Name of Notary Public