SCORE FOR THE INTERPRETATION OF LIGHTS

1978–2016

2016

The images in this score are sourced from:

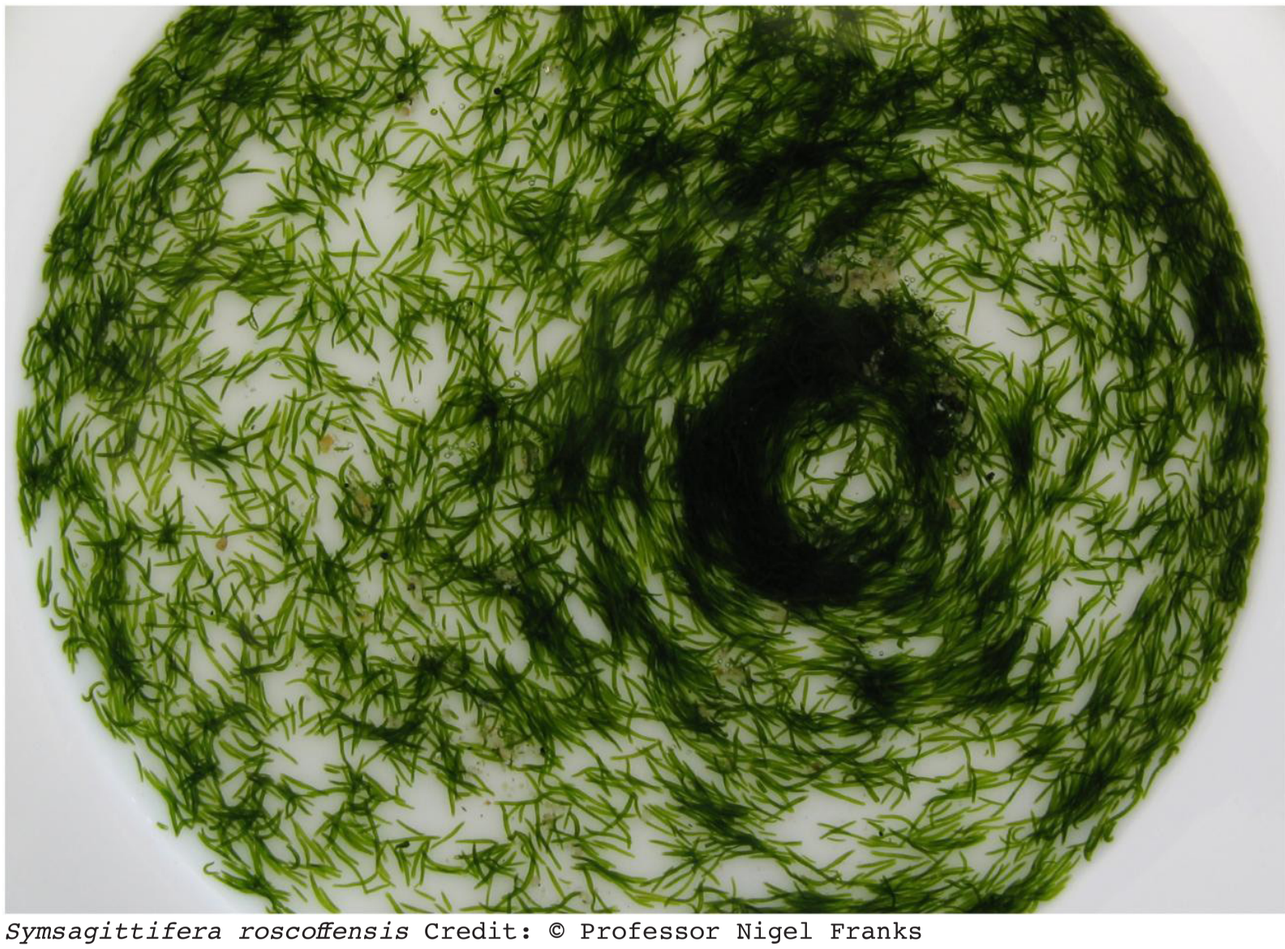
Bruce Maccabee, 'Analysis and Discussion of the Images
of a Cluster of Periodically Flashing Lights Filmed Off the Coast of New
Zealand' (Originally published in the Journal of Scientific Exploration, Vol. 1,
No. 2, pp. 149-190. 1987 Pergamon Press, Printed in the USA.)

url: http://brumac.8k.com/NEW_ZEALAND/NZFlashingLight/NZFlashin-
gLight.html

Some modifications and additions have been made for this presentation.

TIME LANDSCAPES

(of the mind)



Symsagittifera roscoffensis Credit: © Professor Nigel Franks

470 lightyears away, in the constellation Lyra, a red dwarf star is orbited by a planet with extreme similarity to earth. Inhabited by giant birds, Kepler 438b is home to some of the biggest and strangest fruit in the universe. The plant bearing this fruit begins its life in the deepest sands of the planets oceans. Every time it rains, small holes appear all over the ocean floor, in correlation with the droplets on the surface above. Out of these holes come a series of green worms. These worms swim not unlike sea snakes, eating micro-organisms and behaving in much the same way we might expect them to here on earth.

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At the beginning of spring, when the air got muggy and full, a haze of good intentions came over us and we started to weed the garden in preparation for the summer's crops. Plants were uprooted and tossed into a nearby bucket, to be mulched and turned back on the garden. As the burst of gardening grew tiresome we got distracted and left the bucket of weeds on the deck. In an absurd act of care, developed out of neglect, the bucket has remained in the same spot and so has been allowed to flourish. In the last six months' various ecosystems have developed; there was a wetland stage turning the plant matter at the bottom of the bucket back to mud; a hemlock stage when the plant rooted and came back from the dead in the swampy plant matter; a Kaikuia grass stage which the cat enjoyed, standing precariously on the bucket's lip; a dry stage when the grass died and the water evaporated; and now a flower stage which has seen cosmos and daisies self-seed. I have come to think about this bucket as a study of speed and value. Last time it rained I imagined a duck siting neatly in the then alluvial plains of the bucket world, and I liked that image so I hope the bucket will continue to grow unaided. It is a now a meadow, with just enough space to stand in and feel the grass on the backs of your legs.

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We have now harvested the chillies and are drying them in the window, strung up with floss. Last time I tried this they didn't get enough sun and so they went mouldy.

