

SIM STREET JOURNAL

EXPLORES THE RELEVANCE
OF VIRTUAL TO REAL CULTURE

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VISUAL MUSIC

- symbolic sensibilities
- virtual virtuosity • artistic ambience

ISSUE #16

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-SIM STREET JOURNAL-

Issue #16:

VISUAL MUSIC



In seeking the relevance of virtual life to real, the arts are leaders in exploring the immersive experience. This issue of *Sim Street Journal* is devoted to artists that make the most of the opportunity to creatively integrate. There is a continuum of articles, from The Dirty Grind presenting live music and visual art, to following one of their insightful exhibitions into a discussion about symbolism to further explore two of the artists critiqued into a debate by the *Aesthete and the Amateur*. Visual artists define symbolism which blends with the contributions of original music into an ambience that deepens both. The interaction of ideas evolves internationally. No where does the world come together more effectively than in the cultural side of the virtual world!



The Dirty Grind

It takes a mix of talents to create an immersive experience — one that echoes the real world in community, but that infuses virtual fantasy. Jasmine Hollow is comprised of integrated parts, most prominently The Dirty Grind. Some of the most talented musicians appear on this stage, surrounded with a setting equally creative. To complete the aesthetic balance, music is complemented with exhibits by talented visual artists. Whereas most music venues settle into a build that doesn't evolve much, Lisa and Ian Witt incorporate change within a highly stylized and mysterious world. They share what they have learned and what goes into using SL to its potential. "Immersively Integrated" **PAGE 24**

Ian and Lisa Witt
of The Dirty Grind
and Jasmine Hollow

Eleanor Medier explores the use of metaphors and



Symbolism: Icons and Insights

Ten two-dimensional artists are chosen for an exploration of Symbolism. Critiquing their collages, paintings, photographs, digital techniques, the presentation is questioned, analyzed, and conclusions drawn that apply to all symbolic thinking.

This exploration is in two parts: ten works are included on these pages and ten other selections online. Please enjoy both.

Amona Savira

"The Wardrobe"
The Galleries East West
by Ernie Farstrider
(in-world edition
page 56)

"Losing It"
The Galleries East West
by Ernie Farstrider
(online edition)

Other works reviewed in
Sim Street Journal #10,

Bear Silvershade

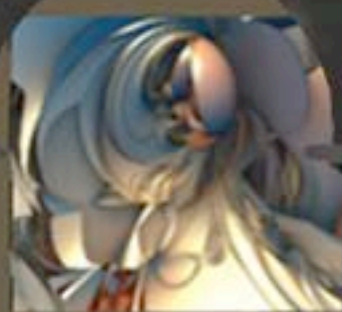
"The Ladder"
Timamoon Arts
by Milly Sharple
(In-world edition
page 66)

"Trump"
Timamoon Arts
by Milly Sharple
(online edition)

Other works reviewed
in *Sim Street Journal* #2,

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AS PDFs TO COMPLEMENT ONLINE VERSIONS.**

reviews work by two-dimensional virtual artists.



Gem Preiz

"Fractal Wreck"
Savvy's Gallery
by Savvy Moleno
(in-world edition
page 72)

"Fractal Porcelain"
Savvy's Gallery
by Savvy Moleno
(online edition)

Other works reviewed
in *Sim Street Journal* #7,

Janine Portal

"Moonrise Kingdom"
The Galleries East West
by Ernie Farstrider
(in-world edition
page 62)

"Untitled"
The Galleries East West
by Ernie Farstrider
(online edition)

Other works reviewed
in *Sim Street Journal* #10,

Moewe Winkler

"Nothing Else I"
The Galleries East West
by Ernie Farstrider
(in-world edition
page 68)

"Phantom"
The Galleries East West
by Ernie Farstrider
(online edition)

First time reviewed
in *Sim Street Journal*.

PLEASE SEE SIDE TAB ON THIS PAGE FOR NOTECARD THAT CONTAINS
INFORMATION, LMS AND LINKS WITH MORE ABOUT THESE ARTISTS.



Moondrift Tomorrow

"Globulus 3"
Art Gallery Route 7
by ArtWolf Eternal
(in-world edition
page 60)

"Globulus 7"
Art Gallery Route 7
by ArtWolf Eternal
(online edition)

Other works reviewed in
Sim Street Journal #16.

Samara Barzane

"Tokyo Street Angel"
MBK Galerie
by Asmita Duranjaya
and Zewe Major
(in-world edition
page 70)

"Stockholm-Strindberg/
Radmans"
Samara Barzane Gallery
(online edition)

Other works reviewed
in *Sim Street Journal* #5.

Sina Souza

"Equilibrium"
The Dirty Grind
by Lisa and Ian Witt
(in-world edition
page 54)

"The Disease of Racism"
Sina Souza Gallery
(online edition)

Other works reviewed
in *Sim Street Journal* #2.



Talullah Winterwolf

"Words I Don't Say"
The Galleries East West
by Ernie Farstrider
(in-world edition
page 58)

Xirana Oximoxi

"Dreams of Summer"
XirArt Gallery
(in-world edition
page 64)

Symbolism: Icons and Insights

"You Are My Sunshine"
Chelsea Hotel
by Mykal Skall
and Enola Vaher
(online edition)

"Thoughts"
Active Gallery
by Geejann Blackadder
(online edition)

Symbolic Synergy online

Other works reviewed
in *Sim Street Journal* #16.

Other works reviewed
in *Sim Street Journal* #6.

Symbolic Extremes



Saying a Lot with a Little

Review of images by

Moondrift Tomorrow

Although several of works by Moondrift are included in the symposium on Symbolism, page 60, these mysterious yet very clear crisp images deserve further discussion. Tucked away at the top of Art Gallery Route 7, they are discovered gems.

Emotional Enigma

Review of images by

Talullah Winterwolf

Any visit to The Galleries EAST WEST must include new works by Talullah. As an evolving exhibit, her consistently captivating vision always produces the unexpected. Deeply psychological and situational, they represent emotions that all feel.

Page 78

The role play between critic Eleanor Medier and Heavy Writer extends from her immersion in writing the Symbolism article. The ongoing debate about artistic interpretation brings the critics to two very contrasting exhibits: one who pushes the intellectual, and the other that pushes the emotional.

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onscreen.

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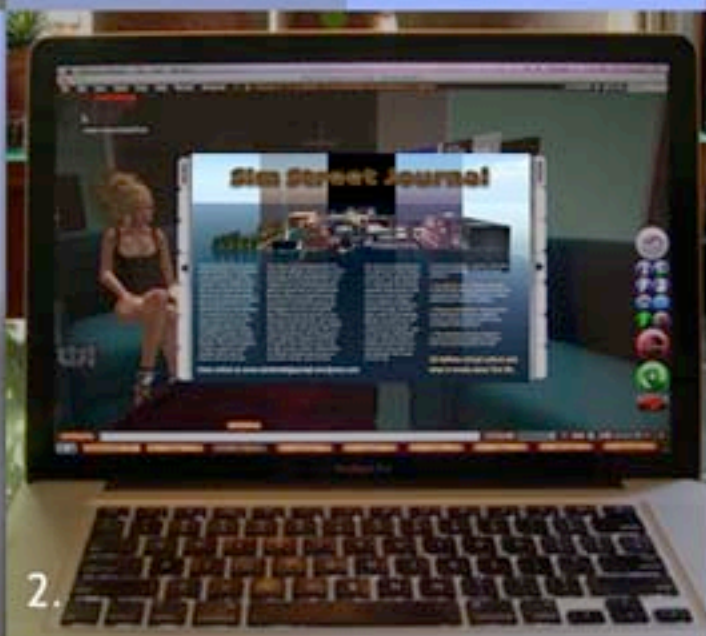
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Mesh Hippy

Flower power outfit

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C & T
Creations

“Immersively Integrated”

by **Lisa Witt**
and **Ian Witt**
artists, hosts,
entrepreneurs

The Dirty Grind stands out as an artistic venue to fully blend the audio and the visual arts. The Steampunk theme of the club is always intriguing, intricate, and inspiring. The stage presents live musicians, the more original, the better. Displayed are works by talented visual artists enhances by the setting. Lisa Witt and Ian Witt discuss how they have achieved such a unique and aesthetic fusion.



Ian: "Before I came here, I had a lot of misconceptions about Second Life.® For one thing, I thought it was just a game for perverts. Now, I always tell people I work with what I do here. A couple of years ago, I would have been embarrassed to even say I was in SL; now I'm proud of what we build and accomplish here."

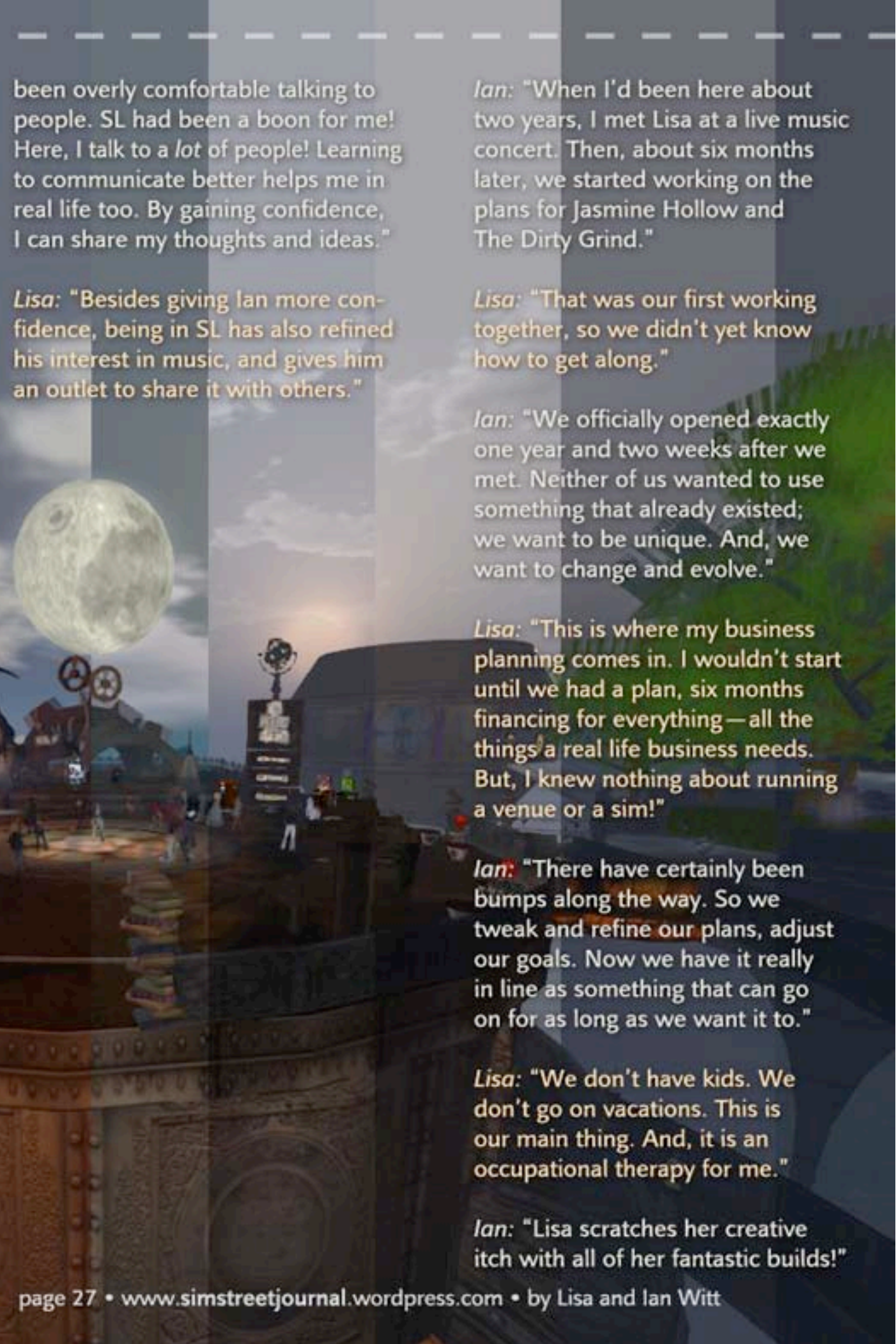
Ian: "Although I had not heard very good things about SL, I joined with a friend that had some health problems. I never intended to say long. But then I discovered the live music scene!"

