

NOAH CHARNEY

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📖 **THE ART THIEF** MICHAEL FINKEL,2023-06-27 NEW YORK TIMES BEST SELLER • ONE OF THE MOST REMARKABLE TRUE-CRIME NARRATIVES OF THE TWENTY-FIRST CENTURY: THE STORY OF THE WORLD’S MOST PROLIFIC ART THIEF, STÉPHANE BREITWIESER. • “THE ART THIEF, LIKE ITS TITLE CHARACTER, HAS CONFIDENCE, COLD-BLOOD, AND A GREAT SENSE OF TIMING.—THE NEW YORKER ENTHRALLING. —THE WALL STREET JOURNAL IN THIS SPELLBINDING PORTRAIT OF OBSESSION AND FLAWED GENIUS, THE BEST-SELLING AUTHOR OF THE STRANGER IN THE WOODS BRINGS US INTO BREITWIESER’S STRANGE WORLD—UNLIKE MOST THIEVES, HE NEVER STOLE FOR MONEY, KEEPING ALL HIS TREASURES IN A SINGLE ROOM WHERE HE COULD ADMIRE THEM. FOR CENTURIES, WORKS OF ART HAVE BEEN STOLEN IN COUNTLESS WAYS FROM ALL OVER THE WORLD, BUT NO ONE HAS BEEN QUITE AS SUCCESSFUL AT IT AS THE MASTER THIEF STÉPHANE BREITWIESER. CARRYING OUT MORE THAN TWO HUNDRED HEISTS OVER NEARLY EIGHT YEARS—IN MUSEUMS AND CATHEDRALS ALL OVER EUROPE—BREITWIESER, ALONG WITH HIS GIRLFRIEND WHO WORKED AS HIS LOOKOUT, STOLE MORE THAN THREE HUNDRED OBJECTS, UNTIL IT ALL FELL APART IN SPECTACULAR FASHION. IN THE ART THIEF, MICHAEL FINKEL BRINGS US INTO BREITWIESER’S STRANGE AND FASCINATING WORLD. UNLIKE MOST THIEVES, BREITWIESER NEVER STOLE FOR MONEY. INSTEAD, HE DISPLAYED ALL HIS TREASURES IN A PAIR OF SECRET ROOMS WHERE HE COULD ADMIRE THEM TO HIS HEART’S CONTENT. POSSESSED OF A REMARKABLE ATHLETICISM AND AN INNATE ABILITY TO CIRCUMVENT PRACTICALLY ANY SECURITY SYSTEM, BREITWIESER MANAGED TO PULL OFF A BREATHTAKING NUMBER OF AUDACIOUS THEFTS. YET THESE STRANGE TALENTS BRED A GROWING DISREGARD FOR RISK AND AN ADDICT’S NEED TO SCORE, LEADING BREITWIESER TO IGNORE HIS GIRLFRIEND’S PLEAS TO STOP—UNTIL ONE FINAL ACT OF HUBRIS BROUGHT EVERYTHING CRASHING DOWN. THIS IS A RIVETING STORY OF ART, CRIME, LOVE, AND AN INSATIABLE HUNGER TO POSSESS BEAUTY AT ANY COST.

📖 **ART AND CRIME** NOAH CHARNEY,2009-05-14 THROUGH THE USE OF CASE EXAMPLES AND CAREFUL EXAMINATION, THIS BOOK PRESENTS THE FIRST INTERDISCIPLINARY ESSAY COLLECTION ON THE STUDY OF ART CRIME, AND ITS EFFECT ON ALL ASPECTS OF THE ART WORLD. CONTRIBUTORS DISCUSS ART CRIME SUBCATEGORIES, INCLUDING VANDALISM, ICONOCLASM, FORGERY, FRAUD, PEACE-TIME THEFT, WAR LOOTING, ARCHAEOLOGICAL LOOTING, SMUGGLING, SUBMARINE LOOTING, AND RANSOM. THE CONTRIBUTORS OFFER INSIGHTFUL ANALYSES COUPLED WITH SPECIFIC PRACTICAL SUGGESTIONS TO IMPLEMENT IN THE FUTURE TO PREVENT AND ADDRESS ART CRIME. THIS WORK IS OF CRITICAL IMPORTANCE TO ANYONE INVOLVED IN THE ART WORLD, ITS TRADE, STUDY, AND SECURITY. ART CRIME HAS RECEIVED RELATIVELY LITTLE ATTENTION FROM THOSE WHO STUDY ART TO THOSE WHO PROSECUTE CRIMES. INDEED, THE GENERAL PUBLIC IS NOT WELL-AWARE OF THE VARIOUS FORMS OF ART CRIME AND ITS IMPACT ON SOCIETY AT LARGE, TO SAY NOTHING OF MUSEUMS, HISTORY, AND CULTURAL AFFAIRS. AND YET IT INVOLVES A MULTI-BILLION DOLLAR LEGITIMATE INDUSTRY, WITH A CONSERVATIVELY-ESTIMATED \$6 BILLION ANNUAL CRIMINAL PROFIT. INFORMATION ABOUT AND ANALYSIS OF ART CRIME IS CRITICAL TO THE WIDE VARIETY OF FIELDS INVOLVED IN THE ART TRADE AND ART PRESERVATION, FROM MUSEUMS TO ACADEMIA, FROM AUCTION HOUSES TO GALLERIES, FROM INSURANCE TO ART LAW, FROM POLICING TO SECURITY. SINCE THE SECOND WORLD WAR, ART CRIME HAS EVOLVED FROM A RELATIVELY INNOCUOUS CRIME, INTO THE THIRD HIGHEST-GROSSING ANNUAL CRIMINAL TRADE WORLDWIDE, RUN PRIMARILY BY ORGANIZED CRIME SYNDICATES, AND THEREFORE FUNDING THEIR OTHER ENTERPRISES, FROM THE DRUG AND ARMS TRADES TO TERRORISM. IT IS NO LONGER MERELY THE ART THAT IS AT STAKE.

