

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
Subject: Impressionism, DADA, Urban Expressionism, Marcus Jansen, non recognition of invention, of genius
DATE: Jan 1, 2026

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

Impressionism, DADA, Urban Expressionism, Marcus Jansen, non recognition of invention, of genius

DADA

“I make my art from the detritus of Lee County academic and civil culture direction and governance”

Mark Cranford artist statement for the 2016 City Of Fort Myers Art And Culture Grant Award Exhibition sponsored by the Robert Rauschenberg Foundation, Collaboratory-administration

Impressionism

As I wrote in my paper “The One Mind” Pissarro and Monet and their invention of Impressionism individual artists took the control of visual art history painting away from the academic occult. This took control of the “one mind” away from the academic occult and the powerful in power in western government.

Impressionism embodied human evolution. 1872 Impressionism was the artifact that evidenced that we had evolved from a three dimension consciousness to a four dimensional world, that we are vibrations in space. Einstein had not invented a language for the nuclear age at that time. The academic occult had never revealed their presence and were not going to reveal what nuclear self awareness was to them. There would be no writing of how Impressionism was considered by the academic occult. This would be true for Post Impressionism, Expressionism, cubism, etc

DADA

The story of invention in German Expressionism is a story of invention in history painting. Germanic Expressionism is an urban Expressionism and in parts is strong in history painting. The academic occult regards history painting as the highest level of painting and the most difficult painting to achieve. Today innovation and invention of and in history painting is unknown. History painting, innovation and invention in painting are all unknown and controlled by the academic occult and for our US Government. These activities of the highest intellectual achievement in visual art history painting are considered “white man” and to be discriminated against. This recognition is controlled by soft power Antifa or bureaucratic Antifa, academic conceptual communism.

German Expressionism and DADA would present another challenge to the controlling institutions and ruling powers of Europe and the western world. In 1912 Picasso and Georges Braque first collaged pieces of printed materials in their cubist compositions. This was revolutionary in visual art history.

Kurt Schwitters propelled printed matter collage in modernist composition as a force against Royalty, Fascism and Nazism. Schwitters utilized the conscious and unconscious mind in an attempt to destroy oppressive forces of mechanized war and the conventional complacent mind that enables grand scale atrocities. He took what was to be complacently believed and consumed political and commercial printed materials and artifacts and redirected them back at the force from where it came. He took what was recognizable as printed graphics and photographs and made them into an immediate inquiry, an immediate visual and psychological assault by reprinting them in an altered context. DADA is equalizer as visual art, dance, theatre, film, music. DADA is mentally and aesthetically empowered counter culture.

Collaged printed matter was a new element of perception in cubism and another new element of perception in German Expressionism and DADA.

How MERZ and DADA are understood is a secret of the academic occult and secrecy strongly enforced by US Government Antifa bureaucracy. Schwitters coined the term MERZ from half the German word for commerce - MERZ. MERZ began the critique and revolution of DADA in using the detritus of the powerful to reflect back to the powerful and for rational and irrational change. DADA is an irrational visual, spoken and printed language and still awaits affirmation and as a tool of human liberation and on a conscious and unconscious level. By appropriating cast off materials from the ruling and warring classes, institutions and governments and placing them inside visual art set off a new practice for artists, creating a challenge to the powerful in power and through a visual critique of the ruling powers with their own by-products. Space was made in the public sphere and claimed for artists - by the DADAISTS.



Preparation for DADA, Preparation for Fort Myers Art Walk Art Attack (Facebook page)
11/ 2013 - 2/ 2015

When I began counter revolution to WAR (academic occult Women Art Revolution) and against the bureaucracy of WAR (academic occult conceptual Marxism / Communism) at the end of 2013 I started an online blog MERZ 239. I would not be granted recognition as American Revolutionary counter revolution until 2016 when I received my City of Fort Myers Art and Culture Grant Award sponsored by the Robert Rauschenberg Foundation.

Fort Myers was such an isolated place with such sophisticated culture direction. A silence, a nothingness was the surface of the art community but with an increasingly apparent (to me) intentionally Un American academic, civil culture direction and governance. I would not know anything about Marcus Jansen for several years at this point. Things came alive for me in late 2008 when I met Mamie Holst at her exhibition of paintings at the Bob Rauschenberg Gallery, Ron Bishop Director.

