

To: d.l.wark@ [REDACTED]
From: James Flint [REDACTED]
Subject: pixi dust 2
Cc:
Bcc:
Attached

Dear Dave,

Thanks for coming to my talk at the National Museum of Science and Industry yesterday. The jammed slide projector diminished the strength of my presentation some what, especially as I had it organised so the left-hand slide makes the "point" and the right hand one the "supporting point", and that threw me a bit, but I hope it introduce you somewhat to the art I have made and what I'm about. Over all, it went pretty well.

And, as always, I'm somewhat dissatisfied with the hand-out I passed out yesterday. I had taken notes toward a shorter one but the night before my talk I did this one (perhaps trying to get to much in) and now it seem to long and flowery. As I said..words *a r* but a second language to me. I would be most appreciative for any comments, criticisms and observations you might have. I really would like to see you once more before I leave early on the 25 th. It is so important that I can express in words what I want to do, and what my sculpture is about, and your background and sensitivity to the arts is an invaluable sounding board for me. And, I ask, please be ruthless. I'm pretty thick skinned.

My meeting with the NMSI personal, after my presentation, seemed to go pretty well. They don't have much of a grasp of nuclear issues or processes, but their hearts seem to be in the right place and they would like me to collaborate with them on their three-year-long contract to revamp BNFL's visitor's centre. The only BNFL guy was a PR co-ordinator for the project and didn't say a thing. However, this might well be my key for getting in the door, to make the significant art that is so important to me, somewhere down the road. I'll keep you posted.

A neutron spalation source at the ISIS accelerator would serve my sculpture nicely as artistic metaphor can make do with femto grams. I *a m*drawn to the aesthetic symmetry of using a reactor, however: To unmake nuclear "treasure", produced in a reactor, using a reactor, closes some symbolic circle that I sense, even if I can't articulate it.

Another thing too, do you know anything about Oxford University's artist-in-residency program? When I was leaving the Science Museum on my way to meet up with you I was picking up some post-card in the gift shop to send to my

friends children and came across a postcard photograph by a woman photographer who had been an artist-in-residence at Oxford. In my usual absent-minded way I didn't give it any thought until I was on the bus back to London, and can't even recall her name. If it is possible to transmute in an ISIS port with a spallation neutron source at RAL, I would still need to raise money for travel and to live on while I created this sculpture. Imperial College, or rather I should say Blackett Laboratory's shop, says 'no problemo' as to shop-space, but I'm pretty sure I can't count on any financial aid from arts organisations if I'm really going to use nuclear technology, rather than just talk about it. Well, its one more thought as I grapple with this project.

Also, the reason I had asked you to bring the photo-copied drawing of the "kitchen counter" Am Be apparatus to London with you was so, although I hope it never becomes my last option for this artwork, as a conceptional drawing I would like to make it as accurate and as good as I can. I suspected, and you pointed out in "Bird an' Babe" pub, I would have to thermalize the neutrons I'll get off the Am Be source and, knowing H would work well, was hoping you could point the way toward how many centimetres (meters?) of honeybee combs I would need between the source and the target. Well, I'm trying not to scare you away by sounding to crazy, but it would make a good conceptional drawing.

hiatus

Dave;

Went for a walk to clear my head, got back to Jim's flat, read your email and called you. I would love to meet David Sington, especially as it would get us together for a last visit before I leave. In a nebulous way I'm completely booked for every last hour I'm in London, but each dinner, get-to-gether, visit, gallery opening and meeting is built on everyone knowing that I'm here to search for a way to make this sculpture, and all else is peripheral. Sure, I can meet up with you and Mr. Sington anytime, anywhere. Just give he as early a warning as you can.

That brings us to ultra-cold neutrons. If the source can transmute 100 atoms per square centimetre per second on a test foil, I love it. I will still need a financial "umbrella" of some sort to pay transportation and keep myself afloat in UK during the work. Possibly an artist-in-residency at Oxford University or a renewal of my residency at Imperial College if nothing with BNFL surfaces. The shop facilities at Imperial College's Blackett Lab are superb and I have a lot of friends there. I know I could get a lot of work done there on very little money as the academics and administrative bean-counters have no clout in this club. Well details, all details that will have to be worked out (didn't someone say; "The devil is in the details."?).

I can't help but think I haven't come this far, with such a good idea, to not have it work out. Also, and this is a bit awkward but I would be remiss if I didn't bring it up, I ask you to think a bit down the road. Upon completion and exhibit this work will generate attention and publicity. It may not all be good coming from the far wings of the pro-environmentalist arts community and those "hard-bitten" Chem E's and Nuc E's and buracratic regulators tempered in the cold-war. I certainly wouldn't want you to come to any grief in helping me create this art. You have your Noble Prize to look forward to (I'm still grappling with neutrinos having mass) so I just want you to think about it. And as a personal aside, as a young art student in 1961, I could never have imagined writing a letter like this to someone like you.

Looking forward to seeing you anytime we can work it out. Meanwhile I struggling to learn how to use my first email address: <acord@eudoramail.com> so I can stay in touch with you and the rest of the world after I leave.

Meanwhile, all best,

Jim Acord