

# SIM STREET JOURNAL

EXPLORES THE RELEVANCE  
OF VIRTUAL TO REAL CULTURE

<http://simstreetjournal.wordpress.com>



**BRIDGING BOUNDARIES**

- DJ's incorporate
- writers congregate
- artists compete

**ISSUE #13**

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# SIM STREET JOURNAL

explores relevance of virtual to real commerce and culture

## Issue #13: BRIDGING BOUNDARIES

With the attempt of virtual reality to become more and more realistic, do the barriers between realities blur or need new forms of bridges? When cyber worlds become more mainstream, will they connect diverse people in new ways? When eliminating the physical traits of age, gender, race, and attractiveness, how does this created world relate to the real one?

The visual artists have taken on the the differences and similarities directly when competing in the University of Western Australia's 3D Art Competition, *Transcending Borders*. Judging this show inspired the theme of this *Sim Street Journal* Issue. The relevance of boundaries is examined by several cultural cornerstones.



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## IN-WORLD EDITION:

critic's choice

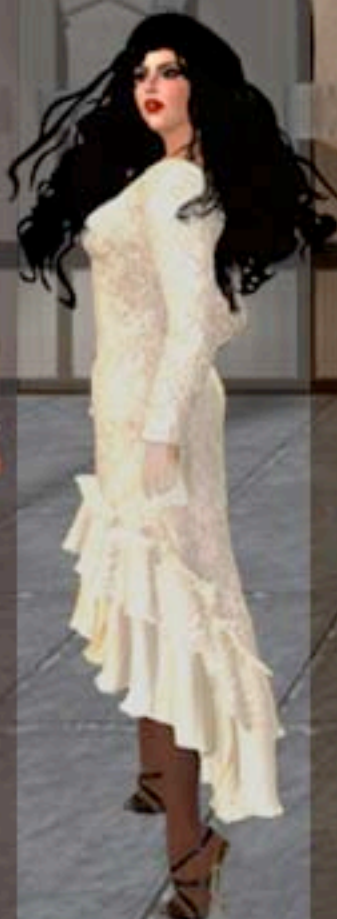
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cultural critic

Gerrard  
Winstanley,  
disc jockey

Rhiannon  
Colclough,  
disc jockey

MerlinZZ Magic,  
disc jockey,  
owner Club 80's



## ONLINE EDITION:

Contains  
complementary  
articles to this  
in-world edition

**A Real  
Journey  
Expands**

**Reveal,  
Conceal,  
& Reflect**

**Transition  
One World  
to Another**



# Issue #13: BRIDGING BOUNDARIES

pioneer  
perspective

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**Defined  
Borders  
Protect**

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contributors  
in the series

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reviews of  
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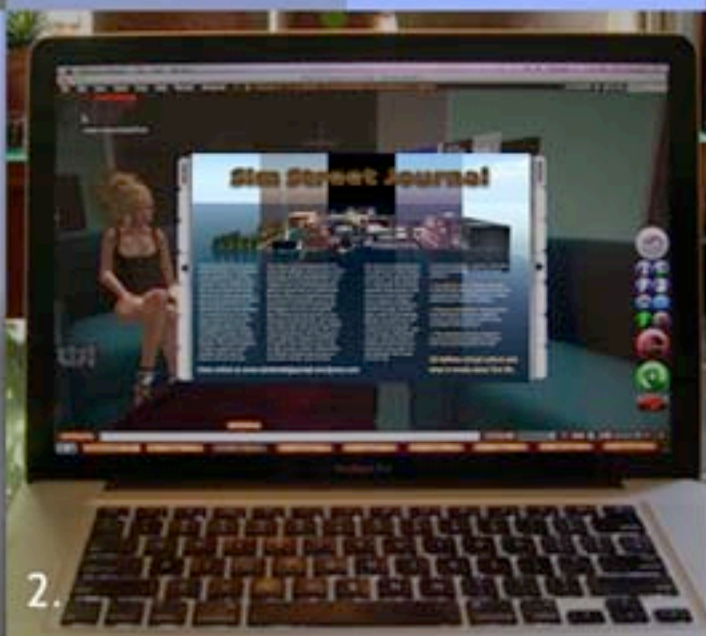
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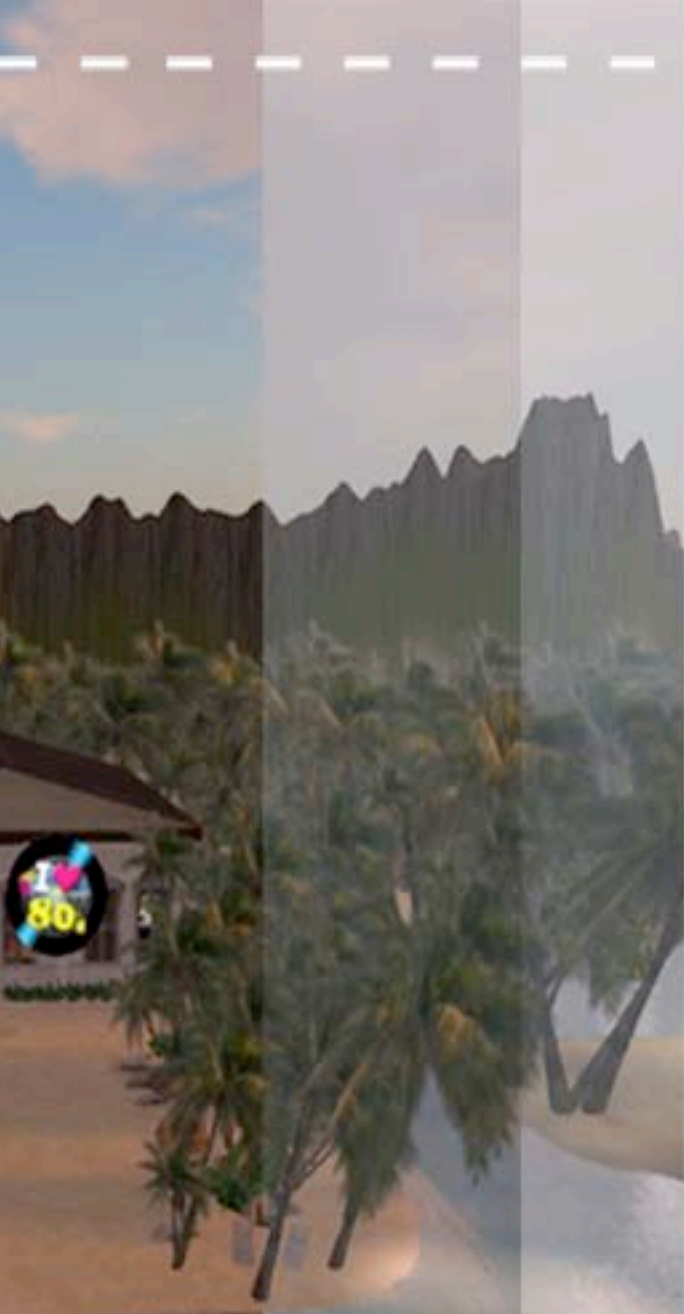
abandoned buildings, graveyards, docks,  
village houses, furniture, cabinets, urban refuse

**critic's choice**

## Border Beacons

How Small Club Collaborators  
Manage Between Virtual and Real

Gerrard Winstanley, Rhiannon Colclough,  
MerlinZZ Magic, and Allie McCallen,  
share views about success in-world and out.  
contributed by Alexia Sulamericana



requires a blend of talents. The long-lasting clubs blend a core group of friends with a comfortable environment for newcomers. This group of four collaborators share overlapping social circles which extends the interactions discovered from patrons—a mix of familiar faces and new ones. They charm engaging banter with a nostalgic focus in music.

A club has to differentiate itself, to become known for a specific ambience and experience. The parameters that give them personality evolve. Yet all clubs have similar concerns: to be fun, operate smoothly, build a fan group, and attract the residents who match. These four dedicated contributors share how they accomplish the right mix.

Small clubs are the social backbone, and fundamental to, virtual culture. They have a warmth of taste-sharing international patrons, much like a lighthouse to bring friends into a welcoming harbor.

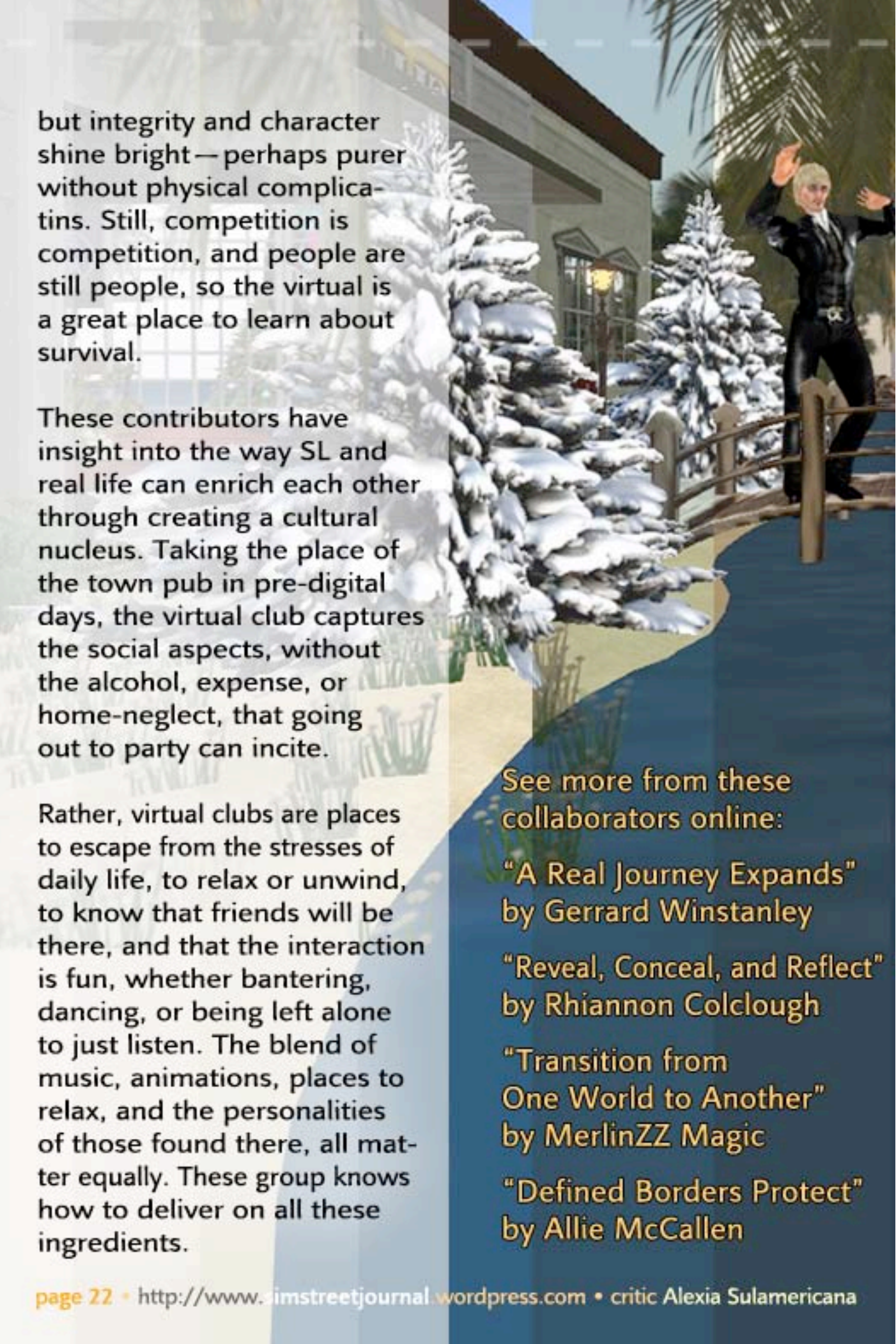
Formed by a talented collaboration between club managers, and DJs—many are both, which

Collaboration is never easy in any world. To find it in a place where people disappear with a single click, who have little accountability for behavior, and who have unlimited choices for activity, is rare. And a group that can sustain a continuing dynamic is even more rare. Technology based relationships are inherently ephemeral—

but integrity and character shine bright — perhaps purer without physical complications. Still, competition is competition, and people are still people, so the virtual is a great place to learn about survival.

These contributors have insight into the way SL and real life can enrich each other through creating a cultural nucleus. Taking the place of the town pub in pre-digital days, the virtual club captures the social aspects, without the alcohol, expense, or home-neglect, that going out to party can incite.

Rather, virtual clubs are places to escape from the stresses of daily life, to relax or unwind, to know that friends will be there, and that the interaction is fun, whether bantering, dancing, or being left alone to just listen. The blend of music, animations, places to relax, and the personalities of those found there, all matter equally. These group knows how to deliver on all these ingredients.



See more from these collaborators online:

**"A Real Journey Expands"**  
by Gerrard Winstanley

**"Reveal, Conceal, and Reflect"**  
by Rhiannon Colclough

**"Transition from One World to Another"**  
by MerlinZZ Magic

**"Defined Borders Protect"**  
by Allie McCallen

## critic's choice

from Alexia Sulamericana



"Most people come to a virtual world to have fun. But that grows into sharing with others. The best part of SL is the friendships that not only make a warm social environment, but also are productive. The strong circle that connects clubs, and gives a social strength to them can be found with the DJ's — a supportive and appreciative group.

