

# SIM STREET JOURNAL

EXPLORES THE RELEVANCE  
OF VIRTUAL TO REAL CULTURE

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- Bryn Oh Pivotal Perspectives
- cultural creatives and time

**ISSUE #18**

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# Mesh Trendsetter

Lorenzo

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**CREATIONS**



**Mesh  
Trendsetter**  
Gabriella

Bryn Oh reveals what it means to manage two creative lives. Interweaving within conceptual projects, her experiences drive her messages. But she has reasons to keep her real life and her virtual ones separate—by design. Here, she reveals what she has learned, how she approaches her unique layering of sculptural segments, and how she balances with an active painting career. Not only does she love the cutting edge of technology, but makes a universe from it— and a third life.



## IN-WORLD EDITION

**Developing Depth: An Aesthetic Approach**  
by Bryn Oh, Immersivist artist, page 16

**Pivotal Perspectives of Bryn Oh** review  
by Eleanor Medier, critic and publisher, page 20

**Advice to Artists** by Bryn Oh, page 39

## ONLINE EDITION

**Insights from an Immersivist** by Bryn Oh

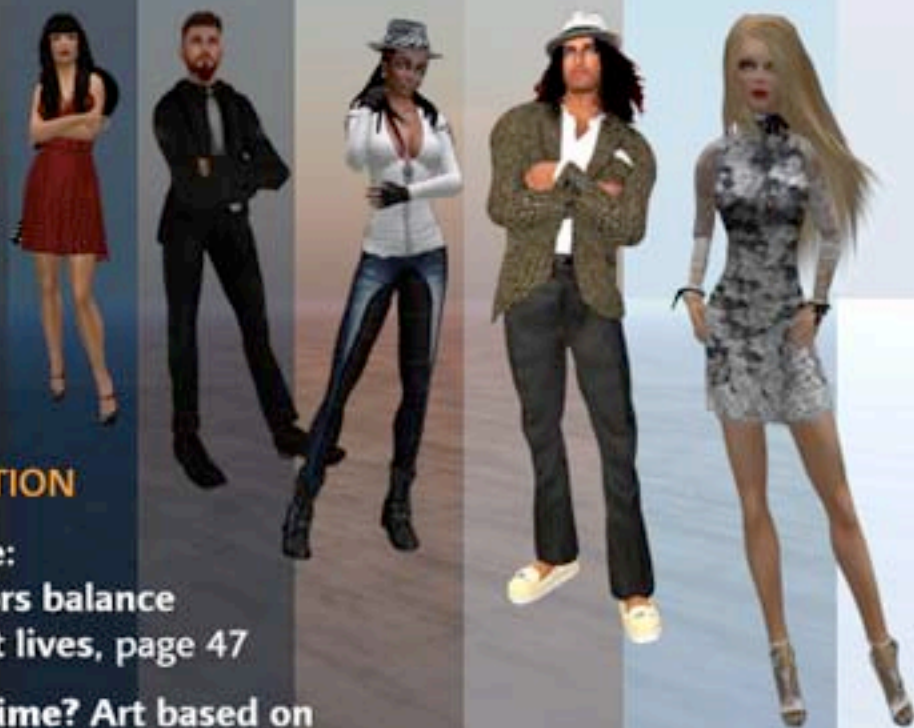
**Becoming Bryn: Pivotal Works** by Bryn Oh  
Review by Eleanor Medier

Cover photo of Bryn Oh with permission  
from Bixyl Shutan, *The SL Newser*

--- THANK YOU TO:

- Bryn Oh for collaborating and sharing her insights.
- Photographers of Bryn's work with the aesthetic eyes to capture special moments.

The virtual world runs parallel to the real—at least in perception. But time is time anywhere. Though it may seem faster when logged in, that is deceptive. Anyone who has developed a virtual life needs to balance it with the real, and decide how they must fit together. Creative achievers from every aspect of SL culture explain how they do it. Each reader can compare with approaches and find suggestions for how to make the two best complement.



### IN-WORLD EDITION

**Worlds of Time:**  
How contributors balance second and first lives, page 47

**Who Has the Time?** Art based on time collaborations by Eleanor Medier, page 66

### ONLINE EDITION

**Time in Simultaneous Worlds:**  
Excerpt and links for how creatives integrate real and virtual by Eleanor Medier, critic and publisher

**Time Progressions:** Collaborative Images

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IN-WORLD: Innu/40/36/1650

#18 page 7 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • by Eleanor Medier

--- THANK YOU TO:  
• The Clock Museum for the beautiful setting.  
• Contributors for their candor in discussing how they use their time.



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## Issue #18 • 2016

Published online and in Second Life®

W Real Estate **page 2**

G&T Creations Fashion **page 4**

Muddy's Music Cafe **page 8**

Crimarizon **page 11**

Snug Harbor, Blake Sea **page 13**

Book Island **page 14**

Avatar Social Network **page 42**

OMG! Fashion **page 43**

Land Impact Design **page 44**

Liane Sebastian Illustration **page 46**

Patterns of Change **page 78**

Quest Qlub **page 79**

Gallery Graine & Cafe **page 80**

Fogbound **page 81**

Cay's at Woodland Lake **page 82**

The Dirty Grind **page 83**

*Sim Street Journal* features **page 12**

How to Read **page 10**

Back issues **page 84**

*Principles of Protection* **page 86**

# SIM STREET JOURNAL

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of virtual to real  
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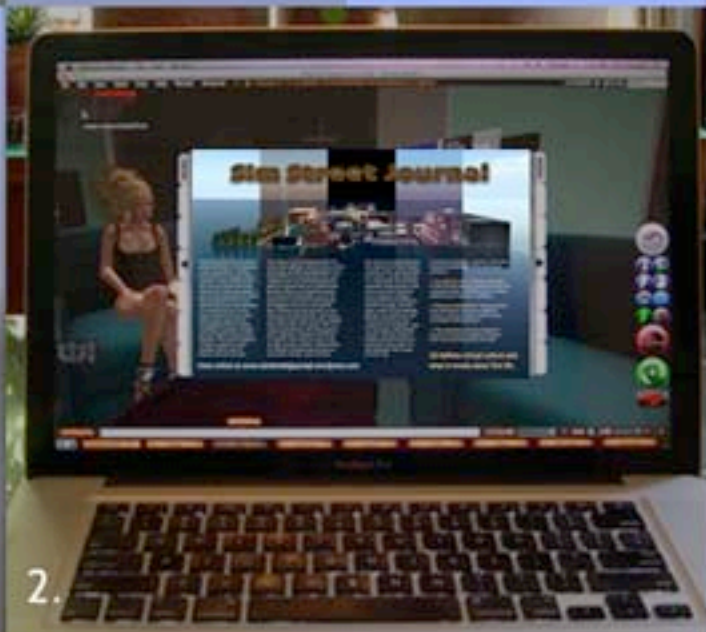
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village houses, furniture, cabinets, urban refuse

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# Developing Depth:

## An Aesthetic Approach

by **Bryn Oh**, Immersivist artist

Filling six or seven large sketchbooks with illustrations, story lines, and poems, I have charted-out a future world. All of the individual pieces are a type of diary where I speak about my own experiences, wishes, wants, regrets, and questions. Because the images speak from my heart, an essential consistency results. I will continue to build themes from this created world as I fill out more layers of depth.

