

REFRAMING

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DADAIS AMERICANUS

PUBLISHER

ART AGENCY
REFRAMED

DOCTRINE

IRRATIONAL &
NECESSARY



CAP TURE

THE CONSTELLATION OF MACHINES — 2026 — DOCUMENT III OPENS

NDA · INVOICE · CV · WALL LABEL · EDUCATION · PRESS RELEASE · TRADEMARK

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CHAPTER ZERO – THE FOOL ENTERS

FOR AS LONG AS ARTISTS HAVE MADE WORK

The 2026 manifesto opens the room / Document III in medias res

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2026

THE FRAME THAT CONTAINS ALL OTHERS

2018

THE BONES. THE EVIDENCE. THE WOUND.

2020

THE GESTURE. THE LEGAL INSTRUMENT.

The essays in this reader are not ordered by date. They are ordered by argument.

For as long as artists have made work, they have done so inside structures that were never meant for them: structures that learned, over time, to speak the language of individual producers, market competitors, and independent contractors, as though the making of art were a transaction between a seller and a void, as though its profoundly interconnected, irreducibly multi-dimensional nature were a minor administrative inconvenience rather than the whole point.

This model is not a true description of our reality. It is, in Baudrillard's precise sense, a simulacrum: a copy of a copy of a copy, with no original in sight. A map that replaced the territory so long ago that no one remembers the ground beneath it. The economic frameworks that claim to support cultural labor do not reflect it anymore. They simulate it, producing in its place a legible surface, a language in which the life of making can be translated into something the market can process and the institution can file away. What remains after the translation, Derrida reminds us, is not presence but trace: the sign of something the system required to be other than what it was.

THE WAITING IS OVER. DADAIS AMERICANUS IS HERE.

The crisis of value in contemporary art is not simply economic. It is epistemic. We no longer hold space for imagination: for the profane, the weird, the strange. Beneath the visible surface, another economy has been growing: distributed networks of making, informal economies of care, public knowledge held open, cultural organizing that asks no permission.

2018

– DOCUMENT I AS PROOF TEXT:

The economics of art are active within a capitalist market system, and hence they suffer the same consequences as other failing economic models that operate on the basis of perpetual scarcity in order to create monopolies; assure profits are held by the "1%" through privileged market access, tax laws, and systemic racism; and homogenize and commodify culture, turning a producer society into a consumer society.

CHAPTER I — THE MACHINE NAMED

CONSTELLATIONS OF CAPTURE

The NDAs, the invoices, the CV — each a gleaming instrument orbiting each point of light

* * * *

Imagine a sky. Now imagine a constellation. Now imagine a constellation that is also an economy. The emotional economy of art, in which the artworker stands at the center: not as symbol but as engine, the primary producer of this world and its primary captive.

THE NDA

The NDA does not protect you. It protects the transaction that contains you.

Look at what surrounds each star. Those gleaming instruments orbiting each point of light, whispering their promises of protection, of legitimacy, of belonging to something that will hold.

THE C.V.

Your CV does not hold your becoming. It holds the moments your practice is legible to capital.

We call these the capture machines. Every one of them. Each fracture of false light is its own small engine of validation, its own mechanism for translating desire into value, intimacy into property, labor into spectacle.

THE LABEL

The wall label names the work and, in naming it, quietly severs it from the body that made it.

The invoice does not recognize the real you; it recognizes only a transaction. The education: that first and most intimate capture, the one that arrives before you even know you are being held.

THE INVOICE

It does not recognize the real you. It recognizes only a transaction.

THIS IS HOW CAPTURE WORKS AT ITS MOST REFINED: NOT THROUGH FORCE BUT THROUGH ASPIRATION.

Constellations are not given. They are drawn, and each time the lines fall differently; each time we gather beneath the same sky, we find a new pattern, a new story told in the same ancient light. Imagine two invisible axes crossing the sky: libidinal labor and ownership. Not abstract coordinates but fault lines, stretching across every transaction of feeling and form.

