

# SIM STREET JOURNAL

EXPLORES THE RELEVANCE  
OF VIRTUAL TO REAL CULTURE

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**REALITIES BLEND**

- shared muse
- abstract astute • attitude attuned

**ISSUE #14**

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## Issue #14: REALITIES BLEND

Creativity is universal. The virtual world, however, extends creative reach not only into a new medium, but to international exposure. Searching for those who know how to get the best of each, three original thinkers have developed a blend. Any medium inspires, and a new medium opens possibilities to further mold careers — even to defy conventional thinking.

- **Anek Fuchs** refuses to be categorized, beyond his professionalism as a musician. Now one of Second Life's best known performers, he knows what works best for his growth, and how to connect with fans. He steps off the stage to share hard-won insights before resuming a whirlwind schedule.
- **Harry Canned** infuses the virtual culture with an inspiration from real life: the music and poetry of Leonard Cohen, and has a fan base not only for this muse, but as a community. One artist can launch an entire spectrum of experiences when delving so deeply into the human condition.
- **JudiLynn India** captures the essence of abstract thought. Her work perfectly illustrates a treatise on developing a cultivated consciousness. A painter in the real world, she brings concepts in-world to be enhanced and conceptually pushed. Always experimenting, her work shows the progression of a sophisticated process.

When searching for relevance of virtual to real, these three visionaries take advantage of both.



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**Eleanor Medier**  
Publisher, editor,  
and designer  
*Sim Street Journal*



## IN-WORLD EDITION:

pioneer  
perspective

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### Attuned Annotations

Anek Fuchs

Contains  
complementary  
articles to this  
in-world edition

See pioneer  
contributors  
in the series



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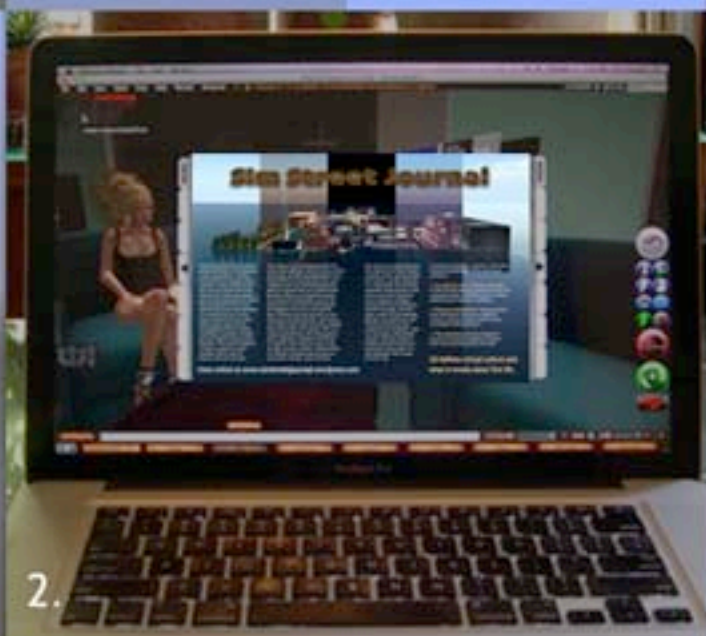
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# Aspiring and Accepting

by Anek Fuchs (Dave Smith)

SL has changed my real life. It's improved my people skills by developing a dialog with my audience. It's given me even more courage to do the things I want; it's taught me more how I want to be. Then, applying that to real life shows a nice light on future things. For instance, some of the methods I use in-world for bookings etc., I use in real life now. They work, not only as a good model for music testing in a field of listeners, but also for business experience.

When I came to SL, I was looking for work. I had just been driving twelve-hour days for Honda Inc., and, before that, had worked in road construction. So I went from 25 bucks an hour to 11 bucks an hour, since road work had dried up. And then I left the job that was about to cost me my life from hours of driving.

Looking for work on Google and working from home seemed a good idea. Then I read about Ansche Chung, a millionairess, who sold land in a virtual place. Hmmm — cartoon people, buying fake land — surely I can find something there!

At first, I always stayed on the same sim; I had no idea I could leave, until one day, someone walking through said "I'm going to a concert — yes, here in SL — Jax Streeter. Come on." So I went along, and became mesmerized! I was hooked — *relationships, homes, cars, drama, lifestyles!*



## THE JOURNEY TO FIND BALANCE

My balance between real life and SL fades back and forth. This time of year, SL tends to be slow in the music scene. To be honest, its gotten slower every year. It used to be that there was 20 artists and 600 venues. Now it is opposite and more extreme—the karaoke rush, closing venues, many things. (I call it the 'karaoke rush,' but this does not mean I do not like karaoke.)

I used to be far more outspoken—making suggestions, participating in debates, and by forming a musicians' union. Anymore, I'm happy to just have what I have. I've learned I cannot change things. It all falls into the same issue—the one I will always defend: **People in SL have an earned right to be what they want, how they want. No one person can change someone to suit the needs of any other.**

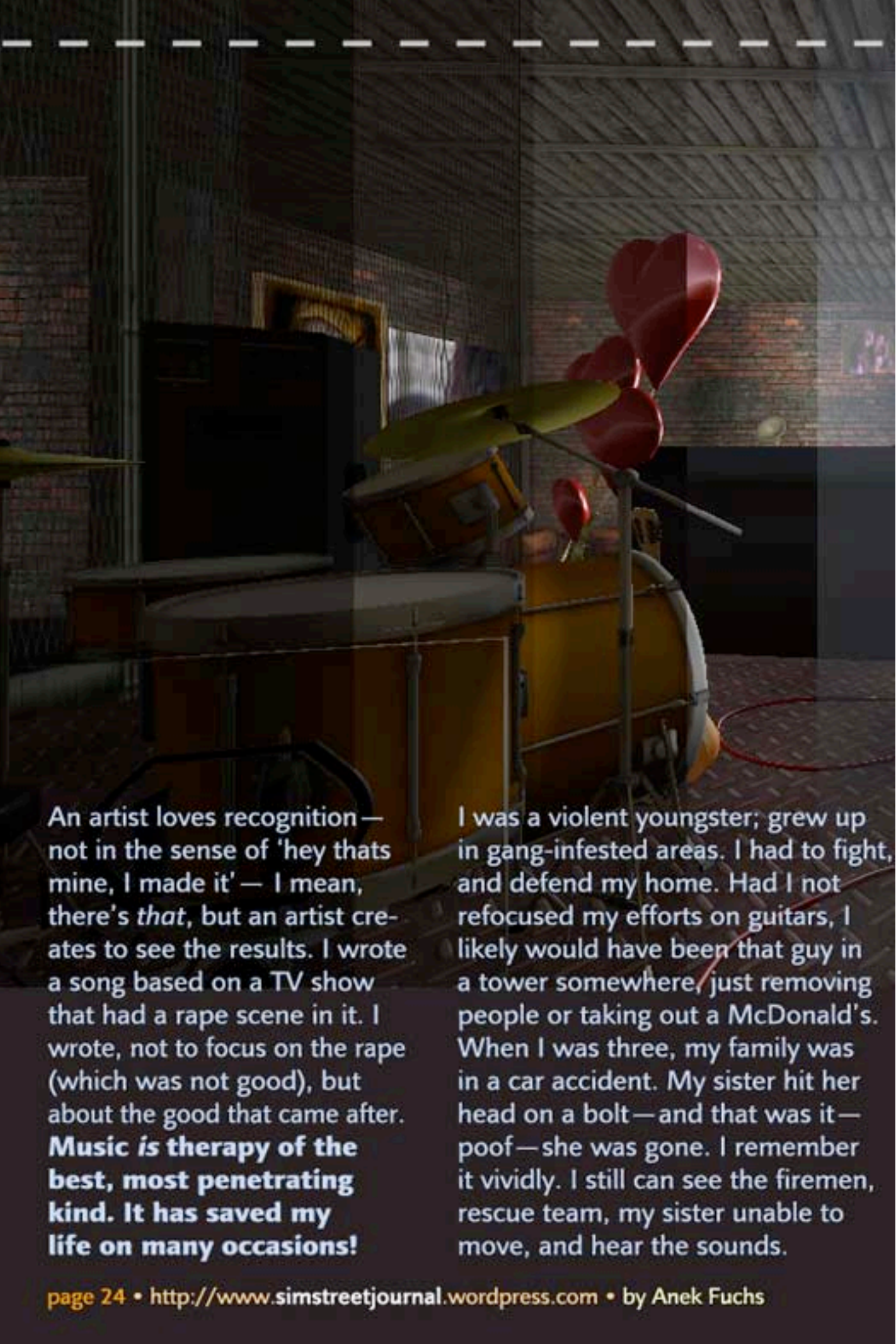
This is a fantasy realm where people can be what they want, and its nobody's right to enforce otherwise. And each avatar, is at least one person, meaning SL is likely full of alts. So have a sense of humor. Don't do things you would not do in real life, do things you *could* not. Once, I met a lady avatar that had no arms. So I asked her: "why, oh why, in this place of wonder" (just like that) "would you choose to have no arms?" She walked right up to me and stated "because, asshole, I have no arms in real life!" I learned a shit-ton about SL from that one experience! SL is one person's dream—let it be. Don't try to shape their experience; you can only shape your own.