Lisa: "When I came to SL, I was healing from a health crisis that left me unable to communicate. I also heard a lot of negative things about it. So I did some research. Not only did I learn that it is

rich in creativity, but that I could practice not being a vegetable. All this came when my life had drastically changed. I was the founder of an international non-profit, an independent artist, etc., and then everything just stopped. SL is a beautiful outlet for me. I can open up to the world again."

Ian: "I don't have any physical difficulties to speak of, but I've never

Personality in place



been overly comfortable talking to people. SL had been a boon for me! Here, I talk to a *lot* of people! Learning to communicate better helps me in real life too. By gaining confidence, I can share my thoughts and ideas."

Lisa: "Besides giving Ian more confidence, being in SL has also refined his interest in music, and gives him an outlet to share it with others."

Ian: "When I'd been here about two years, I met Lisa at a live music concert. Then, about six months later, we started working on the plans for Jasmine Hollow and The Dirty Grind."

Lisa: "That was our first working together, so we didn't yet know how to get along."

Ian: "We officially opened exactly one year and two weeks after we met. Neither of us wanted to use something that already existed; we want to be unique. And, we want to change and evolve."

Lisa: "This is where my business planning comes in. I wouldn't start until we had a plan, six months financing for everything — all the things a real life business needs. But, I knew nothing about running a venue or a sim!"

Ian: "There have certainly been bumps along the way. So we tweak and refine our plans, adjust our goals. Now we have it really in line as something that can go on for as long as we want it to."

Lisa: "We don't have kids. We don't go on vacations. This is our main thing. And, it is an occupational therapy for me."

Ian: "Lisa scratches her creative itch with all of her fantastic builds!"

The parts make a greater whole

Ian: "Jasmine Hollow, The Dirty Grind, and the radio station, all support one another. It helps that most of our social interactions are during our shows. I love music; it relaxes me and helps me deal with balancing everything."

Lisa: "The blend of all we do is natural. I like to think of projects like a tossed salad. I have to focus on multiple things to function; I'm most Zen when frazzled and going crazy!"

Ian: "Our interests don't so much blend as complement. It's been organic in developing."

Lisa nods: "Like with the whole sim, everything just fell together and fit."

Ian: "We each have different aspects that we handle, and we support each other, as needed. Though, God help us if I ever have to design or build!"

Lisa smirks: "It's funny that I never knew what Steampunk was before this. I just designed how I do in first life. Ian was the one who found this theme in what I throw together!"

Ian: "We evolve and the things that carry over consistently are the heart of what we decided when first setting up."

Lisa: "As we yell at each other, we grow a lot, and it works."

Ian: "When working together, often one of us handles everything else so the other can focus on a specific project—like 'running interference.' When we both try to work on the same thing, most of the time, we don't get anything done!"

Lisa: "And we both have very stubborn personalities!"

Ian: "It was with very mixed feelings that we abandoned our first build. There was a lot of sweat and tears put into it—no blood because we didn't live together yet."





Lisa: "At first, we worked with the disconnects in Skype. We were far enough to be too far—he was in Iowa and I'm in Florida. So he moved here. Now that we are together in real life, I can't hang up on him anymore!"

Ian: "We were in the same country, just different worlds!"

Lisa: "Though at times he seems from a different planet — but it adds spice perfectly."

Ian: "Initially, I grew up in a very rural area, but I've also moved around a lot, so that helps."

Lisa: "We live in the Tampa Bay area — not rural at all."

Ian: "Living together in real life does mean we come into SL less, and we give each other more crap publicly."

Lisa: "We give crap very well! Plus, he didn't have a 'honey-do list' before me. Hehehe."

Ian: "Actually, just last night we spent almost five hours just exploring. We haven't done that in a while."

Lisa: "It was a nice change!"



Lisa: "The core of this place is to bring art and music together. Have you heard of Lena Spencer? She ran the Café Lena in New York that was at the heart of the folk era. She gave Dylan a start, and many others. My dad was a close friend and stayed with her on weekends, took her shopping, did everyday stuff, too."

Ian: "The players that performed there felt a sense of ownership. That's what we try to build here."

Lisa: "My dad's stories from then, since I was very little, gave me a spark and instilled my love of the arts."

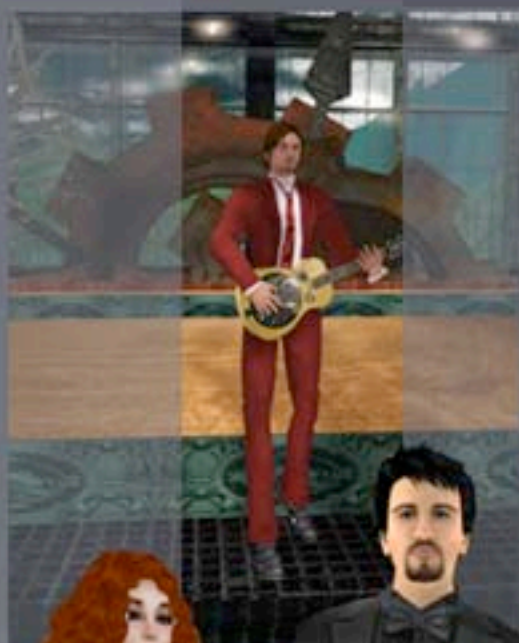
Ian: "Mostly we enjoy the art in SL. Lisa will tweak the venue to best showcase it."



Devoted to musicians

onstage: Frogg Marlowe and Jaycatt Nico;
Shannon Oherlihy; Billy Thunders

listening: Senjata Witt; Cosmic Haystack; Jack Kinagree;
Vinnie; Beth Odets; and Matthew Perrault.






Ian: "We want the artists who play or show with us to be as successful as possible. And we want those who come to have as much access as they can."

We bring art to the audience, and the audience to the artists."

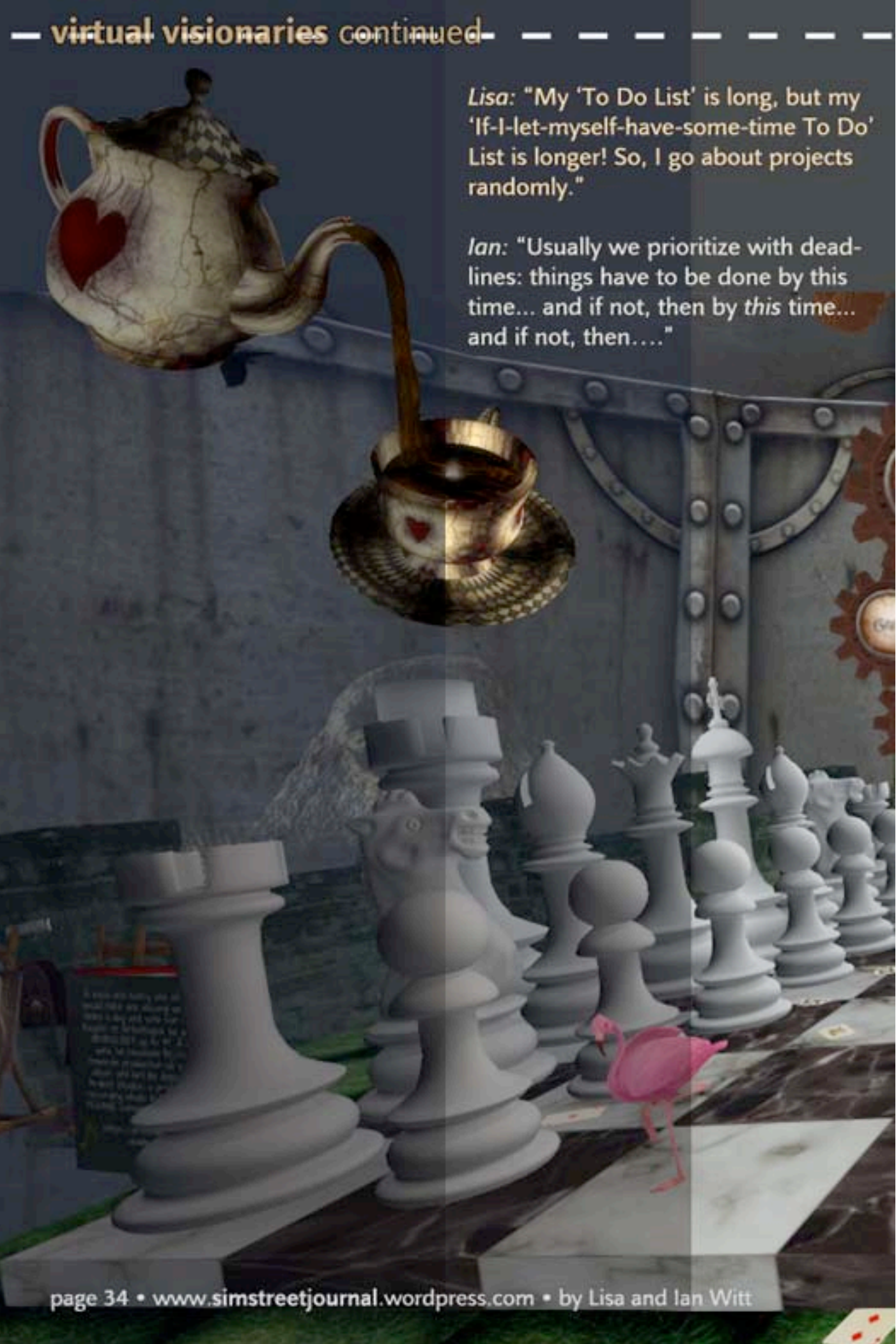
Lisa: "I love artistic expression, to find the talent, and to invite artists that will fit."

Ian: "One of my biggest considerations when setting up a show is: will fans like this person? And, if someone loves music, loves playing, we give them a place to do it."

Lisa: "Well, they must perform totally live or be a live 'looper.' There are some who don't pass our sim rules, which #1 is absolutely no egos, and no bullshit. Sadly, we have had to drop some, as well. We want our artists to have a safe, relaxed, open place to play and exhibit."



onstage:
David Czizser;
Walt Schridde;
Phemie Alcott



Lisa: "My 'To Do List' is long, but my 'If-I-let-myself-have-some-time To Do' List is longer! So, I go about projects randomly."

Ian: "Usually we prioritize with deadlines: things have to be done by this time... and if not, then by *this* time... and if not, then...."

Lisa: "One aspect of my brain damage is trouble focusing, prioritizing, and making choices. I use it to my advantage in how I work."

Ian: "Yet the business model in SL is restrictive, especially for those of us in the entertainment business. In a real life music venue, the club itself deter-

mines the majority of what happens during a show. Here, a lot more lies with the artist. I love the closeness of the average SL show—it's more personal. There is no equivalent to *that* in real life."

Lisa: "Our artists want this level of interaction."



Creative scheduling

Ian: "Originally, we ran two shorter days of concerts per week, and thought we had so many shows! We added the third day in the last year. We've found that booking a musician weekly is often too much, and monthly is too little, to please our patrons. It's easy to miss a show if happens once a week. Why the urgency when you know there will be another concert soon after? That's why I build our line-up the way I do: it can be easier to back-burner one person you like than a whole line-up of them!"



Ian looks scary while he

Lisa looks to Ian: "We do have three weekly artists, but they don't play many other places. The pace we have is all Ian's purview; I am inept with the schedule! I love the one we have, though I haven't had time to build a lot. But I am working on that. I did just take a week off and went build-crazy with my Alice in Wonderland piece, including a stage. I don't find the virtual world more or less creative than the real, but there is a three-dimensional way of thinking that is, ironically, more tactile.

"As an artist, when the whole sharing with a community part becomes over-shadowed by first life wishes, it can get frustrating to see how taken for granted creation here can be. In this world, art is every fleck of everything. And it is a lot easier to start a business in SL, but just as hard as real life to keep it going."



listens to a concert with patrons, inside Lisa's Alice in Wonderland environment.

Giving deserved recognition

Lisa: "Without support staff, we literally could not do any of this."