My style or aesthetic comes naturally to me; I find a type of beauty within melancholy. I create the works in various little scenes and fashion them until they feel right. Once completed, I will write about pieces on my blog or Facebook. These are more just ways to share insights on topics as well as promotional tools.

Layering is essential to my work. I want to create things that appeal to those, like myself, who enjoy turning over rocks and finding worlds of ants and centipedes below them. Some people walk past those rocks and never find the world below. Yet for those who do, it is a treasure for them specifically. I think each person has to feel that the artwork is not just a surface that all see equally, but that the work is for him or her alone. To find the layers, and the secrets, is what people really love about my work—the idea that they find something others haven't, and then discussing discoveries with friends. It grows more personal.









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As a first life painter, I create a snapshot in time with my images. When I approach the virtual medium, I see it as a painting that we can enter and explore with duration and interaction. When I begin to fashion the artwork, I focus on what needs to be said and done in the work. From there, the scripts, huds, and all those other bits, are fashioned. (It is not guaranteed that things can be invented to properly convey the initial idea, yet I have been fortunate so far.)

When the visitor arrives to a scene, it must be a statement that stands alone. The image must be strong, and not simply a stepping point to the next portion. For example, a finished artwork in a Second Life® gallery can be considered a stand-alone sculpture, similar to real life. It is not connected to other things around it, though it also should connect on a larger, macro level to the entire series... and then the entire world.

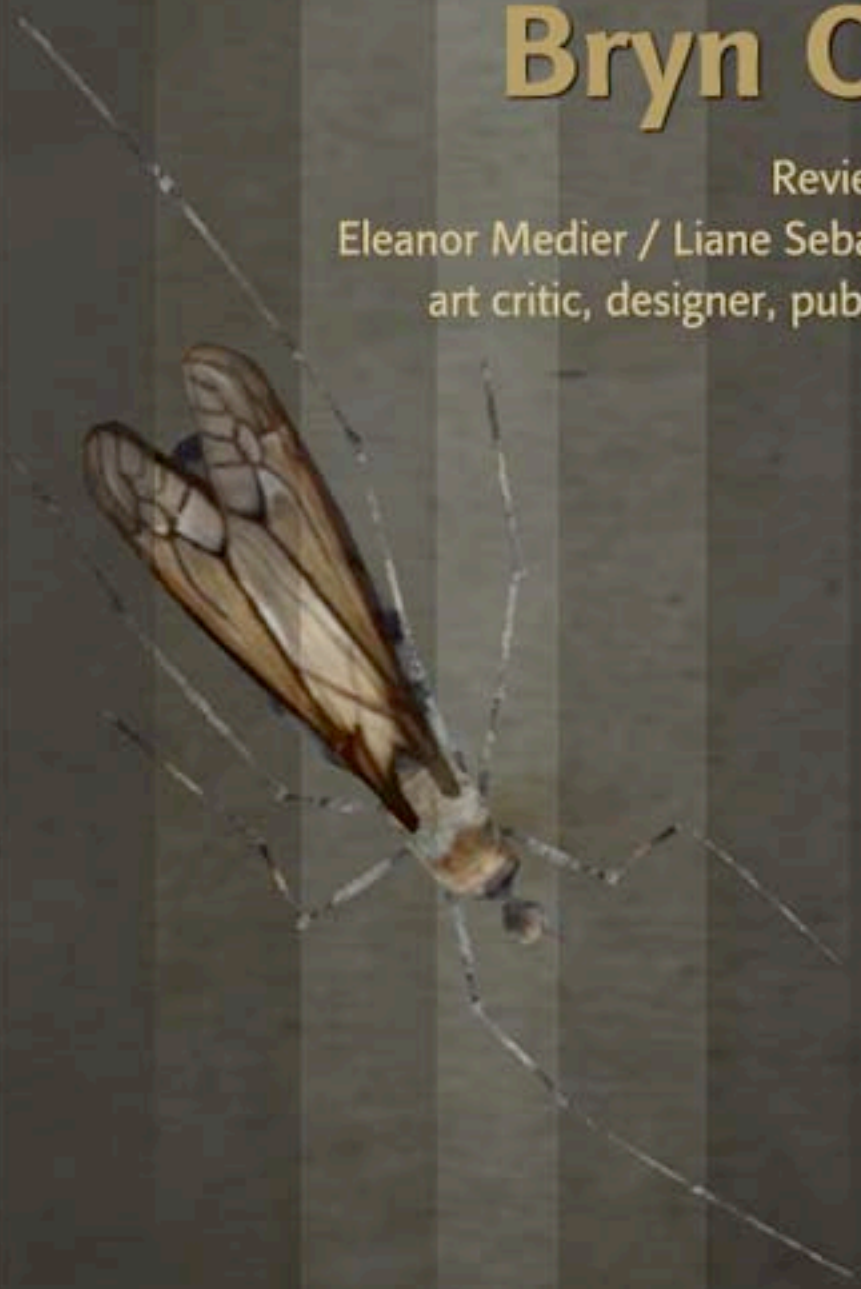
Read more from Bryn online: ["Insights from an Immersivist"](#)



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# Pivotal Perspectives: The World According to Bryn Oh

Review by  
Eleanor Medier / Liane Sebastian  
art critic, designer, publisher



Tab on the left of this page contains a LM for Immersiva, Bryn Oh's shop  
Photograph of gallery wall by Eleanor Medier  
#18 page 20 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • review by Eleanor Medier

An appreciation of Bryn Oh's art best mirrors her approach. Weaving several media through comprehensive works—from individual pieces to overall narratives to a large futuristic world—where to begin? Bryn's list of works is long. To gain an overview helps to find a good entrance into her imaginary world, much like discovering a winning event ticket.

An efficient way to make sense of Bryn's direction is from seven pivotal selections—half stand-alone works and half fit into her created future scenario. The virtual world, and beyond, is her palette.

*"Immersion is a constant back and forth of various elements fighting against one another for dominance. In real life you have all the peripheral stimulus outside the borders of your computer screen to break the immersion for you, such as bills on a table, the radio playing, a phone call or whatever. In the virtual space we attempt to overcome this with focus, capturing composition, narrative, sound, interaction and various other elements ranging from creating a sense of mystery, anger, or even fear, in the viewer. But having said this, you have to rely on the viewer to make an effort to experience the artwork." —Bryn Oh*

Bryn takes a step back from discussing art to giving her perspective on her career and what she has learned as an artist in both worlds:

*Sim Street Journal In-world Edition*

**"Developing Depth: An Aesthetic Approach"** by Bryn Oh, page 16

**"Pivotal Perspectives of Bryn Oh"** review by Eleanor Medier, this page

**"Freedom in Focus: Advice to Artists"** by Bryn Oh, page 39

*Sim Street Journal Online Edition*

**"Insights from an Immersivist"** by Bryn Oh

**"Becoming Bryn: Pivotal Works"** chosen by Bryn Oh, review by Eleanor Medier

Bryn's art must be perceived in levels: visually, individually, as part of a story, how the story fits a narrative, and how the various media used inter-relate.

