

two
NU
art · sex · life



◆ february '22 ◆
aisha cruz · mara muse · un corps
music and sex · vulva art

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NU
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two ♦ February 2022
A magazine by labellecatrice

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rafanunezollero fotografia

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EDITORIAL

The first issue was well received and the project continues with the same enthusiasm as when it started. With this second issue I wanted to keep the structure of the first one with some small changes.

In the interview part, **voice**, we will investigate a little about shibari, with an incredible artist that excited me when I discovered her and I wanted her to participate in this section.

The pandemic has changed us all and there have been people who have had to reinvent themselves. This is the case of Mara, the next protagonist of **zoom**, who I fell in love with when I drew her for the first time and we are in contact for more collaborations. An angel. Complementing Mara's delicacy, the masculine sensuality of *un corps* and his tormented gesture.

In the **mind** section I wanted to give space to music with a study of its relationship with sex and I have had two incredible collaborations. A virtual friend, Adriana, has created an exclusive playlist for this publication, which you can find in the article. And Lina, whom I met at an erotic festival, has made a beautiful collage to illustrate the article.

And to close, and to give more variety to the **color** section, I have selected five artists of the vulva with beautiful and very different projects from each other: sculpture, painting, embroidery and crochet. All of them born from a common place, the vindication of the vulva as something that should be talked about and brought to light, far from the idealized image of porn and even farther from the concealment in the most traditional societies. ♦

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VOICE

For me it is a revolutionary act to be able to recognize myself in the role of submissive.

AISHA CRUZ

VOICE

AISHA CRUZ

 @aishacruzropes

An angel painted in white, apparent fragility tinged with strength between the strings, ties full of freedom and empowerment. Poetry.

PHOTO 

p. 9: @himiitsunoo

p. 10-11: @camarixta

p. 12: @deamadrephotography

p. 13: @espartacopaco & @kewth

p. 14-15: @carnivore_pictures



LABELLECICATRICE. I saw your show at the Erostreet Festival in Barcelona and was amazed by your magic. It was a moment of pause between the noise of the people, the stress of the workshops and the chaos of the city. Since then I became interested in shibari on a visual level. Can you start by telling us a little about yourself as an introduction?

AISHA CRUZ. I'm Aurora Martínez, I'm 27 years old and I finished my acting studies in 2019, just before the pandemic, at the Escuela Superior de Arte Dramático de Sevilla.

I belong to a gestural, puppet and mask theater company, "Clicole Teatro". I am also training in bu-toh dance, being my forte at this moment of my acting career, body expression.

When I met shibari, I fell in love with that language, its poetry and its strength

LBC. Actress and shibari artist, how did you discover this Japanese art and in what way has it influenced you and why?

AC. A year before finishing drama school, I met shibari by chance. A photographer friend of mine was organizing a shibari initiation workshop with professionals of the Kinbaku scene here in Sevilla. I had no idea what it was about, so I did some re-





search, but the information I found on the internet was very scarce and erroneous. Although finally, I went without knowing very well what I was going to and I loved it. When I met shibari, I fell in love with that language, its poetry and its strength.

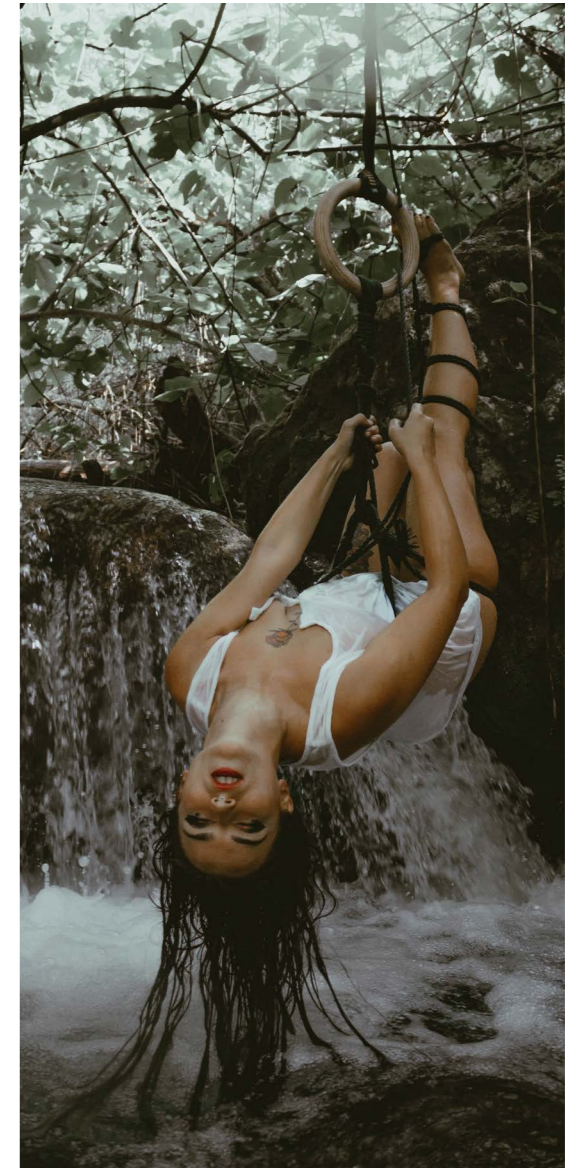
It was then when I decided to do my final project about shibari and theater, thus my first shibari performance *Muerte a la Poesía* (Death to Poetry) was born.

LBC. That's the name of your solo show, why this title and how would you define it?

AC. *Muerte a la poesía* is a tribute to all those poets censored, exiled and/or executed because of the spanish civil war. It is my first solo direction and performance, therefore, it has also been very empowering and revealing.

