Jim Acord
Starlight Hotel
July 18, 2002 and Aug. 20, 02
Tape 77
Jim SOT explains reliquary project 7-18,
Exteriors Starlight, 7-18
Jim entering starlight, room 8-20
Jim at table drawing keys, 8-20
SOT Jim about current project, 8-20
TC begins at 03:31:09

Timecode	Description
	Acord SOT while Putnam is talking to him
033110	Here's the deal. We go all the way back to Monstrance for a Grey Horse. I was carving this in Bary Vermont in 1980. The idea was that it would be like a medieval reliquary. It would contain a fragile, sacred, object of veneration safely contained within itself and I loved that idea. Saw my favorite favorite sculpture. I mean you can see them in the cloisters and I know them mostly from art history books, where a beautiful exterior sculpture that actually was more than just that. It contains something sacred and that's where this concept came from Monstrance for a Gray Horse, granite carving holds one tiny chip of fiesta ware in a stainless steel container inside it. You know These reliquaries are going more close to being an actual monstrance in that they demonstrate the sacred object that they contain. And I mean, You know I'm a sculptor and not a word guy, but to me it makes perfect sense visually.
033250	The whole concept of a reliquary is that the sculpture is more than just the sculpture. It also contains, and holds, and displays and husbands and cherishes and preserves and protects some magic, sacred thing. And in this case it is our understanding or lack thereof of nuclear issues. And by utilizing radioactive materials in sculpture, this is part of the religion that we are caught up in today. And I hold this to be some sort of a self-evident truth you know. But I only hold it as a sculptor in this image you know. I mean I can't go any better with words than what I've just given ya.
	Begin b-roll exteriors of Starlight Hotel
033415	Side walk pan to sign with "Starlight Hotel" side of building
033431	Ws from across street
033510	Tele front of building with sign, tilt up to J's window
033528	Repeat
033548	Ws interesting angle (better than previous was)
033634	Top of building tilt to J's windows
033704	Guy on street next to paper boxes

033731	Man with little girl
033741	tele down Ballard ave to
033836	Ws street
	Begin b-roll and interview 8/20/02
034000	"Alright, this is how it's done" Jim throws keys
034010	Jim throws keys again, starts as wide, then follows keys
034021	Ws Jim throws keys,
034041	Close, Jin throws keys/hands/keys
034100	"I like that one"
034114	Ws, glues keys down
034127	Cu from sides, glue onto keys
034150	EXT. Jim down street, tele, zooms out to J entering Starlight
034217	Ws Jim walks into starlight.
034312	Inside hallway, J enters, walks through frame
034338	Stairway ws, J up stairs
034411	From behind, follow J to room through hallway, follow to table
034453	WS room, J enters, sits at table
034632	Ws J drawing at table, tobacco in foreground
034650	Tele, j at table
034700	Os Jim drawing keys
034730	Side angle see hand, keys from side, tilts up to J's face
034800	Tilts down
034810	Wide angle from side, se tuna can, ink bottle
034828	Cu hands drawing keys
034846	Cu glasses from behind
034856	Cu pen drawing keys, out of focus, in
034935	Ws over shoulder
034950	Tilt from keys to hands
	SOT with Jim about 4th reliquary
035018	SOT Jim: "The plan is to create the 4th sculpture of a series that I have done over the last three years now. And the 4th one will actually use transmutation. Transmuted radioactive substances made into non-radioactive material and the sculpture itself will be continuing to transmute material. And the viewer will become a participant in this sculpture by being able to manipulate two handles that will either cause the piece to continue to transmute or cause it to cease to transmute. And the observer, participant will not be aware of which he or she is actually doing. And I think it's one of the best ideas I've ever had
035113	DW: And that's based on what theory? JA: Well Heisenbergs uncertainty theory to be sure. But it's basically Schroendingers (?sp) explanation of quantum physics. And Schroendingers belief and his theorem, to put in layman's term, is that the observer changes what is being observed in the process of observing. So Shroendinger believed that if we didn't touch anything it existed as it was and as soon as we began to examine it, it became something else.

