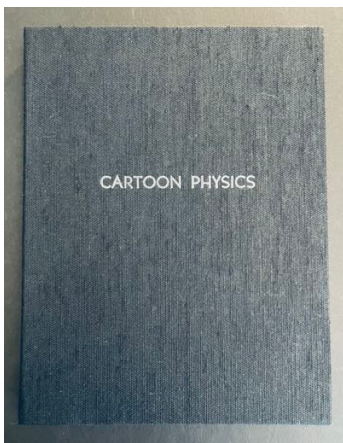


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Deeply Game Publications



1. Flynn, Nick; Press, Sara [artist]. **Cartoon Physics [Artist Book]**. San Francisco, CA: Deeply Game Publications, 2019. Limited Edition. Tight, bright, and unmarred. Black cloth boards, silver ink lettering, printed pastedowns, printed stiff board french-flap wrapper holding the textblock, printed letterpress with images using Indigo Electroink. Small 8vo. np [48pp]. Illus. (color and b/w plates). Numbered limited edition of 40 copies, signed by artist and poet. Fine. Hardcover.

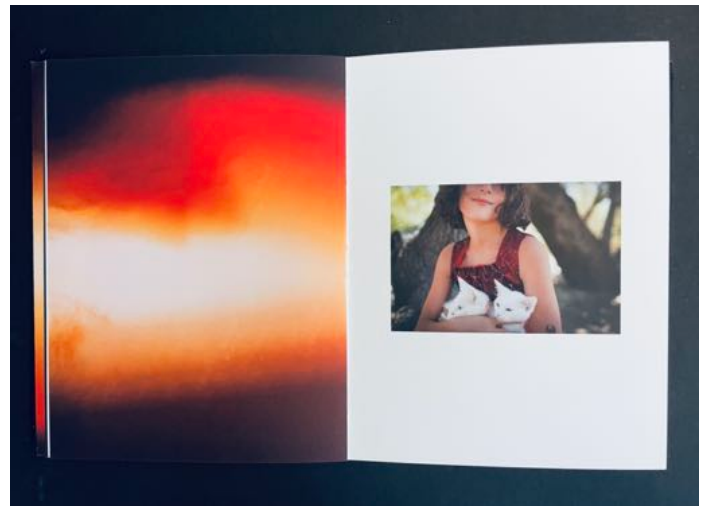
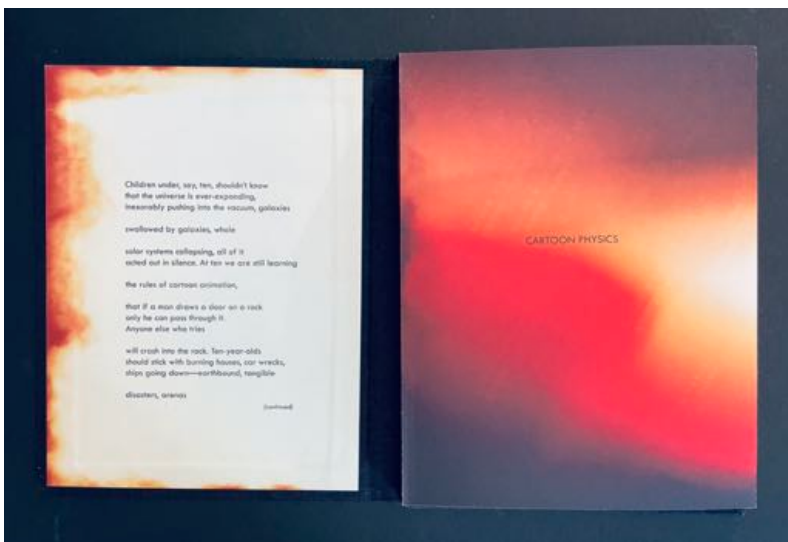
(#10986)

\$525.00

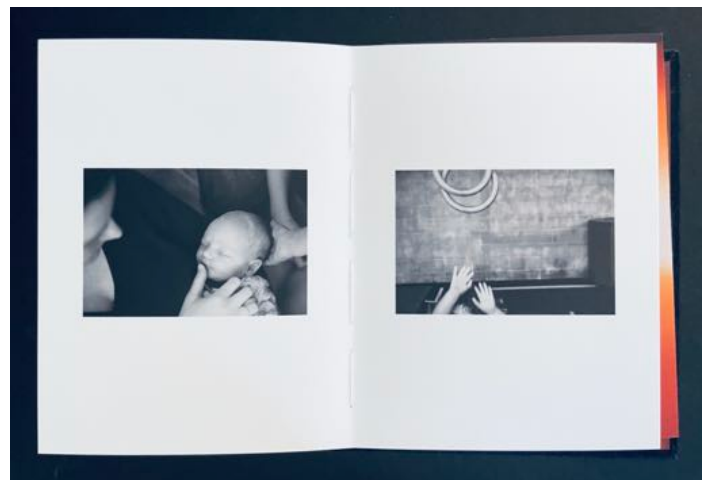
"Cartoon Physics, a book about scale and perspective, was conceived in the wake of the 2016 election, and created

after a subsequent wildfire destroyed thousands of homes in my community.