Muerte a la poesía is a tribute to all those poets censored, exiled and/or executed because of the war

Muerte a la Poesía arises from my need to investigate, know and understand the language of shibari, from the vision and perspective of all that I am. My work was entitled "Shibari and Theater. Elaborating a scenic proposal from elements of shibari", I documented a lot about shibari and all its history, I interviewed professionals and found the key that brings theater and shibari together.



LBC. You are also dedicated to the research of shibari, can you tell us a little about it?

AC. I am currently dedicated to the study of shibari through practice, and I develop it through self-suspension. Self-suspension gives me the knowledge and tools to be able to perform more personalized bindings.

For me it is a revolutionary act to be able to recognize myself in the role of submissive. I like the three roles: tying, being tied and self-tying. Each of them brings me a different energy. When I am tied and I exercise the role of bottom or submissive, it empowers me to be aware of recognizing myself in that place and to be able to enjoy it, obviously with all the consensus and security that you have to have in a shibari session. Surrendering your trust, your body and soul to another person, in these times, seems to me an act of rebellion and resistance. Feminism is freedom.

LBC. You are also starting to teach shibari classes, what do you recommend to start?

AC. I am currently starting to teach shibari and self-suspension workshops and classes. I would recommend people who want to get started to find out about their trainers. I like to initiate people in all roles, for them to choose. Many times, students who come to initiation bring a preconceived preference of the role they want to practice. But in my initiation workshops it is almost mandatory to go through all three roles and then go deeper into one of them. And surprisingly, their preference usually changes. ♦



ZOOM

Art heals.

MARA

ZOOM

MARA

 @mara.lifemodelmuse / @thegirlwiththeredsnaketattoo

From Argentina, Maria, actress and yoga teacher. Like so many other people, she had to reinvent herself during the pandemic and discovered a fascinating world, that of artistic modeling, which made her discover herself, and to begin to love herself.

TEXT [labellecatrice](#) & [mara](#)

PHOTO 

p. 21: [@lagartshow](#)

p. 22-23: [@alesso_ph](#)

p. 24-25: [@alesso_ph](#)

p.26-27: [@lagartshow](#) & [@mara.lifemodelmuse](#)



Maria, an actress, yoga and theater teacher for children is the person. Mara, her stage name, a mermaid, who began by hiding her identity to devote herself to modeling. A name that evokes the sea where she now moves with complete freedom but which she did not dare to enter.

Modeling came into her life as a lifeline but in a very organic way. In the middle of the pandemic, almost without a job —teaching was very difficult and acting in a theater was an impossible task—, bored and in need of the attention required by people who expose themselves doing their job, she decided to create an account on social networks with all the nude photos that her partner had taken some time ago and that she did not dare to upload for fear of having work and personal problems. It is for this reason that at the beginning she did not even show her face. She had always liked to pose but she did not always like what she saw.

And she discovered her body, which she disliked and mistreated [...]. And this new look made her see herself with love, she enjoyed herself and felt the need to share it

After losing this account, due to the strict censorship of some networks, and in order to have new material to share, she began to explore the self-portrait. And she discovered her body, which she disliked and mistreated, looking for a perfection that is never achieved. And this new look made her see herself with love, she enjoyed herself and felt the



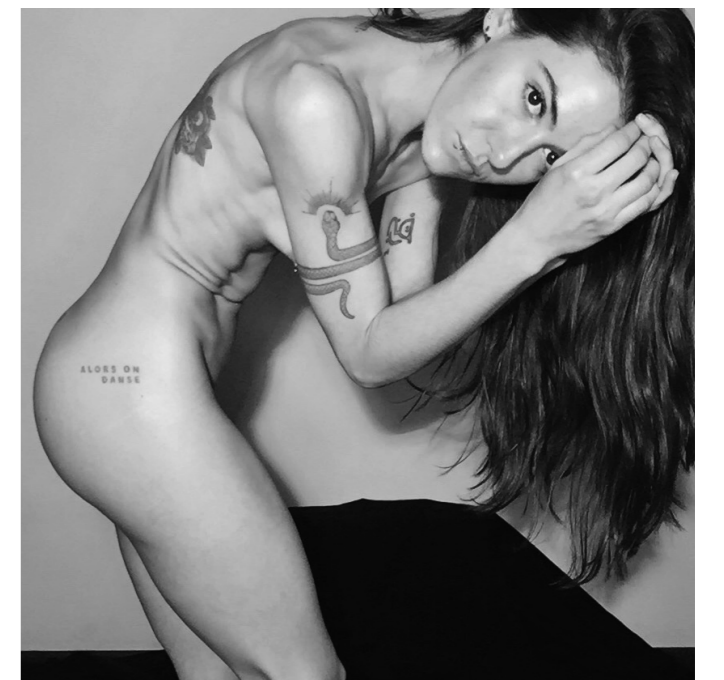
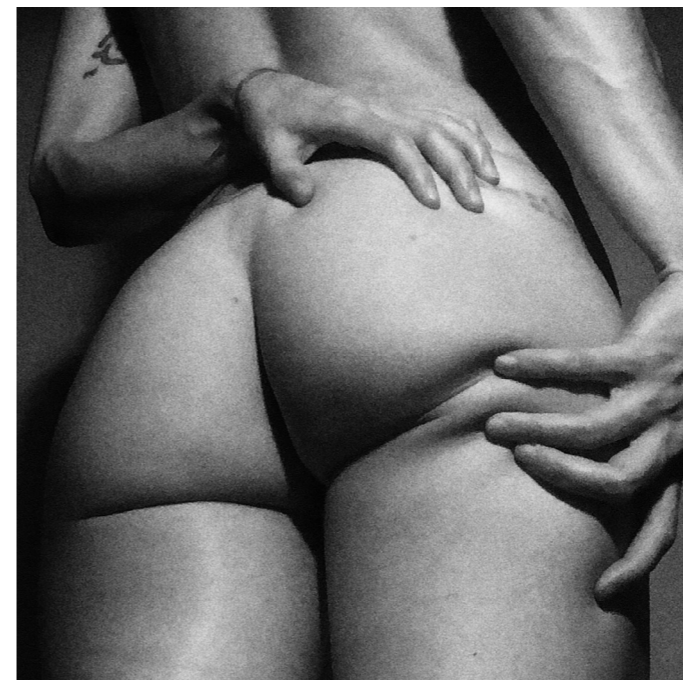
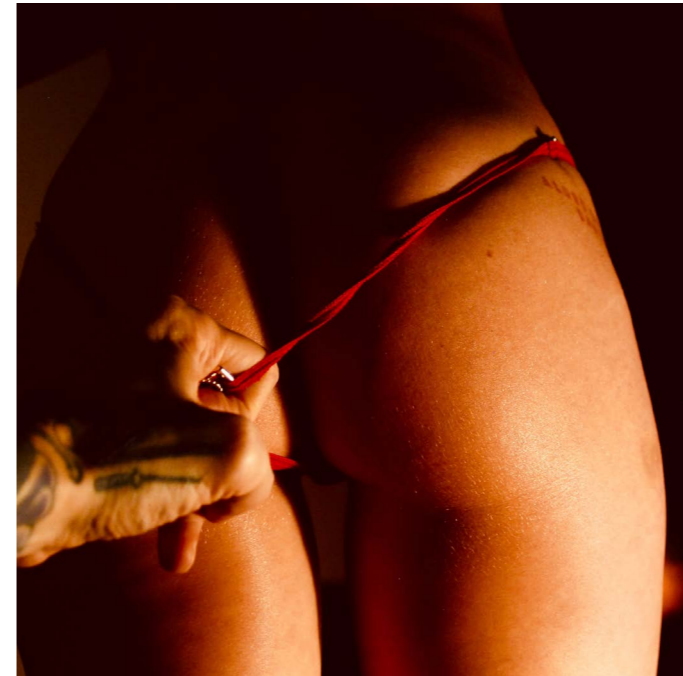