And what do you do with five-hundred millions of stars? / Nothing. I own them. / Kings do not own, they reign over. It is a very different matter.

ANTOINE DE SAINT-EXUPÉRY / THE LITTLE PRINCE / CHAPTER XIII



The essay has been speaking of constellations as though the sky were neutral ground. It is not.

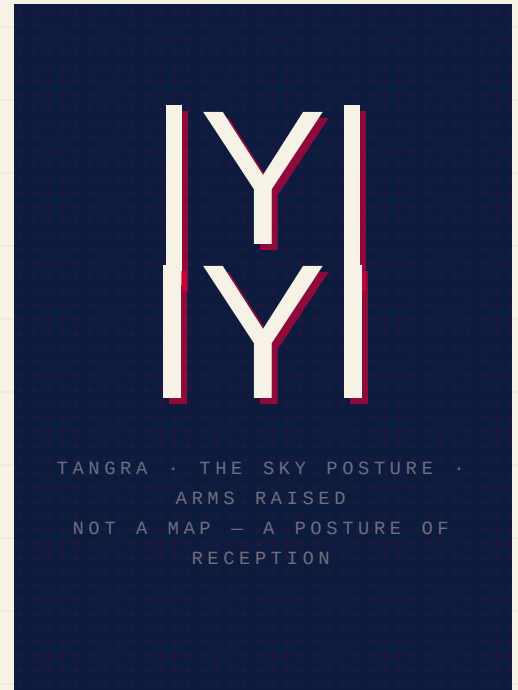
In the Rhodope Mountains of southern Bulgaria, near the village of Skobeleva, a stone lies in the forest. Roughly two by three meters, its surface is threaded with a natural marble vein that researchers believe was read, by whoever carved it, as the Milky Way. Embedded in its mica-rich surface are 56 meticulously carved conical holes of varying diameters, representing stars of different magnitudes, their shimmering quality under sunlight mimicking the night sky itself. The stone is thought to date between the Late Neolithic and the Early Iron Age. It sits, largely unprotected, in the forest where it was found. The state has not yet formally recognized it.

This manifesto is written from that territory. Not the neutral sky of the Western astronomical tradition, with its Greek heroes and Roman renames and long institutional consecration, but a territory where someone once looked up from a Thracian mountainside and carved what they saw into stone. Not for ownership. For navigation. For ritual. For the keeping of time.

2020 — DOCUMENT II ANTICIPATES THE COSMOLOGY:

Just as galaxies move further apart from one another over space and time, we are growing more distant from alternative epistemologies, indigenous knowledge going extinct, that could give rise to new galaxies and new economies. The political economy that gives rise to exclusive Art is a product of a very particular, Eurocentric way of thinking.

The constellations we draw across the IP universe are the same constellations we draw across the sky: acts of power and imagination simultaneously, produced by hands with particular histories, serving purposes that are never as neutral as their technical language suggests. The lines we draw across the sky are ours. They were always ours. They were never only theirs.



THE VOCABULARY OF ANOTHER SKY

KOKOSHKATA — The Hen. The Bulgarian name for the Pleiades: the mother star clustered with her young.

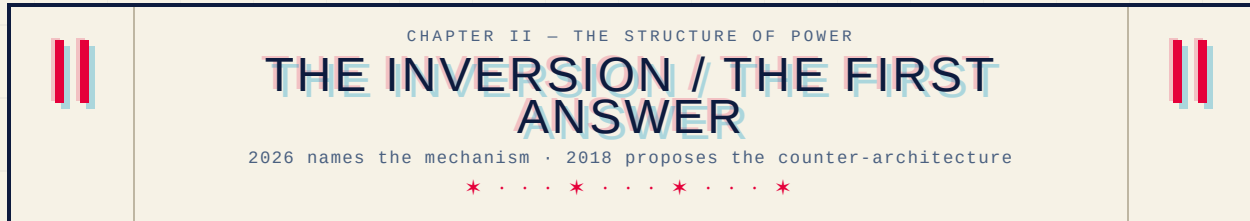
KUMOVA SLAMA — The Godparent's Straw. The Milky Way. A galaxy carrying a moral story about what you owe the people who hold you in relation.

