

Bordados Porno, Pedro Morales. Virtual Reality Project 2007

Bordados Porno is an investigation about virtual reality through stereograms. It consists of 16 digital stereograms; hand made using as support industrially produced household items, of the kind that populate our lives by the hundreds: shirt buttons, rubber bands, glass beads, wiggle eyes, cross stitch thread. The images have been processed using 3D application software, then materialized on fabrics using those materials. The work has been conceived to be digital up to the assembling of the stereograms: the final product are handcrafted objects made using ancient embroidery techniques to recreate virtual reality. The stereogram gives me an interesting path into virtual reality and fractal geometry, for it develops the possibilities of a surface to the fullest. The 3D scenes shown in this work are sculptures depicting sexually explicit positions taken from the Kama Sutra.

The viewer is not a passive recipient of the artwork; it is an active decoder that uses his brain and vision as living tools that transfer his consciousness to an alternate reality. The beauty of stereograms does not lie in the faithful reproduction of reality, but in the sensation of happiness one experiences in being able to make sense of the 3-D information contained in a textured surface showing apparently nothing else.

BordadosPorno is also a reflection on how the Internet impacts our attitude towards sex, an issue constantly present via the web: every screen is a

window to porn material. In spite of the easy access to sexual content, watching it is a private act. By asking the spectator to voluntarily search into his brain for stereoscopic vision, I look for a sensation that can only be felt individually, even among a crowd. This kind of stereoscopic phenomena proposes a metaphor in relation to the information age, and gives us a sense of the new socio-cultural *milieu* that this era originates.

. The artist proposes this work as a new advance at the edge where art and science fuse to prove that both have to do primordially with beauty. Through virtual reality, a work of art is digitally created on the computer's screen, and later materialized in physical pieces that are unique on account of their conceptualization, beauty and workmanship. Therein lies the artist's mind, the relation explored in a never ending process: the search of the human through technological advances, that endearing flirting between science and beauty.

My proposal aims to break paradigms on virtual reality, to push its limits to a maximum, to trigger new challenges for stereography. We don't know exactly what happens in our brains when we see something 3-D on an irregular plane, when we become instruments for art. Perhaps one would have to search for the key to that mystery in one's heart. For in any case, it has been human curiosity that has made the stereogram into the urban phenomenon it is today, urging me to the study of virtual reality, presenting handcrafted stereograms as true virtual nature.

