

The Age Of New Waves

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The New Waves - Reggae Is The King
The Age Of New Waves

The Age of New Waves examines the origins of the concept of the new wave in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century.

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New wave is a music genre that encompasses numerous pop-oriented styles from the late 1970s and the 1980s. It was originally used as a catch-all for the music that emerged after punk rock, including punk itself, but may be viewed retrospectively as a more accessible counterpart of post-punk. Although new wave shared punk's DIY philosophy, the artists were more influenced by the lighter strains ...

~~New wave music~~
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Listen to FACT's New Wave of New Age playlist on Apple Music, Spotifyand YouTube. Few genres have been the subject of as much derision as new age. In the mid 'l80s, as new age crossed over to the...

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"The Age of New Waves presents a trenchant global and comparative study of new wave cinemas, from the French nouvelle vague to films from Taiwan, mainland China, and the U.S. in the late twentieth century. Drawing on a diverse array of filmmakers--Jean-Luc Godard, Agnès Varda, Hou Hsiao-hsien, Jia Zhangke, Arthur Penn, Melvin Van Peebles, and others--James Tweedie highlights the integral ...

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The Age of New Waves examines the origins of the concept of the "new wave" in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social, economic, and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s, and they link the recent propagation of new waves on the international film festival circuit to the "economic miracles" and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around mise en scène--or the interaction of bodies, objects, and spaces within the frame--rather than montage or narrative. The "master shot" style of directors like Hou Hsiao-Hsien, Tsai Ming-Liang, and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film, and this cinema of mise en scène has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history--the transnational art cinema and Hollywood--and it searches for traces of an American New Wave.

The Age of New Waves is a global and comparative study of new wave cinemas, from the French nouvelle vague to films from Taiwan and mainland China in the late twentieth century, that focuses on the relationships among art cinema, youth, and cities during the era of globalization.

A wry and edgy debut novel about race and startup culture, secrecy and surveillance, social media and friendship !A knowing, witty, and thought-provoking exploration of love, modern isolation, and what it means to exist!especially as a person of color!in our increasingly digital age. Celeste Ng, bestselling author of Everything I Never Told You and Little Fires Everywhere **NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR** ! The New York Public Library ! Parade ! Kirkus Review Lucas and Margo are fed up. Margo is a brilliant programmer tired of being talked over as the company's sole black employee, and while Lucas is one of many Asians at the firm, he's nearly invisible as a low-paid customer service rep. Together, they decide to steal their tech startup's user database in an attempt at revenge. The heist takes a sudden turn when Margo dies in a car accident, and Lucas is left reeling, wondering what to do with their secret!and wondering whether her death really was an accident. When Lucas hacks into Margo's computer looking for answers, he is drawn into her private online life and realizes just how little he knew about his best friend. With a fresh voice, biting humor, and piercing observations about human nature, Kevin Nguyen brings an insider's knowledge of the tech industry to this imaginative novel. A pitch-perfect exploration of race and startup culture, secrecy and surveillance, social media and friendship, *New Waves* asks: How well do we really know one another? And how do we form true intimacy and connection in a tech-obsessed world? Praise for *New Waves* !Nguyen's stellar debut is a piercing assessment of young adulthood, the tech industry, and racism. . . . Nguyen impressively holds together his overlapping plot threads while providing incisive criticism of privilege and a dose of sharp humor. The story is fast-paced and fascinating, but also deeply felt; the effect is a page-turner with some serious bite. Publishers Weekly (starred review) !A blistering sendup of startup culture and a sprawling, ambitious, tender debut. Kirkus Reviews (starred review)

"Per the UK publisher William Collins's promotional copy: "There is a quarter of this planet which is often forgotten in the histories that are told in the West. This quarter is an oceanic one, pulsating with winds and waves, tides and coastlines, islands and beaches. The Indian and Pacific Oceans constitute that forgotten quarter, brought together here for the first time in a sustained work of history." More specifically, Sivasundaram's aim in this book is to revisit the Age of Revolutions and Empire from the perspective of the Global South. *Waves Across the South* ranges from the Arabian Sea across the Indian Ocean to the Bay of Bengal, and onward to the South Pacific and Australia's Tasman Sea. As the Western empires (Dutch, French, but especially British) reached across these vast regions, echoes of the European revolutions rippled through them and encountered a host of indigenous political developments. Sivasundaram also opens the door to new and necessary conversations about environmental history in addition to the consequences of historical violence, the extraction of resources, and the indigenous futures that Western imperialism cut short"--

In this study of the impact and influence of the New Wave in French cinema, Douglas Morrey looks at both the subsequent careers of New Wave filmmakers and the work of later film directors and film movements in France. This book is organized around a series of key moments from the past 50 years of French cinema in order to show how the meaning and legacy of the New Wave have shifted over time and how the priorities, approaches and discourses of filmmakers and film critics have changed over the years. Morrey tackles key concepts such as the auteur, the relationship of form and content, gender and sexuality, intertextually and rhythm. Filmmakers discussed include Godard, Truffaut, Varda, Chabrol and Rohmer plus Philippe Garrel, Luc Besson, Leos Carax, Bruno Dumont, the Dardenne brothers, Christophe Honoré, François Ozon and Jacques Audiard.

