

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: The Art Of The Invisible Lawrence Voytek

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**

Lawrence Voytek

visual art

Voytek as Rauschenberg, Voytek as Voytek

To Make The Invisible Visible

To Make The Invisible Art - The Art Of The Invisible

Lawrence Voytek's job as fabricator for Rauschenberg involved more than following explicit orders. Voytek researched methods and materials and methods and materials were selected on that research. How a work is put together is determined by what materials were chosen. What is seen is the result of those selections. Voytek was hired fresh from art college in 1982 and worked alongside Rauschenberg until his death in 2008. An exhibition of the works Voytek fabricated and or choose materials for would be ground breaking if credited to Voytek, credited to Voytek but not excluding Rauschenberg as author. Such an exhibition of Voytek would be an acknowledgment of innovation and a new form in visual art history / painting. You could say it was Voytek's job to become Rauschenberg and do what Rauschenberg would do if he could or had time for.

Rauschenberg as Voytek

Recognition is necessary to honor Voytek's vision and intention to operate and fabricate seamlessly as Rauschenberg. Voytek did a great job at hiding his own presence.

Voytek As Voytek

To make the invisible visible, this is new visual art that must be established for Lawrence and for the position as fabricator, thinker, composer. As a visual composer for Rauschenberg Voytek is a visual composer for himself.

I have listen to Voytek speak on the virtue of ending ego. He would never himself promote the inclusion and affirmation of his own work as Rauschenberg - as his own visual art history / painting. Taking ego out of visual art made a beautiful artists community and Lawrence was one of the leading individuals of SWFL's artist community.

In reality Voytek nor any assistant can become another person and this is in part why giving credit is due. It may be egoless to not take credit but today on the edge of artificial intelligence that is "pointless". And this is why I write, we have entered a different age and an age of uncertainty. Credit is due, taking credit sets a standard, it sets art history and provides a path for others to aspire and be counted, to be known explicitly. The greater the explicit nature of collaboration, innovation and invention is defined the greater protection for human identity can be established.

YULE (SPREAD) 1975

Yule ( Spread ) 1975 Rauschenberg acts on his recognition of individuals as collaborators through conceptual art. 56 artists were invited and contributed visual content. Rauschenberg was the only one to see the complete image, he cut it up and shared a piece with each artist. "Yule 1975 Is a single original artwork in shared custody of fifty six individuals"

-----  
Of the six new conceptual area and new forms in visual art history painting I have invented two establishing co creation, collaboration as a recognized new visual art history painting.

-----  
**Bob Rauschenberg's Commercial Paint Mixer as Painter & Painting, paint can of mixed paint as painting, signed paint can of mixed paint as painting. Three new forms in one new conceptual art**  
-----

3/30/2018 I went to the Paint Store Plus here in Fort Myers because this is where Bob Rauschenberg had his his commercial paint mixed. I also had used the Paint Store Plus and Rauschenberg's commercial paint mixer ( and store co owner) for decades. I would run into Lawrence Voytek there on rare occasion. That day and unbeknownst to the store owner / commercial paint mixer I had come to buy a gallon of Bob Rauschenberg's secret formula white paint. I asked for two gallons of Rauschenberg's white paint and it was researched and mixed. I asked the store co owner to sign one can and he did.

I informed Director Jade Dellinger of this and he was excited and wanted to recognize Rauschenberg's commercial paint mixer as painter and painting - a new element, a new form in visual art history painting, commercial paint mixer as painter, as painting... Also "filled & mixed paint can as painting" and " filled & mixed signed paint can as painting" were to be recognized. That is three new forms in this one new conceptual art of the individual affirmation of collaboration.

The commercial paint mixer / store co owner did not want anything to do with the recognition and was very upset.

The commercial paint mixer told me "it is only paint".

The recognition of collaboration and co creation went un published by Director Dellinger.

The recognition was to take place during the exhibition "Vacation" by Miami based artist Beatrice Monteavaro at the Bob Rauschenberg Gallery 1/16/2020.

