





Walter Ufer  
***Callers***, ca. 1926  
oil on canvas  
1984.66

Walter Ufer was a German American. He painted this picture around 1926, when he was living in New Mexico. Ufer was careful about the way he painted the Pueblo people in his town. He tried to avoid showing them "as a curiosity." Instead, he depicted them as they are: everyday people. In this painting, he shows us a woman in traditional dress opening the white picket fence to two figures. One of them may have romantic intentions.







Romare Bearden

***Empress of the Blues***, 1974

acrylic and pencil on paper and printed paper on paperboard

1996.71

In this collage, Romare Bearden celebrates jazz and blues singer Bessie Smith, the "Empress of the Blues." Smith was a tall woman with a strong stage presence. She sang about the hardships in everyday life and love in the segregated South. People who heard her sing remember how her voice could move them with its sadness and power. Due to her skill at telling her own tough stories through song, she was the highest-paid Black entertainer in the 1920s.







Loïs Mailou Jones

***Les Clochards, Montmartre, Paris***, 1947

casein on board

2006.24.9

Throughout her career, Loïs Mailou Jones was a role model for other African American artists. She taught art courses at Howard University in Washington, D.C. and lived in Paris for a year. While there, she made this image of *les clochards*, or “the ones who limp.” They are unhoused people she encountered living in the city streets and public spaces of Paris.







Carmen Lomas Garza

***Tamalada***, 1990

color lithograph

1997.5, (c) 1990, Carmen Lomas Garza

Carmen Lomas Garza is a painter and printmaker. At age 13, she dedicated her life to using artwork to tell positive stories about her Mexican American community. In *Tamalada*, she shows us many generations working together in a home kitchen to shuck corn, fill the steamed husks with a corn dough called masa and other fillings to create tasty tamales.







Ivan Albright

***The Farmer's Kitchen***, ca. 1934

oil on canvas, Smithsonian American Art Museum

1964.1.74

Ivan Albright painted *The Farmer's Kitchen* during the Great Depression. He emphasized every fold in this lady's dress and every wrinkle on her face. Her tired eyes and red, swollen knuckles highlight the effects of aging. Her distant gaze and sad expression evoke the hardships of the 1930s when over 12 million people could not find a job.