

PHILADELPHIA CITY PAPER: DECEMBER 25, 1992

By Robin Rice – *Rediscoveries, A Retrospective and a Return to Paradise at Two Area Galleries*

*Paradise Revisited*, says the catalogue list posted on the wall; *Paradise Rediscovered*, says the postcard announcing a show of three painters at the Gershman Y Gallery. The return journey to paradise - however it's named - rarely appears untroubled in the work of these artists, who each pause en route at the realist and surrealist camps.



SAW PALMETTOS, 26 X 24, 1984

Nature, as a potent energetic force, is untamed in Dennis Aufiery's tropical landscapes. *Mangrove* – a straightforward representation in thick impasto, emphasizes the seaward thrust of the powerful roots. This action is both countered and echoed by the flight of a single white bird in a limpid sky. The small *Pregnant* contains minute distant humans on the beach under a lowering grey-violet sky.

In *The Breeze*, whose horizontal format emphasizes the sweep of the sunset sky, hot pastels reflected in shallow swampy pools provide the backdrop to an encounter between two brown-skinned people.



MAHOGANY, 26 X 32, 1984/1990

Mahogany, perhaps the most polished of Aufiery's works in this group, analyzes light filtering through a high jungle canopy as it falls on successive screens of tropical vegetation.

The sketchily executed *The Everglades* is perhaps a study for an allegory of conspicuous consumption in the animal world: a gator snaps up a huge writhing snake; a heron gulps a lizard; and a wild cat stalks something through the trees. Swamp life is harsh - hardly a *Peaceable Kingdom*.