📖 **STEALING THE MYSTIC LAMB** NOAH CHARNEY,2010-10-05 JAN VAN EYCK’S GHENT ALTARPIECE IS ON ANY ART HISTORIAN’S LIST OF THE TEN MOST IMPORTANT PAINTINGS EVER MADE. OFTEN REFERRED TO BY THE SUBJECT OF ITS CENTRAL PANEL, THE ADORATION OF THE MYSTIC LAMB, IT REPRESENTS THE FULCRUM BETWEEN THE MIDDLE AGES AND THE RENAISSANCE. IT IS ALSO THE MOST FREQUENTLY STOLEN ARTWORK OF ALL TIME. SINCE ITS COMPLETION IN 1432, THIS TWELVE-PANEL OIL PAINTING HAS BEEN LOOTED IN THREE DIFFERENT WARS, BURNED, DISMEMBERED, FORGED, SMUGGLED, ILLEGALLY SOLD, CENSORED, HIDDEN, ATTACKED BY ICONOCLASTS, HUNTED BY THE NAZIS AND NAPOLEON, USED AS A DIPLOMATIC TOOL, RANSOMED, RESCUED BY AUSTRIAN DOUBLE-AGENTS, AND STOLEN A TOTAL OF THIRTEEN TIMES. IN THIS FAST-PACED, REAL-LIFE THRILLER, ART HISTORIAN NOAH CHARNEY UNRAVELS THE STORIES OF EACH OF THESE THEFTS. IN THE PROCESS, HE ILLUMINATES THE WHOLE FASCINATING HISTORY OF ART CRIME, AND THE PSYCHOLOGICAL, IDEOLOGICAL, RELIGIOUS, POLITICAL, AND SOCIAL MOTIVATIONS THAT HAVE LED MANY MEN TO COVET THIS ONE MASTERPIECE ABOVE ALL OTHERS.

📖 **SLOVENOLOGY** NOAH CHARNEY,2017

📖 **THE ART OF FORGERY** NOAH CHARNEY,2015-05-12 THE ART OF FORGERY: CASE STUDIES IN DECEPTION EXPLORES THE STORIES, DRAMAS AND HUMAN INTRIGUES SURROUNDING THE WORLD’S MOST FAMOUS FORGERIES – INVESTIGATING THE MOTIVATIONS OF THE ARTISTS AND CRIMINALS WHO HAVE FAKED GREAT WORKS OF ART, AND IN DOING SO CONNED THE PUBLIC AND THE ART ESTABLISHMENT ALIKE.

📖 **THE COLLECTOR OF LIVES: GIORGIO VASARI AND THE INVENTION OF ART** NOAH CHARNEY,INGRID ROWLAND,2017-10-03 “READERS CURIOUS ABOUT THE MAKING OF RENAISSANCE ART, ITS CAST OF CHARACTERS AND POLITICAL INTRIGUE, WILL FIND MUCH TO RELISH IN THESE PAGES.” —WALL STREET JOURNAL GIORGIO VASARI (1511–1574) WAS A MAN OF MANY TALENTS—A SCULPTOR, PAINTER, ARCHITECT, WRITER, AND SCHOLAR—BUT HE IS BEST KNOWN FOR LIVES OF THE ARTISTS, WHICH SINGLEHANDEDLY ESTABLISHED THE CANON OF ITALIAN RENAISSANCE ART. BEFORE VASARI’S EXTRAORDINARY BOOK, ART WAS CONSIDERED A TECHNICAL SKILL, AND ARTISTS WERE MERE DECORATORS AND CRAFTSMEN. IT WAS THROUGH VASARI’S VISIONARY WRITINGS THAT RAPHAEL, LEONARDO, AND MICHELANGELO CAME TO BE REGARDED AS GREAT MASTERS OF LIFE AS WELL AS ART, THEIR CREATIVE GENIUS CELEBRATED AS A DIVINE GIFT. LAUDED BY SARAH BAKEWELL AS “INSIGHTFUL, GRIPPING, AND THOROUGHLY ENJOYABLE,” THE COLLECTOR OF LIVES REVEALS HOW ONE RENAISSANCE SCHOLAR COMPLETELY REDEFINED HOW WE LOOK AT ART.

📖 **ART CRIME** NOAH CHARNEY,2016-03-02 SINCE THE SECOND WORLD WAR, ART CRIME HAS SHIFTED FROM A RELATIVELY INNOCUOUS, OFTEN IDEOLOGICAL CRIME, INTO A MAJOR INTERNATIONAL PROBLEM, CONSIDERED BY SOME TO BE THE THIRD-HIGHEST GROSSING CRIMINAL TRADE WORLDWIDE. THIS RICH VOLUME FEATURES ESSAYS ON ART CRIME BY THE MOST RESPECTED AND KNOWLEDGEABLE EXPERTS IN THIS INTERDISCIPLINARY SUBJECT.