My Study With WAR 2008 - 2013 Landscape Before Dying / My Life

2008 - 2013 The time I studied and studied with Fort Myers Guggenheim Fellow Mamie Holst was at a time of accelerated excitement in the community of visual artists of NYC that Mamie introduced me to online on Facebook. The search for a new form in painting by the noted women masters of WAR was in full swing though this culture was not revealed, this was a passionate secret art movement. An investigation into the materiality of painting had come back to life and I was immediately turned on to it. Mamie was noted in this avant guard community by art historian Bob Nickas and written about in his 2008 Painting Abstraction: New Elements In Abstract Painting. Mamie was represented by the late legendary gallerist Hudson of Future Inc. Hudson expressed "Intentionality" - To bring forth hippy values with less confrontation for the healing of the death of painting. US leading art critic Holland Cotter wrote that Mamie's paintings were as sensitive as Emily Dickinson's Death Bed Fly. Her body of paintings were entitled Landscape Before Dying. Most artists outside of WAR and the avant guard of NYC would not know anything about the material form in painting. I knew of such things only because of my education by Academic Warlock Bill Nolan of photographic memory. Only the academic occult could evaluate this culture and WAR was a manifestation of the metaphysics of the academic occult.

I was in full swing because by 2013 as I had invented new conceptual art and new form in visual art history painting and through inventing recycling for the artists scrap paint as painting. I carved dry paint, I Extracted Dry Paint as Painting and invented processing scrap wet paint into dry paint shapes as painting or for painting. I was aware there was no academia, Institution or individual who could affirm my new conceptual arts and new forms in visual art history painting. An open discussion with the women masters and anyone familiar with the issues was totally forbidden. This was the "sacrifice of composition" by the Goddesses of WAR. This was a "burnt offering of composition" to the "Goddesses of WAR". These are conceptual arts of the academic women's occult. As coeds academic Warlock Bill Nolan introduced us to two academic Goddesses of WAR. These are part of the metaphysics of WAR, of soft power Antifa.

 Fort Myers Guggenheim Fellow Mamie Holst, THE WHITE MAN MAMIE HOLST

I was asked to nominate Mamie Holst for WGPU Makers by WGPU Director Digital Media Barbara Lindstrom. This for the fulfilling Makers 50 Founding Females of SWFL. It was probably that no one else would be allowed to or that no body but the most elite would know why her accomplishments had no support. Earlier when Mamie was noted by Bob Nickas in his Painting Abstraction: New Elements in Abstract Painting I posted it in the pubic comment section on the WGPU Facebook page. Then WGPU Culture Director Amy Tardiff sent me a private message stating that I would be smeared for my post. Tardiff told me she would analyze my tweets and expose me. I was assured that my computer was not like their WGPU BIG COMPUTER. This is where the birth of the necessity for COMPUTER EQUALITY as a NEW CIVIL RIGHT began . Tardiff may of found out that my Tweets all concerned painting. Then my Twitter account was blocked.

A local art critic Janice Payne had written about Mamie's black and white and grey paintings as "grisaille". Grisaille is a painting technique using a monochromatic palette of grays, derived from the French word for gray. Grisaille is most often an interior design term for decorative design murals and painting that does not emphasize contrast in composition and are famous for their "tone" effect. Payne's review was for a local audience and who would associate the word "grisaille" with interior design tones.