TANGRA — The supreme deity of the proto-Bulgarians. The Tangric cosmos held no manifested dualism. By becoming part of the cosmic balance, the person became, in some sense, divine.



THE INVERSION SION

SAME SCRIPT. DIFFERENT COSTUMES. THE CONSTELLATION OF CAPTURE,
DRAWING ITS LINES ACROSS THE SAME DARK SKY, CENTURY AFTER CENTURY.



The power elite is not free. This is precisely what they need you not to see.

The inversion requires architecture. A symbolic order in which the devil is not merely equal to God but structurally prior. The material is elevated until it becomes metaphysics. Money is not just money; it becomes proof of election. Technology is not just technology; it becomes the promise of transcendence without repentance.

Heaven, in this story, is the immaterial: the spiritual, love, compassion, the radical suggestion that the last might be first. You cannot eliminate Heaven since people will find it, make it, carry it in their bodies. But you can drain it. Make spirituality into wellness. Compassion into brand. The commons into content.

The currencies change: silk, women, bronze, weapons, drugs, data. The grammar beneath remains identical.

WHAT DADAIS AMERICANUS PROPOSES IS NOT A COUNTER-INVERSION. WE ARE PROPOSING SOMETHING MORE DESTABILIZING THAN THAT.

2018

DOCUMENT I RESPONDS TO THE INVERSION

THE COMMONS AS COUNTER-ARCHITECTURE

INSTEAD OF APPLYING BAND-AIDS TO A BROKEN ART MARKET SYSTEM, WE CO-CREATE A NEW ONE.

We can replace the "direct market players" with "art commoners": art professionals, funders, and the public, engaged in the co-production of value, social and public goods, and the replication of local and global material and immaterial art and culture commons.

PRO ART COMMONS — CORE PRINCIPLES

- Create shared material and immaterial resources, solidarity bonds with local and global commons, and open co-ops.
- Earn living wages. Equally share assets, profit, income, expenses, and funding.
- Research and pilot Universal Basic Income for artists, collectives, DIY spaces.
- Change art market dynamics from scarcity to abundance.



CHAPTER III – IP TURNED INSIDE OUT

THE REFRAMING ESSAY, ANNOTATED

Document II – Dadais Americanus – Pro Arts COMMONS Press – Oakland 2020
Performing Pro Arts Commons – registered U.S. Copyright Office 2020



If artists are willing to activate the terms upon which their art enters the market by creatively deploying the copyright attached to their art, might we relocate the political agency of art?

Can a work of art have direct political agency, not through debates over the righteousness of its political aesthetic, but through artists reclaiming the legal and economic scaffolding surrounding it? How can we jailbreak intellectual property law?

AN ART COMMONS OPEN TO ANYONE CREATING IP-PROTECTED ART COULD THEORETICALLY DWARF THE BEHEMOTHS.

THE MORALS CLAUSE

A morals clause embedded into an IP agreement provides an enforceable legal tool that can convey ethical principles into the art market. The enforceability of the

morals clause can be conditioned on the right to use, share, display, or commercialize the artwork.

IP is the primary way in which culture, intangible and non-rival, is rendered into a tangible and rival commodity. But here is the argument that became the foundation for everything that followed: IP laws have rights for IP producers that can be reorganized to create a new culture of collective-producer empowerment.

2026 – DOCUMENT III
REFLECTS:

Dadais Americanus did not simply publish a text: they established a legal artifact whose very existence argued the case. The registration was itself the artwork. Intellectual property, typically the instrument of enclosure, was turned inside out and deployed as commons infrastructure.