need to share it. She connected with her desire and broke with the limits. It flowed.

Naked, alone in her house, connecting with her breath, focusing on her props so as not to fall and her muscles, but at the same time in contact with people from all over the world creating art. She felt at peace

An artist contacted her proposing her to pose for an online human figure drawing session. At the time she didn't understand anything, but she took the plunge and it was a beautiful, almost mystical experience, where she could combine her two passions, acting and yoga. Naked, alone in her house, connecting with her breath, focusing on her props so as not to fall and her muscles, but at the same time in contact with people from all over the world creating art. She felt at peace. After finishing the session she was able to see herself through the eyes of the artists, eyes more loving than her own, many times. That day she decided that she wanted to dedicate herself to this every day and dedicated all her effort to it by opening a live modeling account, which at the same time discovered for her artist and model accounts and a fascinating world.

Through art she has been able to resignify all the suffering she has caused to her body, according to her own words. She loves her work and this can be seen in every gesture she makes. As she herself says: "art heals and being a muse is wonderful". ♦



ZOOM

UN CORPS

 @enpleincorps

His name, a body, already says a lot about him and his art. Self-portraits that convey a healthy masculinity, sometimes fragile, sometimes sensual, without falling into stereotypes.

TEXT & PHOTO enpleincorps



It all started about 15 years ago when he bought his first digital camera. The desire to make images comes from an immersion from a very early age in visual creation, having trawled through architecture, design and of course photography magazines, mainly professional magazines.

He began experimenting with nude photography with his own body, "like all photographers" he says. This self-portrait work has never stopped over the years. The representation of the body, female and male, has always attracted and fascinated him. It is the "material" that best lends itself to photography, drawing and painting, and it is also the greatest technical challenge to represent it, according to his point of view.

The body, female and male, is the "material" that best lends itself to photography, drawing and painting

A remarkable fact about his photographs is that his approach is based solely on the body, which he separates from the face. He believes that with the face present, the attention is distracted and one enters another dimension.

This work, with no other objective than experimentation, shows his desire to present the male body as he feels it through his own. He emphasizes a plastic, draws the forms, and through the poses he achieves a balance between strength and fragility.