"I recommend listening to the music, and the advice, of **MerlinZZ Magic**, **Rhiannon Colclough**, **Gerrard Winstanley**, and **Allie McCallen**. This article sharing their wisdom continues the series begun with Lorah (lohrahlahnah), Sword Starfall, and Anouk Koray in the last few issues. Discovering how they find success, balance, and stability applies to everyone.

"If the virtual world is like the shore of a new land, then the cultural sharing is like the guiding lighthouse that can attract all those who wish to have more than fun." — **Alexia Sulamericana**

## 1. Real life both mirrors and contrasts with the the virtual life.

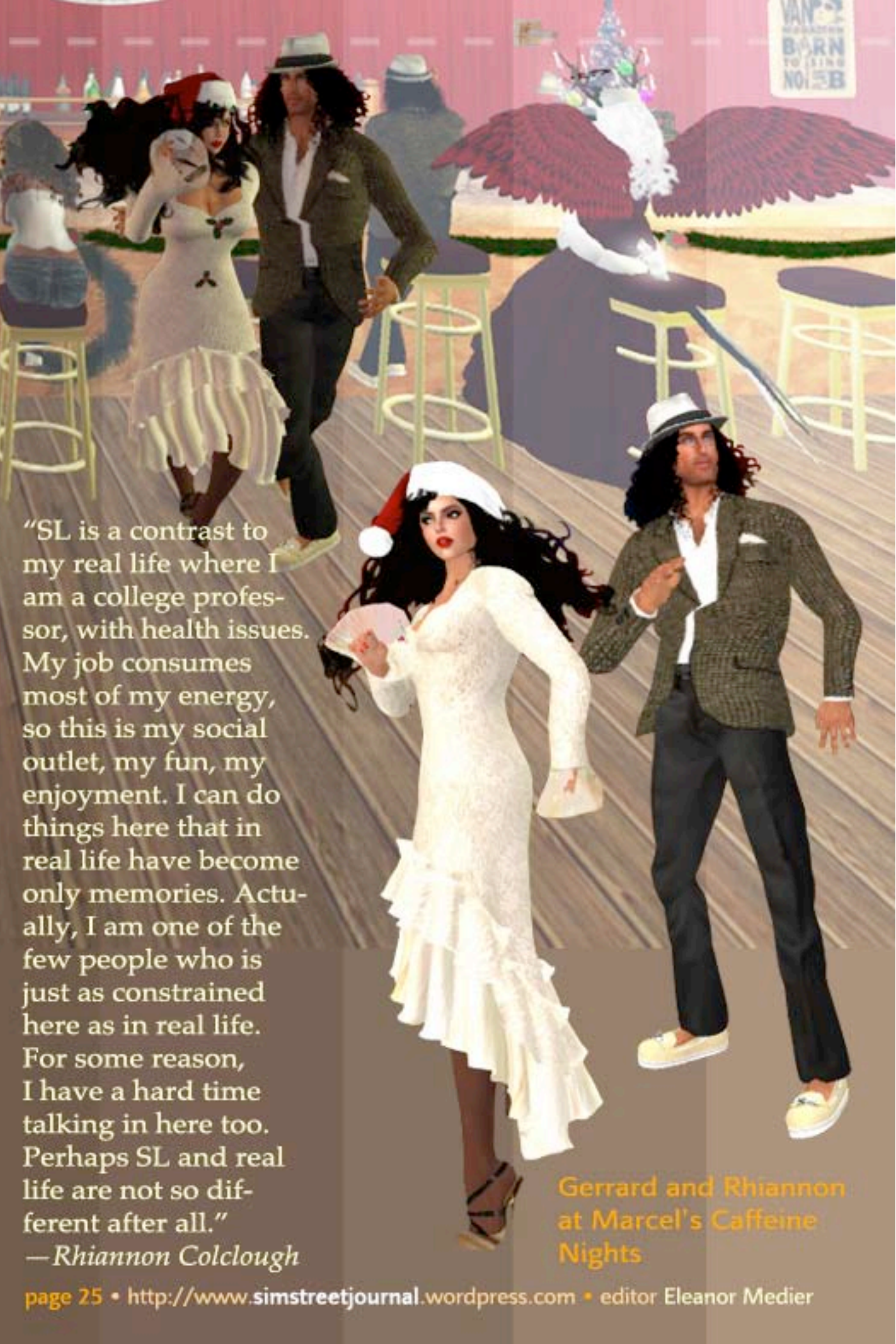
"In the real world, I'm more knowledgeable in musical styles and genres than the technical side. My degree, as a mature student, was in Cultural & Community Studies. I focused on youth sub-cultures—the street fashions, politics, music—and how all these groups interacted. I've organized events for arts centers, independent cinemas and galleries etc. I currently work part-time as a recycling volunteer and fundraising manager for an international disaster relief charity. My job is 90% people skills.

"I largely socialize in SL the way I do in real life. When I was younger, I would be out and about most nights. I live in a very trendy part of my city, a lot of the local hipster

bars employ DJs, but the owners tend to be vinyl snobs and won't consider someone turning up and plugging in a laptop full of MP3s. The downside is that not much innovative cutting-edge new music gets played. The upside is that I can go out and listen to a great session of vintage soul, funk, and rare groove any night of the week, whilst enjoying a fine craft ale or a single-malt whisky.

**"SL is a way of continuing to 'go out.' but in the comfort of my own home. SL is a window on the world—or a backdoor. I get home close the front door, settle in ... then go out the back door into the international virtual world."**  
— *Gerrard Winstanley*





"SL is a contrast to my real life where I am a college professor, with health issues. My job consumes most of my energy, so this is my social outlet, my fun, my enjoyment. I can do things here that in real life have become only memories. Actually, I am one of the few people who is just as constrained here as in real life. For some reason, I have a hard time talking in here too. Perhaps SL and real life are not so different after all."

—Rhiannon Colclough

Gerrard and Rhiannon  
at Marcel's Caffeine  
Nights

## critic's choice

"In addition to DJ'ing, I own a club, and host a live show. Other than eating, doctor's appointments, food shopping, and religious services in real life, or perhaps posting pictures of shows daily to Facebook, most of my real life time is spent in SL. But I do make my play lists when in real life.

"Before I retired in 2008, I was a consultant in the aerospace and defense industry, advising on performance measurement of aircraft, avionics, and satellite programs. I was successful because I was very outgoing, friendly to management, able to effectively communicate with engineers, manufacturing people, Quality Assurance, management,

and customers. However, I could not find a job as a consultant; companies were getting rid of consultants and relying on in-house labor. So I applied for jobs, but my age, years of experience, as well as salary history, made me unemployable. I could not get a job, even asking for a starting salary less than half what I had made. I knew more than managers hiring, so no one wanted to risk bringing me in.

"I have always loved music, gone to concerts, listened to the classic rock songs I play now. In a way, to plan, prepare and make playlists is similar to the kinds of things I did before. **Running a club successfully means communicating and helping people to be happy.**"

—MerlinZZ Magic

## See more from these collaborators online.

"Everything we are influences how we relate here. There are so many cool things we can do with just a click!! I wish that was true in real life sometimes! what's nice about SL? We don't have to cook!! Don't have to clean! And we can eject stalkers!" — *Allie McCallen*



Allie and Merlin  
at Club 80's

## critic's choice

### 2. Great DJ's are responsive, charismatic, and knowledgable.

"A great DJ has a love of music, love of people, and a good knowledge of him/herself. A good DJ is responsive but many just play what they want to, and the people are happy with it or leave. Voicing as a DJ is unnecessary to deliver good music. Most who try are not well trained for voice. They say

things that perhaps they don't need to. And many people over-talk, so I just avoid it. I do not need it for my ego—I already have all of the ego I want! Not talking also saves me to do other things. I try to meet and greet everyone, keep track of the local chat, contributing as appropriate when called upon. Sometimes I



See more from these collaborators online. —

handle the dances if Allie is not here. I take pictures. I alter the playlist for the make-up of the guests and their tastes. I have time to get a song, even download if necessary, and so requests are handled quickly. I have close to 100 gigabytes of music, and only sometimes run into songs I don't have." —*MerlinZZ Magic*

"A great DJ has a comprehensive selection and can fill requests, with an interesting variety of music at each show. They don't recycle the same play list time after time. Merlin has a good memory for the music people like. He will play their favorites without requests sometimes. I have seen DJ's who ignore requests. Some DJ's never respond. they play only what they like. Merlin goes out of his way to play for others."

—*Allie McCallen*



## critic's choice

"I put a lot of time and effort into structuring a set so it has a beginning, middle and end. It leaves people feeling good after their musical journey. I do a lot of themed sets and I have what I call my 'signature sound' — a big beat blend of nujazz, electro-swing and world music mixed with vintage soul, funk and rare groove. I like to promote innovative musicians who don't have the backing of a big corporation. Mainly I play music released by Europe's small, independent labels and I read a lot of reviews. If the bands are not signed up, I track down their websites or Soundcloud pages.

**"The discovery of new music in itself would be nothing without the sharing.** There can be some gigs, though, where nothing seems to work. You have to be a bit tough to not let it affect you."

— *Gerrard Winstanley*

"During my years in SL, I've been a magazine editor, dancer, model, DJ, RP'er, business owner, the list goes on! I got into being a DJ because Gerrard became one and kept saying, 'I think you'll be good at this; you'll enjoy this more than modeling,' etc. And it is one of the most fulfilling things I have done virtually, along with writing for an InWorldZ magazine. I adore writing, and I love when a set comes together. It is hard work to put together a set that is pleasing to the ear and yet includes peoples' favorite songs. I always consider audience—what will the venue want? Then I find music—that is a constant search—and arrange the music so it's fun to dance to, and listen to as well. I try to make the beats match, and sometimes, I use themes—like all hits by a specific artist, or a certain holiday, etc. I make a new playlist for each gig. My library is huge and it keeps getting bigger!

See more from these collaborators online.

“To be a good DJ, loving music is number one. And liking people—you need to deal with them a LOT! Even though I am shy by nature, and it is hard for me to talk to people, I find that when I’m ‘on,’ I can somehow transcend that limitation. It’s a lot like acting—something else I do in virtual worlds and did in real life for a while—you know your ‘part’ and play it.” —*Rhiannon Colclough*



Rhia at home.

### 3. The virtual world can be a great place to learn, especially about self.

"I came into SL knowing (and loving) myself, looking very objectively. I've been an accomplished and respected professional in real life. I have re-invented myself many times, and most things come easy, I went to music shows, DJ shows, and was immediately recruited by a club owner to host, then DJ, then manage. Planning, scheduling, and keeping commitments are things I do in real life."

—MerlinZZ Magic

"I'm not something I think about much. My behavior may change and modify—but I don't need to know unless it's a problem for someone else, and they tell me. Here, we can extend in various directions—and spring back, if need be. I've lived a full life with a lot of adventures and exploration. I've always mixed with people from all parts of the world. SL is an opportunity to continue doing that, now that I don't feel like going out so much and can't afford to."

—Gerrard Winstanley





"I wouldn't say SL teaches a greater self-knowledge, but I have learned more computer skills here. My policy is to not bring real life into SL, sorry. Merlin knows I am very private. He respects that."

—Allie McCallen

"In SL, I can be both better and worse than I even imagined. Mostly, I try to be the best me I can be. But I constantly fight that nastiness in me. In real life, it's harder to be truly ourselves; society, family, etc., train us to wear masks. In SL, our traits can be more exaggerated—we are so anonymous. Being a DJ forces me out of my shell in ways not possible in real life—to do art or DJ, or make awesome avatars. Here, we are limited only by imagination. Even time is an ally—to do things more effortlessly. And I love studying people's creativity."

—Rhiannon Colclough



Rhia at Marcel's Caffeine Nights



#### 4. SL and being a DJ are both about building relationships.

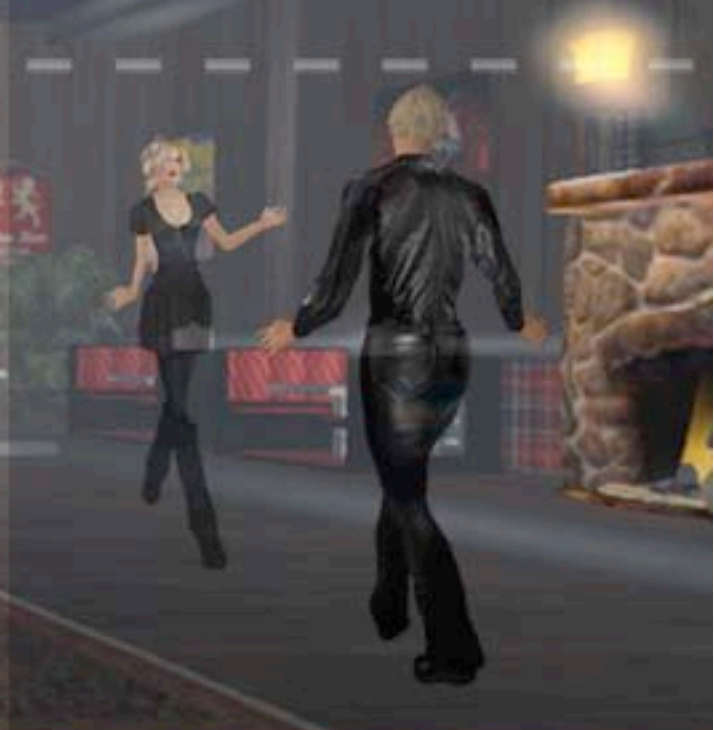
"Allie has very good people skills, a love of music, and is a great partner here. She designs and builds really good. She has helped me DJ and manage clubs for years." — *MerlinZZ Magic*

"We love our friends who come here regularly. They are family. But I did not come to SL with this in mind. I was here several months before I met Merlin—at a club named Robs. He reached out to me with all that charisma!! Now, he has been my friend for years, and we've been together in several clubs. This part of my life with Merlin is something I always look forward to. A great partner is someone who is there for you, someone you can depend upon. Merlin is like clockwork, always here when he promises, always has been." — *Allie McCallen*

"Whenever my peers pair up and settle down, I move on to another location and social group. I had no idea what I'd do when I came to the virtual world. I spent time at campfires—enjoying conversations with various beasts and aliens. It took a while to realize how creative we can be.

