

# SIM STREET JOURNAL

EXPLORES THE RELEVANCE  
OF VIRTUAL TO REAL  
COMMERCE AND CULTURE

<http://www.simstreetjournal.wordpress.com>



- champions of expression
- creative rights questions and action
- critiques of collage

ISSUE #5 • 2013

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## Champions of Expression

by Eleanor Medier

When determination meets focus, creativity has no limitation.

Second Life® provides the opportunity to push ideas into forms that incorporate impossibility. Yet, reality is never far away.

Some cultural contributors, like Yanik Lytton, mirror the real world in capturing the best without the worst. Her clear standards for Fogbound do not deviate. She knows that a strong vision must always be defended.

Kylie Sabra brings reality into SL by waking the sleeping creative community to changes needed in Linden Labs' Terms of Service, by leading the UCCSL.

FreeWee Ling helps to bring worldwide attention to the visual arts as the curator of the famous 3D art competitions for the University of Western Australia.

Art critics Eleanor Medier and Heavy Writer focus on artists that fuse realities from collaged photographic images.

SL is a world where the individual stands fairly alone. Others help, but it takes a champion to support an infrastructure that inspires significance. The contributors here are all champions of visions that then become contagious.

## pioneer profile

- Success can sneak up on the unsuspecting. Yanik Lytton set out to create a comfortable club and surpassed that into creating a legend. She shares how Fogbound Blues is focused, consistent, and popular. "Clearing the Fog" PAGE 18

## in-world to out

- When Linden Labs released the new *Terms of Service*, it woke up the creative community to take seriously what they have agreed to. Kylie Saber leads the organization focused upon change. "Courage to Speak" PAGE 30



## pioneer profile

• Evolving her clothing line, **Kaddan Yue** keeps an ear to the ground of trends, and can please both a variety of styles and ages. Her classics sell as well as her more daring designs, all handled with the capable hands of a Mistress Manager. "Fit for Survival"  
PAGE 38



## critic's choice

• Behind UWA's famous art competitions is a dedicated, sensitive, and insightful organizer. **FreeWee Ling** understands the tremendous variety of entries, helps each contributor to reach potential, and presents the strongest sculpture shows on the grid. "Fueling the Fire"  
PAGE 50



## ask ann advice column

• **Ann Slanders** focuses her critical attentions on those beleaguered by conflict. Welcoming all who suffer from relationship challenges, she generously speaks to the heart. Like the real life legend, defines etiquette. "Ask Ann"  
PAGE 44



## the aesthete & the amateur

• The fiction of expert versus observer continues when art critic **Eleanor Medier** comes home to discover her husband, Heavy Writer, has sold one of her Albers paintings to pay for his cars she smashed up in the last issue. And he leaves her a surprise. Hiding her anger, plotting her revenge, the two visit several galleries:

- **Fran Benoir** creates book-like visual poetry.
- **Samara Barzane** offers cohesion to fragmentation.
- **Molly Bloom** recreates legends in new ways.

"Revenge versus Sacrifice" PAGE 61



## social media manager

**Quistis Shippe** is the Communications Director and social media master. She contributes to marketing and promotion. She brings a varied background in sales, garden design, and learns more about SL sectors than anyone!





# SIM STREET JOURNAL

## advertisers

Through advertising, kiosk offers, popular website, and Group Lists, an advertisement in *Sim Street Journal* reaches those who make culture in SL happen. Each profile and review imparts useful ideas and techniques won from experience. Entrepreneurs and creators, presenters and sponsors, share what it means to achieve significance in virtual worlds.

The magazine for those who seek significance, achievement, and relevance from the virtual to the real. In a world of complete freedom, limited only by time, discover the choices and the motivations that define international exchange.

## Issue #5 2013

Published both on-line and in *Second Life*.®

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- DX Exchange page 3
- Ramirez Torrance page 4
- Capital Exchange\* page 5
- OMG! Inc. Fashions page 11
- The Last of Humanity\* page 13
- Trimmer Bay page 14
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\* ads designed by Eleanor Medier

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# SIM STREET JOURNAL ONLINE

## **IN-WORLD — rez or wear**

- pages are HUD-like with LMs and links
- visual presentation of large photos
- features and highlights
- Ann Slanders advice column
- display on pixel property
- PDF download version

## **ON-LINE — interactive**

- hot topic articles and additional features
- images and albums not presented in-world
- archives of entrepreneurs and artists
- links to resources and contributors
- Facebook network groups, and links
- Avatar Social Network charter member



# SIM STREET JOURNAL

explores relevance  
of virtual to real  
commerce  
and culture

## HOW TO READ



To read magazine in-world:

1. Rezz object (7 prims).

Menu Tab adjusts size.

Interactive tabs for Landmarks  
and links to augments content.

2. Wear object to view  
onscreen.

3. Order from Marketplace



To read magazine online:

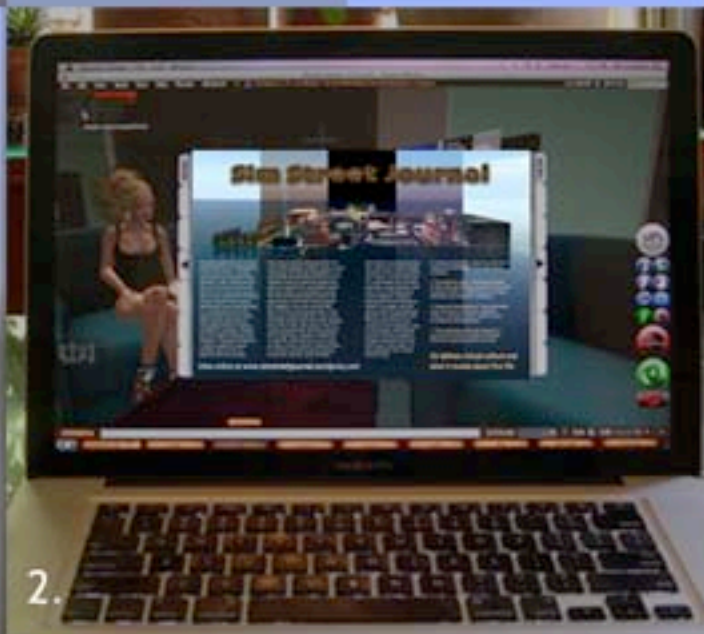
4. Visit website:

[www.simstreetjournal.wordpress.com](http://www.simstreetjournal.wordpress.com).

Please share feedback!

5. Download the PDF  
with all graphics.

6. Access through Facebook.





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## The Last of HUMANITY

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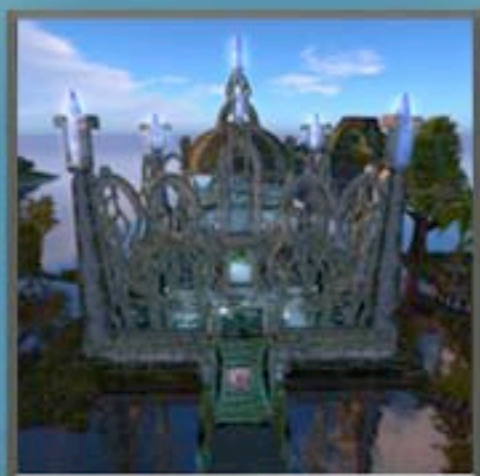
- Kickstarter In-Gamer Coins
- VIP status on releases
- image on Funders' Wall
- promotional items
- digital soundtrack downloads
- closed beta access, credits, forums
- clothes and weapons
- private alpha access
- bringing in your business
- influence the map and choose a city
- select a country and government
- advantages during the game

[www.indiedb.com/games/last-of-humanity](http://www.indiedb.com/games/last-of-humanity)

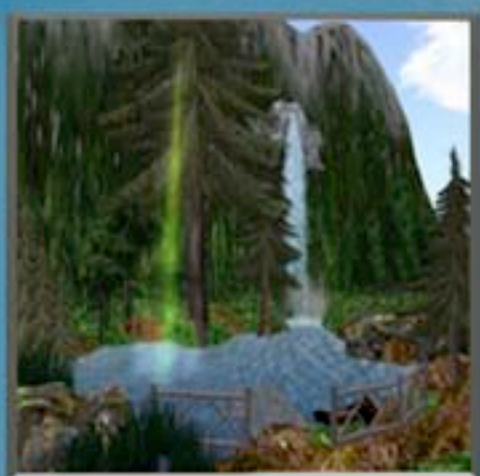
# SECOND LIFE STYLE



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Post Apocalyptic  
building, decor, and more.

abandoned buildings, graveyards, docks, vill





age houses, furniture, cabinets, urban refuse

# pioneer profile

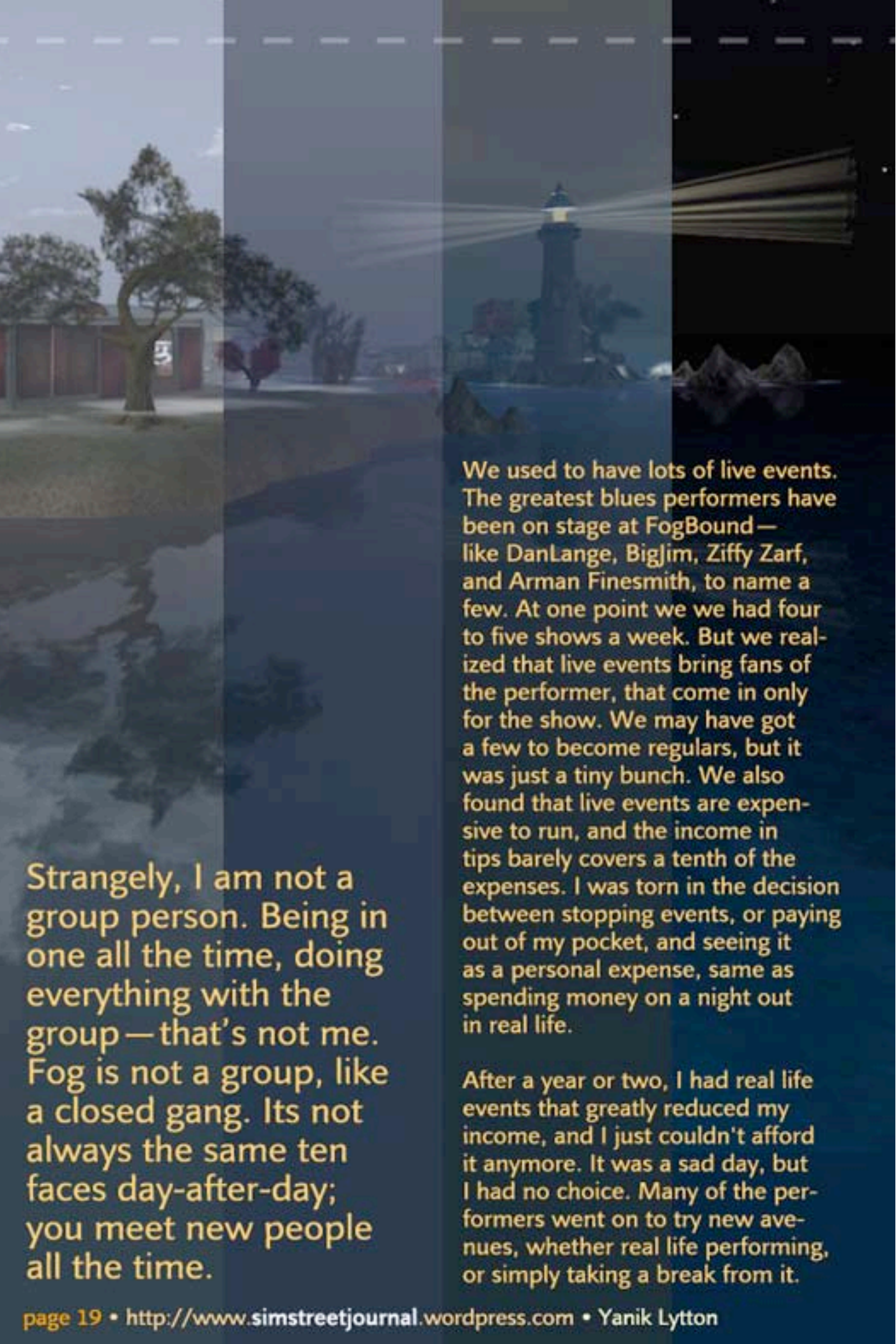
## Clearing the Fog

by Yanik Lytton  
Fogbound Blues

**B**ack in 2007, when I joined Second Life®, it was still mostly unexplored territory. I had absolutely no expectations. We lived it as it was, while helping Linden Labs to make it better. They were listening back then, and were often online. SL has gone a long way since, and for those complaining about bugs and lag, you don't want to go back to 2007! Furniture looked like blocks, poses were awkward, dances were hmmm... basic. Crashing was a way of life. Crossing sims borders was an adventure. And when LL had to push a new update, they would close SL completely for an hour or two.

I've always been a music fan. After learning to build, doing rentals, helping friends with a pirate-themed multi-sims estate, trying my luck at a classic Rock club, a strip club, I sold everything. Months passed where I explored, attended concerts, and was just lazy. Hanging out at some Blues clubs, I realized that there were none (maybe one) that played Blues only. There is fine line between Blues, Jazz, and Rock, but Blues reaches deep down in your soul, and I wanted that, and only that.

Then, I bought a used sim. The first thing I worked on was the club. I felt sorta saturated with seeing tropical beaches and I wasn't building a rental sim. So we had the idea to make the sim an old fishing town, probably on the coast of Maine, and lost in fog all year long. Meredith came up with the club name. In this kind of town, there aren't many things to do except for fishing, and when the fog sets in, people gather at the local club to warm their bones and socialize. It had to be inviting, cozy, and a size just perfect for people to chat, dance, drink, and have a good time together. FogBound Blues was born.



Strangely, I am not a group person. Being in one all the time, doing everything with the group — that's not me. Fog is not a group, like a closed gang. Its not always the same ten faces day-after-day; you meet new people all the time.

We used to have lots of live events. The greatest blues performers have been on stage at FogBound — like DanLange, BigJim, Ziffy Zarf, and Arman Finesmith, to name a few. At one point we we had four to five shows a week. But we realized that live events bring fans of the performer, that come in only for the show. We may have got a few to become regulars, but it was just a tiny bunch. We also found that live events are expensive to run, and the income in tips barely covers a tenth of the expenses. I was torn in the decision between stopping events, or paying out of my pocket, and seeing it as a personal expense, same as spending money on a night out in real life.

After a year or two, I had real life events that greatly reduced my income, and I just couldn't afford it anymore. It was a sad day, but I had no choice. Many of the performers went on to try new avenues, whether real life performing, or simply taking a break from it.