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At roughly 12pm the sun moves out from behind the parking building and hits the far wall of the gallery. The light stretches slightly until 2:35pm, when it disappears behind the apartment complex over the road, only to return extended at 4:15. By this point the shift in colour temperature is noticeable, making the fluorescent lights seem greeny-blue. At 5:25pm the light falls only on the longest wall, reaching the midpoint of the space, directly across from where I am sitting. This is marked by the sound of roller doors opening and closing as people come and go from the roof top parking space next door. In the last moments of direct sunlight, the edges blur and reveal subtle greens, oranges and blues. In my periphery, the fluorescent light moves slowly to the fore, and suddenly the room feels colder and darker. The time is 5:36, and the last ray of sun to hit the room is caught by a painting hung just out the window.

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Every 3875 solar cycles, Kepler 438b's two moons pass in front of the sun, creating a double solar eclipse. During this time, tides on the planet cease, and the green worms rise to the surface of the silent oceans. Here they form a series of intricate alginate meshes, passing through each other until they have created structures unimaginable in scale. Over the next 50 cycles the mesh begins to photosynthesise, and directs its energies towards its centre. This is the first stage of the plants fruit bearing cycle.

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In time, when all trace of human history has been lost and forgotten, all that is left of us will be the plastics and polystyrenes. Named after Greek shepherds, these that will return to the earth and be accepted as nature. Plastic becomes the new rock, as we have already seen in the form of plastiglomerate washing up on Kamilo Beach in Hawaii. In the future miners will be able to smelt the plastiglomerate to recycle the plastics within, molding it into new and exciting forms and situations.

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The fruit bowl has been neglected again. A soft power clouds around the oranges and lemons as I lift them out of the bowl. Fruit flies are hatching inside the banana. Below, a green soup has appeared, and is already moving. I wonder if it could be sentient?

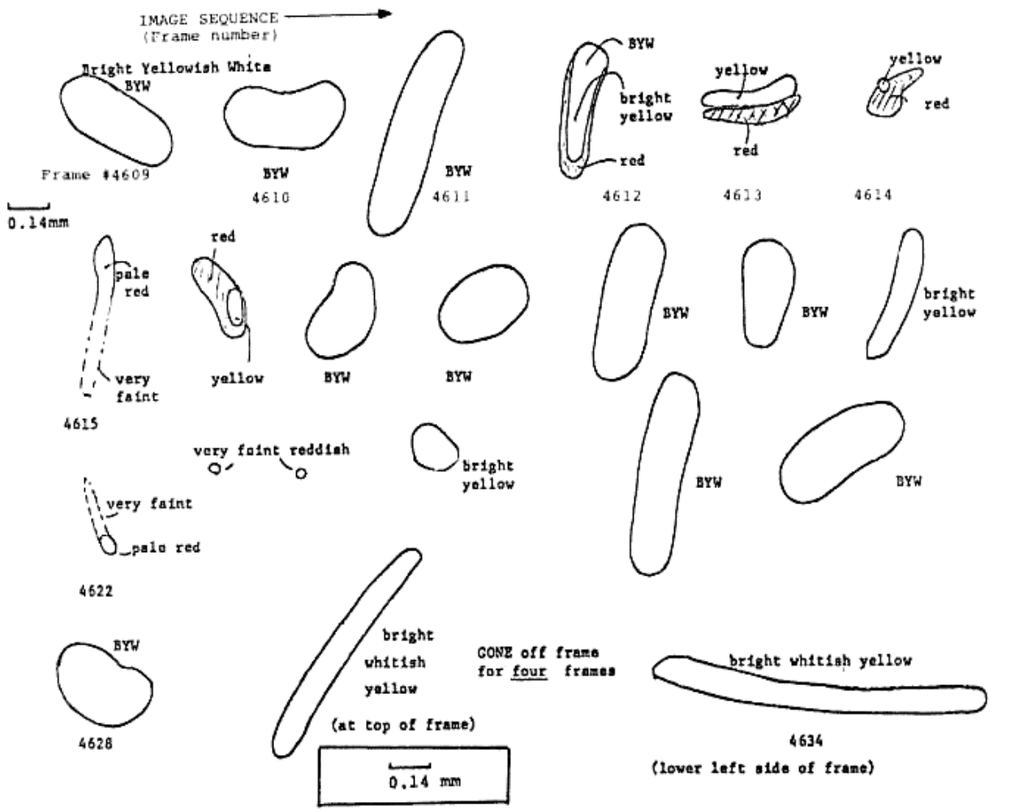


Fig. A1.

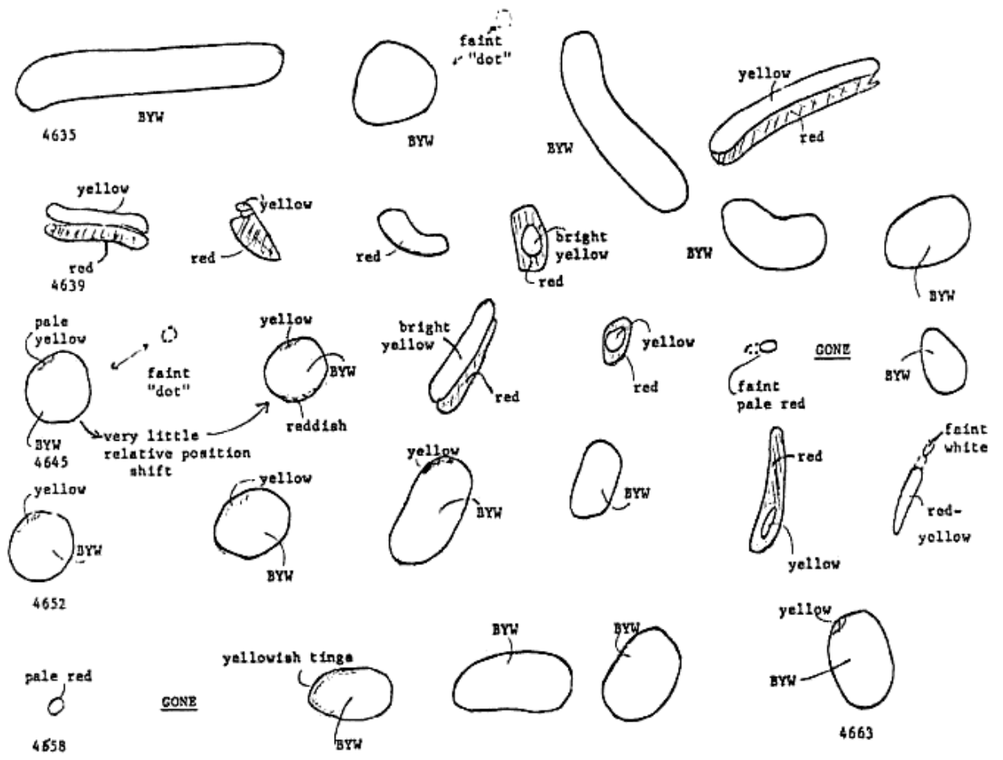


Fig. A2.

