



Blue Man Group  
goes Plasmascap  
Should you blog?

Web 2.0: End of the  
World Wide Wait

The comic book art  
of Paul Rivoche

Canada: The Book

Paper Trail: A history  
of rags to riches



# Reflections on and through the Looking Glass

Apple's *Looking Glass* is everywhere. History may still be recorded on paper—as Ron Giddings narrates in his look back at the *Paper Trail*—but the present and future is now displayed on the multitude of screens that fill our lives, from televisions to computers to personal digital assistants, from camera phones to *nanos* to video *iPods*. I would even wager that the *October 24th cover of TIME magazine*, featuring Steve Jobs and the new iPod, will be seen by a lot more people online and in e-mails than in print. And today's blog post is tomorrow's blogstorm.

In case you aren't quite sure how blogging fits into your life, please read Ben Garfinkel's primer in this issue, *Should you have a blog?* If you're not in the blogosphere, it's probably time you were. Mirror, mirror, on the wall.

Meanwhile, web pages and user interfaces have been stalled for years while the technologies to create and manage pages have slowly matured. But new tools will redraw the cyber experience to make it more intuitive and simpler to use, driven by faster connection speeds and more powerful video compression algorithms, with AJAX, XML, SQML and all the other programming acronyms in sync. With this in mind, Andrew Cherwenka discusses *Killer apps and the end of the "World Wide Wait"* for what is now dubbed *Web 2.0*.

When screens become part of performance art, as in the case of *Blue Man Group's* new show in Toronto, one begins to appreciate the power and immediacy of digital technologies. In *Out of the blue*, Dinah Tolton reports on how 38 *Panasonic* state-of-the-art plasma screens were turned into an extraordinary visual portal to Blue Man's unique brand of entertainment.

And what do we make of the imminent coming out of 'Macradobe', the merger of the two most important companies in desktop software, *Adobe* and *Macromedia*? Will this amalgamation mark the birth of a page that can grow up to be both print and screen? Will the union of Flash and PDF produce the ultimate "portable document format"? Even our magic mirror isn't ready to give us an answer. But while we speculate on that—if you're on a Mac and you're using Acrobat 7 or Adobe Reader 7 and you haven't downloaded the *7.05 upgrade*, do so immediately. *QuickTime 7* in PDF depends on it.

It appears that digital photographers will be looking beyond Adobe Photoshop for their photo workflow and creative imaging needs, if the early buzz about Apple's new *Aperture* software is to be believed. "Not a Photoshop-killer," say some. "Photoshop is not invulnerable," say

others. But will *Aperture's* spiffy intuitive interface and RAW workflow tools woo Photoshop users the same way Adobe has cultivated the switch from *QuarkXPress* to *InDesign*?

This may depend on what else we find when we go through the looking glass—but at least we know that images will still start in the eye and mind of the artist. Whether they are the crafted shots of Elaine Kilburn, this issue's *cover* photographer, or the bold, colorful comic book illustrations of Toronto artist Paul Rivoche, or the sumptuous Canadian landscape images of Winnipeg's Mike Grandmaison, or the unique text-to-picture creations of California artist Sylvia Rostami—graphics will continue to originate in the hemispheres of the brain.

In PDF, you get the video, links, animations and extra text and graphics that flesh out what you may have already seen in print, along with bonus articles and features like *No sauerkraut for me: Diary of a game shop*, Mike Sorrenti's account of creating online games, and John Fraser's *Isaac Newton*, a step-by-step Digital Gallery narrative on the creation of a caricature. Then, to finish up, we add post-production extras like Lerrick Starr's tips on putting rich media into PDFs, and a brand new *Grunge Video Gallery*...

In a corner of my attic, an old picture frame sits behind some cartons, propped up against the wall. A self-portrait from much younger days looks back at me, speaking in vertical orientation of a past life tied to smaller color spaces and static images.

As I stare deeper into its detail, it seems to change. Its colors grow brighter, its outline begins to throb, and my features assume a more mature appearance. I feel myself being drawn irresistibly toward it, a magnetic energy swelling inside me. I push the cartons out of the way, and the eyes seem to follow my every movement. I lift it into the air, holding it at arms length—and suddenly I realize that the image I see is no longer something out of the past but a glowing, vibrating likeness of *me*, as I am right now. Quickly I rush downstairs and hold it up to the nearest mirror, so I can look at the reflection of two faces—but the spell is broken. Visions of *Dorian Gray* dissipate, and I climb back up to the attic, gently resting my premonition back in its space.

But as I start back down the stairs, wondering if it was all some sort of hallucination—was it something I ate?—behind me, I hear a familiar voice call out softly... "*We Didn't Trash Your File*"...



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