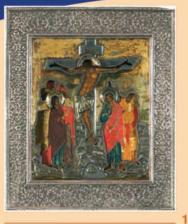
LES OEUVRES D'ART LES PLUS RECHERCHÉES THE MOST WANTED WORKS OF ART INTERPOL NTERPOL



OBJET : ITEM :	Icône Icon
AUTEUR : ARTIST :	Inconr Unkno
DATE DU VOL : DATE OF THEFT :	10 octo 10 Oct
B.C.N.: NCB:	VILNIU
N° de dossier : File No. :	2008/4
LIEU DU VOL : PLACE OF THEFT :	Particu Private
DIMENSIONS :	35 x 30

cône con
nconnu Jnknown
10 octobre 2008 10 October 2008
/ILNIUS
2008/41016
Particulier Private residence
35 x 30 cm



OBJET : ITEM :	
AUTEUR : ARTIST :	
DATE DU VOL : DATE OF THEFT :	1000
B.C.N.: NCB:	
N° de dossier : File No. :	3
LIEU DU VOL : PLACE OF THEFT :	
DIMENSIONS :	

Récipient en forme d'an Animal-shaped containe
Inconnu Unknown
25 septembre 2008 25 September 2008
KABOUL KABUL
2008/38808
Musée Museum
Inconnues Unknown

2



OBJET :	Carreau de céramique
ITEM :	Ceramic tile
AUTEUR : ARTIST :	Heydarebn Hossein Ardakani
DATE DU VOL :	23 décembre 2008
DATE OF THEFT :	23 December 2008
B.C.N.:	TEHERAN
NCB:	TEHRAN
N° de dossier : File No. :	2009/9200
LIEU DU VOL :	Etablissement de bains
PLACE OF THEFT :	Bath house
DIMENSIONS :	35 x 60 cm



Sac pré-inca Pre-Incan bag Inconnu Unknown DATE DU VOL : DATE OF THEFT 15 mars 2009 15 March 2009 LIMA N° de dossier File No. : 2009/10107 LIEU DU VOL : PLACE OF THEFT : Musée Museum DIMENSIONS : Inconnues Unknown

OBJET

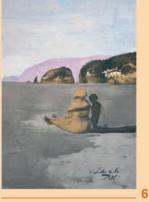
AUTEUR :

B.C.N. NCB :



Carreau en marbre Marble tile OBJET AUTEUR ARTIST : Inconnu Unknown DATE DU VOL : DATE OF THEFT ler avril 2009 April 2009 BEYROUTH B.C.N.: NCB: N° de dossier File No. : 2009/13355 LIEU DU VOL : PLACE OF THEFT Musée Museum DIMENSIONS 15.5 x 18.5 cm





OBJET Tableau Painting AUTEUR ARTIST : Salvador Dali DATE DU VOL : DATE OF THEFT 1er mai 2009 1 May 2009 LA HAYE THE HAGUE B.C.N.: NCB: N° de dossier File No. : 2009/13362 Musée Museum LIEU DU VOL : PLACE OF THEFT DIMENSIONS 44.8 x 30.2 cm

N°39 (a) June Juin 2009

TOUS CES OBJETS SONT REPRESENTES DANS LE DVD - INTERPOL-OEUVRES D'ART VOLEES ALL THESE OBJECTS ARE FEATURED IN THE DVD - INTERPOL-STOLEN WORKS OF ART

En cas de découverte ou de renseignements concernant ces affaires, prière d'aviser les services de police qui informeront leur B.C.N. INTERPOL. Should any of these items be discovered or any information concerning these cases become available, please inform the police who will contact their INTERPOLINCE

SUMMARY

page 3 PIOTR OGRODZKI FROM THE EDITOR

Introduction to the topic of the present issue of the quarterly, i.e. the forgery of art works and moveable historic objects. It provides the definition of an original and a forgery or replica and also discusses the meaning of the concept of "workshop" or "school". The author shows the need to launch a discussion aiming at limiting the trade in illicit works of art, which would raise the efficiency of fighting against crime in this area.