In light of the vastness of time, space and the potential for human suffering, this artist's book confronts

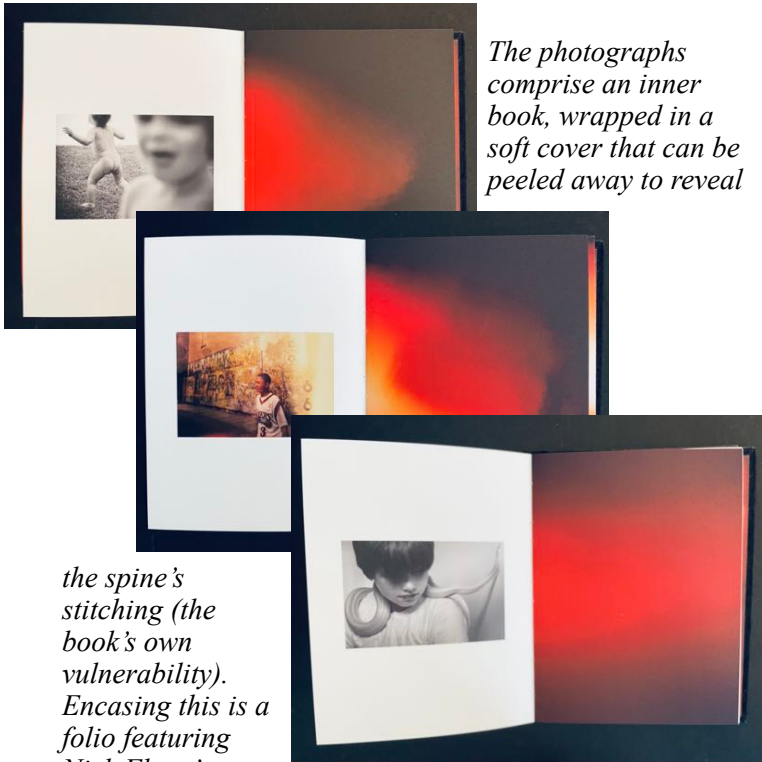


impermanence and vulnerability at the human scale — and at other orders of magnitude. As each of us gains personal & scientific understanding of our place in the world and in the universe, this clashes with our emotional investment in the details of our own life. We know both that nothing matters and that everything does.



At the core of this book are two photographic series, interwoven. On the white pages, images of modern childhood in all its fragility, awkwardness, & ambiguity conjure loveliness with all its potential for heartbreak. Layered with these are cameraless images of light itself, which has crept through a stack of sensitized paper. Transcending scale, they might be wildfires, supernovae, or solar flares. Dispassionate foils to our human conceits, the timeless principals of physics contrast with the flickers of human joy and sorrow. Nevertheless, the human scale holds its own in this balance: what we stand to lose is still important, even if only to us. Like all books, this book is an ark. These tiny, overlooked moments of human experience are fragments, shored against ruin.

DEEPLY GAME PUBLICATIONS

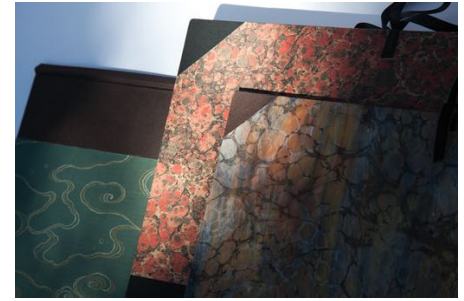


The photographs comprise an inner book, wrapped in a soft cover that can be peeled away to reveal

the spine's stitching (the book's own vulnerability). Encasing this is a folio featuring Nick Flynn's eponymous poem, "Cartoon Physics, Part 1", a bittersweet meditation on childhood and scale, obliviousness and oblivion. The poem is another stab at grasping the ungraspable, intended to be read separately and then held in mind while looking at the photographs." [artist statement]



2. [Franklin, Benjamin]; Press, Sara [artist]. **Philosophical and Miscellaneous Papers: a suite of forged historical prints** [Artist Book]. San Francisco, CA: Deeply Game Publications, 2013.