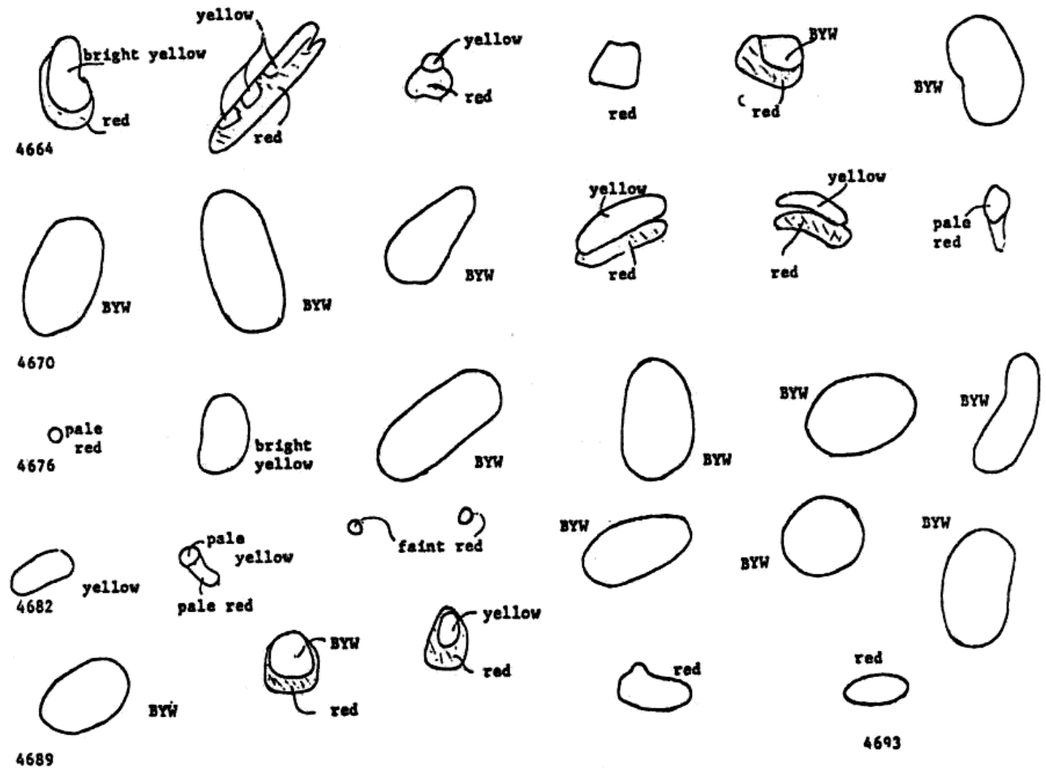


Fig. A3.

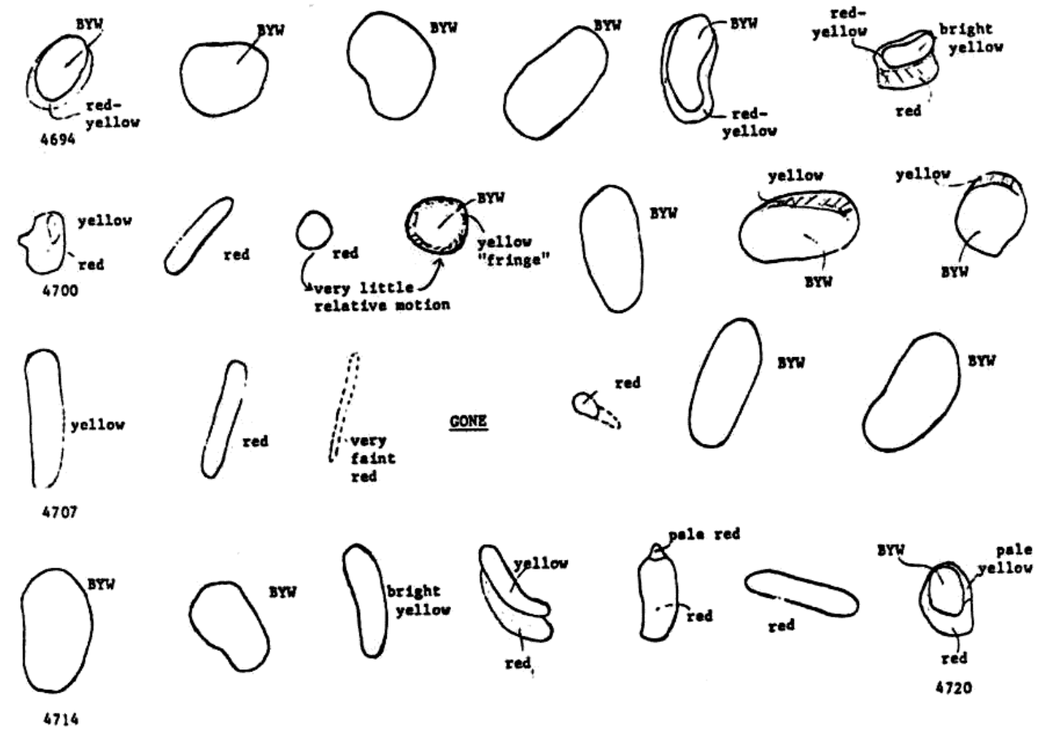


Fig. A4.