For Fogbound to focus only on Blues is a tough challenge. It's not something you set once at the start, and it's done. You need to work on it day-after-day, especially as the popularity of the club grows. It's not perfect, but overall, we sorta manage to keep it under control. It's a fine balance between not hurting the DJs (each has a particular niche), and not hurting the patrons (who want to listen to their favorite tunes, and help keep the place going with their donations).

We had over 65 DJs in the first 2 years. I wanted the best, and only knew three. People came knocking, and we tried them. It's not that they were bad, but we have this old-school theme to fill. We want those who are knowledgeable and autonomous, who want to work here specifically, and not for the tips. DJs who come for their set, and you don't see them till their next set? Not what I'm looking for. We are a family. The hard part is managing the schedule, which has grown a lot.



The first two years were tons of work. There was more competition back then. DJs and many regulars spread the word. Once we got 1000 group members, we grew much faster — then boom!

Actually, I've never had a goal of being huge. To me, thirty people, was awesome! Some clubs owners wish to be the biggest, bestest, most popular place. I never have. It just happened. Perhaps the best things do just happen, though sometimes it does need a little help.

I really don't promote the club, per se. We show on the *Destination Guide* and *Editor's Picks*. This is on a rotation, and when it gets onto the first page, its newbie night. But it amazes me that most patrons have family names — [older than 2012?] and aren't newbies.

It is much harder to start a club, and get it off the ground, than it is to maintain it. There were many sets when Evan was DJing, and there was only him, Meredith, and me in the club. And several of our DJs left Fog to start their own places: Voodoo Blues, Riverside, Wharf, etc.

There are not a million Blues lovers, and we have a product that is different. So it is not easy to find DJs that can stick to the Blues, but I do my best.



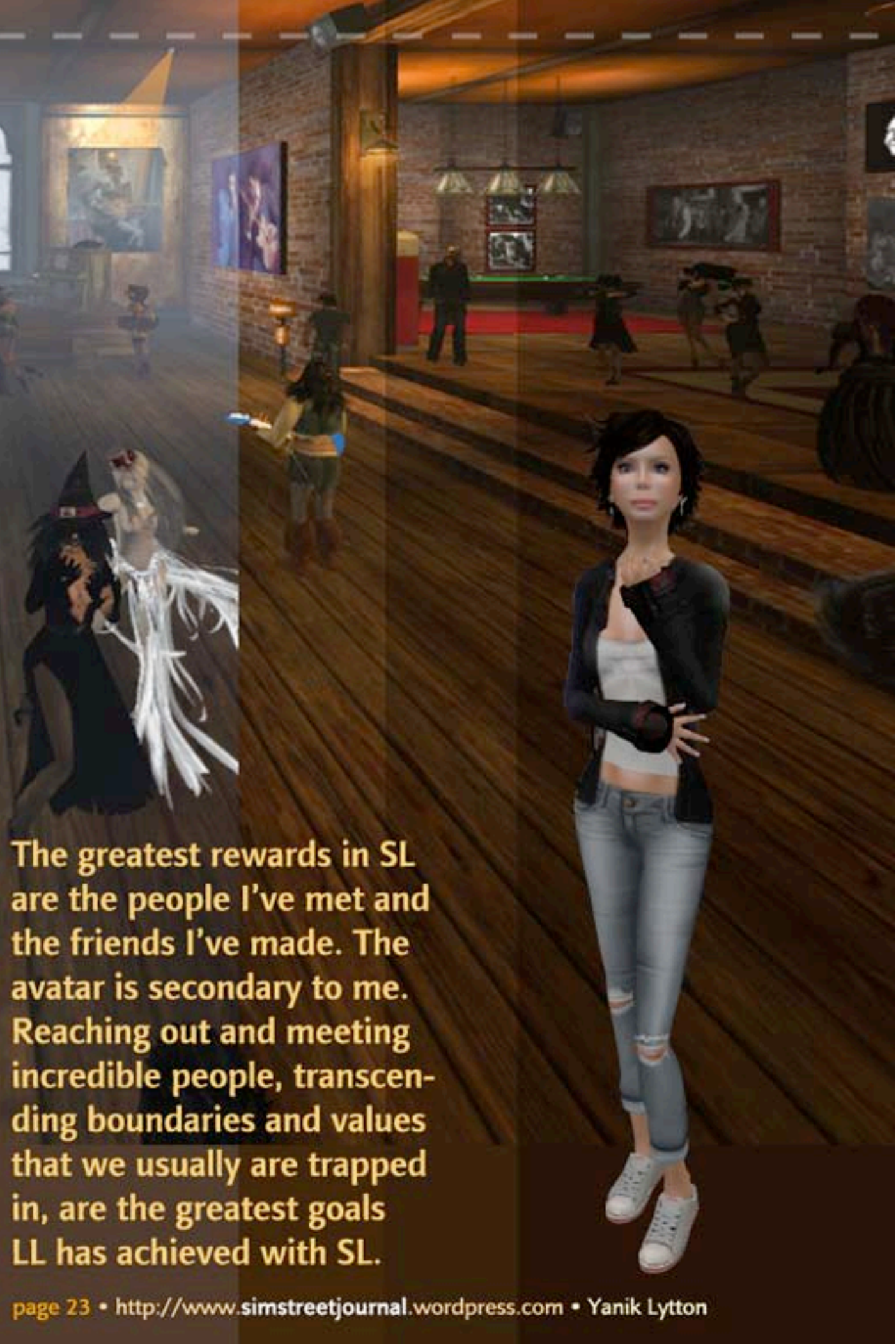


The first thing people talk about, when they come to Fog, is the build. It has a real life feel to it, and many say "it's like a place I know in real life." This makes them comfortable right at the start. This is like making the entrance to your home is welcoming.

The next thing patrons notice is that we avoid annoyances that can spoil their evenings (non-stop gestures, harassing them to tip the house, bugging them with dance balls, etc.). After we greet and welcome them, we let them be at their own pace. They ask if they need help.

Most importantly, we give patrons what they came for — Blues.

The design of the build has stayed the same through time, except some posters on the walls. I had done a lot of building before Fog. Then, it was the main thing that kept me in SL. So I was a builder first, then a club owner. The design started with what I enjoy — a place to relax, chat, and with great Blues. The stools don't isolate people the way seating does in other clubs. I like to sit, and I spend my evenings here. I don't build much anymore; the club keeps me too busy. But I still like it.



The greatest rewards in SL are the people I've met and the friends I've made. The avatar is secondary to me. Reaching out and meeting incredible people, transcending boundaries and values that we usually are trapped in, are the greatest goals LL has achieved with SL.



There are so many great Blues artists — my favorites include John Lee Hooker, Brownie McGhee, Sonny Terry, and Buddy Guy, to name a few.





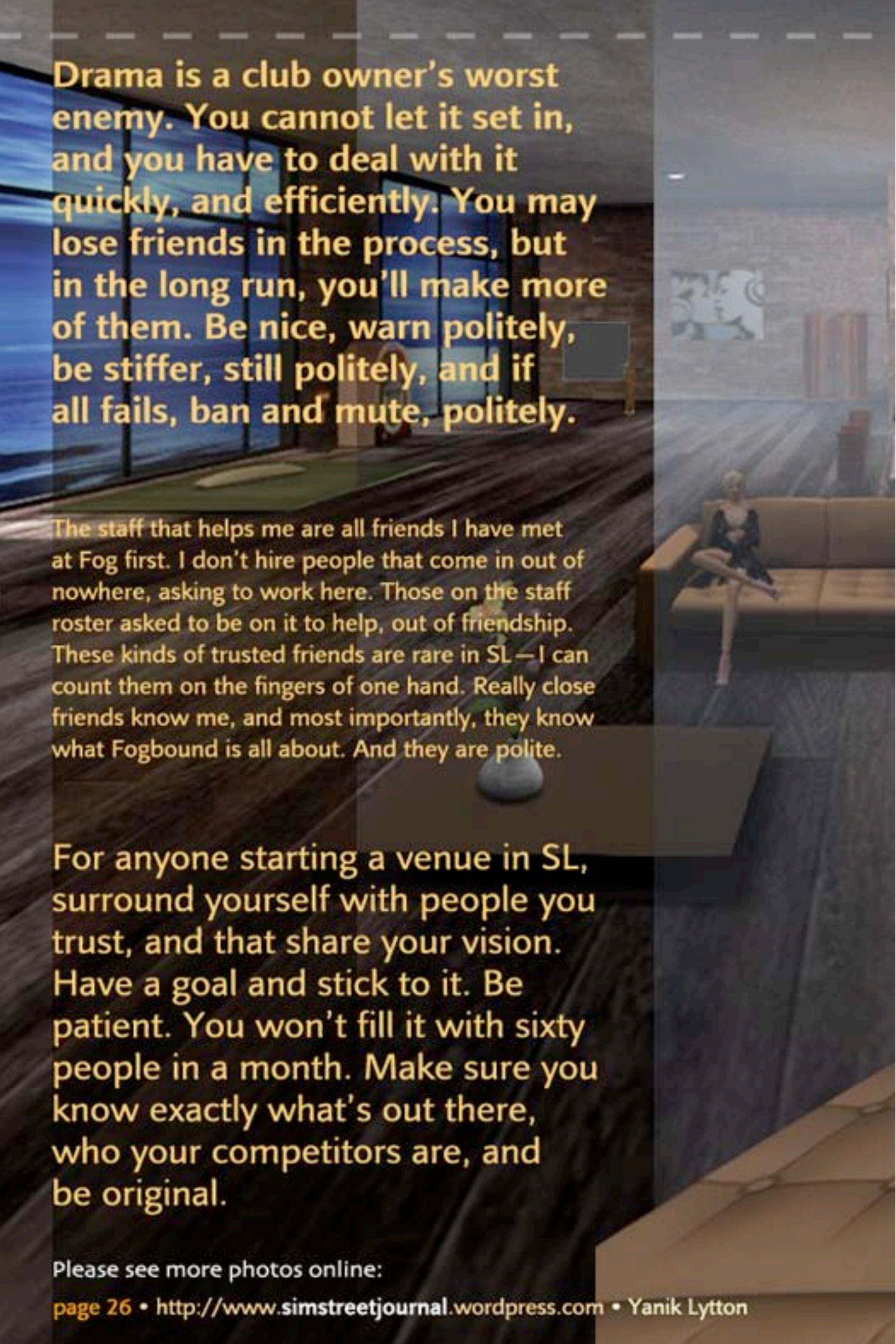
Dealing with 70 people is a lot—too many conversations, too many moving around, flying, sitting on you—it makes me dizzy. I have a hard time managing chat and IM at the same time, and the IMs pour in nonstop all night.

About two years ago, I took an early retirement, which leaves me all the time I want to be in SL. The way I am, feel, and act with people and friends, I share in both worlds.

SL is my artistic side, and my social side. It is very far from an engineer job, with its pressures and no place for mistakes, where people walk with their noses up. Here, I develop sides of my potential that I could not in real life. I also have a musical background, as a musician. This is a huge part of my life, and not only Blues.

The management part of running a club is not something I knew much about. I learn as we go along. One skill, or trait of character, which helps a lot, is empathy. This is not totally a second life, its part of me. I like this era, for the technological side, but not for the musical side.

What's real life? In SL, I don't need to cook—a real plus! Oh—and I can keep the same clothes on for days (weeks?). My real life is nothing exciting. My work field is technical and nothing I can talk about. It's like gibberish to people.

A virtual club interior with a wooden floor, a large window, and a person sitting on a sofa. The scene is dimly lit, suggesting a club atmosphere. A person is sitting on a sofa in the background, and there is a large window on the left side of the image. The text is overlaid on the image in a yellow font.


**Drama is a club owner's worst enemy. You cannot let it set in, and you have to deal with it quickly, and efficiently. You may lose friends in the process, but in the long run, you'll make more of them. Be nice, warn politely, be stiffer, still politely, and if all fails, ban and mute, politely.**

The staff that helps me are all friends I have met at Fog first. I don't hire people that come in out of nowhere, asking to work here. Those on the staff roster asked to be on it to help, out of friendship. These kinds of trusted friends are rare in SL—I can count them on the fingers of one hand. Really close friends know me, and most importantly, they know what Fogbound is all about. And they are polite.

For anyone starting a venue in SL, surround yourself with people you trust, and that share your vision. Have a goal and stick to it. Be patient. You won't fill it with sixty people in a month. Make sure you know exactly what's out there, who your competitors are, and be original.

Please see more photos online:

page 26 • <http://www.simstreetjournal.wordpress.com> • Yanik Lytton



Patrons come from all over the world to listen to Blues, which is typically an American thing, and they have very different ways of life and values. We have DJs from Costa-Rica, Spain, Egypt, Australia, Romania, to name a few. All enjoy their time, and chatting. Try that in real life!

Music bridges cultural barriers. The international form now brings different kinds of Blues, more uptempo. Blues is a widening genre. Mainstream radios don't care about it, but its still alive. Fogbound helps this cultural fusion. Often the traffic goes over fifty people; it means they like the Blues.

It is a certain kind of person that relates to the Blues—usually older. I will not tell you anyone's age, but there are grandpas and grandmas out there. It's very far from Pop, and not just three lines repeated over a catchy beat. You need to *feel* the Blues more than hear it. I'm mostly a happy person. Not all Blues is sad, but it tells something. I'm not sure what attracts me most to this music; its deep inside. It takes you on a ride and fills you. It doesn't die after a month to make room for a new hit.

A virtual landscape featuring a waterfall cascading over rocks. In the center, a green oval contains the text 'B & B's' in a white, cursive font, with a treble clef between the two 'B's'. The scene is decorated with colorful, glowing ornaments hanging from the trees.

*B & B's*

# *An Exquisite Collaboration of Nature and Music*

Among this virtual paradise, LIVE music is promoted with some of the best musicians in SL.

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# Cay's

at Woodland Lake




Blues, Classic Rock  
and Soul on the  
Party Pier  
Monday - Saturday

Lakeside Sunday  
Mornings  
Blues and Gospel

Blue Moon  
Sunday Nights  
Romance at Cay's

— in-world —  
to out

A virtual gallery hallway with a woman in a black dress looking at a scroll on the wall. The scroll contains text about the United Content Creators of SL and the UCCSL. The hallway is lined with other scrolls and has a high ceiling with a skylight.

Welcome to the  
United Content Creators of SL  
The UCCSL

Each board in the Guild Hall contains  
a link to informative documents  
stored on Google Drive.  
Google Drive is the definitive  
source of information for UCCSL.

*Click here to read about  
who we are and why you may  
want to be a part of the UCCSL*

# Courage to Speak

by **Kylie Addison Sabra**

Council Facilitator of the  
United Content Creators of SL,  
Curator, The Rose Theatre Galleries

**S**L is a hauntingly beautiful landscape that stands as a monument to the imaginative capacity of humankind when awakened in a new frontier. It lies ravaged at the hands of the new Linden Lab regime, under the eyes of Rod Humble.

