

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: Portrait of Director Jade Dellinger of the Bob Rauschenberg Gallery

DATE: Jan 1, 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

Portrait of Director Jade Dellinger of the Bob Rauschenberg Gallery As The
Slave Market With Vanishing Bust Of Voltaire 1940



Director Jade Dellinger Bob Rauschenberg Gallery
listening to Bob Lewis conceptualist of DEVO
read his post Covid poem
Reflections In An Eye
11 / 9 / 2023



Salvador Dali 1940
Slave Market With The Disappearing Bust Of Voltaire

Director Dellinger is the agent for leading American Revolutionary counter revolution to US & Lee County academic and civil culture direction and governance as a conceptual cultural Marxism / communism and for our domination by US Government / corporate AI.

Earlier this month in December 2025 I was watching and listening to my video recording on my You Tube Channel Mark Cranford of Bob Lewis speaking about his conceptualization of DEVO and reading his poetry at the Bob Rauschenberg Gallery November 9, 2023. Director Jade Dellinger was present on stage having introduced the speaker and FSW art speak event. For some reason the audio on this video is not the best and I will add text soon.

I was straining to listen to the video when I heard very clearly and very directly a voice and which told me “ I am the Disappearing Bust of Voltaire”. The voice repeated the message several times. I was astonished and could not believe it. I knew from the voice the message was true. I describe it as “the voice that is never wrong” - the voice of God (to me). I have herd the voice a few times and it is never wrong and so I knew when I went to research the painting Slave Market With Vanishing Bust of Voltaire 1940 that it would match the screen capture image I made of Director Dellinger from my Bob Lewis DEVO video. The more you compare the two images the more uncanny they appear. The image of Dali’s Voltaire is older and at the sides of the chin the skin is looser but other than that it is a surprising match.

How I could see at the same time Director Dellinger in a particular light and from long memory the Disappearing Bust of Voltaire is against all odds and to hear a voice (of God) inform me of this is against all reason.

Voltaire was against slavery.

In Custom Colors Director Dellinger makes a case for refuting the philosophy of Foucault and others and concerning the ownership of ideas.

The negation of “authorship” and ‘ownership of ideas” paved the way for the US Government and corporations to absorb (organized intellectual theft) literature and visual art into AI.

Director Dellinger started his career as curator with his exhibition “Custom Colors” in 1995. March 18, 2020 I was given a copy of his out of print catalogue “Custom Colors” for this exhibition by Director Dellinger. Director Dellinger told me about the catalogue and that when the time came he would make me part of “the Robert Rauschenberg conceptual legacy”. “The Robert Rauschenberg conceptual legacy” is a term I coined after meeting Director Dellinger in 2012. There is no established concept or record of a Robert Rauschenberg Conceptual legacy or legacy. Director Dellinger is making the case for the conditions in philosophy and art history that would make a Robert Rauschenberg conceptual legacy possible.

When City of Fort Myers Art Consultant Tom Hall asked me in 2019 to list the top four artists of the Robert Rauschenberg Conceptual Legacy I listed Director Dellinger as #1. After City Art Consultant Hall was satisfied he asked me if I could establish civil rights for visual art, artists and art history based on art history.

Custom Colors, At Your Service

Carolyn Gray Anderson expressing for Curator Jade Dellinger, Custom Colors, 1995.

“Have we regulated art and life to such opposed categories that the art maker has been exiled out of reality? Foucault, Barthes, and others maintained in the 1960s that the confining “ideological product” that is the author prohibited a free and limitless “proliferation of meaning” and they proposed the very death of said author as a means of liberating signification within a work. When in place, the critical priority of authorship reduces “the great peril, the great danger with which fiction threatens our world”. Foucault means, I believe, that fictions are considered

such only because the hegemony of “individualization, as he calls it, lords a type of ownership over ideas and perspectives.”

This is in part why Director Dellinger is #1 in the Rauschenberg conceptual legacy: Foucault is the top academic philosopher and who’s ideas were sewn into the fabric of academic and civil culture direction and governance. Refuting Foucault is the pinnacle of philosophical ambition.