"SL is about socializing and fun group activities for me. I enjoy either creating a party atmosphere or a more relaxed, listening, and discussing experience. I thank all those that enrich my real and virtual life—whether through fleeting encounters, fun party nights, or long-lasting relationships—it's a great trip."

— *Gerrard Winstanley*



"Mostly, I keep real life and SL separate. I have had some bad experiences with cyberstalkers. Being a DJ is in the public eye, so some of this may happen. People tend to romanticize about anyone they think they 'know'—DJ's, dancers, singers, etc. We're SL's sort of celebrities. I have painfully learned that unless I really know someone, I can't trust them. Here, you can find out the best and the worst about people.

"Most people in SL are themselves, maybe a bit more exaggerated, but themselves. Take Gerrard, for example—I've known him almost five years. The man he is here is the man you can meet in real life. Only a few people get to know the real me.

"I read an interview once with someone who was proud of her ability to dupe people here! I know people who have been mistreated terribly, yet have such a spirit of love inside. I could never hurt others on purpose because I know that pain. I try to treat others as I wish to be treated. In the end, those who treat others badly do not even know what they are missing. Think of all the wonderful people and experiences they could have known! I have met far more terrific people here than otherwise. This never has, and never will be, a game—unless you see life as a game!"

—*Rhiannon Colclough*

## 5. Challenges are motivating.

"We have run clubs with 12 to 18 hours a day schedules, and it becomes almost impossible to stay sane. So many people cancel shows, that sometimes I DJ'd five nights a week to fill in. Even with having good people, because it is SL, absenteeism can be troublesome. Scheduling is not so hard, but having people stay to their schedules is."

—MerlinZZ Magic

"With our experience, we have seen all the ups and downs of running a club. The most challenging are having an SL failure—loss of music, crashing, sim going down. Overall, I am happy with the club. Of course, we always welcome more new friends to come here."

"I do all the sets for the club. I am happy until I come up against something I can't do. Then I look for solutions through tutorials or by asking friends and groups. I learned to build because I needed to make things I couldn't find."

—Allie McCallen



Allie at Club 80's

page 36 • <http://www.simstreetjournal.wordpress.com> • critic Alexia Sulamericana

"Whilst I monitor and mix the music, keeping up with chat and IMs is not easy. The requests are not too difficult to handle. Fortunately, most people recognize the overall style and the genre limits—and wait so I can drop it in when the beats have got up to that level and it won't be a clunky mix. It is difficult when someone wants something that just won't work in a set that's primarily jazz & swing rhythms. But diplomacy is a big part of my real life job."

—Gerrard Winstanley

"The same things challenge me that I think challenge others—health, finances, family, job. I'm just an average person who is lucky enough to enjoy a wonderful virtual life with some very special people. It is a balancing act, and I don't always do it gracefully all the time—like this weekend, I need to grade an entire class' papers, DJ from 12 to 4, go on a sail, spend time with family, go shopping—and that's just two days!"

—Rhiannon Colclough



## critic's choice

### 6. DJ's have great advice to give others.



#### Gerrard at Harbor Lights

"Advice for DJs: as valuable a service as it is to play everyone's favorite familiar tunes, I recommend some sets—or at least portions of sets—to play what you passionately want people to hear. This creates a different satisfaction and sense of fulfillment—especially when someone IMs you to say they've bought an album from a band that you turned them on to.

Advice for everyone else: Take your time—don't rush into things. It's easy to get virtually carried away and not build on secure foundations. Seeing what we wish to see is always going to happen—it can provide a rush or a buzz more exciting than a person's real life."

—Gerrard Winstanley

"It is easier in SL for people to jump into things before they know what they are doing. And people can be deceptive. Don't believe anything until you know who's behind that av! Make sure your property is protected, and be wary—take everything with a 'grain of salt.' It takes a few years to get to know a person. Keep hoping for the best—that's all we can do."

—Allie McCallen

See more from these collaborators online.



"I try to take people for what they hold themselves out to be—in real life and in SL. For me, it is the best policy, even if sometimes people are not what they seemed. Perhaps I am too trusting. On the other hand, it is a wonderful reward when people do deliver as they promise. Yet time zone differences can be hard to manage. We all have to be flexible and understanding."

—MerlinZZ Magic

"Take time to know people. Many think there is instant gratification here—add water and stir! But if you want a relationship, it's just bloody hard. Communication is the hardest part. In real life we have body clues to tell us what people think. Here, all we have are printed words.

"I could tell someone new in SL things like: don't click on all things offered to you, don't reveal too much of yourself. But how much would I have listened to myself? So I just say: enjoy. Know you will make mistakes, be stupid, be smart, save the day, and fall on your face—you will be human. If you remember we are all underneath these avatars human beings, you will do well. If we were all kinder to others, this would be a very pleasant place."

—Rhiannon Colclough

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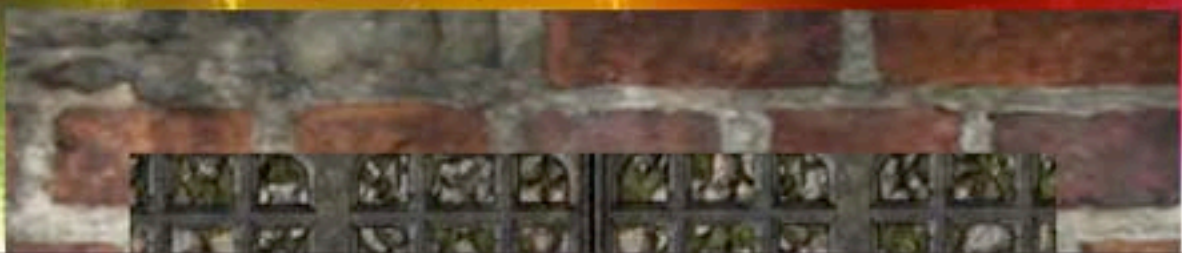


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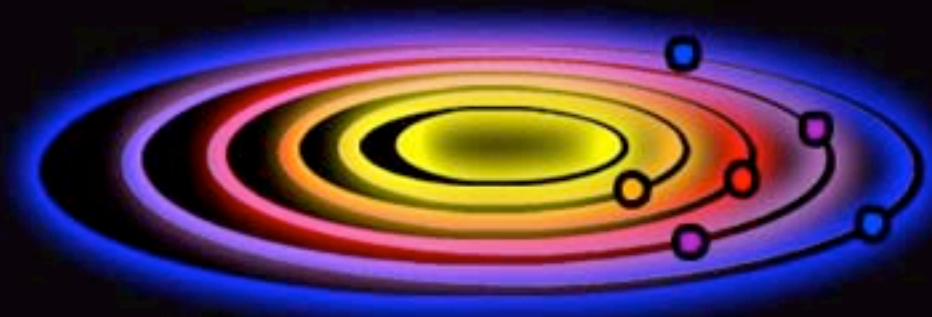
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# WOODLAND LAKE

The logo for 'Homes at Woodland Lake' features the word 'Homes' in a large, white, serif font. Below it, 'at Woodland Lake' is written in a smaller, white, cursive font. The background is a vibrant, abstract design with purple and blue light trails and a green, glowing orb.

Looking for a new home but don't want the hassle of house or furniture shopping? One of the custom decorated homes may be just what you are looking for! Contact Cayleen Linette for a home tour or for more information on the advantages of living on Woodland Lake.



# pioneer perspective

## Steps to Connect by Selina Greene

An organization with impact and influence has a sustaining structure. Selina discusses the ingredients of connecting people into a community that is a cornerstone of virtual culture.

The vision since founding Book Island has remained consistent. We have earned a reputation grid-wide for our strength in balancing community and good business. It is a pleasure to share what I have learned in eight years of management. For any cultural initiative to survive in the virtual world, some of the variables reflect the real, and some apply to new experiences. To sustain an initiative:

### 1. SET REALISTIC EXPECTATIONS.

- *Investigate possibilities.* Many come into SL with unrealistic expectations of the amount of visibility and income they can achieve here. When they realize that it's not going to let them give up the day job, so to speak, they give up. We've seen a number of literary sims come and go over the past years with a core few surviving. Longevity takes a strong focus and consistent vision.
- *Blend experiences.* My real life publishing background comes in handy when people have questions about getting published. And to run the island, my business experience matters. This combination also keeps my job interesting!
- *Find a niche that needs filling and get in early.* Learn what appeals to the community as a way to know what is not being served. Then design a place that people want to visit and return to. Own your niche and be willing to evolve.
- *Earn credibility.* Longevity in SL is a form of currency. Understand what elements of your success are the most sustainable and build from there. Things have gotten easier for us as people see how long we've been around and how much we are known. Over time there has been a subtle shift from "what can you do for me if I rent here" to "it'd be great to be a part of this" and that feels good. A few even come and say "what can I do to help?" That's definitely the best! (If they're reliable — lol!)



## 2. BUILD A RELIABLE TEAM.

- *Recruit internally where possible.* Take time to really get to know a person and be sure that you can count on them. I have been very fortunate to find reliable people to work with, given the general level of drama in SL. Most have good experience with the sim and a small number can handle most tasks. And, we have a great team of event hosts too!





• *Support enthusiasm.* The biggest challenge with Book Island is to balance the structure that we need for events and the island to run smoothly against the high level of enthusiasm. We must channel energy and maintain the foundation. I'm constantly surprised and delighted at how involved members of our community can be and how much time and effort people do give to Book Island.

Pressure on the structure comes through coordinating event times and formats. Many people start out on something and lose steam, so we are careful at commitments. I am thankful that the writing community is relatively drama-free. Incidentally, our demographic is somewhat older than most of SL. A high proportion of our residents are in their 50s and 60s. This makes a big difference in mature behavior!

### 3. CREATE A REALISTIC REVENUE MODEL

- *Cover costs* and if not, make a firm commitment of how much to underwrite the venture.
- *Define a scale that works.* Though 90% of Book Island's income is from rentals, we are limited by space and design so things are fairly constant. But for the community, the number of events we hold and how we build traffic continue to grow. We notice a small seasonal dip in the summer, as the whole of SL does. Perhaps due to the cooler weather and back to school—we then fill up again. We are happy with the space we have.

At one point in our history we did occupy 1.5 sims for about 18 months but it didn't work as well; the village was too sprawling, people didn't necessarily make it over the sim crossing. And we lost some focus, so we pulled back to one sim. Many SL businesses falter with too much expansion. We break even, which is not an easy thing to do in SL! We have always covered at least tier fees from our revenues.

The other 10% of our revenue comes from generous donations into our tip jars at events or as people wander the sim. It's wonderful when people tip us—even if only \$1L or \$5L—it is an indicator that they value what we do.

- *Monitor ups and downs.* Do not tinker too much and choose a gradual pace. Often less is more. At times we will have a fair number of vacancies I am learning not to panic or assume that the show is over. The booths will fill up if they are fundamentally valuable

and useful. Focus and be flexible — do not worry as things change. Have confidence in offerings to the community. It is contagious. The pace of SL can be dizzying and it's easy to get caught up in thoughts: "we're full—we need another sim/we're empty—it's

all over!" SL can seem very all-or-nothing! This is more true than in real life. For virtual success, remain calm. Take it easy. Steer a middle path—well, not take it easy—rephrasing—take things as they come, and adapt in a considered way.



#### 4. INCORPORATE INTERACTIVITY.

• *Bring together those with common interests.* Originally I brought my real life publishing company into Second Life® during the media frenzied days of early 2007. I hoped to generate a new marketing strand for the company. But no one came to my little mainland plot. So I figured that a village of other publishers and writers would attract people to come. And they did—so much so—that we organized the SL Book Fair in April 2007 with around 50 booth holders. The participants were writers, poets, bloggers, magazine publishers, and authors. Through its success, we held a second SLBF in 2008 which was again well attended with 40 exhibitors on top of our regular residents. It was exhibitors from both fairs that opened booths, and many tenants are still with us today. (While it would be lovely to do another SLBF, the work-load would finish us off! We're stretched to the limit with nine events a week!) Rather than just be a 'Show & Tell,' it is a Show & Share.





- *Find ways to continually involve residents.* Create forums where people can connect and share, where they feel invested. The more that residents engage, the more events that attract variety, the stronger the cultural cross-fertilization of ideas. This is using the potential of SL at its best. Successful writers get themselves out there by hosting events and by reading at open micas, engaging in discussion.