From a brilliant Brookings Institution writer, a vivid, timely, and insightful examination of the critical role that oceans play in the daily struggle for global power, in the bestselling tradition of Robert Kaplan's *The Revenge of Geography*. For centuries, oceans were the chessboard on which empires battled for dominance. But in the nuclear age, air power and missile systems dominated our worries about security, and for the United States, the economy was largely driven by domestic production, with trucking and railways that crisscrossed the continent the primary modes of commercial transit. All that has changed, as nine-tenths of global commerce and the bulk of energy trade is today linked to sea-based flows. A brightly-painted 40-foot steel shipping container loaded in Asia with twenty tons of goods may arrive literally anywhere else in the world; how that really happens and who actually profits by it show that the struggle for power on the seas is a critical issue today. Now, in bright, closely observed prose, *To Rule the Waves* author Bruce Jones conducts us on a fascinating voyage through the great modern ports and naval bases of this era!from the vast container ports of Shanghai and Hong Kong to the vital naval base of the American 7th fleet in Hawaii to the sophisticated security arrangements in the port of New York. Along the way, the book illustrates how global commerce works, that we are amidst a global naval arms race, and why the oceans are so crucial to America's standing going forward. As Jones reveals, the three great geopolitical struggles of our time!for military power, for economic dominance, and over our changing climate!are playing out atop, within, and below the world's oceans. The essential question, he shows, is this: who will rule the waves and set the terms of the world to come?

Set in a remote fishing village in Japan, *The Sound of Waves* is a timeless story of first love. A young fisherman is entranced at the sight of the beautiful daughter of the wealthiest man in the village. They fall in love, but must then endure the calumny and gossip of the villagers.

"[A] rollicking narrative . . . Superb"--Ben Wilson, *Times* !A brilliant telling of the history of the common seaman in the age of sail, and his role in Britain's trade, exploration, and warfare !British maritime history in the age of sail is full of the deeds of officers like Nelson but has given little voice to plain, "illiterate" seamen. Now Stephen Taylor draws on published and unpublished memoirs, letters, and naval records, including court-martials and petitions, to present these men in their own words. In this exhilarating account, ordinary seamen are far from the hapless sufferers of the press gangs. Proud and spirited, learned in their own fashion, with robust opinions and the courage to challenge overweening authority, they stand out from their less adventurous compatriots. Taylor demonstrates how the sailor was the engine of British prosperity and expansion up to the Industrial Revolution. From exploring the South Seas with Cook to establishing the East India Company as a global corporation, from the sea battles that made Britain a superpower to the crisis of the 1797 mutinies, these "sons of the waves" held the nation's destiny in their calloused hands.

 !Are We Not New Wave? is destined to become the definitive study of new wave music. !Mark Spicer, coeditor of *Sounding Out Pop* !New wave emerged at the turn of the 1980s as a pop music movement cast in the image of punk rock!s sneering demeanor, yet rendered more accessible and sophisticated. Artists such as the Cars, Devo, the Talking Heads, and the Human League leapt into the Top 40 with a novel sound that broke with the staid rock clichés of the 1970s and pointed the way to a more modern pop style. In *Are We Not New Wave?* Theo Cateforis provides the first musical and cultural history of the new wave movement, charting its rise out of mid-1970s punk to its ubiquitous early 1980s MTV presence and downfall in the mid-1980s. The book also explores the meanings behind the music's distinctive traits!its characteristic whiteness and nervousness; its playful irony, electronic melodies, and crossover experimentations. Cateforis traces new wave's modern sensibilities back to the space-age consumer culture of the late 1950s/early 1960s. Three decades after its rise and fall, new wave's influence looms large over the contemporary pop scene, recycled and celebrated not only in reunion tours, VH1 nostalgia specials, and 'l80s night! dance clubs but in the music of artists as diverse as Rihanna, Lady Gaga, Miley Cyrus, and the Killers.

Moving Pictures, Still Lives revisits the cinematic and intellectual atmosphere of the late twentieth century. Against the backdrop of the historical fever of the 1980s and 1990s--the rise of the heritage industry, a global museum-building boom, and a cinematic fascination with costume dramas and literary adaptations--it explores the work of artists and philosophers who complicated the usual association between tradition and the past or modernity and the future. Author James Tweedie retraces the "archaeomodern turn" in films and theory that framed the past as a repository of abandoned but potentially transformative experiments. He examines late twentieth-century filmmakers who were inspired by old media, especially painting, and often viewed those art forms as portals to the modern past. In detailed discussions of Alain Cavalier, Terence Davies, Jean-Luc Godard, Peter Greenaway, Derek Jarman, Agnès Varda, and other key directors, the book concentrates on films that fill the screen with a succession of tableaux vivants, still lifes, illuminated manuscripts, and landscapes. It also considers three key figures--Walter Benjamin, Gilles Deleuze, and Serge Daney--who grappled with the late twentieth century's characteristic concerns, including history, memory, and belatedness. It reframes their theoretical work on film as a mourning play for past revolutions and a means of reviving the possibilities of the modern age (and its paradigmatic medium, cinema) during periods of political and cultural retrenchment. Looking at cinema and the century in the rear-view mirror, the book highlights the unrealized potential visible in the history of film, as well as the cinematic phantoms that remain in the digital age.

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