



Forever & Never by Dan Estabrook. Published by Artsuite.

Rarely do I find an artist's monograph achieves something greater than a well-edited selection of images and a contextual essay. Dan Estabrook's *Forever & Ever* does exactly that. It presents his work from the past three decades as almost a sculptural object that reminds us of the expressive potential of the book form.

The design (by Studio Elana Schlenker) honors Estabrook's work creating a tactile and transformative experience. The purplish-blue cloth cover embossed with gold letters shimmers and feels regal and naughty at the same time. The mouth of the cover image is cut out revealing a black void. Other cutouts appear sporadically throughout the book. The black pages that precede and succeed the images along with the speckled black edges create a dark doorway or curtain into the mind and spirit of the artist. Each chapter page marks its section with silver paper and raised text. The printing of the images thoughtfully evoke the variety of early photographic processes and mixed media that Estabrook uses. Though often referencing the 19th Century, Estabrook's work remains contemporary with its psychological complexity. It plays between the supernatural and the theatrical, melancholy and humor, and of course a touch of the macabre.

The book's literary contributions are impressive in their own right but, in the context of the book, they honor the spirit of Estabrook's work and speak to the complexity and sincerity of his themes and ideas. Lyle Rexer, known for his contributions to the histories of alternative process, offers *Broken Fingers*, a piece that is so in tune that it almost feels as if the artist could have written it. Arnold J. Kemp's *Sonnets* were completely new to me and inspiring. A stanza I especially liked reads:

*And does not music
Attend secretly spirit
Hidden chords in stars?*

- **Tom Gitterman, [Gitterman Gallery](#)**

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