📖 **THE MUSEUM OF LOST ART** NOAH CHARNEY,2018-05-04 TRUE TALES OF LOST ART, BUILT AROUND CASE STUDIES OF FAMOUS WORKS, THEIR CREATORS, AND STORIES OF DISAPPEARANCE AND RECOVERY FROM THE BESTSELLING AUTHOR OF THE ART OF FORGERY COMES THIS DYNAMIC NARRATIVE THAT TELLS THE FASCINATING STORIES OF ARTWORKS STOLEN, LOOTED, OR DESTROYED IN WAR, ACCIDENTALLY DEMOLISHED OR DISCARDED, LOST AT SEA OR IN NATURAL DISASTERS, OR ATTACKED BY ICONOCLASTS OR VANDALS; WORKS THAT WERE INTENTIONALLY TEMPORAL, KNOWINGLY DESTROYED BY THE ARTISTS THEMSELVES OR THEIR PATRONS, COVERED OVER WITH PAINT OR PLASTER, OR RECYCLED FOR THEIR MATERIALS. AN EXCITING READ THAT SPANS THE CENTURIES AND THE CONTINENTS.

📖 **THE DEVIL IN THE GALLERY** NOAH CHARNEY,2021-09-15 IT’S AN IN-DEPTH LOOK AT VARIED TIME PERIODS AND ARTISTS, WHICH READERS INTERESTED IN GOSSIP, DRAMA, OR ART HISTORY WILL ENJOY. LIBRARY JOURNAL, STARRED REVIEW SCANDAL, SHOCK AND RIVALRY ALL HAVE NEGATIVE CONNOTATIONS, DON’T THEY? THEY CAN BE CATASTROPHIC TO BUSINESSES AND INDIVIDUAL CAREERS. A WHIFF OF SCANDAL CAN TURN A POLITICIAN INTO A SMOKING RUIN. BUT THESE POTENTIALLY DISASTROUS “NEGATIVES” CAN AND HAVE SPURRED THE WORLD OF FINE ART TO NEW HEIGHTS. A LOOK AT THE HISTORY OF ART TELLS US THAT RIVALRIES HAVE, IN FACT, NOT ONLY BENEFITED THE COURSE OF ART, FROM ANCIENT TIMES TO THE PRESENT, BUT HAVE ALSO HELPED SHAPE OUR NARRATIVE OF ART, LENDING IT A SENSE OF DRAMA THAT IT MIGHT OTHERWISE LACK, AND THEREFORE DRAWING THE INTEREST OF A PUBLIC WHO MIGHT NOT BE DRAWN TO THE OBJECTS ALONE. THERE WOULD BE NO SISTINE CHAPEL BY MICHELANGELO HAD RIVAL RAPHAEL NOT TRICKED THE POPE INTO ASSIGNING HIM THE COMMISSION, CERTAIN THAT MICHELANGELO, WHO HAD NEVER BEFORE WORKED WITH FRESCOES, WOULD BOTCH THE JOB AND BECOME A LAUGHING STOCK. SCANDAL AND SHOCK HAVE PROVEN TO BE POWERFUL WEAPONS WHEN HARNESSSED AND WIELDED WILLFULLY AND WELL. THAT SCANDAL IS GOOD FOR EXPOSURE HAS BEEN SO OBVIOUSLY THE CASE THAT MANY ARTISTS HAVE COURTED IT INTENTIONALLY, WHICH WE WILL DEFINE AS SHOCK: INTENTIONALLY OVERTURNING EXPECTATIONS OF THE MAJORITY IN A WAY THAT TRADITIONALIST FIND DISMAYING OR UPSETTING, BUT WHICH A CERTAIN MINORITY AVANT-GARDE FIND EXCITING. FROM DAMIEN HIRST PRESENTING THE PUBLIC WITH A SHARK EMBALMED IN FORMALDEHYDE AND ENTOMBED IN A GLASS CASE TO MARCEL DUCHAMP TRYING TO CONVINCE THE ART COMMUNITY THAT A URINAL IS A GREAT SCULPTURE SHOCK HAS BEEN A KEY PROMOTIONAL TOOL. THE DEVIL IN THE GALLERY IS A GUIDED TOUR OF THE HISTORY OF ART THROUGH IT SCANDALS, RIVALRIES, AND SHOCKING ACTS, EACH OF WHICH RESULTED IN A POSITIVE STEP FORWARD FOR ART IN GENERAL AND, IN MOST CASES, FOR THE CAREERS OF THE ARTISTS IN QUESTION. IN ADDITION TO TELLING DOZENS OF STORIES, LAVISHLY ILLUSTRATED IN FULL COLOR, OF SUCH DRAMATIC MOMENTS AND ARGUING HOW THEY NOT ONLY AFFECTED THE HISTORY OF ART BUT AFFECTED IT FOR THE BETTER, WE WILL ALSO EXAMINE THE PROACTIVE ROLE OF THE RECIPIENTS OF THESE INTENTIONALLY DRAMATIC ACTIONS: THE ART HISTORIANS, THE CRITICS AND EVEN YOU, THE GENERAL PUBLIC. THE DEVIL LIKES TO LURK IN DARK CORNERS OF THE ART WORLD, MORPHING INTO MANY FORMS. LET US SHED LIGHT UPON HIM.