Art is not a single component but many that can expand the others. In each of Bryn's projects, to visit, view, watch, read, and re-visit are all part of the experience. A single presentation is a door to the others. To not step through that door, to not explore the various vistas, is to miss much of the impact. Bryn comments that it takes commitment for the viewer to perceive:

## The Parts are Equal to the Whole

Discussing Bryn Oh's work comprises four levels of experience; each can be considered with or without the others:

1) *The build in the virtual world* where the visitor can make choices, click on other features, and navigate around. When the work is new, the built sim is the leader. Released in-world, visitor experiences can be shared. Choices are fluid, never the same, and the feedback is direct. Discussion extends into social media, stills get posted, promoted, and the work becomes a destination. Then it is gone. (Memory being dear, it is stored, hopefully intact, within Bryn's inventory, to bring out upon demand or opportunity.)

2) *Machinima* allows Bryn to control the viewer experience and enhance it because the narrative has a stronger

role. Viewing experience is extended beyond Second Life® to real life, allowing a larger audience. It becomes a dominant form of delivery with the disappearance of the original sim.

3) *Blog entries* online deliver a clear narrative, particularly effective for a diary-style or letters format. The blog entries also provide more background.

4) *Sculptural segments* viewed as works in themselves, often represented by still images, and with large exposure range.

The challenge of the artist is to create specifically using the advantages of each medium blended. Investigating all these levels of viewing is the true immersion.

With so many choices of approach and with a long list of works to explore, none of the above methods are as efficient as asking Bryn which are her most pivotal creations. She has much to say about each of these selected seven works. And, accompanied by Eleanor Medier's review, this can be considered a primer for understanding Bryn's world behind the worlds she both inhabits and creates.

Photograph at Immersiva by Eleanor Medier



Daughter of Gears and Rabbicorn by Bryn Oh

#18 page 23 • review continues online at [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com)



***“This is when I began to understand  
the unique nature of the medium:  
immersion, interaction and narrative.”***

— Bryn Oh





## 1 Condos in Heaven 2009

[youtube.com/watch?v=n2DdOE6\\_45M](https://www.youtube.com/watch?v=n2DdOE6_45M)

Artists are used to Show & Tell. Making presentations becomes natural and distinguishes their personalities in media choices. Visual artists tend to step back. They create alone and put the work out there for viewers to experience, but they are generally elsewhere when that happens. The virtual world challenges participation from the audience, both immersing them in an ambient experience, while also involving them in the drama of

the work. As *Condos in Heaven* was an early piece by Bryn Oh, it is more presentation than involvement. Led through the setting by a tour guide, the black and white Bryn avatar shows the various aspects of this apocalyptic world where humans have invaded Heaven. The commercialization reflects the human patterns of exploitation. Here is glimpsed several themes that will be developed more in subsequent works.



## 2 Standby trilogy 2009-2013

("The Daughter of Gears," "The Rabbicorn," "Standby")

[youtube.com/watch?v=q8RgAuhcBOw](https://youtube.com/watch?v=q8RgAuhcBOw)

***"The story is made up of four poems. Each poem is found at different parts of the tower and slowly tells the story as you climb [or read background at [brynoh.blogspot.com/2009/02/daughter-of-gears.html](http://brynoh.blogspot.com/2009/02/daughter-of-gears.html)]. This work required me to develop a long-term view and patience to develop an interconnected narrative that spans a series of artworks."***

— Bryn Oh

Bryn was wise to combine three shorter works into a series, as this whole is greater than the parts. A very clear narrative says that love requires sacrifice, and uniqueness needs protection. The reoccurring theme of hybrid characters blend the organic with the mechanical (a Frankenstein motif further developed). Bryn expresses a classic social dichotomy of conformity versus individuality.

It is human nature to value conformity, for there is better survival as strength in numbers. Yet nature proves that diversity inspires evolution and progress—thus improving the species. As technology further influences this balance, there is still human control in how this sequence proceeds. But Bryn shows a dark side of lost control, because emotions, values, and heart can't be programmed into zeros and ones. Or can they?

### 3 Virginia Alone 2012

<https://www.youtube.com/user/VirginiaAlone>

<https://www.youtube.com/watch?v=UyD1ybNmybc>

***“Virginia’s theories are interpretations gathered from many years of her recognizing patterns while noticing causes and effects associated to seemingly benign occurrences. She hears everything we do, but defined... then she hears more that our reality doesn’t permit.” — Bryn Oh***

A break from the continuum of the previous works, Bryn met a real life wise old lady, blind and confined to her rocking chair. Editing through hundreds of Virginia’s cassette tapes pondering her life and lessons, Bryn has miraculously reduced them down to just a few poignant minutes in this compelling Machinima. It is less literal, more freeform and fluid, than the previous works. Yet the themes of imaginative power, insight through limitations, and transforming beyond a static situation, are present.

Virginia uses audio media to connect to her world. Radio orients her and recording lends context to her experiences and fantasies. Her observations of the past, the imaginary, the dream, and the present make her a poet, with Bryn’s sensitive control. Breaking out of the strict narrative, the fusion of the audio with Bryn’s visual vignettes make this a work not about an old lady, but of defining what is more real in the unreal.



*Virginia Alone* by Bryn Oh, photograph by Sari Choche-Be  
#18 page 29 • review continues online at [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com)



#### 4 Imogen and the Pigeons 2013

[youtube.com/watch?v=eeDApXfgpoQ](https://www.youtube.com/watch?v=eeDApXfgpoQ)

*"If we have the power to change our lives into ideal ones with no sadness nor mistakes, then why not use such technology? Does the human race need failure or sadness to strive for success and happiness? Within her virtual world, Imogen has turned away from the pain and sorrow of her 'reality' and composed a second life for herself. She and her child are the last 'living' humans, yet are now composed of programming code rather than DNA."*

— Bryn Oh

Although Bryn blends various media in layers for each of her works—combining poetry, plot, character development, visual rendering, animation, etc.—together, they are ruled by overall themes that reoccur. Man's understanding and balance of influences does not keep pace with technological change. Such consequential immaturity is like children playing with matches, or worse, with bombs! Certainly humans don't perceive the potential of various choices. Bryn exposes these contrasts of capability with misunderstandings of cause and effect.

Mankind is adept at living in a world of unintended consequences—bewildered by possibilities and lacking in guidance. Imogen does not struggle with the bigger implications of her decisions. She leaves that to others. Her choices are made innocently, however self-destructive. Her wishful thinking, ambition, and curiosity are not held back even by infirmity. Bryn's portrayal of Imogen's identity struggles are well presented in her blog as a starting point.



