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Steal My Art Memoirs Of A 100 Year Old Tai Chi Master ... Find many great new & used options and get the best deals for Steal My Art: Memoirs of a 100 Year Old T'ai Chi Master, T.T.Liang by Stuart Alve Olson (Paperback, 2002) at the best online prices at eBay!

Now 101 years old, Master T. T. Liang came to the U.S. from Taiwan in the 1960s to introduce t'ai chi to America. His life story is full of the stuff that makes a great martial arts adventure: a career as a high-ranking government official, street fights and shootouts, opium dens and prostitutes, mystical martial arts masters and monks—the story of a life lived to the absolute maximum. Twenty-five photographs add to the captivating life story of this great t'ai chi master.

Describes the tricks of the scam trade, offering advice on how

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to identify and outsmart perpetrators of fraud and how to safeguard oneself against identity theft and the misuse of Social Security numbers.

When he retired as the chief security officer of New York City's Metropolitan Museum of Art, John Barelli had spent the better part of forty years responsible not only for one of the richest treasure troves on the planet, but the museum's staff, the millions of visitors, as well as American presidents, royalty, and heads of state from around the world. For the first time, John Barelli shares his experiences of the crimes that occurred on his watch; the investigations that captured thieves and recovered artwork; the lessons he learned and shared with law enforcement professionals in the United States and abroad; the accidents and near misses; and a few mysteries that were sadly never solved. He takes readers behind the scenes at the Met, introduces curators and administrators, walks the empty corridors after hours, and shares what it's like to get the call that an ancient masterpiece has gone missing. The Metropolitan Museum covers twelve acres in the heart of Manhattan and is filled with five thousand years of work by history's great artists known and unknown: Goya, da Vinci, Rembrandt, Warhol, Pollack, Egyptian mummies, Babylonian treasures, Colonial crafts, and Greek vases. John and a small staff of security professionals housed within the Museum were responsible for all of it. Over the years, John helped make the museum the state-of-the-art facility it is today and created a legacy in art security for decades to come. Focusing on six thefts but filled with countless stories that span the late 1970s on into the 21st century, John opens the files on thefts, shows how museum personnel along with local and sometimes Federal Agents opened investigations and more often than not caught the thief. But of ultimate importance was the recovery of the

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artwork, including Celtic and Egyptian gold, French tapestries, Greek sculpture, and more. At the heart of this book there will always be art—those who love it and those who take it, two groups of people that are far from mutually exclusive.

The Wall Street Journal called him “a living legend.” The London Times dubbed him “the most famous art detective in the world.” In *Priceless*, Robert K. Wittman, the founder of the FBI’s Art Crime Team, pulls back the curtain on his remarkable career for the first time, offering a real-life international thriller to rival *The Thomas Crown Affair*. Rising from humble roots as the son of an antique dealer, Wittman built a twenty-year career that was nothing short of extraordinary. He went undercover, usually unarmed, to catch art thieves, scammers, and black market traders in Paris and Philadelphia, Rio and Santa Fe, Miami and Madrid. In this page-turning memoir, Wittman fascinates with the stories behind his recoveries of priceless art and antiquities: The golden armor of an ancient Peruvian warrior king. The Rodin sculpture that inspired the Impressionist movement. The headdress Geronimo wore at his final Pow-Wow. The rare Civil War battle flag carried into battle by one of the nation’s first African-American regiments. The breadth of Wittman’s exploits is unmatched: He traveled the world to rescue paintings by Rockwell and Rembrandt, Pissarro, Monet and Picasso, often working undercover overseas at the whim of foreign governments. Closer to home, he recovered an original copy of the Bill of Rights and cracked the scam that rocked the PBS series *Antiques Roadshow*. By the FBI’s accounting, Wittman saved hundreds of millions of dollars worth of art and antiquities. He says the statistic isn’t important. After all, who’s to say what is worth more --a Rembrandt self-portrait or an American flag carried into battle? They’re both priceless. The art thieves and scammers

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Wittman caught run the gamut from rich to poor, smart to foolish, organized criminals to desperate loners. The smuggler who brought him a looted 6th-century treasure turned out to be a high-ranking diplomat. The appraiser who stole countless heirlooms from war heroes' descendants was a slick, aristocratic con man. The museum janitor who made off with locks of George Washington's hair just wanted to make a few extra bucks, figuring no one would miss what he'd filched. In his final case, Wittman called on every bit of knowledge and experience in his arsenal to take on his greatest challenge: working undercover to track the vicious criminals behind what might be the most audacious art theft of all.

A spellbinding journey into the high-stakes world of art theft Today, art theft is one of the most profitable criminal enterprises in the world, exceeding \$6 billion in losses to galleries and art collectors annually. And the masterpieces of Rembrandt van Rijn are some of the most frequently targeted. In *Stealing Rembrandts*, art security expert Anthony M. Amore and award-winning investigative reporter Tom Mashberg reveal the actors behind the major Rembrandt heists in the last century. Through thefts around the world - from Stockholm to Boston, Worcester to Ohio - the authors track daring entries and escapes from the world's most renowned museums. There are robbers who coolly walk off with multimillion dollar paintings; self-styled art experts who fall in love with the Dutch master and desire to own his art at all costs; and international criminal masterminds who don't hesitate to resort to violence. They also show how museums are thwarted in their ability to pursue the thieves - even going so far as to conduct investigations on their own, far away from the maddening crowd of police intervention, sparing no expense to save the priceless masterpieces. *Stealing*

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Rembrandts is an exhilarating, one-of-a-kind look at the black market of art theft, and how it compromises some of the greatest treasures the world has ever known.