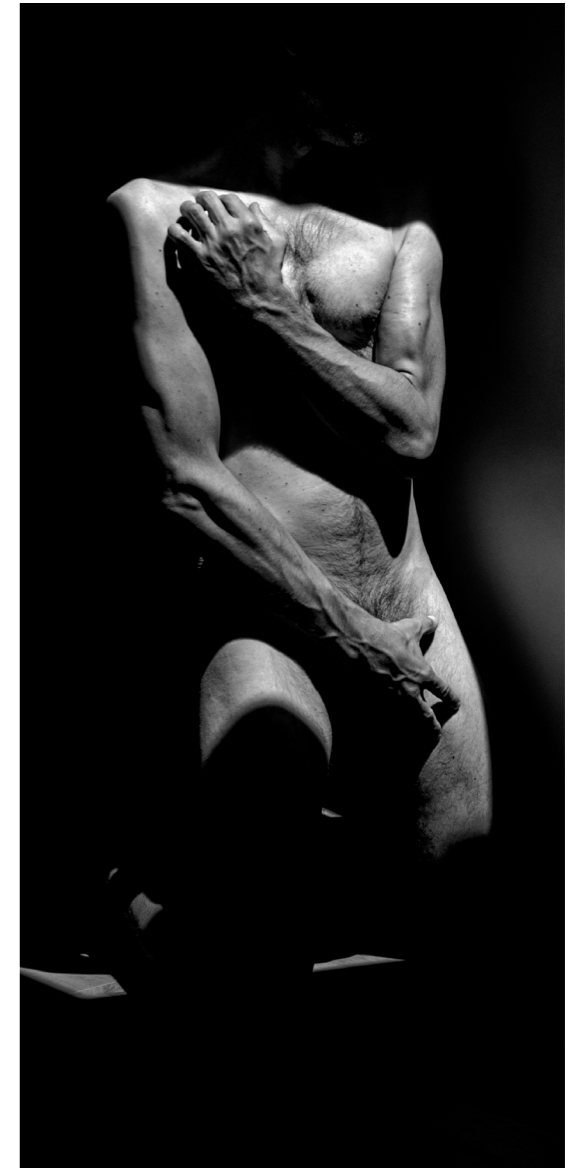


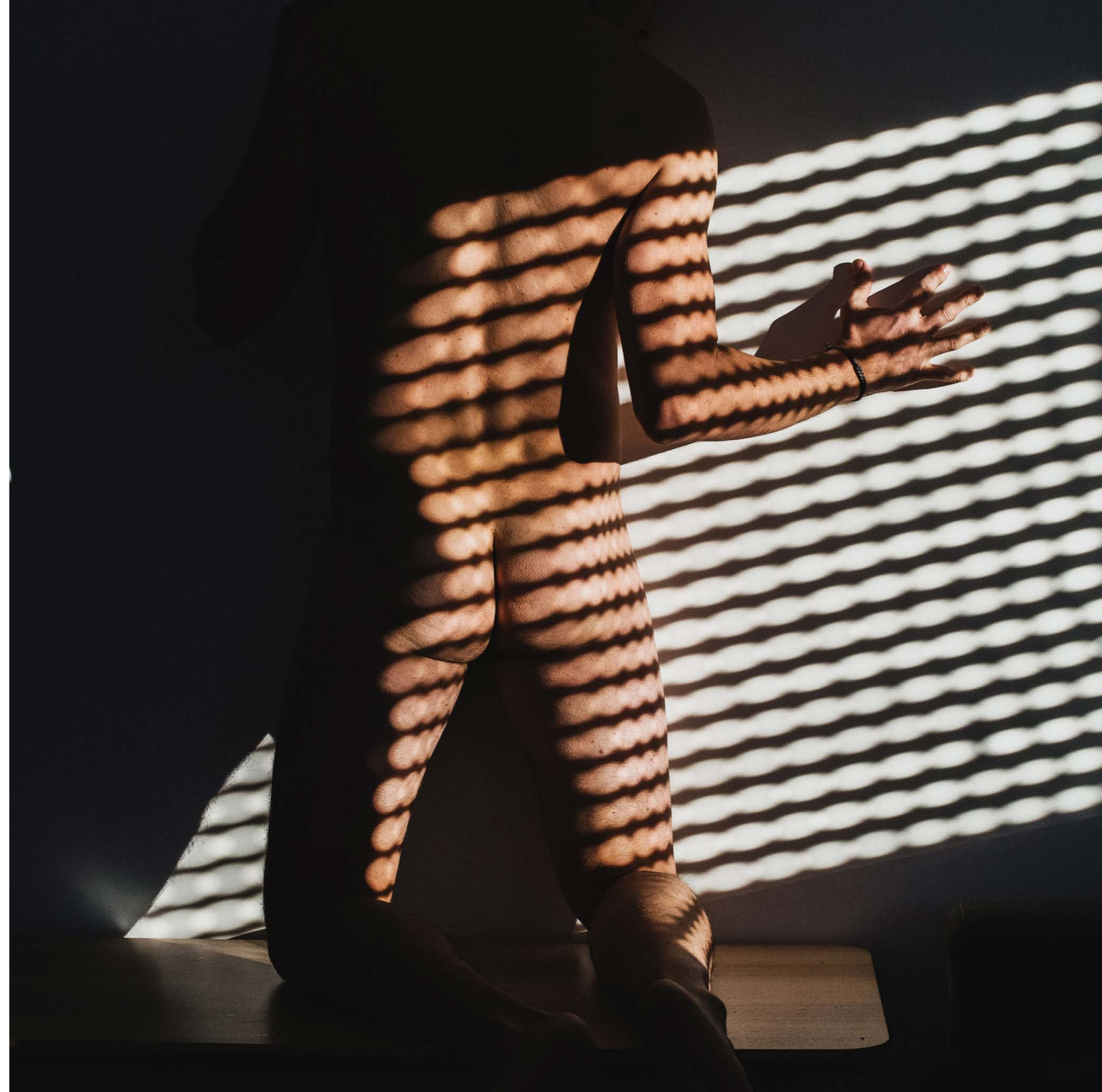


He always had in her head the cliché that “women are not sensitive to images, and even less to male nudes”. He admits that as soon as he started publishing his photos he realized that it was indeed a cliché. The images of his naked body seek aesthetics, relaxation, sensuality, eroticism, whatever, that’s what the viewer will feel. The image ceases to be under his control from the moment he publishes it.

He considers that his images can support the current of healthy masculinity, as he feels it close to him. Even when he centers his images on the phallus, he says, they are not intended under an idea of domination, or wielding a weapon or a powerful instrument of pleasure or a symbol of fertility

He considers that his images can support the current of healthy masculinity, as he feels it close to him. Even when he centers his images on the phallus, he says, they are not intended under an idea of domination, or wielding a weapon or a powerful instrument of pleasure or a symbol of fertility, he just shows his body in all its dimensions, again seeking aesthetics, not provocation. ♦





MIND

Musical notes and rhythm were acquired [...] for the purpose of captivating the opposite sex.

CHARLES DARWIN

MIND

MUSIC AND SEX

Music has a great capacity to evoke and provoke reactions in our brain. If we focus on eroticism, music manages to emulate sensations very effectively but many times these are cultural constructions. There are, however, characteristics that relate sex and music beyond our culture.

