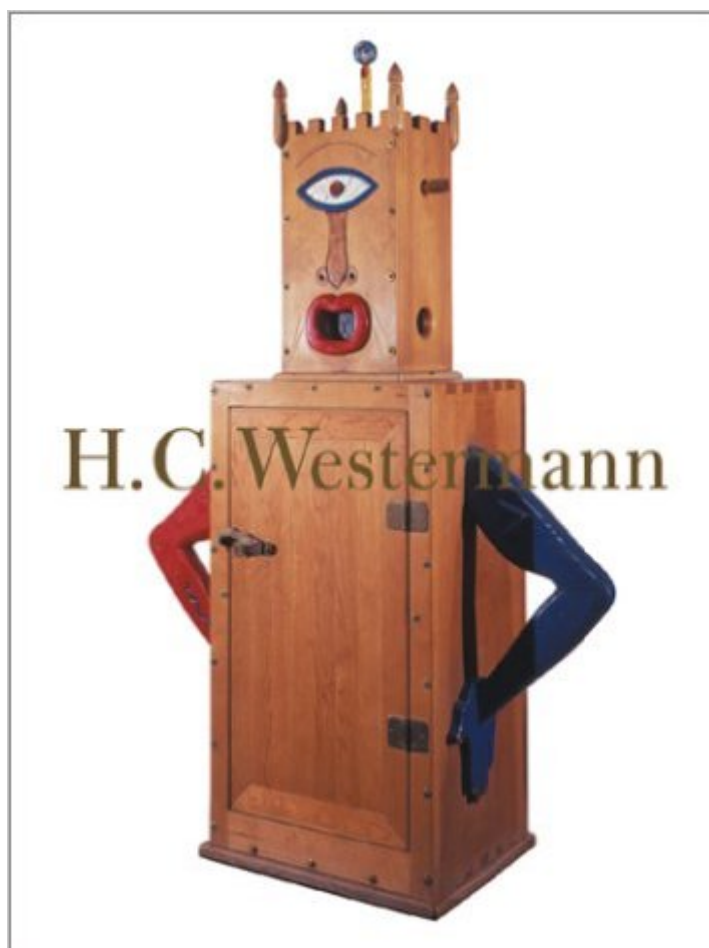


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# H.C. Westermann



## Synopsis

The irony and antic sense of humor that animate the work of H. C. Westermann (1922-1981) and make it so accessible are evident on every page of this volume, the first comprehensive study of the artist in over 20 years. Published to accompany a major traveling exhibition of Westermann's sculpture, the book looks at how defining themes central to 20th-century America; the horror and disillusionment of war, the mythology of the American utopia, and Hollywood and mass media; shaped his thought and his art. Magnificent color illustrations accompany essays by Robert Storr, who evaluates Westermann in the context of 20th-century art; Lynne Warren, who looks at his years in Chicago in the 1950s; Dennis Adrian, a longtime friend, who surveys the artist's entire oeuvre; and Michael Rooks, who examines his most elaborate achievement, the house and studio in Connecticut that the artist designed and built by hand from 1969 to 1981.

## Book Information

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## Customer Reviews

This book is invaluable for Westermann fans. This is the first publication to come along that is comprehensive and includes little known works. There are only a few publications on this artist and they are nowhere near as complete as this one. The photos of the works are large, crisp, and show the details in the work. The history on the artist and his life is informative as well. I highly recommend this for those who know Westermann's work and for those unacquainted with it...this book will win you over.

This is a comprehensive look at the sculpture work of H. C. Westermann. Excellent paper stock, solid binding, and large, full-color illustrations throughout. This really is one of the best books production-wise and of course, the artwork is excellent. With this book it felt like the definitive story of H.C. Westermann has been told. Note of confusion: This entire book is duplicated in the "Catalogue Raisonne" book, but the other book also includes a section section containing many black and white images of his entire sculptural output. This is done mainly as a reference resource and not really intended for visual enjoyment (which is why the images are black and white and not color). I personally find black and white images of artwork not enjoyable to look at because much of the texture and nuances are missing so unless you are an H. C. Westermann scholar or collector, the Raisonne isn't necessary in my opinion.

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