Limited Edition. Bright and unmarred. Halfbound, black cloth spine and tips, woven pattern cloth boards, black paper enclosure with flaps, ribbon ties, 5 printed sheets laid in (three illustrations, one letter, and colophon). np. Illus. (b/w plates). Numbered limited edition, this being 4 of 9. Fine. Stiff Board Portfolio. (#10972) \$750.00



Each of the three plates from Franklin's work includes a small, subtle anachronism...quite entertaining to try to locate. "Commissioned to restore a first-edition Benjamin Franklin book by scientist W. H. Press, I recreated the 3 missing plates using letterpress, and added tiny, forged, anachronistic details suggested by the contemporary polymath in an imagined conversation with his predecessor. Press, an astrophysicist, theoretical physicist, computer scientist, and computational biologist, served as Vice Chair of President Obama's science advisory council." [artist statement]



DEEPLY GAME PUBLICATIONS



4. Press, Sara [artist]; Krahn, Tiana [artist]. **Inconclusive Manual for Unanswerable Questions [Artist Book]**. Sebastopol, CA: Deeply Game Publications, 2022. Limited Edition. Tight, bright, and unmarred. Gray cloth boards, black lettering, gray endpapers, text letterpress and images Indigo Electroink;

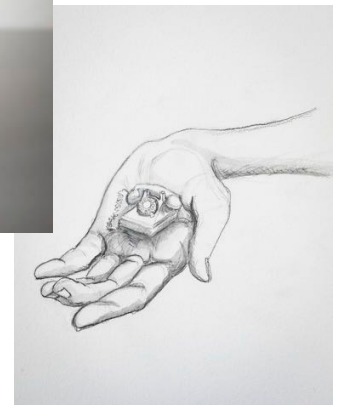
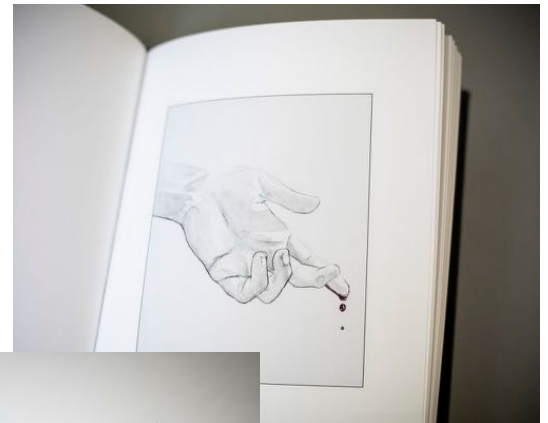
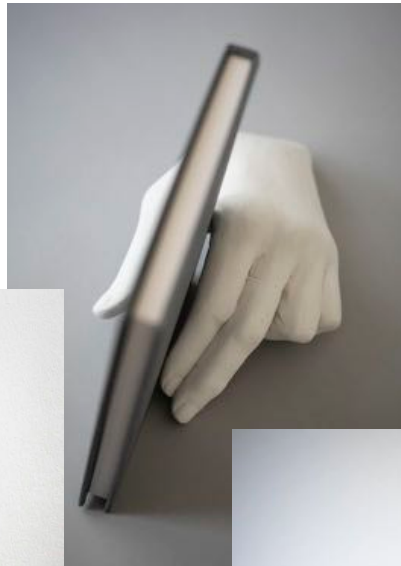


We know nothing is simple, but we indulged ourselves with the fantasy that things could be. We knew our drawings, born from questions, would contain all the answers if seen in the right combinations. So we indexed them with the moral authority of any other handbook grasping at truths, and solved all the world's problems." [artist statement]

housed in brown paperboard labeled storage box; each with a unique life-sized hand [Tiana's] that cradles it for display. 12mo. 84pp. Illus. (color and b/w plates). Numbered limited edition, this being 1 of 20 (plus 3 hors commerce). Fine with Fine Hand and Fine Archival Box. Hardcover. (#10971) \$825.00



"What if there was a standard-issue handbook that resolved grief, discord,



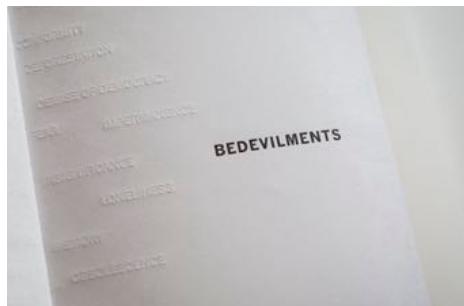
paradox and ancestral trauma?

