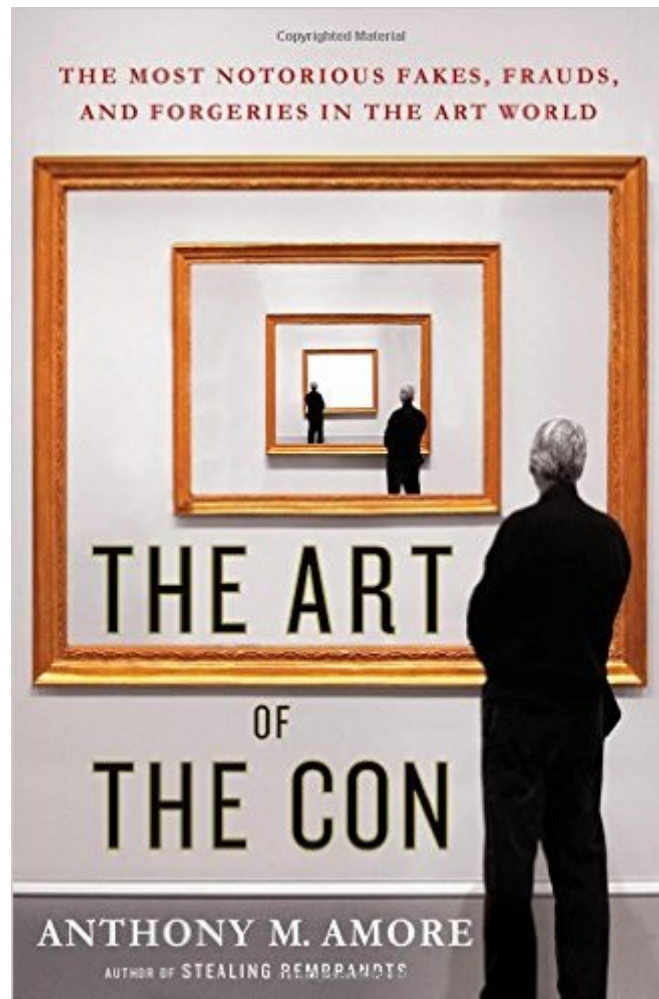


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The Art Of The Con: The Most Notorious Fakes, Frauds, And Forgeries In The Art World



Synopsis

Art scams are today so numerous that the specter of a lawsuit arising from a mistaken attribution has scared a number of experts away from the business of authentication and forgery, and with good reason. Art scams are increasingly convincing and involve incredible sums of money. The cons perpetrated by unscrupulous art dealers and their accomplices are proportionately elaborate. Anthony M. Amore's *The Art of the Con* tells the stories of some of history's most notorious yet untold cons. They involve stolen art hidden for decades; elaborate ruses that involve the Nazis and allegedly plundered art; the theft of a conceptual prototype from a well-known artist by his assistant to be used later to create copies; the use of online and television auction sites to scam buyers out of millions; and other confidence scams incredible not only for their boldness but more so because they actually worked. Using interviews and newly released court documents, *The Art of the Con* will also take the reader into the investigations that led to the capture of the con men, who oftentimes return back to the world of crime. For some, it's an irresistible urge because their innocent dupes all share something in common: they want to believe.

Book Information

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Customer Reviews

Art collectors, regardless of their wealth or experience, would be well advised to read *THE ART OF THE CON*, which clearly explains the many types of fraudulent schemes that con artists may use to peddle fake art. Each type of scheme is illustrated with true stories that include details about the phony artwork, the duped buyers, why the con worked successfully, how fraud investigators built

their cases against the fraudsters, and what sorts of jail or prison sentences were imposed on the sellers. Many of the schemes are so sophisticated, anyone could fall victim--if he or she forgets the old adage, "If it sounds too good to be true, it probably is." Author Anthony Amore states, again and again, that the basic reason the schemes work, is that the victimized art buyers possess "a strong desire to believe, against all indications to the contrary, that they have actually stumbled upon the rare deal that is both too good AND true." Provenances can be forged or faked, legitimate art dealers can turn bad, foundries and printers can turn out extra unauthorized copies of sculpture or lithographs from artists' production masters, artists' workshop assistants can steal genuine but unreleased or rejected art, and so on. Today, art collecting is a minefield! The book is organized into well-written, readable chapters describing each general type of con, and the methods used to convince buyers of the authenticity or availability of the art: (1) forgers (e.g., Wolfgang Beltracchi, who painted his own canvases); (2) brokers (e.g., Glafira Rosales, an art dealer who concocted provenances and ultimately brought down a well-respected commercial art gallery); (3) Ponzi schemers (e.g.

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