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Anthropology of Sound
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Sonic Privacy, Sonic Publics
SOUND IN

PRIVATE

PUBLIC
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Assistant Professor, Anthropology

Education/Degree:
Ph.D. Stanford University 2017
M.A. Columbia University 2009
B.A. Harvard College, magna cum laude, 2007

About

Dr. Hsieh (葉, pronounced “shay”) investigates sensory practices in institutional and technological settings, with an emphasis on urban East Asia. Her ethnographic sensibilities were cultivated during her time as a Congressional Page for the U.S. House of Representatives, which coincided with 9/11, and in which she witnessed the national response from within the House Chambers. This, combined with her background as a classically-trained pianist and studio audio engineer, led to her unique approach to anthropology that brings together sound and sensory studies, science and technology studies, and anthropology of the state. Dr. Hsieh uses a combination of ethnographic, historical, and experimental methods, including audio recordings, soundwalks, and GIS, to explore the multisensory configurations of human sociality. Of significance to her research is a sustained, interdisciplinary commitment to the history of technology, media and communication studies, musicology, and Asian studies. Since
about taiwan soundscapes project

The Taiwan Soundscapes Project documents and analyzes the sonic environment of contemporary Taiwan. The goals of the project are to motivate further research on Taiwanese public culture, religious practices, and vernacular aesthetics. Together, authors of the project approach historical questions as well as current ones. The project contributes to understandings of sound and subjectivity, mass media and citizenship, popular music and placemaking.
I'm the Robert H. and Nancy J. Blayney Associate Professor of Comparative Media Studies at Miami University, Ohio.

**Research:** Ethnographic and archival studies of digital media, sound technologies, disability, and popular music.

**Teaching:** Sound studies, digital media, ethnographic methods, and audio production.

I have published work on subjects such as tinnitus, the use of noise-canceling headphones in air travel, the noise of fans in NFL football stadiums, indie rock in Taiwan, and the ontology of Foley and digital film sound.
“Silence is the enemy and sound is the weapon.”
Woody Guthrie in March 1943 with his guitar labeled "This machine kills fascists"
"A Grain of Sand" by Chris Kando Iijima, Joanne Nobuko Miyamoto, and Charlie Chin. Paredon Records, 1973. © Paredon Records. All rights reserved. This content is excluded from our Creative Commons license. For more information, see https://ocw.mit.edu/help/faq-fair-use/.

"We Are the Children." Written by Chris Kando Iijima and Joanne Nobuko Miyamoto. © Concord Music Publishing LLC. All rights reserved. This content is excluded from our Creative Commons license. For more information, see https://ocw.mit.edu/help/faq-fair-use/.

We are the children of the migrant worker
We are the offspring of the concentration camp
Sons and daughters of the railroad builder
Who leave their stamp on America

We are the children of the Chinese waiter
Born and raised in the laundry room
We are the offspring of the Japanese gardener
Who leave their stamp on America

—Lyrics from Yellow Pearl's “We Are the Children”

If asked to think about political folk music of the 1960s and 70s, names like Woody Guthrie or Bob Dylan may come to mind. In contrast, most people probably haven't heard of Chris Iijima or heard his band's songs about the Vietnam War and growing up Asian American in the 1950s and 60s. Iijima was a founder of Asian Americans for Action, one of the first Asian American-focused civil rights organizations of the 1960s. In the '70s, Yoko Ono and John Lennon invited his band Yellow Pearl to be on a national TV show along with Bobby Seale of the Black Panthers and Jerry Rubin of the Youth International Party. Iijima later became a law professor and wrote law review articles about discrimination against Asian Americans, Native Hawaiians and members of other racialized and minoritized groups in the United States.

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JOAN BAEZ - We shall overcome - March on Washington - Live 1963

"JOAN BAEZ - We shall overcome - March on Washington - Live 1963." YouTube.
Kpop idols who support black lives matter pt 2

@jim1n_1 - 2020-6-9
#blacklivesmatter #blm #kpop #bts #momoland #typ #foryou #foryoupage
🎵 ve (feat. Mary Lambert) - 🎶

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