**PERFORMING PRO ARTS COMMONS
– 2020**

Registered with the U.S. Copyright Office in 2020 as a transmedia script and license. This is protocol art: retro-protocol art, using the oldest tools of IP law as materials for collective liberation.

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Our goal is not to annex the art market from capitalism but to expand the art practice and production for the common good. Rather than extracting labor and resources from our communities through exploitative art practice and production, we will create art and culture commons.

The Art Multiverse: Think of the current art world as our own galaxy, the Milky Way, comprised of approximately 95% dark matter. Spiral Art arms extend out from the galactic center, each comprised of different forms of IP that give birth to Art, like stars, around which commons, like planets, orbit.



**DUALITY
IS
OVER
RATED**

EPOCHÉ — SEXTUS EMPIRICUS ARRIVES UNINVITED AND NECESSARY — 2026 — DOCUMENT III

IV

CHAPTER IV — THE REFUSAL

OCCULT ASTRO-ANARCHY: A FIELD CLAIM

Foucault's heterotopia · Lagalisse · Jameson · Sextus Empiricus · epoché as artistic practice

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IV

Capital has always fed on the binary. God and the Devil. Heaven and Hell. High art and the invisible labor that made it possible to hang on the wall and call it civilization.

The binary was never a description of reality. It was a machine for producing it. If you agree to argue from within its terms, you have already agreed to be contained.

Sextus Empiricus arrives, uninvited and necessary. His ethics proposed something the dominant order has spent centuries trying to suppress: that nothing is intrinsically good or bad. Value is entirely relative to persons and circumstances.

EPOCHÉ AS ARTISTIC PRACTICE. SUSPENSION AS THE CONDITION OF SEEING.

From this recognition, a term arrived: *occult astro-anarchy*. It names a psycho-symbolic dimension of radical politics that operates beneath its explicit ideological surface. If archetypes structure both individual and collective behavior through the unconscious, then political movements are animated by latent mythic and symbolic forms.

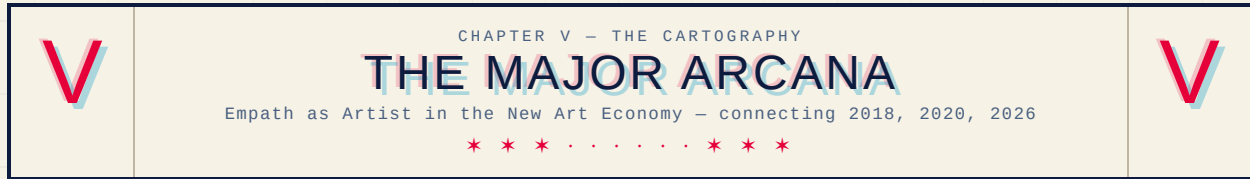
The anthropologist Erica Lagalisse has mapped what the history of radical politics often forgets: that the anarchist and the occultist have always shared a room. The paradox she names is sharp: movements organized against hierarchy unconsciously reenact the initiatory structures of esoteric brotherhoods.

Occult astro-anarchy reads this not as failure but as data. The symbolic and the political are not separate registers. They never were.

This framework draws from Foucault's heterotopia: those real yet otherworldly places that exist within the social order while standing outside it, that reflect and contest and invert the world surrounding them. Anti-aesthetics here means not the negation of beauty but the negation of beauty's capture.

What we do is inhabit these systems knowingly: reading them as projections, maps, constructed languages, systems we made to hold questions that had no other container. And in that conscious, ironic, fully awake inhabitation, we recover the capacity to mean something on our own terms, in our own star language.

THE SKY IS LARGER THAN EVERY LINE WE HAVE DRAWN ACROSS IT.



Archetypes operate like gravity: invisible, indifferent to whether you believe in them, influential regardless.