**Drama is a part of the creative process, whether the artist can admit it or not. Every feeling, sense, experience, love, hate, anger—it all encourages lyrics, or style. I can sit and write, and write, and write, tapping into different things all day, even life experience—things I see others go through.**







A photograph of a drum set in a room with acoustic panels and red balloons. The drum set is yellow and black, with a cymbal on top. There are several red balloons tied to the drum set. The room has dark acoustic panels on the walls and ceiling. A window is visible in the background, showing a view of the outdoors.

An artist loves recognition — not in the sense of 'hey thats mine, I made it' — I mean, there's *that*, but an artist creates to see the results. I wrote a song based on a TV show that had a rape scene in it. I wrote, not to focus on the rape (which was not good), but about the good that came after. **Music is therapy of the best, most penetrating kind. It has saved my life on many occasions!**

I was a violent youngster; grew up in gang-infested areas. I had to fight, and defend my home. Had I not refocused my efforts on guitars, I likely would have been that guy in a tower somewhere, just removing people or taking out a McDonald's. When I was three, my family was in a car accident. My sister hit her head on a bolt — and that was it — poof — she was gone. I remember it vividly. I still can see the firemen, rescue team, my sister unable to move, and hear the sounds.





So my parents became over protective, as any would. And, as they set rules, I broke the rules. Soon I became obsessed with the car games where everyone dies — Hot Wheels, etc.. I didn't give a care in the world. For years, I couldn't even talk, and it took six psycho therapists to reach me. Then, along with diabetes comes another form of depression, but that's fortunately under control.

**We all think of being self-destructive at times. I nearly followed through, so the guitar saved many folks from my wrath. It became my medium, my happy place.**

**SL is different from real life—I don't have a *real* porsche!**







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## ADAPTING TO CIRCUMSTANCES

In SL, I quickly learned I could be a rockstar. So that's what I did. I had sims, castles, porsche cars, motorcycles, lol—a dream world!!! So I buried myself in it, which wasn't hard, as I have a gaming addiction. My avl was logged on 24/7 for years since 2008. Only in this last couple years have I begun to have normalcy— thanks to Leila. Our birthdays are seven days apart. We finish each other's sentences, thoughts, etc.—an immersive connection.

Our relationship started as best friends for about five years. We were always there for each other. Now, we live in the same real life house. Many in SL have flings, sex, pixel fun. I don't. Nothing in the pixel realm would ever come close. This is fate at its best.

I have worked with many managers, even had nine booking me at once—both groups and solo managers—just to keep up. So now I know what works best for me, and focus more on managing [than on the conditions of the community.] I have toned down a lot: head down, keep busy. I choose no battle, if possible, but I won't cower or run away either.

Many performers are not good at seeing themselves, and most aren't true musicians. Some never play out in real life, though they may eventually, due to experiences here. But they will be shocked. **Real life is not as forgiving. It has a much different ear. In SL is a fantasy world— it's what we make it. Out there, real life will eat you alive and spit you into pieces if you are not on top of your game,** So SL has a high level of amateur opportunity and more freedom. Real life is brutal, let's face it.

Some bad musicians with good personalities can be fun to listen to. They may have no musical talent, but fun can be a talent here—it works for them, and more power to 'em for making that happen.

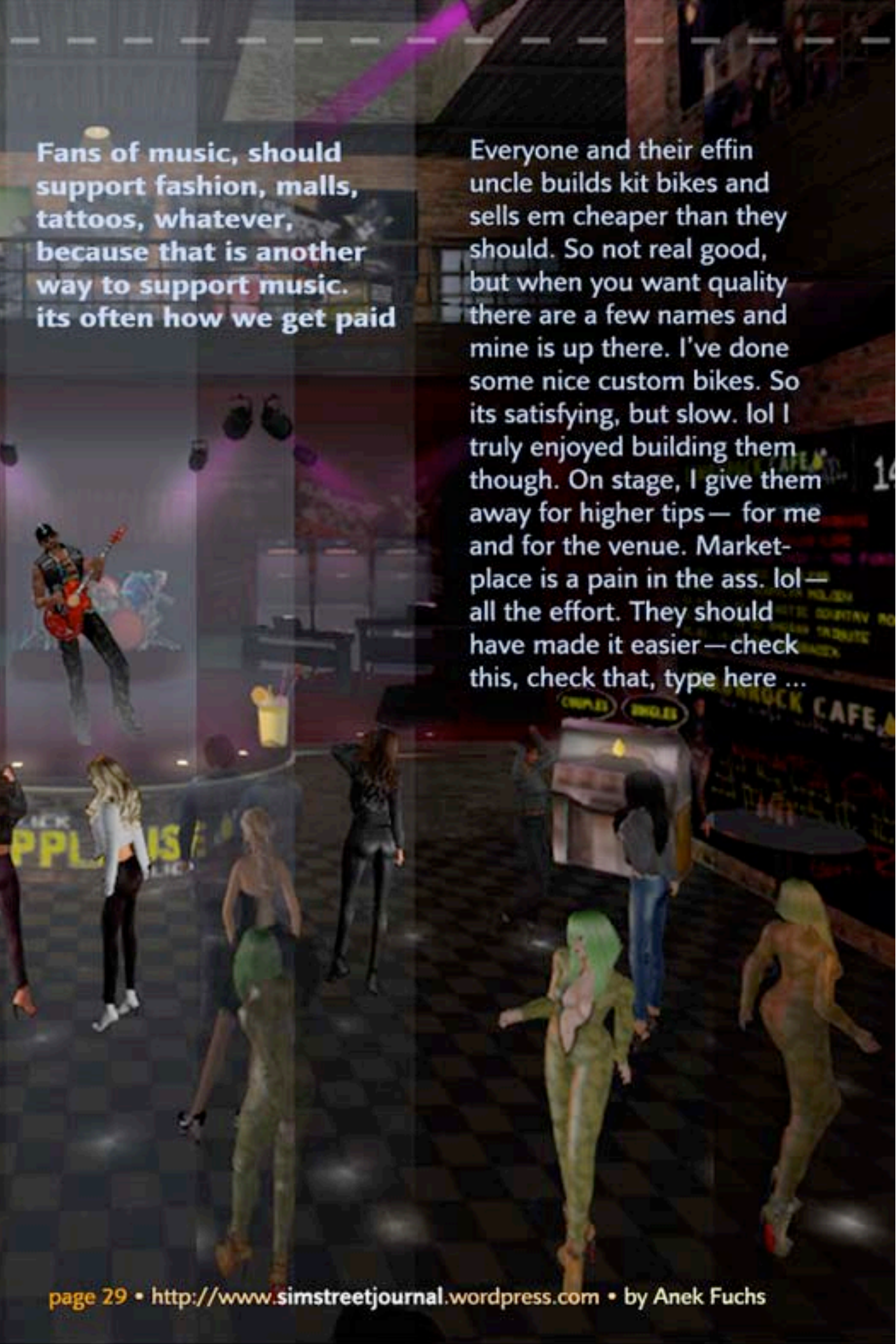
**I am the same in both worlds— Dave Smith and Anek Fuchs have total transparency. I won't leave SL because I know the good parts of it and the rewards. I've nothing to hide. Anything about me is out there.**



## ENTREPRENEURIAL ADVENTURE

SL is a lifestyle of many activities. I've learned to not take things in-world too seriously. I build bikes and ride. I buy the best parts and work to make them stand out. Breaking into that has helped me step back to see what others see. It shows me my own flaws and helps me correct a few things. A person has to be open to that—to really question why to be here. I'm introspective and outrospective as well. I dive into details—how things and people work. Energies in SL are much like real life—you can experience many emotions with or without people.





Fans of music, should support fashion, malls, tattoos, whatever, because that is another way to support music. its often how we get paid

Everyone and their effin uncle builds kit bikes and sells em cheaper than they should. So not real good, but when you want quality there are a few names and mine is up there. I've done some nice custom bikes. So its satisfying, but slow. lol I truly enjoyed building them though. On stage, I give them away for higher tips— for me and for the venue. Market-place is a pain in the ass. lol— all the effort. They should have made it easier— check this, check that, type here ...



SEE "ATTUNED ANNOTATIONS"  
by Anek Fuchs (Dave Smith)  
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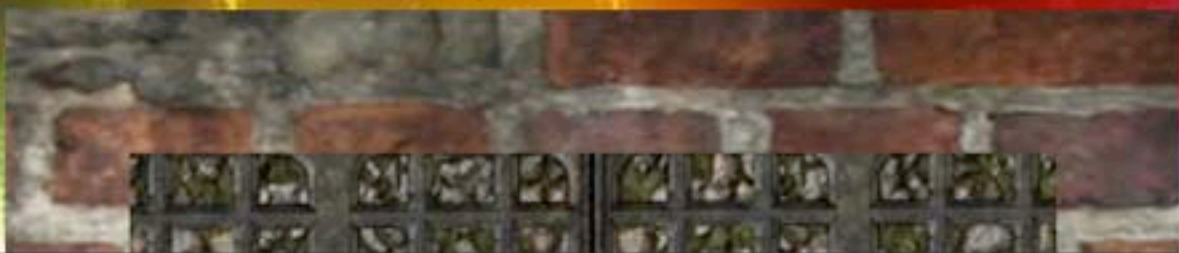