Ian: "Oh geeze! We'd be in over our heads without them!"

Lisa: "This connects to what all venues seriously lack. We need hosts. Most people don't realize this need, or the talent and personality it takes. Unfortunately, hosts are under-appreciated. Sometimes clubs feel like shutting down simply because we don't have enough hosts."

Ian: "We have a sizable list of artists that we enjoy or that are recommended to us. We would love to expand out and give more a chance to play here. But that means adding shows, and to add shows means finding talented hosts. Many of artists say that without the venues, they wouldn't have a place to play. In my experience, though, it's the hosts that actually help to make this happen!"

Major thanks to our hosts:
SapphFire Indigo, manager
Tamzin Mac (tammymac), host
Cre Cre (creola.deledda), special events host
Bee Blackrain, honorary owner of TDG





Lisa: "It wasn't until months after the first live SL show I went to that I learned there is a music scene! I would love to see the arts brought more into focus, which we try to do. We have a location at the Chelsea, and two others on shopping sims. I want people who wouldn't otherwise know to be opened up to our community. Larger audiences would be good, though audiences steadily dwindle around the grid due to more competition. We tend to look for artists with smaller audiences, because that's where we can find the gems."

Ian: "I remember a time when 30-40 people was a small crowd. And now it's like— 'WOW 35 people!' Sadly, for some residents, going to a music venue is painful with lag. The software advances faster than most can afford to keep up with in their hardware."

Lisa: "Just the idea of SL2, for me, is overwhelming. 260k+ inventory to replace!"

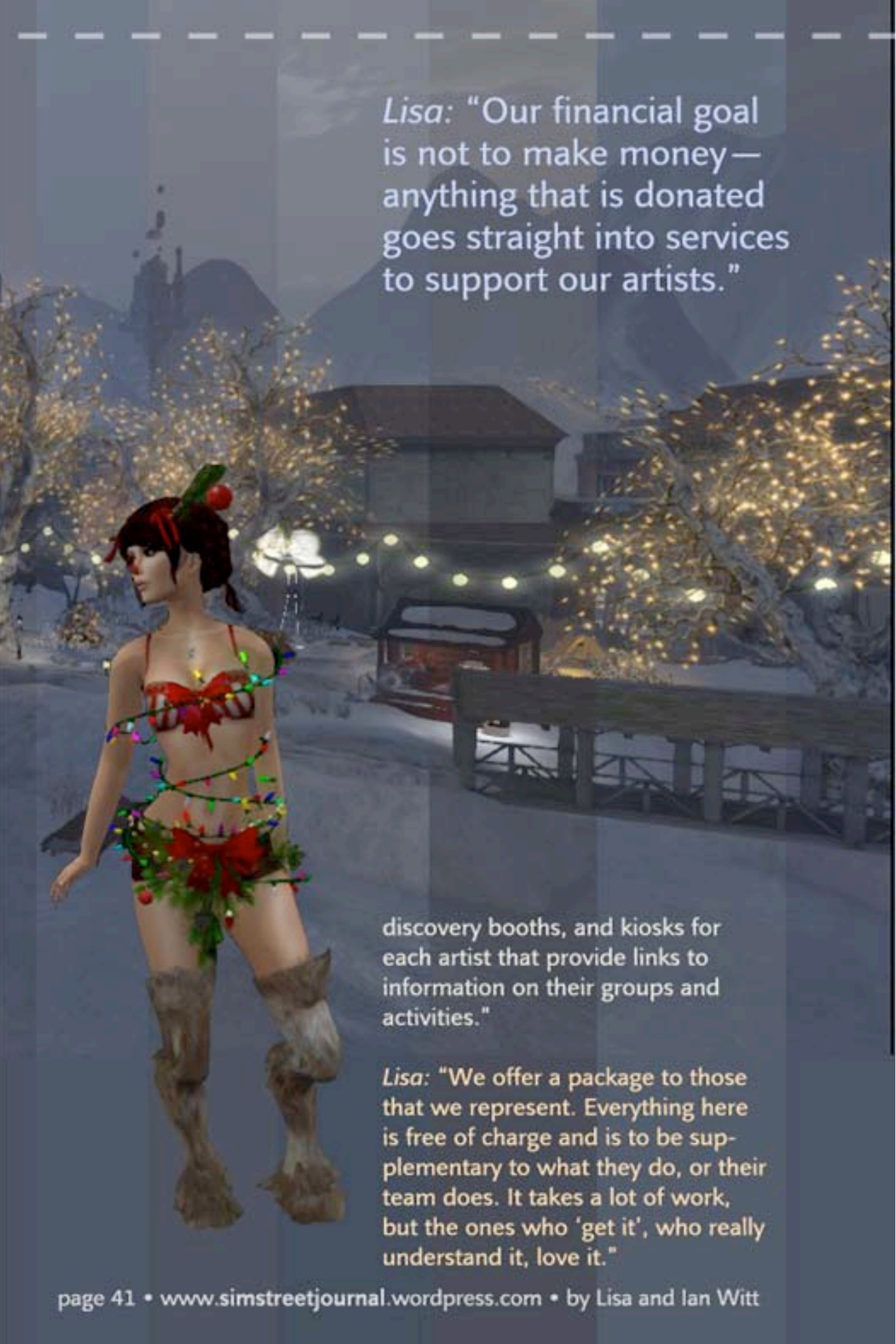
Ian laughs: "That's low-balling it I'm sure!"

Promotional priorities

Lisa: "Promotion takes about 80% of our work time. We don't have down-days."

Ian: "We only have shows three days a week, but we are *always* working on different aspects of promotion. This includes creating and maintaining the website, the three off-sim locations to promote our artists (two have Radio Grind playing their music), listening and



A woman with dark hair, wearing a red and white striped bikini top and matching bottoms, stands in a snowy, festive outdoor setting at night. She is wearing a headband with a red bow and a green leaf, and tall, brown, fur-like boots. She is surrounded by snow-covered trees and buildings, with warm lights and string lights illuminating the scene. The background shows a snow-covered landscape with buildings and trees, all decorated with warm lights and string lights. The overall atmosphere is cozy and festive.

Lisa: "Our financial goal is not to make money— anything that is donated goes straight into services to support our artists."

discovery booths, and kiosks for each artist that provide links to information on their groups and activities."

Lisa: "We offer a package to those that we represent. Everything here is free of charge and is to be supplementary to what they do, or their team does. It takes a lot of work, but the ones who 'get it', who really understand it, love it."



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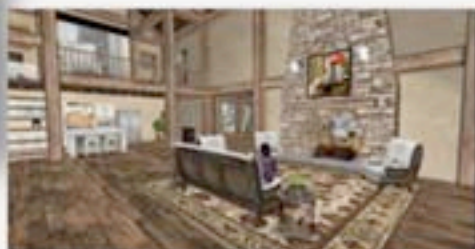


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Symbolism: Icons and Insights

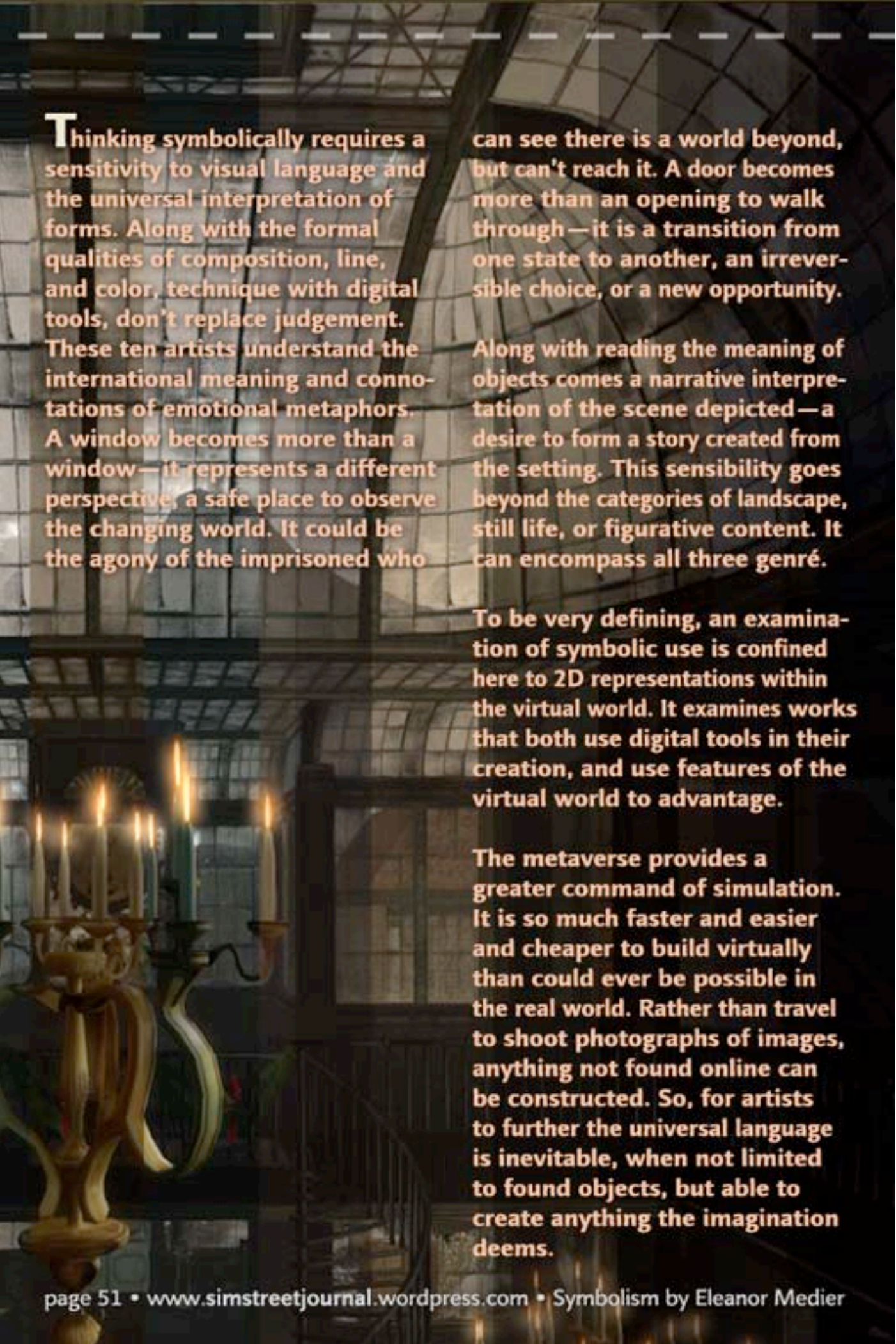
by Eleanor Medier
virtual art critic
(Liane Sebastian
publisher)

Ten artists represent
ten principles of Symbolism:

- Amona Savira
- Bear Silvershade
- Gem Preiz
- Janine Portal
- Moewe Winkler
- Moondrift Tomorrow
- Samara Barzane
- Sina Souza
- Talullah Winterwolf
- Xirana Oximoxi

Publishing Integration

Publishing is a creative medium undergoing interactive transformation, as well as all the other art forms. This article is in two parts: one on these pages in-world and one online. Each can be read separately. But each echoes the other, and present a different set of ten works by these ten artists to appreciate.



Thinking symbolically requires a sensitivity to visual language and the universal interpretation of forms. Along with the formal qualities of composition, line, and color, technique with digital tools, don't replace judgement. These ten artists understand the international meaning and connotations of emotional metaphors. A window becomes more than a window—it represents a different perspective, a safe place to observe the changing world. It could be the agony of the imprisoned who

can see there is a world beyond, but can't reach it. A door becomes more than an opening to walk through—it is a transition from one state to another, an irreversible choice, or a new opportunity.

Along with reading the meaning of objects comes a narrative interpretation of the scene depicted—a desire to form a story created from the setting. This sensibility goes beyond the categories of landscape, still life, or figurative content. It can encompass all three genre.

To be very defining, an examination of symbolic use is confined here to 2D representations within the virtual world. It examines works that both use digital tools in their creation, and use features of the virtual world to advantage.