📖 **THESE TREES TELL A STORY** NOAH CHARNEY,2023-05-16 A DEEPLY PERSONAL MASTER CLASS ON HOW TO READ A NATURAL LANDSCAPE AND UNRAVEL THE CLUES TO ITS UNIQUE ECOLOGICAL HISTORY STRUCTURED AS A SERIES OF INTERACTIVE FIELD WALKS THROUGH TEN NEW ENGLAND ECOSYSTEMS, THIS BOOK CHALLENGES READERS TO SEE THE WORLD THROUGH THE EYES OF A TRAINED NATURALIST. WITH GUIDED QUESTIONS, IMMERSIVE PHOTOGRAPHY, AND A NARRATIVE APPROACH, EACH CHAPTER ADDS LAYERS OF COMPLEXITY TO A SINGLE SCENE, REVEALING THE MILLIONS OF YEARS OF FORCES AT PLAY. TYING TOGETHER GEOLOGY, FOREST ECOLOGY, WILDLIFE BIOLOGY, SOIL PROCESSES, EVOLUTION, CONSERVATION, AND MORE, NOAH CHARNEY SHOWS HOW AND WHY LANDSCAPES APPEAR IN THEIR CURRENT FORMS. CHARNEY’S STORIES AND LESSONS WILL PROVIDE ANYONE WITH THE NECESSARY INVESTIGATIVE SKILLS TO LOOK AT A LANDSCAPE, INTERPRET IT, AND TELL ITS STORY—FROM ITS START AS ROCK OR SOIL TO THE PLANTS AND ANIMALS THAT LIVE ON IT. ULTIMATELY, CHARNEY ARGUES, BY CRITICALLY ENGAGING WITH THE LANDSCAPE WE WILL BECOME BETTER AT CONNECTING WITH NATURE AND OURSELVES.

📖 **THE 12-HOUR ART EXPERT** NOAH CHARNEY,2022-10-30 BRIMMING WITH EXAMPLES FROM ACROSS THE ARTISTIC SPECTRUM, THIS IS THE PERFECT PRIMER TO HOOK FUTURE ART ENTHUSIASTS. PUBLISHERS WEEKLY INTERESTED IN ART BUT FEEL UNDER-INFORMED? CURIOUS BUT AFRAID YOU MIGHT NOT “GET” IT? ALREADY A FAN AND WISHING TO IMMERSE YOURSELF IN A FUN, ENGAGING, INFORMATIVE AND INFORMED READ THAT WILL REFRESH AND TOP UP YOUR ART HISTORY 101 AND INTRODUCTION TO ART COURSES FROM COLLEGE? THE 12-HOUR ART EXPERT: EVERYTHING YOU NEED TO KNOW ABOUT ART IN A DOZEN MASTERPIECES AVOIDS THE COMMON APPROACH OF THROWING HUNDREDS OF IMAGES AT A READER AND EXPECTING THEM TO LEARN FROM AND MEMORIZE THEM ALL. INSTEAD, THE BOOK WILL GUIDE ITS READERS THROUGH A BRIEF SERIES OF MASTERPIECES OF WESTERN ART—FROM CAVE PAINTINGS TO SHARKS IN FORMALDEHYDE. THIS BOOK TWELVE CHAPTERS TEACH READERS ABOUT ART, THE ART TRADE, AND ART HISTORY IN A THOROUGH (THOUGH CONCISE) FASHION. EACH CHAPTER IS LINKED TO ONE NOTABLE MASTERPIECE, WITH REFERENCES TO OTHERS, GIVING READERS A FIXED, DIGESTIBLE NUMBER OF OBJECTS THAT THEY WILL GET TO KNOW IN DEPTH, AND WHICH THEY CAN USE AS A LENS TO UNDERSTAND THE THOUSANDS OF OTHER, RELATED OBJECTS THAT THEY MIGHT ENCOUNTER IN THE FUTURE. MUSEUMS CAN BE DAUNTING, AND ART PRESENTS A STRANGE NEW LANGUAGE, ONE THAT CERTAINLY INTRIGUES BUT IS OFTEN INTIMIDATING AND FOREIGN. THIS BOOK, WRITTEN BY ONE OF THE WORLD’S BEST-KNOWN ART HISTORIANS USES ENTERTAINING STORIES TO BREAK DOWN INTIMIDATING BARRIERS AND INVITES READERS OF ALL AGES FOR A ONE-STOP IMMERSION INTO ART.

📖 **THE THEFTS OF THE MONA LISA** NOAH CHARNEY,2011 LEONARDO DA VINCI’S PORTRAIT, CALLED THE MONA LISA, IS WITHOUT DOUBT THE WORLD’S MOST FAMOUS PAINTING. IT ACHIEVED ITS FAME NOT ONLY BECAUSE IT IS A REMARKABLE EXAMPLE OF RENAISSANCE PORTRAITURE, CREATED BY AN ACCLAIMED ARTISTIC AND SCIENTIFIC GENIUS, BUT BECAUSE OF ITS CRIMINAL HISTORY. THE MONA LISA (ALSO CALLED LA GIOCONDA OR LA JOCONDE) WAS STOLEN ON 21 AUGUST 1911 BY AN ITALIAN, VINCENZO PERUGGIA. PERUGGIA WAS