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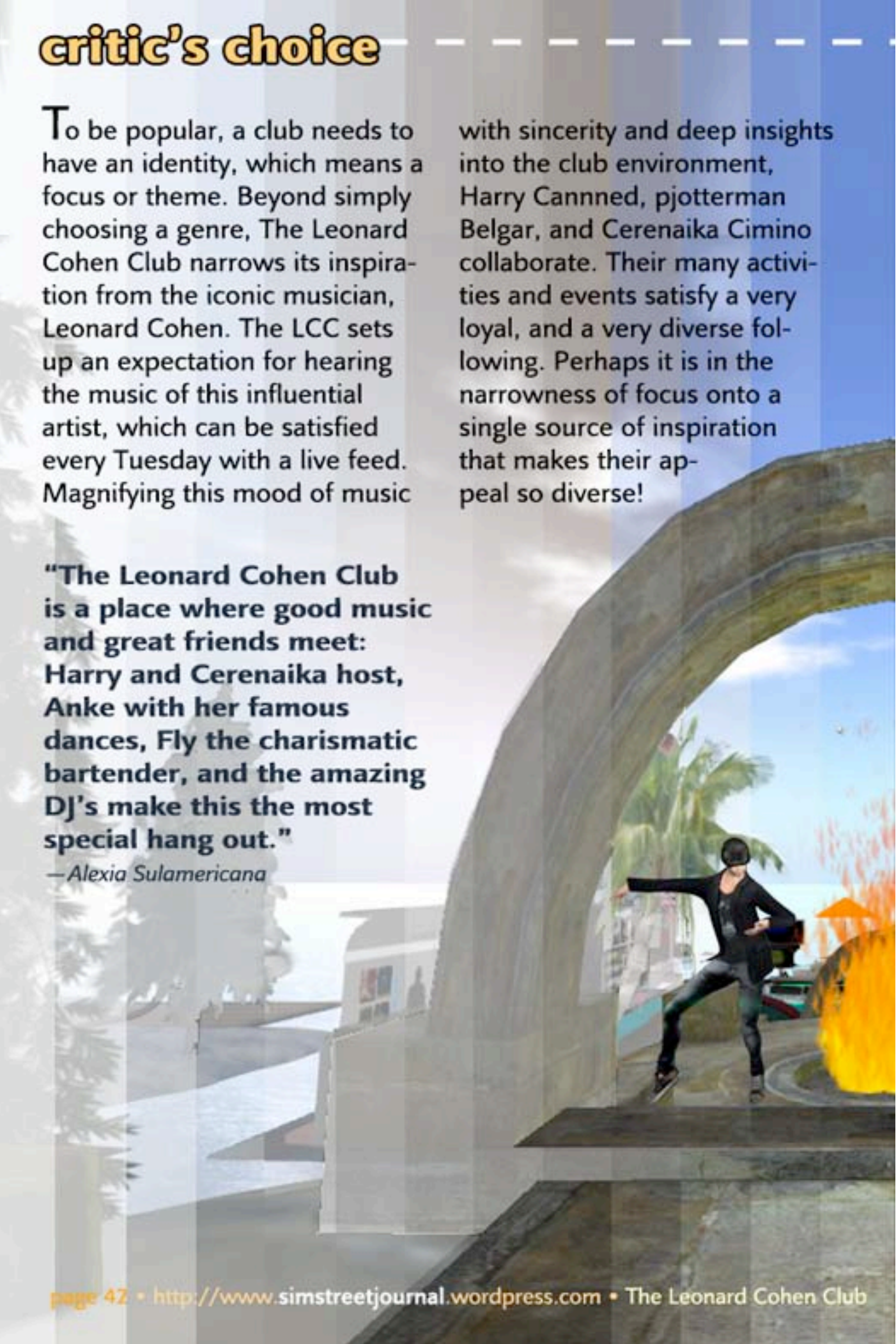
## critic's choice

To be popular, a club needs to have an identity, which means a focus or theme. Beyond simply choosing a genre, The Leonard Cohen Club narrows its inspiration from the iconic musician, Leonard Cohen. The LCC sets up an expectation for hearing the music of this influential artist, which can be satisfied every Tuesday with a live feed. Magnifying this mood of music

with sincerity and deep insights into the club environment, Harry Canned, pjofterman Belgar, and Cerenaika Cimino collaborate. Their many activities and events satisfy a very loyal, and a very diverse following. Perhaps it is in the narrowness of focus onto a single source of inspiration that makes their appeal so diverse!

**"The Leonard Cohen Club is a place where good music and great friends meet: Harry and Cerenaika host, Anke with her famous dances, Fly the charismatic bartender, and the amazing DJ's make this the most special hang out."**

—*Alexia Sulamericana*



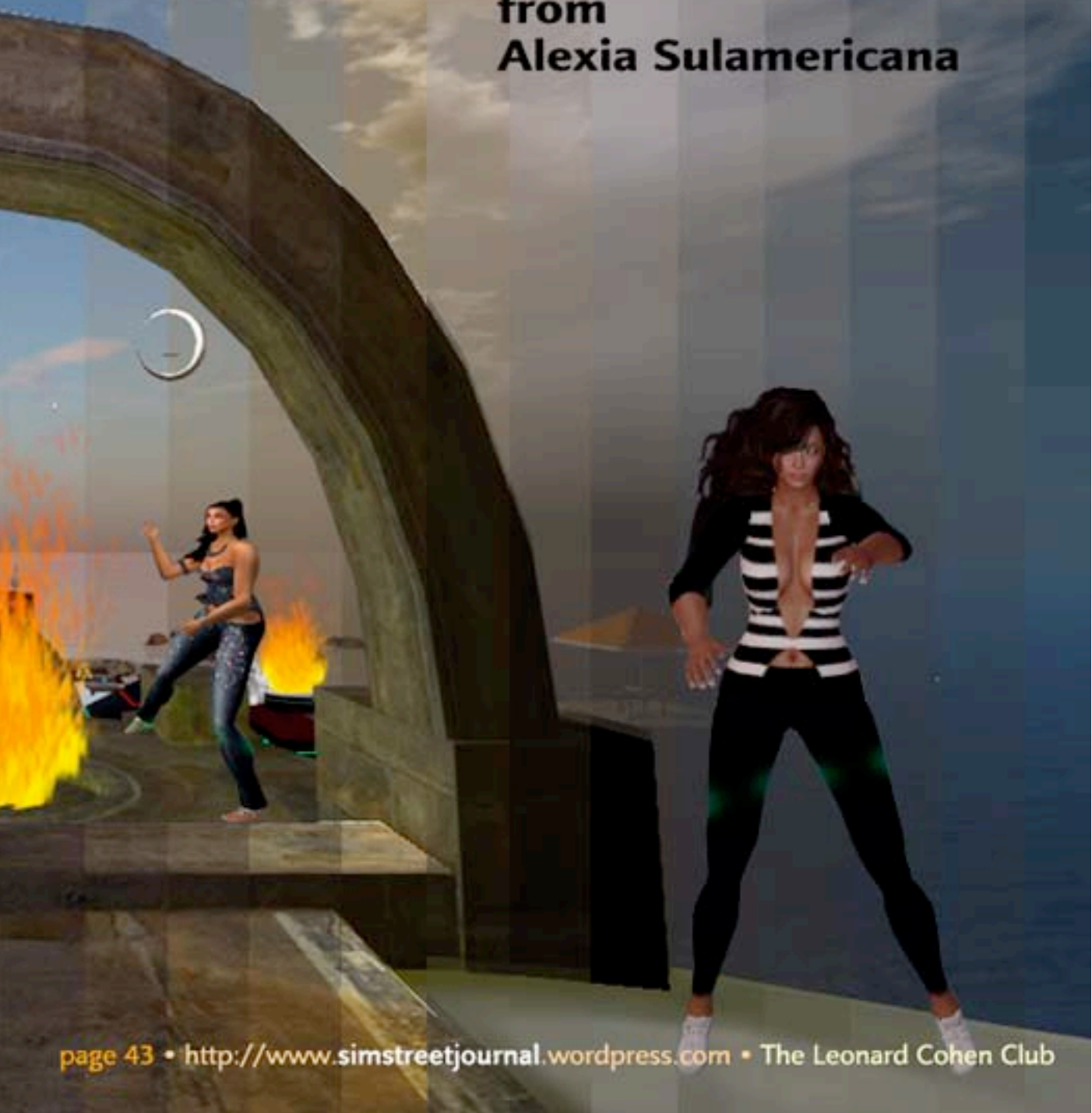


# Minding the Muse

This trio seems to exemplify a comment from a recent real life interview with John Mellencamp, who related that the best advice he ever got came from Pete Seger: **"The way to be successful is to stay small and keep doing it."**

The work involved in growing momentum, pleasing loyal patrons, and having fun, are all exemplified when talking with this collaborative trio. Their realism comes from hard-won experience while they preserve their common motivations.

**from**  
**Alexia Sulamericana**







## DIFFERENTIATE TO EVOLVE

“The Leonard Cohen Club is different from any other club in SL, it doesn’t fit in the usual clubs you find here. First, it is not commercial (there are no shops), which creates freedom in all the things we do. Thinking out of the box is not genuine in commercial clubs. Second, the music played here will almost never be heard in any other SL club.”

—*pjotterman Belgar*

“As a noncommercial club, magnet Cohen is in the middle of friendships, good music, and the TEAM! The club has grown bigger than I could imagine when starting. Even though it has borders to manage, as long as the team is around we can do it: Anke Zamani (Dance Manager and DJ), Fly Looseer (Barkeep and DJ), MlleNikoletta Resident (Blog Design) and DJs Mike, Eaton, Plokin, Albert.





"A commercial club must hire hostesses; in LCC every Regular is a natural host. Yet there must be the strong commitment from the owners. The biggest challenge in running a club is daily presence, and having a big family. We care for the people in our club, with a balance between growing slowly or getting more staff."