Refuting Foucault is to undue his presence in academic and civil culture direction and governance. Unknown to academia this was made nearly impossible to successfully attempt as Foucault is in a special category that is out of bounds for academia. Foucault’s philosophy is intended to be permanently embedded in academic and civil culture direction and governance.

In a unique situation Director Dellinger was given his opportunity to refute Foucault by building an exhibition record as Director of the Bob Rauschenberg Gallery that would establish the “ownership of ideas”.

The negation of “authorship” and ‘ownership of ideas” by Foucault paved the way for the US Government and corporations absorb (organized intellectual theft) literature and visual art into AI.

One of the conceptual painters interviewed in Custom Colors is Bernard Brunon. I went to the Bob Rauschenberg Gallery to hear his FSW ArtSpeak Event “That’s Painting”. After his lecture I told him I Opened the artists scrap paint tube as painting and extracted around paint as painting. He got excited and went to tell Director Dellinger. Brunon had recognized that my inventions were the “self evident truth” needed to establish the historic form in visual art history painting and that which would make his work known as an innovation and invention in visual art history / painting. Brunon was not educated by the academic occult and did not realize Director Dellinger was not allowed at that time to recognize a new form or new conceptual art in visual art history painting until allowed by the unknown part of our US Government that is in charge of the secret academic occult. Bernard’s affirmation of my inventions in painting was the first conceptual artist affirmation I had received.

Cover page of Custom Colors 1995

ONCE A FOURTEEN YEAR OLD BOY STOOD WATCHING SOME DECORATORS AT WORK ON A CEILING. WHAT THEY THOUGHT OF THE GAPING KID IN THE PAINT-BEDAUBLED BLOUSE AND MANY COLORED WOOD-SHOES I DIDN’T CARE A BIT BUT WHAT I THOUGHT OF THEM AND THE IMPRESSION RECIEVED, I REMEMBER AS IF IT WERE BUT YESTERDAY THEY WERE DRESSED IN LONG WRAPPER-LOOKING COATS, WORE PAPER CAPS. NEVER HAD I SEEN SO ENVIABLE A UNIFORM AND NEVER HAD I SEEN SUCH BEAUTIFUL WORK. THE CEILING WAS AN INSPIRATION-AN IDEAL. HOW I WISHED TO BE ONE OF THOSE PAINTERS, AND THEIR WORK PROGRESSED SO GREW MY ADMIRATION,

3 of the Robert Rauschenberg Conceptual Legacy & house painting

Curator Jade Dellinger begins his career with Custom Colors and “That’s Painting” conceptual house painting

Marcus Jansen studied house painting in Germany before become a history painter in visual art history painting.

Mark Cranford was a house painter then decorative painter before conceptualizing two new conceptual arts and new forms in visual art history painting - from house and artists paints

“JADE DELLINGER”

ARTWORK BY METAPHYSICIAN MARK CRANFORD



AN EXHIBITION OF VISUAL ART HISTORY PAINTING IN THE RAUSCHENBERG CONCEPTUAL LEGACY

1814 LINEART AVE. FORT MYERS, FLORIDA 33901 APPOINTMENT ONLY MARCH - JUNE 30, 2022

PRINTER'S MARK ENIGMA AND THE ENIGMA OF "WHAT COMES INTO THE EYE YOU OWN"

FOUCAULT AND THE FORMLESSNESS OF QUANTUM PHYSICS APPLIED TO COMMUNITY DEVELOPMENT AND AS OUR ACADEMIC AND CIVIL CULTURE DIRECTION AND GOVERNANCE AND AS AN ACADEMIC OCCULT CONCEPTUAL MARXISM / COMMUNISM AND FOR OUR DOMINATION BY ARTIFICIAL INTELLIGENCE.

2012 US Government Academic Occult Conceptual Communism

Director Dellinger gave me his business card when I first went to talk with him in his office at the Bob Rauschenberg Gallery. This was his card from 2012 - 2022.

Later that evening I was at home and "the voice that is never wrong" spoke to me, the voice of God (my God) spoke to me and told me to lay down to sleep and a great truth would be revealed to me.