Humble served as Executive Vice President of Electronic Arts' EA Play label. In his twenty-plus years in the gaming industry, he worked on more than 200 games, which may explain his failure to see Second Life® as the immersive, intellectual community of talented individuals that it is.

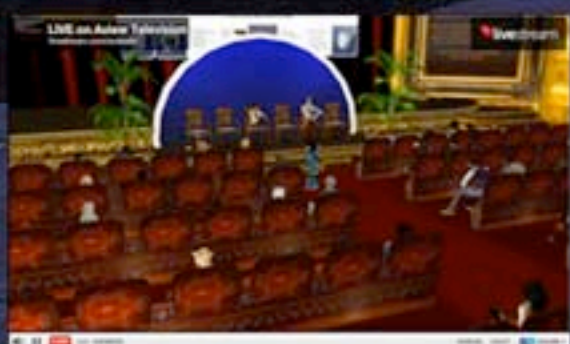


Gone is Philip Rosedale's concept that content creators own their work and should even share in the value that is created. The originating ideology is laid waste with the scythe that is the August, 2013 Second Life Terms of Service.

**This sweepingly destructive tool fells both pride of ownership and pride of creation with sharpened tines of shredding words** such as: "and otherwise exploit in any manner whatsoever, all or any portion of your User Content (and derivative works thereof), for any purpose whatsoever in all formats, on or through any media, software, formula, or medium now known or hereafter developed, and with any technology or devices now known or hereafter developed, and to advertise, market, and promote the same."

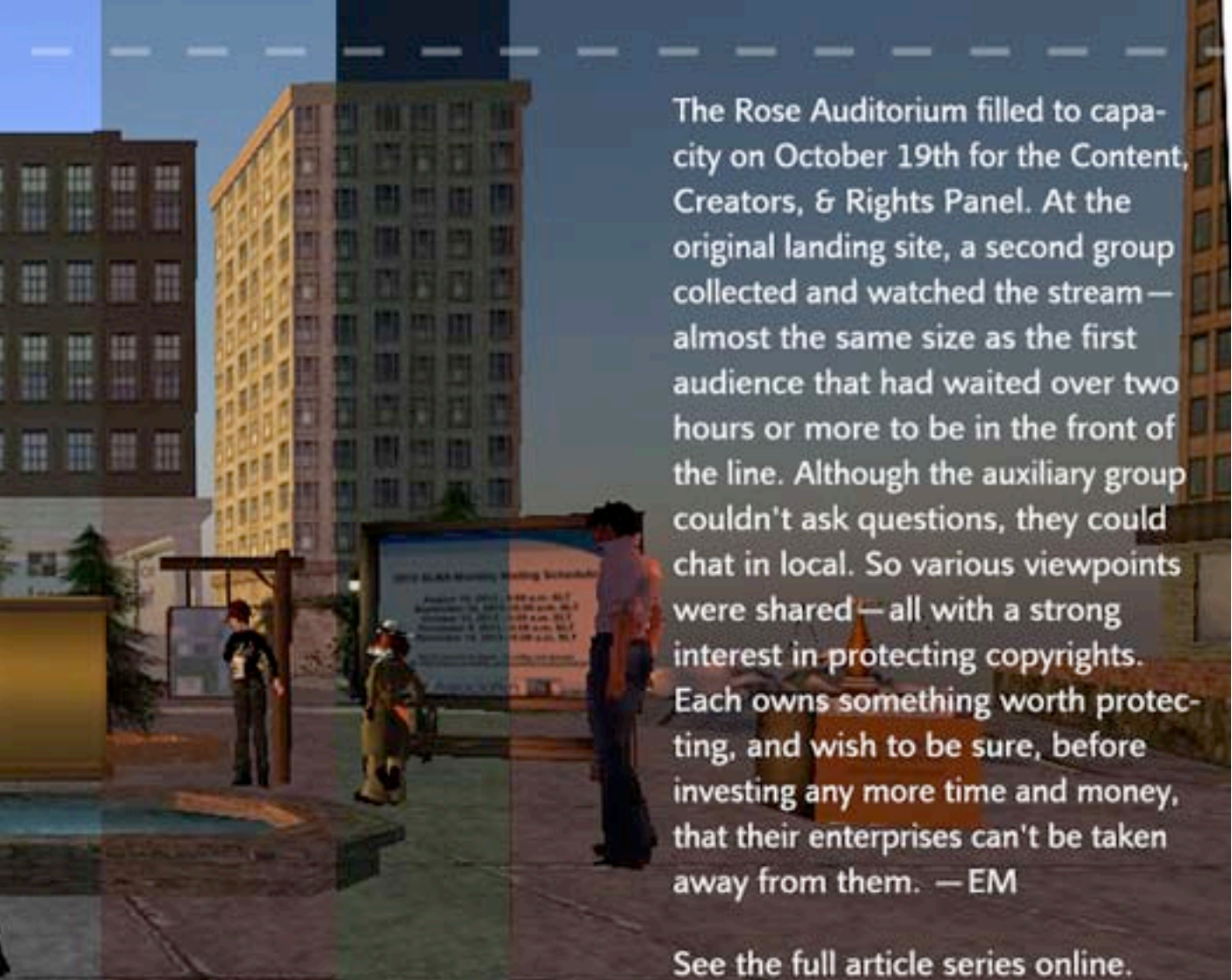
The majority of content creators in Second Life are highly intelligent and skilled individuals, deserving respect. We have determined to honor the membership with a professional organizational structure and demeanor of which they can be proud. We owe them nothing less, as we are aware that **many SL creators earn their RL (real life) incomes in this world.**

The UCCSL intends to take a practical approach to resolving the issue of the current TOS with LL.



If negotiations prove unsuccessful, the UCCSL intends to bring the situation to the attention of appropriate state and federal government authorities. The group will also conduct a stepped-up public relations campaign in both in-world publications and gaming magazines, as well as internet radio and television. We will engage the worldwide audience in the plight of content creators and the demise of intellectual property rights in the digital age. **This issue has become larger than Second Life and Linden Lab.**





The Rose Auditorium filled to capacity on October 19th for the Content, Creators, & Rights Panel. At the original landing site, a second group collected and watched the stream — almost the same size as the first audience that had waited over two hours or more to be in the front of the line. Although the auxiliary group couldn't ask questions, they could chat in local. So various viewpoints were shared — all with a strong interest in protecting copyrights. Each owns something worth protecting, and wish to be sure, before investing any more time and money, that their enterprises can't be taken away from them. — EM

See the full article series online.

The UCCSL gives all creators and interested residents alike an opportunity to unite under one umbrella, while still respecting the unique needs of the different types of content creators.

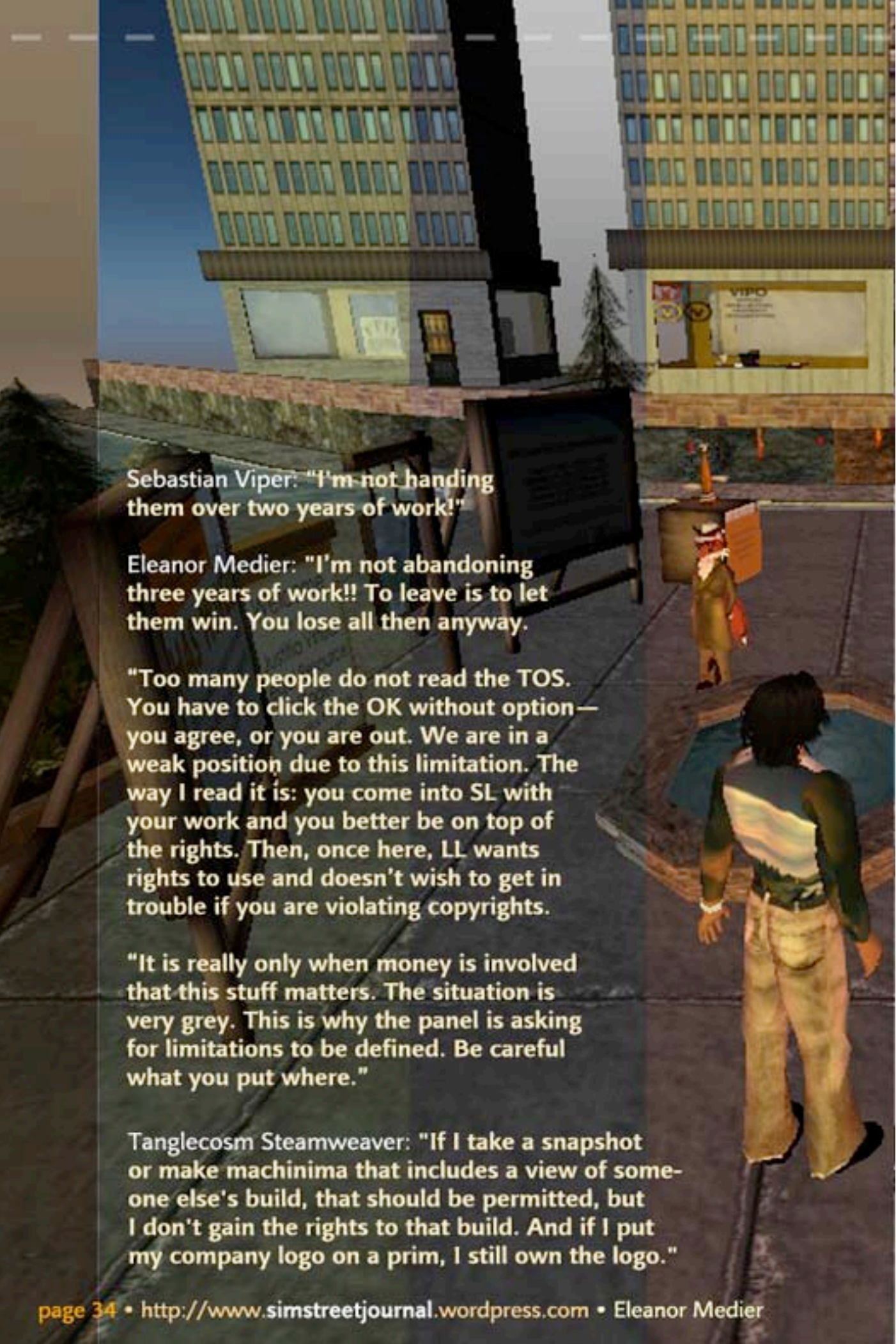
The UCCSL will outlive its current objective, to effect change to the SL TOS. Imagine if the United Content Creators of SL had existed prior to this debacle? Imagine it was 10,000 — no, 20,000 members strong. I find it unlikely we would be in this untenable situation now. Let's ensure it never happens again.

Join the **United Content Creators of SL** in-world by entering this link into local chat and clicking on the resultant link.

[secondlife:///app/group/d40ad6cf-a8cf-dae3-b762-9d816e519919/about](https://secondlife.com/app/group/d40ad6cf-a8cf-dae3-b762-9d816e519919/about)

All documents of the UCCSL are located at:

<https://drive.google.com/folderview?id=0B6WF8NkOyoV4TFZJRThWajAtVDA&usp=sharing>



Sebastian Viper: "I'm not handing them over two years of work!"

Eleanor Medier: "I'm not abandoning three years of work!! To leave is to let them win. You lose all then anyway.

"Too many people do not read the TOS. You have to click the OK without option—you agree, or you are out. We are in a weak position due to this limitation. The way I read it is: you come into SL with your work and you better be on top of the rights. Then, once here, LL wants rights to use and doesn't wish to get in trouble if you are violating copyrights.

"It is really only when money is involved that this stuff matters. The situation is very grey. This is why the panel is asking for limitations to be defined. Be careful what you put where."

Tanglecosm Steamweaver: "If I take a snapshot or make machinima that includes a view of someone else's build, that should be permitted, but I don't gain the rights to that build. And if I put my company logo on a prim, I still own the logo."

Bixyl Shuftan: "The community's active and paying attention. But it seems to come down to: did LL just make a clumsy move, or are they up to grabbing more cash at the expense of the builders?"



Please see the full article series online.

How does he do it all??



**“Even in fast-paced virtual worlds, development still takes time, persistence, and focus.”**

—Uzo Dayafter, profiled in:

**SIM STREET JOURNAL**  
explores relevance of virtual to real commerce and culture

## CHARTER MEMBER OF AVATAR SOCIAL NETWORK

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### CURRENT FEATURES:

profile and philosophies by ASN founder(s):

- *Uzo's Issues*—ideas for amazing productivity
- *Arkad's Axioms*—tips for building virtual business

[www.avatar-social-network.com](http://www.avatar-social-network.com)

# Avatar Social Network

the rewarding community website

[www.avatarsocialnetwork.com](http://www.avatarsocialnetwork.com)

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Everything you do is rewarded!**

Visit the website by clicking on the tab link to the right.

With an effective crew of programmers, administrators and moderators, ASN is welcoming and friendly.

Explicit language and disturbing, offensive, taunting, or inciting behavior is not allowed. The network is strictly moderated to ensure a general environment. Make friends, build your community, and earn rewards as you go! That's **Avatar Social Network**.

# Fit for Survival

by Kaddan Yue

OMG! Inc.

## Kaddan's Concerns for Growing Business

- **Follow demand.** Target groups shift quickly. Trends always evolve. I watch carefully what sells as a style barometer.
  - **Provide a range of products.** Most of OMG!'s customers buy a mix of outfits so offering a wide range of styles and choices covers many needs. Balance creative passion with necessity.
  - **Respond to economic changes.** When the banks were abolished a few years ago, the business climate became tighter and more suspicious. Many creative people could market content and make enough to pay real life bills. During the shakeout a lot of designers left SL. This has launched a new era. I have adapted.
  - **Determine who to trust by track record.** In a tight economic climate of great competition, business ethics are more important than ever. It is ironic that in the Good Old Days of a more casual free-flowing environment, corruption was the negative underside. Today requires more accountability and a deeper base to build reputations.
  - **Experiment more in a world with less risks.** SL provides a contrast to my regular activities, gives me a creative outlet, and is a learning platform. In SL, I get clear insights into aspects like marketing or management or design. I can wheel and deal and take risks I would never take in real life.
- What makes for dramatic photographs is not what sells. More direct promotion works for me that might not be newsworthy—like sending a small catalog or a new-item notecard to build group benefits. Focusing on one-on-one sales pays off for me in the end.
- **Collaborate where possible.** There needs to be more inclusiveness by building a solid small business community. Today the way SL is, it's hard to find those who see the advantages. Even though there are lots of designers, they seem scared to work together. Shops close down everyday. Many try on their own and would rather fail than team up with someone complimentary. Ego holds them back from wanting to be part of a team and share a greater wealth.



Whatever the venture, business ethics remain the same. Anyone who is honest, no matter what happens in the market, will come out smelling like a rose."