— Harry Canned

"Being noncommercial gives people the feeling your concern is genuine."

— Cerenaiika Cimino





"Clubs fail after a while when there is too little commitment. Maybe they don't realize it takes a lot of time and effort to run a club properly. Growth goes gradually, and we adjust in the meantime to the 'new situation.' Flexibility is very important. A challenge for me is to keep giving people the feeling they belong to the Cohen family, and they keep feeling good in our club."

—*Cerenaika Cimino*

"When clubs fail, it is mostly due to poor organization and thinking they need a hit for early success. People who start a club expect this. But Harry sticks to his principles. In the beginning, he kept this club on low profile to form the basis for it's success. Growth always comes with changes, and the basis has to stay what it is."

—*pjotterman Belgar*





"Some basics don't change. For example, we have no scripts/pop ups that invite membership. [We have principles as a structure — and then evolve within them. Most importantly, having a good base attracts good people. We are lucky to have talented staff, including DJs. We never look for someone to join the staff; they were just there... taking time. They were a regular first and liked to be a part of it. So, if I have to wake up early in real life, I go early to bed with a good feeling: the club is in good hands!"

—*Harry Canned*

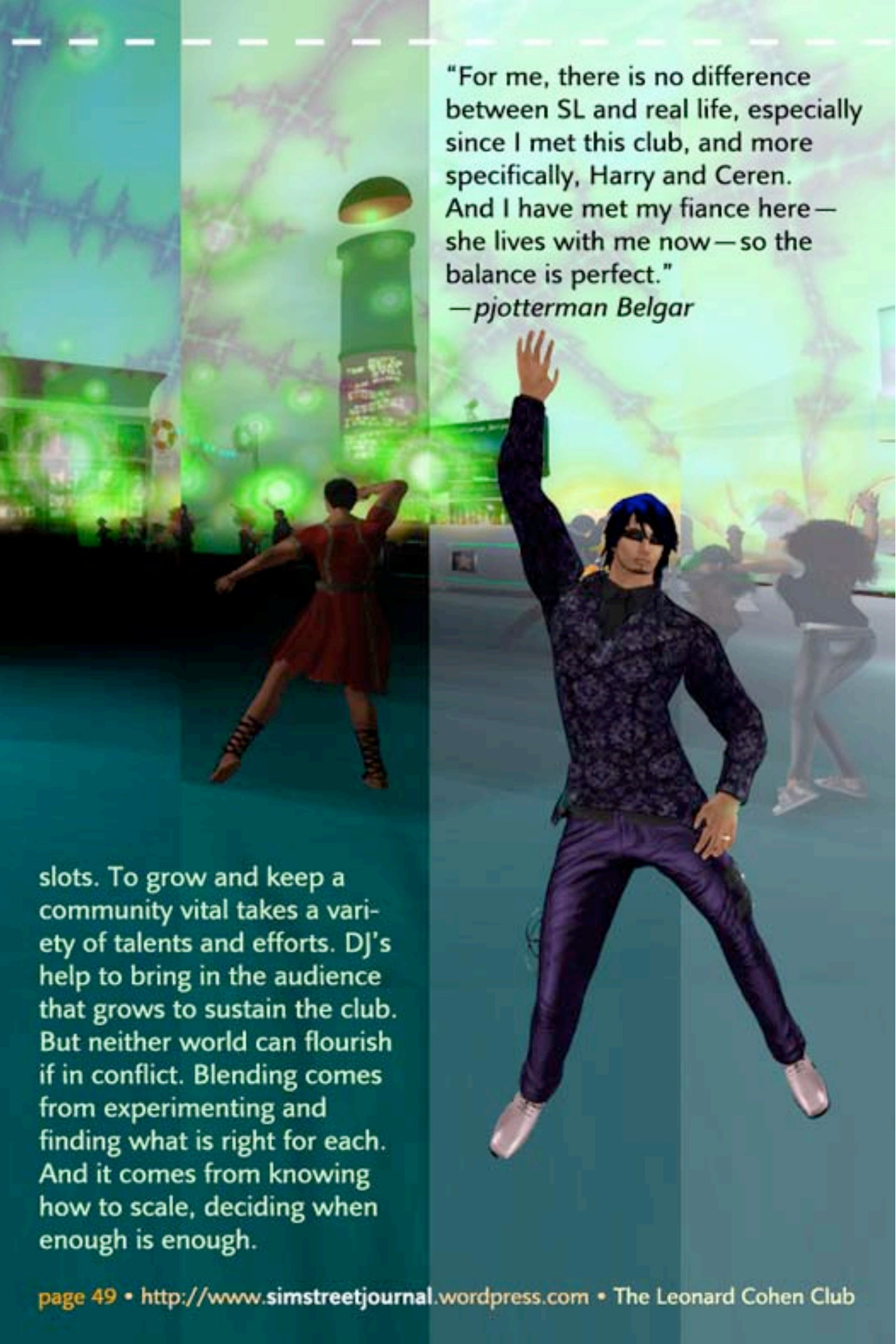




## MAINTAIN BALANCE

SL has a hypnotic effect when first joining. It takes time to find a good balance between time spend in-world and attending to necessities in real life. This is a journey for each person that has phases of initiation. But, once the honeymoon ends, a balance must be found to get the best from each. Club owners rely on help to cover all the time





"For me, there is no difference between SL and real life, especially since I met this club, and more specifically, Harry and Ceren. And I have met my fiance here — she lives with me now — so the balance is perfect."

— *pjotterman Belgar*

slots. To grow and keep a community vital takes a variety of talents and efforts. DJ's help to bring in the audience that grows to sustain the club. But neither world can flourish if in conflict. Blending comes from experimenting and finding what is right for each. And it comes from knowing how to scale, deciding when enough is enough.



"My balance between real life and SL is ok, except that I would like to have more time for SL."

— *Cerenaika Cimino*

"There are amazing things in SL that I miss in real life — back-ground music, flying, teleporting!"

— *Harry Canned*

"A lot of things are much easier here — making gardens, building, making yourself look good! I only miss eating here! Actually, I look in SL as I wish I could look in real life."

— *Cerenaika Cimino*

"Ceren looks nicer in real life, I met her at a Cohen concert in Berlin — and more members were there too! Now we can put some real faces to avatars!"

