

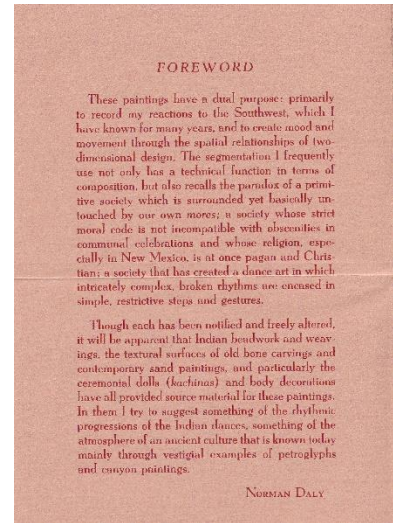
Norman Daly

Durand-Ruel One-Man Show | Fall 1947

Exhibition of the Southwest Series paintings

FOREWORD

These paintings have a dual purpose: primarily to record my reactions to the Southwest, which I have known for many years, and to create mood and movement through the spatial relationships of two-dimensional design. The segmentation I frequently use not only has a technical function in terms of composition, but also recalls the paradox of a primitive society which is surrounded yet basically un-touched by our own mores; a society whose strict moral code is not incompatible with obscenities in communal celebrations and whose religion, especially in New Mexico, is at once pagan and Christian; a society that has created a dance art in which intricately complex, broken rhythms are encased in simple, restrictive steps and gestures. Though each has been notified and freely altered, it will be apparent that Indian beadwork and weavings, the textural surfaces of old bone carvings and contemporary sand paintings, and particularly the ceremonial dolls (kachinas) and body decorations have all provided source material for these paintings. In them I try to suggest something of the rhythmic progressions of the Indian dances, something of the atmosphere of an ancient culture that is known today mainly through vestigial examples of petroglyphs and canyon paintings.



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