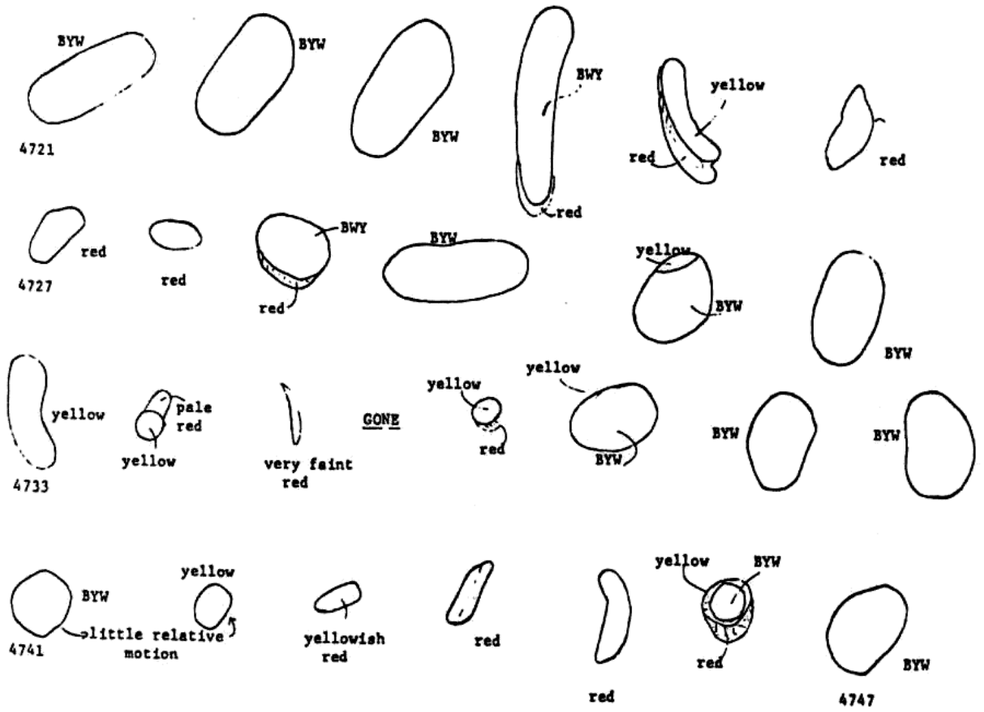


Fig. A5.

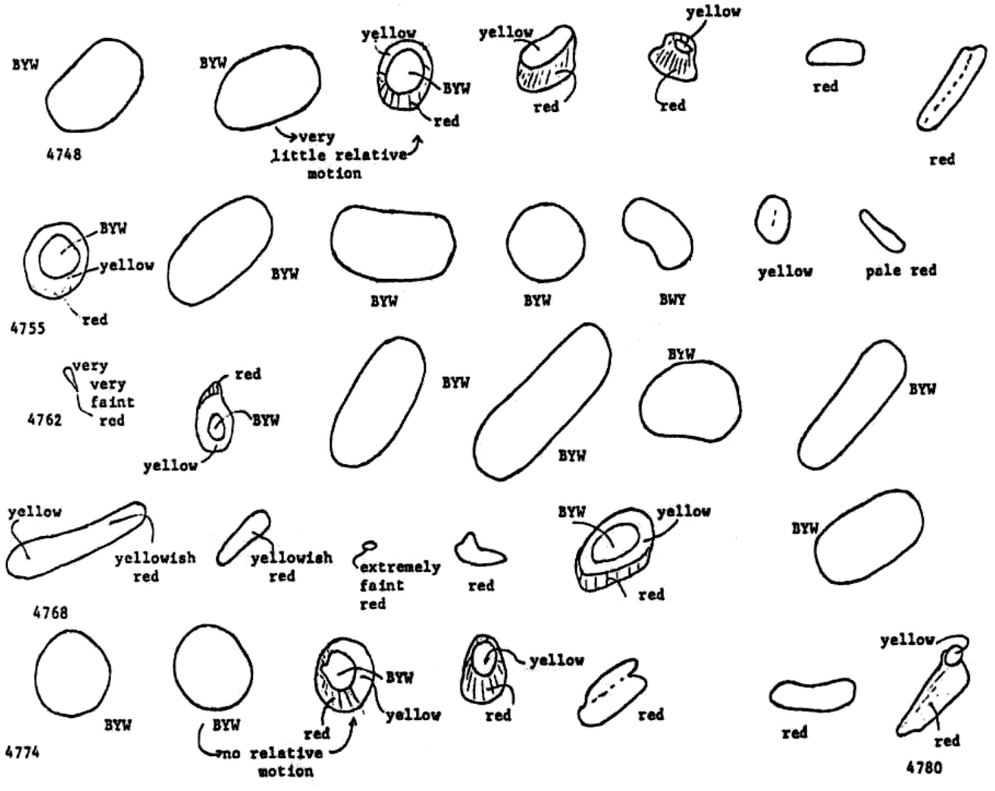


Fig. A6.

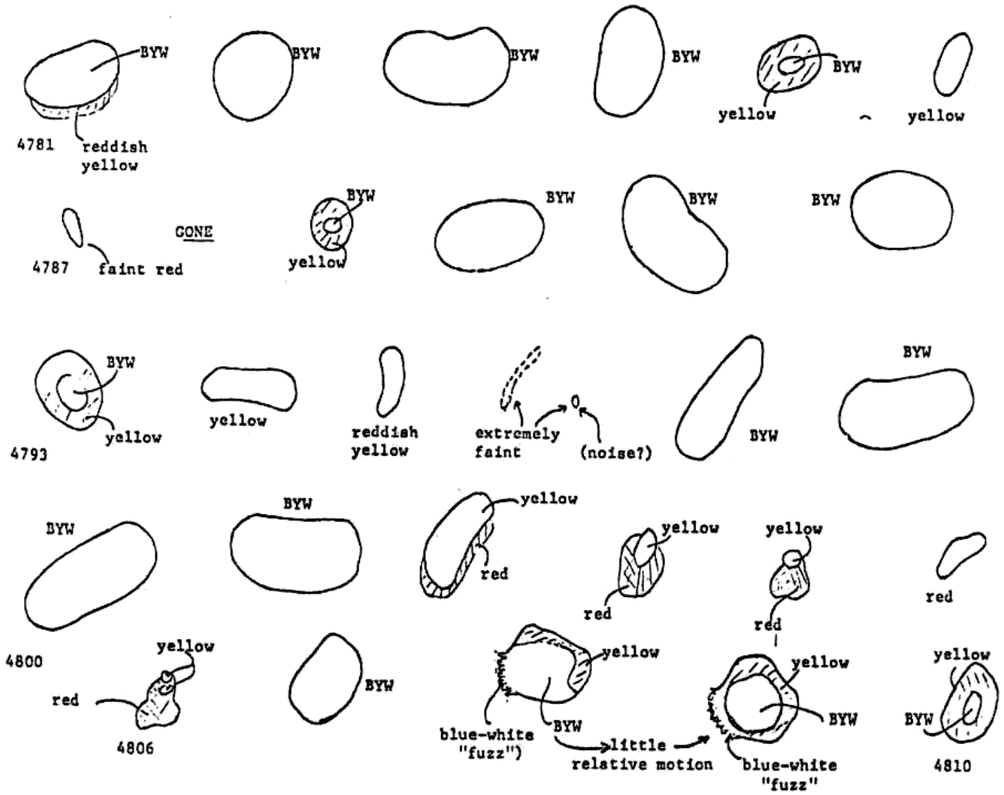


Fig. A7.