With Monteavaro on drums, Jane Wiedlin of the Go Gos sang "Our Lips Are Sealed" in conjunction with her exhibition "Vacation".

The term "It's only paint" could be (is?) from Director Dellinger's 2012- 2022 business card, from the enigma of Foucault and the formlessness of quantum physics applied to community development. On the business card the color (paint) is indicated but not the form- meaning 'it's only paint', it's only color. The use of the phrase "It's only paint" subverted the recognition of the new conceptual art and new forms just as Foucault's enigma was designed to do by Keith Edmier for Director Dellinger.

The commercial paint mixer may of been instructed what to say to me and at the same time it could also be a sincere rejection.

Later I went back to the commercial paint mixer and got two unsigned gallons of a green paint that was used as gallery wall paint in the exhibition "Vacation". Unfortunately my decades long relationship with Rauschenberg's commercial paint mixer would end soon after.

Then we had COVID.

Anonymous 10 / 18 / 2021

Paint Tube Label Color Swatch Painter as Painter, Label As Painting

I was looking at a new cadmium orange paint tube from Golden Paints and it struck me that the label was a painting in itself because the color swatch on the label was hand painted.

The “anonymous” paint tube label painter was painting and painter and the label was a painting for this reason.

To present the paint tube label I peeled the label off the tube and carefully put it away. I would then use the paint and when finished I would cut open the scrap paint tube. While the remaining paint inside the tube was still fresh I would embed the label in the paint. I put the label on the inside of the tube to further accentuate the conceptual nature of Anonymous.

11/5/2022 I gave members of Fluxus and Director Jade Dellinger one of my “Anonymous” paint tube label paintings at a gathering at the Pinball Asylum, Fort Myers, Florida.

-----  
Voytek as Voytek

April 30, 2016 FLSW arts reporter Tom Hall covered the performance of USF GraphicStudio founder and Rauschenberg print maker and associate Donald Saff in conversation with Lawrence Voytek for the Robert Rauschenberg Oral History Project. The hour long performance conversation in front of a live audience capped their earlier conversations.

4/30/2016 Tom Hall writes

“Donald Saff and Voytek Share Rich Personal Stories About Bob Rauschenberg with Art SPEAK Audience”

“As you might imagine, the two have a plethora of personal stories, anecdotes and deep insights into Rauschenberg’s art, persona, temperament and creative elan, and they share a sampling of their memories and recollections with a rapt audience inside the gallery that today bears Bob Rauschenberg’s name. It was a magical hour which Voytek capped by reading a poem he composed for Bob’s memorial in a voice that at times faltered with thick emotion. But Voytek left the audience to ponder something Rauschenberg once told him that puzzles Voytek to this day.

“If I do my job correctly, we won’t need artists anymore,” Bob said. “

-----  
“If I do my job correctly, we won’t need artists anymore,” Bob said. “

**Rauschenberg’s US Government avant guard and academic enigmas for Antifa**

"If I do my job correctly, we won't need artists anymore," Bob said. " Arts reporter Tom Hall described this quote as a "throw away line". It is no fault of Tom's for not knowing that Rauschenberg invented enigmas and for our US Government Post WW2 Antifa.

Lawrence Voytek would not have knowledge of this highly regulated secret culture.

"Yule (SPREAD) 1975

"THE INTIMATE MOTIVATION IS THE PRIVATE CONCERN OF THE ARTIST"

As close as Bob Rauschenberg was to Lawrence, and for decades, it is probably very difficult to come to understand that Rauschenberg was part of an unknown dominate US Government culture and in which Rauschenberg could not reveal.

### **No One Would Expect, No One Would Suspect**

Rauschenberg navigated to Captiva Island by magical means and Voytek describes a ball of butterflies exploding through their car while driving there.

It is unknown to Lawrence Voytek that Post WW2 Antifa (academic occult conceptual communism) was conceptualized at the Fish House on Captiva Island and with select conceptual artists and US Government personal and civilian associates. John Cage was the mastermind of Antifa as a culture and bureaucracy.