Drawing on her grandfather's intimate correspondence with Picasso, Matisse, Braque and others, the author takes readers on a personal journey through the life of Paul Rosenberg, a legendary Parisian art dealer who was forced to flee Vichy France, leaving several famous artworks behind to be captured by the Nazis.

□An extraordinary piece of history...a fresh and lively read□ (The Christian Science Monitor)□the passionate, gripping, true story of one man's single-minded quest to reclaim his family's art collection, stolen by the Nazis in World War II. Simon Goodman's grandparents came from German-Jewish banking dynasties and perished in concentration camps. And that's almost all he knew about them□his father rarely spoke of their family history or heritage. But when his father passed away, and Simon received his old papers, a story began to emerge. The Gutmanns, as they were known then, rose from a small Bohemian hamlet to become one of Germany's most powerful banking families. They also amassed a magnificent, world-class art collection that included works by Degas, Renoir, Botticelli, Guardi, and many, many more. But the Nazi regime snatched from them everything they had worked to build: their remarkable art, their immense wealth, their prominent social standing, and their very lives. Only after his father's death did Simon begin to piece together the clues about the Gutmanns' stolen legacy and the Nazi looting machine. With painstaking detective work across two continents, Simon has been able to prove that many works belonged to his family and successfully secure their return. □Fascinating...splendid and tragic□ (The Wall Street Journal),

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“Goodman’s story is alternately wrenching and inspiring...An emotional tale of unspeakable horrors, family devotion, and art as a symbol of hope” (Kirkus Reviews). It is not only the account of a twenty-year detective hunt for family treasure, but an unforgettable tale of redemption and restoration.

"Hot Art traces Joshua Knelman's five-year immersion in the shadowy world of art theft, which takes him from Egypt to Los Angeles, New York to London, and back again, through a web of deceit, violence, and corruption. With a cool, knowing eye, Knelman delves into the lives of professionals such as Paul, a brilliant working-class kid who charmed his way into a thriving career organizing art thefts and running loot across the United Kingdom and beyond, and LAPD detective Donald Hrycyk, one of the few special investigators worldwide who struggle to keep pace with the evolving industry of stolen art. As he becomes more and more immersed in this world, Knelman learns that art theft is no fringe activity--it has evolved into one of the largest black markets in the world, which even Interpol and the FBI cannot contain. Sweeping and fast-paced, Hot Art is a major work of investigative journalism and a thrilling joyride into a mysterious criminal world"--

The extraordinary life and crimes of heiress-turned-revolutionary Rose Dugdale, who in 1974 became the only woman to pull off a major art heist. In the world of crime, there exists an unusual commonality between those who steal art and those who repeatedly kill: they are almost exclusively male. But, as with all things, there is always an outlier--someone who bucks the trend, defying the reliable profiles and leaving investigators and researchers scratching their heads. In the history of major art heists, that outlier is Rose Dugdale. Dugdale’s life is singularly notorious. Born

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into extreme wealth, she abandoned her life as an Oxford-trained PhD and heiress to join the cause of Irish Republicanism. While on the surface she appears to be the British version of Patricia Hearst, she is anything but. Dugdale ran head-first towards the action, spearheading the first aerial terrorist attack in British history and pulling off the biggest art theft of her time. In 1974, she led a gang into the opulent Russborough House in Ireland and made off with millions in prized paintings, including works by Goya, Gainsborough, and Rubens, as well as Lady Writing a Letter with her Maid by the mysterious master Johannes Vermeer. Dugdale thus became—to this day—the only woman to pull off a major art heist. And as Anthony Amore explores in *The Woman Who Stole Vermeer*, it's likely that this was not her only such heist. *The Woman Who Stole Vermeer* is Rose Dugdale's story, from her idyllic upbringing in Devonshire and her presentation to Elizabeth II as a debutante to her university years and her eventual radical lifestyle. Her life of crime and activism is at turns unbelievable and awe-inspiring, and sure to engross readers.

"A powerful, poetic memoir about what it means to exist as an indigenous woman in America, told in snapshots of the author's encounters with gun violence—for readers of Jesmyn Ward and Terese Marie Mailhot. Toni Jensen grew up in the Midwest around guns: As a girl, she learned how to shoot birds with her father, a card-carrying member of the NRA. As an adult, she's had guns waved in her face in the fracklands around Standing Rock, and felt their silent threat on the concealed-carry campus where she teaches. And she has always known she is not alone. As a Mâetis woman, she is no stranger to the violence enacted on the bodies of indigenous women, on indigenous land, and the ways it is hidden, ignored, forgotten. In *Carry*, Jensen maps her personal

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experience onto the historical, exploring how history is lived in the body and redefining the language we use to speak about violence in America. In the title chapter, Jensen recalls the discrimination she faced in college as a Native American student from her roommate to her faculty adviser. "The Worry Line" explores the gun and gang violence in her neighborhood the year her daughter was born. "At the Workshop" focuses on her graduate school years, during which a classmate repeatedly wrote stories in which he killed thinly veiled versions of her. In "Women in the Fracklands," Jensen takes the reader inside Standing Rock during the Dakota Access pipeline protests, as well as the peril faced by women, in regions overcome by the fracking boom. In prose at once forensic and deeply emotional, Toni Jensen shows herself to be a brave new voice and a fearless witness to her own difficult history--as well as to the violent cultural landscape in which she finds her coordinates as a Native American woman. With each chapter, Carry reminds us that surviving in one's country is not the same as surviving one's country"--

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