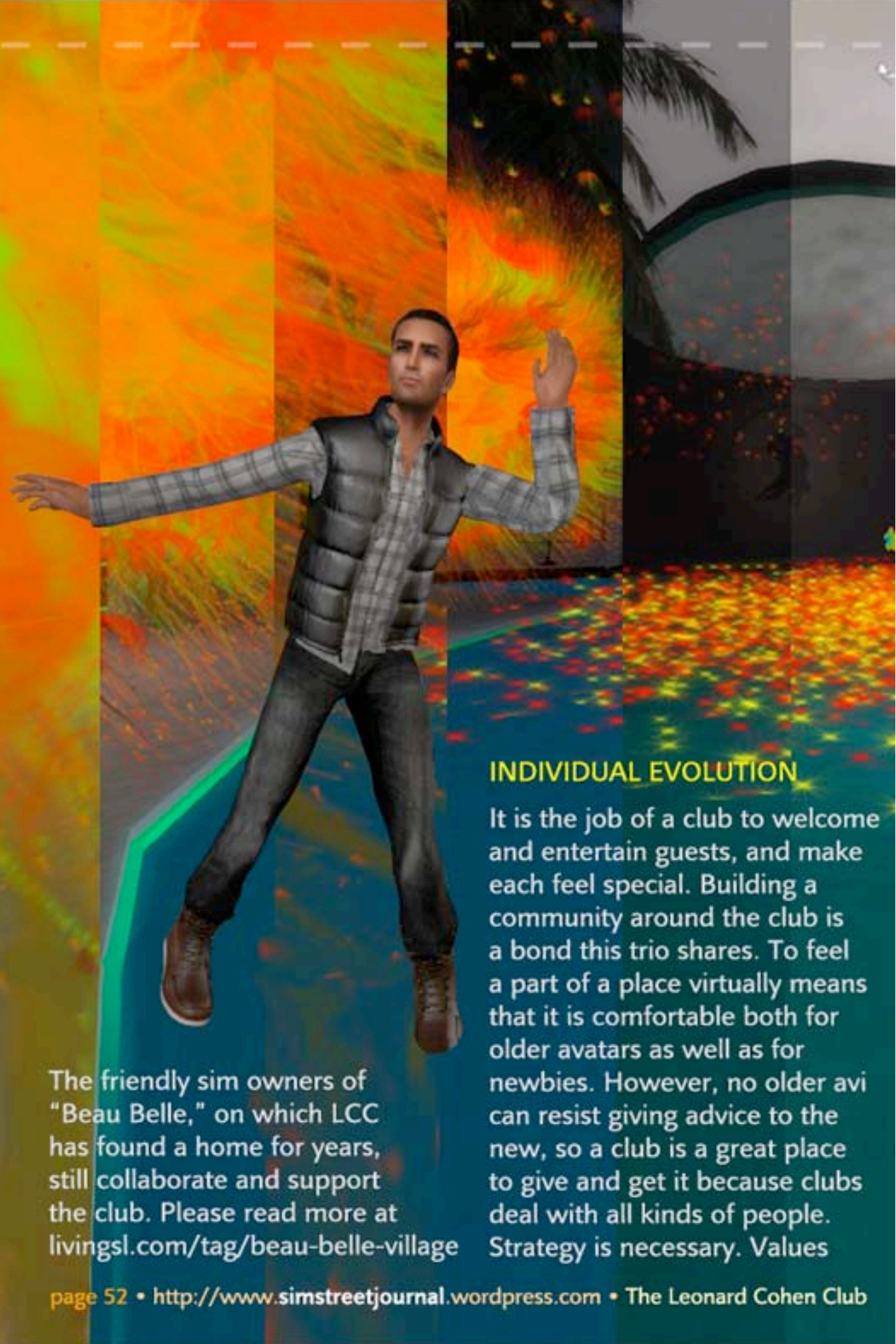
— *Harry Canned*









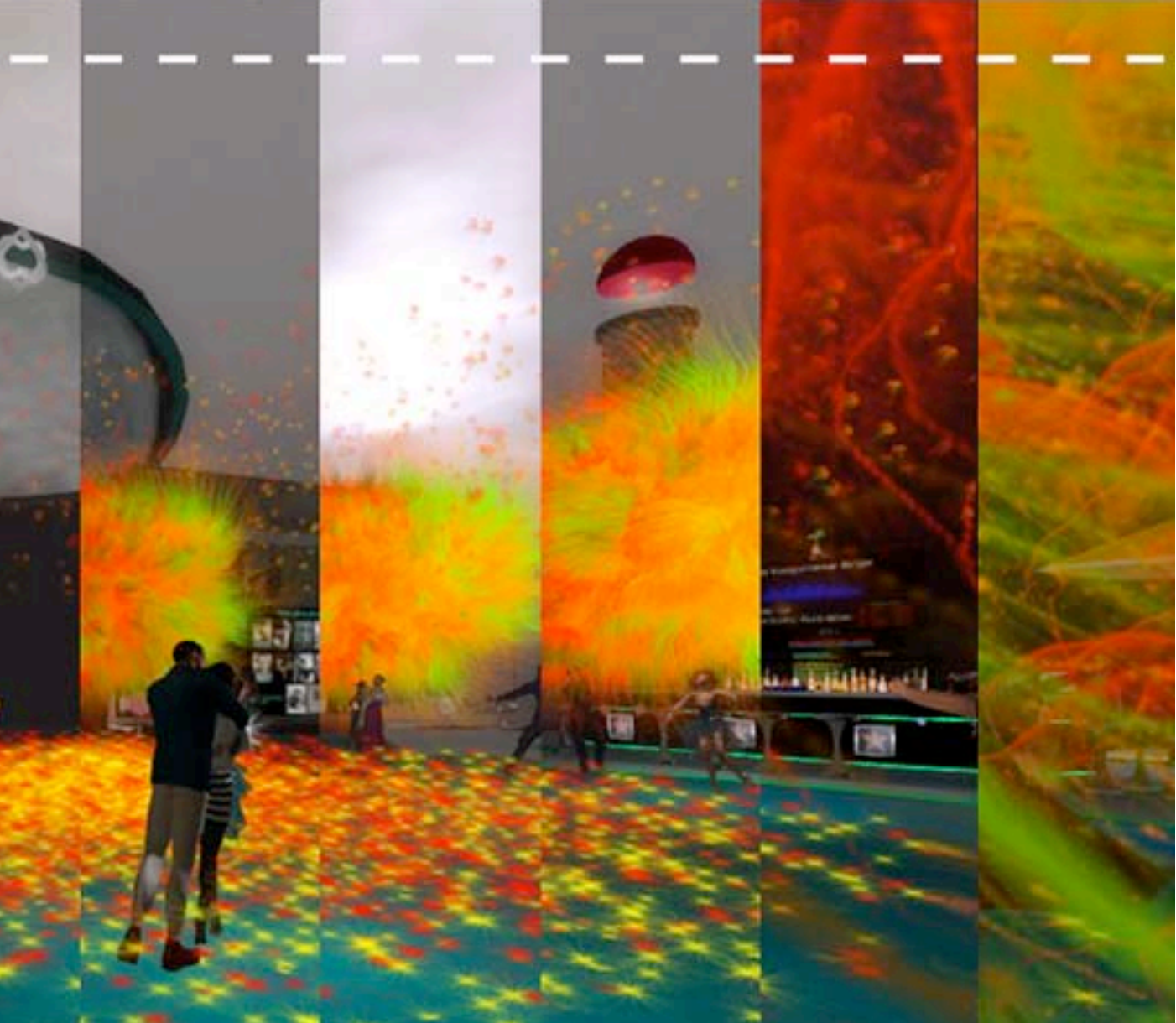


## INDIVIDUAL EVOLUTION

It is the job of a club to welcome and entertain guests, and make each feel special. Building a community around the club is a bond this trio shares. To feel a part of a place virtually means that it is comfortable both for older avatars as well as for newbies. However, no older avi can resist giving advice to the new, so a club is a great place to give and get it because clubs deal with all kinds of people. Strategy is necessary. Values

The friendly sim owners of "Beau Belle," on which LCC has found a home for years, still collaborate and support the club. Please read more at [livingsl.com/tag/beau-belle-village](http://livingsl.com/tag/beau-belle-village)





of evaluation matter, behavior is judged, and to become part of the activity means sharing expectations.

“Many people may come here to play someone else but I think you feel best by being your own self—by being authentic.”

—*Cerenaika Cimino*

“Many escape to this platform just to *finally* be themselves!”

—*pjotterman Belgar*

“It is better to not give advice. It doesn’t help anyway; people need to experience. They only listen to advice if they ask for it—mostly where to get items or to find technical help.”

—*Harry Canned*

“Making mistakes seems the best way to learn. But, the biggest mistake is to think you don’t make them.”

—*pjotterman Belgar*



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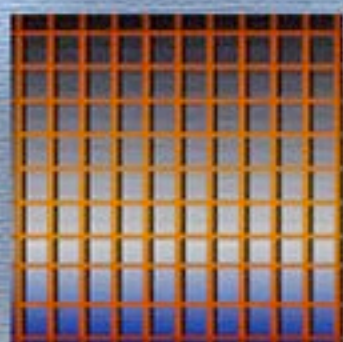
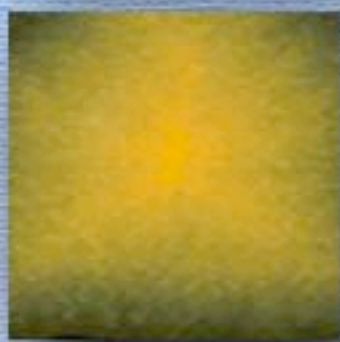
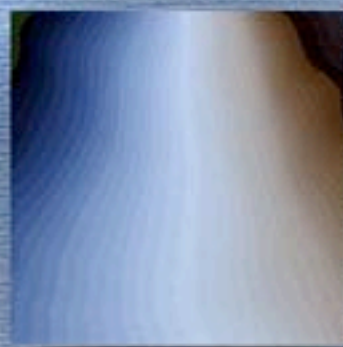
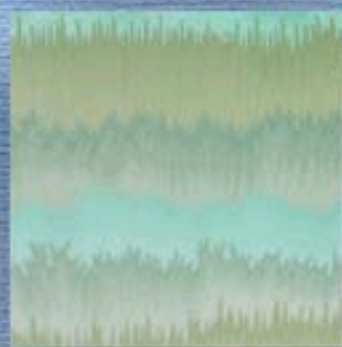
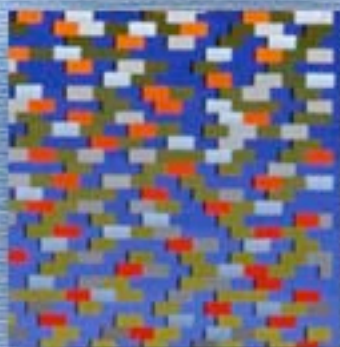
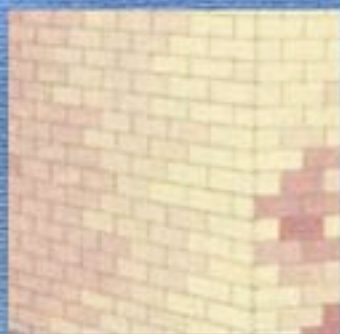
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# Abstract Intuition and the Art of

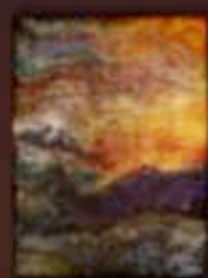
## JudiLynn India

People think emotionally first. Then comes a thought process to figure out why having such a reaction. Nothing inspires this reaction to emotionality more than viewing visual art.

Abstraction challenges the rational. The instinct to compare unrecognizable forms to something recognizable is innate. Perhaps it reflects survival in the jungle for millions of years—taking a piece of information and wrapping it into a whole for fight or flight reactions. So, advancing out of such a literal way of thinking is not easy, but rewarded when achieved.

Few artists bring an original voice to abstraction because it is hard. This is a much-explored genre and to be original means finding an unexplored path along a very busy expressway. It happens rarely.

Abstract works must do a lot with a little. Emotion and atmosphere must be established and a reference point given to anchor the composition. In seeking an artist that approaches abstraction with an original voice, yet obviously educated in the various forms in modern history, JudiLynn India exemplifies many of the principles of creating and viewing abstraction that gives it the power to provoke.