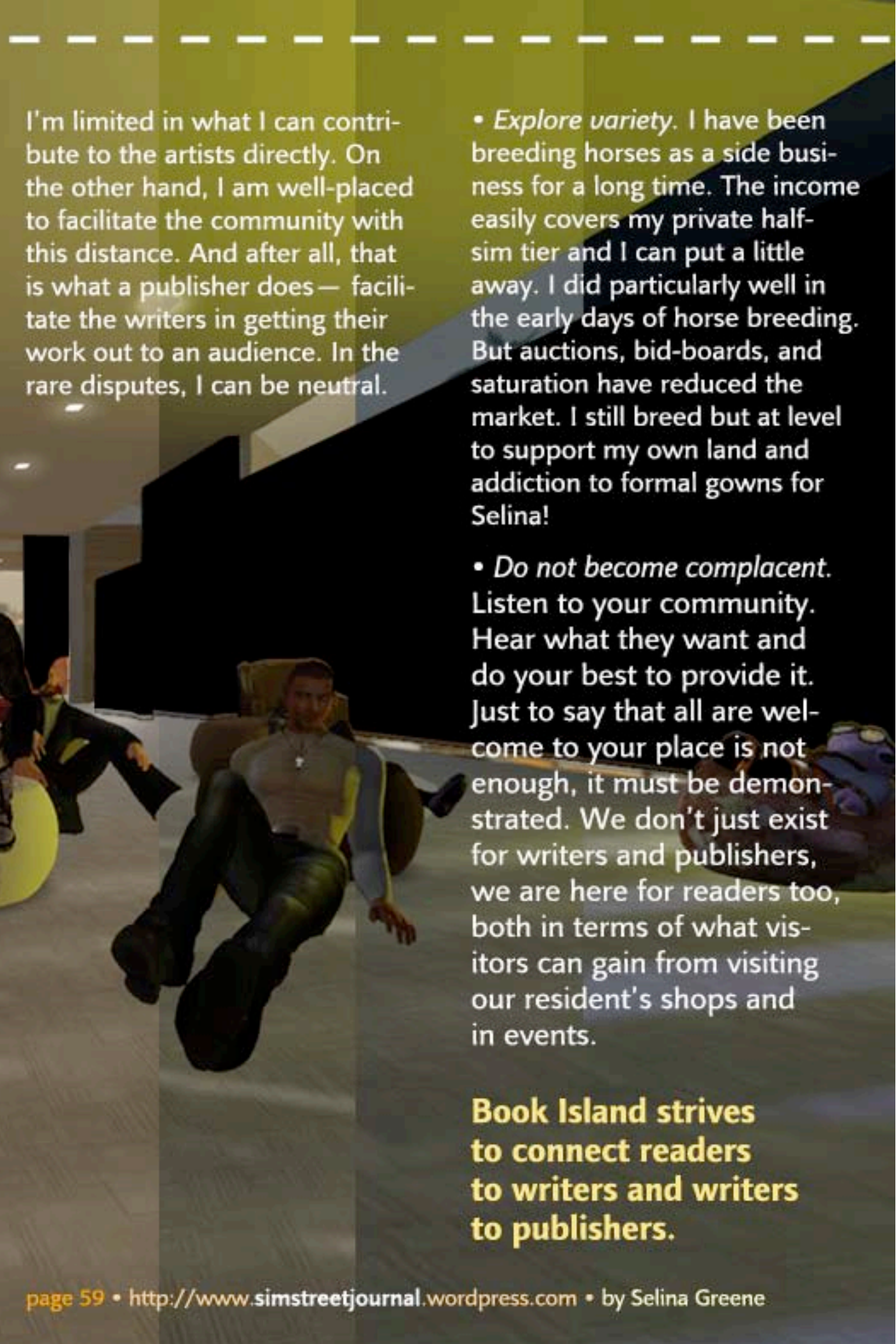
- *Get the word out.* Good management matters with basic traditional SL marketing works: develop a good parcel description, use classified ads, and get people to include your venue in their Picks. Some well-placed ads and articles in publications (such as this one) and blogs (including your own) help a lot too! You don't need bells and whistles to get people to come. You just need a few basic tools, sound strategy, and diligence. Ultimately SL is but one of many 'new media' strands for a good marketing campaign. Getting the word out is essential for success and it's not something that can just be left in the hands of the publisher's publicity and marketing department. It is something that must be a part of the whole organization.

## 5. AVOID BURNOUT.

- *Balance with real life.* Though I originally came in-world to promote a real life publisher, I became consumed by managing the island, as well as motherhood, and made a planned exit from my real job. I had also met my real life husband in here! SL can radically change real life — sometimes for the better!

- Find a role that uses strengths. My main function on Book Island is the rental side and being a sounding board for the rest of the team or residents. Not being a writer personally, there is a limit on what I can do with the events etc. On the one hand, I think it helps that I'm not a writer though





I'm limited in what I can contribute to the artists directly. On the other hand, I am well-placed to facilitate the community with this distance. And after all, that is what a publisher does — facilitate the writers in getting their work out to an audience. In the rare disputes, I can be neutral.

- *Explore variety.* I have been breeding horses as a side business for a long time. The income easily covers my private half-sim tier and I can put a little away. I did particularly well in the early days of horse breeding. But auctions, bid-boards, and saturation have reduced the market. I still breed but at level to support my own land and addiction to formal gowns for Selina!

- *Do not become complacent.* Listen to your community. Hear what they want and do your best to provide it. Just to say that all are welcome to your place is not enough, it must be demonstrated. We don't just exist for writers and publishers, we are here for readers too, both in terms of what visitors can gain from visiting our resident's shops and in events.

**Book Island strives to connect readers to writers and writers to publishers.**

**Live music is spontaneous, unpredictable, fresh. It wraps its arms around the audience and embraces them—uniting them as a whole. Music is best as a shared experience, a sense of ownership of the day or night. It lives, it breathes.**

**This is what you will experience from all of our musicians' performances.**

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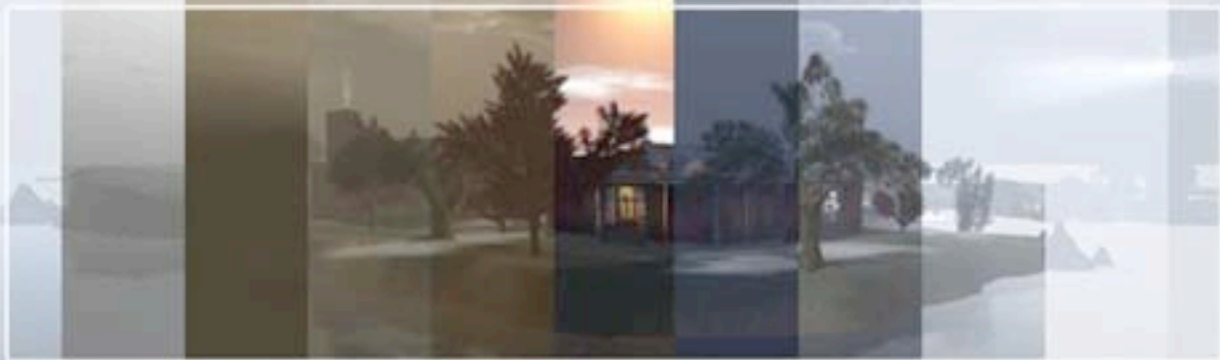


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Photographic illustration collections by Liane Sebastian



<http://lianesebastianillustration.wordpress.com>



A promotional poster for the band Paris Obscura. The top half features a woman with blonde hair, wearing a dark strapless corset, looking intensely at the viewer. She is surrounded by wisps of smoke or mist. The bottom half is dark, showing a silhouette of a person with glasses singing into a microphone. In the lower-left, a framed box contains the band's name.

# Paris Obscura

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

Paris  
Obscura

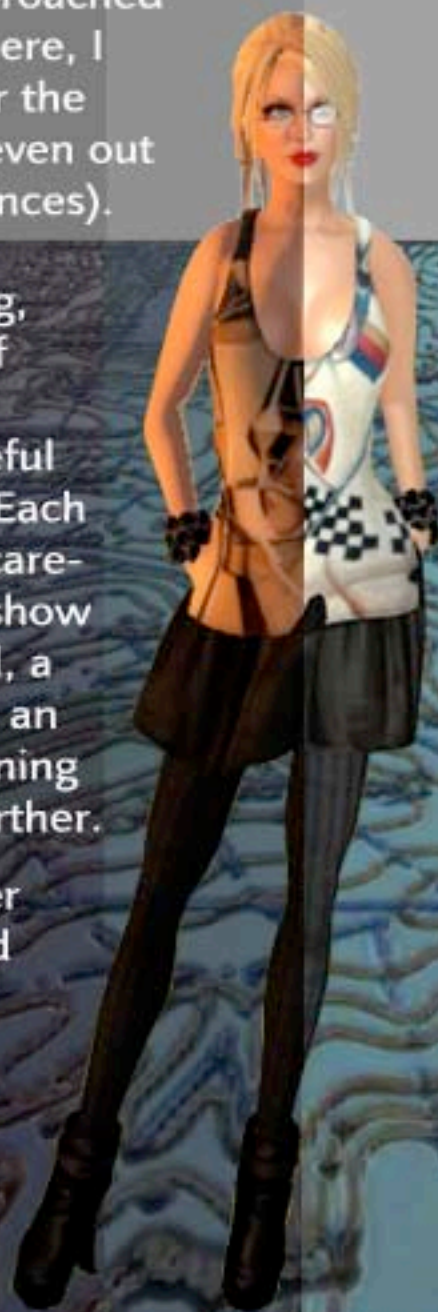
## Judge's Journal by Eleanor Medier

Because of my critiques in these pages (reviews of forty artists in *The Aesthete and the Amateur*, *Sim Street Journal* #1–12), JayJay Zifanwe asked me to be a judge for the University of Western Australia's 3D Art Competition: *Transcending Borders*.

With no preconceived list of criteria, I approached the 68 entries with my own blank page. Here, I expose my ballot of top ten choices. (After the winners were announced, I have chosen seven out of the ten. I feel strongly about the differences).

This presentation is not to be like a catalog, but another way of seeing. The show itself is crowded and more delicate works get eclipsed by bolder neighbors. It takes careful viewing, but also very careful presenting. Each photograph of these ten works has been carefully crafted to preserve the original, and show it in a way not seen when visiting. A detail, a glimpse, a focus, a suggestion, can launch an investigation of possibility. And, a questioning critique might inspire concepts to push further.

Overall, the figurative work seems stronger than the abstract in this show. Many could better take advantage of the interactive platform. The variety of skills apparent in rendering is wide, but it happens that some of the most profound concepts are also the best executed. I judged only the work in the show without knowing any of the artists' circumstances.



---

From viewing the total show, I constructed criteria to use for evaluating each work:

- **dramatic**— How does the piece attract? It must be memorable and have a visual grab or get lost against those that do.
- **articulate**— What is visually conveyed, versus needs explanation? Visual art, unless integrating the integrity of other media, must express its message without assistance.
- **discussable**— How does the message provoke the viewer? When something new is expressed, new questions must arise.
- **expansive**— How does the piece relate to circumstances greater than itself? Can the concept be pushed further?
- **dichotomous**— Where is the tension? What is the character of each force presented?
- **original**— Is the familiar transformed, addressing what everyone sees, but presenting in a new way?
- **engrossing**— Does the piece pull the viewer in? Is there movement or interactivity that uses the medium to its fullest?
- **enigmatic**— Is there mystery or several possible directions? Is there a transition or change from one form to another?
- **cohesive**— Do the elements all hold together, or are they fragmented? Is the style carried through with clear purpose?
- **theme**— How well does the piece address *Transcending Borders*? Variations generally include four approaches: breaking through, going around, accepting, or eliminating borders.

These are my votes as a judge in the show. Yet, I have something critical to say about each. Comments are meant to inspire thinking further, and only pertain to the visual presentation of the work. There are no interviews with artists, no friendships involved, no favors owed. My opinions are both as objective and as educated as can be found, so I stake my claim to make them, and hope to increase your aesthetic experience.

See more extensive reviews of each sculpture online in *Judge's Notebook* page 67 • <http://www.simstreetjournal.wordpress.com> • by Eleanor Medier



## 1 Mistrero Hifeng: "I... io"

*dramatic*— emotionally intense figures frozen in situations

*articulate*— execution sensitive to every detail and angle

*transcending*— violence, dependence, confusion, are not overcome

*discussable*— is the man the same person on each end?

