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## At Krakow, text that makes its own context

By Cate McQuaid

### Form and function

Elizabeth Atterbury's show at kijidome traces the young artist's recent evolution from still life photographs to photos of cut-paper constructions to sculpture. Throughout, she displays a keen sense of form, and how form can work hieroglyphically, as language.

The photograph "Blue Runner Night" depicts a sheet of cut and folded blue paper. Light glimmers off the folds; darkness looms behind the cuts. An unfolded oval looks like a half-open mouth. Curls of blue punctuate the dark slots they emerge from.

The piece is a sketch for "Big Black," a considerably larger steel plane with the same

cutouts, albeit more wobbly and dented. "Big Black" isn't as mysterious as "Blue Runner Night" — Atterbury needs better cutting technique and to think out her lighting strategy — but the sharp sense of something nearing language remains.

You can see her kinship with Brancusi in "Best Behavior," a playroom on a platform, stocked with discrete wooden pieces that are at once totemic and toylike. Each is carved from a single piece of wood. One looks like stacked eyes; another piece folds into a long U, slotted inside and out. They're not alphabet blocks, but some almost might be, for a different alphabet, making a strict, lean, allusive poetry of shapes

### ELIZABETH ATTERBURY

At: Kijidome, 59 Wareham St., through June 7 [www.kijidome.com](http://www.kijidome.com)