Koshitomo / Koshi-himo*: Sonic Re-location of a Discovered (or Found) Imprint
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Joan Lyneham Hypothesis 3ʳᵈ August 2020

I have summarised the main themes in Mo's research approach, and can talk about any of these. I also have two alternative hypotheses which account for the disappearance of the actual Joan Lyneham, which I am happy to talk about.

These concepts are not too obscure, and you will be familiar with them.

Open Research: any methodology can be considered viable and can form a guiding node on the project nexus. All that is needed is for the researcher to free and open to the consequences of the research, to where she might be led, to what scrutiny may fall on her, as the researcher.

Guided Discovery (CBT): Guided Discovery is based on asking a series of questions that allows information to be brought into the client's awareness. The client is therefore encouraged to discover things for herself. Therapists need not necessarily know the endpoint at the start of the dialogue with the client. Sonic investigators are both client and therapist.

Tutor Text: as explained by Roland Barthes: a 'work' can be handled. It is a concrete object; something that is definite and complete, "a fragment of a substance occupying a part of the space of books," whereas the 'text' is the composition or the meaning the reader takes from the 'work' and it is not a definite object. Joan's drawing/diagram is the starting point, a 'work', whereas the meaning the individual Sonic investigators take from the drawing/diagram is the 'text'. Tutor texts are alternative or parallel meanings which might teach us more about the work. Out of the text comes more work and also more texts.

Actor Network Theory: a somewhat anarchical methodology from Social Science and Art and Design History which suggests that it is a mistake to look at 'micro v. macro' and 'human v. non-human' when looking at how and why 'things' 'happen'. The network of actors in the story of why or how something takes place is always a complex and subtle exchange between both larger and smaller influencers. In particular, the idea that 'non-human things also have agency'. In between the human and the non-human is what exactly? Whatever that thing is, it also has agency. We have a void, a disappearance, a missing person, a mystery, perhaps, but that still has agency and is still a force.

Working backwards (in time and researcher / subject or topic): actions and artworks from a 39 year practice as an artist, writer and music maker give a lot of personal archival material to draw on and all may play their part. Unknown meanings, causes or reasons at the time of a performance or poem sometimes only become clear later on. A musical motet can hang around for years waiting for its time to come. Dreams are a very good example. Some dreams exist beyond space time, and so their meaning may only become clear in the future as well as the past.

Quantum Time: what does it mean to do historical research via the possibility of circular time or the simultaneous co-existence of different points in time, as opposed to the basic 'that was then, this is now' concept of linear time? "You have two uranium atoms: One of them decays after 500 years, and the other one decays after 1,000 years, and yet they're completely identical in every way," said Nima Arkani-Hamed, a physicist at the Institute for Advanced Study in Princeton, New Jersey. "In every meaningful sense, the universe is not deterministic."

How to pick a lock: according to the website, "note the main *goals* of the lock picking process. While applying light pressure with your tension wrench to the keyway, you're going to push up pins inside the keyway with your pick, one by one. When a pin is lifted enough, the tension from the wrench will prevent it from falling and the next pin can be set. When all pins are set, the lock will open."
(Contd.)

And, I had 4 research questions, to provoke and guide me:

Research question 1: Why / how do women disappear?

From Feminist Film Theory "…these women do not exist in our time, although we know they have existed because they left signs of their work behind them in the form of historical objects. But we cannot really meet them; we cannot touch them or talk to them. They are like phantasms to us, and we cannot simply conjure them up again. So what do we imply when we say that we "find a woman," when in fact what we find is simply a surviving remnant of her work—ideally a motion-picture print? Rather than saying that we "find" her, we might better say that we take her signs—signs found in her, we might better say that we take her signs—signs found in her the historical film object. We then use these signs to evoke an image of her today. (2015:14). I love this idea, that we 'take her signs'.

Research question 2: Unconscious bias - Do you understand what is going on? Who is the researcher?

Allowing agency to emerge for the no longer existent woman scientist: "Do you understand? was a way of speaking towards power in which I was held accountable for my actions. It was a political act based on personal experiences of fighting to be heard." (2018: 69)

And so, the subject starts to research the researcher. The diagram starts to unlock the Sonic investigator. Always. Whether the subject is are alive or not. Whether they ever existed or not. Who am I as a researcher and what is my unconscious bias projecting onto the research subject?

Research question 3: What are the ghosts telling us?

From Manga Theory: 'Ritsu's cousin Akira (a male name but actually a woman in this case) has a romantic relationship with Ishi, who is half human and half ghost. Ishi is from the past; he had built a miniature landscape in a box, which, because of its perfection, had created spirits, and had eventually been lured into the world of the tiny garden. Ishi goes back and forth between the world of the miniature and the real world. Ishi gradually comes to spend more time in the box. Broken-hearted, Akira tries to find a way to go into the box.' (2010: 72) In the Tesla Coil vacuum, a sonic void was created in which the half-human ghost, mourning and wailing, tries to return to the tiny garden created there, on the table in front of them, by the girl.

Although the notion of *kawaii* (cute) has been emphasized in the discussion of shõjo manga, *kowai* (scary) is another important facet of girls' culture. Cute girls and scary girls, good girls and bad girls are all important representations of Japanese shõjo. Shõjo horror manga, which have been an emotional outlet for girls, are an important medium in the maintenance of stability and balance in shojo's lives. (2010: 74). The men in the audience (Athenaeum Committee) see Joan as *kawaii*, but Joan is actually *kowai*.

Research question 4: What were the origins and techniques of French 20th Century organ improvisation?

French 20th century organ improvisation was very much on my mind. The pieces are all improvised and not pre-written compositions. However, as with the organ improvisation, sub-structures and frameworks are used to build the improvisation. I wanted to think of sub-structures and frameworks from film music, 20th century 'Modernist' composers, and clichés associated with particular instruments and improvise around those. Hopefully, by understanding constraints I can begin to remove them i.e. quantum constraints, research constraints, compositional constraints, personal psychogeographic constraints.