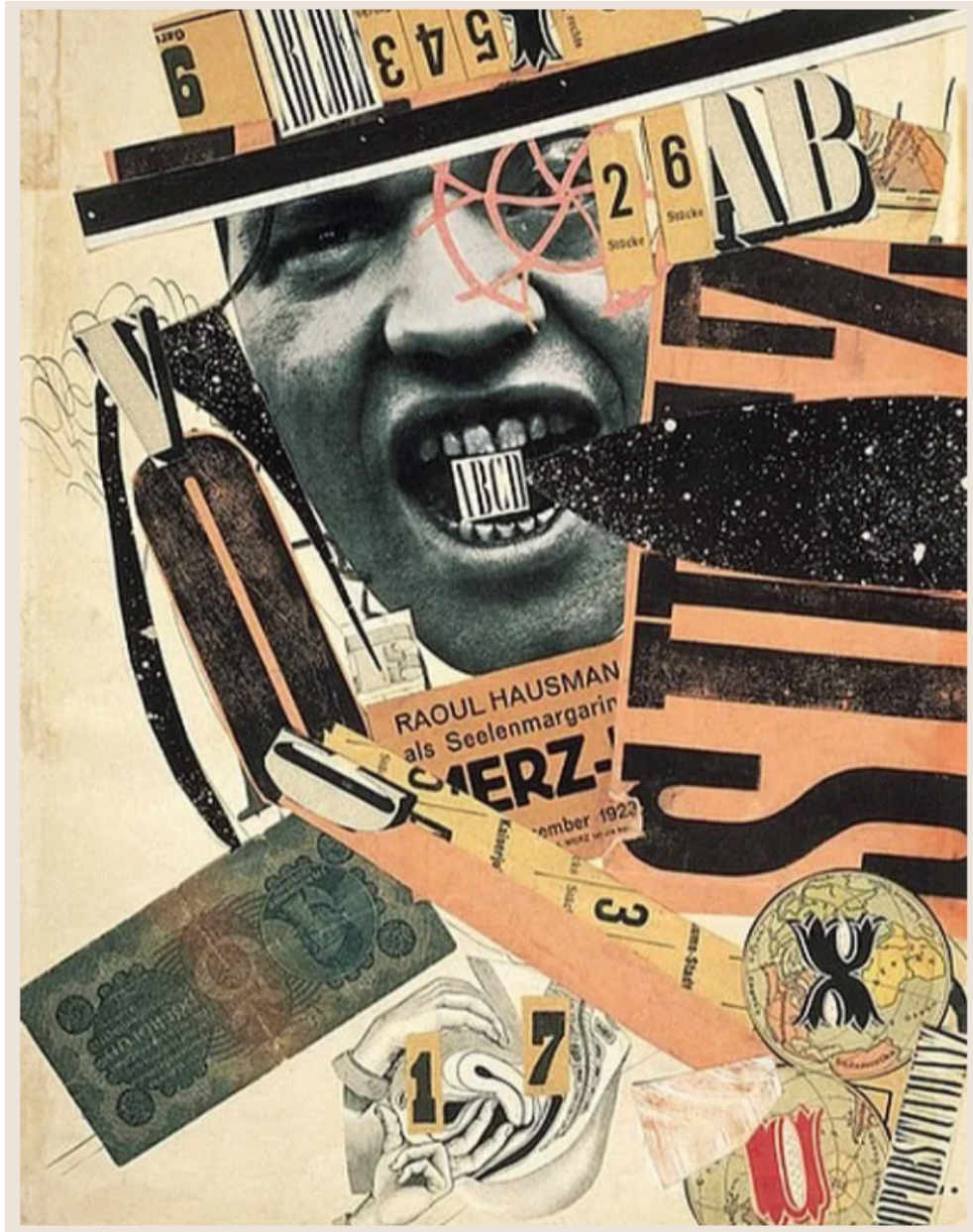
DADA: The use of cut & pasted discarded printed materials to indicate the time we live in



John Heartfield – Deutsche Naturgeschichte – AIZ Magazine, 1934

The title is Deutsche Naturgeschichte (Natural History of Germany) and the subtitle reads: Metamorphosis, which is a Franz Kafka's story, where the main character transforms from a human into a nasty insect.

DADA: The use of cut & pasted discarded printed materials to indicate the time we live in with political satire, propaganda



DADA: The use of cut & pasted discarded printed materials to indicate the time we live in by creating modern psychological portraiture

Payne's review was a misdirection of Mamie's accomplishments in articulating black and white and grey composition in visual art history painting. Mamie's compositions are metaphysical , abstract primary shapes and an exercise in balanced dynamic contrast in the exploration of black, grey and white elements of perception and that she calls The Landscape Before Dying. The balance of the dynamic form is what I see as the metaphysics of Landscape Before Dying and is consistent in her compositions, her black, white and grey paintings.

These are abject, barren mental composition landscapes but radiate care, they seem to tell me that we are not alone, something wonderful is there.