The metaverse provides a greater command of simulation. It is so much faster and easier and cheaper to build virtually than could ever be possible in the real world. Rather than travel to shoot photographs of images, anything not found online can be constructed. So, for artists to further the universal language is inevitable, when not limited to found objects, but able to create anything the imagination deems.

— critic's choice continued —

These artists are chosen for their command of presentation. They capture statements understood in any language. Music and art can unite without translation. Symbolism is similar to poetry in how it weaves metaphors and icons. As words stimulate mental visualization, visual art offers forms that stimulate the narrative.

Symbolic thinking is the opposite of abstract thinking. In past issues of *Sim Street Journal*, Eleanor conveys elements of visual sensitivity without the narrative approach of interpretation. To switch genre is to expand the vocabulary of understanding. Each work critiqued in this collection possess many, or all, of the characteristics that distinguishes symbolic thinking.



Elements of Symbolic Expression:

1. Exaggeration.

It is ironic that the deepest feelings of the artist are the first ones perceived by the viewer. The most powerful can't be put into words—they must be shown. It may be a dilemma, a question, or a criticism that is more real

than real. Although every person lives in perceptual isolation, the artists' vision may be the most unifying human force on earth. The artist not only shows, but teaches, and even leads a journey of human understanding. Virtual artists can turn up the heat on the imaginative use of situational objects to express communicative meaning.



Exhibit of works by Sina Souza at The Dirty Grind.

page 53 • www.simstreetjournal.wordpress.com • Symbolism by Eleanor Medier

—critic's choice continued—

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“Equilibrium” by Sina Souza
from the exhibit at The Dirty Grind



The **online version** of this article reviews “Losing It,” by Amona Savira, as another example for *Exaggeration*. Please click on the WEB TAB to the side of this page.

Sina Souza contains an extreme exaggeration in "Equilibrium." The only mystery in this mask-wearing giant is his identity. This hidden, voracious, and greedy villain depicts corruption. Not only does power corrupt absolutely, power is active. It needs to be fed. Who nourishes it? The masses, nothing personal. It is the classic 'haves' versus 'have-nots' and further, the 'haves' are disguised and predatory. This piece is very bold; many of Sina's creations weave more subtle metaphors. Being direct is the strength of this image. Boldness grabs and affects more than subtlety.

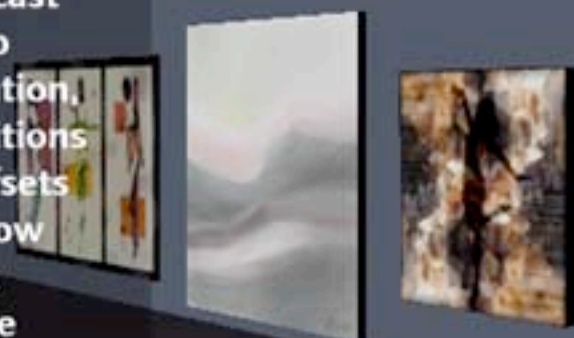


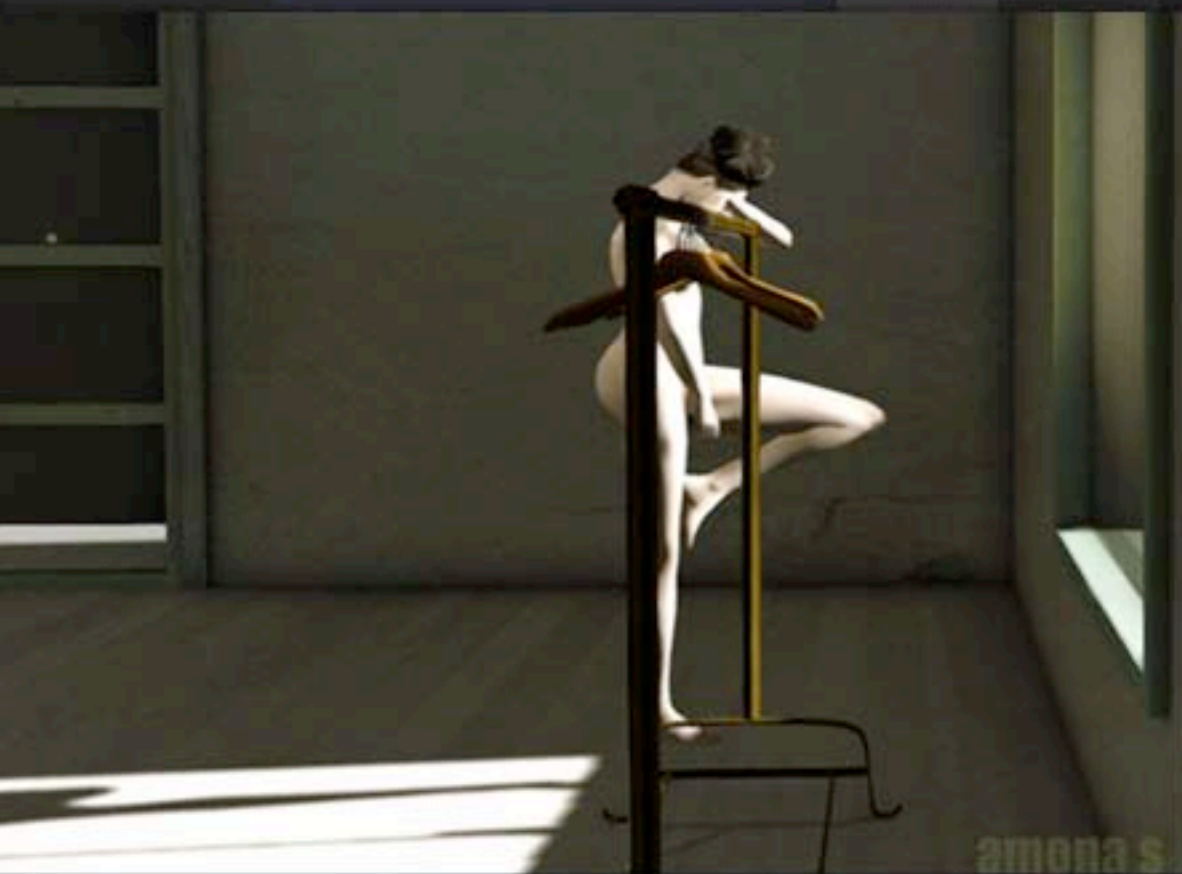
2. Enigma.

Although all symbolic works utilize mystery, some bring it to greater prominence. To be comfortable with ambiguity is not a human trait. The need to make sense of objects, places, and time, can be both a survival mechanism as well as one that improves society. But the artist exercises an ability to accept the unknown. They inspire the quest to figure things out. These works exemplify the journey with or without concrete solutions. They question what is known with drama and polish.

Amona Savira does not disappoint in a discussion on enigma, like mystery on steroids. The art world abounds with figurative works, with little originality brought to most. But Amona handles the figures in her creations in the same way that she handles the objects. Placing them in highly emotional positions, there is always a question of motivation. "The Wardrobe" contrasts the empty clothes rack with the echoing figure behind. Why does this woman have no clothes? Is she a prisoner who looks out the window at a world which excludes her? Do her downcast eyes signify acceptance and passivity? So many of Amona's creations express isolation, individualism, and identity. Her compositions always include an expansiveness that offsets the lonely inhabitants. It is ambiguous how they are created: is this a photograph? A painting? Does it matter? Voyeuristic, the viewer bears witness to a setting of inner struggle.

The **online version** of this article reviews "Trump," by Bear Silvershade, as another example for *Enigma*. Please click the WEB TAB on the side of this page.





"The Wardrobe" by Amona Savira
from the group exhibit at The Galleries East West.



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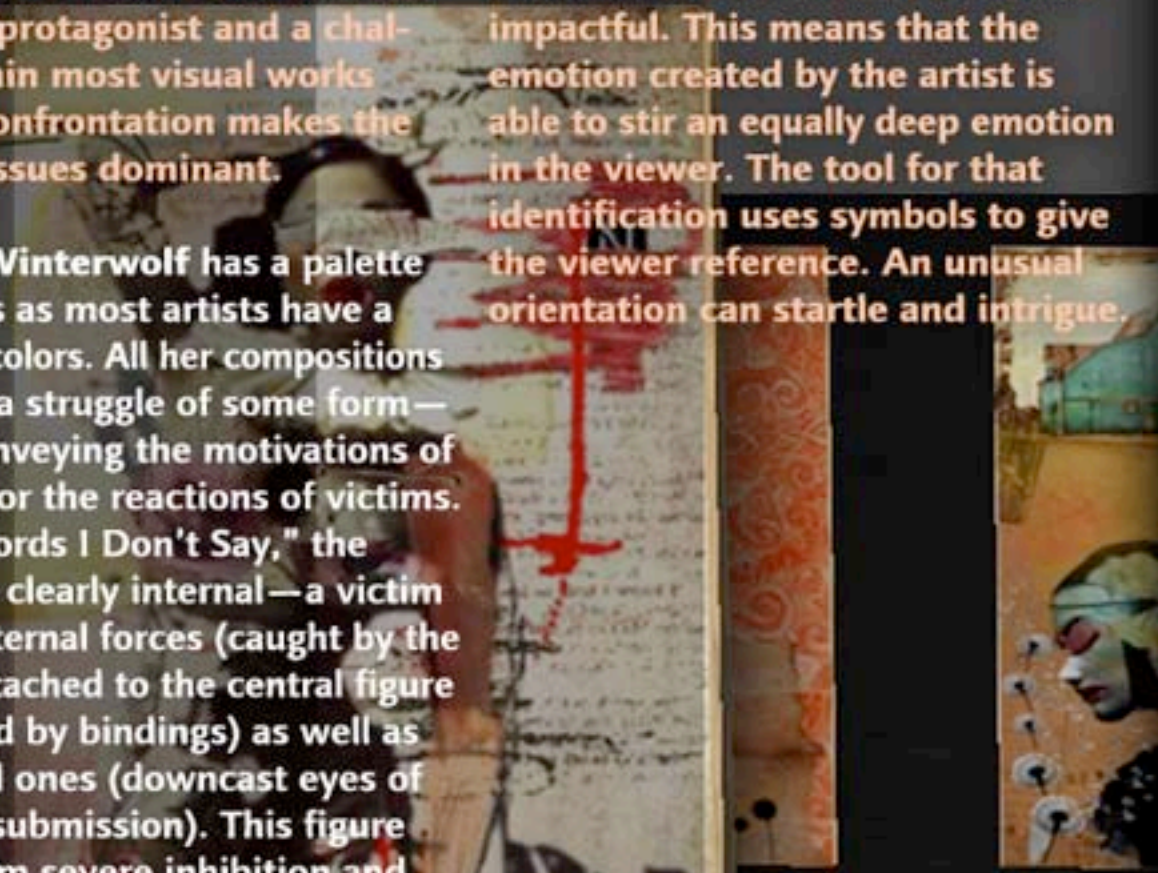
3. Confrontation.

Drama usually involves opposing forces, whether representative of an inner or a societal struggle. Viewpoint defines the level of involvement. Good against evil is most typically expressed by dark versus light. Yet, these artists depict confrontation in unexpected ways that delve further into the instigating causes. As literature needs to have conflict within a story to give structure and interest, there is a protagonist and a challenge within most visual works as well. Confrontation makes the dynamic issues dominant.

Talullah Winterwolf has a palette of symbols as most artists have a palette of colors. All her compositions represent a struggle of some form—usually conveying the motivations of predators or the reactions of victims. But in "Words I Don't Say," the struggle is clearly internal—a victim both of external forces (caught by the threads attached to the central figure and limited by bindings) as well as an internal ones (downcast eyes of shame or submission). This figure suffers from severe inhibition and inability to handle her restrictions. Further, these qualities make her a target of misunderstanding, and even abuse. The black raven looks threatening. This internal and targeted struggle is a confrontation of helplessness and responsibility.

4. Personification.

In the quest to understand, it is human nature to assume that others feel and respond the same way. A viewer wants to identify, to relate what happens in the artwork to personal experience. If a work is not relevant to such scrutiny, it is quickly passed by and certainly forgotten. But, if there is a pull for identity, to be able to say "I feel like that too," the work becomes irresistible, memorable, and even impactful. This means that the emotion created by the artist is able to stir an equally deep emotion in the viewer. The tool for that identification uses symbols to give the viewer reference. An unusual orientation can startle and intrigue.