The times point to now for understanding and I hope Lawrence Voytek is open for this collaboration and for Enlightenment. This is why I write.

After WW2 the US became involved with anti fascist fighting inside the US. To establish a culture for Antifa inside the US a culture and bureaucracy of camouflage was needed, a culture and bureaucracy of subversion was needed, an academia to educate generations of students (1979 - 2019) for his secret movement to bring down the Pursuit Of Happiness and the US Constitution was needed.

Rauschenberg and Cage were operating in a traditional realm of art, working for the powerful in power, creating illusions, disguises, intrigues. The coming of AI required an international cultural illusion (bureaucracy) and art, artists and art history were stretched (misshapen) to accommodate.

Rauschenberg's "self funded" Overseas Culture Interchange ROCI was the plan, Rauschenberg's turtle "Rocky" (interestingly Turtle Island, is modern "native" conceptual art action group) was the anti colonizer, anti white man Christian Nationalist, putting nature and computer over man (individual civil rights) resulting in the 1974 Sanibel Plan. "Turtle Island" is native over white man.

A fifteen year old Jade Dellinger left a gift of a drink for Rauschenberg at The Mucky Duck Restaurant on Andy Rosse Lane on Captiva Island. Now the 1974 Sanibel Plan has come into play with the "anti sunset sand dune" of the Captiva Erosion Prevention District and just when the Mucky Duck was reopened from Hurricane Ian and the 100 year anniversary of Rauschenberg's birth was celebrated. The California Coastal Commission is the model for computer and nature over individual man (civil rights), now they have come home to Andy Rosse Lane as the CEPD and the Rauschenberg Residency is fleeing...they did their job. After Hurricane Ian I looked at US Government satellite imagery map to see if the Fish House was

still standing. The satellite imagery stopped immediately north of Andy Rosse Lane. The geographic magic Rauschenberg found at the Fish House is a matter of concern for the elites and governance of Post WW2 Antifa. Like at South Seas Plantation, River District Farris wheel, high-rise across from SBDAC, there is a desire to build over or near such magic areas so the magic does not positively effect anyone else.

Tonight Fort Myers Beach prohibits the traditional New Year's Eve fireworks on the beach to prevent disturbing the new plantings with falling sparks and ashes on the new post lan restoration sand dune areas. It is interesting that the Hurricane lan destruction of the three apparently un documented public art Sea Grape Sun Shelters of Crescent Beach Family State Park on Fort Myers Beach have not been mentioned. Renzos Avila designed and built them. I was one of the three artists who were selected to design and paint imagery on one, I represented North America and painted Calusa Masks on the "red one".

No one would expect the use of the avant guard to re mix Marxism and Communism with Nietzsche's void and their queer magic mushroom and LSD themselves- to establish Rauschenberg's void and John's Cage as our Lee County, Florida & USA academic and civil culture direction and governance.

**"If I do my job correctly, we won't need artists anymore," Bob said. "**

**I address this conceptual art in a fuller manner in my new paper "The One Mind" .**

Talking Heads frontman David Byrne NY Times Op Ed, Rauschenberg's Memorial 2008

"Bob's way of talking was a challenge to many he spoke in constant puns and metaphors, like a stream- of - conscious poet, one had to suspend traditional forms of speech, understanding and discourse and go with the flow."

I later became friends with Bob and his collaborators, and it was an incredible world to enter. I sensed immediately that Bob had never become cynical about his work. Even after he found success, he continued to see the world as a work of art that simply hadn't been framed yet.



Collage by Robert Rauschenberg; courtesy David Byrne

Bob's way of talking was a challenge to many he spoke in constant puns and metaphors, like a stream-of-consciousness poet, and one had to suspend traditional forms of speech, understanding and discourse and go with the flow. It was liberating, if you could hang in there, and never mundane. Conversation was like one of his pieces: a crazy mishmash of images, multiple layers and references, and a spray of allusions that were simultaneously silly, profound and beautiful he was the Neal Cassady of the art world. His life, and his relation to those around him, was just like his work; there was no separation and he never went out of character. The love of the world that was in the work was also in the man.

