



# DAN SANDIN

IP (Analog Image Processor), 1972

IT TOOK DAN Sandin to sober up those Vasulkas in their multikeyer euphoria. You can not refer to image planes as in front of or behind, etc., that is just an illusory human perception. The Cathode Ray Tube knows nothing of this, I can prove it to you . Shortly thereafter we got a tape in the mail illustrating that what appeared as a circle in front of a square with a triangle behind the square, simultaneously showed the triangle in front of the circle.

Dan is dyslexic, for him video was the liberation from the hegemony of the written text. His focus in artmaking is holograms and stereo - yet he is blind in one eye. His message was that the Vasulkas love affair with a multykeyer had better stop. It makes them obviously blind to the ethic of the medium and the streak of illusionist self-deception could become a cancer on the body of video. They are bringing back old problems of hierarchical Renaissance space, obscuring the area of true investigation, limiting the freedom of the medium so far untouched by a dogmatic doctrine and individualist claims. It is an outright lie to suggest that things on the CRT can possibly happen on different planes. Anyway it will take the next tool, the computer, to deal with that!

We did not develop any further dialog or other confrontations. The Chicago School was full of bright people and was the longest surviving. They went through long and effortless metamorphoses in the curriculum of the tools, styles and purpose. There was also this strange role reversals with the women as users and the men as providers.

But I do not know enough about them to fully understand their inner dynamics. They always appeared self-satisfied, confident and full of rare knowledge. Their form of technological commune was the most refined, full of techno-sexual rituals, electro-erotic practises and secrets, which despite their obsession with the open dissemination of knowledge, have never been made public. W.V.

DANIEL Sandin was born in 1942 in Rockford, Illinois. He received a BS in Physics in 1964 from Shimer College, Mount Carroll, Illinois and a MS in Physics in 1967 from the University of Wisconsin. In 1971 to 1974 he designed and built the Image Processor, an analog computer for video image processing. From 1972 to 1973 he developed a series of courses related to the expressive use of computers, video, and other new technologies. In 1974 he created special effects for a feature film: *U.F.O. Target Earth*. He lives in Chicago, Illinois.

DURING THE CAMBODIAN crisis in 1969, the school was shut now. The arts faculty, because they trusted their students and worked with them, kept the art department open against the general trend. We were kind of a media center for a lot of movement stuff. We did posters, graphic art, utilitarian stuff for the great movement. One of the problems was that there were all these instantaneous courses and it was a real problem letting people know where they were. Someone suggested the idea of setting up a string of video monitors with a camera and a roller kind of thing to announce these meetings and have them run continuously. We set this up and in the process, borrowed some cheap Sony equipment: a single camera with a RF modulator strung to 6 RF monitors up the column where the elevator was which went to all the lounges. I became fascinated with the image. When the meet-