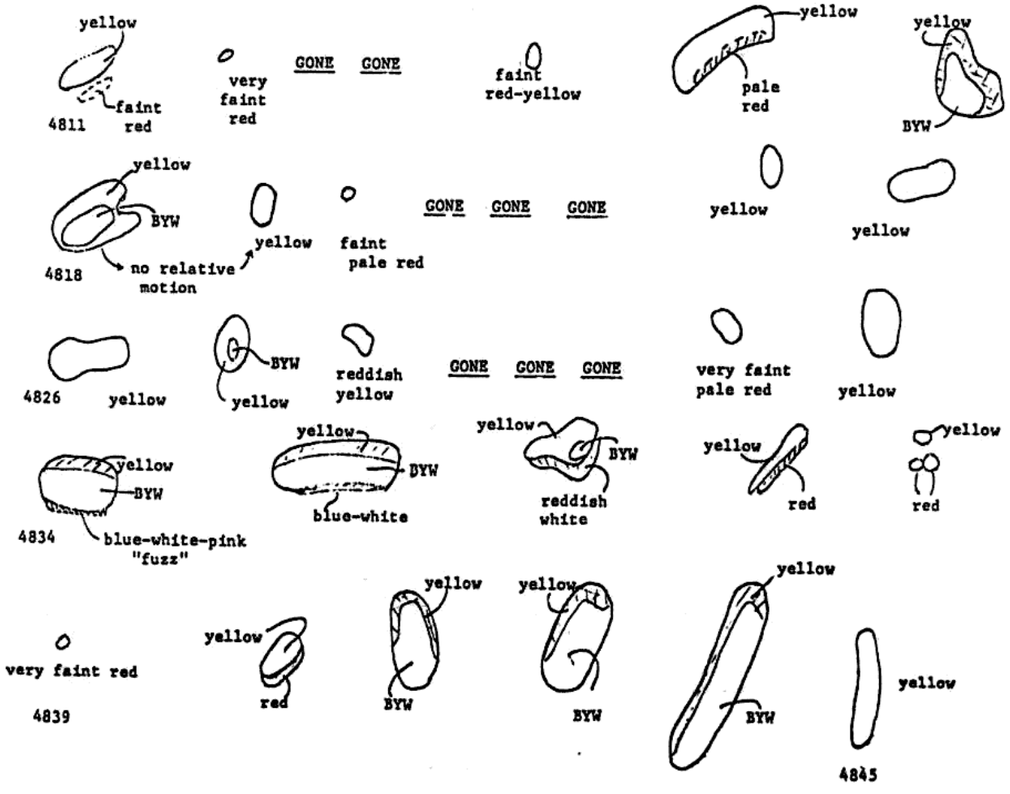
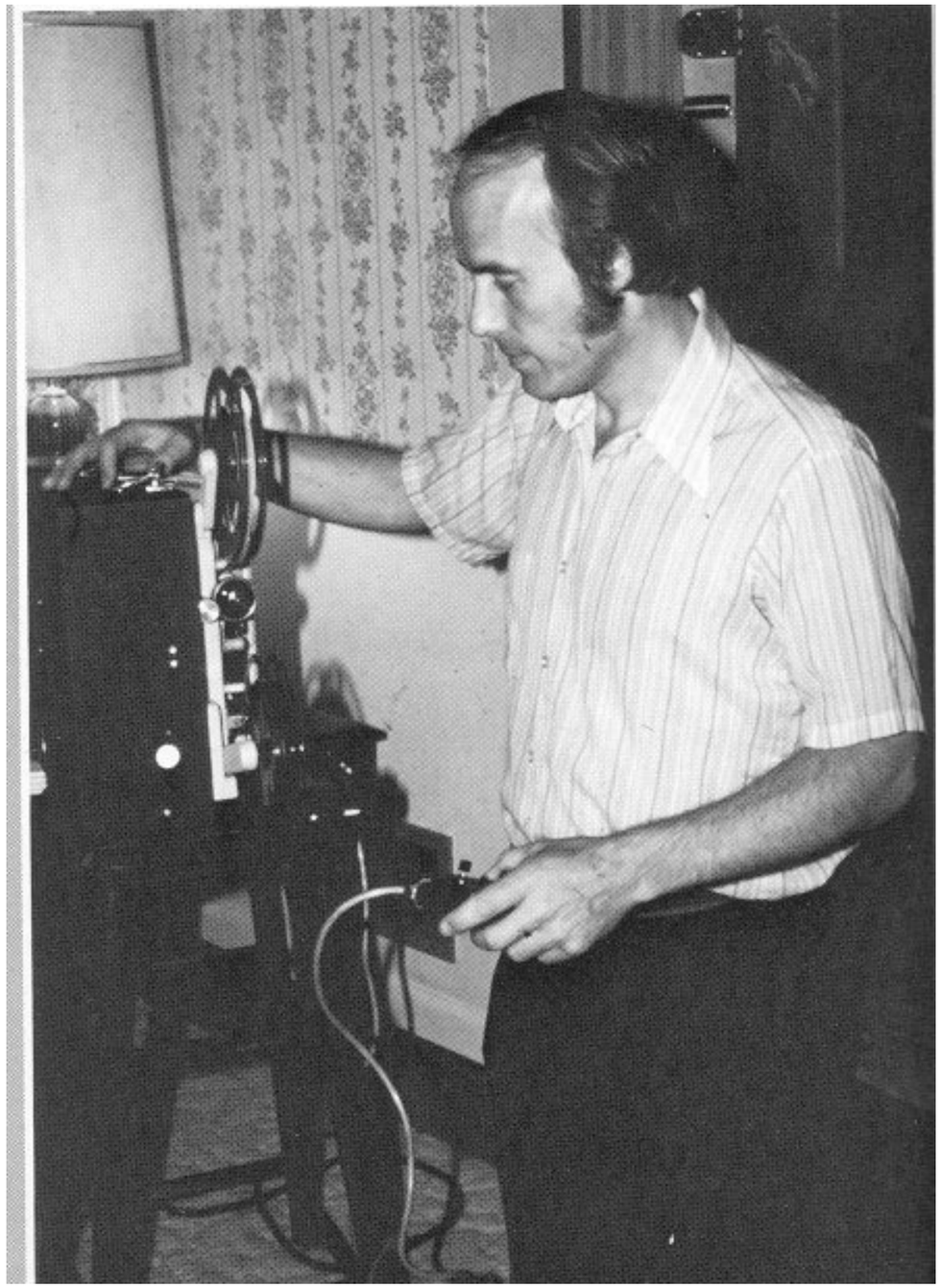


Fig. A8.

