DAMI Presents Lowbrow Native

ISSUE #29

BRUSHFIRE

Sontemporary View of Women on Chain Vol 2

Featuring:
Adaexe Okaro
Aempalia
Bibi
Celestial Body
Dana Fanego
Lowbrow
Luciana Guerra
Michelle Thompson

Feb 5-28 #BRUSHFIRE JRNY Gallery Las Vegas



BRUSHFIRE

Contemporary View of Women on Chain Vol 2 "I see my work as a series of attempts to ruin certain representations and to welcome a female spectator into the audience of men. If this work is considered incorrect, all the better, for my attempts aim to undermine that singular, pontificating male voiceover which correctly instructs our pleasures and histories, or lack of them."

—Barbara Kruger

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Intrusion
by Michelle Thompson

'Intrusion' - The unwelcome act of forcing into a space, evoking disruption, imbalance, and a sense of unease.





Today, Tomorrow, and the Next by Lowbrow

The State of Women's Rights in America Today By Lowbrow

There are moments in history that redefine the way we understand freedom and autonomy. The reversal of Roe v. Wade was one of them. This was not just a legal ruling—this was a statement that the rights of millions could be undone in an instant, that bodily autonomy was conditional, and that the voices of those most affected were secondary to radically religious political power plays. The implications of this decision are not theoretical; they are real, immediate, and deeply personal.

One of the most alarming outcomes is the real and immediate harm inflicted on those with no legal recourse in life-altering situations. We've heard a few of the scenarios out loud– Survivors of assault may be forced to carry pregnancies against their will. Women, and children, experiencing medical emergencies risk being denied critical care due to legal uncertainties.

These are not hypothetical scenarios—they are happening right now, this very second you are reading this, across the country, demonstrating the dire impact of restrictive policies.

For survivors of sexual abuse and trauma, this political shift is not an abstract issue—it is deeply personal. As someone who has endured sexual abuses at the hands of men in my own life, I cannot ignore the weight of this reality. The normalization of dismissive rhetoric, with men and teenage boys mockingly chanting "your body, my choice" online, in public spaces, in the hallways of schools, reflects a disturbing disregard for women's autonomy.

These statements are not mere ignorance; they expose a mindset that reduces women's bodies to objects of control, mockery, political leverage, and violence. The weight of this realization is suffocating, reinforcing the unsettling truth that fundamental rights, autonomy, and safety are not guaranteed.

Let's be clear—this is not solely about abortion. It is about power and control. It is about lawmakers assuming the authority to interfere in the most private and consequential decisions a person can make. It is about medical professionals hesitating to provide necessary care out of fear of legal repercussions. It is about policies that endanger individuals by stripping them of the ability to make choices regarding their own health and future. The ramifications are severe, particularly for marginalized communities. Women being subjected to investigations for miscarriages, hospitals are turning away women in critical need, while maternal mortality rates continue to climb. The nation is moving backward at an alarming pace, with no indication of where this regression will end.

The struggle for reproductive rights is ongoing. Vigilance, activism, and determination are necessary to reclaim fundamental freedoms. Accepting a future where autonomy is continually eroded is simply not an option.



To Kill the Nervous System by Lowbrow



And Suddenly, I Remember by Aempatia

And Suddenly, I Remember

by Aempatia

And suddenly, I remember-memories of a brushfire, a home, and company
Walks, fun, sex and confusion

The black cloak surrounds us but doesn't cover us, as if we were walking on our own, not worrying about what lies ahead

This landscape,
as a memory
is clear but limited—
I remember us, we were happy,
but I don't remember anything else.

And I,
however,
am still here, in bed.
Thinking, on fire,
naked,
deformed,
unable to decide.

BRUSHFIRE

A trans woman, a vegan, and a dyke walk in to a bar...

I order a pint and sit down to write.

Alright now we've either broken the ice, or your eyes from rolling them so hard.

I wanted to talk to you about what I've learnt though my experience as a transgender woman in this space. I don't do this because I think what I do in response to this condition as special—I share it because the way society treats you when living with this medical condition is unique. This treatment obviously, extends to our own little reflection of society in Web3. With algorithmic trends for weather, and opinions for jobs, our microcosm has its oddities, but at the end of the day, the base layer is still human, and the big problems still the same.

So what's it like? Seeing people with ros of thousands of follows—whales of top ro communities-advocating for your violent erasure. What is it like seeing donations urged by Leaders of the ecosystem, to politicians who are working on removing access to life saving medicine for your community. What is it like when a billionaire buys the app you use for work, and platforms neo-Nazi content in favor of your extermination-largely because he did too much ketamine and his daughter came out as trans whilst cutting him off.

What is it like?

Look I'm a fairly creative writer when I want to be, but do I really have to explain what any of that is like to you in some floral poetic manner? Anything i add to this cold reality will only soften it unduly, it is horrendous.

I know some of you struggle to empathize still, and its my job to render that moment in a relatable way for you here-so i'll try.