From *Imogen and the Pigeons* by Bryn Oh, photograph by PJ Trenton

#18 page 31 • review by Eleanor Medier continues at [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com)





## 5 Singularity of Kumiko 2014

<https://www.youtube.com/watch?v=JONF4tgTh34>

<https://www.youtube.com/watch?v=v1V1zGl4WL4>

***“Within a dark environment, I created a working ‘flashlight.’ This was essential because the viewer had to feel at times lost, anxious and scared. They had to associate with Kumiko, for she also was confused and alone in the dark. The complete darkness put many visitors well outside of their comfort zones, but this was necessary and really, shouldn’t art do that?”*** — Bryn Oh

Wrapping back to the morality fables that emerge from Bryn Oh’s murky world of nasty scientists, misfit creatures, ethical contradictions, and the destruction of human society, Kumiko exemplifies the most difficult decision of all — choosing between life and death. Using contrast most effectively in the sim and in the Machinima, Kumiko is both lost and discovered, connected and alone, a victim and in control. Hers is not a moral dilem-

ma in the end, as her values seem clear and resolved. Visually, Bryn has mastered this drama of light and dark. In the video, panning into the scenes, and pulling back out of them, uses black as borders. White is used to express the imaginary, the mental world. What is real and what is imagined, are both brought together in the virtual world.



## 6 Lobby Cam 2015

[youtube.com/watch?v=MZ6o9DgWz18](https://youtube.com/watch?v=MZ6o9DgWz18)

***“Imagine what seclusion and loneliness might bring out in us from the nooks and crannies we don't know exist or keep hidden. In Toronto, I often feel alone in a bustling city teeming with people. The city is too big to bump into friends. So those around me are fleeting people who, in moments, will likely disappear, never to be seen again. Why invest time into someone never to be seen again? This is the sad, slowly seeping, mentality into those who live in the city for too long.”*** —Bryn Oh

A very curious departure from Bryn's other works, *Lobby Cam* elevates a mundane occurrence to a profound moral dilemma, one unique in the modern world. Bryn's themes of isolation and loneliness are explored through the use of technology to make connections in new ways. People develop emotional relationships with those they observe through broadcast, photography, and the web. Characters have always seemed real to the involved reader, but now to

see them adds a dimension of familiarity—but it is one-way. Refreshing in its simplicity, *Lobby Cam* must be considered from two viewpoints: first is the experience of the main observing character, and the second is the strategic conclusion that Bryn questions. Starting in a gallery that dissolves, a painted scene comes alive. Unresolved at the end, the destiny of both protagonist and gallery may always be as observers.

From *Lobby Cam* by Bryn Oh, photograph by Torley

#18 page 35 • review by Eleanor Medier continues [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com)



## 7 Obedience Collaborative with Peter Greenaway 2015

[youtube.com/watch?v=Enl18rX5K94](https://youtube.com/watch?v=Enl18rX5K94)

***“The basic message is that if you follow God, trust in Him, no matter what, then you will be rewarded. But I change the perspective on the story of Abraham and Isaac, and look at the human relationship between a father and son. It is no longer about religion but rather about Governments—their decisions, blind obedience and how it affects the common person.”***

— Bryn Oh



Mysterious and enigmatic on the one hand, the story of Abraham and Isaac is well known. But on the other hand, this Machinima is full of related scenes of elders, symbolic elemental figures, and curious settings. Part is very literal, and the other part more vague. As a commissioned work for a Berlin museum, Bryn brings her original approach this time to an established narrative. The Isaac character becomes the focus rather than

difficult decisions to be made by Abraham. Isaac has no choice in this drama, but is the victim. What does this mean for the future? How does such a morality tale affect people today? Do the ends justify the means? There are questions inspired by all of Bryn's works, but this piece, with its religious references, is destined to inspire much discussion about perception, belief, values and the power of the television.

From *Obedience* by Bryn Oh, photograph by Laura Irene (Laura&Irene)

#18 page 37 • review by Eleanor Medier continues at [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com)

## The Parts Versus the Whole

By choosing pivotal works, Bryn displays what best expresses her journey. She provides a way to follow—as a tour guide. This approach gives the viewer a structure to then imagine connections between segments. The characters seem real and become cared about. More powerful than the presentations are the messages that remain—the conflicts and tragedies of Imogen or Virginia or Rabbicon. Identifying with their experiences, emotions, and evolution reveals their values and exposes their vulnerabilities.

Considering vignettes only as works in themselves does not open up the world that Bryn creates via her narratives. Instead, based on visual evidence, the viewer creates theories—or, at least asks provoking questions. This is usually enough to review. But not with the work of Bryn Oh. Because of her volume, the levels in her work, and pulling the viewer into the experience, any review must go further than the visual statement. Too much is missed otherwise. This dimensional quality most distinguishes her work. Like reading an absorbing novel, the audience awaits the next installment. *SSJ* can help exploration be easier, like having a road map (or GPS) to orient when starting out on a journey, this invitation irresistible.



## Freedom in Focus: Advice to other Artists, from Bryn Oh

Artistic success comes from a focus on the work and to keep plugging away at it. Eventually you will reach a tipping point where others will promote your work as it comes, and you need only focus on your direction. Don't focus on recognition, as it is fairly hollow, in the end. Instead, work because you are passionate about the medium. If it gives you pleasure and satisfaction, this is more important.

Other than that, look at the medium and isolate what makes it unique over other traditional media. Think about where it's strengths lay, where it is powerful, and concentrate on that, as any recognition likely will come from those curators who can see that you are using the medium not to mimic other media, but rather as its own unique powerful immersive tool.