*expansive*— suspended explosions connect three states of angst

*dichotomous*— threats are between opposing forces, varied reactions

*original*— expresses passion in a new way, levels of reaction

*engrossing*— life is a dangerous emotional power struggle

*enigmatic*— gives seriousness to game, implies cause and effect

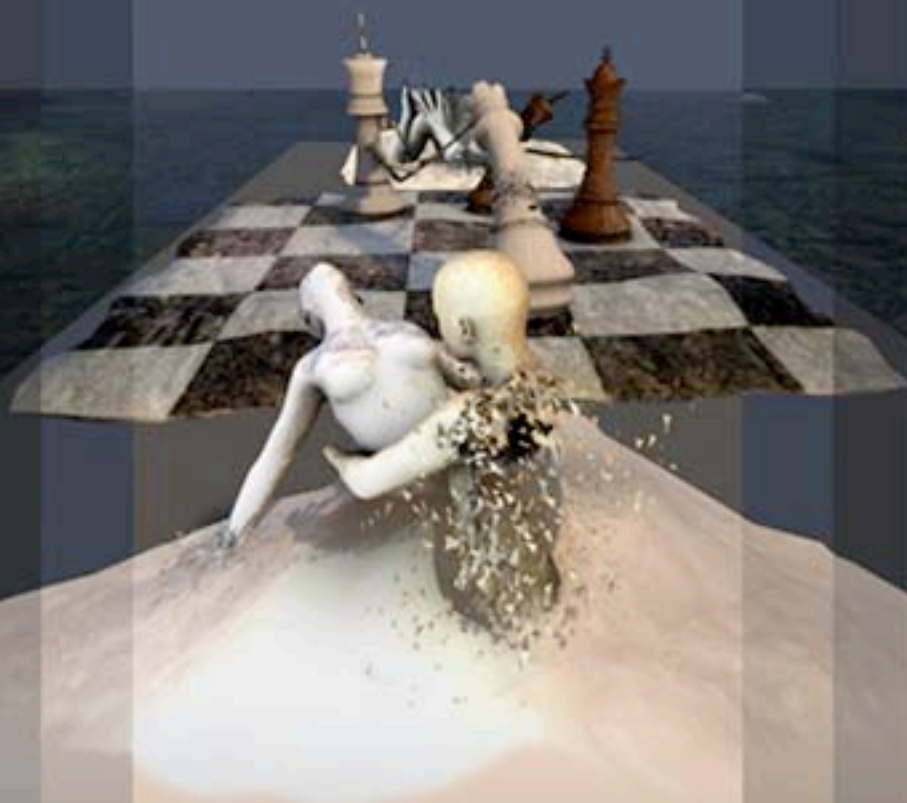
*transitional*— the process of change is a continuum of shared fears

*cohesive*— consistent rendering bridges figures with chess board



# Dramatic

*Art must be dramatic to grab the eye.  
Through an immediate boldness,  
it stands out and becomes memorable.*



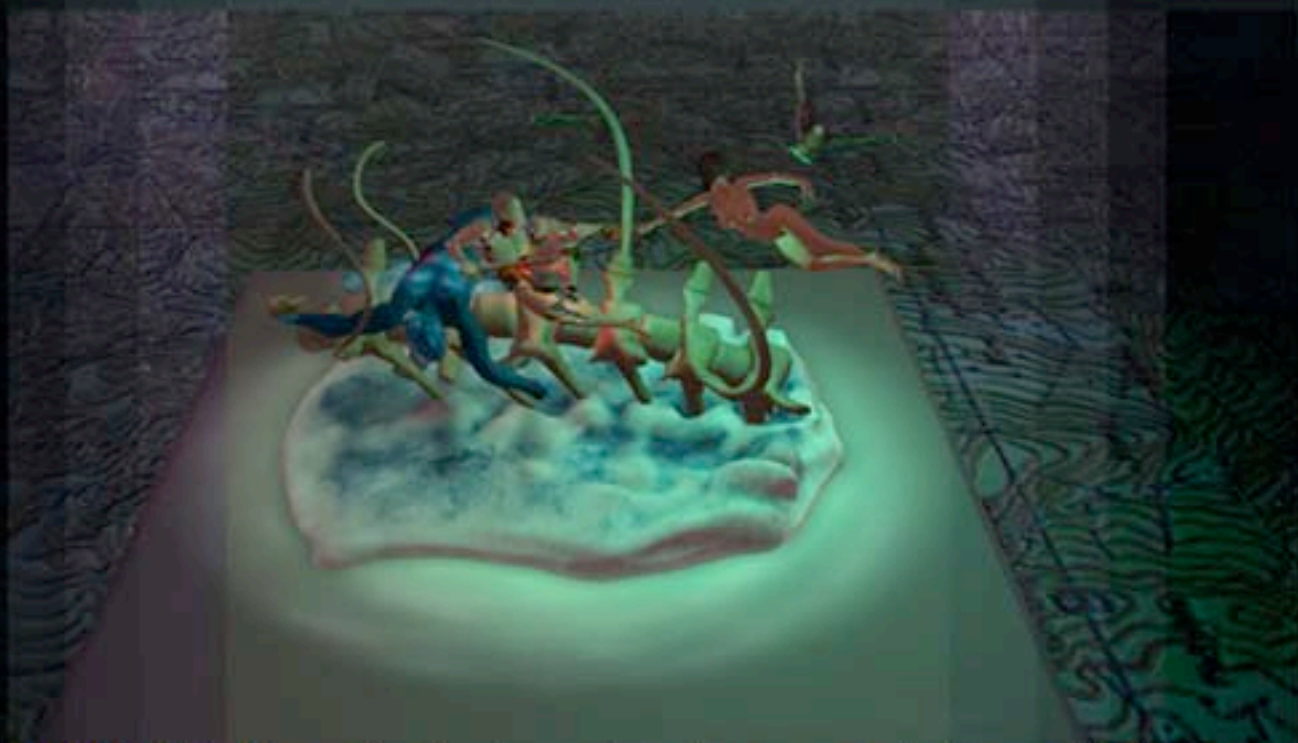
**Mistrero Hifeng**, "I... io" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 1st place by this judge; won 3rd place in the Competition)  
Please see the online edition for more commentary and images.*



**Jipe Loon**, "Baculum Murder" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 2nd place by this judge; tied for 10th place in the Competition)  
Please see the online edition for more commentary and images.*



# Articulate

*When a profound concept is rendered with great skill, the work awes both visually and mentally. It conveys a universal message with integrity.*



## 2 **Jipe Loon: "Baculum Murder"**

*dramatic*— captures a moment of triumph and change

*articulate*— master craftsmanship increases drama and depth

*transcending*— another phase begins with the reward of success

*discussable*— why was the monster slain upon a skeletal backbone?

*expansive*— 3D offers many views, movement is implied

*dichotomous*— the conflict just ended, and good has prevailed

*original*— classically referenced figures with new context

*engrossing*— rich with conjecture inspired by levels of symbols

*enigmatic*— narrative begs conjecture about motive and results

*transitional*— breaks through conflict with noble purposes

*cohesive*— the variety figures relate in style and execution



### 3 **Pale Illusion:** "The Paper Empire"

*dramatic*— presents borders that were overcome by revolution

*articulate*— declares that walls are temporary constructions

*transcending*— love and connection overcome barriers

*discussable*— what does the connecting watch tower signify?

*expansive*— there are always reasons to divide people

*dichotomous*— both figures have to climb ladders, make an effort

*original*— unusual presentation of corrugated walls

*engrossing*— people are defined by borders, though fabricated

*enigmatic*— sides are different though treated similarly

*transitional*— in the end, societal evolution wins

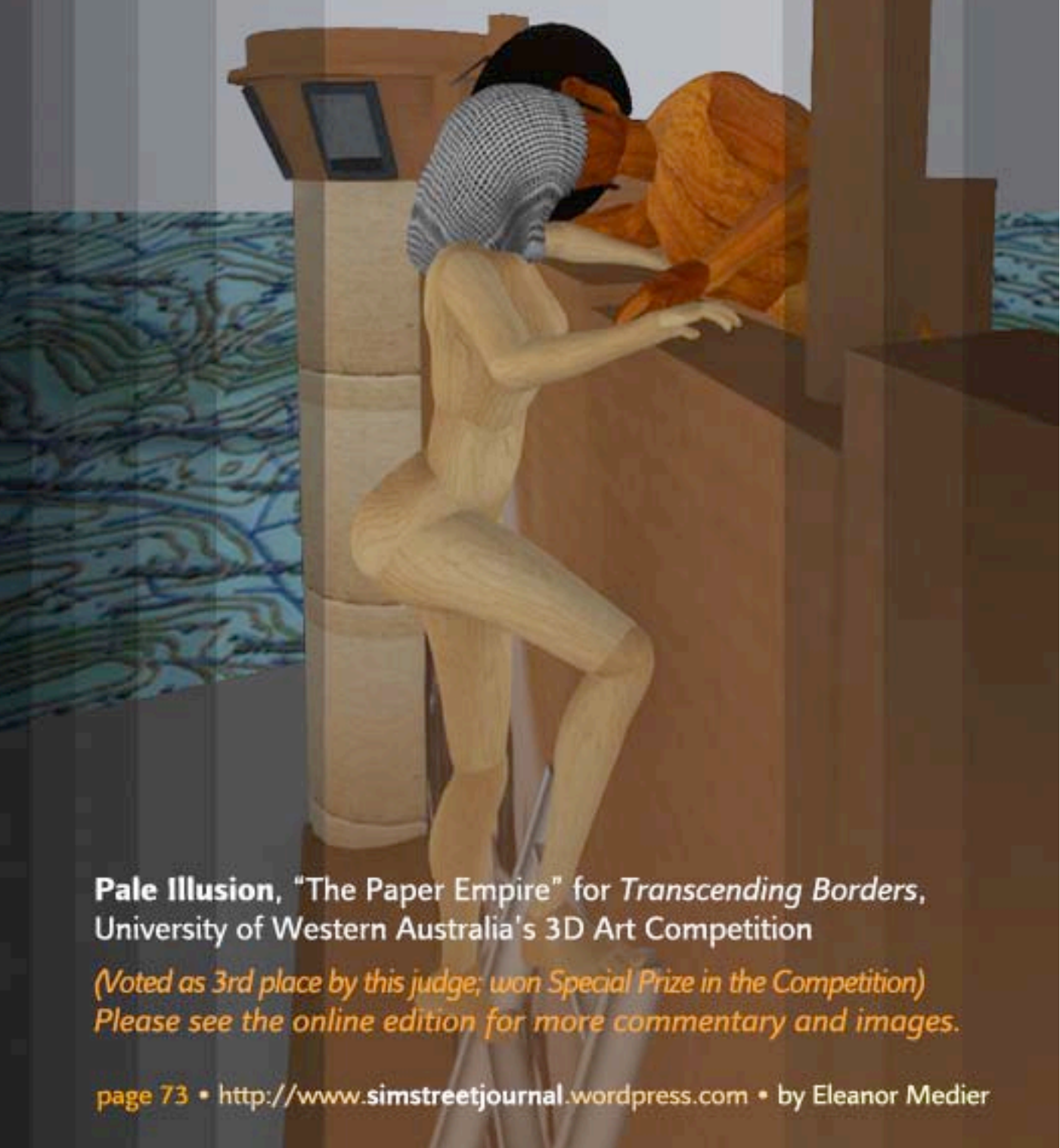
*cohesive*— simply expressed with comparative thoughts.





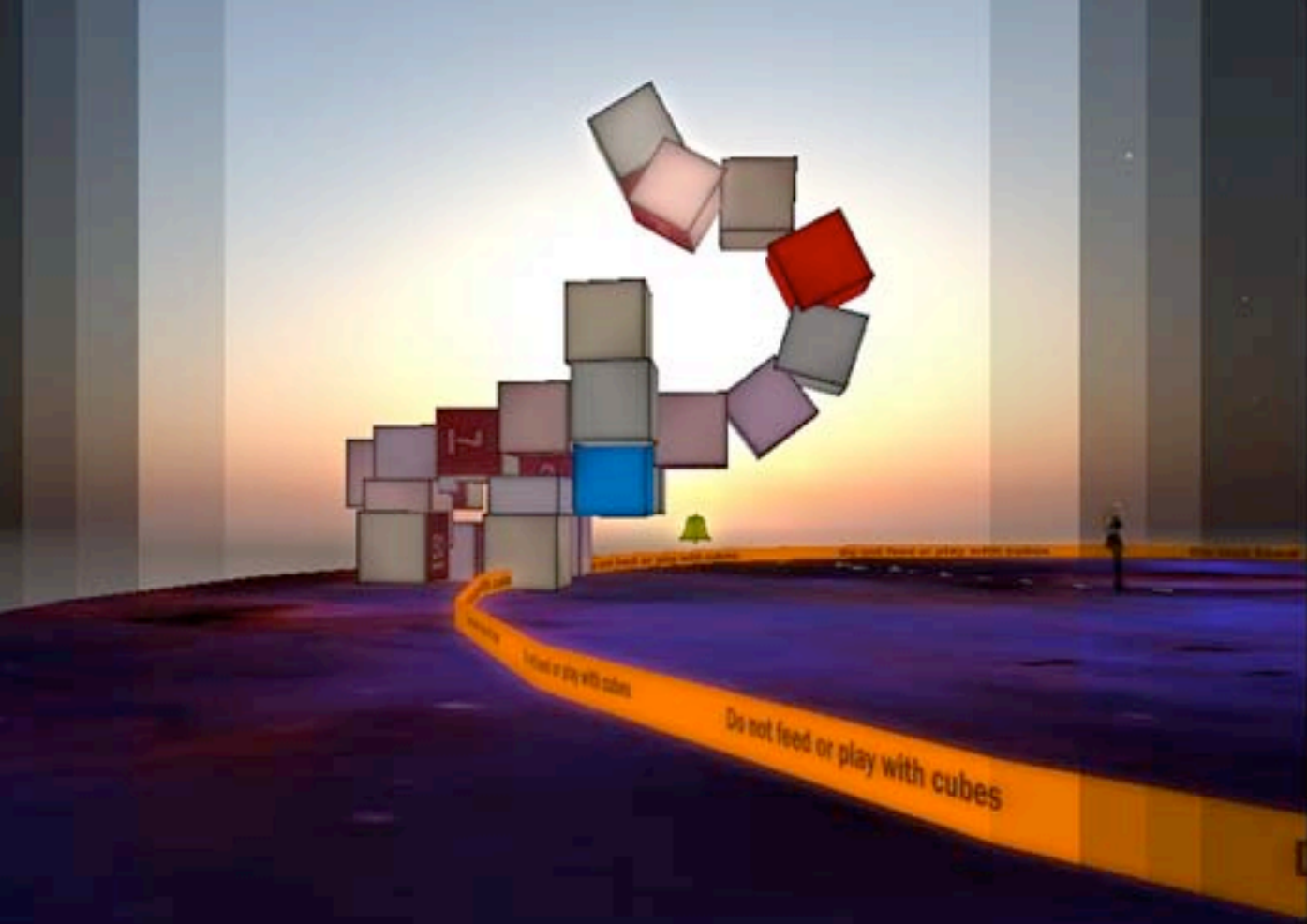
# Transcending

*Transcending Borders identifies various kinds of barriers, with techniques or attitudes by which to overcome.*