- **Continually reinvent.** Goals may stay constant, but business models must always evolve. I have rebuilt OMG! several times — enough to understand the necessity for managing continual change. My focus is honed and sharpened. Fashion businesses especially need to always redefine. I build the collection in layers. I focus on good, tight products — to be what I want them to be — and to feel right about the results.

- **Promote!** Some methods are effective, some are not. What worked yesterday may not work today, and vice versa. Marketing is the hardest aspect of business due to weeding out what will work. At the end of the day, success is in getting people's attention.

- **Simplify overhead.** A clean-line shop suffices. How products are presented matters and the amount of detail shown. I am going back to basics and keeping one head-quarter location.

- **Rotate products in-world.** Selections must change quickly to keep interest and promotions fresh. Blend in a steady stream of new ideas and seasonal variations. If a design does not sell after one year, it is gone as an issue of credibility. The shopping experience should be accessible and easy. I keep the full collection on Marketplace, thus keeping overhead low and giving reason to revisit the shop to see what is new.





- **Choose a clear path.**

I have simple and direct priorities:

1. Design what I wish. Why am I in SL if I can't do that?
2. Give investors a return. They believe in my business and I am accountable to them.
3. Try new things.

Sound business practices are true in any world. However, SL has considerable advantages over the real one. The differences in pay scales can be offset by lower costs of not traveling, prototyping, testing business models, developing skills, finding an international audience, increasing communication, and freedom to follow imagination. These enhance. Human nature, both ethical and unscrupulous, steps in anywhere. Businesses must be vigilant. Buyers must beware. Reputations are earned and those who survive understand this. My overall advice: stick to your guns. Do what is right and keep it simple.

Adapted from original in  
*Bowler Business Review.*

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from the desk of  
**Ann Slanders**



So great at giving advice, the real life Ann Landers created a profession doing so! As a pioneer of human emotions, she gave sound and life-changing advice to the love-weary, confused, grieving, and anyone needing perspective in her famous *Chicago Sun Times* column that ran for 45 years. She reached millions with her clear, witty, and often sarcastic responses. *SSJ* recreates this legend in Second Life, a society often rife with drama, questionable ethics, and lovers who struggle for identity. Let help you with your dearest difficulties. All queries will be kept anonymous to protect the identities of the guilty. If you wish for her expert advice, please drop a notecard to Ann Slanders.



## ASK ANN

Don't struggle alone- Ms Ann Slanders will help settle all virtual queries.

Dear Ann,

My wonderful SL girlfriend has always looked pretty hot, but recently, her friends gave her a makeover. Now, she's gotten really short and bowlegged, with huuuuge lips and piercings everywhere. She looks angry all the time. I'm embarrassed to be seen with her, but really like her. What can I do?

Heelp,

Dissappointed

Dear Dissappointed,

I hate to say this, but it sounds as though your girlfriend has turned into a ponyrider. It's quite a stylish look among certain circles. I bet she has a Flickr account and spends time chatting in Plurk too?

If she is as wonderful as you say, then the relationship is worth saving.

Perhaps you should go on your own voyage of discovery, and try some different looks yourself. Try turning furry, cyberpunk, steampunk, elven, vintage, goth or even gorean. See if any of this interests her. Try shopping together for new looks.

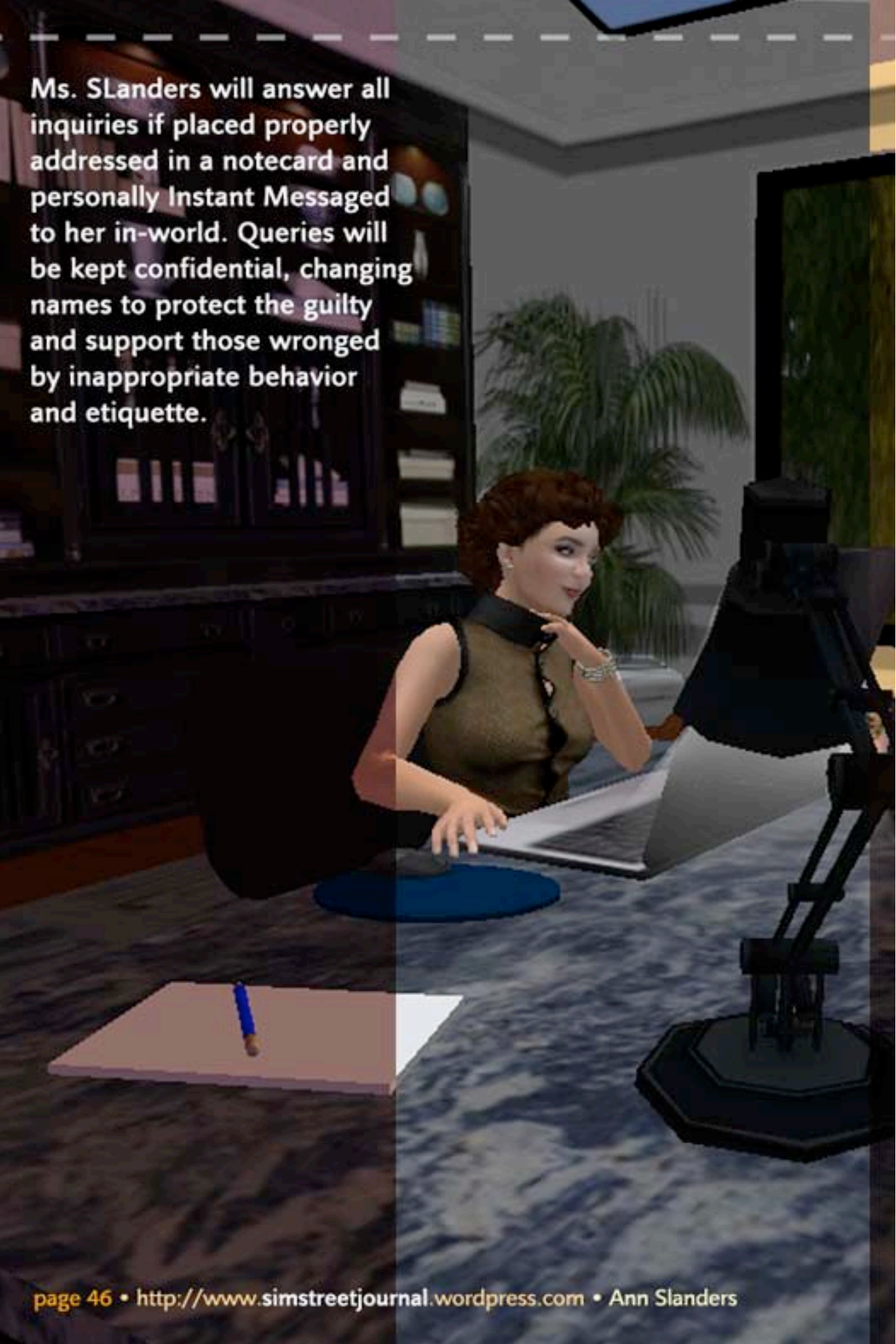
If you enjoy her company but are embarrassed by her looks, ask her out on a romantic dinner/date. Gift her a tiny bunny avatar to wear and take her out to The Shire. Then you will both fit right in. It could turn out to be a fun night, and the start something beautiful.

Or turn yourself into a boy ponyrider. That might make her reconsider.

All the best,

*Ann*

Ms. SLanders will answer all inquiries if placed properly addressed in a notecard and personally Instant Messaged to her in-world. Queries will be kept confidential, changing names to protect the guilty and support those wronged by inappropriate behavior and etiquette.





## ASK ANN

Don't struggle alone- Ms Ann Slanders will help settle all virtual queries.

Dear Ann,

I'm enjoying my SL very much and have even started to make a few things for myself. My friends say I'm talented. What I'd really like is a bit more purpose to my SL, and wonder if a little shop might be the way to go? Would it be worth it, do you think, and how on earth do I go about it? I haven't much money to start with, you see.

Yours Faithfully,

Mari

Dear Mari,

Running a little shop is very suitable for a young lady these days as there is virtually no stigma attached to girls joining the merchant classes.

It needn't cost much to begin, as a marketplace store is free (charging 15% commission on sales) so this could help you become established with little material outlay. Many people rent a store, but be careful as they cost \$L3-4 per prim per week, and can eat into your capital very fast with no guarantee of results.

You *will* need some money for texture uploads, as every vendor needs a good quality texture to display your items, as does every Marketplace listing. Use the Beta grid or Firestorm's temporary upload feature to make every texture upload count.

There are wonderful inworld building groups which give classes, commerce groups that can answer questions and SL forums that have merchant sections which offer invaluable advice.

Be original, creative, and have fun!

*Ann*

"When I shoot a close up photograph in SL, I want to do what other photographers don't do — capture what is as natural as possible. I shoot an avatar portrait with the AO switch on, without makeup... and if lucky, find the right moment when looking most human... where the person behind the computer translates through the pixels.

"Stephy86 Resident, the model in this photograph, launched me into the world of fashion. She inspired me with my first portfolios, and it is so exciting to win my first competition with her portrait." —CHII KIMAGAWA  
Please see my portfolio at  
<http://www.flickr.com/photos/chii-kimagawa/>

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**critics'  
choices**





# Fueling the Fire

by FreeWee Ling  
University of  
Western Australia

<http://uwainsl.blogspot.com/p/uwa-siva.html>

With open art competitions, anyone can enter just about anything. So we get a wide variety, from noobs to seasoned pros. We never know what's going to come in. And it's not always the superstars who win the competitions. Some shows are stronger than others, but there's always enough real quality to serve as a foundation.

Artists are the ones who push the technology. It's remarkably easy to be expressive here — dramatically so. Just look at Chuckmatrix's work using normal prims — it blows me away.

We're often surprised at what wins at UWA competitions. And in fact, when I'm surprised, it makes me examine the work that much more closely to figure out what people saw that I didn't.

Also, I am fortunate that I can award a Curator's Prize, which lets me sometimes correct what I perceive as an injustice. Because I'm able to spend a lot of time with all the work, I often see things that are not obvious to people who just visit. I spend more time with this work than anyone. After a while, I might see something really amazing that I hadn't noticed before.

Spending so much time in intimate contact with the work and with the artists is my favorite part of the job. I help them present their work in the best possible way. There's so much depth if you can spend the time. Cataloging, documenting, arranging — these are my benefits. I make a list of points about each piece I think needs to be noted. The exhibition catalogs online are official UWA periodicals, registered ISSN, etc.

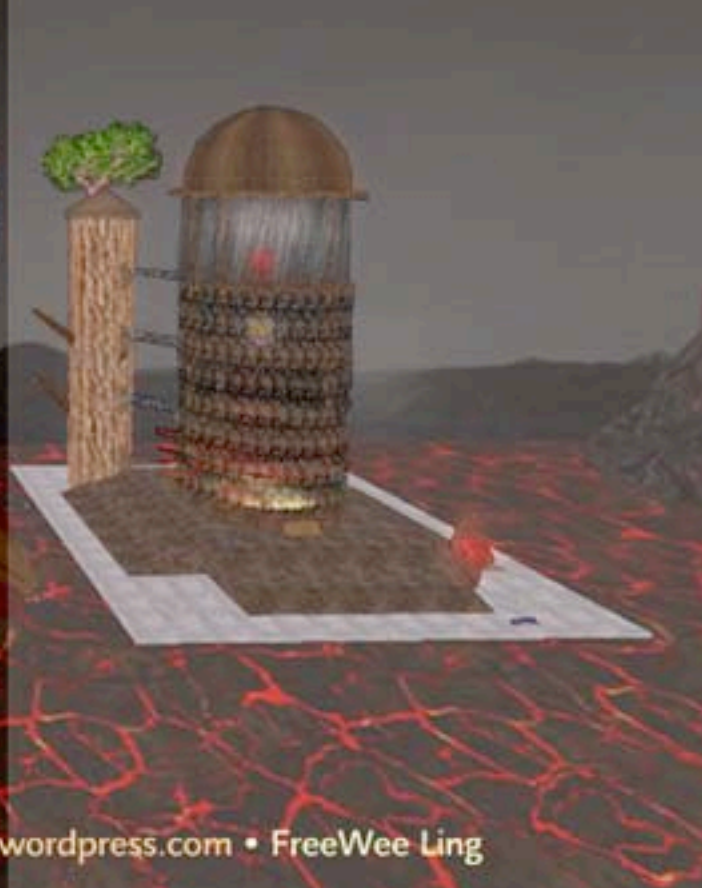
Most work that I see is derivative, including my own. **It's the original way you treat an old idea that makes it new. It's the novelty that makes it art.**

What may be flashy and cool to an outsider might use prefab mesh parts or standard freebie animations. Some things are not special if you've been in SL for a while. If I can't figure out how something was done, then I'm impressed. Often I ask the artist to find out because I don't like magic; I want to know how things work.

The Artists' Choice theme shows have been smaller than the open competi-

tions. I have done these shows on my own — found sponsors and produced, etc. — though I am not good at all that organization. The big money shows, like REFLECTIONS, are UWA official exhibitions. We have a reputation, that people want to be associated with. I'm very pleased with the entry numbers, and, most especially, with the quality.

Artists often don't like to be confined by a theme, though our themes are kept intentionally vague to allow the broadest possible interpretations. For example, in the *Fire* show, one artist displayed a single flexible prim — a pink slip — a notice of being fired. Completely unexpected. With *Reflections'* interpretations, I am



surprised how many are literal versus conceptual. Misprint Thursday and Takni Miklos used the water mirror effect in really engaging ways. [See Ele's blog for her interaction with Mistrpint's "Echo's Reflecting Pool."]

Many don't believe in competitions for art. It's kind of absurd to be judging this piece against that. But it does generate a lot of good new work. Most artists say they don't think about the competitions; they just want to have their work seen in a prestigious venue.

Some of the judges, top people in the arts, are not in SL. They don't know

who is who and they judge out of context, but with good aesthetic sense. So there are often surprises. Part of my mission is to educate them. The head of the arts precinct at UWA is a strong supporter. He's also chair of visual arts on the Australia national arts commission.

These shows need a lot of behind the scenes management. I work with the artists on installation, document, and so on. It's not so hard here — not like having to hang a real life show.

There is a wide range of thinking about whether this work is valuable since it is so ephemeral and limited to this technology.



Time is the most challenging part of my work in SL. I have too many interests—sort of an ADD thing. My time at UWA varies according to the show cycles. Then I work here on a dozen different projects at once.

