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ZAGINIĘCIE Z KOŚCIOŁA W DEBICY (WOJ. ZACHODNIOPOMORSKIE) STWIERDZONE W MAJU 2002 R.

1. AUTOR NIEZNANY
David (podstawa ambony),
1. poł. XVIII w.
Drewno, malowane,
wys. 110 cm
KAT. PC-1520

LOSS FROM THE CHURCH IN DEBICA (ZACHODNIOPOMORSKIE VOIVODSHIP) DISCOVERED IN MAY 2002

1. AUTHOR UNKNOWN
David (base of pulpit),
1st half of the 18th cent.
Wood, painted,
height, 110 cm
CAT. PC-1520

KRADZIEŻ MIĘDZY STYCZNIEM A MARCEM 2010 R. Z MIESZKANIA W KRAKOWIE

2. AUTOR NIEZNANY
– szkoła Kenara w Zakopanem
Wiesniak,
Drewno, wys. 40 cm
KAT. PC-1519

THEFT BETWEEN JANUARY AND MARCH 2010 FROM A FLAT IN KRAKÓW

2. AUTHOR UNKNOWN
Kenar's School in Zakopane.
Peasant.
Wood, height 40 cm
CAT. PC-1519

3. AUTOR NIEZNANY
– szkoła Kenara w Zakopanem
Matka Boska,
Drewno, wys. 40 cm
KAT. PC-1518

3. AUTHOR UNKNOWN
Kenar's School in Zakopane.
Our Lady.
Wood, height 40 cm
CAT. PC-1518

KRADZIEŻ W PAŹDZIERNIKU 2010 R. Z KOŚCIOŁA W MIŁAKOWIE (WOJ. LUBELSKIE)

4 a,b. AUTOR NIEZNANY
Putto, 2. poł. XIX w.
Drewno, polichromia,
złocenia,
wys. ok. 30 cm
a. KAT. PC-1526
b. KAT. PC-1525

THEFT IN OCTOBER 2010 FROM THE CHURCH IN MIŁAKOWO (LUBELSKIE VOIVODSHIP)

4 a,b. AUTHOR UNKNOWN
Putto, 2nd half of the 19th cent.
Wood, polychrome, gilded,
height c. 30 cm
a. CAT. PC-1526
b. CAT. PC-1525

ZAGINIĘCIE Z KLASZTORU OO. FRANCISZKANÓW W ŁODZI-ŁAGIEWNIKACH STWIERDZONE W LIPCU 2005 R.

5. AUTOR NIEZNANY
Sw. Magdalena, XVIII w.
Drewno, polichromia,
wys. ok. 84 cm
KAT. PC- 1515

LOSS FROM THE FRANCISCAN FATHERS' MONASTERY IN ŁÓDŹ- ŁAGIEWNIKI DISCOVERED IN JULY 2005

5. AUTHOR UNKNOWN
St. Magdalene, 18th cent.
Wood, polychrome,
height c. 84 cm
CAT. PC-1515

KRADZIEŻ NA POCZĄTKU 2010 R. Z PAŁACU W GORZANOWIE (WOJ. DOLNOŚLĄSKIE)

6. KARTUSZ
ze zdwojonym herbem
Herbersteińów ze zwiercienia
głównego portalu pałacu,
warsztat włoski(?), 1653 r.
Płaskowiec płaskorzeźbiony,
wys. ok. 60 cm
KAT. PC-1517

THEFT AT THE BEGINNING OF 2010 FROM THE PALACE IN GORZANÓW (DOLNOŚLĄSKIE VOIVODSHIP)

6. CARTOUCHE
with a double crest of the
Herbersteins from the crown of the
main portal of the palace, Italian
workshop?, 1653.
Bas relief, sandstone,
height c. 60 cm
CAT. PC-1517