Notes on playing *Score for interpreting light*:
Performers may interpret the score above in a number of ways, and are free to intervene in the chronology of the piece. It is not necessary for a group of performers follow the score at the same rate, or to use specific instruments whilst playing the score.



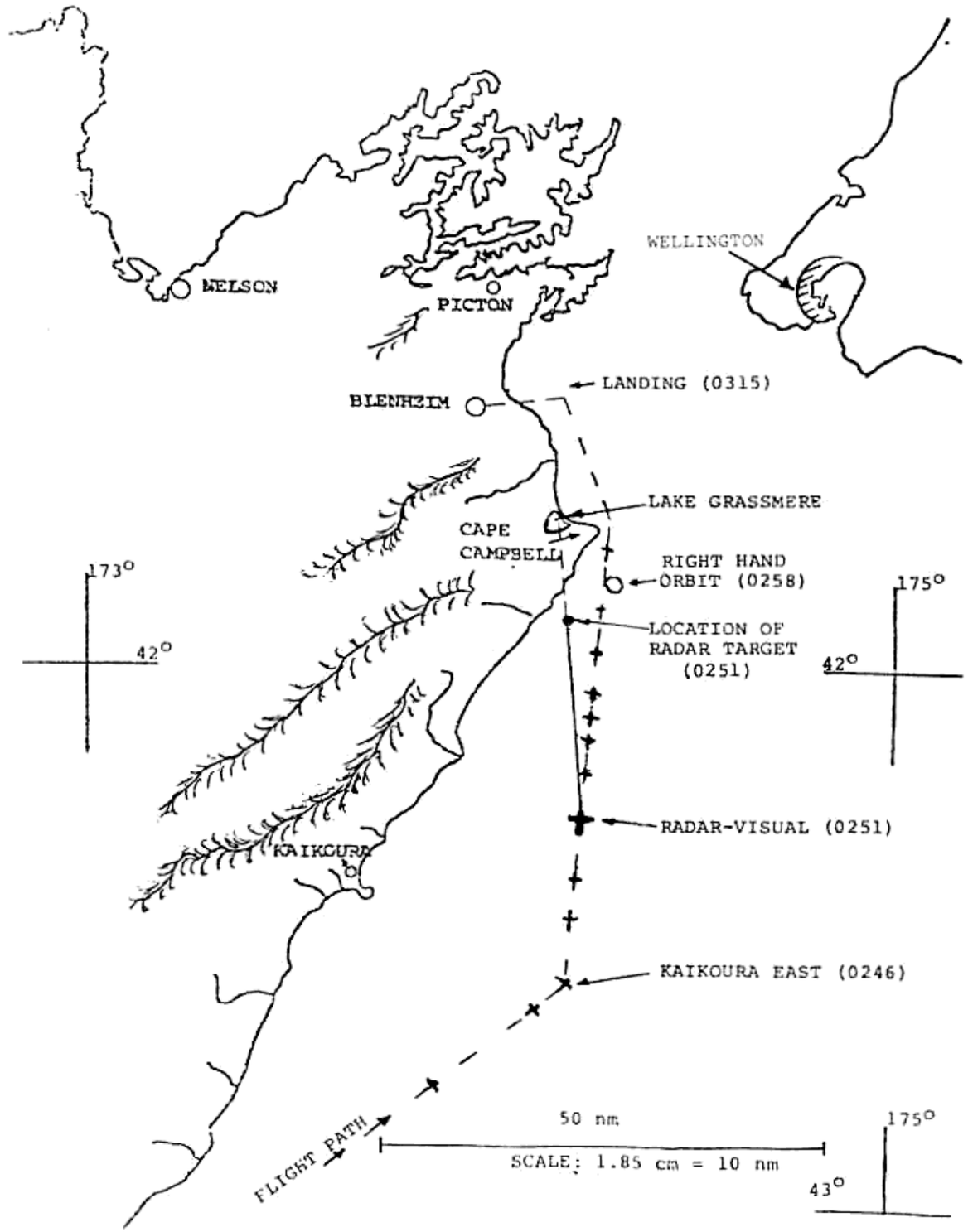


Fig. 1. Flight path from Kaikoura East to Cape Campbell.

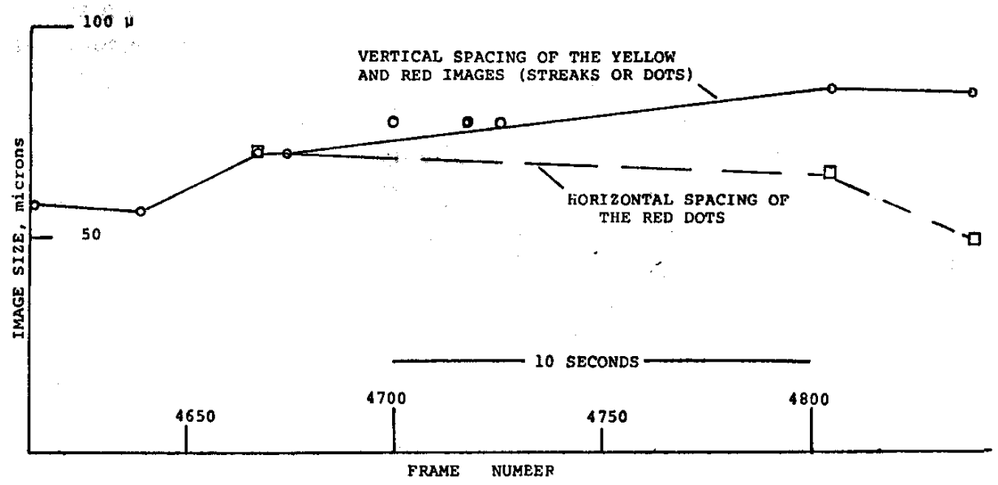


Fig. 5. Dimensions of the triangular images.