UNDER THE MISTAKEN IMPRESSION THAT THE MONA LISA HAD BEEN STOLEN FROM ITALY DURING THE NAPOLEONIC ERA, AND HE WISHED TO TAKE BACK FOR ITALY ONE OF HIS COUNTRY’S GREATEST TREASURES. HIS SUCCESSFUL THEFT OF THE PAINTING FROM THE LOUVRE, THE FARCICAL MANHUNT THAT FOLLOWED, AND PERUGGIA’S SUBSEQUENT TRIAL IN FLORENCE WERE HIGHLY PUBLICIZED, SPARKING THE ATTENTION OF THE INTERNATIONAL MEDIA, AND CATAPULTING AN ALREADY ADMIRERED PAINTING INTO STRATOSPHERIC HEIGHTS OF FAME. THIS BOOK TELLS THE ART AND CRIMINAL HISTORY OF THE MONA LISA. THIS EXTENDED ESSAY IN BOOK FORM, PREPARED TO COINCIDE WITH THE 100TH ANNIVERSARY OF THE 1911 THEFT, EXAMINES THE CRIMINAL BIOGRAPHY OF LEONARDO’S MONA LISA, WITH A FOCUS ON SEPARATING FACT FROM FICTION IN THE STORY OF WHAT IS NOT ONLY THE MOST FAMOUS ART HEIST IN HISTORY, BUT WHICH IS THE SINGLE MOST FAMOUS THEFT OF ALL TIME. IN THE PROCESS THIS BOOK ALSO TELLS OF LEONARDO’S CREATION OF THE MONA LISA, DISCUSSES WHY IT IS SO FAMOUS, AND INVESTIGATES TWO OTHER EVENTS IN ITS HISTORY OF THEFT AND RENOWN. FIRST, IT EXAMINES THE SO-CALLED AFFAIRE DES STATUETTES, IN WHICH PABLO PICASSO AND GUILLAUME APOLLINAIRE WERE ARRESTED UNDER SUSPICION OF INVOLVEMENT IN THE THEFT OF THE MONA LISA. SECOND, THERE HAS LONG BEEN A QUESTION AS TO WHETHER THE NAZIS STOLE THE MONA LISA DURING THE SECOND WORLD WAR—A QUESTION THAT THIS BOOK SEEKS TO RESOLVE. THIS BOOK PROVIDES A STRONG INTRODUCTION TO THE MONA LISA AND THE THEFTS SURROUNDING IT. NOAH CHARNEY IS THE SHERLOCK HOLMES OF ART THEFT. BEYOND HIS GREAT SLEUTHING PROWESS, HE WRITES WITH THE SIMPLE GRACE OF A NOVELIST AND THE ERUDITION OF A SCHOLAR. HERE HIS SUBJECT COULD BE NO MORE DRAMATIC: THE IMPOSSIBLE-BUT-TRUE STORY OF THE MOST FAMOUS OF ALL PAINTINGS, THE MONA LISA. IT IS A TALE THAT BOUNCES ALONG, IMPLICATING THE LIKES OF APOLLINAIRE, PICASSO, THE NAZIS, AND NAT KING COLE. IT IS EASY TO PICK UP AND VERY HARD TO PUT DOWN. -MARK LAMSTER, AUTHOR OF MASTER OF SHADOWS: THE SECRET DIPLOMATIC CAREER OF THE PAINTER PETER PAUL RUBENS DEFTLY WRITTEN AND RIVETING TO READ. -SIDNEY KIRKPATRICK, AUTHOR OF HITLER’S HOLY RELICS FEW WRITERS HAVE BROUGHT THE ISSUE OF ART THEFT TO THE FORE WITH THE FERVOR OF NOAH CHARNEY. WITH THE THEFTS OF THE MONA LISA: ON STEALING THE WORLD’S MOST FAMOUS PAINTING, CHARNEY HAS CREATED A WORK THAT IS EQUAL PARTS LUCID ART HISTORY AND THRILLING TRUE CRIME. BOTH THE POPULAR MYTHS AND THE HIDDEN TRUTHS SURROUNDING THE THEFT AND RECOVERY OF LEONARDO’S SEMINAL WORK PROVIDE ART THEFT INVESTIGATORS AND MUSEUM SECURITY DIRECTORS WITH IMPORTANT LESSONS FOR SOLVING-AND PREVENTING-ART CRIME TODAY. -ANTHONY AMORE, ART THEFT AND SECURITY EXPERT AND AUTHOR OF STEALING REMBRANDTS: THE UNTOLD STORIES OF NOTORIOUS ART HEISTS ALL PROFITS FROM THE SALE OF THE PRINT EDITION OF THIS BOOK SUPPORT THE CHARITABLE ACTIVITIES OF ARCA, THE ASSOCIATION FOR RESEARCH INTO CRIMES AGAINST ART, AN INTERNATIONAL NON-PROFIT RESEARCH GROUP ON ART CRIME AND CULTURAL HERITAGE PROTECTION.

📖 **TRACKS & SIGN OF INSECTS & OTHER INVERTEBRATES** CHARLEY EISEMAN, NOAH CHARNEY, JOHN CARLSON, 2010 THE FIRST-EVER REFERENCE TO THE SIGN LEFT BY INSECTS AND OTHER NORTH AMERICAN INVERTEBRATES INCLUDES DESCRIPTIONS AND ALMOST 1,000 COLOR PHOTOS OF TRACKS, EGG CASES, NESTS, FEEDING SIGNS, GALLS, WEBS, BURROWS, AND SIGNS OF PREDATION. IDENTIFICATION IS MADE TO THE FAMILY LEVEL, SOMETIMES TO THE GENUS OR SPECIES. IT’S AN INVALUABLE GUIDE FOR WILDLIFE PROFESSIONALS, NATURALISTS, STUDENTS, AND INSECT SPECIALISTS.