You remember those frustrating moments in the Pandemic when life really got to you. You were cut off from someone you wanted to see, you couldn't go somewhere important, an outside force was disrupting every aspect of your life. You wanted to fight it, hated the way it changed your face in public, hated the way other people treated you... and nothing you could do about it was enough.

You remember that?

That can be everyday living with being transgender.

Don't get me wrong-we work through it, we find joy and love, and progress. We vaccinate ourselves against hate as much as we can, but our endurance does not mean we should suffer such intolerance.

I don't want this article to color our experience as one solely of suffering, I have deep friends in our community, there are celebrated women and queer artists here, and a number of trans artists.

In fact, the idea of art tied to who you are and choose to beas opposed to what your body looks like is a noble one. Web3 provides opportunity like nothing else.

This is why I want to celebrate how this space enables anyone to succeed-overcoming issues trans people have with banking, empowering queer communities in countries with higher threat levels, by giving them access to wealth on an equal footing.

I wanted to write about all of that. But I cant lie. That isn't the reality of our space.

It *could* be, but right now, our space reflects too much of realities propaganda.

So instead, to end I'll leave you with this with a poem I wrote some years ago...

It is Not New

Celestial Body

Do not tell me it is new-this idea, this concept, that conscripts my actions and dialect-"it" is not new.

When the male-born gallus in Ancient Britain were worshiped as a priestess, It was not new. When the twin spirits danced on the Salish coast, it was not new. From the Sumerian to the Akkadian, inscribed on tablets older than Agamemnon, "Gala"

Don't you dare have the gall to tell me we are "something new" just because we are few, and the many have come together over time to see our histories erased-because they wish to see us replaced with something they consider safe, something "new"

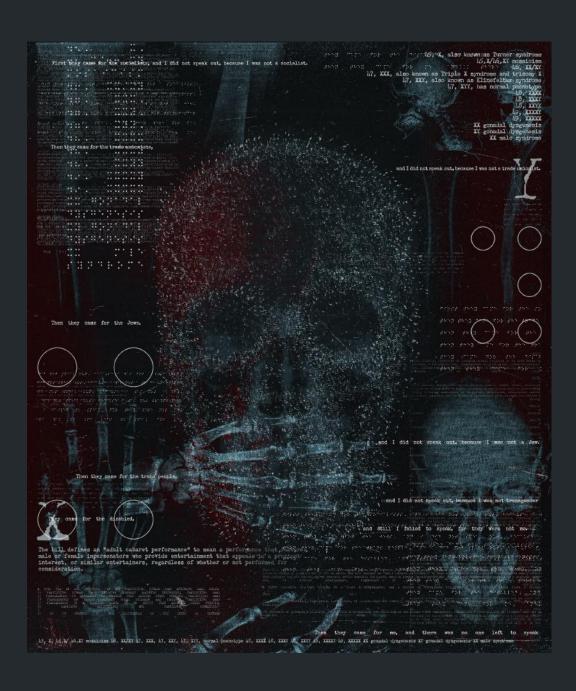
You know when our western knowledge stalled and halted?

Ioth of May 1933. When the institute at the forefront of research was looted, and those who did it lauded. The books they burnt piled up beneath those red white banners, whilst a man from the band stand clamours- ironically-for peace, for Goebbels wished to speak, as though any word he added could fill the void he had just created.

Yet in the burning of those books hates appetite was not sated.

On his command that night, those Secret Select hands, acting out of obedience-out of spite-took a girl named Richter's life. She was the first we know to undergo a surgery reaffirming, finally matching centuries of spirit to the capabilities of science-to make a body feel as though it's confirming your existence rather than confiding you to a life of mere subsistence.

Just because it isn't something you have heard of does not make it new to anyone but you.



Speak

by Celestial Body



Blooming Back by Bibi

Bewitched By Luciana Guerra

The association between women and witchcraft has always existed but began to intensify around the 14th century. Between the isth and 17th centuries, there was a peak in witch-hunting, fueled by religious, social, and political factors. Nearly 80% of those accused of witchcraft were women, as they were seen as more "susceptible" to sin and temptation due to prevailing patriarchal beliefs. Midwives, healers, and women living outside societal norms were frequent targets, solidifying the link between women and witchcraft and portraying them as inherently connected to the devil and prone to witchcraft.

The relationship between feminism and witchcraft feels natural: both challenge patriarchal systems and celebrate female empowerment, autonomy, and a connection to nature. Witchcraft can also be interpreted as a metaphor for resistance against oppression, often associated with wisdom, intuition, and spiritual freedom.

Leonora Carrington and Remedios Varo were painters and close friends who shared a deep connection. Both challenged the societal norms of their time, embracing independence and unconventional lifestyles. Their work often explored themes of female autonomy, transformation, and mystical worlds, drawing inspiration from alchemy, esotericism, and magical practices.

