

# Paintings by Norman Daly

Durand-Ruel Gallery | New York City  
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I FELT better about some of the other shows on the week's list. At Durand-Ruel, there is the first one-man showing of abstractions by Norman Daly. These paintings, Southwest Indian in motivation, are done with a reticence, both in design and in color, that gives them considerable distinction, and the stylistic simplifications employed are quite obviously the result of a sincere attempt not only to make use of traditional Indian art forms pictorially but also, through them, to convey a feeling of the cultural background that evoked them. Now and then, Mr. Daly's reticence tends toward the merely humdrum, and there are times, as in "Dance of Fright" and "Heritage," when his normally acute sense of color goes badly astray. But in the main, these are mature and honest paintings, and a number of them, such as "The Cave," "Ancient Images," and the dark "Initiation Rites," have more than the usual amount of atmospheric suggestion. . . . At the Milch, now installed in the former quarters of the Valentine Gallery, there is one of those little milestone events, in this case called "Thirty-eight Years on Fifty-seventh Street." In celebration there has been hung a selection of twenty paintings by various great men who have exhibited at Milch in the past. Eakins, Homer, Inness, Luks, Henri, and a dozen others are represented, and though no really important pictures are included, they are all good enough examples to make the show well worth a visit. The best, perhaps, is Eakins' "The Art Student," a handsome piece of penetrating portraiture.

—ROBERT M. COATES