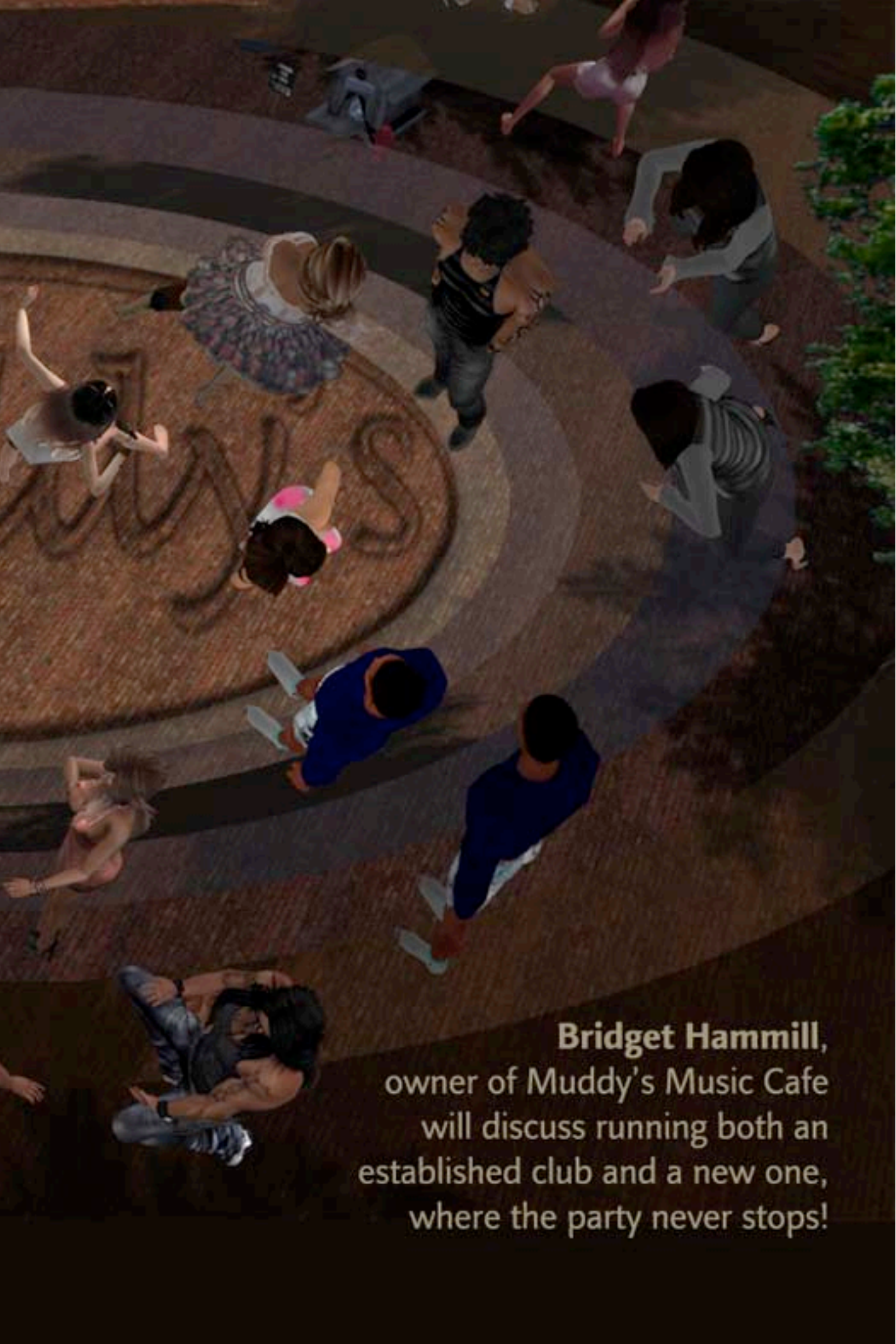


"Daughter" by Bryn Oh, photograph by Beverly Millson (Bettina Tizzy)  
#18 page 39 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • "Freedom in Focus" by Bryn Oh

Watch for  
***Sim Street Journal*** #19  
coming soon!!







**Bridget Hammill**, owner of Muddy's Music Cafe will discuss running both an established club and a new one, where the party never stops!

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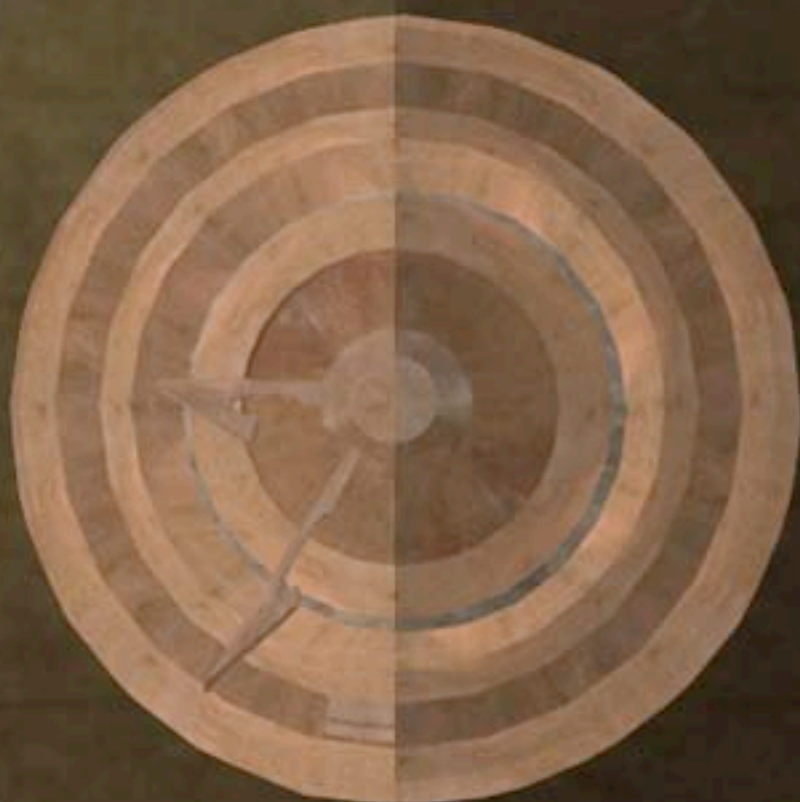
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ONLINE: <http://www.simstreetjournal.wordpress.com>

# Worlds of Time:

How contributors balance second and first lives  
edited by Eleanor Medier

Clocks in Second Life® from The Clock Museum



As adaptation is a process, there is much to be learned from those who have wrestled the balance between real life and virtual life to the mat, and won. They take advantage of the virtual to make their real lives better. They not only project into the future how the virtual world can integrate and support the real, they do it now.

Each creative resident must find a place within the virtual world that will somehow reflect the real. If Second Life® is considered just a game, such a player doesn't last, as there are better master game programs and communities. If the virtual is primarily a social world, it can wane as relationships take their course. But if it is a place to grow, discover, and develop talents, there is no better place ever created to do that. Yet, it is a dangerous world underneath its freedoms. It

Copper Clock II by Never Rust, Copper Nest Fine Art Gallery

#18 page 47 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • by Eleanor Medier

can be an escape, a comfort, or a place to hide. Such choices can easily lead to either a point of addiction or one of exit.

Everyone knows virtual residents no longer around. Does residency have a life cycle? Do some have a bad experience and run? Might an initial novelty wear off? Have they explored all there is? Or do they become so involved that their RL worlds suffer economically and socially? Or might it inspire greater meaning to both RL and SL lives?.

Creative residents learn ways to be themselves in both worlds—to find what they need, and thus grow in each. If there is not an interplay between the two identities, one will detract from the other. With a priority towards inspiration, creative decisions must be made to integrate advantages with intelligence.

Please see highlights and links to contributors in the online edition.

Click the tab on this page for website, tab on the right page for Clock Museum LM.

Gothic Floor Clock by Yrrek Gran, Avalon Square photographed at the Clock Museum



**“I have to carve out time for RL and SL separately, and stick to it. I have learned some valuable lessons in SL that I apply to RL. For example, the experience of being a virtual land lord in SL has been useful for real business. And I can experiment in alternate lifestyles here that would be impossible in RL.”** —Ty Lomes, owner, Snug Harbor





“Since I am a writer in RL, I often use SL for inspiration. Or just sit at nice places and listen to music while writing. In those cases, SL runs in the back round.

“It is hard to say where the use of SL starts and ends this way. I am active in-world mainly in the evenings, or when I have to work on something virtual which has a deadline.