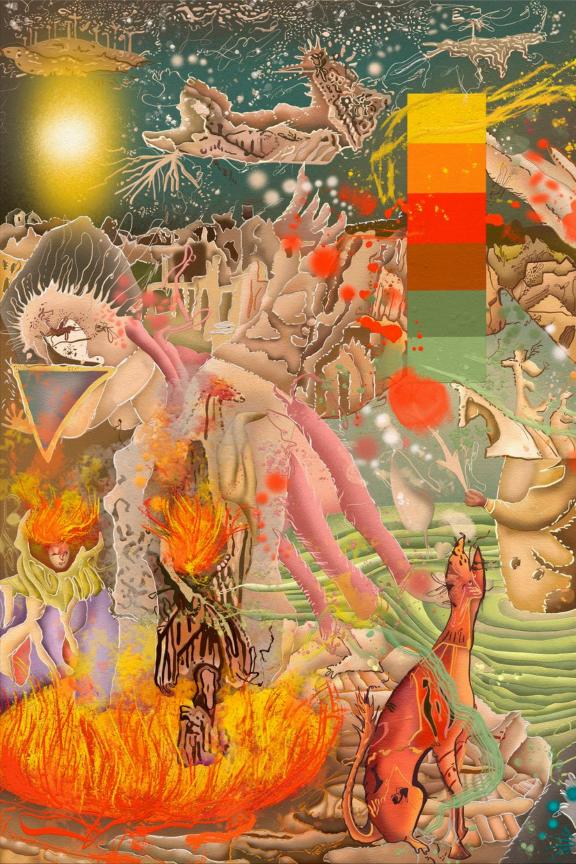
Carrington's art and writings depicted strong, mystical women engaged in rituals and transformations, reclaiming the power traditionally denied to women. Her feminist perspective challenged patriarchal norms by celebrating female identity, intuition, and creativity. Similarly, Varo's works depicted enigmatic, otherworldly scenes where female figures were central-often as creators, seekers, or spiritual beings. She explored themes of self-discovery, transcendence, and the connection between nature and the cosmos, integrating esoteric knowledge and personal symbolism.

Both artists embraced the concept of witchcraft not only as a spiritual practice but also as a metaphor for feminine wisdom and power, creating works that were radical, mystical, and feminist at their core.

In my painting, I have digitally created an artwork inspired by the study of Leonora Carrington and Remedios Varo. I abstracted forms without using AI, bringing the original message of these artists into the present with postcontemporary tools. My purpose is to translate their visual and conceptual experiences using technology as a substitute for traditional oil painting. Images, characters, and symbols tear apart, melt, and transform.

Everything becomes disarticulated and dismembered. The result is a series of graphic marks, geometric-organic forms, stains, drippings, and the digital resources we use today.

Witchcraft is a tribute to these painters and to all the women who were unjustly accused, tortured, unfairly judged, and killed for being independent, genuine, and living outside societal norms.







At the End of the Night by Adaeze Okaro

"When the door closes and the noise falls away, who do we become? When the world no longer asks for our laughter, our nods, our smiles— when there is no one to perform for, no one to hold it together for-are we okay?

Most of us aren't. And yet, we keep moving. We carry our lives quietly, as if the weight isn't there, as if we aren't heavy with questions and silent aches. It isn't because we want to pretend, but because the world rarely pauses to ask: How are you, really?

Not being okay is an unspoken truth, one that too many of us carry alone. It doesn't need solutions, only understanding. It's not a statement or a style; it's the rawness of being human. And while talking about it won't erase it, it can remind us that we are not strange for feeling this way, that the heaviness we carry is not ours alone.

There is solidarity in that. Not misery, but a quiet acknowledgment: I see you. I know this weight. You are not alone.

What if we thought of others through this lens? What if, instead of rushing to anger or judgment, we paused and reminded ourselves that we're all just trying to make it through? That behind every face is a world we cannot see.

Maybe it won't change everything, but it might change how we hold each other. It might soften the world, just enough.



Sin Titulo by Dana Fanego

"As an artist working with nature, and having moved from a big city to live in the mountains, this DAM issue, Brushfire, feels especially meaningful to me. Here in La Falda, Córdoba, we experience brushfires every year— they are immense, dangerous, and deeply saddening.

These fires make me acutely aware of the consequences of how we, as humans, treat nature's abusing resources, mass consumption, deforestation, population concentration in large cities, and waste, especially that generated by technology. At the same time, they remind me of the incredible power of nature and biodiversity, inspiring in me a profound respect and admiration. I am constantly reminded of how much greater and more powerful nature is compared to us." - Dana Fanego

Dana Fanego is a multidisciplinary artist from Buenos Aires, Argentina, currently living in a small city in Cordoba, surrounded by rivers and mountains. Their work explores physical and digital abstract imagery, often combining both mediums throughout the creative process.

Through their artwork, they engage in a dialogue with nature, spatiality, rhythm, abstraction, sound, and silence. Their connection to nature carries themes of idealization, longing, and the concept of an eternal return.



Nostalgi, 2024

COLOPHON

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Dana Fanego, Lowbrow Native

DAMzine, co-founded in June 2022, by culturehacker & Lowbrow Native, focuses on decentralized Art that celebrates creativity, connection, & co-creation. It experiments with new models of art making and collecting, where artists own their work, price, and sell how they want. DAM is decentralized in the way it is made, distributed, and discovered, and it is blockchain and platform agnostic.

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