TEXT labellecatrice | ART lina ávila



We all love music. Without exception. It is art, it is culture and it is entertainment. But it has no known evolutionary value and we know that it has existed for at least 40,000 years. The first instruments found are flutes made with animal bones, but why was it born at a time when there were other priorities? And what relation does it have with sex?

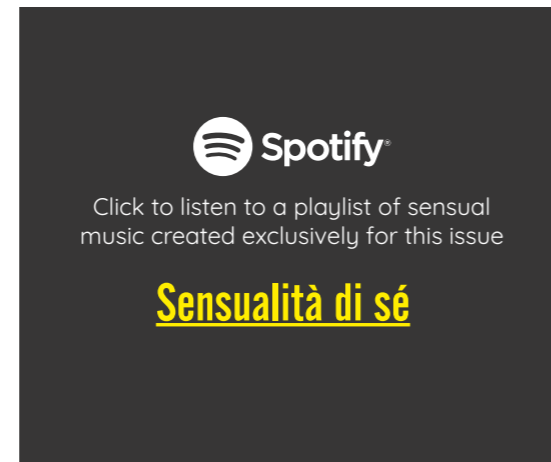
Music has a great capacity to evoke us and provoke reactions in our brain. If we focus on eroticism, music manages to emulate sensations very effectively through certain rhythmic and timbre characteristics. Of course, many times these are cultural constructions extracted from cinema, television and pornography. There are, however, characteristics that relate sex and music beyond our culture.


Recent studies using as reference people between 18 and 91 years old have shown some results, such as, for example, that soft songs with a continuous rhythm are the most suitable to accompany intimate encounters, as well as wide dynamic ranges and little use of vibrato in the voice.

Charles Darwin argued that music would have its origin as a sexual selection technique that would allow women to choose the most genetically gifted man according to his musical abilities. "Musical notes and rhythm," he wrote in *The Origin of Man*, "were acquired at first by the male and female ancestors of mankind for the purpose of captivating the opposite sex." It is interesting to note that music itself has no tangible utility in evolutionary terms. Other studies contradict this hypothesis and maintain that music was born in the songs that our ancestors sang to their children.

Returning to the relationship between music and sexual stimulation, there are scientists who argue that listening to music can provoke in our brain the same effect as sexual pleasure, since it has the ability to stimulate opioid receptors that are essential for the perception of pleasurable sensations of reward, such as those we experience when eating, taking drugs or having an orgasm. In one study, these receptors were blocked and volunteers listening to their favorite music reported that it did not elicit any special sensation.

Music increases cognitive performance and mental acuity, improves our mood. If we interact with music while having relationships, we will improve our performance because it has the ability to reduce physical fatigue. Can we conclude that music is the best of drugs? ♦



 Spotify

Click to listen to a playlist of sensual music created exclusively for this issue

Sensualità di sé



COLOR

Believing that everyone
looked kind of like myself
down there was my reality.

VIKTORIA KRUG

COLOR · VULVA ART

VULVA CASTING

 [@vulvacasting](https://www.instagram.com/vulvacasting)

Customized and hyperrealistic vulva sculptures to normalize and promote the diversity of this part of the female body.

TEXT viktorija krug | PHOTO claudia plattner (träumerherz fotografie)



Vulva diversity.

If you had asked me two years ago what that means, I would have looked at you in confusion and asked, what a vulva is. Because even though I identify as an openminded and well-educated young woman (I have a degree in Biology, living in the middle of Europe), I had no clue that what I believed to be my vagina, was actually my vulva. The fact, that I ran around for 27 years, not properly naming my own genitals, is quite problematic, but what I believe to be much worse is, that no one ever corrected me.

I had no clue that what I believed to be my vagina, was actually my vulva

Vulva diversity.

The word vulva would have been cause of confusion number one. But what about the diversity part? Well, that's what would have really knocked me on the ground. I had watched no porn and only slept with people with penises, so the only vagina, excuse me, vulva, I knew back then, was my own. Believing that everyone looked kind of like myself down there was my reality. Well, I was very wrong.

My name is Viktoria Krug (she/her), I am 29 years and from Austria and in March 2020 I stumbled across other artists that promote vulva diversity. And boy was I knocked to the ground. I was confused and angry and sad, all three being very good

motivators to get up and change what caused these emotions.

So, this is exactly what I did. I got up and thought about what to do to change the incomplete, sexualized or simply missing representation or the vulva in our society. It turned out that vulva casting was what felt right for me from the very first day. So ever since that realization in March, I spend my days taking copies of people's vulvas to turn them into beautiful statues so to let the world know about vulva diversity.

The process to get the copy is a lot of fun. To explain it in short- the people that come to see me get a product onto their vulva which copies every wrinkle, mole, scar, pimple, everything that is there. While doing so, we talk about vulvas and all the topics related to it such as pregnancy, sexuality, identity, menstruation, and health. The talking really is the best part because after a couple of minutes with a stranger you already start to feel very connected because there are so many similarities in the way we were socialized, educated, and silenced.

The statue itself belongs to that person and they can do with it whatever feels right for them. Fact is, that a lot will change through the presence of their own vulva statue. I have heard countless stories about that change, starting from a more positive self-perception and a boost in self-confidence all the way to better relationships and sex lives as well as people cancelling their labiaplasty appointments.

But there is more to vulva casting than the personal benefit of the person that receives their statue.



If agreed upon, I take an anonymous photo of the finished statue to add it to the Vulvarium gallery, which is a collection of diverse, real, and non-sexualized vulvas that serves as a source of education for anyone with an internet connection. So far, the Vulvarium gallery contains around 450 vulva statues- every single one of them being different, normal, and beautiful.

