John McAllister’s limited palette also acts as a unifying principle. In a number of images, a narrow range of violets, mauves, and grays on a fluorescent-pink ground describe a crepuscular nature that’s both distanced and artificial—a sort of Kenneth Anger pastoral. Within the paintings’ shallow plastic depth, minor tonal shifts take on greater significance, as do such subtle touches as the reality effect created by the softening or refraction of an object seen through water in a vase (amidst bliss be, for instance, and among spectral sounds).

In the panoramic burst into dazzling daze, the background pattern of repeated triangles is pushed out to the edge of the canvas, a floral idyll filling the viewer’s field of vision. In these larger landscapes, reticence and sophistication give way to an enveloping painterly generosity.

— Patrick Price