0. The Fool

Every commons begins here. Every star map begins with someone who looked up and decided to mark the stone. The 2018 essay was a Fool's errand. So was the 2020 registration. So is this manifesto.

VII. The Chariot

In a constellation economy, direction belongs to a coordinated field. Art labor means the orchestration of relationships, platforms, communities. Value lies in steering rather than dominating. Sustainability replaces triumph.

VIII. Justice

Who profits from artistic production? Who subsidizes it through unpaid labor? Fair contracts, transparent fees, resale royalties: not bureaucratic concerns. Moral architectures. A constellation must distribute light.

IX. The Hermit

In an attention economy where visibility is monetized, withdrawal appears economically irrational. Yet artistic depth depends on incubation. Heterotopic art spaces protect slowness. Invisibility reframed as gestational.

XI. Strength

The new art economy depends on affective labor: collaboration, mentorship, emotional support, administrative care, forms historically feminized and historically undercompensated. Care work is structural.

XII. The Hanged One

Strategic suspension, the refusal to participate under exploitative terms, constitutes a critical lever of agency. Boycotts, unionization, collective negotiations: forms of economic suspension that generate structural insight.

XIII. Death

Rather than annihilating value, the shift redistributes it. Multiple revenue streams: teaching, digital sales, cooperative ownership, public commissions, community-supported models. Relinquish nostalgia for singular validation.

XIV. Temperance

The commons-centric art economy is alchemical, transforming the raw materials of IP law, collective labor, and ethical contract into something that sustains life. The morals clause is the alchemical formula.

XV. The Devil

Shadow manifests as internalized market metrics: obsession with visibility, algorithmic validation, speculative hype. Even heterotopias can become branded. Even resistance can be monetized. Shadow work is economic cleansing.



CHAPTER VI – THE SCALES

JUSTICE

She does not arrive apologizing for the inconvenience – Libra – The Only Instrument



Justice does not arrive softly. She does not arrive apologizing for the inconvenience.

She sits at the threshold between what has been done and what must follow from it. The sword in her right hand is not punishment but clarity: the kind that cuts not to wound but to separate the true from the performed, the actual from the alibi. The scales in her left hand do not promise equality. They measure it and remember. They retain everything the market has been paid to forget.

In the Jungian constellation, she is neither hero nor shadow but the principle that holds both accountable. Justice cannot be bought into the secret society, cannot be invited behind the velvet rope, cannot be made to look away from the ledger.

In the sky she is Libra, the only constellation of the zodiac that is not a living creature. Not an animal, not a human, not a myth with a body and desires and a weakness to exploit. Just the instrument itself: the measure, which requires nothing of us except accuracy.

2018 – THE ORIGINAL QUESTION JUSTICE ANSWERS:

When the work enters the secondary market, even when the dollar value of exchange surpasses all expectations at auctions, the artist having no royalty laws to protect their production is simply out of the profit margin equation. The karmic ledger of the art market does not balance. It never has.

This is what the apparatus cannot metabolize. It can absorb rebellion and sell it. It can absorb transgression and frame it. But Justice, the real thing, not the legal system that wears her name like a stolen coat, keeps its own record.

THE SWORD WAITS

THE SCALES HOLD STEADY
THE CONSTELLATION TURNS SLOWLY
IN THE DARK

THE SWORD WAITS. THE SCALES HOLD STEADY.
THE CONSTELLATION TURNS SLOWLY IN THE
DARK.

CHAPTER VII – THE COMMONS THAT FAILS AND PERSISTS

VII THE PURGATORIAL COMMONS VII

It fails as a noun and survives as a verb · The Commons: of Friends and Lovers · 2022

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Contemporary art often occupies a purgatorial role within the public sphere: neither policy nor ritual, neither solution nor spectacle.