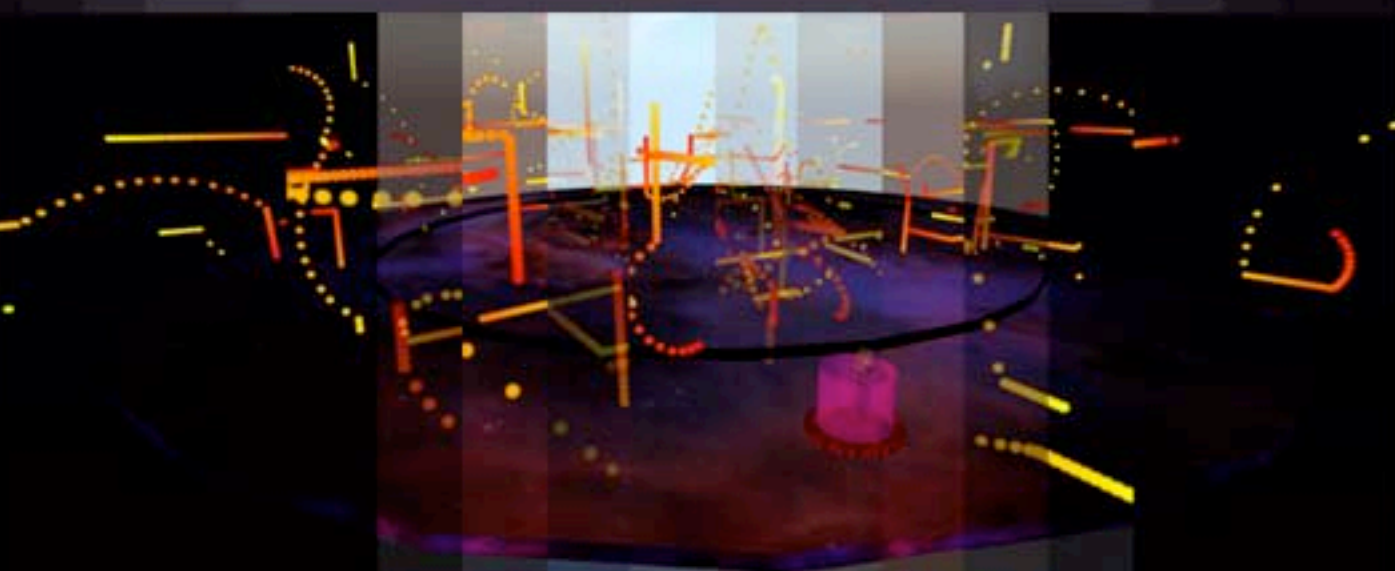
**Pale Illusion**, "The Paper Empire" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 3rd place by this judge; won Special Prize in the Competition)  
Please see the online edition for more commentary and images.*



**Takni and Misio2, "Offworld" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition**

*(Voted as 4th place by this judge; won 6th place in the Competition)  
Please see the online edition for more commentary and images.*



# Discussable

*Art that affects viewers the most offers many levels of meaning to consider. It inspires a journey of questions to explore.*

## 4 Takni and Misio2: "Offworld"

*dramatic* — unexpected, mesmerizing changes, objects transform  
*articulate* — symbols are made from the same ingredients of blocks  
*transcending* — people assign meaning not inherent in the ingredients  
*discussable* — what do all the forms have in common, except cubes?  
*expansive* — confronts and challenges through variety and scale  
*dichotomous* — meaning, as human constructs, still can be universal  
*original* — great range of change and component use of animation  
*engrossing* — movement makes the viewer anticipate the next form  
*enigmatic* — the viewer becomes involved in the visual language  
*transitional* — how one form changes into another inspires intrigue  
*cohesive* — better unite the abstract segment to the cubistic segment.



**Dusty Canning**, "Yellow House" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 5th place by this judge; won 4th place in the Competition)*

*Please see the online edition for more commentary and images.*



# Expansive

*Through symbolic levels that relate to a greater environment, thoughts of context are pushed.*



## 5 **Dusty Canning: "Yellow House"**

*dramatic*— captures a time and a nostalgic place

*articulate*— composes a set with the ambience of form and light

*transcending*— transforms the familiar 2D into a 3D experience

*discussable*— how does 3D enhance the experience of realities?

*expansive*— this idea can be taken further if including rooms

*dichotomous*— blends past and present as if no border between

*original*— pays homage to recognizable imaginary in new way

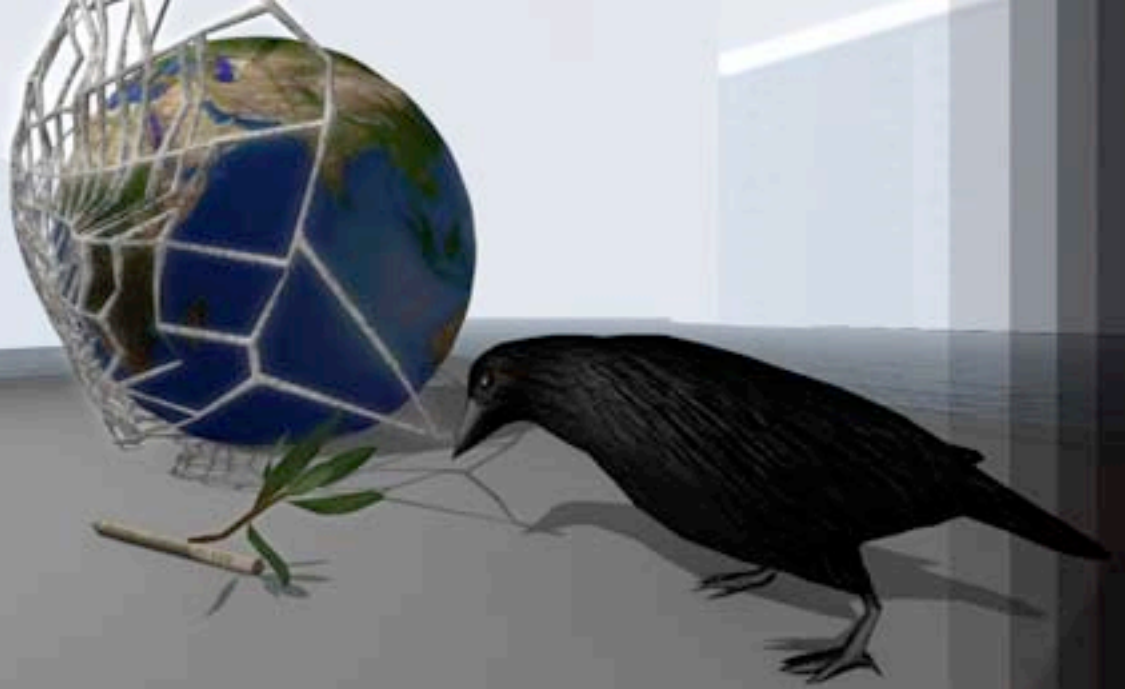
*engrossing*— allows viewer to sit at the cafe as part of the setting

*enigmatic*— admits to construction with supports revealed

*transitional*— the TP Station and train too different from the piece

*cohesive*— signage integrates well with painting on eisle and gift.

page 77 • <http://www.simstreetjournal.wordpress.com> • by Eleanor Medier



**Ama Avro**, "Utopia" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 6th place by this judge.)*

*Please see the online edition for more commentary and images.*



# Dichotomous

*Tension inspires art. Symbols portray circumstances that beg exploring, settings that provoke reactions.*



## 6 Ama Avro: "Utopia"

*dramatic* — forces of dark and light influence everyone globally

*articulate* — the simple presentation has implied movement

*transcending* — forces are larger than the earth or inhabitants

*discussable* — how do these forces stay in balance?

*expansive* — there can be a greater protection of the earth

*dichotomous* — metaphor for viewing yin/yang in action

*original* — ecology is a component in universal forces

*engrossing* — graceful movement allows many views

*enigmatic* — mysterious relationships focus power and change

*transitional* — net around globe has strength of ropes versus web

*cohesive* — the flow between all the elements is continuous

# Original

*Seeing the old in new ways means building upon past references without repetition.*

**Sharni Azalee**, "Never Say Never — Love Transcends Borders"  
University of Western Australia's 3D Art Competition

*(Voted as 7th place by this judge; won 1st place in the Competition)*

*Please see the online edition for more commentary and images.*





I want the thrill, the feeling of my heart  
skipping a beat as I see you appear. For  
you are the inspiration that makes me soar in  
any world. you are the one that has made  
my hour worth living.

Here I sit, my American beauty, waiting for  
a Swiss frau that will never arrive, even the  
beauty of the cherry blossom will never match  
that of yours.

A simple English gentleman, immersed between  
fantasy and reality, where sometimes it seems,  
only you and I exist.

Today I think of the beauty of Japan; maybe  
a Shinku will transport me to the platform that  
allows my mind to touch your skin once  
again.

For we have this world, our world, where  
anything is possible and dreams do come true.

I will busy myself writing words of love, every  
second a minute, every minute an hour, yet  
with each passing moment I only love you  
more.

What poems and songs I have named in your  
honour just to feel you close to me.

It is true that for now our bodies cannot  
touch but remember, our hearts are interwoven  
for eternity.

You are my light, my world, my universe, the  
greatest gift that life could bring.

Do not be sad, we can be hundreds of miles  
away, even thousands of miles away, it doesn't  
matter, hearts do not feel distance.

Soon we will be together again in every world.

I close my eyes and I am by your side  
again.

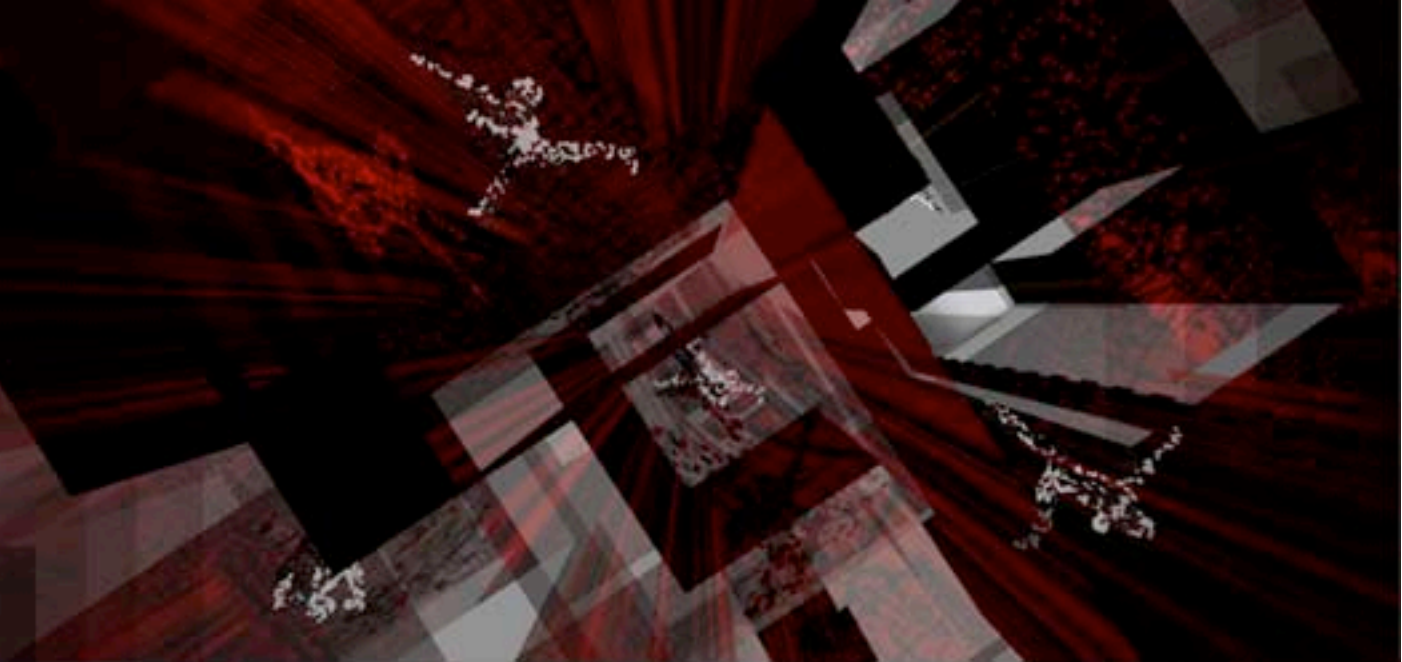
Close your eyes my darling, feel me, join me  
as we live and breathe one world, while  
waiting for our destiny in the other.

