

Art Capsule Reviews

Our critics recommend these shows.

By [Ray T. Barker](#)

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Collect All Four How about if we collect two instead? Julie Farstad uses stark imagery to convey a nightmarish reality, placing painted toy baby dolls in compromising positions; the slightly grotesque, shiny baby fat in her paintings is indelible. In "Bad Bad Girls," one doll lifts the dress of the other for a spanking against an austere, glowing-red background. In "Stunt Girl's Sweet Reward," the girl doll has fallen down a model staircase as clay butterflies flit about in an empty, green world. Allie Rex's untitled works are a series of complex, delicate paper sculptures. One captures vague memories of a childhood visit to a theme park where kids ride a twirling swing set; another uses colored pencils to create a paper version of a fireworks display. Linnea Spransy's cold, diagrammatic illustrations meander, though, and Kariann Fuqua's obtuse and almost impressionistic renderings of urban locales look straight out of Office Art, circa 1981. Through July 29 at the Byron C. Cohen Gallery for Contemporary Art, 2020 Baltimore, 816-421-5665.