My personal wish for all of us is that we can finally break the taboo around this body part. My way of approaching this goal is through vulva casting, but

there are plenty of people that spread vulva love and education in different ways. If you agree that something needs to change in how we represent the vulva in our society, support the people who are working for the kind of world you wish to live in yourself and most importantly, don't forget the following: It only takes one person to break a taboo – you can be that person whenever you want. So why not start a conversation about...

vulva diversity. ♦



COLOR · VULVA ART

CHOCHETISMO

 @chochetismo

Informative art and didactic material for sex education.

TEXT raquel ruiz



Behind chochetismo (a play on words between chocho —pussy— and crochet) hide the delicate hands of Raquel, a 32-year-old early childhood education teacher. She is also a psychomotrician and is training in pedagogy and systemic tools for individual accompaniment. A restless and sensitive person, she enjoys accompanying in all ways. As she herself emphasizes, she is not fully dedicated to this and is not an expert in sexuality. Her path of transformation and personal work has led her to realize how important it is to review and question our most deeply rooted beliefs, especially with regard to sexuality and the relationship we establish with ourselves through it.

Chochetismo was born from a real need to make visible, and name by name, the vulvas in our society. A need that not even she herself was aware of at the time she made her first piece.

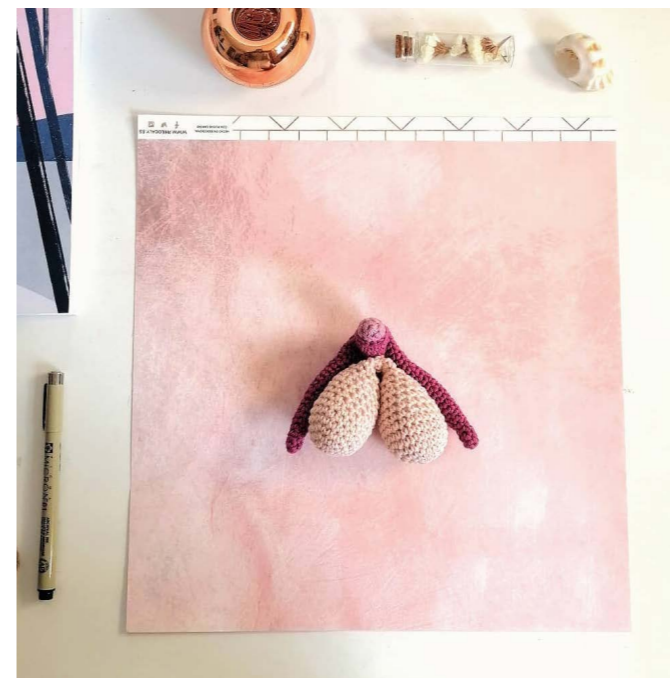
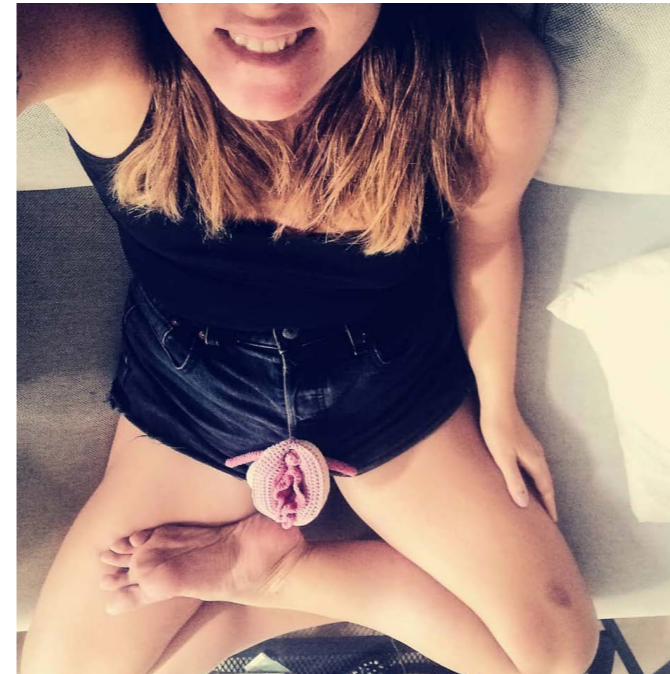
Chochetismo was born from a real need to make visible, and name by name, the vulvas in our society

Something that was simply going to be a wink to a friend, caused a great impression in her closest environment, and from there the project grew more than she had imagined. Chochetismo has evolved organically as she herself was learning from all the professionals she decided to follow and also those who have trusted her to accompany her in her work. It is from this personal movement of aware-

ness that she has been perfecting the models, refining them to the specific needs of each professional and understanding that this work is important and transformative for society. So, from planting vulvas in pictures, she went on to make didactic models for sexual education, first only in feminine, but with time also giving place to the masculine.

Another special feature of this project is that she decided from the beginning that she was going to approach it from a self-care point of view, dedicating only the time she was able to sustain

Another special feature of this project is that she decided from the beginning that she was going to approach it from a self-care point of view, dedicating only the time she was able to sustain. Without stress or pressure. With the only commitment to do it from pleasure, and not from obligation. And the magic thing when you work like this and communicate it to others from the heart, is that on the other side you also find love, support and understanding. So chochetismo grows and evolves with her, flowing with the experiences that arise, trusting that all of them are part of the path and direct towards a greater awareness of the importance of self-knowledge and personal work to transform society. ♦



COLOR · VULVA ART

CUÁNTO COÑO!!!

 @cuantocono

An artistic project to vindicate women's rights.