Sometimes souls touch where eyes cannot see,  
giving us this beauty, this freedom, this  
existence where we are living proof that

Love Transcends Borders

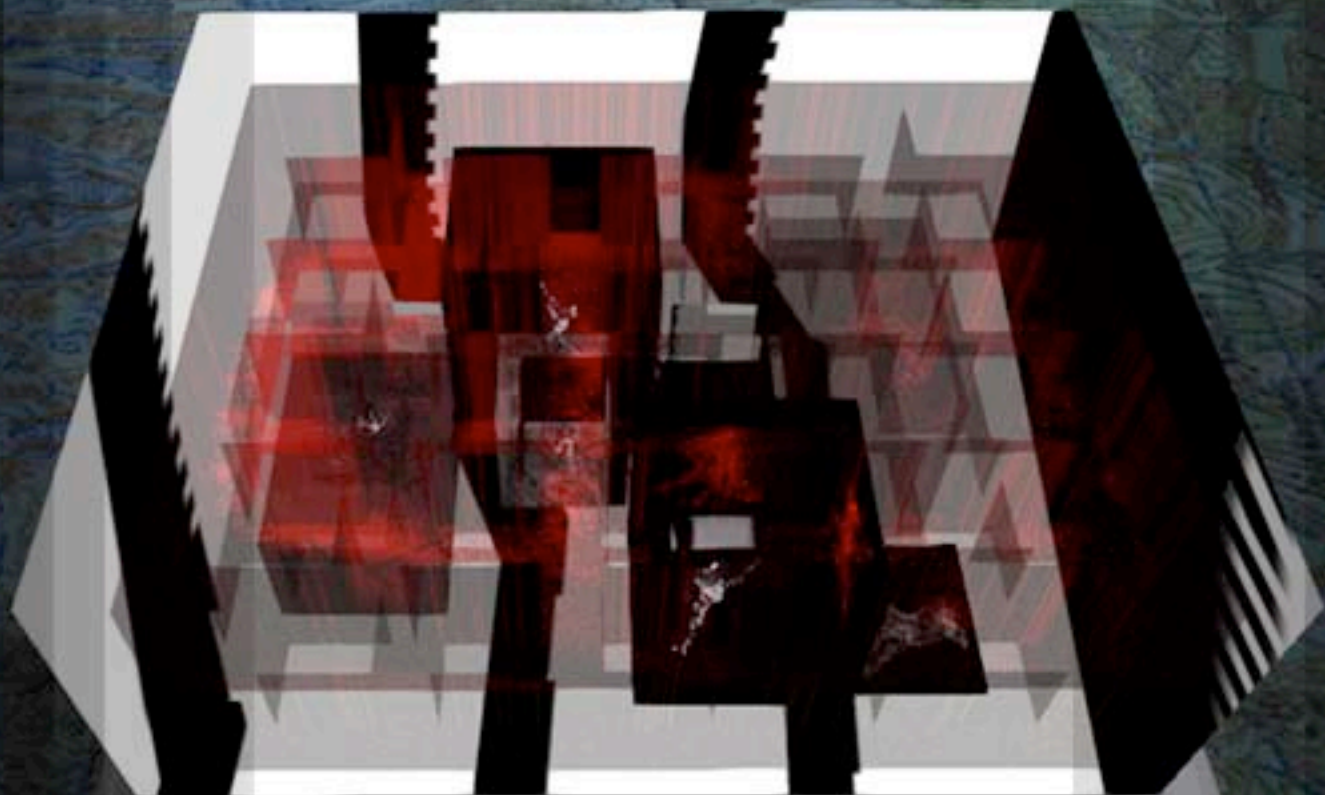


**7 Sharni Azalee: "Never Say Never— Love Transcends Borders"**  
*dramatic*— egg shape shows the protective nature of love  
*articulate*— beautiful presentation without being cute  
*transcending*— inside the world is complete with the lovers  
*discussable*— how is interaction encouraged and resolved?  
*expansive*— words reflect the depth in a virtual relationship  
*dichotomous*— outside dark contrasts and unites with inside light  
*original*— visual symbols of love are enhanced with words  
*engrossing*— ladder mysteriously invites entry to inside surprise  
*enigmatic*— universal forms express the character of love  
*transitional*— captures the essence of love as life changing  
*cohesive*— the poetry forms the sanctuary of isolation.



# Engrossing

*To capture the viewer beyond one glance,  
to ignite curiosity, and to inspire a revisit,  
requires a profound and memorable statement.*



## 8 **Giovanna Cerise: "Saudade"**

*dramatic* — each person is caught in circumstances

*articulate* — the visual movement shows phases and patterns

*transcending* — circumstances separate and take effort to bridge

*discussable* — what factors trap versus allow growth?

*expansive* — borders mirror, are be the same, but do connect

*dichotomous* — abstract integrates and contrasts with figurative

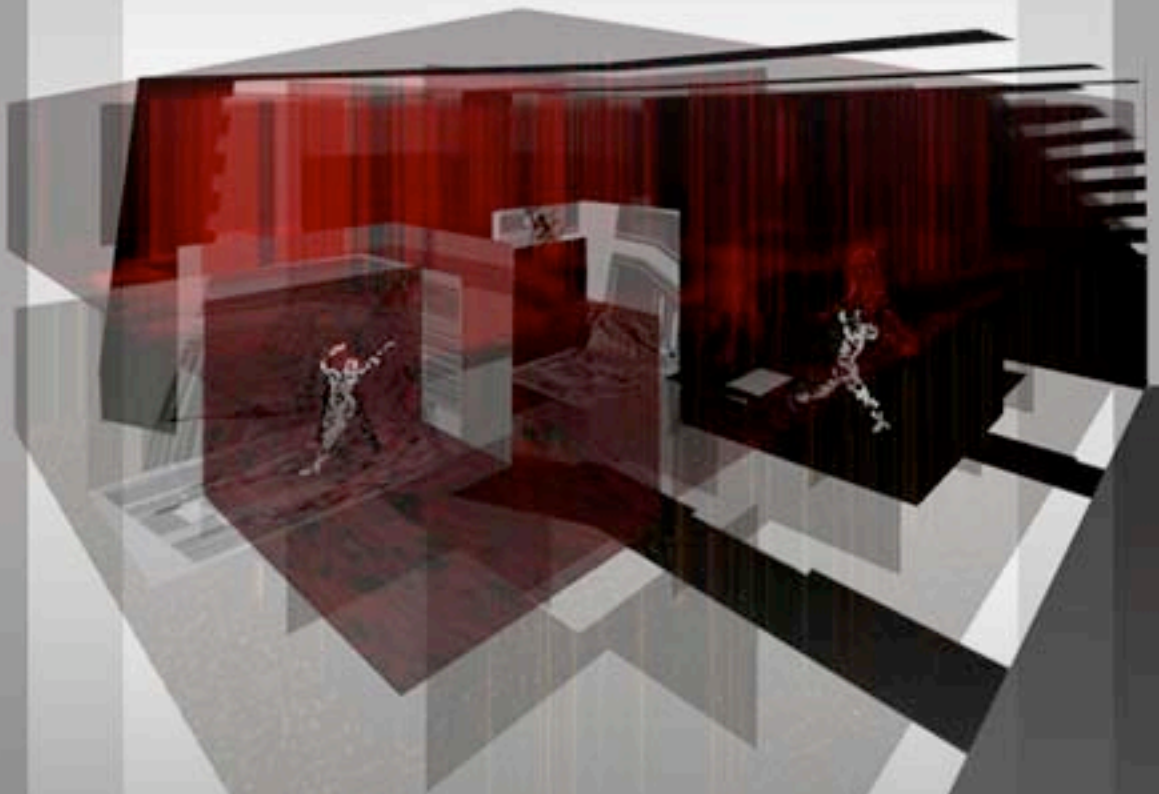
*original* — contrast of the organic against the geometric

*engrossing* — red passion and black force maze invites entry

*enigmatic* — ghostly figures seem uncertain how to handle position

*transitional* — stair-steps signify ways out, if perceived and pursued

*cohesive* — separated individuals connect in boxes to the whole.



**Giovanna Cerise, "Saudade" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition**

*(Voted as 8th place by this judge; won 8th place in the Competition.)*

*Please see the online edition for more commentary and images.*



**Shenn Coleman**, "Sunrise Spirit" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 9th place by this judge; won 2nd place in the Competition.)*

*Please see the online edition for more commentary and images.*



# Enigmatic

*Questions raised, a situation of contrast or the unresolved, leaves room for the viewer's imagination and conceptual journey.*



## 9 Shenn Coleman: "Sunrise Spirit"

*dramatic* — mirroring segments set up progression of floating figures

*articulate* — the physical is left behind by the spiritual

*transcending* — the tree and the shell anchor an unchanging physical

*discussable* — is the realistic figure dreaming or dying?

*expansive* — transcendent levels show mental and spiritual expansion

*dichotomous* — celestial atmosphere balances the universal dark/light

*original* — uses atmosphere to unite segments in continuum

*engrossing* — wandering around this universe reminds of eternity

*enigmatic* — the highest level, for the aware, is enlightenment

*transitional* — the movement shows a never-ending process

*cohesive* — purity and spirituality overcome all borders in the end.



## 10 KJS Yip: "Following Oscar"

*dramatic*— sets up a 3D atmosphere comprised of 2D forms

*articulate*— treats a comic-like set of figures in a serious way

*transcending*— brightness suggests Disney-like fantasy with tension

*discussable*— what transitions are the characters engaging?

*expansive*— theater of figures interact through sharing shapes

*dichotomous*— contrasts and integrates the figurative with abstract

*original*— combines stage metaphor with abstract narrative

*engrossing*— incorporates subtle animation to visually mesmerize

*enigmatic*— white background set up as too-strong in contrast

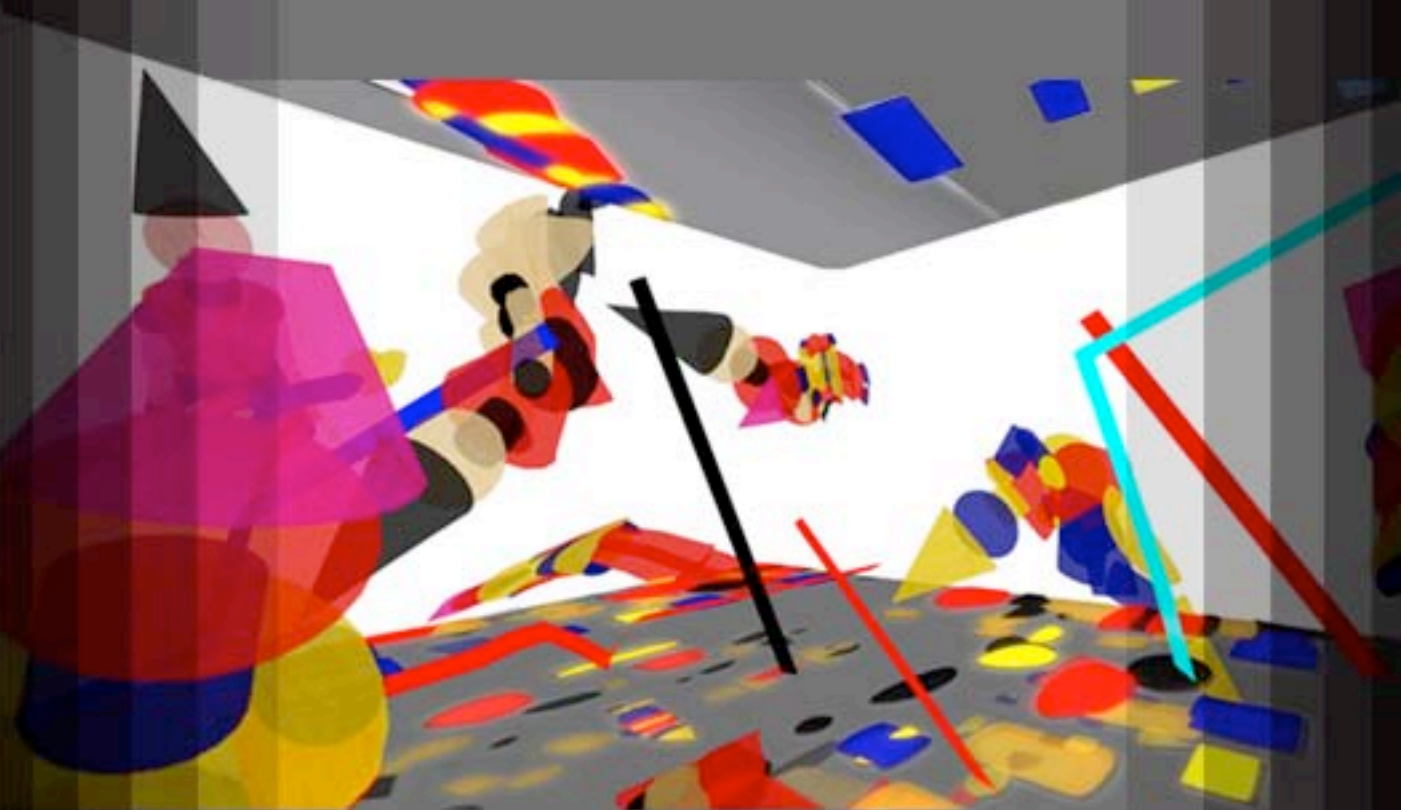
*transitional*— expresses several borders of perception and change

*cohesive*— the segments stylistically and compositionally unite.