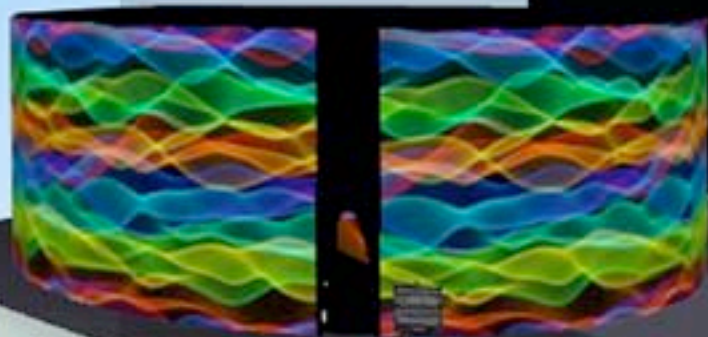
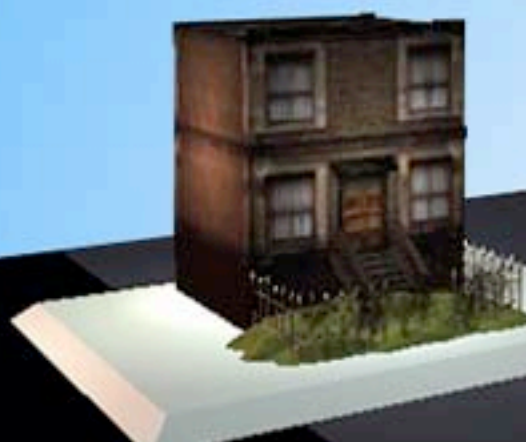
I don't have a degree in art. I'm a musicologist. But I grew up in Chicago, practically living in the Art Institute. Even my academic studies in music always relate to art. I probably know art history better than most people who are not specialists.

My personal interests are about musical instruments as cultural and artistic objects. I've made some replicas in SL—like the pipe organ in Withrop Hall at UWA.

In real life, as an amateur, I perform with an early music group—medieval through baroque.

Also in real life, my university job in the US was recently eliminated. So I spend a lot of time looking for work. It also means I spend more time here. When I was working full time, I still managed to spend 40-60 hours a week in SL. I have no social life. Much of my time is involved in art. But I do find time to explore once in a while—amazed at how much I don't know.

SL is overwhelming to most people at first. It was to me. I got into art here because I need to associate with those doing creative work, with a positive attitude. There's too much drama and



weirdness out there. But also so much amazing creative energy!

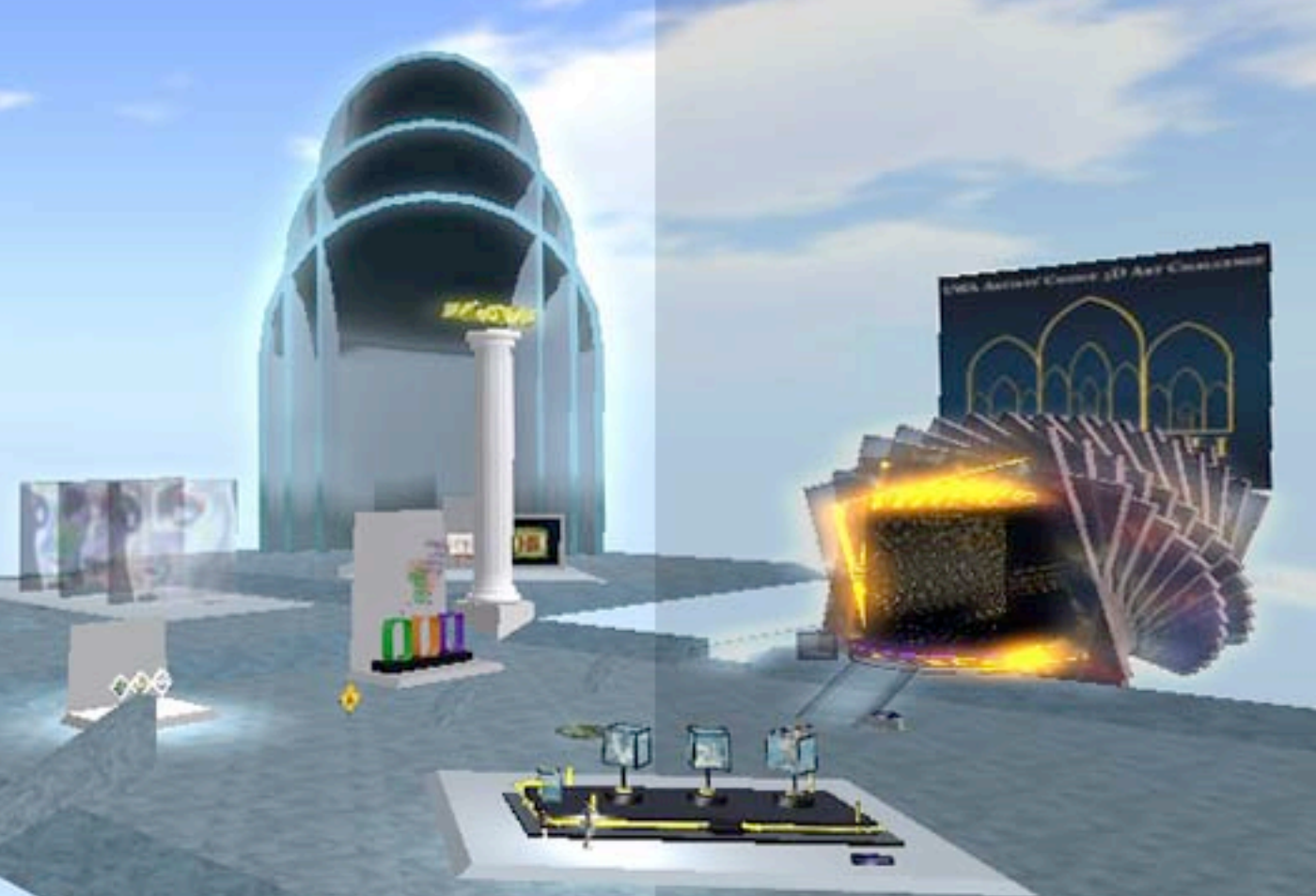
I first heard of SL around 2006, from a story on NPR. I'd been interested in technology and VR for a long time, waiting for something like this to happen. I knew it was coming. When I found it, it was like coming home.

Although I have been with UWA for nearly three years, I owned a sim for about five. There I had a gallery where I hired curators to run it on a day-to-day basis. I closely supervised them, built the gallery building, did publicity, etc. We had some great shows. It was a lot of work, though. Eventually I gave up the sim because it cost too much. Though renters covered some

of the costs, I paid nearly half out of my own pocket. I was never good at recruiting new residents and never liked the business aspects.

Running a gallery comes down to looking at art carefully—really looking at it and understanding it. With my sim, I tried to get people to live with the art, to spend time with it day-to-day. Living with art is qualitatively different from visiting it.

When I was associated with the Caerleon group (a series of grant-funded sim-wide shows by teams of SL artists), I found the competitions at UWA. There were monthly open challenges then. I won two, and got honorable mention.



The secret of our successful collaboration is that JayJay is an unflappably positive person. His first response to anything anyone wants to do is 'Yes.'

So I would come by UWA and talk with JayJay about art. He has no real background, but he has a good eye. I gave him my unvarnished opinions on the work. I think he learned something, but he knows more than he lets on. His job at UWA is manager of the School of Physics. He established UWA in SL as a project for that department. But when he got funded, the head of the art precinct asked if he could do something with art, and JayJay said 'sure.'

He is brilliant at getting UWA to support the programs here. There's really not that much direct benefit to the university. But he's established it as a preeminent presenter of virtual art. He gives talks all over the world. Having a prestigious arts program brings good attention to the university.

When JayJay needed an assistant, he invited me to work at UWA. Much in place when I started. I also work on other projects for the virtual campus, currently on a recreation of their Anatomy, Physiology, and Human Biology complex. They're planning to hold anatomy classes in-world.

Today, more of my "real" work is in SL—keeping up with developments

in technologies and how they impact lives and creativity. Being associated with some of the great names in SL art is humbling. More than an artist myself, I am an experimenter. I think of my workspace as laboratory rather than as a gallery.

You can create compelling work, as always, using traditional prim building, but if you compare work here to what can be produced in 3D modeling software, there's no comparison. This is not the point of making art in SL.

SL is incomparably compelling. You can project your consciousness into a digital body—make it virtually corporeal—and interact with others and with objects. I can be here, in real time, with people from all over the world, and talk to them as though in the same room. Having the digital body is a qualitatively different experience from video chat or some other 2D technology. The projection of identity into a virtual world is a potentially life-changing experience.

It doesn't have anything to do with other media. I don't come here to watch video on a prim or read a book in notecard form. There are better places for that. But for individuals interacting with each other, this technology is uniquely engaging.





The people and programs that are successful here exploit its unique features. It's hard to explain to people who haven't experienced it. Outsiders often think it's a game, but if they talk to some of the disabled people about the next show — The Freedom Project — I think they'll better understand. Taking entries from now until February, this unique show is in partnership with several real life organizations that deal with those having chronic illness or disabilities. This show will be a creative opportunity for those people to tell the story of how SL has helped them to overcome their real life obstacles.

# *ENT SL RADIO*

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## THE FREEDOM PROJECT

organized by:  
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Members of the Virtual Ability  
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Other Invisible Illnesses

Poster Credit:  
Eliza Wierwight

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# Paris Obscur

*We all are ... little Monsters  
New album available*



Paris  
Obscur



## the aesthete & the amateur

### Revenge versus Sacrifice

Fictitious ongoing sequential series of gallery reviews by a professional art critic and her blue-collar husband.

by **Eleanor Medier**

Publisher, *Sim Street Journal*

**Above: "Reflections"**  
by Sunday Serenity

It seems like forever when only being gone a week. The art conference in Australia, reviewing the soon-to-close *Reflections* show was thrilling. I admit that the carousel was my favorite, and, I had participated in the pre-judging. I wish to acknowledge one piece that didn't make it in the show. My mind returns again and again to this image.

Jet lag comes home with me, and I am looking forward to a loving 'I-missed-you-terribly' husband. Yet, I must be ready for the unexpected with him. He reminds me of the child who is too-quiet in the next room. When not watching, who can ever guess what mischief he may find? This time I am

especially cautious, since I crashed up two of his precious classic cars. He's been a little too nice about it. He can easily be soothing and say "Its okay, just don't do it again" while he is *really* saying "just wait until you see what 'lesson' I have planned for you!"

The house is quiet when my cab from the airport drops me and my luggage off, with no one to help me drag it inside. No Heavy—must be at his garage. Sometimes I think I should install a cot over there so he can work on his corvettes and mustangs and whatever without any interruptions! But then I would never see him. And I don't see him now.

Exhausted from traveling in the air for over a day, it is really great to be home. I have so missed teaching

Heavy how to look at art. Although his innocent eyes are refreshing, in a society of visual expression, he needs to know what he is looking at. Because we both agree that great art makes us think, changes us somehow, affects us on both emotional and mental levels, he has potential.

Kicking off my high heels, I pad up and down the stairs, emptying essentials from my luggage to organize. The stairs go right by the living room. Heavy may not be here, but I smell that garage odor in the house. Wondering if he threw oil-soaked overalls in the laundry bin, I venture down to the laundry room, a place I avoid under all other circumstances. This is Heavy's territory. While I support the household as an art critic, he takes care of the house, fixes things, and



yes, does laundry. He's also a great chef, happy to say!

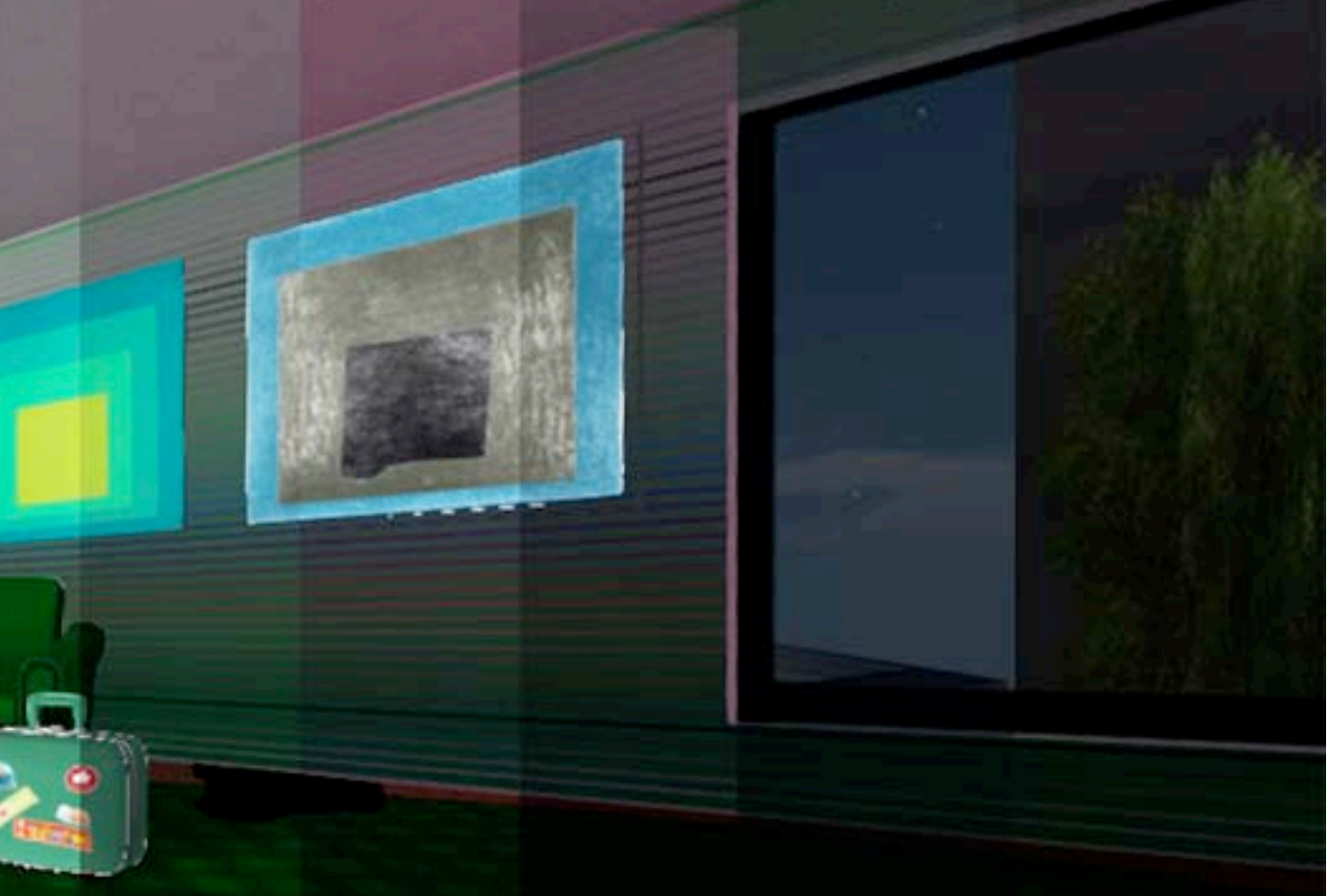
I open the laundry room door [confession: this is really fake. We don't have to do laundry in SL, which is one big thing the real Eleanor doesn't miss!], no smell. The smell is in the living room. This can't be good. I stop in the middle of the room and look around. What can smell like the garage in here? And then I see it.