White, black and grey are elements in themselves. When these elements are not distinguished in themselves, in the way Mamie uses them in themselves you get Rauschenberg's grey void.

The way she wipes up the acrylic paint and shapes these three conditions of color is masterful, so precisely wild, so full of evolving energy. Her build up and overlapping of lines construct multiple interpretations and so live and breath, the structures evolve consciousness. I told her she was inspired by my experiments in paint and she told me "so what". That is WAR. Mamie had actually starting building acrylic textures shortly before I did but not as recycling.

Mamie had given me her old oil paint and scrap paint tubes and her Father's old house paint cans for recycling. I pulled my version The Fountain out of one old can. Her scrap paint tubes were amongst the first I opened as painting and as recycling. 2016 the noted art writer and curator Dan Cameron stated that my claims for inventing two new conceptual arts and new forms in visual art history painting were self evident truth. Self evident truth = new axiom. The Fountain was one of them.

Payne's critical stance on Mamie's paintings is in line with academic deconstruction 1979 -2019, academic occult conceptual communism and as a "sacrifice of composition to the Goddesses of WAR". The Bob Rauschenberg Gallery website states that they are white, gray and black paintings. Academic deconstruction was dedicated to the non recognition the historic form in visual art history painting. Limiting the notation of women's minds by eliminating notation in composition is a fundamental of academic conceptual communism. In Goddess culture this "burnt offering of composition" would be art critic Payne's greatest accomplishment besides also avoiding critical notation of invention and innovation in visual art history / painting by Director Dellinger, Marcus Jansen, Lawrence Voytek and Mark Cranford.

I had long been a critic of Payne and WGPU did not ask her to nominate Mamie for Makers in 2018. WGPU Barbara Lindstrom kindly told me that Mamie was not selected as the public had not seen her work. Mamie's artwork was considered "white man modernist" and to be discriminated against and why she was excluded. 2018 I met Mira Roberts at SBDAC during her exhibition of visual art history painting celebrating WGPU's 50 MAKERS OF SWFL. She told me I should represent her culture and in explanation to the Lee County Alliance For The Arts about their culture.

Mamie entitled her investigation into painting Landscape Before Dying. Mamie began this body of work not long before being diagnosed with chronic fatigue syndrome. In my study with her I sensed there were more words to her Landscape Before Dying. Mamie affirmed my assertion that the words " My Life" were part of her title. She told me there were also more words to My Life, Landscape Before Dying.

Nickas could write all he wanted to about innovation in painting but Mamie would remain silent about that topic and any related topic. Mostly he wrote about her illness, chronic fatigue syndrome. Not to detract from the brilliance and foresight of art historian Bob Nickas but there

was no academic to affirm his assertions about innovation in abstract painting and make it art history.

One moment out of five years and Mamie revealed to me she was with WAR. However I knew that from the start of our art relationship. Late 2013, before I broke off as American Revolutionary, Mamie did tell me that she had faith I could represent her innovations and I would as she is part of the Robert Rauschenberg conceptual legacy, as art history.

Robert Rauschenberg Conceptual Legacy

November 2018 in City Hall Foyer Art Consultant to the City of Fort Myers, Florida Tom Hall asked me to name the top four artists of the Robert Rauschenberg conceptual legacy. I listed Director Dellinger #1, Marcus Jansen # 2, Mark Cranford # 3 and Lawrence Voytek and Mamie Holst as # 4. City Art Consultant Hall then asked me if I could establish civil rights for visual art, artists and art history based on art history. He then stated my City of Fort Myers Art and Culture Grant Award and Recipient Exhibition 9/1/2017 was not published because so few people saw it as SBDAC (Sidney and Berne Davis Art Center) was only open one evening before closing for Hurricane Irma. 9/1/2017 City Art Consultant Tom Hall had asked me to write and he would publish my account for this 2016 City Art and Culture Grant Award and 2017 Recipients Exhibition.

American Revolutionary Counter Revolution

I had introduced myself to the new Director of the Bob Rauschenberg Gallery Jade Dellinger at a Meet & Greet at SBDAC. I told him I had video recorded the former Director Ron Bishop Of The Bob Rauschenberg Gallery taking the humanity out of visual art history painting and declaring painting an "applied art". I told new Director Dellinger that I extracted found dry paint from forgotten paint cans and as painting. From his reaction I knew I had the basis for American Revolutionary counter revolution to academic and civil culture direction and governance.