Lawrence Voytek In His Own Words.  
Before, during and after Bob Rauschenberg

I seriously started studying the business of art in 1972. BEN Johnson an artist and teacher came to my High school. He played hip music and gave a slide show of Art. He invited us all to come to the A.B.C. Cultural art center in downtown Bridgeport Conn. There I met Bill Collins another artist that studied under Frank Riley at the art students league in N.Y. - To the dismay of my Parents I practically lived there for the next four years - Night classes and summers. There was no questions, this was my job, I was an artist. After High school I went to Housatonic Community College for two years - Professor Burt Sherman taught a passionate art History class. it became a life

long addiction of wanting to know about the why - how - and who of art  
I became creature at seeking out Art - I went to Museums, galleries, schools, studios any place that creative people lurked. This put me on a mission to find the best art school for me. I bought a Ruff 55 Chevy, put in a New Motor, painted a mural on the ceiling, built a bed from the Back seat into the Trunk and drove to San Francisco. I lived with my sister Cindy and took classes at the San Francisco art institute. Of course California was cool - But for me the facilities were limited, I wanted the real deal. Combing thru catalogs ... I Made My decision, took out My Atlas

Made a X on the spot. I went back east to Rhode Island school of Design Four Years, great time - great school, great teachers - got my BFA in 82 - What are you gonna do? it's a long story but in October 1982 I was hired as Bob Rauschenbergs fabricator. I stayed with Him to the End. He left us all on the Night of May 12 2008. at times I think of my life in 3 stages - Before Bob - During Bob and after Bob. Ron Bishop a learned Man of ART History once told me "Marcel Duchamp Blew the doors off the ART WORLD - But Bob Rauschenberg blew out the walls!"

and I confess I'm proud of the  
fact ... I helped

Lawrence Vojtek

The "Printer's Mark Enigma" from Director Dellinger's 2012-2022 business card is reproduced across the top of this album sleeve art as a variation of "Foucault and the formlessness of quantum physics applied to community development" and as a conceptual cultural Marxism / Communism and as (Lee County, Florida) US academic and civil culture direction and governance. The three colors are printed out of sequence in the album sleeve art print, Only Rauschenberg saw the image intact, this mixes the grey of Rauschenberg's void enigma. Enigma design, Keith Edmier . IN REGISTER - the bureaucracy is in place



Collage by Robert Rauschenberg; courtesy David Byrne



## Saff and Voytek share rich personal stories about Bob Rauschenberg with ArtSPEAK audience

By TOM HALL  
April 30, 2016

At the behest of the Rauschenberg Foundation, Donald Saff was in town this week to capture an oral history of Bob Rauschenberg from his long-time studio assistant Lawrence Voytek. On Saturday, the two men capped off their hours of in-depth conversations with an hour-long reminiscence of the artist they both idolized.



Spurned by Columbia (“which didn’t have the providence to hire me”), Saff joined the faculty of the University of South Florida in Tampa in 1965. Three years later, he landed a grant from the Florida Arts Council to establish a printmaking operation under the name of GraphicStudio. In the years that followed, Saff invited a stream of iconic artists to work in the state-of-the-art facility he and his staff created at USF. In addition to Rauschenberg, the list included James Rosenquist, Jim Dine, Roy Lichtenstein, Richard Anuszkiewicz, Shusaku Arakawa, Nancy Graves, Ed Ruscha, Lee Friedlander and Philip Pearlstein. But he formed a particularly close working and personal relationship with Rauschenberg, who he accompanied to China in 1982, which gave rise to the Rauschenberg Overseas Cultural Interchange. Saff served as artistic director for R.O.C.I., which sought to effect positive social change through collaborations with local artists, authors, poets and performing artists in more than 21 host countries. Saff continued to work with Rauschenberg until the latter’s death in 2008.