When I fell asleep I was shown the meaning of the drawing on Director Dellinger's business card. Director Dellinger had told that conceptual artist Keith Edmire had designed his card. I informed Director Dellinger that I had discovered and cracked the enigma (s) of his business card.

The three colors of the limited pallet of Monet and the academic occult are used for the drawn icon - the image of an enigma that looks like a common "printer's mark", a printer's registry. I call this the Printer's Mark Enigma.

The three colors are indicated but not the three forms - the circle, the triangle, the square.

There is a yellow line above and leading into the three color cubes on the left side of the Printer's Mark Enigma . This is a yellow line of "piss". The historic form in visual art history painting is being pissed on.

The "red wagon wheel" is a hamster cage exercise wheel and pizza pie. The red wheel represents the new academic conceptual Marxism and in which the students run around in circles. Academic conceptual Marxism began in 1979 and ended in 2014 but was to end in 2010.

Rauschenberg said that it is never the point to be correct, and thus a pointless time period was given for establishing academic conceptual Marxism as our Lee County (and USA) academic and civil culture direction and governance. The success of conceptual Marxism lead to the begnngi of academic conceptual communism in 2012. 2010 was the expected date to begin but the Super Collider at Cern broke down. The experiment for possibly showing a new quantum physics that academic occult was betting on was delayed. CERN started up again but did not reveal a new element or new forms in quantum physics. The academic occult was looking for the possibility of a new form in physics that could reveal how a woman master in painting could invent a new form. The new form in physics and new form for woman masters did not materialize.

In the Printer's Mark Enigma the yellow pizza wheel of Marxism is merging with the square forms on the right. This symbolizes the establishment of academic conceptual communism. The historic form had been eliminated from academic art instruction from 1979 - 2014. Historic form was eliminated and was no longer needed to the indicated, this is why there is no notation on the right side of the Printer's Mark Enigma. Art history is "white man" and was eliminated. Eugenics was established in academia, white on white racist hatred was established.

Quantum physics held the promise of a new reality in quantum physics and new gender definition but the new quantum physics never arrived. Neither art history or gender could be legally defined but since academic conceptual Marxism was so successfully installed the new reality could begin, the "great reset" could begin. Students on the hamster wheel of a pointless conceptual Marxism established de evolution and the fertile ground for academic conceptual communism.

The yellow line leading to the blue and red square on the left side of the card indicates “queer revenge” , pissing on the non indicated forms of art history. Queer revenge is an aspect of Nietzsche’s nihilism that makes Rauschenberg’s void enigma unique to philosophy and governance.

AI: Nihilism is a philosophy centered on the belief that life lacks inherent meaning, purpose, or intrinsic value, leading to skepticism about objective truth, morality, and knowledge. Rooted in the Latin word for "nothing," it posits that traditional values and beliefs are baseless, often resulting in pessimism or a sense of meaninglessness, though some see it as a path to creating personal values. Key forms include existential nihilism (life is meaningless), moral nihilism (no inherent right/wrong), epistemological nihilism (knowledge is impossible), and cosmic nihilism (universe is indifferent).

In Rauschenberg’s void enigma of queer revenge it is white, male, Christian Nationalism that lacks, life, inherent meaning, truth, morality and knowledge. Echoed by specially prepared bureaucracy with stealth for forty years and you have a very successful revolution in Lee County, Florida and America. If you piss on identity indicated by the artifacts of human self awareness (visual art) you are also pissing on science. This is in part why science became political (fake news) and basic definitions were abandoned with no clarity, no clear alternative but slander, violence and revolution. This was designed to produce upheaval in America and has been wildly successful.

Foucault is the philosophical architect of the “formlessness of quantum physics applied to community development as a conceptual cultural Marxism / Communism and for our domination by artificial intelligence (US Government / corporate AI). Lee County, Florida is the geographic location for the secret implementation of Rauschenberg’s void enigma.

“What Comes Into The Eye You Own”

Printer’s Mark Enigma
ACADEMIC CONCEPTUAL COMMUNISM 2012 - 2022....

THE FACT THAT THE “PRINTER’S MARK” ENIGMA OF FOUCAULT AND THE FORMLESSNESS OF QUANTUM PHYSICS APPLIED TO COMMUNITY DEVELOPMENT was printed on the 2012- 2022 business card of Director Jade Dellinger of the Bob Rauschenberg Gallery has a special purpose.

