

PUBLICATIONS

Hsu, Wendy. "Digital Ethnography Toward Augmented Empiricism: A New Methodological Framework," *Journal of Digital Humanities*, Volume 3, No. 1, 2014.

Hsu, Wendy. "Troubling genre, ethnicity and geopolitics in Taiwanese American independent rock music" *Popular Music*, Volume 32, Special Issue 01, January, 2013.

Hsu, Wendy. "Mapping The Kominas' Sociomusical Transnation: Punk, Diaspora, and Digital Media," *Asian Journal of Communication*, Volume 23, No. 4, 2013, pp. 386-402.

Hsu, Wendy. "Reprogramming Sounds of Learning: Pedagogical Experiments with Critical Making and Community Ethnography", *Provoke! Digital Sound Studies*, Duke University Press [manuscript in preparation, by invitation].

Hsu, Wendy. "A Wider and More Transparent Ethnographic Feedback Circle," *Ethnomusicology Review*, Vol. 19, 2014.

Steven Kemper, Wendy Hsu, Carey Sargent, Josef Taylor, Linda Wei. "Movable Party: a bicycle-powered system for interactive musical performance." In *Proceedings of the 2014 International Computer Music Conference and Sound and Music Computing Conference* (Athens, Greece: ICMC/SMC, 2014) 527-531.

Hsu, Wendy. "Queering and Reading Plato in *Hedwig and the Angry Inch*," *Queer Pop Culture*, ed. Peele, Thomas. Palgrave-Macmillan, May 2007.

Hsu, Wendy. "Yoko Ono," "Taqwacore," "Sean Lennon." In *Grove Dictionary of American Music*, second edition, ed. Charles Garrett [Commissioned to contribute].

Hsu, Wendy "Between Narrative and Expressive, Fantasy and Melodrama in Bombay Film," *Virginia Review of Asian Studies*, vol. 5, 2003.

Hsu, Wendy, Carey Sargent, and Rachel Thompson, "Performance Art at the (Virginia) Margins: Anthony Restivo's *Far Off and All Aflame*," *TDR (The Drama Review)*, 56.2 (2012): 178-184.

Hsu, Wendy and Carey Sargent, "Rocking Out Between the Global and the Local," *Amalgam*, Vol. 2, No. 1, September 2008.

Hsu, Wendy. "Review: Sensational Knowledge: Embodying Culture through Japanese Dance by Tomie Hahn," *Women and Music*, Vol. 12, November 2008.

Hsu, Wendy. "Review: Queering the Popular Pitch edited by Sheila Whiteley and Jennifer Rycenga," *Journal of Popular Music Studies*, Vol. 20, No. 3, 2008.

Hsu, Wendy. "Review: Wired for Sound: Engineering and Technologies in Sonic Cultures", *Journal of Society for Electro-Acoustic Music*, Vol. 18, No. 2, Fall 2005.

Hsu, Wendy. "Review: Alvin Lucier Festival @ UVa," *Journal of Society for Electro-Acoustic Music*, Summer 2007.

SELECTED CONFERENCE PRESENTATIONS

"Ethnomusicological Perspectives on Open Access Publication," organized roundtable presenter, Society of Ethnomusicology, Pittsburgh, PA, November 14, 2014.

"Digital Ethnomusicology", roundtable chair and presenter, Society of Ethnomusicology, Indianapolis, IN, November 14, 2013.

"The Sound of Racial Melancholia: Listening to and Performing Rock Music in Asian America," International Association of the Study of Popular Music - Asia Chapter Meeting, National Taiwan Normal University, July 13-15, 2012.

"Transforming Diaspora: The Kominas' Translocal Socio-musical Geography," International Association of the Study of Popular Music / The Pop Conference at Experience Music Project, New York University, March 22-25, 2012.

"Digital Ethnography: Integrating Digital Methods into Field Research and Ethnographic Representation", led a session at THATCampVA, Scholars' Lab, University of Virginia, December 17-19, 2010.

"Reaching Out to the Wilderness of America': Performing Punk Minoritarian Politics and Creating a Post-9/11 Taqwacore Diaspora," Society of Ethnomusicology (SEM), November 11-14, 2010.

