



cupied by an army of colorful bugs. The book looks both exploded and invaded. Judy Hoffman's vivid *Forest Floor Secrets II* takes plant material a step further. Fashioned from sculpted abaca (a.k.a. Manila hemp),

her pages seem to be sprouting appendages that make them look as if they could walk across the display case before taking flight.

In Carla Rae Johnson's transcendent *Hildegard of Bingen Meets Herman Melville*, a puzzle-bearing skeletal maple whaleboat surfs the crest of a crashing wave of liquefied Scrabble-like tiles. Meanwhile, seven graphite-on-vellum drawings illuminate the unlikely encounter between Hildy and Herman

Heejung Kim's visually arresting *Karma* is basically a codex that opens to reveal pages blanketed with interlocking carved chopsticks, lending it the appearance of a weapon or a creature that defensively curls itself into a ball. Elizabeth Jabar's lovely *Span* combines lithography, silkscreen and sewing-on-fabric to create a story held together by a wood spindle. A shirtsleeve appears, and the idea of wearing your heart on your sleeve is suddenly made real.

R.D. Burton's impeccable *Star Walker #11* is a series of elegantly crafted glass pages printed with deracinated figures striding toward an unknown point somewhere in the universe. Spitzer and Pollack's *Civilized Digs* creates a home inside a box—the ultimate studio apartment—by combining traditional folds with non-traditional forms. Like a Murphy bed in a shoebox, surprises ensue as the sides unfold.

And this is as good a description as any of what artist's books that go Beyond Words should be—shapers of unfolding worlds, presenting places, feelings and things in ways we hadn't previously considered, or even seen.