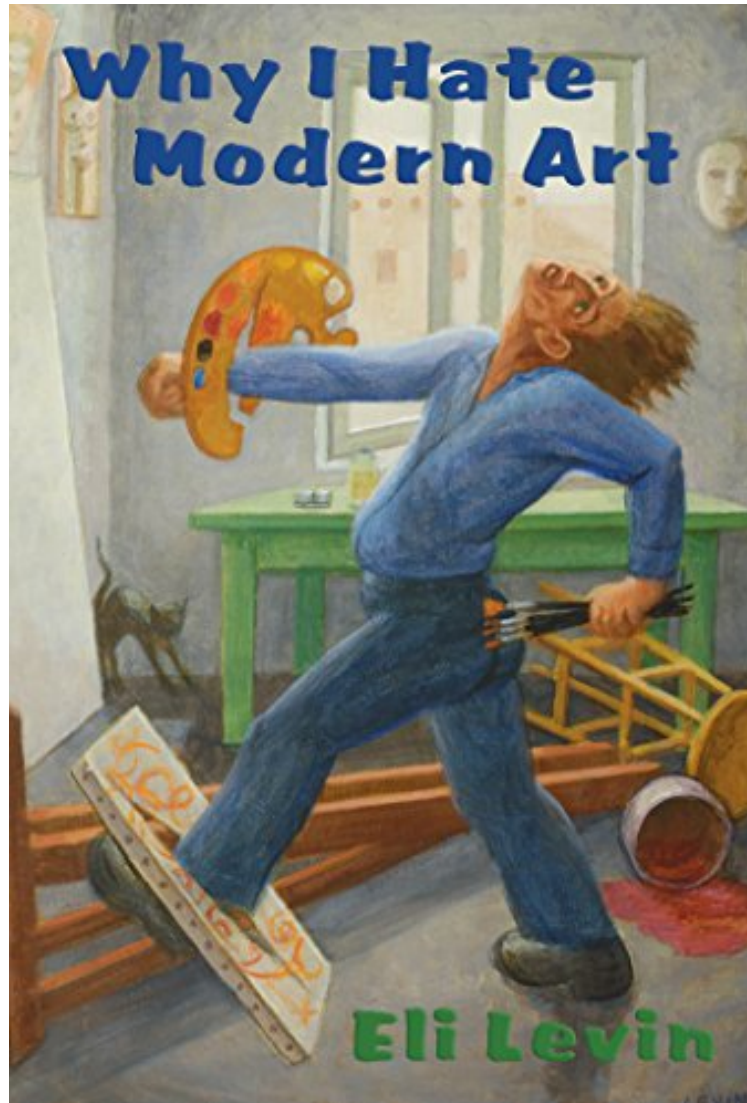


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## Why I Hate Modern Art

*Eli Levin*

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**Eli Levin : Why I Hate Modern Art** before purchasing it in order to gage whether or not it would be worth my time, and all praised Why I Hate Modern Art:

1 of 1 people found the following review helpful. From a h.s. friendBy Charles HaseloffI know--given the world we live in--that this book took a lot of guts to write. I don't agree with EVERYTHING in it. But everybody disagrees with SOMETHING concerning just about everything.I think that everybody should read this book because if they do they'll learn a lot of art history, beginning with the French Academy and Impressionists down to the Minimalists. If you already know that, you may still learn something really important, namely, that the Emperor of contemporary art wears no clothes.Charles Haseloff

For over 100 years Modern Art has received almost universal praise. The author Eli Levin takes exception to this received wisdom. Mr. Levin is of the opinion that fine art has been in accelerating decline for a century and a half. He follows the changes in style from Courbet to Warhol, analyzing the works of well-known artists and pointing to a loss of technical ability, visualization and human concern. The author discerns a pattern in which each avant-garde movement rejects the previous one, with a relentless narrowing of options.

About the Author Eli Levin is one of New Mexico's best-known living, working artists. Starting his career in Santa Fe in 1964, he became recognized for his paintings of local night life. While returning often to his Social Realist roots, his work has also explored mythology, still life, landscape and the nude. The son of novelist Meyer Levin, he has written art reviews and taught art history. He hosts two artist's gatherings, a model drawing group since 1969 and The Santa Fe Etching Club since 1980. Levin studied painting with Raphael Soyer, George Grosz and Robert Beverley Hale among others, and has Master's degrees from Wisconsin University and St. John's College. He continues to paint independently of the major art currents. He is also the author of *Santa Fe Bohemia, The Art Colony, 1964-1980*, and *Disturbing Art Lessons*, both from Sunstone Press.