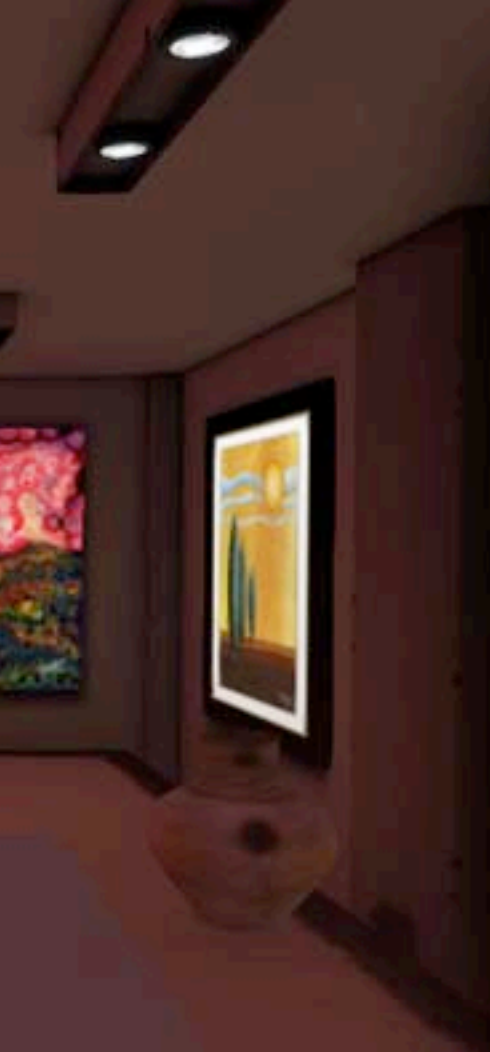


### Components of Abstraction

#### 1. Reduction - - - - -

The reducing of recognizable form is usually the departure-point for abstract thinking. Relationships, color, and laws of nature, give a foundation to aesthetic choices. First comes the artist's command of the realistic to allow the skill of choice—to express what a photograph can't. Although technique of realism can inspire awe, to depart from details allows a step back, an ability to see the spaces between objects, color progressions, and the atmosphere of a setting as if having the artist's vision as a lens in the viewer's own glasses.





## 2. Color

One of the earliest works on display by JudiLynn, "The Light," expresses a quintessential site versus a specific one. It captures the twilight and how forms start to soften in the dim light—a journey yet untaken. What awaits in the distance is unknown; as with near-sighted vision, all that can be known is close. The distance invites, as there is hidden complexity. Perhaps "The Journey" is a more appropriate title. Then, JudiLynn demonstrates a large jump from the illustrative in 2009 into the deep end of form abstraction. Her work then follows an evolution of greater abstract individuality.

The greatest emotive tool, color affects a viewer first. Usually a piece has predominantly one color palette with accents of contrast. Color offers universal emotional qualities such as how red expresses anger, green symbolizes growth, blue offers expansiveness, brown signifies earth, etc. How the symbolic associations, the atmospheric structure, and the predominant balance is blended becomes a major message of the artist. Yet some works are mostly *about* color—an unusual exploration.





JudiLynn's work is often traditional in the selection of dominant warm contrasted with cool, or bright against subdued, or dark versus light. But occasionally she challenges the expected with complex secondary interactions. "From the Deep" is a masterpiece of dark/light inte-

gration and accents of color to accentuate depth. With great restraint, the color is the supporting cast to the strong lead actors in a monochromatic palette. Complex yet simple, organic and engulfing, this image begs for return visits, to get lost in its folds and undulations.



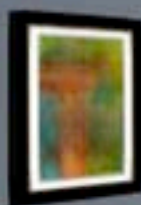


### 3. Tension - - - - -

Most creative work sets up a situation in transition, usually of conflict. Resolution may be implied, but forces in confrontation give the work drama. Contrasts of positive/negative, light/dark, cold/warm, good/evil have played out in paintings, drawings, sculpture, and even literature, music, and theater, since the dawn of the arts. Even historical works that commemorate events are usually about victory from battles or triumphant religious scenes.

JudiLynn exemplifies this most in "Tributary," a composition of warm versus cold migration in organic forms. The picture plane feels like a close-up image—movement reminiscent of the very small or the very large. She abandons a recognizable reference point, flattening out the surface. It might be a landscape composition, but the artist has flipped the orientation of cool sky to warm ground. This increases the unsettled feeling of turmoil between forces and there is non more primary than the opposite colors of organic and blue.





## 4. Simplicity - - - - -

The ultimate goal of abstraction is to symbolize, to represent the essence of a subject versus the subject itself. Photography freed artists from having to record reality. Now with 150 years of history, a strong vocabulary permits

a greater use of form. As art becomes more international, the comprehension of universally understood symbols expands. The virtual world then expands more. Where in the real world can an artist have ten exhibitions at once?







Rarely does JudiLynn display a piece twice, and each of her shows adapts the selections to the space, giving a different experience to each location. "Dreamscape 3" is both one of the simplest of her works, and one that makes more than one appearance in the exhibits. Strong in its reduction, the landscape reference is an anchor. It then conveys a quality of engulfment as the white center is so atmospheric. The ground is hardly stable, giving a movement of forces meeting. JudiLynn gives the viewer a common landscape orientation, yet captures an unusual phenomena—natural but unpredictable. Particularly sensitive is her use of darks versus lights.

## 5. Composition - - - - -

Composition takes the eye on a visual journey. To give movement, choices such as pushing the edges of the picture plane, balancing the figure versus the background, using contrast to create depth, and giving active movement, drama is determined. Often it is in the ambiguity of the dimensional structure that gives the work the dynamic quality that inspires more discovery upon each viewing.

JudiLynn does not often deviate from conventional canvas shapes, but occasionally uses a stronger horizontal or vertical. In "Warm Distraction," the forms push the boundaries of the picture plane, visually undulating and engulfing the environment.





## 6. Emotion - - - - -

It is as if the forms bounce off the edges. JudiLynn even defined the edge, which is unusual for her. This piece also shows a branding that is too dominant—when viewing a work, the artist's signature does matter, but should not be a visual focus in the composition. Here, the signature stands out versus worked into the composition, as it does in "Dreamscape 3."

Emotion immediately perceives all of the elements at once—color, composition, and contrast, causing a reaction. If there is no emotional connection with an abstract work, then it fails to engage beyond and will be forgotten. In a sense, abstraction is pure emotion because there is no concrete image to hang a story or narrative upon. Yet the feeling it represents, the style, and the ambience, must resonate.





## 7. Experimental - - - - -

"Cryptic" may be one of Judilynn's most emotionally charged works. As a burst of energy, it is also intense with detail. Emotions are not simple, but reactive, dimensional, complex. Perhaps JudiLynn might consider what the virtual world can offer such a concept—movement. The implied could be exaggerated with a progression and bring more to an uploaded creation. Scale and color enhancement aside, exhibition opportunities assumed, and international exploration expected, the artist responds also to the medium of presentation. Perhaps this may be part of JudiLynn's next evolution. By involving the viewer, the emotional content becomes a more encompassing experience.

To deviate or to offer a new point of view means understanding the source of rebellion. There was a time when abstraction was avant garde, but that ended in the 1960's. Artists today, as part of the growing process, does homage to those who have come before—who have even set up genre within the category of abstraction. The artists of the 20's to the 50's exemplify schools of thought: the expressionism of DeKooning, geometry of Mondrian, collage of Rauschenberg, drips of Pollock, fuzzy shapes of Hoffman—they all contribute to the education of abstract thought. Working a unique spin into known styles is the way to move past them and part of the artist's journey.



JudiLynn displays her educational foundation. Reviewing "Beyond" is irresistible in its reference to Hans Hoffman, though there is evidence of many different masters providing influence throughout JudiLynn's exhibits. She demonstrates her exploration amongst her more original images, giving a depth and variety to her shows. But, though compelling visually, her most referential pieces are the least powerful. The more original of JudiLynn's visual journeys, the more exciting. Perhaps this is because style becomes the tool, not the goal.

## 8. Empty Mind - - - -

This may be the hardest aspect of abstract thinking to grasp. Yet it elevates art above the decorative. Ironically, it takes education to learn how *not* to think—to view without analyzing. An abstract statement is beyond words as it relies on sensation. What pushes or pulls? Where does the eye travel? How is balance upset or resolved? Is the space close or far, or both? Is the orientation inside, above, or next to? What dominates? An empty mind even lets go of *these* questions—open just to visual impact.



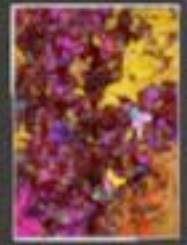




To contemplate, “Shredded 2” is a good choice. It has detail that can keep eyes busy. Shadows lay on top of certain areas while other shapes dominate in the clearing. Another dark is a background that sandwiches the bright gold and red between. Fractured,

yet whole, the composition seems to be evolving — subject to natural forces that control everything. The gold follows the red, giving character to the shapes and a sense that there is more gold just off the picture plane.



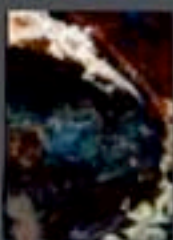


## 9. Atmosphere - - - - -

To get visually lost in an abstract work is one of its greatest pleasures. Choosing what to visit versus what to live with is different. To view, think about, react, and move on, is not the same as owning a piece that gives something visually every day, often due to a deceptive complexity. Discovering new segments, perceiving the various levels or layers, considering compositional balances, and determining how it emotionally ties in with life experience, all factor for a livable work. They are often chosen for their atmosphere and a simplicity that masks a complexity.