TEXT carolina huertas



Carolina Huertas, sculptor and painter, born in Ecuador but living in Madrid since her childhood, is the person behind *Cuánto Coño!!!* (How much pussy!). Her art is influenced by Latin and Spanish culture, as a reaction to them or being part of them. This project was born from the idea of two women artists with the idea of making the vulva visible because, as Carolina says, since childhood we have become familiar with the visualization of the penis as something more everyday, either by drawing it as a joke in bathroom windows or giving it a place in society as a subliminal advertising. This has left a sequel in the relationship that society has with the vulva, embarrassing us when talking about it or not being aware of all the functions it has and how marginalized it has been for everyone. By making it more visible, women can feel proud and confident to investigate and see themselves reflected in it.

It is a social awareness movement that aims to make the vulva visible in our society as a special and magical part of the female body

And it is not only designed for women. Carolina wants to bring vulvas to all audiences, also claiming that art is for everyone and not just for a select audience that goes to a gallery or museum. That's why she dedicates herself to stick some vulvas in the streets of big cities, like Madrid and Barcelona, and many more to come, opening her art to all audien-

ces, from children and the elderly, to young people, couples, families, men and women... *Cuánto Coño!* is a sculptural project of social awareness, in which the vulva is shown in different forms and expressions. It is a social awareness movement that aims to make the vulva visible in our society as a special and magical part of the female body. Without sexualization, without "perfect" forms, without taboos. The vulva is a source of life and pleasure and, as such, should be understood and cared for.

It is a social awareness movement that aims to make the vulva visible in our society as a special and magical part of the female body. Without sexualization, without "perfect" forms, without taboos

Her dream is to create a new society without complexes and with all possible knowledge about sexuality and that future generations can normalize genital education issues. ♦



COLOR · VULVA ART

VULVADRAW

 @vulvdraw

Victoria gives us an interesting point of view from a country where you can be put in prison for teaching sex education.

TEXT victoria



Vulvdraw is a body positive project started in 2018 and it's all about women's body image and sexuality. The project creator is Victoria, an artist from Russia working with ceramics, illustration and burlesque. Many people here are still limited in understanding of their own body, knowledge about it is, unfortunately, surface level. When I was talking to girls on this topic, I would regularly run into their shyness or annoyance, even discontent with how their genitals look. I wanted to show everyone how diverse can vaginas be, how "beauty standards" based on porn are different from reality.

In this 2,5 years of my "vulva portraits" I've encountered women with different approaches to the project: for some it was a chance to look at yourself from, let's say, different angle, for some it was therapeutic, someone tried something like this for the very first time. Every woman's relationship with her vulva is, for sure, unique.

I'm drawing exclusively off the photos my models send me, We're talking about this from the very start. I'm also working right after a prepay so people won't misunderstand me. Me and the model never meet in real life, it's mentally safe for me and her. Almost 100% of my work is based on real people who contacted me themselves.