📖 **STEALING THE MYSTIC LAMB** NOAH CHARNEY, 2010-10-05 CHARNEY CHRONICLES THE GRIPPING, SIX-CENTURY HISTORY OF THE WORLD’S MOST FREQUENTLY STOLEN MASTERPIECE.

📖 **THE FATE OF THE MASTERPIECE** NOAH CHARNEY, 2014-02-01 THIS SHORT E-BOOK, ADAPTED FROM NOAH CHARNEY’S BOOK STEALING THE MYSTIC LAMB, TELLS THE DRAMATIC STORY OF THE RESCUE OF THE GHENT ALTARPIECE FROM NAZI PILLAGERS. AS THE NAZIS STORMED ACROSS EUROPE DURING THE SECOND WORLD WAR, HUNDREDS OF THOUSANDS OF ARTWORKS DISAPPEARED IN THEIR WAKE. A GROUP OF ALLIED OFFICERS SET OFF ON THE TRAIL OF EUROPE’S VANISHED ART TREASURES—THEY WERE KNOWN AS THE MONUMENTS MEN. THE INVESTIGATIONS OF THE MONUMENTS MEN COMBINED OLD-FASHIONED DETECTIVE WORK, PERSONAL BRAVERY, INGENUITY, AND A DOSE OF GOOD FORTUNE. THIS IS PERHAPS BEST EXEMPLIFIED IN THE STORY OF THE RACE TO SAVE THE 12,000 STOLEN MASTERPIECES THAT WERE KEPT IN A SECRET ART WAREHOUSE HIDDEN DEEP INSIDE A CONVERTED SALT MINE IN THE AUSTRIAN ALPS. THERE AWAITED THE TREASURES DESTINED FOR HITLER’S PLANNED “SUPER MUSEUM,” WHICH WOULD CONTAIN EVERY IMPORTANT ARTWORK IN THE WORLD. THE PRIZE OF THE COLLECTION, AND THE PAINTING MOST DESIRED BY THE NAZIS, WAS JAN VAN EYCK’S 1432 MASTERWORK, THE ADORATION OF THE MYSTIC LAMB, ALSO KNOWN AS THE GHENT ALTARPIECE. THIS MASSIVE MASTERPIECE IS CONSIDERED THE MOST INFLUENTIAL PAINTING EVER MADE, AND IT IS ALSO THE MOST-FREQUENTLY STOLEN. THIS E-BOOK SINGLE IS ADAPTED FROM NOAH CHARNEY’S ACCLAIMED BOOK STEALING THE MYSTIC LAMB: THE TRUE STORY OF THE WORLD’S MOST COVETED MASTERPIECE. IT CONTAINS ALL OF THE MATERIAL FROM THAT BOOK ON THE MONUMENTS MEN AND NAZI ART THEFT DURING THE SECOND WORLD WAR, AS TOLD THROUGH THE STORY OF TWO MONUMENTS MEN, ROBERT POSEY AND LINCOLN KIRSTEIN, AS THEY RACED TO SAVE THE MYSTIC LAMB AND THE OTHER WORKS IN THE SALT MINE FROM AN SS OFFICER WHO WAS DETERMINED TO DESTROY ALL 12,000 MASTERPIECES.

📖 **THE ART THIEF** NOAH CHARNEY, 2008-09-02 CHARNEY CRAFTS AN INTELLECTUAL MASTERPIECE--THE MYSTERY OF THREE MISSING MASTERPIECES THAT SENDS CRIMINALS AND CURATORS ALIKE ON A ROLICKING CHASE THROUGH THE ART GALLERIES AND AUCTION HOUSES OF EUROPE.

📖 **THE SLAVIC MYTHS** NOAH CHARNEY, SVETLANA SLAPČAK, 2023-10-17 A PULITZER-NOMINATED AUTHOR AND ONE OF THE GREAT PUBLIC INTELLECTUALS OF SLAVIC CULTURE BRING TO LIFE THE UNFAMILIAR MYTHS AND LEGENDS OF THE SLAVIC WORLD. IN THE FIRST COLLECTION OF SLAVIC MYTHS FOR AN INTERNATIONAL READERSHIP, NOAH CHARNEY AND SVETLANA SLAPČAK EXPERTLY WEAVE TOGETHER THE ANCIENT STORIES WITH NUANCED ANALYSIS TO ILLUMINATE THEIR PLACE AT THE HEART OF SLAVIC TRADITION. WHILE SLAVIC CULTURES ARE FAR-RANGING, COMPRISED OF EAST SLAVS (RUSSIA, UKRAINE, BELARUS), WEST SLAVS (THE CZECH REPUBLIC, SLOVAKIA, POLAND), AND SOUTH SLAVS (THE COUNTRIES OF FORMER YUGOSLAVIA PLUS BULGARIA), THEY ARE CONNECTED BY TALES OF ADVENTURE AND MAGIC WITH ROOTS IN A COMMON LORE. IN THE WORLD OF SLAVIC MYTHOLOGY WE FIND PETULANT DEITIES, DEMONS AND FAIRIES, WITCHES, AND A SUPREME GOD WHO CAN HURL THUNDERBOLTS. GODS GATHER UNDER THE WORLD TREE, REMINISCENT OF NORSE MYTHOLOGY’S YGGDRASIL. THE VAMPIRE—USUALLY THE ONLY SERBO-CROATIAN WORD IN ANY FOREIGN-LANGUAGE DICTIONARY—AND THE WEREWOLF BOTH EMERGE FROM SLAVIC BELIEF. IN THEIR CAREFUL ANALYSIS AND SENSITIVE RECONSTRUCTIONS OF THE MYTHS, CHARNEY AND SLAPČAK UNEARTH THE SLAVIC BELIEFS BEFORE THEIR DISTORTION FIRST BY CHRISTIAN CHRONICLERS AND THEN BY NINETEENTH-CENTURY SCHOLARS SEEKING ORIGIN STORIES FOR THEIR NEWBORN NATION STATES. THEY REVEAL LINKS NOT ONLY TO THE NEIGHBORING PANTHEONS OF GREECE, ROME, EGYPT, AND SCANDINAVIA, BUT ALSO THE BELIEF SYSTEMS OF INDIGENOUS PEOPLES OF AUSTRALIA, THE AMERICAS, AFRICA, AND ASIA. SPECIALLY COMMISSIONED ILLUSTRATIONS INSPIRED BY TRADITIONAL EASTERN AND EUROPEAN FOLK ART BRING THE STORIES AND THEIR CULTURAL LANDSCAPE TO LIFE.