“I am not much of a role player— in most cases it is enough to be just myself! In terms of sense, SL doesn't really have one. It is nice to be part of it, but it is not really needed in life. I see it as a luxury to have this second life. It is much easier to visualize fantasies or ideas here than it would be in RL. A prim costs nothing, a piece of wood or steel, on the other hand, can cost a lot. On top of that, it makes a lot of noise and dust to craft it! So SL can be a vent for creative minds on a low-cost basis. But more important is the interaction with people from around the world. In normal life it doesn't happen very often to find like-minded people. In SL, they seem to attract each other just by the choice of places they visit or groups they share. Sure, you could be part of communities in RL as well, but it will be harder to have a face-to-face conversation due to distance.”

—Pale Illusion, artist

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

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

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

**“Running a club is not something I knew much about. One skill, or trait of character, which helps a lot, is empathy. This is not totally a ‘second life,’ it is a part of me.”**

**— Yanik Lytton, owner,  
Fogbound Blues**

**Steam Floor Clock by Abune Clocks and Lamps**

**#18 page 50 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • edited by Eleanor Medier**



"SL is more of a social media, different from Facebook. It does distract and take away time from my RL music, but it also distracts for *any* person who has a RL. If you don't have a lot to do, only a few friends, live in the country, or are ill, this is a fantastic place! For the healthy, gregarious, and with **more pep**, then it deters some RL development. Why bother working at something where you don't have to work as hard at it here? People in SL come to you. But even here, with real friends, you need to work at it. 95% are nice people. It is not any harder in RL to make friends. I meet people in RL everyday just running to the store!

"For me, SL is a tool. It is relaxing at the end of the day. And, it is a tool for my music—the audience, though the numbers are smaller. On a good night in SL, I have about 70 avatars in the audience. In RL, I can pack a club on a Friday night, and there are people to set up equipment. They take care of everything; I just show up and play. But I like the audiences in SL. Because I only have so much time and fingernails to break, I limit time playing in SL to a few shows a week. One virtual trouble is that a musician really can't make real money. Actually, audience-building in RL is easier. They can see what is involved in my playing. Performance in SL is good practice, though, and much like chewing gum with walking at the same time, there is a lot to juggle. What motivates me is the audience, to try new things, practice, and see friends."

— Blindboink Parnham, musician



Please see contributor highlights and links online.

#18 page 51 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • edited by Eleanor Medier



“For a couple of years, my real life was in transition and I didn’t have a space to paint. This past year, I’ve secured a small studio and spend as much time in it as possible. SL has been good for me over the years because it’s kept me driven to create. But now it’s time to refocus. For a few hours per night, I tend to my SL galleries and spaces. These days, I spend far more time painting and on the computer creating. My focus is more on preparing for RL competitions. Many people who like my work have requested canvas paintings. I’m working to oblige! I still create to show in SL and was just in a juried show (and took third place), so I still have a reason to be here. Plus, I enjoy seeing the work of the other painters—some new, and some who’ve been here, but I— amazingly—have never encountered. This was my reason for logging into SL for the first time. I enjoy meeting artists—and art lovers—from around the world. SL is also a great place for market research by testing ideas. When I first came to SL, I’d only been focused on painting for about three years. I had a small portfolio of acrylics. Because of SL, my portfolio of paintings, both acrylic and digital, has grown tremendously. The virtual shows have kept me working. And those pieces are also offered, of course, to the real world. It keeps me motivated and that’s half the process.” —JudiLynn India, artist



"SL allows me to create 3D pieces I can envision in real life, but can't create. Ironically, in first life, my thing is 2D. Since discovering SL, I do more 3D works here than the 2D works. I'd love to make SL pieces real, but it's not possible. I'd need cranes and acres of land! In here, I can lift boulders, and shape the earth. As I can't *really* make these ideas, SL is enhancing, because without the virtual world, they would only ever live in my head. I have thousands of ideas that can only ever be realized

here, without the necessary money, space, help, and equipment I would really need. It lets me be free to realize what I imagine.

"Although an artist, I view art as opposite of career; it's my escape. It's not a job. My real life profession is as an instructional designer: I create online learning programs for businesses, and I love the work. I try to find a balance."

—Carmsie Melodie, artist

Modern Wall Clock with Rotating Gears  
by Gedden Winthorpe, Winthorpe Enterprises



**"Unlike owning a local store or office in real life that runs from 9 to 5, SL is a 24/7 economy. Commerce comes from those living in different time zones all over the world. My sleep pattern is messed up compared to normal standards where I live in Holland: I often sleep when normal people work. My pattern covers the important virtual business hours."**

**—Katya Dirval, W Real Estate**



"My time is balanced off of my RL, although I allocate at least 60 hours in SL a week. And a lot of the time, it's my week days. My weekends are usually for things that have to happen in my RL. To keep a balance I must prioritize what is important to me, and since SL no longer pays my rent and bills, I need to keep my RL in check. I also feel that RL and SL are sometimes merged together. At times when both worlds have deadlines, I just choose to do RL first, which then allows me spend time in SL. Because of my career background I feel that SL enhances my RL. I get to practice my professional skills all the time and that is always a plus."

—Kaddan Yue, OMG! Inc. Fashions



Grandfather Clock by Rhana Sands

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## —Worlds of Time continued—

"I've never been overly comfortable talking to people. SL is a boon for me! Here, I talk to a *lot* of people! Learning to communicate better helps me in real life. By gaining confidence, I can share my thoughts and ideas. We are careful with our in-world time. We only have shows three days a week, but are always working on different aspects of promotion."

—lan Witt, co-owner, Dirty Grind

"When I came to SL, I was healing from a health crisis that left me unable to communicate. Here, not only could I practice not being a vegetable, but I learned SL is rich in creativity. It is a beautiful outlet for me. I can open up to the world again. Ian and I don't have kids. We don't go on vacations. This is our main thing. And, it is occupational therapy for me. Promotion takes about 80% of our work time. We don't have *any* down-days."

—Lisa Witt, co-owner, Dirty Grind





"I've lived a full life with a lot of adventures and exploration. I've always mixed with people from all parts of the world. SL is an opportunity to continue doing that, now that I don't feel like going out so much and can't really afford to."

—Gerrard Winstanley, DJ

Stoom Steam Clock by  
Abune Clocks and Lamps (left)

Regulator Cherry Strike Clock  
by Yrrek Gran, Avalon Square (right)