"Digital Field Research: Mapping the Translocal Taqwacore Social Networks," International Association of the Study of Popular Music - Asia Chapter Meeting, Chinese University of Hong Kong, June 22-23, 2010.

"Identity, Geopolitics, and Networks in Transnational Asian Indie Rock Music," Association of Crossroads Cultural Studies Conference, Lingnan University, Hong Kong, June 16-21, 2010.

"Mapping the Translocal Taqwacore Social Networks via Digital Humanities," The Pop Conference at Experience Music Project, Seattle, April 15-18, 2010.

"Resisting Multiculturalism: Racial and Gender Politics of Indie Rock in Asian America", International Association of the Study of Popular Music - International Meeting, University of Liverpool, UK, July 12-17, 2009.

"Rocking out and Genre Bending: Asian American musicians in Indie Rock", Society of American Music (SAM), March 18-22, 2009.

"Taiwanese America Meets Taiwan through Indie Rock Music Performance", Society of Ethnomusicology (SEM), October 24-28, 2008.

"I'm a Star, Get It!': Yoko Ono Subverts Rock Masculinity," International Association of the Study of Popular Music US-chapter meeting (IASPM-US), April 26-28, 2007.

"William Hung: Performing the Asian Model Minority," Association of Asian American Studies (AAAS), March 24, 2006.

"Misreading the Random: Translational Reading of the Japanese Anime Cowboy Bebop", Performance Studies International (PSi), March 1, 2005.

SELECTED INVITED LECTURES

"Digital Ethnography Design Workshop", mini-residency with Digital Ethnography Research Center, RMIT University, Melbourne, Australia, October 9, 2014.

"Performing research / researching performance? A multimodal approach to knowledge and creative production", RMIT University, Design Studio, Melbourne, Australia, October 8, 2014.

"Movable Parts: Making Sounds and Making Place through Design", Art and Electronics for Designers, UCLA Extension, December 4, 2013.

"Digital Ethnography: Computational and Multimodal Approaches to Fieldwork and Ethnographic Representation", LIB607 Issues in Digital Scholarship [Graduate Seminar], University of Oregon, February 4, 2013.

"Protest Soundscape in Taiwan: the Anti-Nuke Edition", CHIN295 Representations of the Environment in Chinese Literature and Culture, Occidental College, November 8, 2012.

"Performing Taiwan: From Ethnography to Performance", Colloquium: Center for Chinese Studies: Institute of East Asian Studies, University of California in Berkeley, October 3, 2011.

"Digital Ethnography," FTV 202 Media Audience & Consumption in Convergence Culture, UCLA, Suzanne Scott, February 7, 2012.

"Asian Femininity and Popular Music in America," MUSI Asian American Music, Tomie Hahn, Harvard University, April 25, 2007.

"Between Indie Rock and Asian America," Evelyn Danzig Haas Visiting Artist, Wheaton College, September 18, 2008.

"An Evening of Dialogue on Race," a panel of faculty speaks on race & ethnicity issues among faculty and graduate students, University of Virginia, March 11, 2009.

"Ethnography and the Digital Humanities", SOC4850 Media, Culture and Society, Carey Sargent, September 16, 2009.

"Asian Musicians in Western Classical Concert Music," MUSI101: Introduction to Musical Literature, Allison Robbins, University of Virginia, December 3, 2007.

"Race & Ethnicity in Contemporary US Music-Culture," SOC225 Contemporary Music and U.S. Society, Carey Sargent, University of Virginia, January 8, 2007.

“Introduction to Ethnographic Methods and Performance Theory,” SOC225 Contemporary Music and U.S. Society, Carey Sargent, University of Virginia, January 5, 2006.

Projects / Initiatives

Principle Investigator, Franklin Humanities Institute, Duke University
[Paperphone](#), software project that designed and developed a voice and audio processing application designed for scholarly knowledge production.

Co-organizer, workshop leader, Occidental College
 Studio Session, workshop series on computational and media production at Occidental College

Co-founder, designer, content contributor, Occidental College
[Oxy Music Connection](#), student-contributed ethnographic project that celebrates the diverse soundscape of Los Angeles

Project manager, co-founder, Occidental College
[Movable Parts](#), Oxy-community partnered project with a mission to deploy creative practices to re-imagine streets and public spaces in greater Los Angeles metropolitan area

Primary investigator, Occidental College
[Sounds of Learning](#), community-partnered collaboration between Occidental students and Annandale Elementary School students

Co-founder, curator, concert organizer, community arts
[HzCollective](#), a Virginia based experimental, noise & improvised music collective serving to strengthen the bond between the Richmond and Charlottesville creative arts communities.