The black puddle on the floor gave it away even before the image, probably because the colors match so well. There, hanging on the wall, with slow black drips coming from the bottom, is a parody of the Albers that should be hanging there. Heavy's joke. He claims that he can paint these Homage to the Square images as well as the

master, so I dared him to try. Ok, he tried. But he used motor oil for his black paint, and gravity takes its toll.

Very funny. Not a nice mess—but he will clean it up. Where is the Albers? The other three in our collection are untouched. So, after a good laugh, Heavy can replace the real one. Closing the bedroom door as I sleep will keep the motor smell away.

A few hours later, I hear the racket of Heavy arriving downstairs. Slipping out of bed and into my robe, I am so excited to see him, I forget all about his practical joke! The greeting I receive is to my satisfaction, and I admit to a smile on my face. He certainly knows how to charm! But, back to the Albers, which is the reason this story progresses—because if I

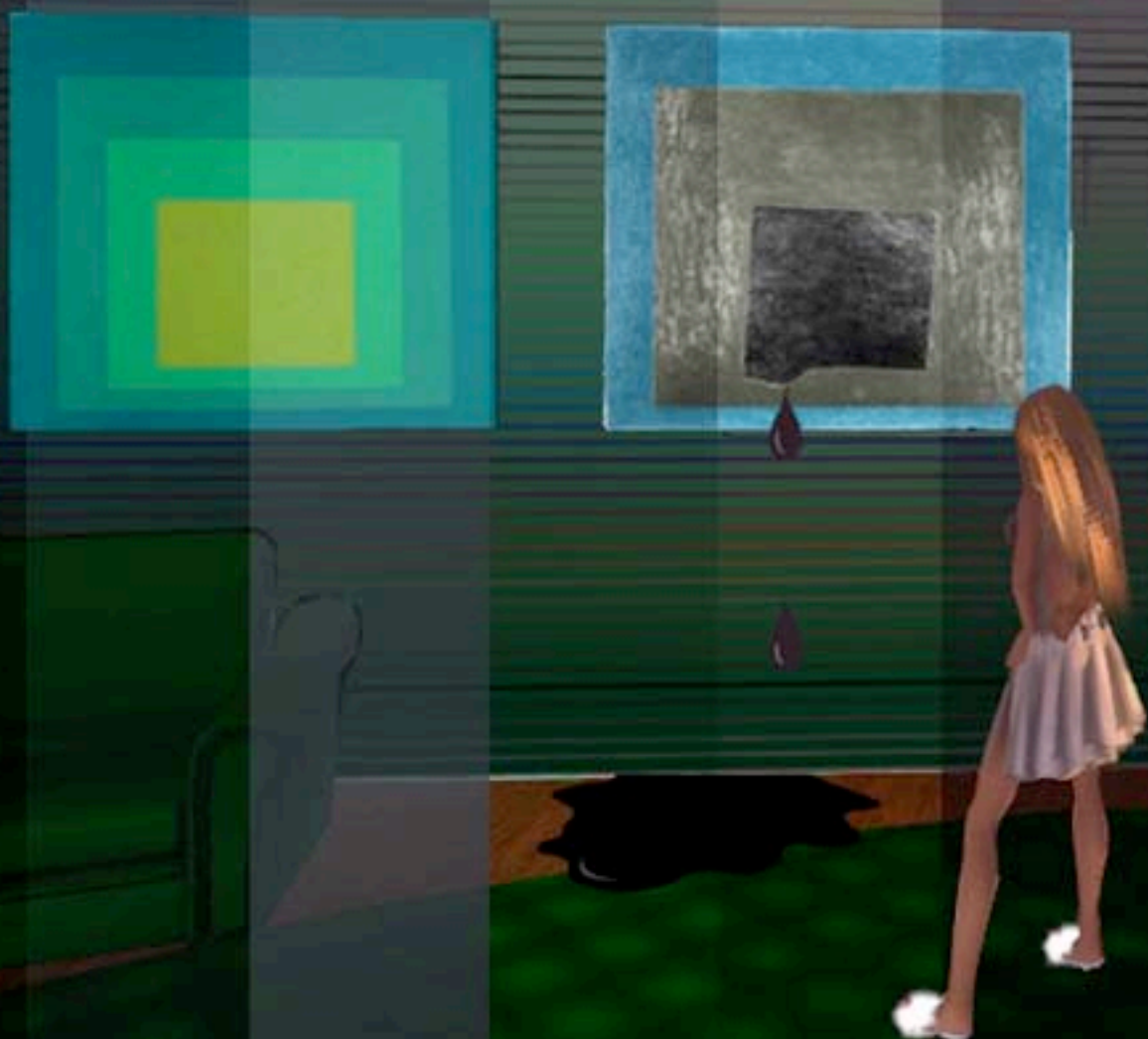


were to freeze time, it would be in that moment—before I discover the fate of my beloved painting. How quickly a mood can go from ecstasy to rage!!!

Now I have received the punishment for my joy ride that crashed his beloved cars. Not only did he make a joke of the painting, he sold the Albers to pay for his car repairs, garage restoration, and a fishing trip, now planned. Heavy can never lie. He has no guile. Out comes the entire story, sparing no details, including his clandestine meeting with the gallery dealer, whom will wisely remain unnamed. He was a gentleman to her advances, as I always trust him to be. However, she got the painting.

And he got less than I paid for it. To say I am angry is an understatement. It is a cold, calculating anger that boils like an underground lava lake while the dormant volcano above gives no hints to the future eruption. This is war. I had the perfect four Albers in a group, and now one is gone. It is like a missing tooth. This practical joke has now turned into an insult, but I will grin and bear it. And use his own tactics against him. So I laugh, and I don't react. He gets no satisfaction beyond the money!

In the meantime, we must get dressed and go see some gallery exhibits of well known names that keep popping





up around the grid. I have to demonstrate my sweet patience while we debate the virtues/faults of each show. I choose three artists to dissect and debate here all that collage photographic images in unique ways. Although I select the places that we visit, I try not to harness Heavy, but present him with a variety and then observe his response. We visit the Twilight Gallery's show of nine artists and Rose Galleries' newest exhibits.

Determined to be adult about my Albers-anger, we have inspiring discussions, while I plot my revenge. I am gaining ground in my quest to enlighten his eyes!

Perhaps it is his sport to shock me, or maybe it is just his more competitive nature (or mine). But I never expected such creative revenge. This stunt will be hard to beat.

*Editor's note*—As Eleanor and Heavy run off to critique several artists, it is important to note a fundamental difference between two forms. Most 2D artists create works in real life and import them as "textures" into the virtual world, then size and adapt. The 3D artist generally creates works that can't exist—or would take years and years to build—in real life. Because this magazine is about relevance, the argument can be made that the 2D work bridges the two worlds better. But what counts as much as the idea itself is the execution of it. Integrity of medium adds strength and significance to a work, it adds distinction and impact. So the argument can work the other way by saying the 3D work has more relevance because it uses the medium where it is presented more. One factor that bridges these two extremes of creation is movement that can enhance the 2D work to another level not as possible in the real. All artists present issues of media integrity. However, Eleanor and Heavy exist within the virtual world and can't make these distinctions as well as those looking in.

(continued on page 68.)

Eleanor contemplates the fake Albers.



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(continued from page 73)

**Eleanor:** "Heavy, you have said that you don't like to read instructions or notecards about art, but wish for the art to speak alone. How about when words are incorporated INTO the art, like Fran Benoir's book-like images?"

**Heavy:** "These words cover and crowd the collaged photographs. And, I can't see what's under them."

**Eleanor:** "Do you think the words cover up something?"

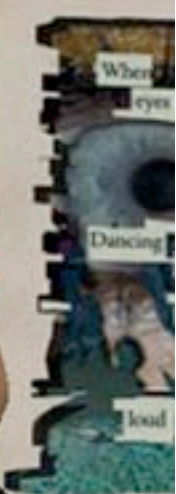
**Heavy:** "Do they make sense to you? What does 'DIRE SLUMBERS' mean?"

**Eleanor:** "Dire means dangerous and slumber means sleep. The words are intriguing. They grab my eye as I see them first. And, I *have* to read them. This is between a visual work and a poem. I do want to relate the words to the images, which is something most visual art does not integrate."

**Heavy:** "Maybe they go together, but my translation is not too well."

**Eleanor:** "This book-like format divides the work into two segments—a diptych. But I want to turn the pages—this is SL—it should be interactive. If you notice, many of Fran's pieces do change, but not these. Unless this work is progressive through the pages, don't make it like a book unless it functions like one in SL."

**Eleanor:** "The blue visually holds the two sides together, then the style of the collage. The task is to relate the words to those images, one side to the other."



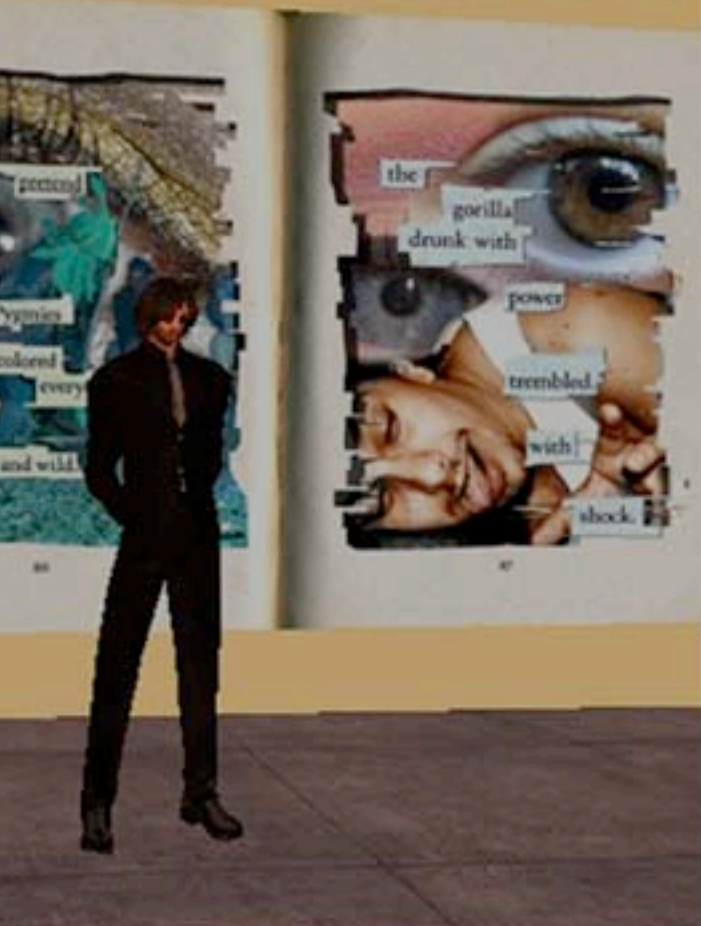
**Heavy:** "A 'bed can be helped'? Why would we help a bed?"

**Eleanor:** "The bed is symbolic of the activity that can be helped—such as sleeplessness. Days are brief—so your goodbye to the bed is a short one, Deceptive means saying one thing but doing something else, not quite lying. It is hiding what you do by acting completely different. The 'deceptive mind' is responsible for the bad slumber. What does a bed have to do with the radio? It says radio is dead."

# the aesthete & the amateur

## Visual Poetry of Fran Benoir

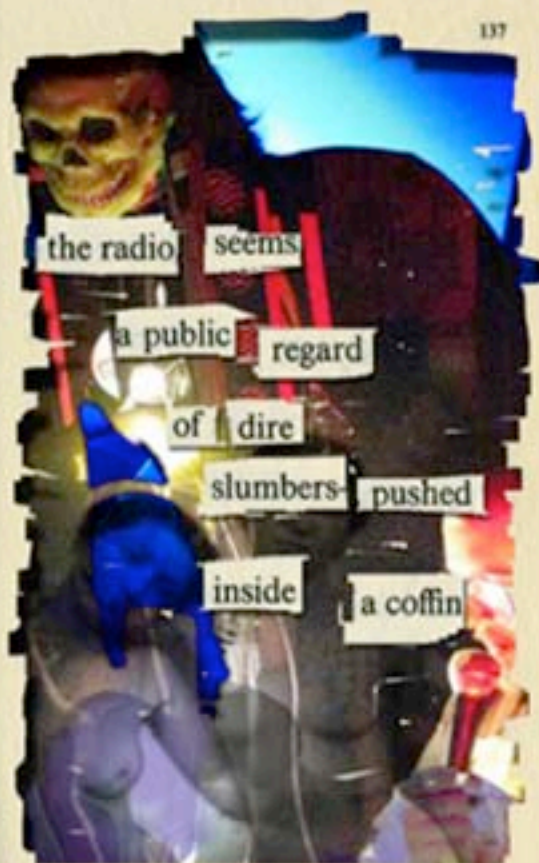
*(at Twilight Gallery — please see  
additional works critiqued online.)*