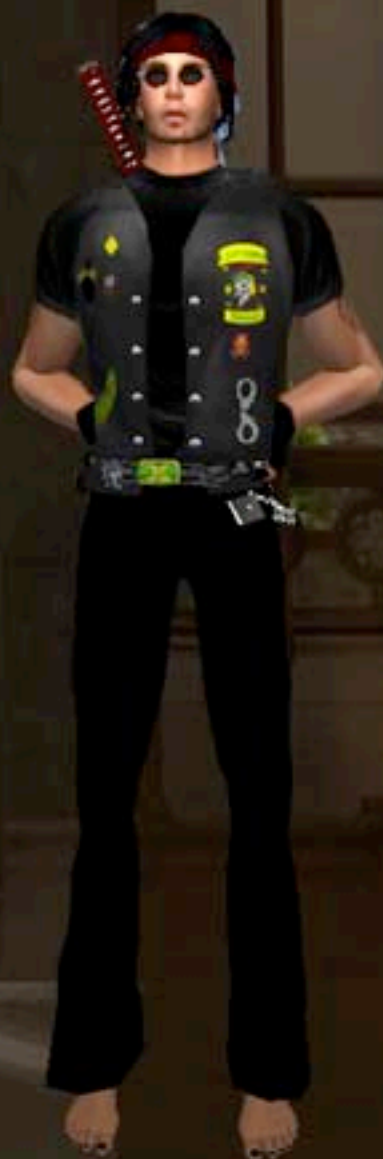
“Time management hasn’t really shifted too much, but priorities have. Last fall, in real life, I lost my husband to heart disease. Without him, I must refigure what I am doing with my life. For the moment, I only DJ one set per day at Fogbound. Waking up at 6:30 am, I start my day in-world for an 8 am set. It establishes the tone for the rest of my day. It would be very easy to just completely blow off RL— immerse myself completely in SL— but I can’t. I have massive things to do in my new home. But when that is all done, I will be able to take on more evening sets. Then I can start a new chapter in all my lives— first and second. That thing we all say ‘RL FIRST’ always holds true in the end.”

—Larai Dreamcatcher, DJ



**“Where one world ends the other begins! I run a business here as well as play music and have fun. Its pretty much the same thing I do in RL, so there’s not much to balance. SL is definitely...a great experience! I find it difficult to explain to those who never come in-world. But the people I have met here are what enhance experiences in SL and RL. Sure there are always those few (will not mention any names AF, FT, BU, they know who they are are—haha) who are impossible to deal with and seem to have issues galore, but 99% of those whom I have had the pleasure of meeting, and playing for, and working with, are really amazing people and only enhance my RL.”**

**— Bones Writer, musician and owner of Trax**



## — Worlds of Time—continued — — — — — — — — — —

Clock by Abune Clocks and Lamps



**"SL is part of my real life income. I spend about ten to twelve hours a day on it. And I'm always on the look out for expansion. Since I cannot work in the RL construction business anymore, I don't have to leave my home to go to work. And, no boss tells me what to do. Patience is one of my strongest skills. It is particularly valuable in a place like SL where things move fast."**

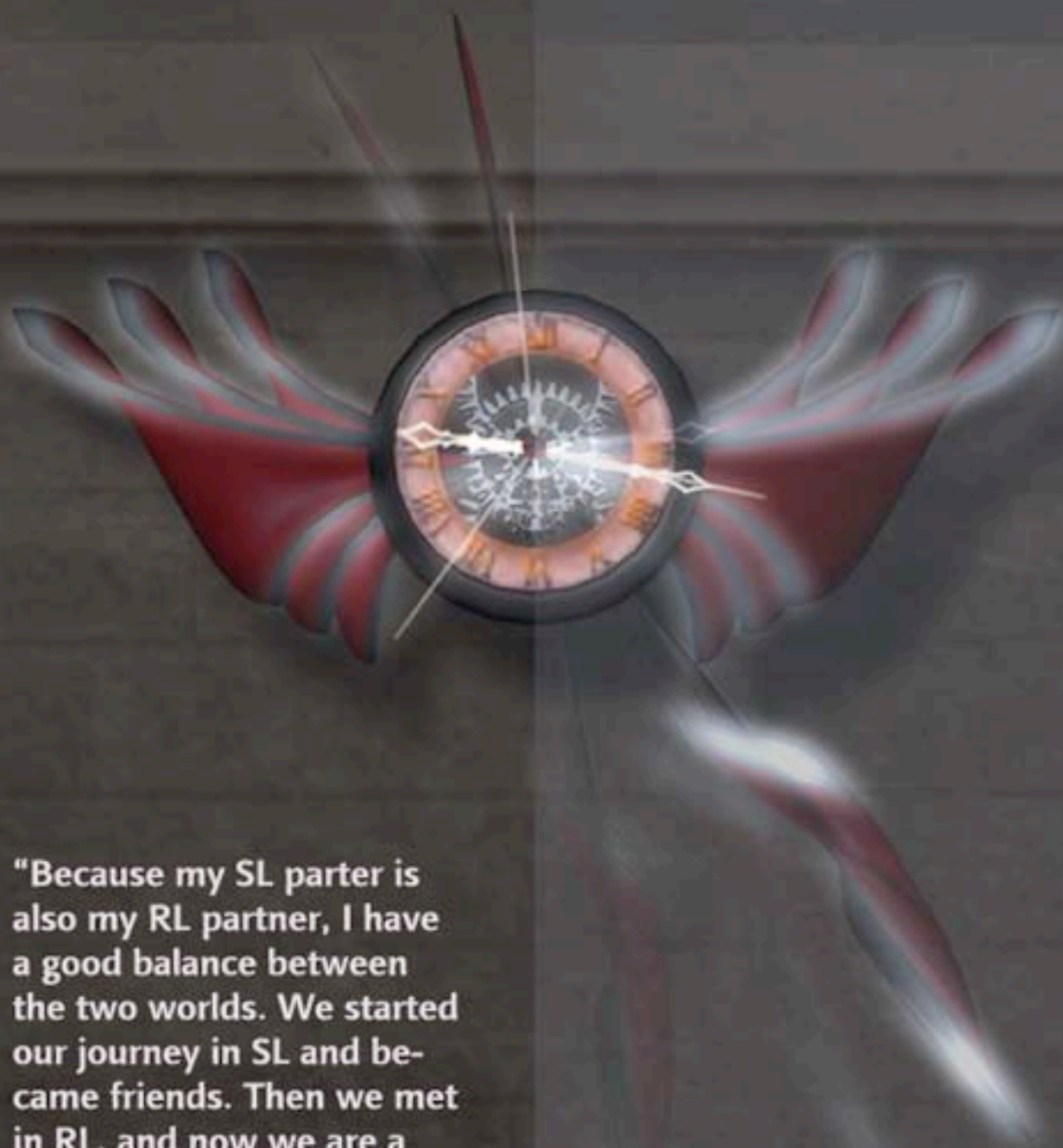
— Ferre Howlett,  
virtual entrepreneur

**"To balance, I keep my shows to one per day. That way, SL is like a nice break in my RL work day.**

**"SL enhances my RL career because it's a constantly growing community of music lovers. It always offers exposure to new listeners. And it keeps me in practice."**

— TerryLynn Melody, musician





**"Because my SL parter is also my RL partner, I have a good balance between the two worlds. We started our journey in SL and became friends. Then we met in RL, and now we are a couple in both worlds. We do a big charity event every year virtually. We also have a Qlub and Venue together. The time we are in SL is the time that we are not together in RL. But each continues to makes the other better."**

**—Quistis Shippe, Quest Qlub**

**Clock by L+N Signature Design and Fashion !!!**



"In SL, I quickly learned I could be a rockstar. So I buried myself in it, which wasn't hard, as I have a gaming addiction. My avi was logged on 24/7 for years. But in this last couple, I have a normalcy.

"SL is a lifestyle. I build bikes and ride. It has helped me step back. The virtual life 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 both introverted and extroverted. I dive into how things and people work. Energies in SL are much like real life—you can experience as many emotions."

