

1. Record Nr.	UNINA9910151619703321
Titolo	The Black Chicago Renaissance // Edited by Darlene Clark Hine and John McCluskey Jr. ; Marshanda A. Smith, Managing Editor
Pubbl/distr/stampa	Urbana, Chicago, Springfield, [Illinois] : , : University of Illinois Press, , 2012 ©2012
ISBN	0-252-09439-5
Descrizione fisica	1 online resource : illustrations (black and white)
Collana	New Black Studies Series
Disciplina	700.8996073077311
Soggetti	African American arts - Illinois - Chicago - 20th century Arts and society - Illinois - Chicago - History - 20th century African Americans - Illinois - Chicago - Intellectual life - 20th century Electronic books. Chicago (Ill.) Intellectual life 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	"The "New Negro" consciousness with its roots in the generation born in the last and opening decades of the 19th and 20th centuries replenished and nurtured by migration, resulted in the Harlem Renaissance in the 1920's then reemerged transformed in the 1930's as the Black Chicago Renaissance. The authors in this volume argue that beginning in the 1930's and lasting into the 1950's, Black Chicago experienced a cultural renaissance that rivaled the cultural outpouring in Harlem. The Black Chicago Renaissance, however, has not received its full due. This book addresses that neglect. Like Harlem, Chicago had become a major destination for black southern migrants. Unlike Harlem, it was also an urban industrial center that gave a unique working class and internationalist perspective to the cultural work that took place here. The contributors to Black Chicago Renaissance analyze a prolific period of African American creativity in music, performance art, social science scholarship, and visual and literary artistic expression. Each author discusses forces that distinguished and link

the Black Chicago Renaissance to the Harlem Renaissance as well as placing the development of black culture in a national and international context by probing the histories of multiple (sequential and overlapping--Philadelphia, Cleveland, Detroit, Los Angeles, Memphis) black renaissances. Among the topics discussed in this volume are Chicago writers Gwendolyn Brooks and Richard Wright, The Chicago Defender and Tivoli Theater, African American music and visual arts, as well as the American Negro Exposition of 1940"--

" Beginning in the 1930's, Black Chicago experienced a cultural renaissance that lasted into the 1950's and rivaled the cultural outpouring in the Harlem Renaissance of the 1920's. The contributors to this volume analyze this prolific period of African American creativity in music, performance art, social science scholarship, and visual and literary artistic expression. Unlike Harlem, Chicago was an urban industrial center that gave a unique working class and internationalist perspective to the cultural work being done in Chicago. This collection's various essays discuss the forces that distinguished the Black Chicago Renaissance from the Harlem Renaissance and placed the development of black culture in a national and international context. Among the topics discussed in this volume are Chicago writers Gwendolyn Brooks and Richard Wright, The Chicago Defender and Tivoli Theater, African American music and visual arts, and the American Negro Exposition of 1940. Contributors are Hilary Mac Austin, David T. Bailey, Murry N. DePillars, Samuel A. Floyd Jr., Erik S. Gellman, Jeffrey Helgeson, Darlene Clark Hine, John McCluskey Jr., Christopher Robert Reed, Elizabeth Schlabach, and Clovis E. Semmes"--