JudiLynn nods to collage in "Reflection." Deeply layered with a graffiti-like language, there is a lot to see. In fact, this work demands various distances of viewing. Stand back, and the whites jump forward, supported by the yellow. Step back, and the use of cyan is the fulcrum of the composition. The reds, rather than advance, are pushed back into the middle ground, defining the black background, which leaks through the layered forms strategically. There is a natural-ness and an order through segmenting. Viewing closer shows various visual passages that satisfy with even more to see.





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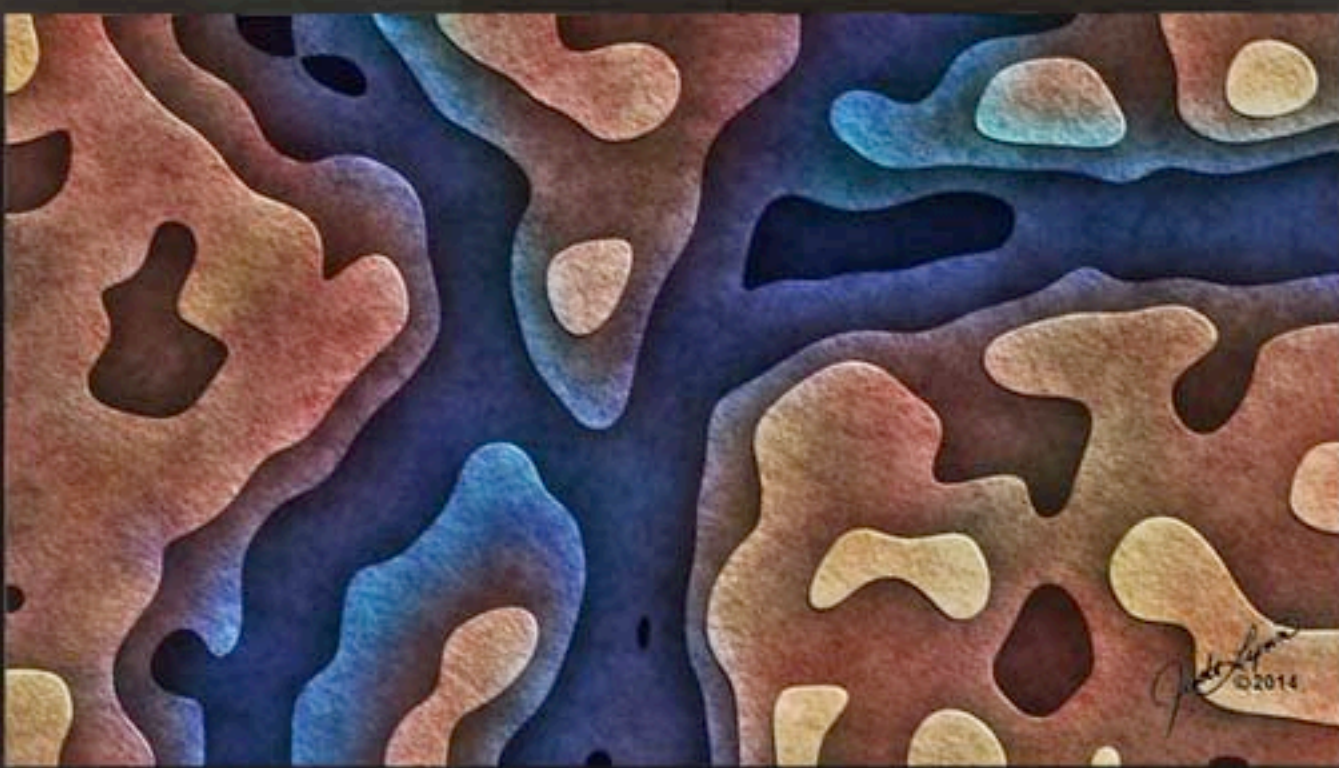
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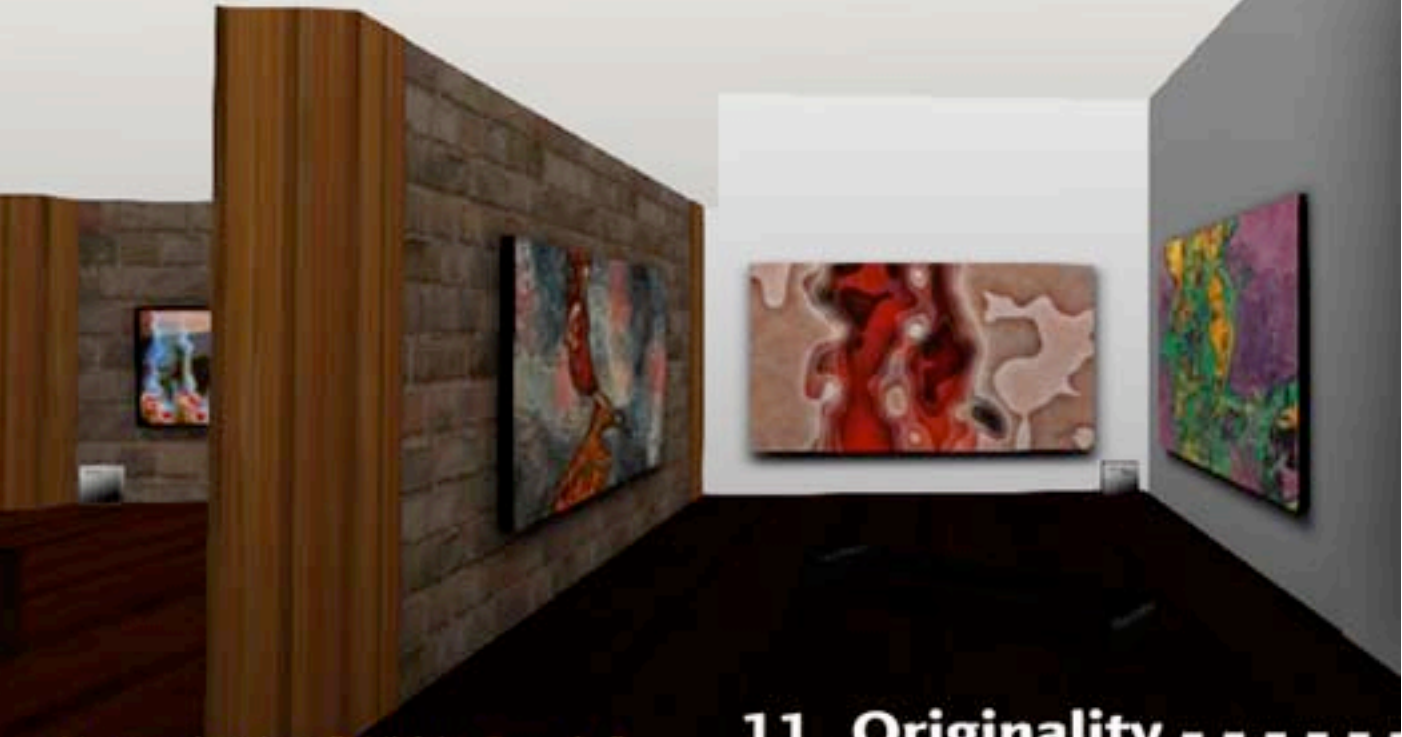
## 10. Integrity - - - - -

In the virtual world, most 2D art is uploaded from real life. Advantages of being in SL include exposure in galleries, relationships with audience, and associations with other artists. The community is active, vibrant, and inspiring. It means international

reach without leaving the house. But so often not explored is how the virtual world can lead the 2D artist in new directions due to interactivity. This means incorporating movement, layers, or animation. It expands ideas to utilize more of the visual language.