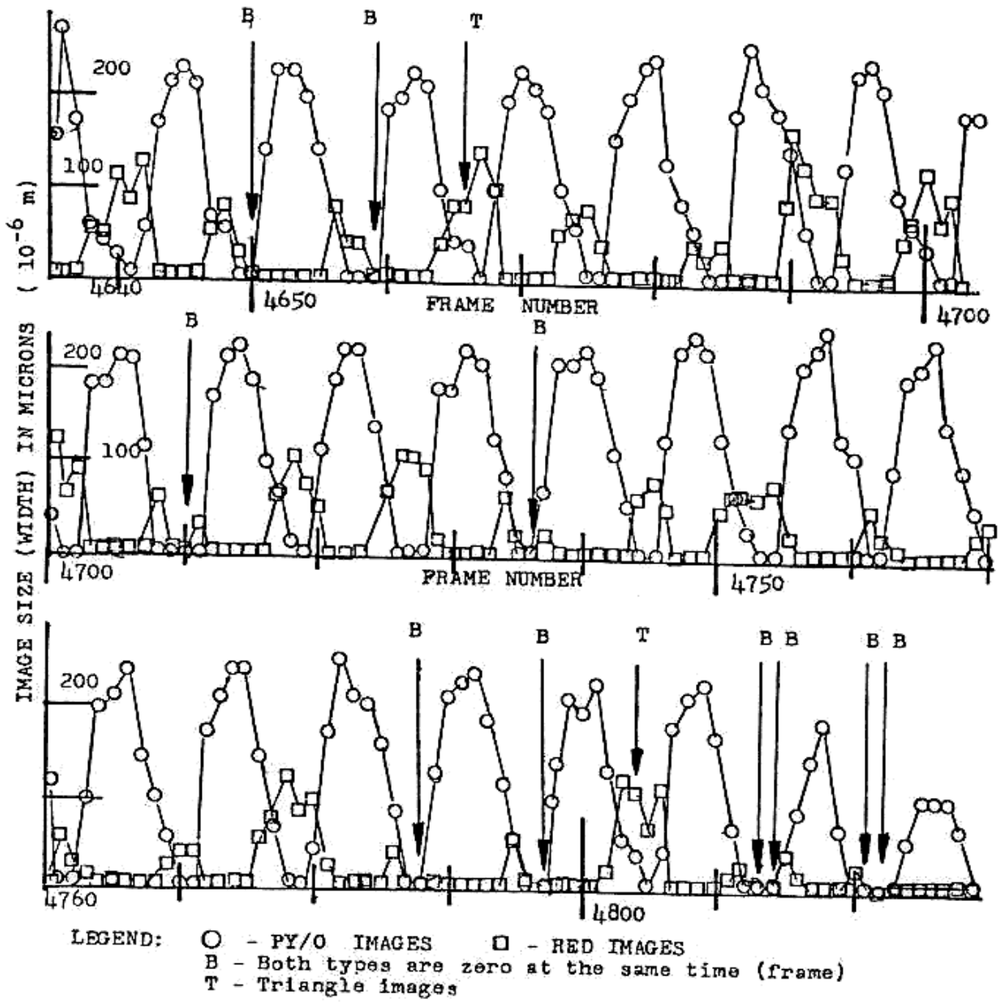


Fig. 4. Size of the red and PY/O film images. The size of the smeared or streaked image is its width.

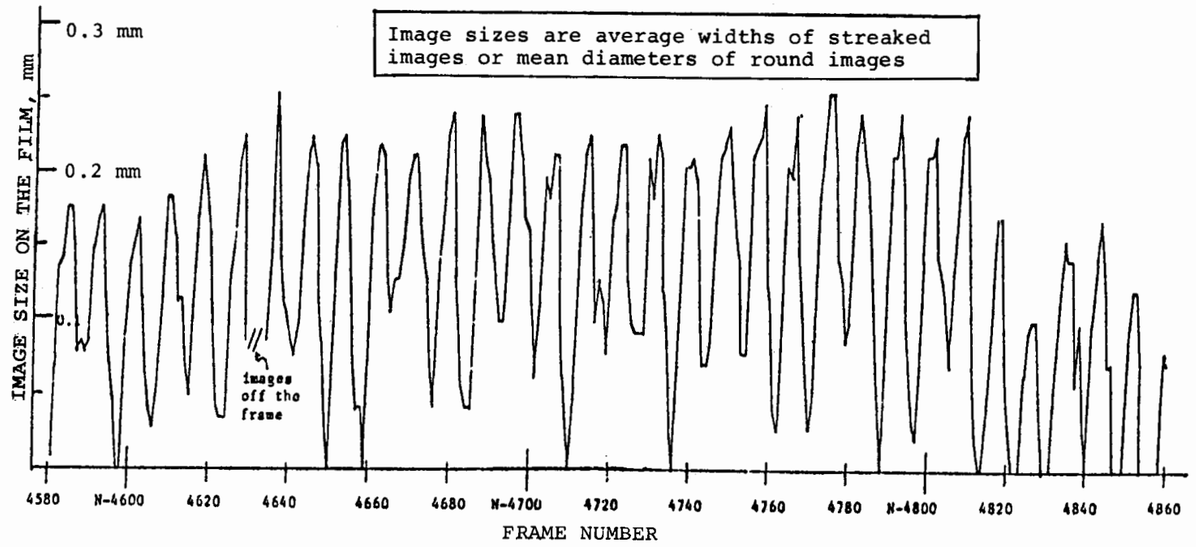


Fig. 3. Temporal dependence of the image sizes during the oscillating light sequence in the film.