Voytek first met Bob Rauschenberg at Edison State College (now FSW). Rauschenberg hired him that same year to serve as his sculpture fabricator. A

master of new and unusual materials, Voytek became Rauschenberg's director of production. In that capacity, he was not only tasked with welding and casting, but research and development. Like Saff, Voytek worked with Rauschenberg until Bob's passing in 2008.

As you might imagine, the two have a plethora of personal stories, anecdotes and deep insights into Rauschenberg's art, persona, temperament and creative elan, and they shared a sampling of their memories and recollections with a rapt audience inside the gallery that today bears Bob Rauschenberg's name. It was a magical hour which Voytek capped by reading a poem he composed for Bob's memorial in a voice that at times faltered with thick emotion. But Voytek left the audience to ponder something Rauschenberg once told him that puzzles Voytek to this very day.

"If I do my job correctly, we won't need artists anymore," Bob said. The throw-away comment provides deep insight into Rauschenberg's *raison d'être* as an artist, an educator and a person. Rauschenberg's gift was his characteristic proclivity to see the world in a fresh and unconventional way and communicate to viewers around the world that people can make art from anything in any way the mind can imagine. Prior to Rauschenberg, brushes and oils were the stuff from which artworks were made. Since Rauschenberg, debris, detritus, cardboard boxes, dirt and even the nose oil can be molded into an artwork. With that realization comes the inevitable conclusion that anyone can offer new ways of seeing and interacting with the world around – not just artists like a Manet, a van Gogh or even a Bob Rauschenberg.

If you missed the rare opportunity to hear Don Saff and Lawrence Voytek reminisce about the 20<sup>th</sup> century's most innovative and, perhaps, important artist, shame on you. But take heart. Saff and Voytek recorded the discussion. It's now part of the official Robert Rauschenberg Foundation/Columbia University – Rauschenberg Oral History Project. For additional information, please telephone (239) 489-9313 or visit [www.RauschenbergGallery.com](http://www.RauschenbergGallery.com). ■



Bob Rauschenberg Gallery at FSW

Just now · 🌐



YULE 75

IS A SINGLE ORIGINAL ARTWORK  
IN SHARED CUSTODY OF 56  
INDIVIDUALS, AND CONSISTS OF  
56 UNITS WHICH ON OCCASION  
WOULD HAVE TO BE COLLECTED  
IN ORDER TO VIEW THE WORK.  
ONLY THE ARTIST HAS SEEN  
WORK IN TOTALITY. YOUR GIFT  
OF A UNIT IS AN ATTEMPT TO  
EXPRESS SOME SPECIAL THANKS  
TO THE RECIPIENTS FROM THE  
ARTIST. THE INTIMATE MOTIVATION  
IS THE PRIVATE CONCERN OF  
THE ARTIST, AND THE HOLIDAY  
IS AN EXCUSE TO INVADE  
YOUR ACTIVITIES.

LOVE BOB



Robert Rauschenberg Foundation

16h · 🌐

Happy holidays! Wishing you a gift as special as a fragment of a Rauschenberg this season.

In 1975, Rauschenberg created "Yule (Spread)" and then cut it into fifty-six irregular pieces to distribute as Christmas gifts to friends including artists, studio staff members, curators, and collectors. He wrote:

Yule 75

IS A SINGLE ORIGINAL ARTWORK IN SHARED CUSTODY OF 56 INDIVIDUALS [...] YOUR GIFT OF A UNIT IS AN ATTEMPT TO EXPRESS SOME SPECIAL THANKS TO THE RECIPIENTS FROM THE ARTIST. THE INTIMATE MOTIVATION IS THE PRIVATE CONCERN OF THE ARTIST, AND THE HOLIDAY IS AN EXCUSE TO INVADE YOUR ACTIVITIES.  
LOVE BOB

FROM: Metaphysician Mark Cranford [mcdesignarts@mac.com](mailto:mcdesignarts@mac.com)  
Subject: The Art Of The Invisible Lawrence Voytek  
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