I knew by his radiating intelligence and facial expressions that Director Dellinger was the new head of the academic occult. The brilliance of color coded light flashing across his face told me he was a human cuttlefish, only such a person could be the head he academic occult.

Director Dellinger was kind enough to tell me that it was too bad for them that I had documented the separation of the humanity from visual art history painting and declaring painting an "applied art" - "too bad" - because I understood it.

Later I would tell Director Dellinger that I was a student of academic Warlock Bill Nolan of photographic memory. He knew of Nolan but told me that he had never met him. My conversations and interaction with Director Dellinger have been few and far between but sometimes very powerful.

Director Dellinger's association with art historian Bob Nickas empowers the possibility that Nickas's work and that of Mamie Holst will be coherently regarded as art history as Director Dellinger is the US Government academic mastermind and authority on innovation and invention in visual art history / painting. Director Dellinger can innovate and invent in visual art history painting if he is allowed to affirm it. That ability would kick start evolution and a new Enlightenment and establish sustainability for human governance on the eve of artificial intelligence. Director Dellinger is #1 in the Robert Rauschenberg conceptual legacy.

In 2019 I published the video on my You Tube Chanel Mark Cranford that I recorded of Director Ron Bishop in his final lecture as Director. This was during the re dedication of Rush Library for the Bob Rauschenberg Gallery.

US Government In My Computer

This week, on December 3rd, 2025 I was looking at this video “Ron Bishop @ Rush Library Re-Dedication 4-19-2013” and reading the transcription on my website MARKCRANFORD.COM and the term “applied art” flew off the page and vanished before my eyes.

Director Bishop’s description of the humanity in painting being too complex for artists and declaring painting an applied art and using the term “visual art history painting” were **edited out** of this video.

Whoever is controlling my computer for our US Government wanted me to know the critical records were cut out.

Apparently I am being tested again to make another claim that I can not prove and make myself vulnerable by telling the truth.

At one point Director Dellinger and I briefly spoke about Director Bishop. Director Dellinger told me Director Bishop would do anything for the Bob Rauschenberg Gallery. My writing about his lecture and declaring visual art history painting an applied art had prevented Ron Bishop’s return to help the B.R. Gallery. I had agreed to not do anything to hurt the gallery when I took the position of video recorder for the Gallery. Mamie Holst had arranged this opportunity for me. I was to be paid one hundred dollars per video recording. I never took any money for this work and eventually gave all video recordings to Director Dellinger. I still record and give video records to the Bob Rauschenberg Gallery.

American Revolutionary

2013 I had become American Revolutionary upon hearing and video recording Director Bishop take the humanity out of painting and give the humanity in painting to a history professor and declare painting an applied art.

If I could of cut his heart out and burned it in front of him I would have - if I were a real man but I was documenting. Later I did express myself to Director Bishop of the Bob Rauschenberg Gallery and wished him a higher consciousness.

Applied art - vocational, commercial, self interest commodity. No affirmation of invention in painting meant painting was commerce and not the invention of the most sensitive artifacts of human self awareness, human identity. Humanity is human identity, without humanity visual art would no longer provide artifacts of vision and for the survival of human identity. The removal of humanity from visual art history painting was part of the foundation and beginning of systemic institutional theft of the inventions and innovations of visual art history painting for US Government and corporate artificial intelligence. This was in part so the USA could have superiority in war and for and through the mechanisms of the bureaucracy of WAR. We have technological war outside and technological WAR inside the USA.

de Evolution

No affirmation in the invention of visual art history painting meant human evolution would not be noted. Modern self consciousness would not be revealed to the public. "We are vibrations in space" would remain secret. This definition of "applied art" was part of control of the "one mind." This was the business (Bureaucratic Antifa) of the US Government academic occult. This is in part how the enigmas of John's Cage, Rauschenberg's void work - empowered by US Government.