📖 **BRUSHED ASIDE** NOAH CHARNEY, 2023-10-15 DISCOVER ANEW THE HERSTORY OF ART THAT PUBLISHERS WEEKLY CALLS ILLUMINATING AND FOREWORD REVIEWS CALLS SPIRITED FOR AN ENLIGHTENING ART HISTORY READ. HOW MANY FEMALE ARTISTS CAN YOU NAME? FRIDA KAHLO, GEORGIA O’KEEFFE, MARINA ABRAMOVIC? HOW ABOUT FEMALE ARTISTS WHO LIVED PRIOR TO THE MODERN ERA? MAYBE ARTEMISIA GENTILESCHI AND THEN... EVEN A REGULAR MUSEUM-GOER MIGHT RUN OUT OF STEAM. WHAT ABOUT FEMALE CURATORS, CRITICS, PATRONS, COLLECTORS, MUSES, MODELS AND ART INFLUENCERS? THIS BOOK PROVIDES A 360 DEGREE LOOK AT THE ROLE, INFLUENCE, AND EMPOWERMENT OF WOMEN THROUGH ART—including WOMEN ARTISTS, BUT GOING BEYOND THOSE WHO HAVE TAKEN UP A BRUSH OR A CHISEL. IN 1971, LINDA NOCHLIN PUBLISHED A FAMOUS ESSAY, “WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS?” THIS BOOK RESPONDS TO IT BY SHOWING THAT NOT ONLY HAVE THERE BEEN SCORES OF GREAT WOMEN ARTISTS THROUGHOUT HISTORY, BUT THAT GREAT WOMEN HAVE SHAPED THE STORY OF ART. THE RESULT IS A BOOK THAT SHEDS LIGHT ON THE ART WORLD IN A VERY NEW WAY, FINALLY CELEBRATING THE GREAT WOMEN ARTISTS AND INFLUENCERS WHO DESERVE TO BE MUCH BETTER KNOWN. THE ENTIRE HISTORY OF ART CAN BE TOLD AS A HERSTORY OF ART.

📖 **MAKING IT JAƆ** A, NOAH CHARNEY, 2021-08-15 WHAT ANTHONY BOURDAIN’S KITCHEN CONFIDENTIAL DID FOR THE WORLD OF CHEFS AND RESTAURANTS, MAKING IT DOES FOR THE ART WORLD. MAKING IT IS A GONZO MEMOIR OF AN ESTABLISHED ARTIST CROSSED WITH OBJECTIVE ADVICE, TIPS AND TRICKS FLESHED OUT BY A BEST-SELLING ART HISTORIAN AND PULITZER FINALIST WRITER ON ART. IT PEELS BACK THE SHROUD AND REVEALS THE HIGHS AND STRUGGLES IN THE LIFE AND CAREER OF A WORKING ARTIST. SPECIFICALLY AIMED AT ASPIRING ARTISTS AND ART STUDENTS, IT WILL BE OF INTEREST TO ANYONE WHO WANTS TO KNOW WHAT IT IS LIKE TO HAVE AN ARTIST’S-EYE-VIEW OF THE ART WORLD, ASKING THE TOUGH AND OFTEN GLOSSED-OVER QUESTIONS THAT RISING ARTISTS INEVITABLY HAVE, NOT ONLY ABOUT THE CREATIVE PROCESS, BUT ABOUT NAVIGATING THE TURBULENT WATERS OF THE SOCIAL, PROFESSIONAL, ACADEMIC, CRITICAL, MUSEUM AND TRADE ELEMENTS OF A CAREER AS A VISUAL ARTIST. HOW BEST TO DEAL WITH THE ABUNDANCE OF ALCOHOL, DRUGS AND SEX WHILE WIRE-WALKING YOUR OWN ARTISTIC DILEMMAS? HOW CAN AN ARTIST LAUNCH HIS OR HER CAREER AND HELP IT FLOURISH? WHAT’S IT LIKE TO ACHIEVE EVERY ARTIST’S DREAM, INCLUDING SHOWING AT THE VENICE BIENNALE? WHAT DOES IT REALLY MEAN TO MAKE IT AND HOW CAN YOU MAINTAIN YOUR GROOVE ONCE YOU’VE ARRIVED? ALL THESE QUESTIONS AND MORE ARE ANSWERED IN THIS COMBINATION TELL-ALL MEMOIR AND HOW-TO MANUAL FOR RISING ARTISTS AND ANYONE WANTING A BEHIND-THE-SCENES TOUR OF WHAT IT’S LIKE TO BE AN ARTIST.