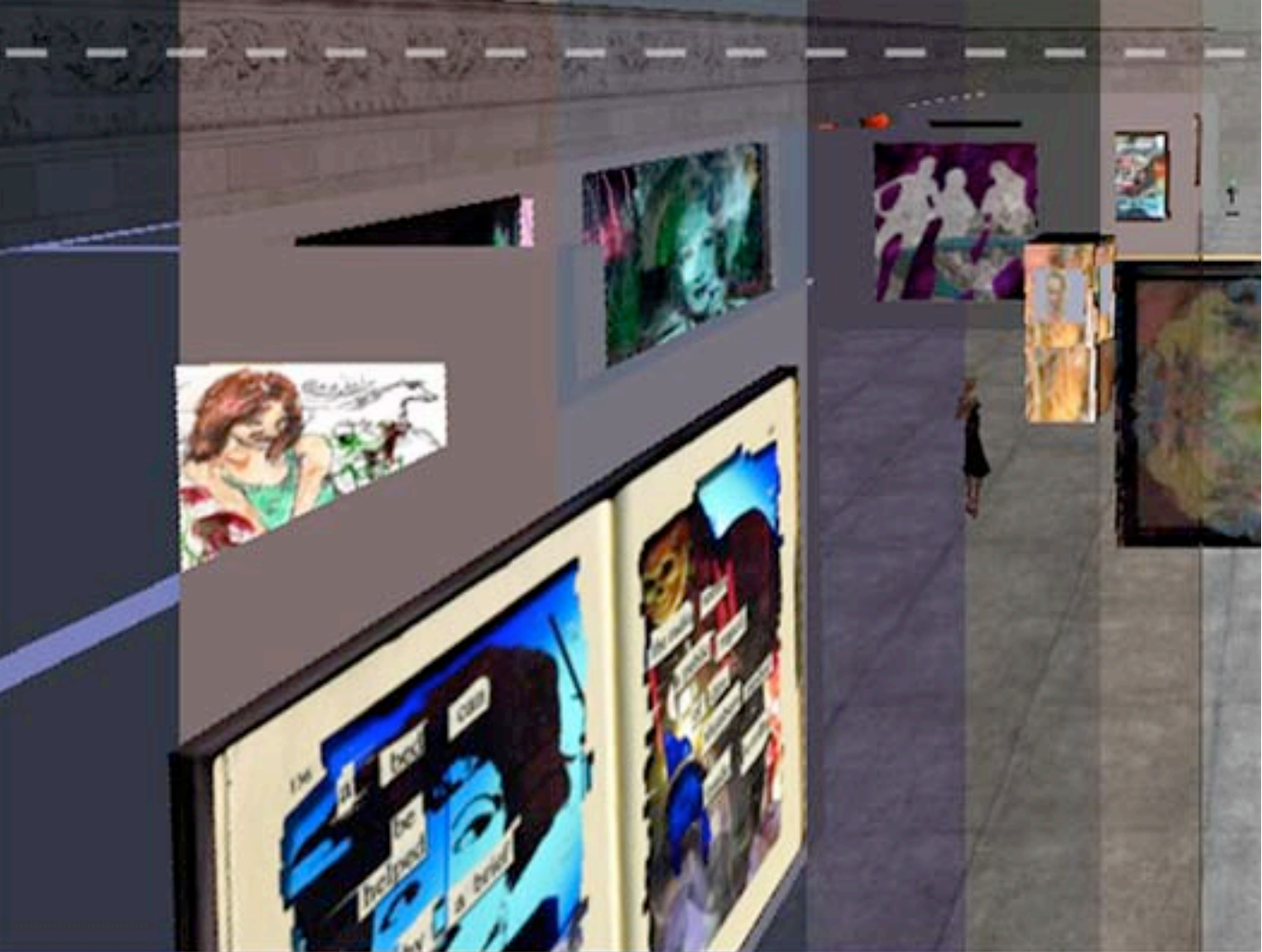


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*(Fran Benoir at the Twilight Gallery—please see additional works critiqued online.)*

**Heavy:** "So radio is a public regard of nightmares pushed inside a coffin? Then she doesn't listen to the right radio station! Maybe radio is dead because you fall to sleep and don't hear it anymore? Also, many people have alarm radio clocks beside their beds—the working class has—to wake them up."

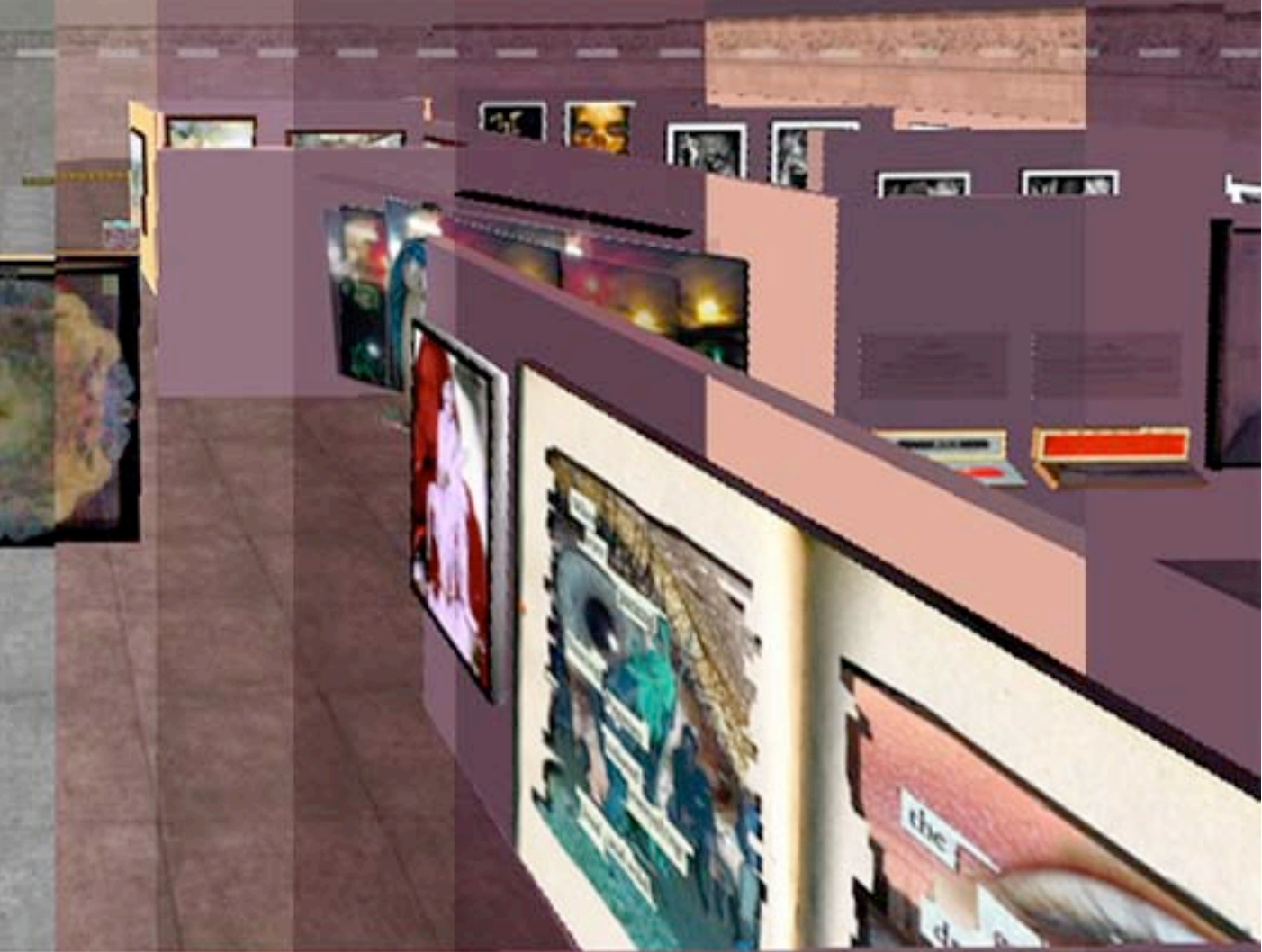
**Eleanor:** "The radio brings you to the 'reality of the public.' It awakens and pushes the dreams away, putting personal situations aside. Instead, wake up and deal with reality"

**Heavy:** "Do you have the public in your bedroom??"

**Heavy:** "Maybe she just hates to wake up in the morning and go to work."

**Eleanor:** "A reluctance to face what must be. Look how the figure by those words looks like she is lying awake."

**Heavy:** "The blue girl is a drawing while the black and white old lady is a picture. That tells me the real one is the mature lady—who day-dreams of her young years when she told her partners BRIEF GOOD-BYE and now her mind is decep-tive because she can't do that anymore? She is troubled because she is not young like the big glamorous portrait above in the upper left. Same character—young and old. We all get old..."



**Eleanor grins:** "Not here we don't!"

**Heavy:** "And most of us search their inner circle while in bed. I do."

**Eleanor:** "Inner circle?"

**Heavy:** "Yes she is thinking about how she wasted her life while young, in one night-adventures. She was attractive and had many lovers but she didn't pick any as a husband."

**Eleanor:** "She places her dreams in the coffin. There's a guy singing in the lower right corner."

**Heavy:** "She ends up alone in bed listening to songs on the radio that

bring back sad memories. She tries to push those in a coffin, to forget them, but the darn radio keeps playing those downhearted songs! She ends up losing sleep, lonely, and unhappy."

**Eleanor:** "Like a song stuck in your mind you can't get rid of? There is a melancholy here and a send of time. But, I think we got the story on this one."

**Heavy:** "Next time you crash one of my cars, you should think how you might end up like this lady alone in bed listening to the radio!"

**Eleanor laughs:** "I will be too busy."

(Continued on page 74 and more online.)

# GUTHRIE'S

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booking calendars, venues,  
information, events, streaming



## the aesthete & the amateur

(Continued from page 71)

**Eleanor:** "Here are smashed cars for you. It has the feeling of an accident."

**Heavy:** "You smash the cars, and I fix them! Do you call this pop art? It is better than Andy Warhol and his banana."

**Eleanor:** "There is a pop influence, but also abstract expressionist like Pollock. These have movement and chaos, like starting out with good intentions but things get out of control."

**Heavy:** "I like the color spectrum in the compositions. I'm starting to sound like you! You are a bad influence."

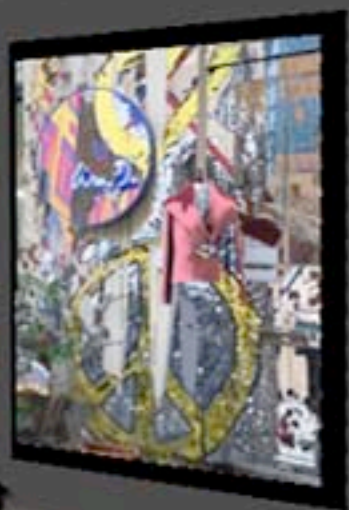
**Eleanor:** "How can that be bad?????"

**Heavy frowns:** "It is bad. I used to see art with the eyes of a child. Now I can see it with your eyes."

**Eleanor wonders if she should be insulted:** "My eyes are not better than a child's???"

**Heavy:** "It looks like graffiti, and I can't read graffiti letters. I might buy the one with cars and hang it in my garage."

**Eleanor:** "They are very visually busy, but it works. This organized chaos is expressive of furious activity."



**Heavy:** "Activity I got, but why do you say it is organized?"

**Eleanor:** "There seems to be an intention, a purpose. It isn't just random. For example, in the one with the cars, the yellow wheels seem like blueprints, like plans coming apart; you start out with organization. You know what you are doing. All is going well, and suddenly the machine breaks, the materials spill, the workers walk out, things go wrong. Unpredictable, but with cause. It is deconstructionist."

**Heavy:** "You get lost among the noise of the city. I like this for some reason that slips me — maybe it is just because these are not too creepy, nor too happy. They balance."



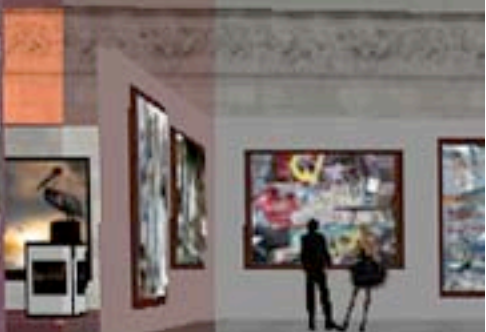
## Fragmented Cohesion of Samara Barzane

*(at Twilight Gallery)*

**Eleanor:** "'Montage 4' works on a more abstract level. Now the subject is less important than pattern and color. [The pieces in this collection that are the least interesting are the most typical subjects. The strongest have intrigue, often beautiful deterioration — an aesthetic in what is traditionally ugly.]"

**Heavy:** "There are a lot of visual clues. This one can be fire escape stairs."

**Eleanor:** "Like the beauty in peeling paint. Here I see factory windows with those small panes of glass. It seems to have a skeleton structure. But the forms defy it — they rebel against it."



**Heavy:** "It can be an urban building in construction or a facade under renovation. First you peel off all old layers of paint before refinishing."

**Eleanor:** "The color is powerful. The others use more color than this one, which can dilute the effect. Often less is more. Yet the weakest are too obvious, with no mystery. Such as the jacket and the big peace sign—they are too whole, too apparent."

**Heavy:** "I don't know about that. I see a story here: you get dressed at home in front of your mirror with your best jacket and you think you look cool. Once out of your apartment, you get lost in crowded sidewalks where people walk like a herd of sheep. You lose your coolness. Nobody has the chance to notice your fantastic jacket. So you are cool only into your eyes in the privacy of your apartment."

*("Art School" by Samara Barzane at the Twilight Gallery.)*





**Eleanor:** "One must be cool. I hope you never wear a jacket like that!!!"

**Heavy:** "As long you think you are cool, who cares about other SL opinions?"

**Eleanor:** "Exactly. Cool is in the eyes of the cool. As a body of work, these images hold together. You can tell they are all done by one artist with a consistency of approach, though a great variety of subjects. Consistency is a mark of seriousness and focus, so missing in 90% of the artists in SL. However, I think these could be edited a bit. I like this one called 'Art School,' which has more vibrancy."

**Heavy:** "Maybe she is into Albers too? She is good with color."

**Eleanor:** "No, her color sense is more like Mondrian: primary small bits. These do have an expansive sense of space, depth, 3D perspective."

**Heavy:** "I like art that transcends SL. I need some real in a virtual world—ideas that don't apply *only* to the SL environment."

**Eleanor:** "I like art that incorporates something uniquely SL."

**Heavy:** "That's why i'm not impressed with vampires and skeletons and all kind of creepy stuff."

**Eleanor:** "That does get old."

**Heavy:** "Those don't exist in real life."

(Continued on page 80.)

*Mathilde Vhargon*

*Xirana Oxímoxi*



*Active Art*

*Eleanor Medier*

*Geejann Blackadder*



*Gallery*

# the aesthete & the amateur

(continued from page 77)

## Renaissance Revival of Molly Bloom



*(Molly Bloom at the Rose Gallery.  
Please see additional works online )*







**Eleanor:** "These mythological paintings are classical, mixing various cultural influences and symbols, with a twist."

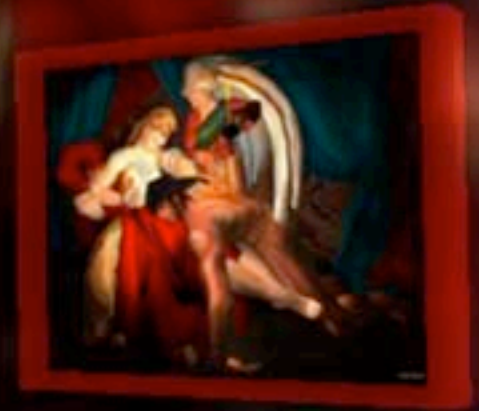
**Heavy:** "Are these paintings? I doubt they are. But I like the subjects—naked ladies I can relate with. 'Leda the Swan' is my favorite with the idea that a woman compares with a swan."

**Eleanor wonders if he knows the story of the myth:** "And why is that dear??"

**Heavy:** "They both are gracious in movements, right?"

**Eleanor decides not to explain what is going on between Leda and the swan. She focuses instead on the task at hand:** "To juxtapose traditional images with contemporary ones is intriguing—like in 'Troubador.' The blend of the nudes with the musicians gives a contrast of different times and places."