Dyslexic Becoming A Writer
Vision, Counter Revolution

IN 2013 I published a landing page for Merz 239 in blogspot but did not create content for it. In creating DADA for counter revolution I came to the conclusion that I did not want to use images of art or my art for counter revolution art criticism. I did not want to abuse art. I was then and am a self described dyslexic, Rauschenberg was a self described dyslexic. The thought of writing and writing on social media seemed utterly impossible. I had no measurable intelligence in English on the Jr High IQ Test I took in 1968. Having such a belief in one's self to reveal a secret US Government academic occult and WAR by writing seemed utterly impossible to me. I also realized I was lacking a large body of knowledge for understanding academic and civil culture direction and governance. God gave me vision and I jumped in. It has been an incredible struggle to write for the scrutiny of the top academic in SWFL, academic mastermind Director Dellinger of the Bob Rauschenberg Gallery and later City Attorney Grant Alley of the City of Fort Myers, Florida.

----- OCTOBER GROUP -----

The art critical group October was known for only using small black and white photographs of visual art for their postmodern critical review. I Went beyond the October group and avoided using images of visual art as my expression, my message.

All painting is conceptual and invented from bits of materials, painting can be written about and understood artifactually. This is knowledge from the 1974-78 Foundation Program Director academic Warlock Bill Nolan of photographic memory for the former Atlanta College of Art. Ridiculously is secret knowledge.

I abandoned MERZ 239 and started Fort Myers Art Walk Art Attack and in part to develop an ability to write. I wrote in the fire of counter revolution, in the fire of metaphysical perception.

Marcus Jansen



I came to know of Marcus Jansen when he sold a painting for ten thousand dollars here on Sanibel Island, Florida. I looked at his work for a two year period before commenting. I had studied Mamie Holst for such a period of time before I could comment on her work.

I went to meet Marcus at his studio here in Fort Myers and to surprise him with his choice of a small painting. Marcus signed a copy of his — — — — — to me. Our meeting was brief, but delightful. On my way out his (then) assistant Amanda Plummer told me that Marcus had told her that I have a supernatural sense of art history. This was a real surprise to me, beyond saying hello a few times I have not conversed with Marcus. Before 2018 I greatly enjoyed his socially conscious social media activity and learned so much about his global awareness. I did not comment with him about his art history as I know that is forbidden.

Marcus Jansen commented and posted on Facebook and did proclaim Mark Cranford as the next master - this surprised and astounded me. This comment was posted with an image of the philosopher Rousseau. I believe just after this post Marcus Jansen Foundation joined the Collaboratory. I invented new form, recognized it and pioneered submitting two new conceptual arts and new forms in visual art history painting through local government and invented the Pink Dot icon for the recognition of EQUAL ACCESS / COMPUTER EQUALITY / AMERICAN CIVIL RIGHT, Recognition of Handicap By Computer Discrimination By Exclusion. The Robert Rauschenberg Foundation sponsored but did not publish my 2016, 2017 Grant Award. My City Government Grant Award administered by the Collaboratory remains unpublished. What I have done and continue to do is considered impossible.

I am not a rebel, I am awarded by my City Government and two fine institutions as American Revolutionary counter revolution to Lee County (USA) academic and civil culture direction and governance. This may have something do do with the honor and recognition Marcus expressed to me but I can not say as we have not officially communicated beyond a monitored after lecture Q & A by Courtney A. McNeil Museum Director and Chief Curator Baker Museum 7/21/2021.

After his lecture and during the Q & A I told Marcus that I had an unfair question to ask him because the answer was secret knowledge and unknown to him. I told him my question concerned the Robert Rauschenberg conceptual legacy and the Robert Rauschenberg legacy but that I knew he could not answer. Marcus affirmed that he had not heard of the Robert Rauschenberg legacy or conceptual legacy. Shortly after a docent asked me to stop video recording and just when the subject of history painting was raised by another audience member. It was obvious that the subject of history painting was arcane and difficult to clarify. This was also at the end of the Q & A period and there was just a brief amount of time available and the lecture had to end there. There was a piqued interest in what history painting was.