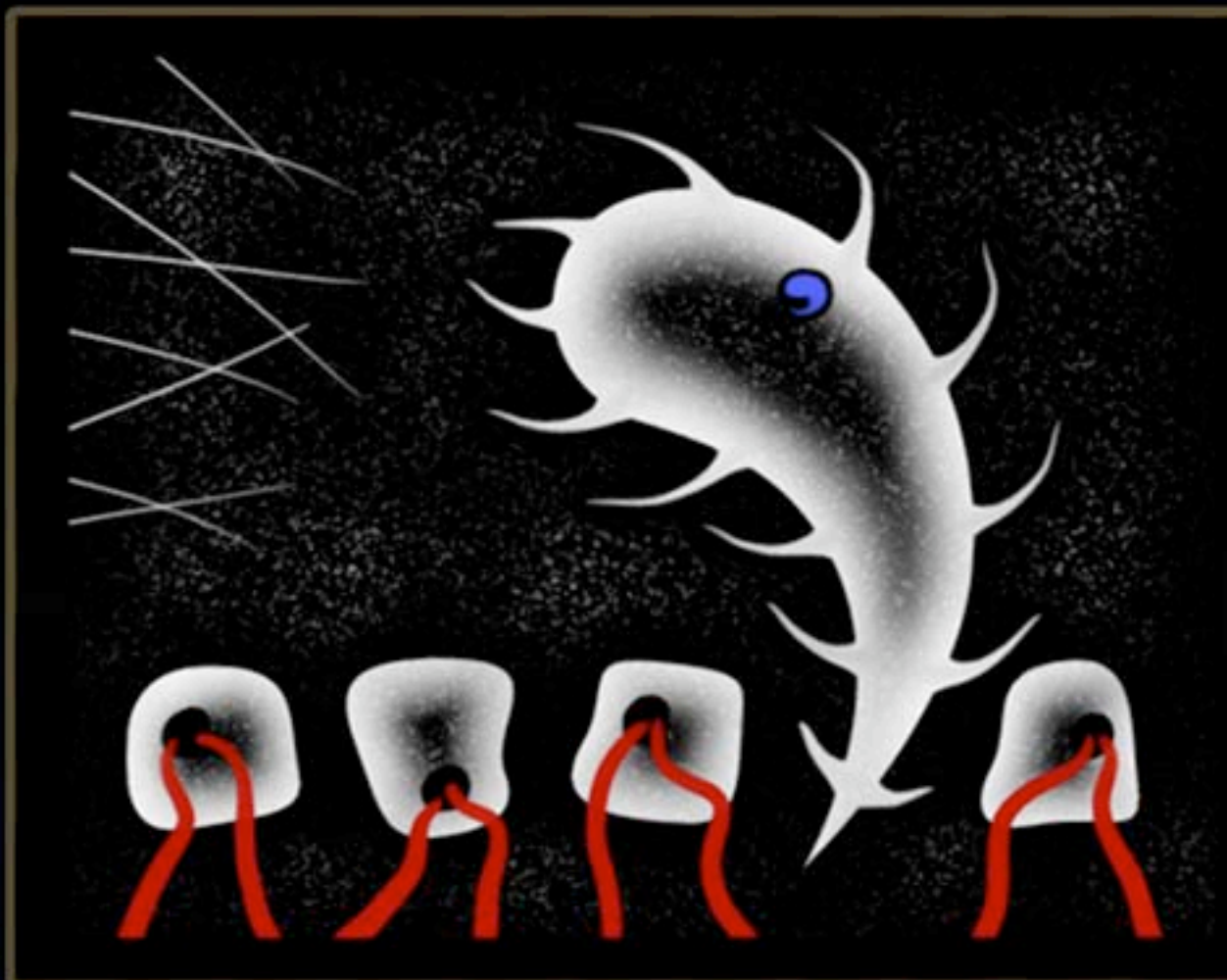


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The **online version** of this article reviews "Globulus 7,"
by Moondrift Tomorrow, as another example for *Confrontation*.
Please click the WEB TAB on the side of this page.



"Words I Don't Say" by Talullah Winterwolf
from exhibit at The Galleries East West.



"Globulus 3" by Moondrift Tomorrow
exhibit at the Art Gallery Route 7



Moondrift Tomorrow represents interactions that are like the rules of nature. Every creature begins life on a cellular level, starting a relationship with the environment to negotiate survival. The organic nature of this series makes these relationships obvious, but the identity of creatures ambiguous. Iconographic, they represent *all* creatures. In "Globulus 3," the main character of the plot is personified. It thrives as an individual within a group. The others are less in stature, as well as dependent on survival from an outside force. Is this a beginning or an ending? Is the creature growing from this origin, or coming into it? In the background are some lines that may be a destination, as the creature bends towards them, or a force pushing it into place amongst companions of a different structure. The dual action ambiguity begs many relationship questions.

5. Vocabulary.

A virtual world is the perfect place to experiment. Risks and costs are low. But the audience is limited to those within the virtual world, which is tiny compared to the same effort that can be placed in real world projects. Experimentation is easy, but also gives friction to developing a recognizable style, necessary to build an audience in any world. To develop a unique nonverbal distinction, an easily recognizable style but one broad enough to allow a range of expression, is one of the artist's biggest career challenges. All of the artists in this study accomplish this; a viewer can be presented with an image from each, without any verbal description, and the creator can be quickly named. Some create a larger experimental latitude than others.



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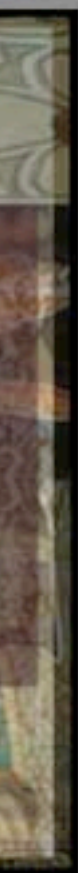
The **online version** of this article reviews "Thoughts," by Xirana Oximoxi, as another example for *Personification*. Please click the **WEB TAB** on the side of this page.



"Moonrise Kingdom" by Janine Portal
exhibit at The Galleries East West.

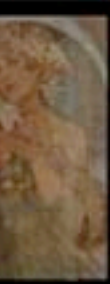


The **online version** of this article reviews "Phantom,"
by Moewe Winkler, as another example for *Vocabulary*.
Please click the WEB TAB on the side of this page.



Janine Portal has made image layers her trademark. Throughout her various series, what seems obvious never is. This collection captures motifs from the Art Nouveau movement but lean on pretty, which is easier than making beautiful what is not. Janine has done so with brilliance in previous series. Can she accomplish something that elevates such prettiness with a subject that begins as very decorative? Does she bring something new to this genre? What intrigues most are the way the forms shift from viewing position. After all,

Monet water lilies are inherently pretty, but the artist transforms them into atmospheric statements, where the form becomes abstract. Is transforming a pretty face the same as transforming a flower? Janine's treatment for the rest of the forms are not the same for the faces. Still, the compositions and techniques offer intriguing relationships of plants and geometric forms against the original images. The overall effect is like a tapestry of intricate visual passages. She applies her layered photographic veils that shift and change with each viewing.



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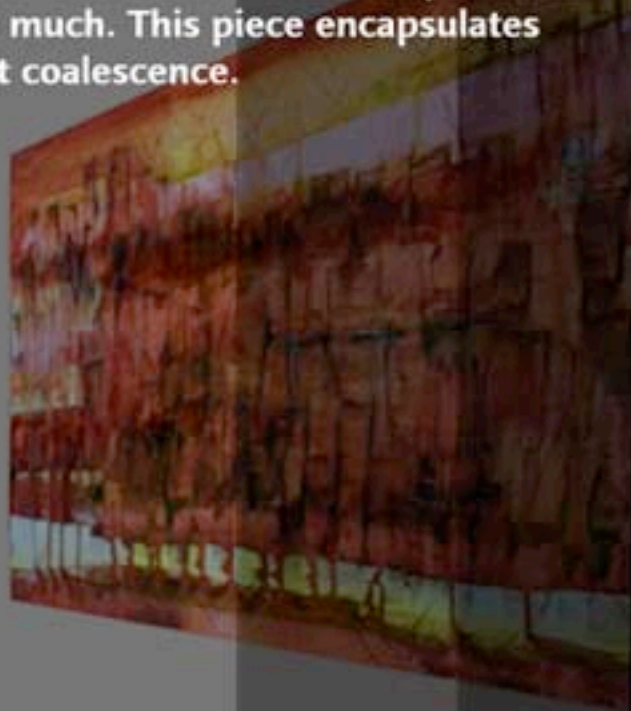
"Dreams of Summer" by Xirana Oximoxi
exhibit at the her XirArt Gallery.



6. Universal.

This is the most essential quality of symbolism. No matter how skillful or beautiful the depiction, if the message is too mysterious or cryptic, viewers will pass it by. A work of art is not a riddle. It is an expression of circumstance, often a cautionary tale or a longing for another condition. Symbolism can only convey messages if the objects portrayed have associative meaning, such as blue signifies water, a bed represents rest, a maze expresses confusion, etc. But using commonly interpreted symbols can be trite or ubiquitous. The artists included in this study stand out in their ability to use what is commonly known, but in new ways.

Xirana Oximoxi challenges the division between abstract and symbolic in "Dreams of Summer." The window frame is obvious, which immediately provides a reference point. Clearly there is water, and perhaps the red squiggles are boats. It is a beautiful day with a bright sky and sunshine—without being typical or "pretty." The least successful of Xirana's work borders on being pretty, or predictable. But many are strong with deceptively spontaneous strokes that disguise a very deliberate control. There is a moment when the artist must "know" the piece is finished—when all the elements come together, where one more color or one more shape will be too much. This piece encapsulates that coalescence.

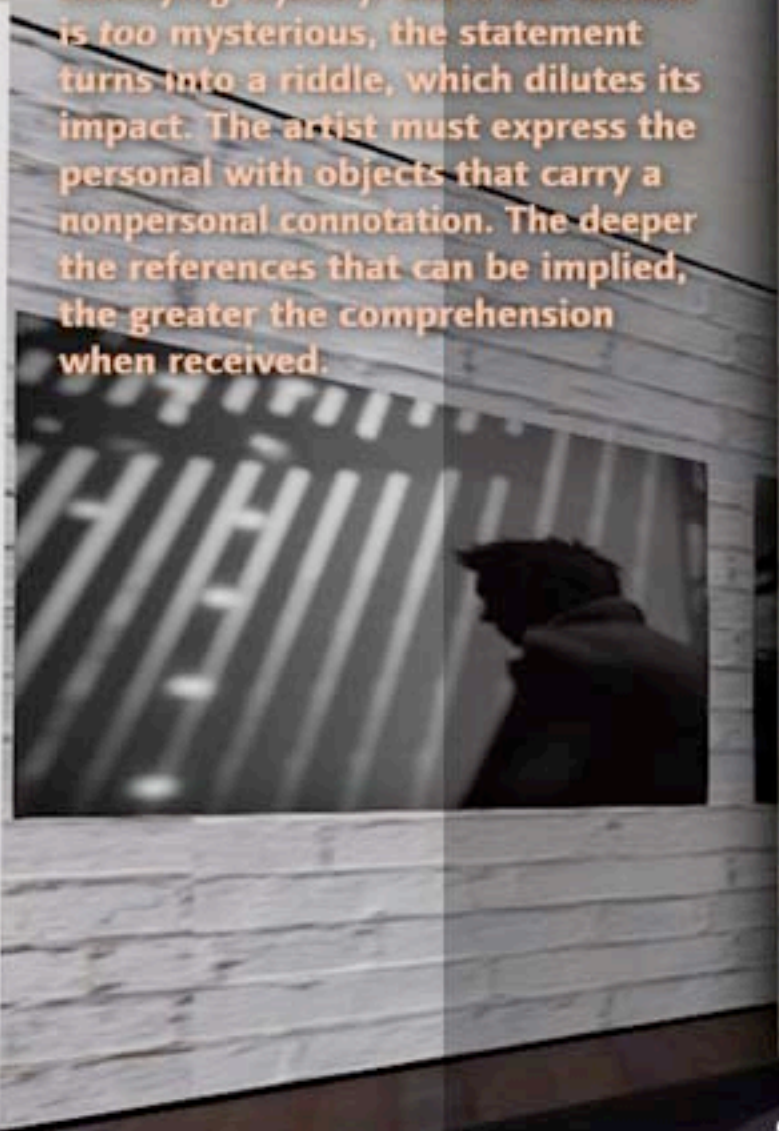


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The **online version** of this article reviews "Stockholm-Strindberg/Radmans," by Samara Barzane, as another example for *Universal*. Please click the WEB TAB on the side of this page.