As young artists, we dreamed of a world where there were no rules, but in this time of internal & external chaos, we wish there were more definitive answers. During a particularly difficult year, we traded sketchbooks back and forth, completing each other's empty hands with objects that communicated our struggles and sought solutions.



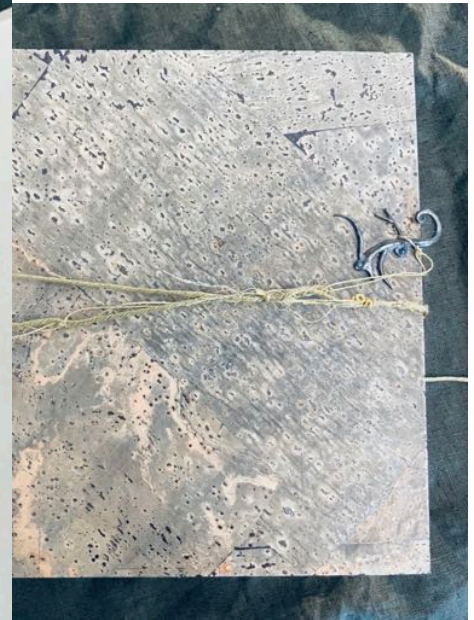
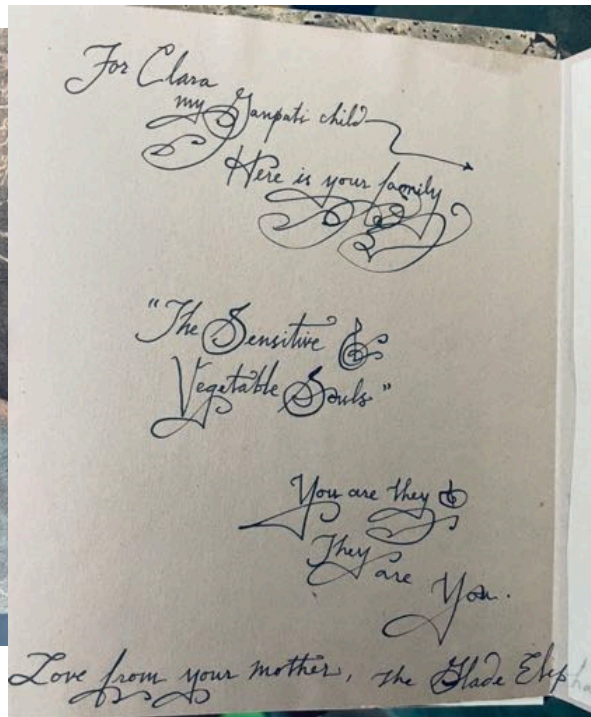
5. Press, Sara [artist]. **Our Specters [Artist Book]**. Sebastopol, CA: Deeply Game Publications, 2021. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, in blind lettering, gold decorative elements, black endpages, fold out key, letterpress accents and elements. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition of 20. Fine. Hardcover. (#10985) \$1,250.00

"Our Specters is built around a series of psychological portraits, envisioned through the lens of early 20th century spirit photography. The book honors some of the demons we face individually and collectively during these trying times. It contains 19 archival pigment / letterpress images, and a fold-out, blind-stamped guide to our bedevilments. The guide is (intentionally) as difficult to parse as the human mind itself, an absurd attempt to map the experience of complex emotions and compound struggles. I photographed my original gouache paintings in light and shadow using (at times) selective focus, bringing them back into the language of photography. Letterpress text and symbols root the pages in the tactile, mechanical realm." [artist statement]



"A century ago, Spanish Flu & the Great War claimed 70 million lives. Spirit photographs – in which the Glorious Dead appear mysteriously next to the living sitters – surged in popularity. Spirit photographers passed their creative works off as documents of reality, and people willingly believed that a camera couldn't lie. In the old spirit photos, I see sitters haunted by loss, enchanted by technology and manipulated at the hands of their own credulity. The "ghosts" (now obvious as double exposures) are embodiments of the sitters' grief and their longing for a gentler world. These paintings borrow compositions and colors from the old photos, but under my brush the original subjects have morphed into friends & strangers. The "luminous manifestations" are our psychological haunts. As such, they are ever-changing. These images function as a mirror for the viewer: what you see are the concerns that you carry with you. I hope it will be of benefit to see it made manifest. Many of us are, individually and communally, ready now for an exorcism. [artist's description]