page 5 władysław ślesiński FORGERS, FORGERY AND FIGHTING THEM

The history of art forgery is as old as that of collecting. Some examples include Greek works having been imitated in ancient Rome, or relics, which were "produced" in theMiddle Ages. In the second half of the 19th century imitating art became almost an industry. Some countries specialized in producing furniture, porcelain, weapons, or numismatics. In 1898 the international union of museum workers was set up in order to protect collectors from forgery. It did not, however, survive the Second World War. The author discusses other organizations and services which specialize in this area now. He also presents exhibitions of forgery. Finally, he discusses methods of testing the authenticity of art works.

page 10 DARIUSZ MARKOWSKI SIGNATURES AND WORKS OF ART.

The author discusses the concept and significance of signatures on paintings and other works of art. He gives examples of fabricating, or changing them and artists signing works which they had not painted. This was something that even great masters sometimes did. The signature does not, therefore, provide sufficient proof of the authenticity of a work.

page 13 ANNA ŻAKIEWICZ ON THE FORGING OF WITKACY'S PASTEL PORTRIATS

While forging oil paintings is quite complicated, it is much easier to forge drawings. Witkacy had a very specific way of drawing portraits with dry pastels. He also used special paper for them. Forgers do not take trouble to obtain the same materials as the master. Sometimes they use quite primitive ones.

page 16 AN INTERVIEW WITH DR HAB JERZY STALMACH

The article is devoted to the unreliability of expert opinions, legal problems connected with the responsibility that is taken for issuing such opinions, the role of galleries and antique shops, as well as the possibility that authors themselves may not confirm they had produced their own works. Even if there is full and reliable evidence that the given work is theirs, they may have forgotten about it.

page 20 MONIKA BRANICKA FORGERY OF NOWOSIELSKI'S WORKS

Jerzy Nowosielski is an outstanding painter and pedagogue and his works are in high demand. There is, therefore, a large number of forgeries of his works. This is the topic discussed by the autor.

page 23 MIROSŁAW WACHOWIAK SELECTED METHODS OF EXAMINING OIL PAINTINGS OF THE 19th AND 20th CENTURIES

A discussion of mainly non-invasive methods of examining paintings, such as looking at them in visible, ultraviolet and infrared light, the method of X-raying them and the importance of the complementarity of various methods.

page 27 PAWEŁ RYBICKI TECHNICAL FORENSIC EXAMINATION OF ART WORKS. A presentation of the specific nature of examining art works from the point of view of aiming to establish not only their authenticity, but also their applicability as evidence in court. Examples of the authenticity of paintings and handwriting, e.g. Vincent Van Gogh's letter.

page 33 JANUSZ MILISZKIEWICZ A BANK OF EXPERT OPINIONS OR A BANK OF EXPERTS

An interesting idea of setting up a bank of expert opinions. Collected in one place, such documents could be used a number of times by people interested in a given work of art, if it had already been analysed in the past. The publication presents arguments for and against implementing such a system.

page 36 ANNA SKALDAWSKA THE ROLE OF CUSTOMS IN FIGHTING AGAINST FORGERY

For some time customs services have been finding more and more forged objects. The greatest body of forgeries is ascribed to Polish artists. Unfortunately, under the current legal regulations, it is possible for the object, which Customs have ascertained to have been forged, to return to the antique market.

page 40 ANDRZEJ RYSZKIEWICZ MORE ABOUT FORGERS

The author presents a discussion of what is and what is not a forgery. As an illustration for the topic of "Forgers of Art Works " he gives the story of Saitafernes' tiara, which is a magnificent work of goldsmithery exhibited in the Louvre. What is most interesting is that the tiara, which beyond any doubt is an extraordinary work of art, does not have an unequivocal certificate either as an original, or as an impressive, precious forgery.

page 42 Oprac.monika barwik catalogue of losses

page 46 OPRAC.MARIA ROMANOW-SKA-ZADROŻNA CATALOGUE OF WAR LOSSES

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KRAJOWY WYKAZ Zabytków skradzionych Lub wywiezionych za granicę Niezgodnie z prawem



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