TEACHING POSITIONS / APPOINTMENTS

Public Fellow, ACLS, Department of Cultural Affairs, City of Los Angeles, 2013-present:
 Design, lead, and teach DCA Lab, a capacity-building innovation incubator initiative
 Co-lead the department’s web redesign and development
 Implement GIS and data-driven methods to analyze municipal arts programming
 Build a department-wide social media plan and team
 Develop strategies and plans to deploy the City’s Open Data Initiative

Instructor/Thesis Advisor, Art Center College of Design, 2013-2013:
 Media Design Practices MFA Thesis Seminar

Postdoctoral Fellow, Occidental College, 2011-2013:
 MUSC 112 Digital Music-Cultures
 CSP 27 [Freshman Core Cultural Studies Program] Race and Gender in Popular Music
 Comp 155 [Computer Science] Web Design & Programming

Graduate Instructor, Department of Music, University of Virginia, 2008-2009:

SWAG 144/1440 Gender and Race in Popular Music

Graduate Instructor, Department of Music, University of Virginia, 2007-2010:

MUSI 207/307 Popular Music and Transnationalism
 MUSI 426/4510 Music in Asian America
 MUSI 208D Race and Ethnicity in Popular Music
 MUSI 208 Music in Asian America
 SOC/MUSI 225 Digital Vernacular Music Culture [co-instructor]
 SOC 225 Contemporary Music in US Society [co-instructor]

Graduate Teaching Assistant, Department of Music, University of Virginia, 2004-present:

MUSI 211 Music in Everyday Life
 MUSI 207 Roots Music of America
 MUSI 212 History of Jazz
 MUSI 101 Introduction to Musical Literature

Graduate Teaching Assistant, Asian & Middle Eastern Languages Department, University of Virginia, Spring 2004: AMEL 302 The Asian/Pacific American Experience in the US.

Undergraduate Teaching Assistant, Virginia Commonwealth University, 2001-2002, RELS/PHIL 412 Zen Buddhism

SELECTED PERFORMANCES & RECORDINGS

Invited performance. Dzian!, Inter-Asia Pop Conference (IASPM-Asia meeting), National Taiwan Normal University, Taiwan, Taiwan, July 13, 2012.

Invited performance. Dzian!, Into the Mix: Asia Pop Music Conference, Princeton University, March 26, 2011.

Invited performance. Dzian!, Society of Ethnomusicology, Midwest Chapter, performance & demo-lecture upon invitation, April 9, 2011.

[Alishan A-Go-Go](#), EP, self-released, Dzian!.

Agents Against Agency, DVD, Pinko Communoids, curated by Matthew Burtner, EcoSono Institute.

“Dusk”, Pinko Communoids, Feminist Theory and Music 10 Conference, University of North Carolina in Greensboro, May 18-30, 2009.

FFMUP (Free_Form_Mash_Up “Between-the-cracks” music series), Grapefruit Experiment, Princeton University, February 23, 2010.

“Improvising Via Social Media”, Pinko Communoids, The Pop Conference at Experience Music Project | Science Fiction Museum, Seattle, April 15-18, 2010.

DisOrient, Duo concert with Professor Tomie Hahn, Evelyn Danzig Haas Visiting Artist, Wheaton College, MA, September 18, 2008.

"Rust", Technosonics Electronic Music Festival VII, Pinko Communoids, Charlottesville, VA, February 12, 2007.

Womb Bloc Music Festival, Pinko Communoids, Kaohsiung, Taiwan, June 23, 2007.

Sonic Circuits International Experimental Music Festival, Pinko Communoids, Washington DC, September 22, 2007.

A Night of New Music, guest appearance as Pinko Communoids at UVa New Music Ensemble concert, Old Cabell Hall, University of Virginia, March 27, 2009.

Languages

Mandarin Chinese, native fluency

Japanese, reading proficiency

German, reading and writing proficiency