6. Press, Sara [artist]. **The Sensitive and Vegetable Souls: a Bestiary [Artist Book]**. New York: [Deeply Game Publications], 2001. Limited Edition. Tight, bright, and unmarred. Bound in cork with sterling silver hardware made for this project and golden thread, green pastepaper endpapers, aeg, tipped and laid in plates, cut through elements, generally a complex construction, mss elements, binding intentionally tight, wrapped in a dark taupe cloth [silkscreened image from the book]. Small squarish 8vo. np. Illus. (color and b/w plates). Variable edition of 30 copies [3 remain]. Fine. Hardcover. (#10987) \$2,500.00

with a sterling silver closure made for the project. Biographies of the

beasts and their intergenerational history are annotated by fountain pen, typewriter, and silkscreen, and elaborated with inserted ephemera." [artist statement] "The typewritten character is the Bison, from whose notes/papers/photos the Glade Elephant (pen-writer) put together the book for her daughter, Clara (frontispiece). In that universe, the beasts are highly-evolved but he (the bison) values humanoid qualities in a Eugenics-style mission to improve the family which the Glade Elephant rejects. Another aspect is that at the time I was highly



This Bestiary is a genealogical palimpsest from a parallel universe, with the construction of an antique tintype album. Twenty C-print photographs depicting "beasts", set in die-cut windows, are bound into a corkslein cover,

entertained by the sci-fi-like qualities of real animals, which is why the animals in the book are either real, made-up-by-me, or mythological, the point being that you can't tell which are which. The book structure copies an

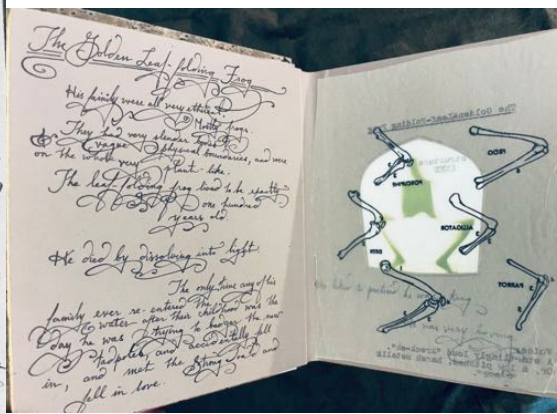
DEEPLY GAME PUBLICATIONS

But, I watched his understanding
of her & her creatures
transform into a restless
need for control.

The day you were born he
attacked Ygg, proclaiming
his Pubescence,
and the dawning of
his new Golden age.

Your father had
no choice but to intervene.
We would all die without her.

I am passing on some of the
Bison's knowledge to you here, Clara.
By itself the information is poetry
and he was right that it is
also power, of a sort.
Just don't
confuse it for Dominion, as he did.
I Love you.



annotated family
tintype album I
inherited from my
great grandmother.

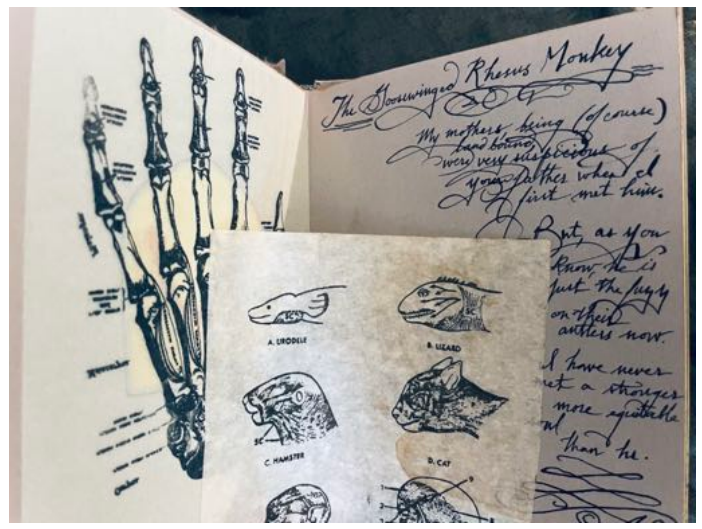
I don't understand what happened to the
Bison. It was he who taught
me to document, collect, archive.
Without that, & without his
massive piles of notes, data & pictures
I could never have assembled this book
for you after his death,
and you would never have
known your family

At some points
his extensive knowledge of Ygg's
world became an
obsessive hunger to
shape it.

I know in the beginning
when he tipped
those names for Ygg...
he had
immense love for her.

those of the animal
world." [casual
thoughts on the
work by the artist]

The images are C-print photos I printed in a darkroom. I made it before digital cameras/photoshop were common. The distortions are either long exposures or underwater photos, showing our meat, bones and tendons and general form/function to be fairly indistinguishable from



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