7. Juxtaposition.

As a contrast of position or relationship of objects, juxtaposition exists in the grey area between dark and light when the opposing forces are not clear. Familiar objects have new relationships in symbolic context. Juxtaposition is a favorite tool for conveying mystery. But if the context is too mysterious, the statement turns into a riddle, which dilutes its impact. The artist must express the personal with objects that carry a nonpersonal connotation. The deeper the references that can be implied, the greater the comprehension when received.

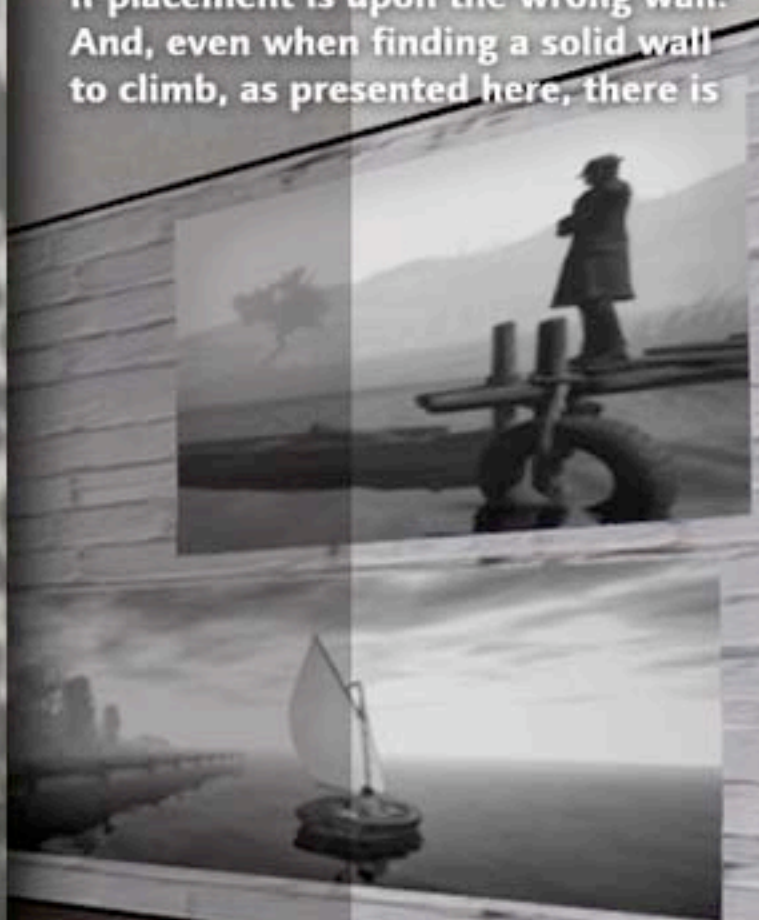


"The Ladder" by Bear Silvershade

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The **online version** of this article reviews "The Disease of Racism," by Sina Souza, as another example for *Juxtaposition*. Please click the WEB TAB on the side of this page.

Bear Silvershade is a painterly photographer, who creates with light. This is particularly evident in "The Ladder." But its medium does not matter, as this concept could be executed in a number of techniques. The simplicity and the beauty of composition are compelling and iconic. Who has not wondered at the walls upon which ladders are placed? Good choices don't matter if placement is upon the wrong wall! And, even when finding a solid wall to climb, as presented here, there is



always doubt in the shadow, always more to consider, though the direction of a challenge may seem clear. It is significant that the base of the ladder and the top of the wall are concealed. The source of the tree is unknown. Perhaps what matters more than origins are the decisions made in the process.

exhibit at **Timamoon Arts**.



"Nothing Else I" by Moewe Winkler
exhibit at The Galleries East West.



8. Craft.

Technique is a display of mastery. There can be great ideas poorly executed, and mundane ideas expressed with jaw-dropping skill. Both are necessary to produce work of significance. To live with a piece of art, it must offer fulfillment upon each viewing. If the technique of presentation is not inviting, then the work gets placed in the closet. A visit to most art-lovers' homes, virtual or real, will be a visit with works of enticing visual technique. The craft becomes integral to the message, the way that visual appeal makes food more appetizing. Art is food for the soul, beginning with the eyes.

The online version of this article reviews "Fractal Porcelain" by Gem Preiz as another example for *Craft*. Please click the WEB TAB on the side of this page.

Moewe Winkler successfully combines animation into a 2D structure, where movement is essential versus what is can often be an easy gimmick. Concealing then revealing, her forms build with a sketch-like casualness, only to comprise a very formalistic picture plane. The approach is most compelling and even existential in "Nothing Else I" where the words "what dreams may come" initiates the dripping action of change. The gestural background represents experimentation. All ideas begin with a sketch. But then reality exerts its adaptation, existence, and need for survival. Moewe adds a front level to the picture plane that repeatedly obscures. What control might there be over destiny? There are more questions in this world of ideas than there are answers. But, without questions, no matter what the challenge of survival, there can be no answers.



Receive more commentary, links, and landmarks, click the NOTECARD TAB on the side of this page.



"Tokyo Street Angel" by Samara Barzane
exhibit at the MBK Gallery.

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9. Narrative.

There is no escaping the desire to perceive a story. Symbolism is based upon the tendency to assign images with tangible meaning. The task is for the viewer to connect the images presented into a narrative. What relationship do they have? What is the point of view and the distance to each object? Has the artist offered an unusual reference? The abstract artist balks at being so literal. But the symbolist uses objects like the abstractionist uses shapes. Both are representative, but what is recognizable separates them. How the viewer will construct a story is controlled by the artist's connotative choices. The creator hopes to weave a narrative match in the viewer's reaction.

Samara Barzane loves to take images apart and put them back together. Her past series contrast with her current by having more fractionalized forms. As she travels in the real world, her camera is her companion, capturing moments to express experiences that grow more poignant upon reflection. Her works are like memories or thought fragments, flowing in a stream of conscious impression. "Tokyo Street Angel" takes a bizarre situation—a large wing displayed in a store window—and contrasts its organic shape within an urban reflection. Nature is presented like fashion. Perhaps the wings are a cape? They overshadow a smaller mannequin that displays a beautiful dress. Though Samara draws the viewer into the scene, it is unusual in its observational, versus involved, point-of-view.

The **online version** of this article reviews "You Are My Sunshine," by Talullah Winterwolf, as another example for *Narrative*. Please click the WEB TAB on the side of this page.



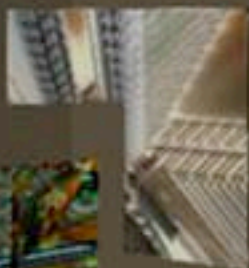
"Fractal Wreck" by Gem Preiz
from exhibit at the Savvy's Gallery.

Receive more commentary, links, and landmarks,
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10. Dimension.

Symbols are objects and objects have volume. Even if flattened out, they have a presence in the picture plane—pushing the two dimensional space into the illusion of three dimensions. Sometimes the levels mimic the shadows of reality. Space is always the reference point both in creating and in viewing. Dimension adds a dynamic drama to a compassionate message, as flat is boring. Any work of art perceived to be “flat” will fade in obscurity against stronger creations that push dimensionality. Contrast is needed, whether far/close, dark/light, big/small, warm/cold—the purpose and action of the overall statement is inherent in these comparisons.

Gem Preiz creates defined worlds of ambiguous orientation. He pushes landscapes to new perspectives where they can be both far or close, familiar or alien, simultaneously. The weakest of his creations fall to the level of typical fractal compositions, but the strongest transcend the technique. Particularly poignant is “Fractal Wreck.” Gem proves he can bring the same sensibility from macro to micro—from entire exhibitions as well as encapsulated into individual pieces. His ability to capture dimension allows endless viewings of imagined circumstances. His vocabulary gives a range of setting references from outer space to underwater. But always they are recognizable in his patterning, level of details, and depth of compositions.



The **online version** of this article reviews an untitled work from Janine Portal, as another example for *Dimension*. Click the WEB TAB on the side of this page.

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You got the blues?

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Fog Bound Blues



Everyone in Second Life® has fantasies and delight in the power of pixels. Flying around, building houses, shopping, and exploring occupy most every avatar. Eleanor Medier, representing a real life author and artist, wants to do something related, but different. She has always wished to be an art critic, having appropriate real credentials.

As simulation is the virtual world's greatest strength, role play extends experience. Assuming a persona that fulfills personal aspirations is an irresistible opportunity! Eleanor is patterned after a real self, but takes a different fork in the career road. *Sim Street Journal* builds on her real life publishing strength to be a critic. It satisfies her deep need to share her most considered conclusions about the meaning of virtual culture.

the aesthete & the amateur

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

Artists Reviewed *Sim Street Journal* Issues #1-16, in-world and/or online:

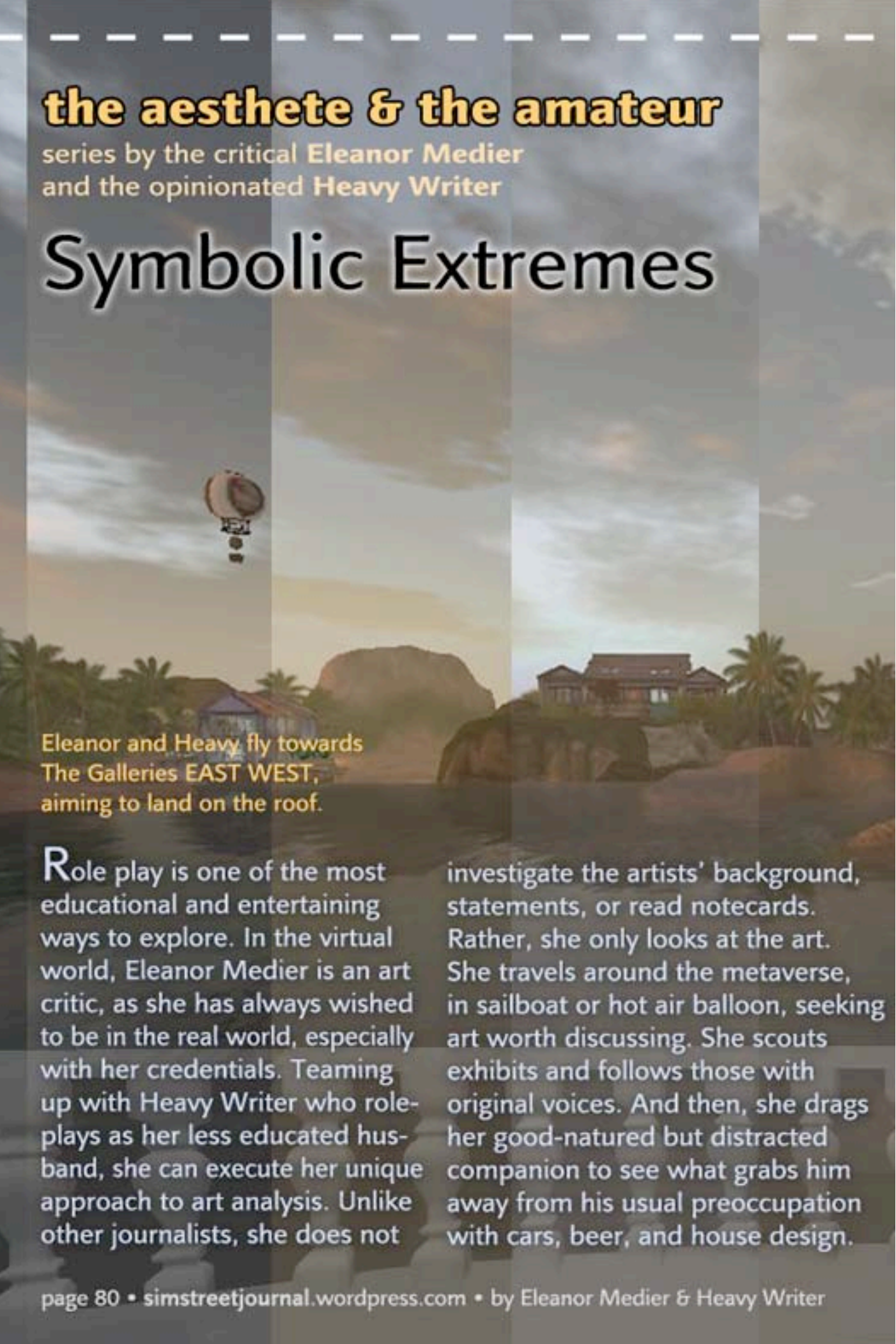
Ally Aeon —SSJ#6
Ama Avro —SSJ#8, #13
Amona Savira —SSJ#10, #16
Asmita Duranjaya —SSJ#11
Bear Silvershade —SSJ#2, #16
Bump Squeegie —SSJ#2
ChapTer Kronfeld —SSJ#4, #11
Cica Ghost —SSJ#3
DanCoyote —SSJ#9
Darcy Mokeev —SSJ#2
Dusty Canning —SSJ#13
Eliza Wierwight —SSJ#1
Fae Varriale —SSJ#1
Fran Benoir —SSJ#5
Fuchsia Nightfire —SSJ#1
Gem Preiz —SSJ#7, #16
Ginger Lorakeet —SSJ#6
Giovanna Cerise —SSJ#13
Harter Fall —SSJ#11
Haveit Neox —SSJ#4
iSkye Silverweb —SSJ#8
Janine Portal —SSJ#10, #16
Jipe Loon —SSJ#13
JudiLynn India —SSJ#14
KJS Yip —SSJ#13
Krystali Rabeni —SSJ#8
Kylie Angel Sabra —SSJ#2
Liz Lemondrop —SSJ#7
Louly Loon —SSJ#10
Mantis Oh —SSJ#3
Megadeus —SSJ#8
Misio2 —SSJ#13
Mistero Hifeng —SSJ#13, #15
Moeuhane Sandalwood —SSJ#4
Moewe Winkler —SSJ#16
Molly Bloom —SSJ#5
Moondrift Tomorrow —SSJ#16
Nino Vichan —SSJ#3
Pale Illusion —SSJ#13
ParkArt Collaborative —SSJ#8
Rebeca Bashly —SSJ#1
Rose Borchovski —SSJ#12
Samara Barzane —SSJ#5, #16
Sharni Azalee —SSJ#13
Shenn Coleman —SSJ#13
Sina Souza —SSJ#2, #16
Slatan Dryke —SSJ#8
Takni —SSJ#13
Talia Sunsong —SSJ#8
Talullah Winterwolf —SSJ#16
Traskin Snakeankle —SSJ#8
Xirana —SSJ#6, #16