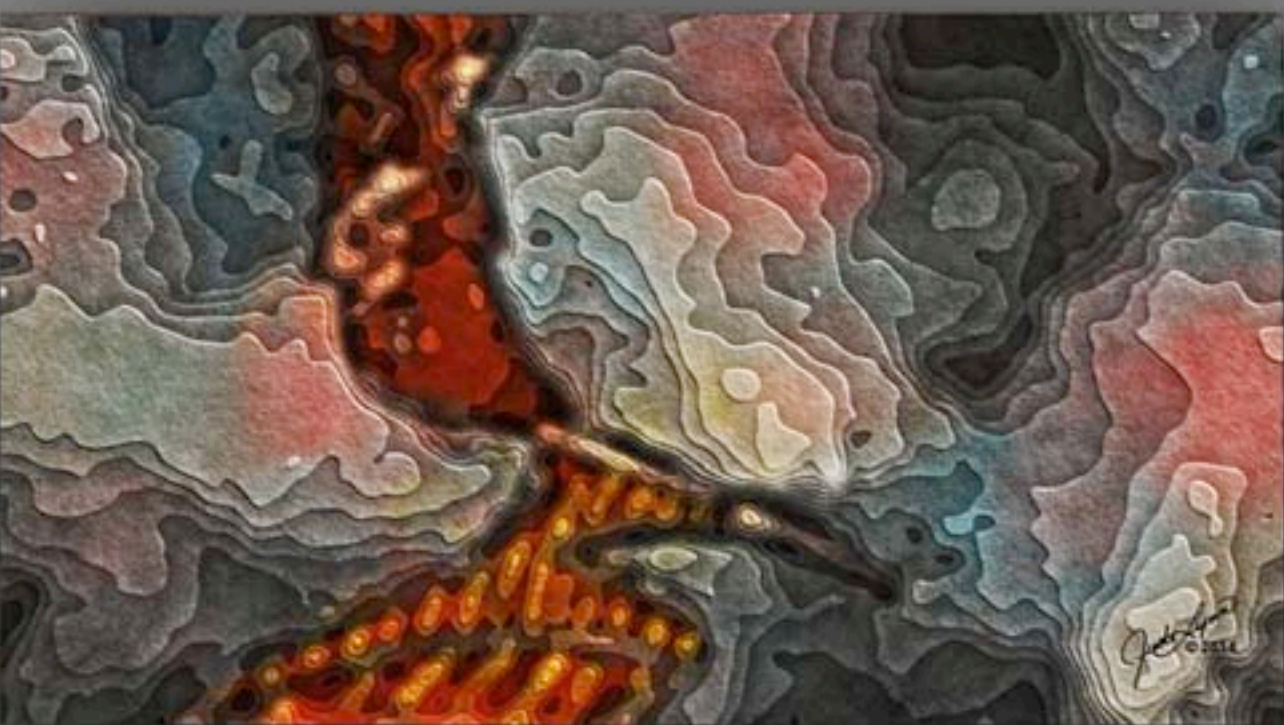


Upon viewing "Within Reach," my first reaction is how cool if this really were dimensional. Here, JudiLynn gives the illusion of five distinct levels to this composition. In the virtual world, each of these levels can be a plane that allows shadows that move as the viewer moves. The temptation to conceive of this direction in a 3D form is irresistible. Even a shadow-box approach offers compelling opportunities for the artist to explore more with these shadows. The suspension in space is very cool in the virtual canvas. Even so, this greater simplification of JudiLynn's layered series is beautiful visually in color nuances and natural forms.

## 11. Originality - - - - -

No matter how talented the artist, it is uniqueness of vision that sets each apart. Memorability. This is very hard to achieve in a genre that is so well-trafficked and has the illusion that it is easy to do. The worlds abound with ubiquitous abstraction. It is in every single gallery I visit. Samples can be collected of abstract works that have no identity as they could have been done by any number of experimenting artists. To bring a new vision and style, to stand out in such a symbolic form takes a deep searching. It must combine concept with technique so that it stands out and speaks its own visual language.






“FreeFlight” is my favorite of JudiLynn’s works because it exemplifies all of these components of abstraction. The layers belie that details are close and dark is far. It turns upside down that warm colors advance and cools could step back for forward. What is this space being looked into, with splashes of red on a surface but a molten undercurrent? It is mysterious, organic, and geological. It sets up a conflict between the emotionally charged reds against a containing environment. It feels that a moment of evolution is caught, but it is one that will last for a while. In this fantasy realm, there is safety and danger, stability and change, conflict and resolution. It reminds of forces that are always rotating in phases or cycles. There is an eternity present that gives the mind a place to settle in acceptance.

JudiLynn’s abstraction takes the viewer on a visual journey of forms. In her search to find a unique voice, she educates as she satisfies the visual desire for beauty and meaning. Although not the most avant garde artist to be found, she invents within traditional parameters. Yet, in seeing her works in a succession, the latest are the strongest. Through incorporating all the components of abstraction, she finds herself.  
—Eleanor Medier





"As an intuitive explorer in the realm of form and hue, there are times when I become the spectator of the work in progress. I approach each piece with curiosity as it develops before my eyes, decisions being made layer by layer. My digital pieces begin simply, then explode in every direction as I manipulate the images, shapes, colors, stopping only when the composition speaks to my spirit and sensibilities. It's at that point that I must trust there will be a similar response from the viewer, but knowing each painting will elect a different, exciting perspective. My paintings are ever-evolving. Therefore, I remain motivated. The virtual world has kept me moving forward, always looking to build on my previous work. It has proven a wonderful platform for market research as well. I consider it a blessing to be able to interact with and be inspired by artists from around the world." —*JudiLynn India*

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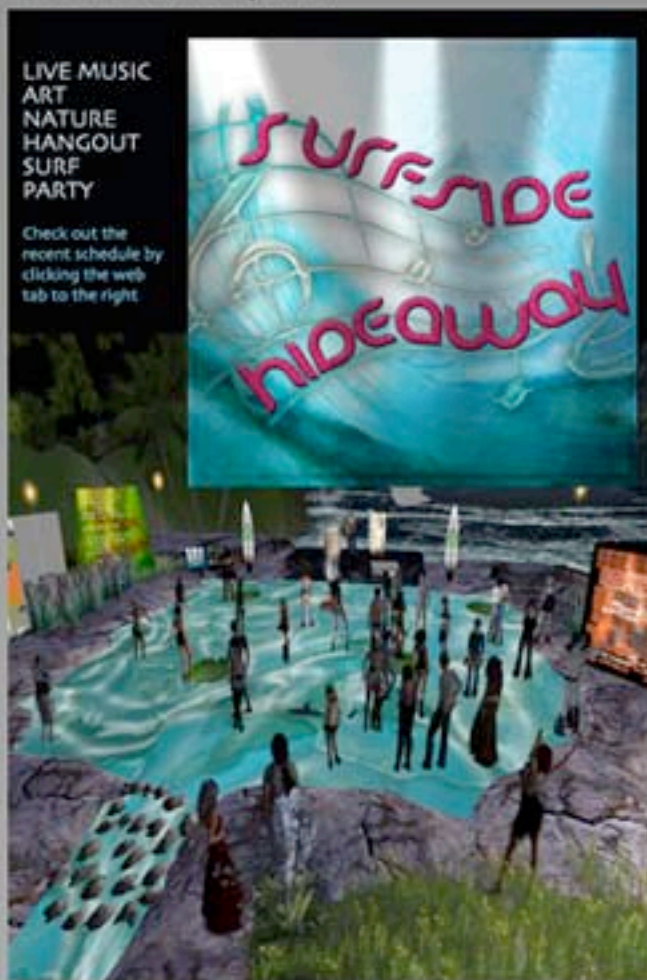


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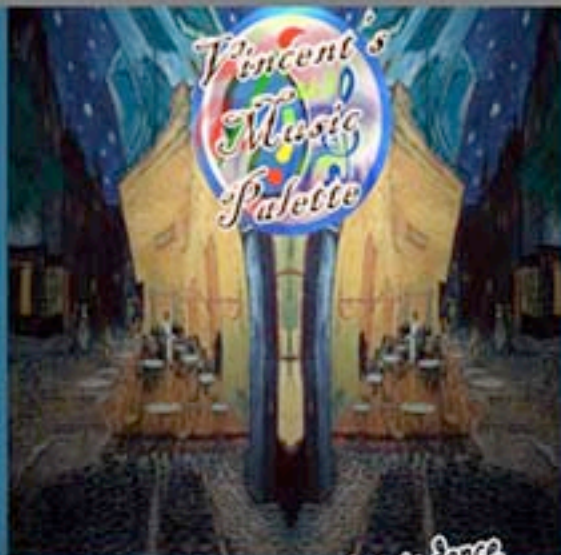




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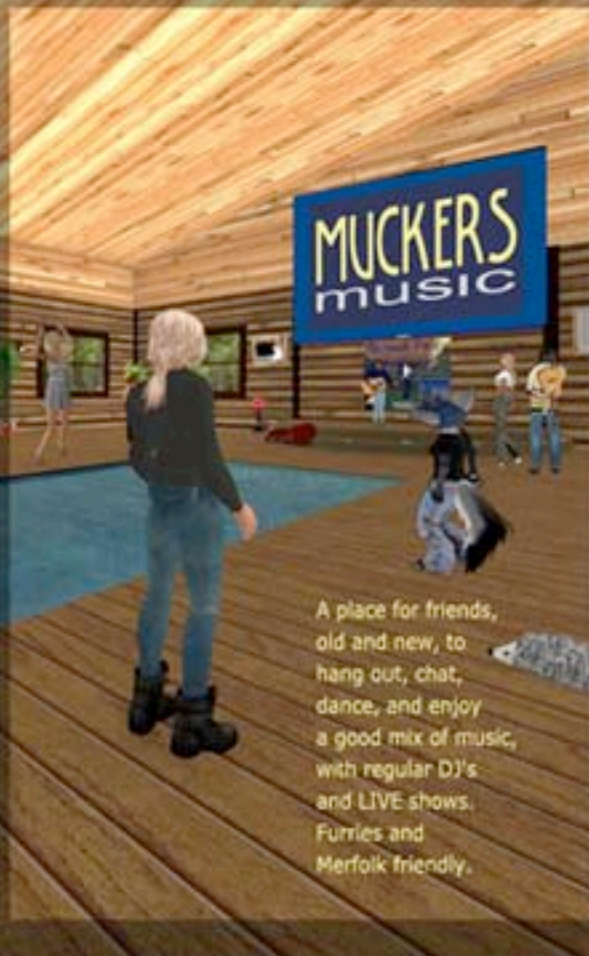
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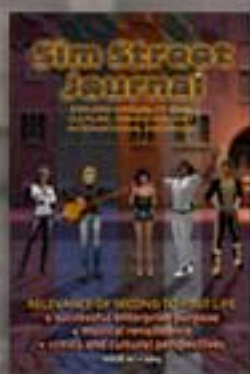
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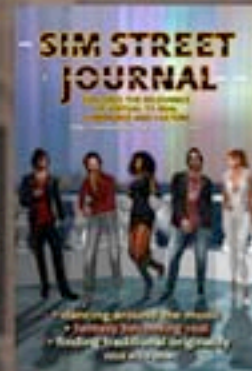
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## Virtual World Warning Label

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.