Jim Acord
Starlight Hotel
July 18, 2002
Tape 76
B-roll Jim
Jim SOT explains reliquary project
TC begins at 030025

Timecode	Description
030025	Ws looking out window, cam moves to book on table /penmanship
030047	CU toy motorcycle, pan across to other motorcycle
030105	Toys on windowsill…cardboard models/toys, pan to pencils
030125	CU pan across colored pencils l to r
030143	Cu pan across pencils R to left
030213	CU cigarette butts in sardine can, pan to glasses and watch CU
030235	CU glasses and watch
030253	MWS pan R to L across table with writing
030311	CU writing “a poem in 2 B” Jim practices penmanship, tilt across writing
030335	Tilt up writing
030351	Photo on wall of exhibit in Lubiana, tilt up photos, end on “Atomic”
030423	MS push into Atomic postcard w/Jim
030445	Pan across shirts L to R on hangers
030505	Pan R to L on shirts
030519	Stuff on bed from high angle, tilt up to wall with clothes
030540	Tilt down from previous shot
030557	TS onTS Elliot book
030607	“Nuclear energy” book on floor by bed
030634	Tilt from kid model instructions to “Nuclear Energy” book
030655	Radiator to drawing on wall
030711	TW drawing of home Plutonium transmutator
030730	Tilts up and down
030740	CU writing: “Home Plutonium, Starlight Hotel…l” pans R
030757	2nd take
030814	CU drawing, tilt down across
030831	More tilt
030844	CU Jim’s notes: “improved understanding of William Blake, Physics, TS Elliot….
030851	Tilts up to equations
030911	Pan across brush strokes to equations
030924	CU “periodic Table of the Elements”, zooms out to show wall with drawings
030947	CU Key drawing, tilt down to other key drawings
031035	Out of focus keys, into focus

031054	
031103	“Feng Shui Starlight”, zoom out to see drawing
031128	“Starlight” zoom out to drawing of reliquary casing
031146	CU drawing pull out
031200	CU equations tilt down to wring “4h Reliquary”
031233	Tilts up to equations
031250	“Moderator”, tilts down to see more of drawing
031326	CU Words in alphabetical order….tilt down (includes: abundance, abandon, Americium,Beryl Crystal, corner, calibration, circle, Cadmium, detector, dementia, demon, die, dolor….
031358	CU drawing…“Demon Fish of Blackett Labs”
031400	Tilts up to CU drawing “Blind Fish of Blackett Labs”
031420	CU drawing key in bottle
031435	CU “end of residency plans”, tilt down
031450	Papers on wall
031505	CU words… zinc, e.g.+ exempli gratial(?)…pan L to words including “Demons, Dolor”
031522	CU words from list tilt down wider than before.
031555	Shot goes out of focus
031559	MWS Jims drawing table and wall with drawings
	SOT Jim talking with Tom Putnam
031660	SOT Jim MWS show and tell: I did this drawing in Tom Putnam’s studio 4 years ago, I’m guessing right? I was already sort of groping for. This was before I had even made the first couple of reliquaries. You know. But I was groping for this kind of space, this kind of thing. So I did this and I pocketed it and I carried it with me and the idea’s not gone away.
031656	I had some other stuff to do although this is basically a stone deal. That’s the reason how it’s put together that way. It was because they were building cathedrals out of stone and I know about stone.
031714	The Venus of Wisendorf has always been one of my favorite sculptures. And I could see in this, this…and I needed to pull those guys together. And I love the idea of having something that was guarded, having something that was involitile. And this was based on a chastity belt, such a strange term…And so I thought “Alright, you know, the gothic cathedral shape, the Venus of Wisendorf, the guarding of a chastity belt. And so this is how I started working the problem. And this is how you work the problem. You draw it over and over and over again you know. These were close. You know It got better. I like this, I like that.
031811	This is not even gong to show in the actual sculpture. The sculpture is going to be sealed. And that’s what’s so cool about the, about the quantum nature of this. Much of this sculpture is going to be totally invisible without actually destroying the sculpture to see inside it. Yeah, did a good job.
031832	But, pulling together the shape, that beautiful little fertility shape of the Venus of Wisendorf, and the wonderful way in which those stonecutters cut those beautiful gothic windows and gothic arches in the 10th, 11th and 12th