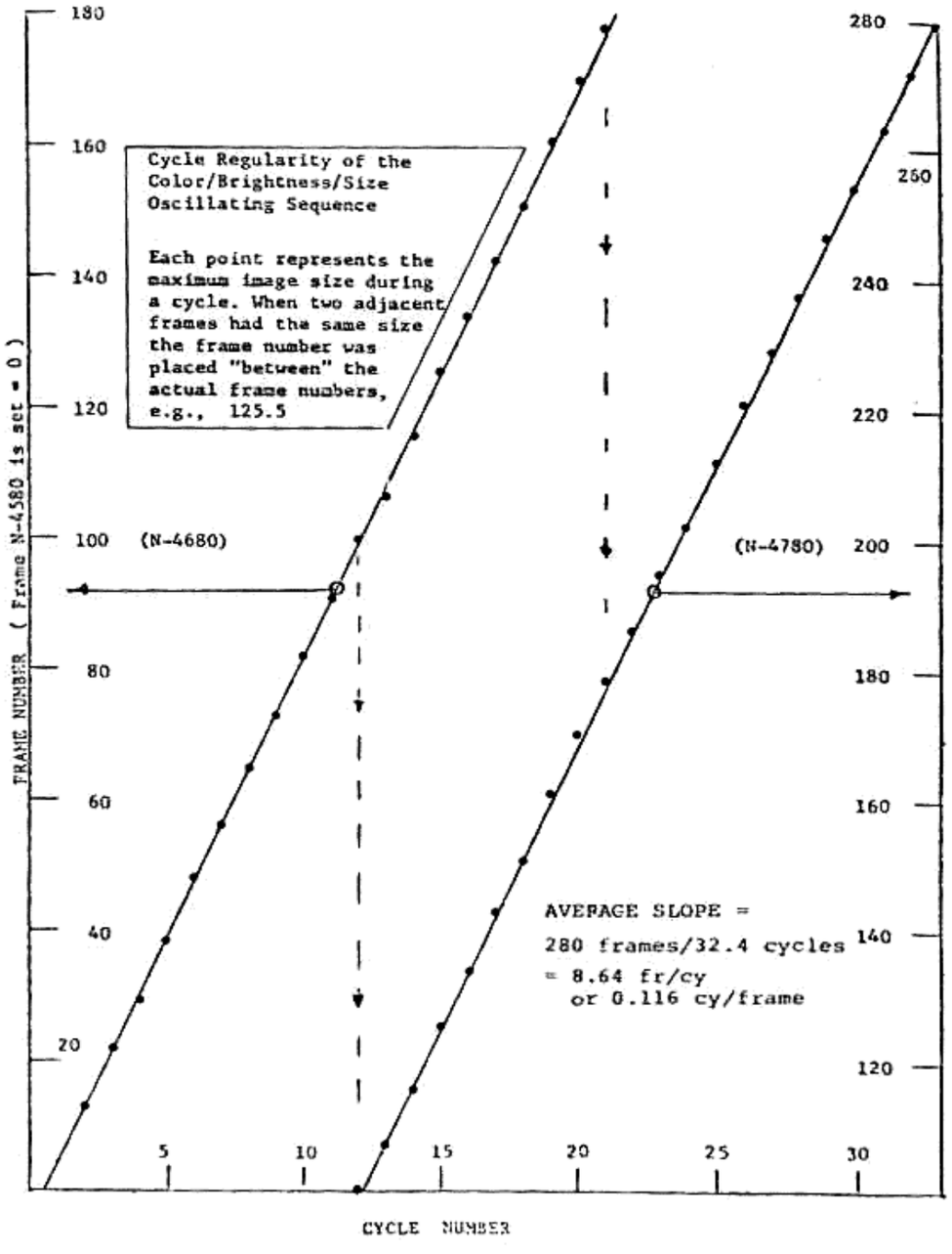


Fig. 2. New Zealand film of December 31, 1978.

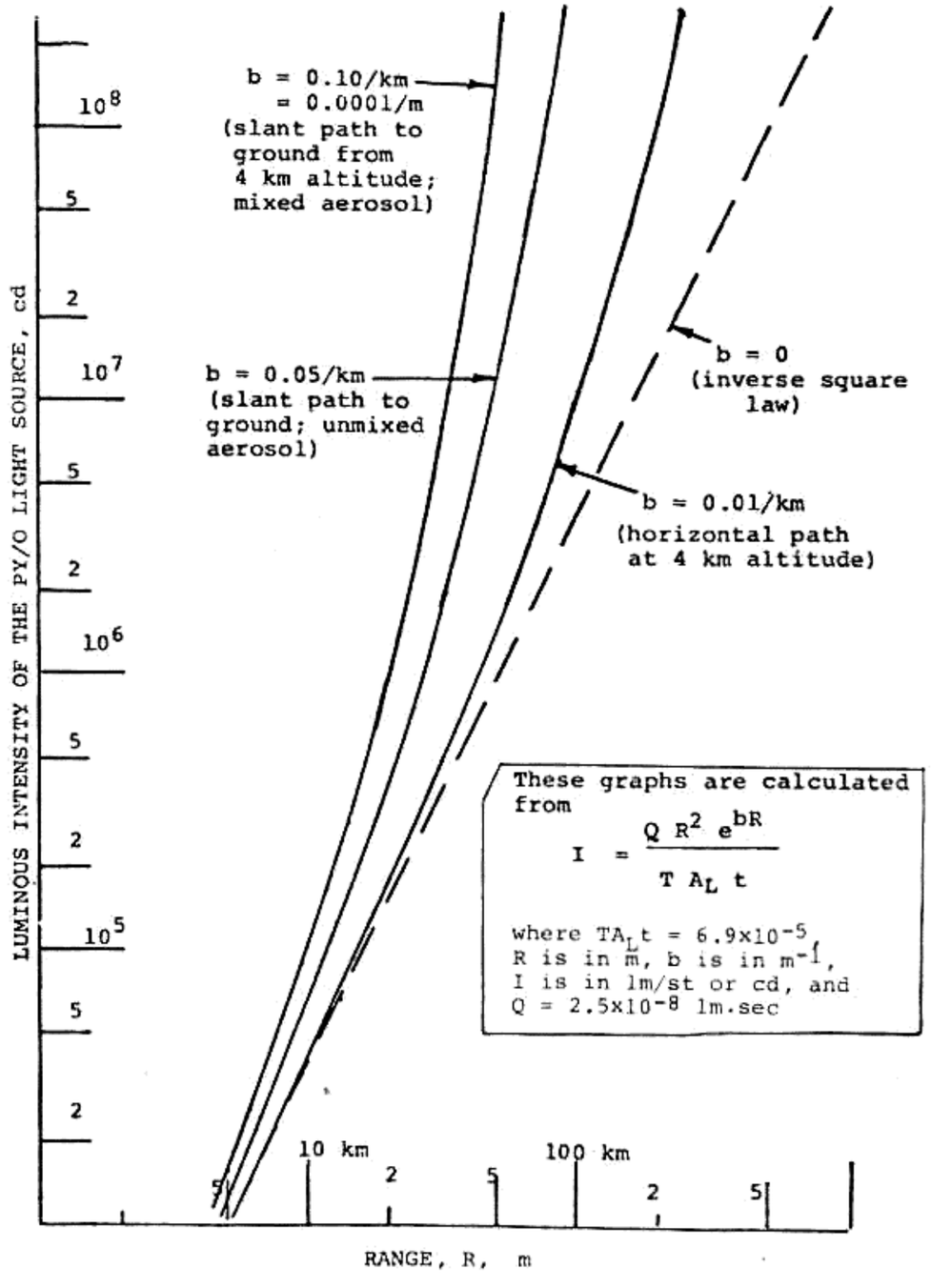


Fig. 6. Source intensity for various distances.

New Zealand Safe Air Argosy Aircraft, 1978

FIGURE 3 INTRINSIC IMAGE SHAPES FROM THE NEW ZEALAND UFO FILM