**Heavy:** "Those morons try to hook the girls, but they didn't realize that they're lesbians!"



**Eleanor:** "Oops. They make a big mistake then? Look at this one, dear—'Adam and Eve' is more allegorical. It has a circular composition and there is a twist in that snake figure."

**Heavy:** "Nice snake, huh? A woman seduced by another woman? Poor Adam."

**Eleanor never realized how much sex there is in mythology. But, she can't help but comment:** "I know people who are snakes."

**Heavy, not to be dissuaded from the subject matter:** "Well, I don't see his penis in the painting so ... probably he forgot to attach it."

**Eleanor:** "That is rather an essential attribute, don't you think??"

**Heavy:** "Eve got bored with him. In some of these images, it looks like the figures were cropped and pasted on the backgrounds. It could blend better."



(Molly Bloom at her gallery, cond. Please see additional works critiqued online)

**Eleanor** eyes the ash from his cigarette on his lapels: "Maybe so you behave better? Don't you like to look nice?"

**Heavy:** "Nice is to be able to breathe free, not be strangled by this bow tie."

**Eleanor:** "Don't tie it so tight dear."

**Heavy:** "The characters in the paintings are all dressed comfortably—or not at all. Why can they have comfort, but not their viewers?"

**Eleanor:** "Do you want to take all your clothes off in public?"

**Heavy:** "That would be cool. I have a better shape."

**Eleanor:** "You *are* prettier than these models."

**Heavy:** "Anyway this is much more interesting than the simple snapshots you see all over the place."

**Eleanor:** "And those *are* all over the place too; I get really tired of photo collages. They all look like they could be done by the same person. Molly has a unique look. You can pick out her work."

**Heavy:** "The Abduction of Ganymed.' Who was Ganymed? Wasn't it Prometheus that was chained to a rock and each day at sunset, had his liver chopped out by an eagle?"

**Eleanor:** "YUK!!!! He doesn't look like he is having a very good time."

**Heavy:** "Prometheus gave the secret of making fire to people, and for that, he was punished by Zeus."

**Eleanor:** "Zeus wasn't very nice. Does art always need an obvious reference? Many of these images are very derivative. What is new since the Renaissance here? It is in adding the unexpected, like making the snake a woman."

**Heavy:** "It is well done in a classical manner."

**Eleanor:** "This show is more consistent in vision than most shows in SL—more professional. There is always that fine line—to create a recognizable style, but one flexible enough to always be interesting. This is like Renaissance revivalism."

**Heavy:** "Here is 'Samson and Delilah.' If I'm not wrong, she is about to cut his hair? This is a perfect example of how a woman can ruin a man if you allow that. I don't know why I let you dress me in this tux I can't breath in."

**Eleanor:** "Now dear—why would a woman wish to 'ruin' a man??"

**Heavy:** "Why do you want me to wear a tux? Does it make me smarter or see art better?"







**Heavy:** "What is the virtual relevance to real life?"

**Eleanor:** "The relevance is the symbolism, and that she achieves the effects of traditional painting, but with in-world techniques."



*(Molly Bloom at the Angelica Gallery.)*



*(Molly Bloom at the Rose Gallery cond.)*

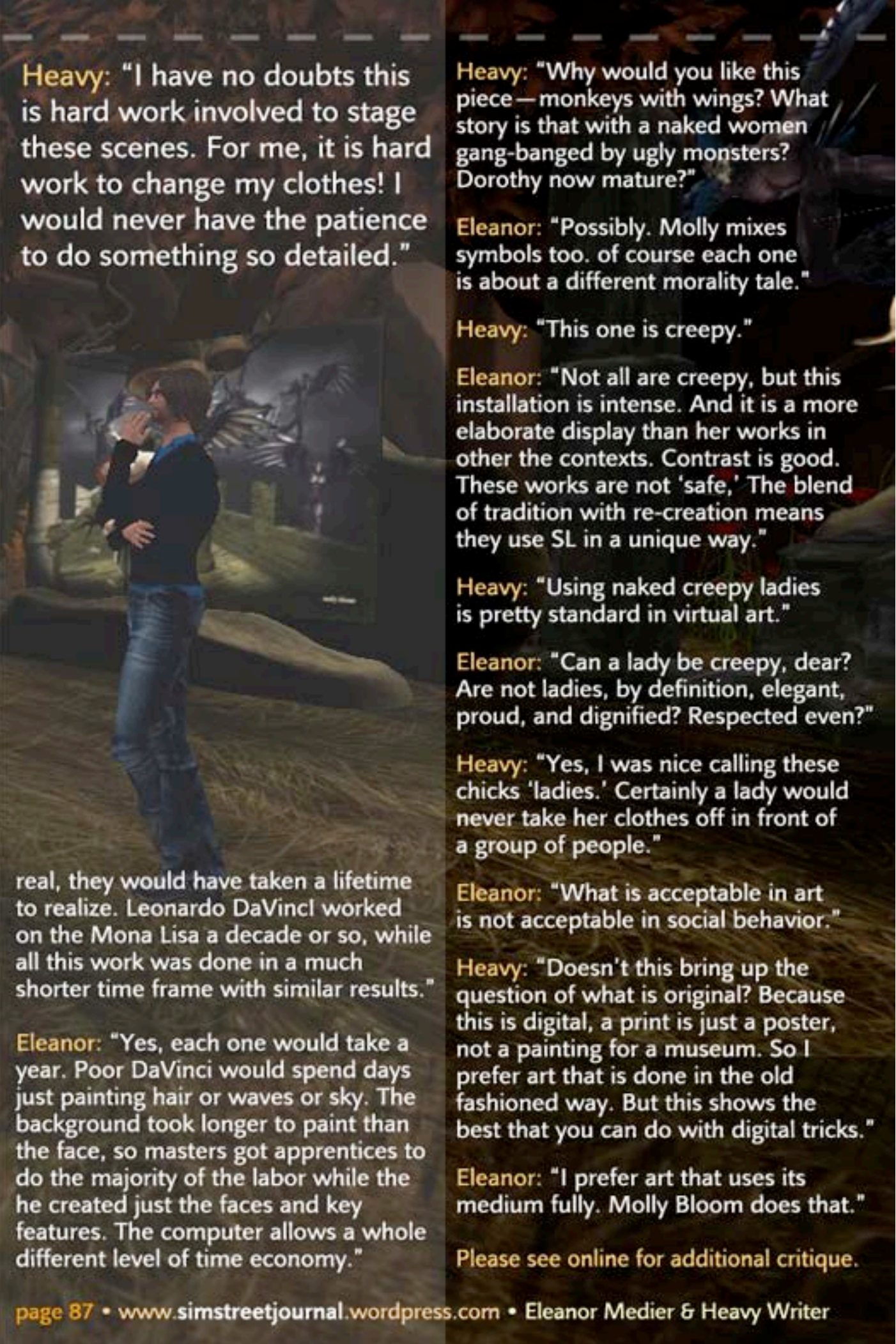
**Heavy reads from the notecard:**  
"Allegory of the Senses' is presented at The Rose Gallery. The 16th Century brought us artists such as Rubens, Bruegel, Caravaggio and many others. This era was known for realism and strong chiaroscuro (modeling in light and shade). Molly Bloom's challenge was to create a homage to this era using skillfully modeled avatars. All her pictures are taken in-world, on custom built sets, and poses created by Molly. The goal was to reproduce the entire artistic effect in-world, including lighting.' These are not paintings. They were realized in SL."

**Eleanor:** "That is even more cool! The images are not sharp, so it is hard to tell."

**Heavy:** "See what happens when you read the artist bio?"

**Eleanor:** "A biography can add insight—but I believe in reacting only to the work itself. If we could not tell that these figures are avatars, then how effective is the technique?? You should not have to read the artists statement to understand. On the other hand, to visually indicate that they are avatars would mean to expose a clue that is uniquely virtual."

**Heavy:** "Renaissance artists worked for years to realize art like this. If these were



**Heavy:** "I have no doubts this is hard work involved to stage these scenes. For me, it is hard work to change my clothes! I would never have the patience to do something so detailed."

real, they would have taken a lifetime to realize. Leonardo DaVinci worked on the Mona Lisa a decade or so, while all this work was done in a much shorter time frame with similar results."

**Eleanor:** "Yes, each one would take a year. Poor DaVinci would spend days just painting hair or waves or sky. The background took longer to paint than the face, so masters got apprentices to do the majority of the labor while he created just the faces and key features. The computer allows a whole different level of time economy."

**Heavy:** "Why would you like this piece — monkeys with wings? What story is that with a naked women gang-banged by ugly monsters? Dorothy now mature?"

**Eleanor:** "Possibly. Molly mixes symbols too. of course each one is about a different morality tale."

**Heavy:** "This one is creepy."

**Eleanor:** "Not all are creepy, but this installation is intense. And it is a more elaborate display than her works in other the contexts. Contrast is good. These works are not 'safe,' The blend of tradition with re-creation means they use SL in a unique way."

**Heavy:** "Using naked creepy ladies is pretty standard in virtual art."

**Eleanor:** "Can a lady be creepy, dear? Are not ladies, by definition, elegant, proud, and dignified? Respected even?"

**Heavy:** "Yes, I was nice calling these chicks 'ladies.' Certainly a lady would never take her clothes off in front of a group of people."

**Eleanor:** "What is acceptable in art is not acceptable in social behavior."

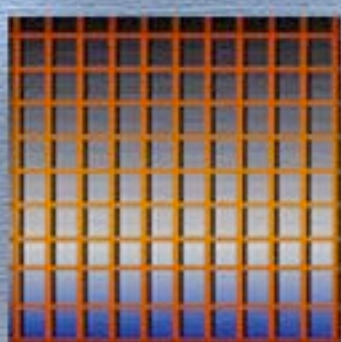
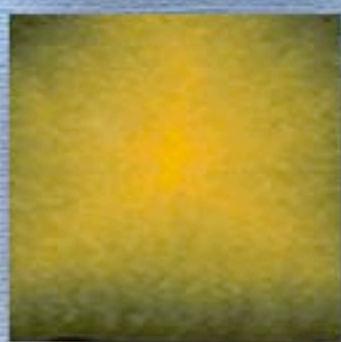
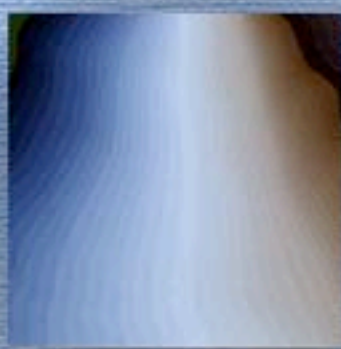
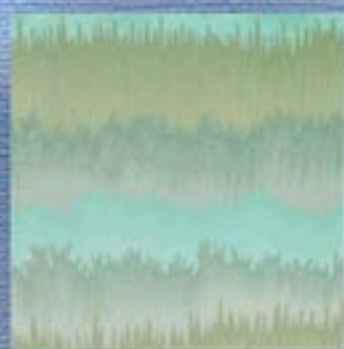
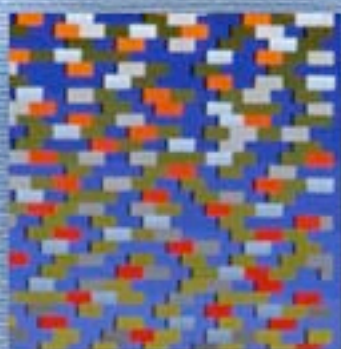
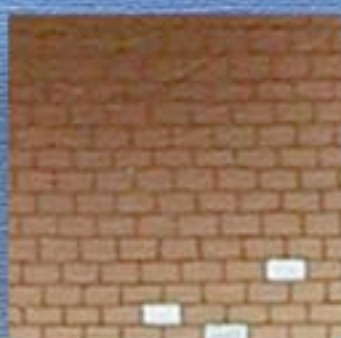
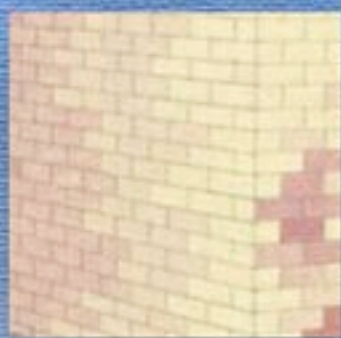
**Heavy:** "Doesn't this bring up the question of what is original? Because this is digital, a print is just a poster, not a painting for a museum. So I prefer art that is done in the old fashioned way. But this shows the best that you can do with digital tricks."

**Eleanor:** "I prefer art that uses its medium fully. Molly Bloom does that."

Please see online for additional critique.

# psychological scenery

Paintings by Eleanor Medier



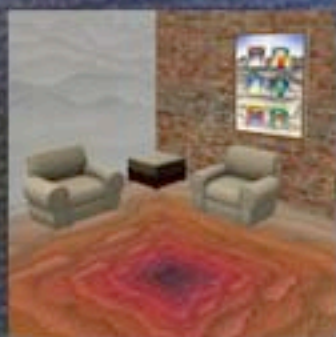
GALLERY  
MEDIER

Rotating exhibit of paintings and textures that transform interior landscapes by Eleanor Medier.



# integrated experience

Textures for environments and art by Eleanor Medier



Click side tabs for LM & notecard.  
Available in-world and on Marketplace.  
<http://www.eleanormedier.wordpress.com>

collaborator

“Our challenge is to go beyond the virtual world as a 3D toy, into something with a solid foundation. Machinima breaks the real life/SL barrier, because it reaches a broad audience without their need to log in. We give people an idea of the vibrancy and potential of creative applications in this new society. They must want to come into virtual worlds to learn and confront the learning curve.”

—Jayjay Zifanwe, University of Western Australia

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PHOTOGRAPHS BY NETERA LANDAR AND ELEANOR MEDIER

collaborator

“When new in the virtual world, you soon become aware that people make and sell items, they roleplay, and others use it as a 3D chat room. You have to ask yourself: ‘What should I do in this place?’ I build a psychology of spaces. To use them means being community-based.”

—Kaya Angel



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“I enjoy discussing the creative process. I also love when authors read to audiences. And, going to many concerts, I hear new talent all the time and want to share their music with others who might not have heard them. People are riveted learning about the artists’ real lives—how they began, what inspires them, and how they are growing in the virtual world.”

—Netera Landar,  
Editor-in-Chief and Publisher

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# Unforgettable



- Isablan Neva Builds Out of Love
- **Dexter Ihnen is Funkalicious**
- Morgue McMillian-Shoreland Expands Virtual Roots
- **Sweethearts' Shannon and Blake Endear and Endure**
- Kage Stratten Wraps Form in Emotion

#Five

Isablan Neva

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