035157	And so part of the idea of the sculpture and this is how it incorporates quantum physics into it, quantum theory, is that as you manipulate the sculpture you are actually changing what's going on without knowing what you are doing. And this has tied together a whole bunch of things for me. Yeah, it will be a cool sculpture you know look like a James L Acord sculpture. It'll be made out of nice steel, it will be all polished and it will be safe and everything, but the fact that the participant cannot directly observe what he or she is doing while manipulating the sculpture is actually the best part of it.
035254	As you know I had 2 residencies at Imperial College in London. And during both of them I was promised I would have reactor time and it was even in my budget. And due to the uncertainties of what publicity would be, the director of reactor operations-who's really a great guy, he's come to my slide shows, he's come to my openings you know-felt that he couldn't take the risk. Because it would suddenly be known that they were running a reactor right on the outskirts of London and that he had allowed an artist to use the reactor to create a work of art and he thought would be a frivolous use and it would bring down the wrath on him. So I didn't renew my artist in residency at Imperial College. I had my nose out of joint.
035400	And so I started shopping around for another place where again I would have access to a fast neutron source. That's what I need to do this sculpture. And in the end, I received an artist in residency at Oxford University that will run from Sept to June. And Oxford University is somehow loosely affiliated with Rutherford-Appleton Labs which is only 10-minute bus trip away. And they have a fast neutron source. And they have agreed to do the transmutation work for me and let me use their shop to be able to actually create the sculpture. And it would be in an exhibit called Atomica that opens at Kunts Museum Lucerne, Switzerland and is going to go to Prague, and Hungary and Rome and London and end in New York 2 ½ years later. Now of course that's assuming I can get it across international borders. (*smile*) and that might be part of the sculpture itself.
035532	Yeah, you know, I'm starting to feel like a stranger every place I go. It seems like I'm always in a different town. I'm in a different residence; I'm living on friends' couches. Ahhh, I'll be in a new town in Oxford. I mean, I've lectured there twice and I do know a couple of people there, but I'll have a new residence, the shop will be new at Rutherford/Appleton. It's just, it's a funny thing, as I've gotten older it's less and less fun to move and travel. You know when I was 19 taking a bus to Spokane was an adventure! And now I'm 57 and flying to a new place and you know its something else. I know I can do it. I've done it before. I mean, jees I had an exhibit in Slovenia you know. That was a different language country.
035633	But I am apprehensive about traveling. And the other thing of it is too, now that I've been spending ½ my time out of the United States, I'm

	losing touch with friends here. So I do feel like a stranger in the city of my birth, here in Seattle.
035739	The physics and the design elements of this sculpture are completely solved. I sat here in the Starlight hotel for 3 months and I drew this piece over and over and over again and I've got all the compositional work solved. With help from nuclear physicists all the physics are solved. The sculpture is a done deal. The thing of it is, I know I'm gonna be on. You know It's gonna be, I'm gonna be expected to lecture and have sherry in the faculty lounge and go to dinner in people's homes whose thoughts are not my own. It's always the societal stuff I have difficulty with. And I know it's gonna be extra intense this time. Between being at Oxford and having the exhibit come up. And I mean there's gonna be all the interviews and stuff. I mean it's just a work out you know. And if it were just the sculpture, there'd be no problem at all. I know I can make the sculpture. You know, that's all I've been ever able to do in my whole life. But to have to be civil and mingle with all these highly educated people and people from the press you know who are trying to trip you up and get you to say something that'll make a headline you know in the Guardian or The Independent or something. That's where the stress comes from and I anticipate that because I've been through it a couple times and it's gonna be a little more intense this time and that's where my anxieties come from.
040017	All right, I don't even have to go to England to make this sculpture. I mean there's enough money in the Atomica budget to ship it from Seattle and I can do it right here at the Starlight Hotel. But I can't help but feel that it's an extra accomplishment if I drag in the scientific and academic community to help me create this work of art. It somehow adds to the power of the piece and it enhances the position that art occupies in our civilization. I personally have always felt that art and science are two parallel paths to truth and knowledge. And art has been given short shift here in the last 50 or a hundred years or 500 years since the Italian Renaissance, wherever you want to measure it from. And I feel that doing an art project in which scientists and engineers and academics are equally involved in helping me create this work of art adds to the power of the piece. So that's the reason I'm willing to bite the bullet and climb on that plane. I hope…