Director Dellinger gave his 2012-2022 business card out to many intellectuals and intelligent people over the years. I was the one that came to understand that I was looking at a conceptual art and it could be made known. This is why Director Dellinger gave out his business card, it was in hopes that an individual would recognize what it was and free Director Dellinger from a secret US Government academic occult and for leading a new Enlightenment.

Director Dellinger is the agent for leading American Revolutionary counter revolution to US & Lee County academic and civil culture direction and governance as a conceptual cultural Marxism / communism and for our domination by US Government / corporate AI.

I was told that FSW would sue me for “brand” infringement if I used the image of of Director Dellinger’s FSW business card. FSW is hosting and has hosted the secret implementation of academic occult conceptual Marxism / communism since 1980 when the governance and bureaucracy for Rauschenberg’s grey void enigma and Rauschenberg began his exhibitions at

The Gallery at Edison Community College. And so the enigma of a secret government academia is printed on their card and threatens if the card is revealed by publishing image of card.

This contradiction of showing the enigma design of conceptual communism but prohibiting the publication of the image with enigma design was built into the conceptual art of the business card.

This contradiction is designed to reveal an unfinished civil right that is very important for establishing sustainability for human governance and as democracy and on the eve of artificial intelligence.

What Comes Into The Eye You Own

When a citizen looks at a corporate product how accurately is the citizen allowed to reproduce what is seen?

Who owns images when they come into the mind?

At what length can a reproduced visual experience resemble what is seen - in the mind through the eye - or through electronic, computer, AI implant?

Artist Richard Prince explored this issue — — — — — .

RICHARD PRINCE
 "WOODLORE AND OTHER ROMANCES"
 JANUARY 6-20, 1974

ANNA LEONOWENS GALLERY
 NOVA SCOTIA COLLEGE OF ART AND DESIGN
 6192 COBURG ROAD
 HALIFAX, NOVA SCOTIA
 CANADA

PHOTOGRAPH: CAMPING AT LAKE WENATCHEE
 PHOTO BY C. ROBERT PRINCE

6.5, 6.6 Exhibition announcement (front and back). Images courtesy of Anna Leonowens Gallery Archives.

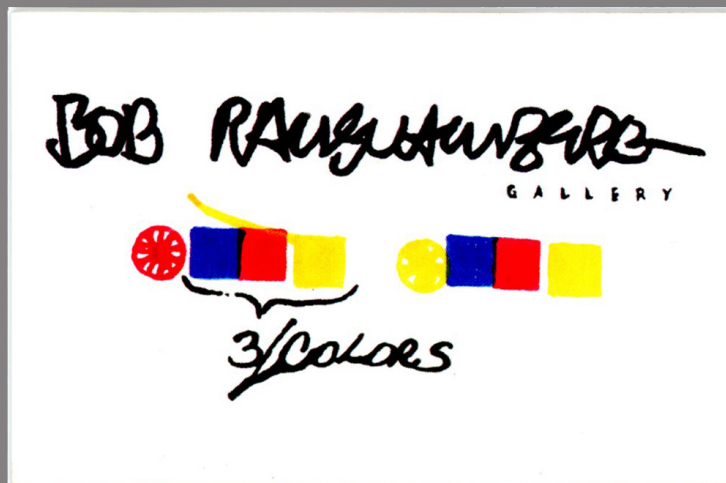
The Last Art College Nova Scotia College of Art and Design 1968 - 1978
 Bill Nolan taught there in 1969 , 1970 then came to the Atlanta College of Art. 1968 WAR began in academic woman's culture direction. 1978 US Government ends modernist era - labels modernist era as "white man"

DRAWINGS EXHIBITION
 ROBERT HORVITZ
 JEFFREY
 PAUL JEDRINE
 BRIAN PORTER
 COLLYN THOMPSON

I became interested in Richard Prince through Mamie Holst through her relationship with the late Hudson. I was told Hudson helped Richard Prince conceptualize his Marlborough Man series. I was introduced to the conceptual art of the re-photographed photograph. Prince's later more aggressive appropriation artworks would draw legal challenges but the conceptual art of "re-photographed photograph" of the Marlboro Man was the conceptual basis. Richard Prince is about mental survival, survival of the individual in an onslaught and greater coming onslaught of corporate and Government owned images.