Also see online article: **“Interact with Art”**

the aesthete & the amateur

series by the critical Eleanor Medier
and the opinionated Heavy Writer

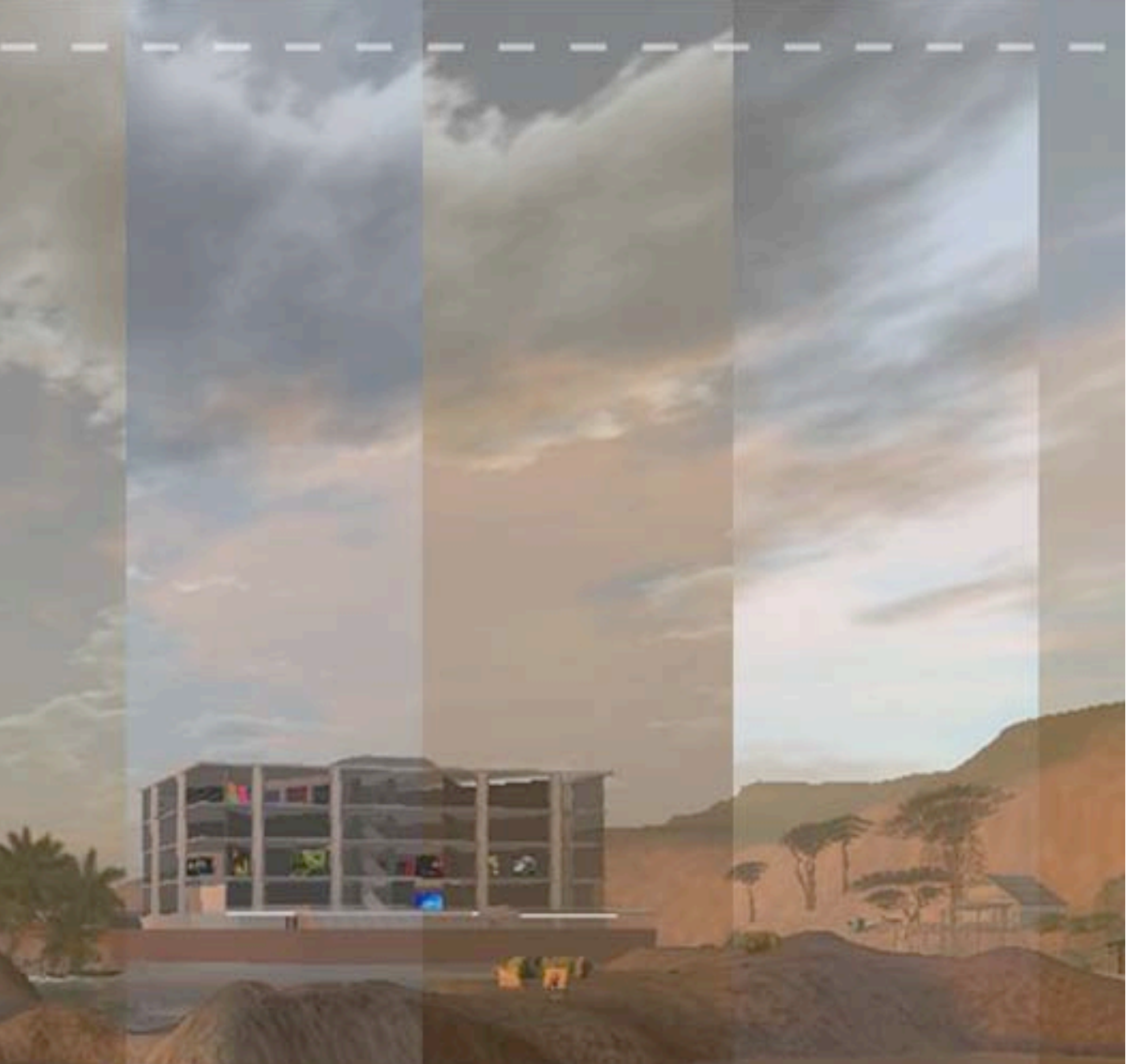
Symbolic Extremes

A hot air balloon is shown floating in a sky over a tropical landscape. The landscape features palm trees, a large rock formation, and a building with a red roof. The scene is set during sunset or sunrise, with a warm, golden light. The hot air balloon is positioned in the upper left quadrant of the image, and the building is in the lower right quadrant.

Eleanor and Heavy fly towards
The Galleries EAST WEST,
aiming to land on the roof.

Role play is one of the most educational and entertaining ways to explore. In the virtual world, Eleanor Medier is an art critic, as she has always wished to be in the real world, especially with her credentials. Teaming up with Heavy Writer who role-plays as her less educated husband, she can execute her unique approach to art analysis. Unlike other journalists, she does not

investigate the artists' background, statements, or read notecards. Rather, she only looks at the art. She travels around the metaverse, in sailboat or hot air balloon, seeking art worth discussing. She scouts exhibits and follows those with original voices. And then, she drags her good-natured but distracted companion to see what grabs him away from his usual preoccupation with cars, beer, and house design.



As she tests her persuasive power to raise Heavy's awareness of aesthetic principles, Eleanor also observes what art *does* absorb his sensitive, albeit naive, attention. The contrast between her intellectualism and Heavy's practicality represent the reactions of viewers, independent of the artists' intentions or situations. A critic's role is not to LIKE or DISLIKE, but to question. Their goal is to interpret what the art has to say.

The artists reviewed are invited to comment. Please visit Facebook for discussions. Art never exists in a vacuum and its language is universal. To challenge that representation is to experience the world from other viewpoints. Art is a mirror by which society can judge itself. Through the comparisons of creative accomplishments, awareness and understanding can spread by asking questions that all share.

Saying a Lot with a Little

Review of exhibit by
Moondrift Tomorrow

Eleanor and Heavy pursue an artist who exemplifies the use of pure universally communicative symbols. Graphic and powerful, they speak about progress, relationships, structures, and the future. It invokes ideas that all people are equal and the same; only their situations differ as they wrestle with choices. Eleanor anticipated that these works would stretch Heavy's decisiveness, though part of his charm is being unpredictable. Landing their balloon on the roof of The Art Gallery Route 7, Eleanor's destination was easy to find tucked away on the top floor of this large building. Moondrift's presentations are simple, bordering on minimal. But Eleanor saw this compelling series, she had to return bringing her worst half!

Excerpt from the full online article at simstreetjournal.wordpress.com

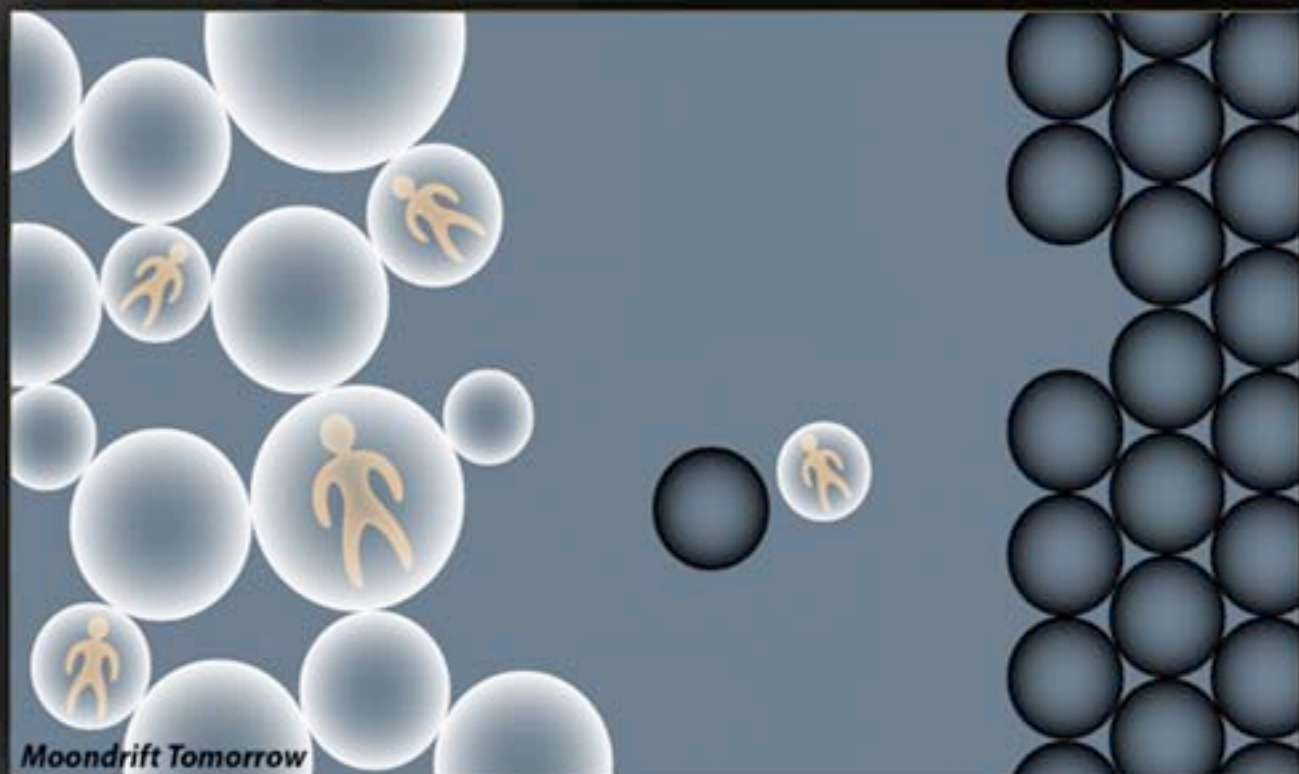
Eleanor: "Moondrift Tomorrow's works are iconographic in their simplicity and use of basic materials."