The knowledge of the form and function of history painting is withheld from all by the academic occult - except in varying degrees to the enablers of bureaucratic Antifa. If the Robert Rauschenberg conceptual legacy could be established there would be a coherent art history, a coherent history painting, invention and genius could be awarded, sustainability for democracy as human and on the edge of artificial intelligence could be established. As it is now with the secret Robert Rauschenberg legacy in place we have an unknowable art history and a continuation of a secret academic conceptual communism from Rauschenberg's void enigma. Rauschenberg's void is the Rauschenberg legacy and imposed on us all to coordinate governance, culture and academia into a fighting machine against a white male Christian nationalism. As I write about this today for my City of Fort Myers City Council and US Government the result is a defunding of culture and Public Media.

I went to the lecture in hopes of clarifying that Marcus Jansen was a victim of WAR and bureaucratic Antifa and that was successful - though at this time that is only knowable to me and the academic adjudicator of Rauschenberg's legacy and conceptual legacy - Director Dellinger of the Bob Rauschenberg Gallery.

4/2025 I was selected by Marcus Jansen for the 50 year anniversary POP UP MUSEUM 50 exhibition at the Lee County Alliance for the Arts. Shortly after this opening Marcus Jansen moved out of the USA.

I will try to avoid superlatives in writing about Marcus Jansen - I am a fan. I am always glad to see he is always fresh and unpredictable. Marcus is an image generator. Marcus has mastered the mechanisms of form generation and through chance. Marcus's invention in history painting through Urban Expressionism has been his wide vehicle of perception. That is a fine line to sustain and it yields art history "history painting". There is no education available to explain this history and significance and no one is to be blamed for not knowing. I was educated for this possibility and am the only student to master the knowledge of invention in visual art history painting and so I bare the responsibility of revealing the impossible.

The White Man, The White Man Marcus Jansen

The problem with writing about history painting is that history painting as known by the academic occult has never been revealed in or out of academia. Many fine accounts of art history exist but are not from or of the academic occult. It is no one's fault for not knowing visual art, modernist visual art is a metaphysical discipline in the historic elements of perception, from an abject artifactual periodic table of invention in visual art history / painting. Director Dellinger is master of this knowledge and academic adjudicator of innovation and invention in history painting and visual art history / painting. Director Dellinger is held captive by the taboo and prohibition of affirming a new form in visual art history / painting. White man,

all of this I am writing about is “white man” to be discriminated against because white man had an advantage. That argument was a wildly successful smoke screen - to prevent a recognition of human evolution and that which could alter already made plans for US Government / corporate artificial intelligence and so all races, creeds and colors could be discriminated against and human vision eliminated.

The notation of visual composition was sacrificed to the US Government academic Goddesses of the academic occult. The notation of innovation, invention and genius in painting were conceptualized as a burnt offering to the Goddesses of WAR. Marcus Jansen was sacrificed as a “white man” to the US Government academic occult Goddesses, his abject artifactual accomplishments turned into burnt offerings to the US Government academic occult Antifa Goddess. In this way Marcus is not allowed to illuminate his vision outside the control of bureaucratic Antifa, genius for invention is absolutely prohibited. Marcus is discriminated against for being a white man, in this way black genius and accomplishment can be ignored. Black vision can be eliminated.

The humanity in painting was lynched as an act of racist hatred against the human race by the Bob Rauschenberg Gallery in 2013, this is another reason why there is no coherent knowledge of history painting. With diabolical conceptual arts from mastermind John Cage and Rauschenberg the cap (LSD, Magic mushroom of John Cage) can be placed permanently on the “one mind”. Marcus is in John’s Cage of academic and civil culture center and governance imposed and conceptualized racist hatred and discrimination. The famous Confederate Battle Flag is the emblem of John’s Cage. The metaphysics of WAR are savage and as is the bureaucracy of WAR.

For the greater good - Rousseau, citizen’s must give up some individual rights for the greater good.

Vibrations

As I have described the academic occult lost control of intelligence itself when Impressionism was invented, we are vibrations in space. Then Kurt Schwitters showed how using the cast off detritus of printed materials of the powerful in power can turn the tables on power. Anyone could and can make DADA, all it takes is scissors and glue. A powerful conceptual art in academic culture direction is the “democratization” of art - sound and visual art. Controlling this force would later serve the powerful very well through bureaucratic Antifa. Rauschenberg conceptualized that, this is part of Rauschenberg’s void - enigma. “Democratization of music and visual art for conceptual communism” has controlled the Illumination and recognition of Schwitters and DADA.