— Anek Fuchs, musician



**“When I first came into SL, I wanted to do everything. But there simply isn’t time, as I have an active RL too. There are hard decisions to make, and I focus now mostly on the creative side of virtual life. I balance with RL through priorities, or maybe guilt, because I am compelled to always finish what I begin. In SL, I have learned to be more direct about what I want, and, though I love to explore and experiment, I love to find meaning more.”**  
— Eleanor Medier, publisher





"Though my SL time is very limited: I log on almost every night and let my avatar 'park' online while I'm actually working in RL. This allows me to keep in touch with my friends and fans—like an instant message app.

"When I perform it's a bit different. Then I log on 30 minutes before my show and send out invitations. Then I sing. And then, I usually spend a couple of hours with some close friends. We talk, go out and see other performers, or an art exhibit.

"When I was working on my recent album, *The King*, I enjoyed sharing with my SL friends all the feelings that go with recording an album: success, frustration, even anger!

"Similarly, my shows are a real add-on to my RL—to further share my music with friends and fans.

"I've built my SL so that it's pure enhancement. If my SL was boring or useless, I would simply stop coming online. I really dislike wasting my time—it's my most precious resource.

"Talking about time—I have written a lot of songs about death. It's not because of a morbid attraction to it, it's more to celebrate life. We all have limited time on earth, and the question is: how will we use it? When the final moments will come for me, I want to say 'oh my God, it's been such an incredible trip!!'"  
—Paris Obscur, musician

## The Clock Museum

Over 100 of Second Life's best clock makers display their creations in The Clock Museum. A simple, yet beautiful building and garden, beside each clock is an information button that gives the LM to the creator's store. The sound effects upon the hour are worth a treat!

"Whether painstakingly reconstructing a clock that exists in the real world, or letting their imaginations run riot, these clock makers have created with love and attention to detail. About two or three years ago, a friend said 'You've got a house full of clocks in SL—why not start a museum?' It took a long time, but was a lot of fun, to get the collection together. Normally buying clocks in SL is a guilty pleasure—it was nice to do it without the guilt."

— Selador Cellardoor,  
owner and curator of  
The Clock Museum

All clocks presented with permission. Please click the tab on the side of this page for the LM, and visit online for highlights.

Rococo Revival Grandfather Clock by Ryker Jacobus (left)  
Grandfather Clock by Sue Stonebender (Right)

# Who Has the Time?

gallery of time images by virtual artists  
image presentations by Eleanor Medier



Installation by Mistero Hifeng

#18 page 66 • [simstreetjournal.wordpress.com](http://simstreetjournal.wordpress.com) • edited by Eleanor Medier

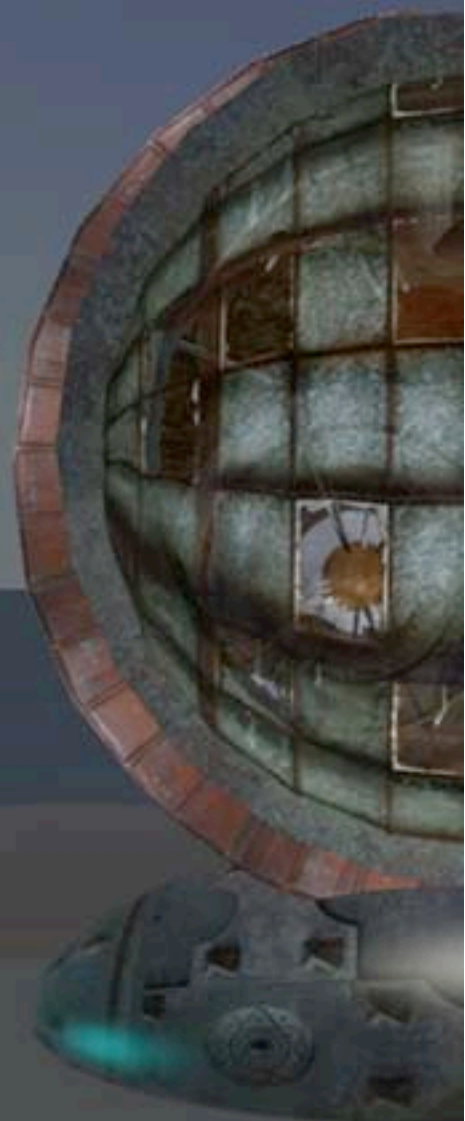
From time zones to international language, no image expresses the virtual world more than the clock. Or, maybe the clock can express all worlds in their design and function. Artists use the clock image as a compelling metaphor. Visually special, they give information on change and progression while being art objects in themselves.



## — Who Has the Time? continued — — — — —

As the Clock Museum presents a large collection of virtual clocks, *SSJ* endeavors to collect virtual art about time. With the many wonderful galleries within Second Life,<sup>®</sup> with the eminence of the Linden Endowment for the Arts, with the thousands of artists

producing a plethora of works, *SSJ* tries to make sense of it all. To create something unique that represents art in SL is not easy to do, considering the complexity. To publish meaningful articles about virtual art is not common. Devoted to and respectful of



originality, *SSJ* takes a place on the presentation stage.

Consider this collection as a collaboration between the virtual setting and a depiction built from it. The original art is not altered, but slices of time have their effect. The snap

shot of the art is transformed and becomes another work of art that can't be seen otherwise. Time is expressed literally. Please visit the *SSJ* in-world gallery to see more time related art. And don't miss the reading room where the full archives of *SSJ* are available.





— Sculpture installation by Mistero Hifeng, at Koltorum (The Night is Dark)

















# Same Views, Different Perspectives

## Patterns of Change

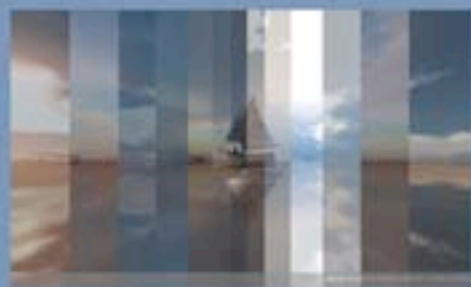
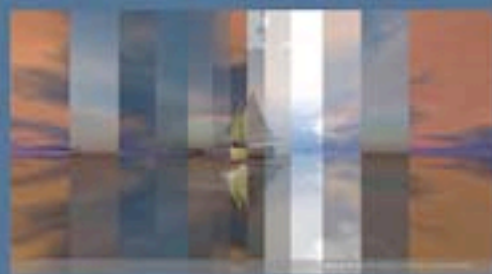


Exhibit of kinetic collages



by Eleanor Medier



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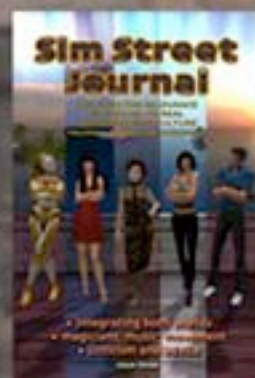
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virtual visual arts reviews



Photographic illustration collections by Liane Sebastian



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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.