



Twee: The Gentle Revolution in Music, Books, Television, Fashion, and Film

Marc Spitz

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New York Times, *Spin*, and *Vanity Fair* contributor Marc Spitz explores the first great cultural movement since Hip Hop: an old-fashioned and yet highly modern aesthetic that's embraced internationally by teens, twenty and thirty-somethings and even some Baby Boomers; creating hybrid generation known as Twee. Via exclusive interviews and years of research, Spitz traces Generation Twee's roots from the Post War 50s to its dominance in popular culture today.

Vampire Weekend, *Garden State*, Miranda July, Belle and Sebastian, Wes Anderson, Mumblecore, *McSweeney's*, Morrissey, beards, artisanal pickles, food trucks, crocheted owls on Etsy, ukuleles, kittens and Zooey Deschanel—all are examples of a cultural aesthetic of calculated precocity known as Twee.

In *Twee*, journalist and cultural observer Marc Spitz surveys the rising Twee movement in music, art, film, fashion, food and politics and examines the cross-pollinated generation that embodies it—from aging hipsters to nerd girls, indie snobs to idealistic industrialists. Spitz outlines the history of twee—the first strong, diverse, and wildly influential youth movement since Punk in the '70s and Hip Hop in the '80s—showing how awkward glamour and fierce independence has become part of the zeitgeist.

Focusing on its origins and hallmarks, he charts the rise of this trend from its forefathers like Disney, Salinger, Plath, Seuss, Sendak, Blume and Jonathan Richman to its underground roots in the post-punk United Kingdom, through the late '80s and early '90s of K Records, Whit Stillman, Nirvana, Wes Anderson, Pitchfork, *This American Life*, and Belle and Sebastian, to the current (and sometimes polarizing) appeal of *Girls*, Arcade Fire, *Rookie* magazine, and hellogiggles.com.

Revealing a movement defined by passionate fandom, bespoke tastes, a rebellious lack of irony or swagger, the championing of the underdog, and the vanquishing of bullies, Spitz uncovers the secrets of modern youth culture: how Twee became pervasive, why it has so many haters and where, in a post-*Portlandia* world, can it go from here?

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