📖 **THE THEFTS OF THE MONA LISA** NOAH CHARNEY, 2024-02-06 HISTORIAN CHARNEY TRACKS THE EVENTFUL LIFE OF THE MONA LISA IN THIS ROLICKING ACCOUNT.... THE RESULT IS BOTH A THRILLING TALE OF TRUE CRIME AND A RIGOROUS WORK OF ART HISTORY. — PUBLISHERS WEEKLY, STARRED REVIEW FROM THE ARTWORK TO ITS THEFT AND ROLE IN POPULAR CULTURE, THE CRITICALLY-ACCLAIMED BOOK THE THEFTS OF THE MONA LISA (FOREWORD REVIEWS, PUBLISHERS WEEKLY STARRED REVIEW, SHELF AWARENESS, BOOKLIST, LIBRARY JOURNAL, AND KIRKUS REVIEWS) PROVIDES THE COMPLETE STORY OF THIS WORK OF ART, AS WRITTEN BY A BESTSELLING, PULITZER FINALIST AUTHOR. LEONARDO DA VINCI’S PORTRAIT, CALLED THE MONA LISA, IS WITHOUT DOUBT THE WORLD’S MOST FAMOUS PAINTING. IT ACHIEVED ITS FAME NOT ONLY BECAUSE IT IS A REMARKABLE EXAMPLE OF RENAISSANCE PORTRAITURE, CREATED BY AN ACCLAIMED ARTISTIC AND SCIENTIFIC GENIUS, BUT BECAUSE OF ITS CRIMINAL HISTORY. THE MONA LISA (ALSO CALLED LA GIOCONDA OR LA JOCONDE) WAS STOLEN ON 21 AUGUST 1911 BY AN ITALIAN, VINCENZO PERUGGIA. PERUGGIA WAS UNDER THE MISTAKEN IMPRESSION THAT THE MONA LISA HAD BEEN STOLEN FROM ITALY DURING THE NAPOLEONIC ERA, AND HE WISHED TO TAKE BACK FOR ITALY ONE OF HIS COUNTRY’S GREATEST TREASURES. HIS SUCCESSFUL THEFT OF THE PAINTING FROM THE LOUVRE, THE FARCICAL MANHUNT THAT FOLLOWED, AND PERUGGIA’S SUBSEQUENT TRIAL IN FLORENCE WERE HIGHLY PUBLICIZED, SPARKING THE ATTENTION OF THE INTERNATIONAL MEDIA, AND CATAPULTING AN ALREADY ADMIRERED PAINTING INTO STRATOSPHERIC HEIGHTS OF FAME. THIS BOOK REVEALS THE ART AND CRIMINAL HISTORY OF THE MONA LISA. CHARNEY EXAMINES THE CRIMINAL BIOGRAPHY OF LEONARDO’S MONA LISA, WITH A FOCUS ON SEPARATING FACT FROM FICTION IN THE STORY OF WHAT IS NOT ONLY THE MOST FAMOUS ART HEIST IN HISTORY, BUT WHICH IS THE SINGLE MOST FAMOUS THEFT OF ALL TIME. IN THE PROCESS HE DELVES INTO LEONARDO’S CREATION OF THE MONA LISA, DISCUSSES WHY IT IS SO FAMOUS, AND INVESTIGATES TWO OTHER EVENTS IN ITS HISTORY OF THEFT AND RENOWN. FIRST, IT EXAMINES THE SO-CALLED “AFFAIRE DES STATUETTES,” IN WHICH PABLO PICASSO AND GUILLAUME APOLLINAIRE WERE ARRESTED UNDER SUSPICION OF INVOLVEMENT IN THE THEFT OF THE MONA LISA. SECOND, THERE HAS LONG BEEN A QUESTION AS TO WHETHER THE NAZIS STOLE THE MONA LISA DURING THE SECOND WORLD WAR—A QUESTION THAT THIS BOOK SEEKS TO RESOLVE.

IN A WORLD INUNDATED WITH MONITORS AND THE CACOPHONY OF FAST CONVERSATION, THE PROFOUND POWER AND EMOTIONAL RESONANCE OF VERBAL ART USUALLY DIMINISH IN TO OBSCURITY, ECLIPSED BY THE CONSTANT ONSLAUGHT OF NOISE AND DISTRACTIONS. YET, SET WITHIN THE MUSICAL PAGES OF **NOAH CHARNEY**, A CHARMING FUNCTION OF FICTIONAL BRILLIANCE THAT PULSES WITH NATURAL FEELINGS, LIES AN UNFORGETTABLE TRIP WAITING TO BE EMBARKED UPON. WRITTEN BY WAY OF A VIRTUOSO WORDSMITH, THIS EXCITING OPUS COURSES VIEWERS ON A PSYCHOLOGICAL ODYSSEY, DELICATELY EXPOSING THE LATENT POSSIBLE AND PROFOUND AFFECT EMBEDDED WITHIN THE DELICATE INTERNET OF LANGUAGE. WITHIN THE HEART-WRENCHING EXPANSE WITH THIS EVOCATIVE EVALUATION, WE CAN EMBARK UPON AN INTROSPECTIVE EXPLORATION OF THE BOOK IS CENTRAL SUBJECTS, DISSECT ITS CHARMING WRITING DESIGN, AND IMMERSE OURSELVES IN THE INDELIBLE EFFECT IT LEAVES UPON THE DEPTHS OF READERS SOULS.

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