The commons, understood not as a resource but as a relation, is inherently purgatorial. It exists in tension: between ownership and access, autonomy and responsibility, memory and erasure. No one exits the commons clean. No one enters it without bringing the full weight of what they have taken, given, withheld, and forgotten. The commons is not a clearing. It is an ongoing negotiation between people who cannot fully agree and cannot fully separate.

2020 – DOCUMENT II PROPOSED THE STRUCTURAL COMMONS:

An art commons open to anyone creating IP-protected art could theoretically dwarf the behemoths. The bigger the commons, the better. The morals clause could function as the means for reconfiguration of the capitalist structures while keeping the commons self-sustaining. And yet, as Document III already knows, the commons also fails.

The commons fails. We have watched it fail, are watching it fail, will watch it fail again. The independent art space closes. The collective disbands. The shared infrastructure is defunded, sold, absorbed, rebranded, and offered back to us as a premium experience at market rate. And still people gather. Still the conversation continues in the parking lot after the venue shuts down.

"We must be kind to each other and love each other better. How do we make a sense that fits all perspectives? How do we achieve consensus or interpersonal consent when one is impossible to reach with our masters, with our lovers, with our friends?"

"The independent art space is gone. It is ok as it will remain in archives and books but what has taken its place instead? I insist that what comes next is the heterotopic space, the one that both mirrors and counters the current idea of a space."

You transgress.

NATALIA IVANOVA & MARC HERBST / THE COMMONS: OF FRIENDS AND LOVERS / PRO ARTS COMMONS PRESS, 2022

The commons fails as a structure and persists as a practice. It fails as a noun and survives as a verb. And the tears, when they come, are not only grief. They are the recognition of what was real. Which is to say they are also gratitude. Which is to say they are also love. Which is to say they are exactly the thing the market cannot price and the contract cannot hold and the wall label cannot name.

IN THIS RESTLESS, UNRESOLVED, GENERATIVE BETWEEN, WE BEGIN BY LOOKING UP, MAKING THE GESTURE THAT IS NOT YET MEANINGFUL BUT IS THE CONDITION OF MEANING.

VIII

CHAPTER VIII – THE SHIFT

PARADIGM SHIFT

Three iterations. One shift. The accumulated evidence. The argument closes where it opened.

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VIII

In Thomas Kuhn's formulation, a paradigm does not change because it incrementally improves; it shifts when the prevailing framework can no longer absorb the anomalies accumulating within it. The old art economy, anchored in scarcity, centralized validation, speculative capital, and institutional hierarchy, has reached precisely this point of fracture.

Artists command vast cultural influence while remaining financially precarious. Institutions depend on underpaid or unpaid labor while asserting ethical authority. Digital practices generate unprecedented visibility without conferring ownership or long-term equity.

A paradigm shift is not merely structural but perceptual.

2018 + 2020 + 2026: THE ACCUMULATED EVIDENCE

2018 named the structural failure and proposed the commons as replacement.

2020 turned intellectual property into commons infrastructure and registered the argument with the U.S. Copyright Office.

2026 named the epistemic failure, traced the cosmic grammar of capture, and refused the binary that made all the earlier failures feel inevitable.

THREE ITERATIONS. ONE SHIFT.

The revaluation of art labor demands more than incremental policy reform. It requires a new epistemology, a different cartography of the terrain. We must question not only how art circulates, but how we have been taught to see its circulation.

WHO IS DADAIS AMERICANUS?

Dadais Americanus is a constellation of artists operating at the intersection of art, law, and economy. The collective does not simply critique dominant systems but inhabits them, viscerally moving through their legal and economic mechanisms to expose the surreal theater of power from within.

In 2020, the collective authored and registered the Performing Pro Arts COMMONS with the U.S. Copyright Office: that intellectual property can function as a commons-based container rather than a privatized asset.

Art Agency Reframed LLC, located in Chinatown, New York. In this space, copyright is repositioned from a tool of enclosure to an instrument of solidarity. Law becomes material. Contracts become performative gestures.

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ABSURD

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