Heavy: "Are these humans or aliens?"

Eleanor: "Hmmm — good question. They seem like humans trapped in situations. But they *could* be aliens. Might that imply a universal unity?? Are these 'aliens' doing things that humans would not? They express social structures. Many imply a greater controlling force. One dark circle escapes. It is either going into or out of the structure, but it mixes with the capsule circles containing people. Not all the light shapes have people in them."

Heavy: "Probably those are eggs who were not inseminated yet. It is next to be fertilized."





Eleanor: "Ohhh — so you see a process? That the dark shapes become populated and turn into white shapes? Maybe it is the other way around? Could it be death versus birth if the dark shapes are interpreted as dead."

Heavy: "I think of aliens and fertility procedures."

Eleanor: "The white shapes have individuals in them. The dark shapes are a group. The artist sets up rules of behavior, or categories of people."

Read the full review of Moondrift's exhibit by Heavy Writer and Eleanor Medier online. Also, please see her inclusion of Moondrift's "Globulus 3" on page 60 in the symposium on Symbolism.

Moondrift
Tomorrow,
"Spherical 3"
at Art Gallery Route 7



Talullah Winterwolf, "The Reading of the Will"
at The Galleries East West

Read the full review of Talullah's exhibit
by Heavy Writer and Eleanor Medier
online. Also, please see her inclusion
of Talullah's "Words I Don't Say" on
page 58 in the symposium on Symbolism.

Emotional Enigma

Review of exhibits by
Talullah Winterwolf

These collages are haunting. They show the power of art to reveal the deepest feelings. Every piece presents a portrait of a personal consequence. The setting may be a death, or after an attack, or before a recovery, or initiating revenge. Something is about to happen and each figure looks out of the picture plane as if caught in the action. Eleanor and Heavy often come to The Galleries East West, and upon each visit, have to catch up with Talullah's evolving narratives of such beauty. When Eleanor embarked on an exploration of Symbolism, Talullah's work had to be included, see page 58.



Excerpt from the full online article
at simstreetjournal.wordpress.com

Heavy: "It looks like women are evil in these works. These twins are obviously little witches—all those potions behind them and that book."

Eleanor: "Are they twins or different sides of the same person? The one in black holds a dead bird on a cross, so that one is bad. The one in white tries to be good, but has restraints. One does not hide her intentions, while the other tries to. But look at the eyes of the one in white: she can't be a good girl and look at us like that!"

Heavy: "Both have a bad look. Eyes are the mirror of your soul! "

Eleanor: "Would you call these portraits? Are they of real people or are they archetypes? Are they an emotional catharsis?"

Heavy: "I'm surprised you picked these to review. They give me goose bumps, and you are a bigger coward than me."

Eleanor: "I do not believe in art as therapy, and most of the art created that way is poor. But when deep emotions are stirred via a greater and more communicative statement, then yes, I think it makes experience and sharing deeper."

Heavy: "We should not try to define art; it is always surprising. We should try to feel art."
(Continued *online*.)

Same Views, Different Perspectives

Patterns of Change

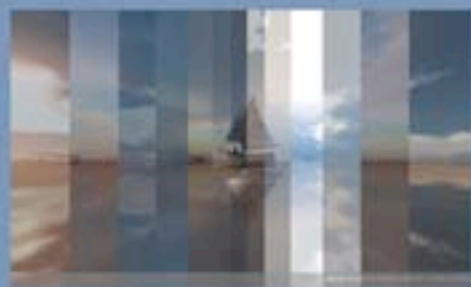
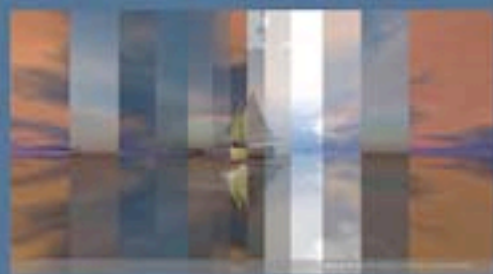
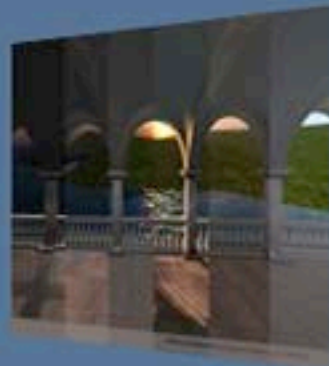
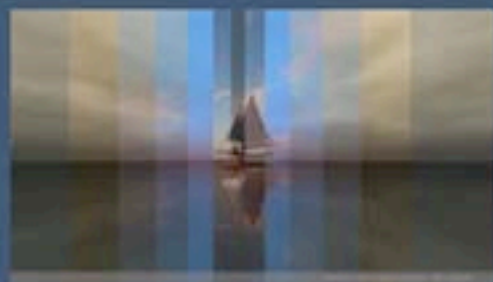


Exhibit of kinetic collages



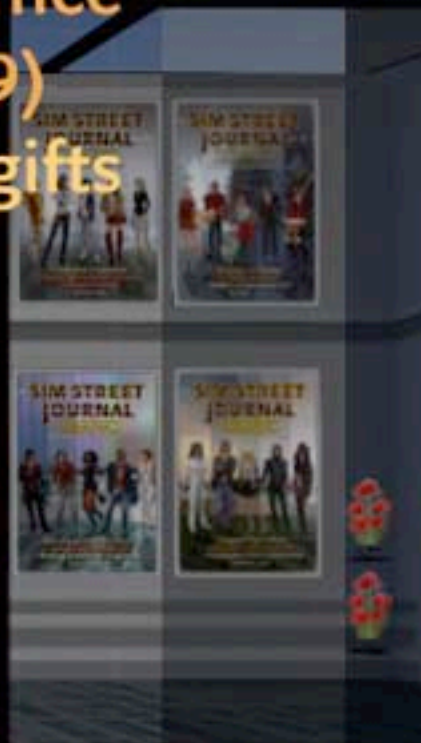
by Eleanor Medier



Sim Street Journal Gallery

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kiosks, back issues, gifts



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As fellow supporters of music in Second Life®, these venues collaborate with *Sim Street Journal*.

Receive the magazine as music for the eyes as you enjoy the music for the ears! Each issue contains articles for listeners, performers, and promoters.

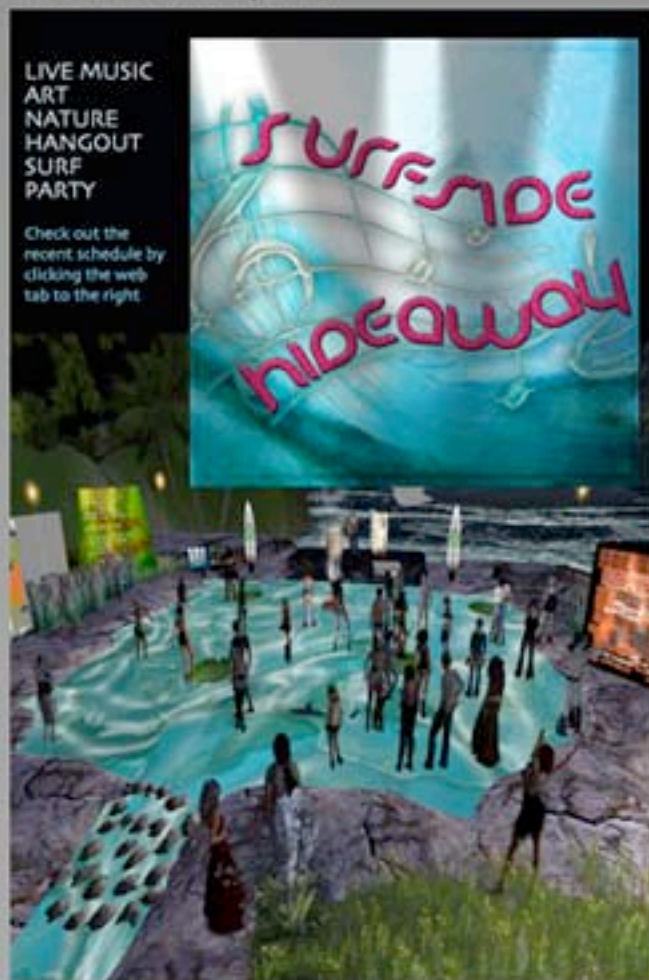


*You got the blues?
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FogBound Blues*

owner: Yanik Lytton



owner: Cat Boucher



owner: Desirae Beaumont



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

GALLERY GRAINE & CAFE

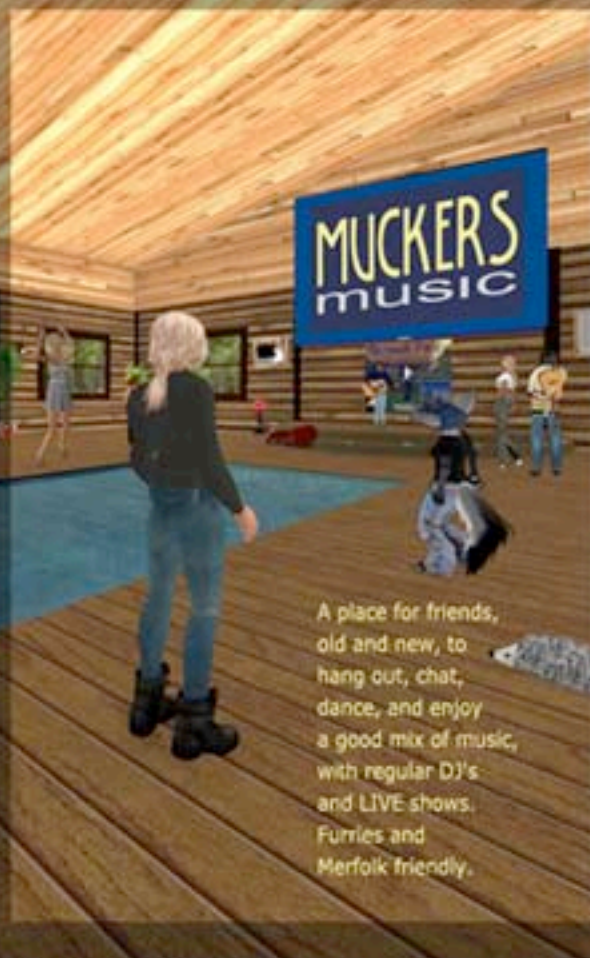
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Dance - Chill - Relax - Enjoy
Graine Macbain, Proprietor



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owner: Impress Allen



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Blues and Gospel

Blue Moon
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Please IM Netera Landar for schedule

owner: Netera Landar



owner: Jen Cuddihy

UNIVERSITY OF WESTERN AUSTRALIA

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

—Jayjay Zifanwe, University of Western Australia

UWA's virtual campus is one of the most active and comprehensive in Second Life®. Leading in academia, sciences, and the arts, they are famous for their 3D Art Challenges, attracting the best and most talented virtual artists.





PHOTOGRAPHS BY NETERA LANDAR AND ELEANOR MEDIER

ONLINE SERIES
INTERACT WITH ART
overview of reviews from forty artists



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



The Aesthete & the Amateur
virtual visual arts reviews

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Blindboink Parham
musician



Issues #2 & 5
Yanik Lytton
Fogbound Blues



Issue #3
Maches Lemton
entrepreneur



Issue #4
Russell Eponym
musician



Issue #5
FreeWee Ling
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Lorraine
Charron



Issue #10
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(Lohrahlahnah)



Issue #11
Cadence Carolina
Blues Disc Jockey



Issue #12
Tip Corbett
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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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Locations of photos: Business Park, Cica Ghost's "Rust", and Second Life's 10th Anniversary Celebration Island.

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.