# Transitional


*Changing from one state to another underlies most works that express an environmental transition, often enhanced with animation.*



**KJS Yip**, "Following Oscar" for *Transcending Borders*,  
University of Western Australia's 3D Art Competition

*(Voted as 10th place by this judge.)*

*Please see the online edition for more commentary and images.*



## **Transcending Borders Award Winners:**

**1st: "Never Say Never —  
Love Transcends Borders"**  
by Sharni Azalee  
of Mandurah, Australia (page 80)

**2nd: "Sunrise Spirit"**  
by Shenn Coleman  
of Avignon, France (page 84)

**3rd: "i... IO"**  
by Mistrero Hifeng of Italy (page 68)

**4th: "The Yellow House"**  
by Dusty Canning  
of Perth, Australia (page 76)


**5th: "Presence"**  
by the Glyph Graves  
of Sydney, Australia

**6th: "Offworld"**  
by Takni & Misio2  
of Barcelona, Spain  
and Melbourne, Australia (page 74)

**7th: "Primchords"**  
by Haveit Neox  
of California, USA

**8th: "Saudade"** by Giovanna  
Cerise of Napoli, Italy (page 82)





"The judging proves that taste in art is very diverse, with 55 of the 67 artworks being selected into the top 10 by at least one of the judges. Even the winner was selected into the top 10 by 16 of the 24 judges. So the spread was very big, and drives home not only the point that beauty really is in the eyes of the beholder, but why it's important to have a large, diverse panel."

—Jayjay Zifanwe

See ONLINE:  
**"Managing the Mosaic of UWA"**

by Jayjay Zifanwe, director

**9th: "Event Horizon"**  
by Blue Tsuki  
of Seattle, Washington, USA

**10th: Five-Way Tie:**

"Inside My Chests"  
by Igor Ballyhoo of Belgrade, Serbia

"360 Degrees of Freedom"  
by Miso Susanowa  
of Cincinnati, Ohio, USA

**"Baculum Murder"**  
by Jipe Loon  
of Annemasse, France (page 70)

"Transcend the Bomb"  
by Misprint Thursday  
of New Hampshire, USA

"Transcending Borderz"  
by Pixels Sideways  
of California, USA

**Special Prize:**

**"The Paper Empire"**  
by Pale Illusion  
of Berlin, Germany (page 72)

**Curator's Prize:**

"Universal Love" by Jedda Zenovka  
of Byron Shire, Australia

# Judge and Jury Overlap

The results are in, and seven out of ten match these selections. Curious about the those that I did not choose, they deserve reconsideration. And, the three included in my list that did not win awards may have had more potential:



## **“Utopia”**

by Ama Avro might be overlooked in favor of bolder or more dramatic statements, but the simplicity is part of its strength. Its weightlessness uses the virtual medium, as the movement is implied. A more delicate presentation, it offers a visual grace and new approach to the yin/yang balance. The white bird of hope seems to protect the earth, and the black bird of threatens the peace branch.

## **“Following Oscar”**

by KJS Yip could have gained more votes had the movement been carried further. Hovering between representational and abstract, setting up personality, gives it a playful spin. Pushing the two-dimensional into a greater three-dimensional treatment could lend more drama and counteract the visually powerful white walls. Better incorporating them would be more visually balanced.

## **“Paper Empire”**

by Pale Illusion won a special award, so is included in the lime-light. Surprising it was not in the top ten, for it offers more intrigue and discussion than several of the winners I did not select. Pale’s piece expresses well the borders that society makes, that individuals must overcome. It has the echo of Romeo and Juliet—the entire work is filled with cultural references—presented in a new way.

**Artists  
Reviewed  
Sim Street  
Journal  
#1-12**

Ally Aeon —SSJ#6  
Ama Avro —SSJ#8  
Amona Savira —SSJ#10  
Asmita Duranjaya —SSJ#11  
Bear Silvershade —SSJ#2  
Bump Squeegie —SSJ#2  
ChapTer Kronfeld —SSJ#4 and #11  
Cica Ghost —SSJ#3  
DanCoyote —SSJ#9  
Darcy Mokeev —SSJ#2  
Eliza Wierwight —SSJ#1  
Fae Varriale —SSJ#1  
Fran Benoir —SSJ#5  
Fuchsia Nightfire —SSJ#1  
Gem Preiz —SSJ#7  
Ginger Lorakeet —SSJ#6  
Harter Fall —SSJ#11  
Haveit Neox —SSJ#4  
iSkye Silverweb —SSJ#8  
Janine Portal —SSJ#10  
Krystali Rabeni —SSJ#8  
Kylie Angel Sabra —SSJ#2  
Liz Lemondrop —SSJ#7  
Louly Loon —SSJ#10  
Mantis Oh —SSJ#3  
Megadeus —SSJ#8  
Moeuhane Sandalwood —SSJ#4  
Molly Bloom —SSJ#5  
Nino Vichan —SSJ#3  
ParkArt Collaborative —SSJ#8  
Rebeca Bashly —SSJ#1  
Rose Borchovski —SSJ#12  
Samara Barzane —SSJ#5  
Sina Souza —SSJ#2  
Slatan Dryke —SSJ#8  
Talia Sunsong —SSJ#8  
Traskin Snakeankle —SSJ#8  
Xirana —SSJ#6

# the aesthete & the amateur

series by the critical  
**Eleanor Medier**  
and opinionated  
**Heavy Writer**

See online  
article:  
**“Interact  
with Art”**

Taking advantage of the slower pace living on a sail boat, we take some time away from sun-bathing and fishing to aim towards Australia where I juried the 3D Art Competition. I also love to contemplate all the artists we reviewed.

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—Jayjay Zifanwe, University of Western Australia

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PHOTOGRAPHS BY NETERA LANDAR AND ELEANOR MEDIER

*Mathilde Vhargon*

*Xirana Oxímoxi*



*Active Art*

*Eleanor Medier*

*Geejann Blackadder*



*Gallery*

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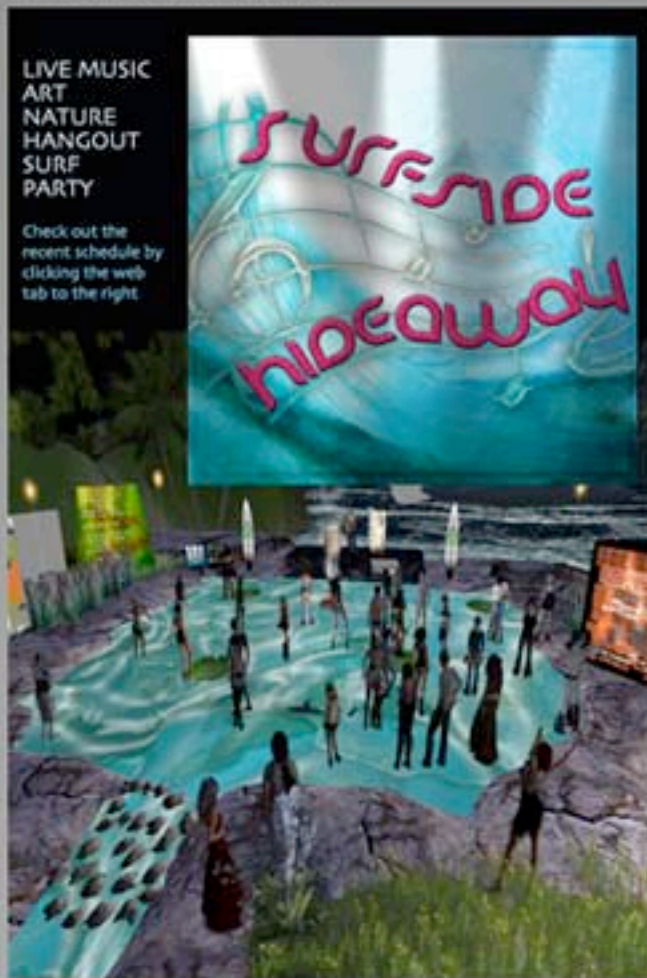


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owner: Yanik Lytton



owner: Cat Boucher



owner: Desirae Beaumont

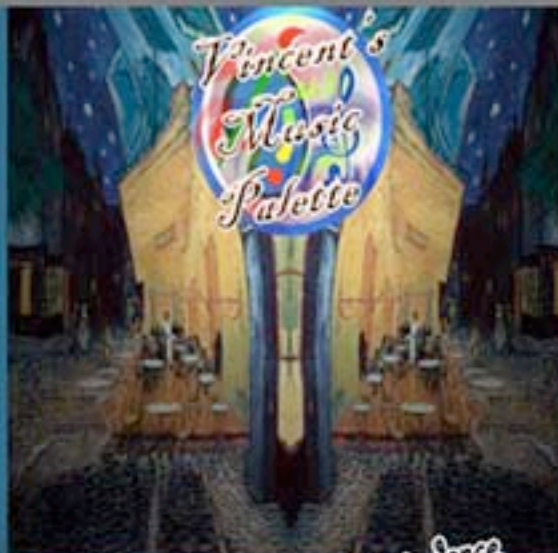




<http://maps.secondlife.com/secondlife/Blue%20Curacao/77/77/22>

## GALLERY GRAINE & CAFE

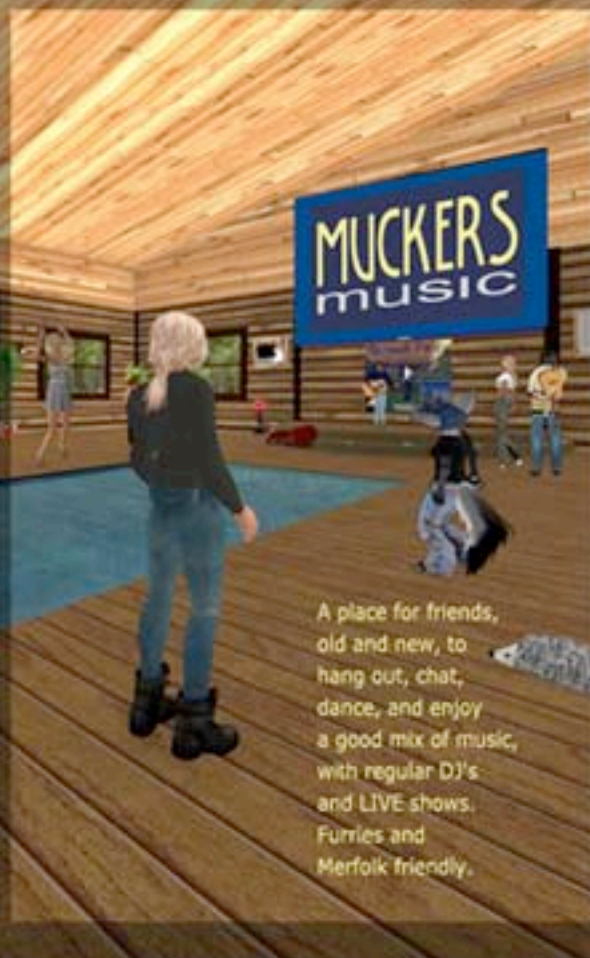
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Russell Eponym  
musician



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# FIND BALANCE

Readers of *Sim Street Journal* are fascinated by the virtual world culture and how it relates to the real one. They are serious about both their second and their first lives, and how each is enhanced. Authors, and those profiled in the journal, speak from the heart. They share, from experience, how they integrate their two worlds.

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virtual visual arts reviews

## Virtual World Warning Label

As a world vision expands, so do the experiences of euphoria and tragedy. Though the virtual world is, hopefully, a refuge from a harsh real one, it really isn't. Amidst a current of idealism, as avatars can build dream houses and fulfill fantasies, there lurks a dark side. Everyone wishes for a kinder, gentler world. But, sadly, human nature is human nature. The criminal element is real. Social and virtual media are tools for illegal activity as well as legal. Generally, threats in the real world are visible. But in the virtual one, threats are invisible.

Defensive behavior is necessary and needs new defense skills. Avatar anonymity is a myth. Any talented criminal can find out an avatar's real identity. There are hackers, stalkers, and scammers. Each use different tactics and gains in new ways to cause mischief.

### **Avatar Awareness: Be Cyber Streetwise**

Think of a virtual world as if a big city. Everyone knows there are pickpockets and worse out there, so people must be conscientious about where they go and who they trust. The same has to be true in the cyber world with some additions. This advice may not protect from all trouble, but these are policies that can cut down on it:

1. *Choose to visit high-traffic public areas wisely.* Often in the busiest locations, the unsavory hang out. Many are just curious people, but the criminal element needs prey, and high traffic spots offers good targets.
2. *Read Profiles.* Older avatars are generally the most reliable, with honor in age/status. However, some are particularly skilled at gobbling up time and resources of newcomers.



3. *Recognize seductions.* It is easy to get pulled into various communities or activities, so make choices carefully. Role play, games, shopping, etc. are great if real life permits the time to participate. But those with demanding real lives need to limit in-world responsibilities.

4. *Verify partner identities.* Any close relationship needs transparency between participants. To do business, to own property together, or to make any kind of time or talent commitment, set up a foundation of communication. It is a red flag when a partner will not reveal real contact information.

People can be streetwise in real life, and yet not be cyberwise. Hopefully, everyone wishes for a better world. And, in most ways Second Life® is a better world. There are freedoms, opportunities, and experiences not possible to have in the real one. Virtual worlds will continue to grow in prevalence because the technology is so useful. The awareness of victim-avoidance must grow too.