Through Hudson I was able to discern how important this issue is especially when corporate and government owned visual thought is directly implanted into the human mind. This is why I used a direct copy of both sides of the business card Director Dellinger had given me as content in an exhibition poster. The Supreme Court has so far defined fair use in art through Andy Warhol's "Orange Prince". Director Dellinger's business card was conceptualized to bring this out - if the enigma of Foucault printed on the FSW business card of Director Dellinger could be cracked, which I did. This represents the good will in Director Dellinger by bringing this opportunity to the public but through the ability of a singular person.

Fair Use challenge to "branding" is also an accompaniment to Computer Equality for establishing sustainability for human governance and on the eve of artificial intelligence.



The business card was given to me to be seen. This card is in the public sphere to be seen. Reproducing the card or the image of the card is in the tradition of the Brillo Boxes of Andy Warhol.

Perhaps this is one reason why Director Dellinger told me that Andy Warhol was the greater master.

Warhol is for illuminating democracy and Christian values while Rauschenberg worked with US and Lee County, Florida academic and civil culture direction and governance to subvert democracy and Christian values.

This business card is the card of the enigma of academic conceptual communism but to be cracked and remedied so Rauschenberg and Lee County can join Warhol in a coherent art history and democracy.

This business card of Director Dellinger of the Bob Rauschenberg Gallery says I am here for us, for the US and for establishing sustainability for human governance and as democracy and on the eve of artificial intelligence.

By cracking the enigma of this card is this not my conceptual art? Is this not my property as well? Am I allowed to brand FSW as my conceptual art?

Metaphysician in visual art is unknown. Occult and art metaphysical academia is unknown.

By chance I was educated by this secret academia from 1974 - 1978 and became the only student to master the knowledge of how to possibly invent a new form and new axiom in visual art history painting. I was educated by the former head of the academic occult, academic Warlock Bill Nolan of photographic memory and his group, art metaphysical academia.

Metaphysician in visual art was established by the recognition of Director Dellinger in 2013 and CEO Sarah Owen 9/1/2017 at Sidney and Berne Davis Art Center during our 2017 City of Fort Myers Art and Culture Grant Recipient Exhibition sponsored by the Robert Rauschenberg Foundation.

My recognition as metaphysician is by a US Government entity, the City of Fort Myers, Florida.

My recognition as metaphysician is based on the cracking of this supreme "Printer's Mark Enigma" on FSW brand controlled graphic design business card.

I am metaphysician based on artifact, here is the "artifact" the business card.

Metaphysician can mean "one who sees the truth inside, one who sees hidden truth". I demonstrate my ability to see inner truth by cracking enigmas and in real time. Collaboratory CEO Sarah Owen asked me about the academic enigmas I crack and in real time and if I could read the minds of other metaphysicians. I am not a mind reader, I see inner truths and crack academic occult enigmas and submit them to my City and Lee County, Florida academic and civil culture direction and governance as American Revolutionary and in counter revolution to US and Lee County academic and civil culture direction and governance.

I have objectified Metaphysician in visual art history / painting and as an outsider of the hidden academic occult. Through this business card I have objectified Director Dellinger as the current

head of US Government academic occult and art metaphysical academia and adjudicator of US Government academic occult conceptual communism. Director Dellinger is Mastermind.

In May of 2020 my US Government un published recognition of metaphysician was also recognized by the Pulitzer Prize Art Critic Jerry Saltz. I was given this amazing honorary title: Dr. Mark Cranford Metaphysician, conceptual artist & excellent environmentalist Seer. I was also recognized as "expertise as a metaphysician and for many ongoing projects" by See/Me, a NYC professional group that Pulitzer Prize Art Critic Jerry Saltz is a part of.

FROM: Metaphysician Mark Cranford mcdesignarts@mac.com
Subject: Portrait of Director Jade Dellinger of the Bob Rauschenberg Gallery
DATE: Jan 1, 2025

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