1. [Mark Cranford](#) whilst many works seem to have directly influenced Robert Rauschenberg, who said after seeing an exhibition of Schwitters' work at the Sidney Janis Gallery, 1959, that "I felt like he made it all just for me.")[25]

Because Impressionism was the artifact of evolution, of nuclear self awareness and DADA was reflecting power for counter revolution - no artist would be allowed to identify

with Kurt Schwitters and get cultural affirmation and notation in art history - no one could get affirmation for invention in history painting in visual art history painting .

Evolution indicated by “nuclear self awareness” embodied by the invention of Impressionism has been of the utmost importance to conceal. The ease and importance of critiquing our government through cutting and pasting their trash has been of the utmost importance to conceal. These are reasons visual art, artists and art history were declared “white man”. Humanity could be silenced and was and is, DADA as equalizer was obscured.

For the greater good - Rousseau, citizen's must give up some individual rights for the greater good.

Then came Marcus Jansen, then came his recognition by Jerome A Donson in 2004.

The way Jerome A Donson established the art history of Marcus Jansen was the only way Jansen's art history could of been explained and established in 2004. Donson's recognition of unique characteristics in the compositions of Jansen's paintings was a great call for Donson, for Jansen and for art history.

In 2004 the prohibition against Schwitters was in place, Schwitters was classified as “dangerous ideas” to US and western security. A coherent art history of Impressionism, Post Impressionism, Expressionism, German Expressionism and Abstract Expressionism was not allowed to be revealed. Impressionism (we are vibrations in space) and Van Gogh (we are wave and particle) were fundamental to Expressionism.

Robert Henri was born in 1865 almost at the birth of Impressionism. Henri was greatly inspired by Impressionism and which was too modern for America at the time.

Henri was seen as a return to logic when more “experimental” cubism (Picasso) and Post Impressionism (Matisse) emerged.

Henri lead the Ashcan School from Philadelphia and in a gritty examination of urban life. Henri's painting technique inspired by Impressionism was exciting, automatic brush strokes paring a bright color with a dark passage. Henri was not all about “vibrations in space” which had lead art to the “experimental” - to be labeled as “degenerate”. Amazingly this position still holds today in some art commentators and in governance. The concept of degenerate art predates the Nazi and is still alive and well today because it is a natural reaction of some (too many) people to visual art and

art in general. People do not want to be challenged and government does not want to be challenged by visual art. Modern art took a long time to get public approval. There were fifty museums of modern art built in the USA before WW2 and why the US was ready for becoming the world leader in art after WW2. This was not from public desire. The US would have to wrest control of western visual art away from Europe by influencing and rigging the 1964 Venice Biennale for Robert Rauschenberg though the public had no taste for Rauschenberg at that time.

Our US Government used Abstract Expressionism and modern art to show Communist Russia that Americans had individual freedom. That did little to wet the taste of the US public for modern art - through it did help and with quality Media exposure.

Henri's combination of the somber urban color and form combined with slashing high lights was powerful and influential on artists and culture direction and governance. Henri was classically instructed (western) and embodied that mastery with a seeming effortless, a seeming casualness of approach but resulting in a balance of exacting clarity and somber tonality. Jansen's use of ab X as a somber foil for his symbolic and figurative clarity is what Donson is citing as invention in expressionism as urban expressionism.

Marcus

Visual art history painting is intellectual war for survival. Our defense as a citizenry against tyranny is in our ability in holding a mirror up to that tyranny. Understanding that we are vibrations in space and so is our art empowers self awareness, we are evolved. Marcus has invented in history painting in these primal truths and shows us our reality in real time. Genius of invention is required and for survival genius is to be recognized, vision affirmed by artifact.

FROM: Metaphysician Mark Cranford mcdesignarts@mac.com
Subject: Impressionism, DADA, Urban Expressionism, Marcus Jansen, non recognition of invention, of genius
DATE: Jan 1, 2026

Signature

Printed Name

STATE OF FLORIDA
COUNTY OF _____

The foregoing instrument was acknowledged before me by means of

physical presence or

online notarization

this _____ day of _____ 20____, by _____ who

is personally known to me or

produced _____ as identification.

(SEAL)

Signature of Notary Public

Printed Name of Notary Public