	centuries… I didn't think I could actually get those 2 shapes to fit together. And you know how you solve problems you guys, you just sit down and you work on it. I'd drew day after day, drawing after drawing and you know I was getting close, I was getting closer, closer yet you know and I got it. And I am so pleased with myself. I haven't been this brilliant in a long time. I haven't solved a problem this complex in a long time. And you know in the wonderful way in which these things are, the answer was surprisingly simple. But it took so long to work all of these issues through together.
031938	And the and the and the thing that's so good about the actual solution is that it's the same radius over and over again. It just got simpler and simpler. Instead of being 3 or 4 radius, I just got it down to one. *Jim does great hand gesture here….*
032010	In the periodic table of the elements, the word is "LEAD". All of the transuranics, all of the radioactive material eventually become lead. I used lead in 2 of the 3 reliquaries, that I've already done. There will be lead in this reliquary, the 4th reliquary. Lead is a touchstone, an anchor and endpoint. It's where everything ends up. Reach all the way up the periodic chart you know all this gonna come back down. You know. It's all gonna come down. Lead. Element 82. That's the end point. So I really enjoy using lead. Actually it's really fun stuff to work with. I know I don't have really good photos of this sculpture….but, I pinged this sheet of lead back into the reliquary case. You know. And I had such a wonderful time. I was up all night after night after night. Ping, ping, ping….*JA.talks more about lead here…..*c
032223	And the repetition of this shape. And I know it might seem mundane, but I got what I want finally. And it ties in a host of different elements and It's gonna be a nice sculpture you guys. I mean not everybody's gonna understand it on first glance cause it's gonna be real simple, real clean but it's gonna be real good.
032302	The best part of this is I got a right hand thread and a left hand thread. So as you turn the cranks you have no idea what's moving back and forth in there. And although you are controlling the transmutation of the sculpture, you do not know what it is you are doing, you can never know whether you are or are not activating this sculpture. And it's so simple, but it's so clean you know. I mean isn't that the nuclear age, I mean isn't that each of our lives you know. We turn the crank…what's going on.. Are we doing something or are we not?
032400	And you know in a way I wouldn't even have to have the cranks there. I mean, you wouldn't have to be you know activating the sculpture…BUT I do like (I don't know the word pracitpatory…) when you …I do like the idea that people actually touch and work with the sculpture. I can remember as a child you know you see this "do not touch" sign on every display in the art museum you know. And the thing you want to most do is touch the sculpture right? And so I' really like the idea of doing this sculpture that needs to be touched and worked with in order for that sculpture to be whole and complete. And there will be a sign on it that says "please touch"
032509	It's actually quite simple and I have to say have a terrible crunch right now on this 1880's style gearing, you know I mean, I like that huge, fat thread you

	know and I can't wait to make this it's going to be so easy to cut on a lathe. So when you when you turn the handle in this case the target material, but it can also be the radioactive source material, the target material moves and comes back. I'm gonna put silence dampers on each end. So that although you go to the end to crank, or come back to the end to crank, you can't even actually hear what goes on. It's a total blind mans bluff sort of a deal.
032608	But when you turn this crank, very simply, you know, the target material moves back and forth and you either open or close the radioactive source material. And ah, this is uh crushed smoke detectors, Americium 241 and beryllium and ah beeswax. So we get the moderating effect. And the beeswax…it's a cool idea and I only learned this in the last year. By thermalizing neutrons, they're infinitely more probable to interact with whatever their target material is. Whether I'm turning Uranium 238 to Plutonium or whether I'm transmuting Technesium 99 to Ruthinium100….Thermalizing the neutrons is going to greatly increase the probability of neutron capture. And beeswax would be perfect. And so I'm thinking of having my own colony of Africanized Honey bees you know. Something I could have in my flat you know. Come home and feed the bees you know.
032745	Here's the deal you guys. You see that stolen Smoke detector…ha ha. I can do this entire project right here.. Yeah Oxford sounds good, gonna be high stress. I'll have to wear a white shirt and tie. Oh I guess actually I'm wearing a white shirt and tie… I'm in rehearsal! HA HA. You know yeah. And doing it as an official art science interaction in itself is a part of the sculpture. Ido think that's cool. I am trying to do art science interactions, collaborations. But if it comes to it I can do it right here for nothing.
032845	I have been offered an artist in residency at Oxford University… Actually it's not a university cause it's a bunch of different schools; they call something else…complex or something. And that will grant me shop time and a budget at Rutherford Appleton Labs which is somewhat associated with Oxford they're only about a 10 minute bus ride apart. And that would give me shop time there. And so I would be free to create this sculpture in time for the opening of the Atomica show in Switzerland and with time to spare, you know. And as usual they expect me give a lecture from time to time and give press interviews and do all the stuff I'm allegedly so good at doing. TP: How do you feel about it? JA: Scared shitless. But I mean, I've done it before… This is the worst of it. I have done it before. I'm not saying I do it perfect. But everybody's been happy enough they keep inviting me back , so I must be doing something right.
033003	And you know I do enjoy working with young people and this has been sort of a part of it and we haven't worked this our with Oxford, but traditionally I have a couple of interns and they tend to be graduate art students who are interested in doing complex art science shit you know and I've always really enjoyed that.