A picture containing grate, black and white, car

Description automatically generated with medium confidence

Five years ago, Clara, aka COBRAH, for the first time squeezed herself into a black latex catsuit. On top of it she added a corset, cinched tight. Really tight.

In this moment, she says, she’d “never been so thrilled about anything. It was like falling in love.”

It wasn’t just about the thrill of skintight fetish wear. It was that in this moment, Clara fully transformed into COBRAH, the experimental electronic artist that’s since become a globally celebrated vocalist, producer, fashion iconoclast and cultural boundary-pusher whose sleek, playful, often subversive views of sexuality and female power emanate from every note, every purred vocal and every clothing stich.

Having already clocked global hits including the propulsive, tongue in cheek “GOOD PUSS” -- which has more than 25 million streams and was nominated for a Swedish Grammy -- and featuring in the hypnotic 2022 club smash “MAMI,” COBRAH knows a thing or two about creating a certified club banger.

Originally from Gothenburg, Sweden, COBRAH now resides in Stockholm. Upon moving to the city, she quickly became embedded in its underground fetish scene, sending party organizers the Soundcloud link to music she and some friends had made. COBRAH’s talent resonated immediately when she started making music, with one of her first ever tracks -- the spare, aggressive “IDFKA” -- clocking millions of streams across platforms and remaining one of her biggest hits to date. This was also the first song she ever performed live, while outfitted in latex at a fetish party.

“People were having sex all around, but in a way, it didn’t feel sexual,” she recalls of this debut. This turning point event happened in the same era she was making and self-releasing her first two EPs – which included the breakout single “GOOD PUSS” – while working as a schoolteacher by day and delving deeper into the fetish underground by night. It was here COBRAH discovered the spirt of freedom that runs through her work.

“It was a weird sense of belonging,” she recalls.

The riveting video for “SUCK” finds her naked on an exam table with a pair of latex-clad aliens seducing her. (“It gets me going,” COBRAH says of this simultaneously sexual and harsh setting, where personal freedom is embodied by her willingly giving over control.) Her immersive visual extends to her live shows, for which she dances while wearing haute couture.

For COBRAH, creating her music, videos, imagery, choreography, and live shows is the most satisfying part of her work, as these parts of the work are most visceral and authentic. Her goal is to propel COBRAH forward as a complete concept, with its elements – music, fashion, folklore, kink – all holding equal weight and forming a world where COBRAH is queen and we’re all invited to the party. Her siren call is in fact already working, with her darkly pulsing track “TEA” used in a 2021 John Paul Gaultier campaign, Thierry Mugler featuring “Debut” in its 2021 Fall/Winter Film and her “Iconic” soundtracking the ad for Viktor & Rolf’s Flowerbomb fragrance. Charli XCX has called on her as an opener, her debut U.S. tour sold out in minutes, and this fall she’ll perform at San Francisco’s Portola festival and Amsterdam’s ADE. Ultimately, she wants her work to give audiences the same sense of exhilaration she experiences while making it.

“I’m not trying to say anything,” she says. “I'm trying to feel something.”

**Boiler**

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