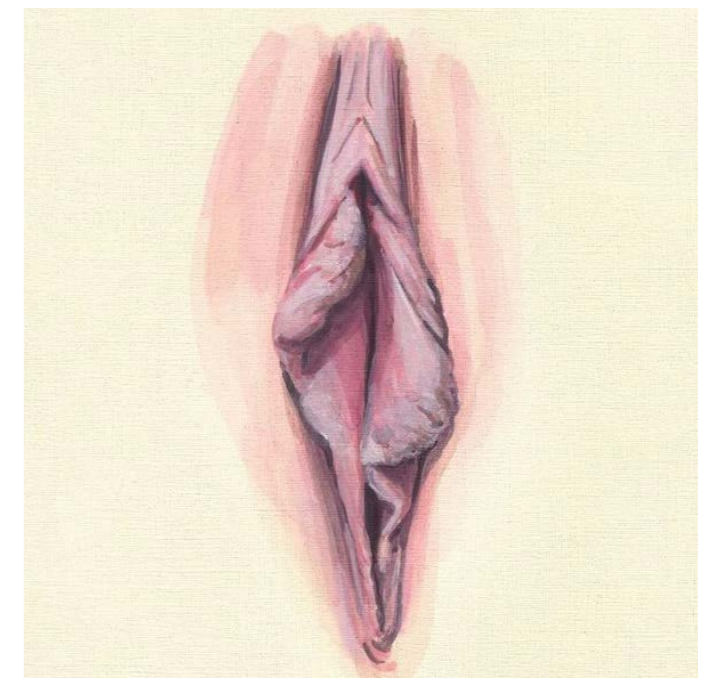
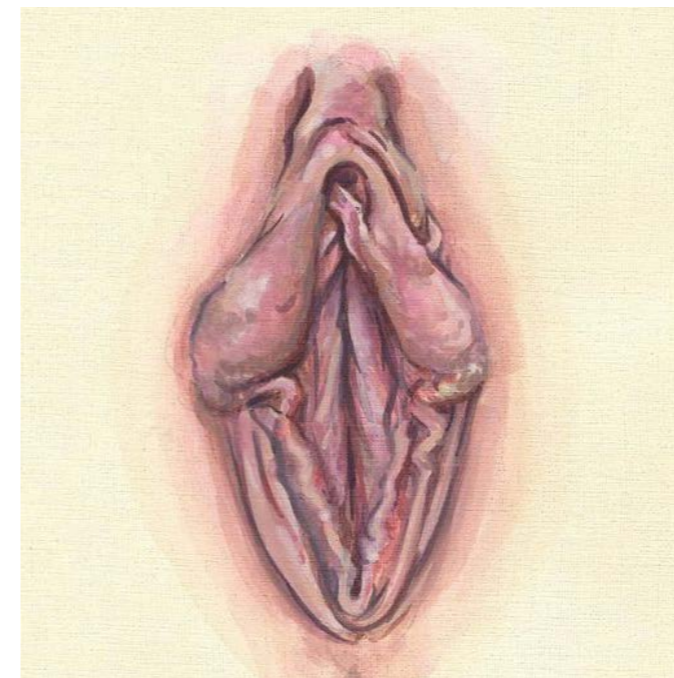
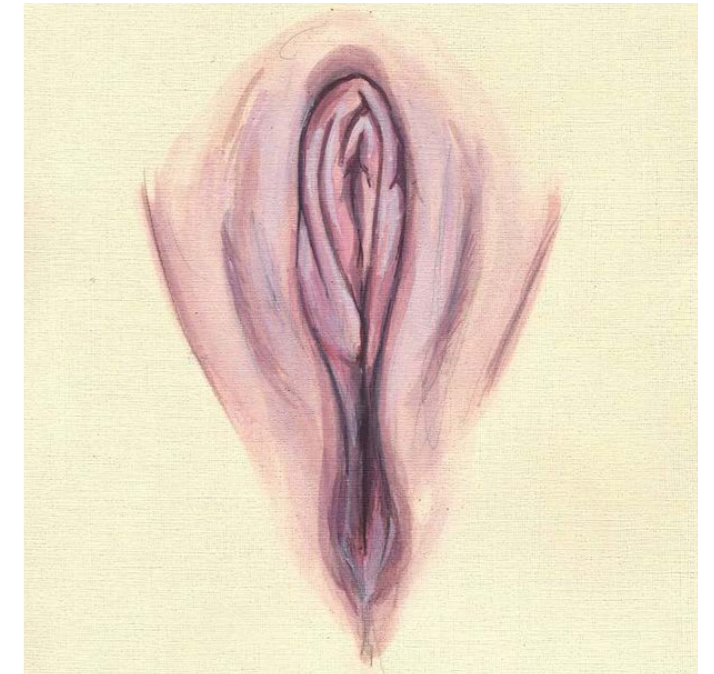
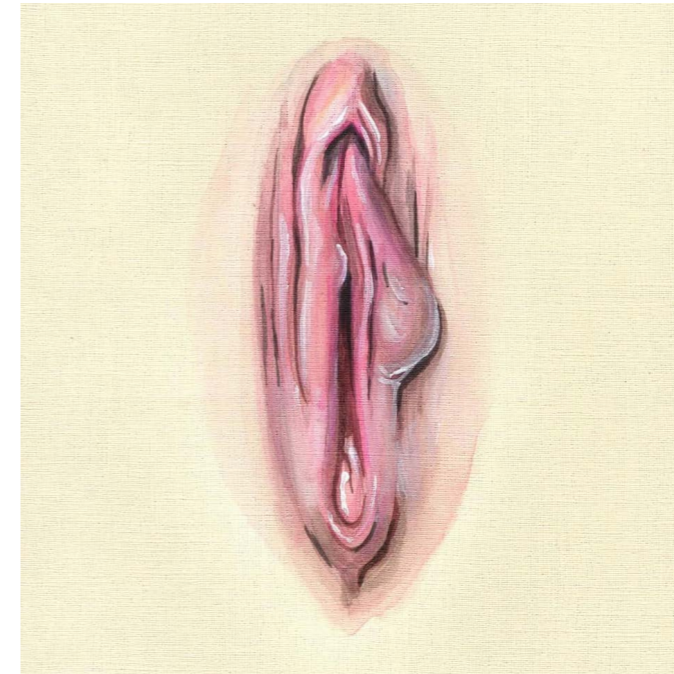
For now my goal for 2022 is to create 100 (or maybe more!!) illustrations as part of this project and to use achieved skills in educational purposes. I would love to create something that would help women understand them and their reproductive system. Russia is definitely struggling in the sex education field even tho I get to talk to a lot of educated sex

positive people. My goal is to work on a zine or a book dedicated to the body and what we call "lady parts".

For now this project is getting kinda dangerous in the light of recent changes to the law and 2 year anniversary of Yulia Tsvetkova arrest for her vulva and women's bodies drawings, as long as her sex education work. I would love to create more, freely, but you have to keep in mind events like that. Yulia Tsvetkova's case and similar ones crushed hopes and beliefs of many "passive" activists and educators these days, you start to think "What if I'm next? What if they can imprison me for something".

For now this project is getting kinda dangerous in the light of recent changes to the law and 2 year anniversary of Yulia Tsvetkova arrest for her vulva and women's bodies drawings, as long as her sex education work

Still, I believe in my work, I hope it does something for my female audience, brings them closer to acceptance, to a love of one's self. There is a lot of work ahead of me, as well as obstacles and yet I'm standing with my head high! ♦



COLOR · VULVA ART

VULVIONA

 @vulviona

“Vulviona” presents embroidered vulvas to embrace the female genitalia.

TEXT fiona klett



“Vulviona” presents embroidered vulvas to embrace the female genitalia.

Fiona Klett, the artist behind Vulviona, is a Berlin based textile designer and illustrator. She grew up in the south of Germany, Stuttgart. She studied fashion design and tailoring and now lives and works as a freelance artist. She started embroidering vulvas a few years back to create more visibility to the female sex organ. “The male organ, the penis, is such a common motive and as a girl, I probably knew to draw a penis better than a vulva. Even though I have a vulva not a penis.”

Growing up in a rather conservative and patriarchal environment, the vulva wasn't much of a topic. The vulva was more of a functioning organ which one doesn't talk about. Fiona Klett wanted this to change and to normalize these circumstances for other women, especially for younger girls. Besides

the political and educational aspect, it is a beautiful motive. There are great paintings of hands or sculptures of feet, but why shouldn't we see a vulva as a subject of art.

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The media for the art of “Vulviona” is embroidery. This traditional needle and thread craft is known from our grandparent's generation. We are used to motives like flowers or landscapes. A vulva embroidered with bright colours and abstract shapes on an embroidery hoop, is a fun contrast “Vulviona” likes to present. ♦



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