4 a



4 b



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CATALOGUE OF LOSSES

Painting

**KRADZIEŻ W 1983 R.
Z KOŚCIOŁA
W OLEŚNIE (WOJ.
MAŁOPOLSKIE)**

7. MALCZEWSKI Jacek
Ukrzyżowanie, po 1900 r.
Olej, płótno, 130 x 100 cm
KAT. PA-3188

**ZAGINIĘCIE PRZED
2008 R.
Z CERKWI PARAFII
PRAWOSŁAWNEJ
W ŁÓDZI**

**8. AUTOR
NIEZNANY –
szkoła rosyjska**
Sw. Aleksander Newski,
Ikona, przed 1879 r.
Tempera, deska
KAT. PA-3151

**KRADZIEŻ STYCZEŃ -
- MARZEC 2010 R.
Z MIESZKANIA
W KRAKOWIE**

9. SWERETYCKI
Martwa natura, XX w.
Olej, płótno,
35 x 45 cm
KAT. PA-3177

**KRADZIEŻ W MAJU
2010 R. Z PRYWATNEGO
DOMU W WIELUNIU
(WOJ. ŁÓDZKIE)**

10. KOSSAK Wojciech
Arab, Płótno
KAT. PA-3187

**ZAGINIĘCIE PRZED
29 KWIĘTNIA 2010 R.
Z PRYWATNEGO
MUZEUM W PETRYKO-
ZACH
(WOJ. MAZOWIECKIE)**

11. WANIEK (?)
Kwiat pana obleżony,
XX w.
ok. 60 x 80 cm
KAT. PA-3185

**THEFT IN 1983 FROM
THE CHURCH IN OLESNO
(MAŁOPOLSKIE VOIVOD-
SHIP)**

7. MALCZEWSKI Jacek
Crucifixion, after 1900.
Oil, canvas, 130 x 100 cm
CAT. PA-3188

**LOSS BEFORE
2008 FROM THE
ORTHODOX
PARISH CHURCH
IN ŁÓDZ**

**8. AUTHOR
UNKNOWN –
Russian school**
St. Alexander Nevsky,
Icon, before 1879.
Tempera, board
CAT. PA-3151

**THEFT: JANUARY -
- MARCH 2010
FROM A FLAT IN
KRAKÓW**

9. SWERETYCKI
Still Life, 20th cent.
Oil, canvas,
35 x 45 cm
CAT. PA-3177

**THEFT IN MAY 2010
FROM A PRIVATE HOUSE
IN WIELUN (ŁÓDZKIE
VOIVODSHIP)**

10. KOSSAK Wojciech
Arabian Horse, canvas
KAT. PA-3187

**THEFT IN UNKNOWN
CIRCUMSTANCES
BEFORE 29 APRIL
2010 FROM A PRIVATE
MUSEUM IN PETRYKOZY
(MAZOWIECKIE VOIVOD-
SHIP)**

11. WANIEK (?)
*The Flower of the Master
under Siege*,
20th cent.
c. 60 x 80 cm
CAT. PA-3185



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SUMMARY

page 3

PIOTR OGRODZKI

PROBLEMS WITH DETERMINING OWNERSHIP AND THE NEED FOR DOCUMENTATION OF HISTORIC OBJECTS

The necessity to provide documentation for works of art has been discussed in our magazine many times. The author gives advice on what documentation is indispensable and what is of little or no value if it is based on memories of the lost object. One of the most precious documents is a photograph, even one made with a mobile phone.

page 6

DARIUSZ MARKOWSKI

FROM OPINION TO EXPERT OPINION

The article discusses the problem of drafting a connoisseur opinion on a work of art. A definition as well as a description of the characteristic features of such an opinion is provided. Information is given on when an expert opinion is compulsory and when it is optional, when it is of extrajudicial character and when it can be used in court. The author also describes the components such an opinion must have for it to be a reliable document.

page 11

SŁAWOMIR BOŁDOK

WHOSE PAINTINGS AND WHY ARE WORTH FORGING ON THE MARKET

The author provides data illustrating the financial impact of the commercial turnover of works of art. The demand for specific objects intensifies the activity of forgers who are tempted by the high prices of oil paintings, watercolour and gouache works, as well as drawings. The author lists the names of artists whose popularity on the market gives rise to forgeries.

page 14

ANNA ŻAKIEWICZ

SEEING WITH THE EYE OF AN EXPERT

One needs to have a deep knowledge of one's field in order to be a connoisseur. Those researchers and scientists who have been studying the characteristic features of certain painters or sculptors for years obtain the best results. The author has been working on the art of Witkacy for over twenty years. This gives her the possibility to provide expert opinions on his work based on her everyday experience of his oil paintings, etchings and drawings collected at the National Museum in Warsaw. She underlines that the work of art connoisseurs is of invaluable importance.

page 18

STEFANIA KRZYSZTOFOWICZ-KOZAKOWSKA

THE IRONY OF THE ARTISTIC FATE OF THE KOSSAK FAMILY

An interesting account of the family of painters that spanned a few generations. It was started in the 19th century by Juliusz Kossak, his son Wojciech and in the next generation Wojciech's son, Jerzy. The Kossak family was extremely talented, which found its expression in the prose and poetry written by its women, Wojciech's daughters. Battle scenes, the beauty of the horse, as well as portraits of aristocrats painted by the Kossaks are remarkable for the outstanding artistic skill of each of the Kossaks.

page 22

MARIA ROMANOWSKA-ZADROŻNA

REJTAN BY GEORG FISCHHOF

The history of the work by the Austrian painter Georg Fischhof (1859-1914), which is based on the copying and free composition of fragments of Matejko's painting „Rejtan”. The painting emerged due to the author's fascination with Matejko's work. After its exhibition in Paris, Fischhof's "Rejtan"

belonged to the Emperor Francis Joseph. The article also recounts the history of Matejko's painting, which was purchased by Poland in 1920.

page 26

JANUSZ SĘKOWSKI

FORGERIES OF COLD WEAPONS

The author writes about the great interest in cold weapons characteristic not only of connoisseur collectors but also wealthy people who want to decorate their house. Such an interest gives rise to demand, which provides an incentive for the forgery of cold weapons. The price of an original 18th century sabre is similar to that of a very good car. The author provides information on how to defend oneself from forgers, although he admits there is no recipe for a 100 per cent fool proof method.

page 31

MONIKA DRELA

DIFFERENTIA SPECIFICA OF THE AGREEMENT ON EXPERT OPINIONS REFERRING TO THE AUTHENTICITY OF WORKS OF ART

The author explains the process of drafting agreements determining the authenticity of a work of art, which can also include an estimate of the value of the given object. The article discusses the tasks and duties, as well as the responsibility of the expert writing the opinion.

page 34

MARCIN SABACIŃSKI

COUNTERFEIT ARCHEOLOGICAL OBJECTS

There should be no problem with the ownership of archeological objects in Poland, because all those that have been found belong to the state treasury. Real life is different, however. Poles are allowed to take part in the international antiquarian market trading in such objects. For a few years now there have been antique shops in operation in Poland where it is possible to find objects coming from abroad and from Poland, acquired both in

legal and illegal ways. The demand for archeological objects has triggered off the production of forgeries. The author lists some methods which help to recognise original objects and describes the problem of trade in archeological objects in a broader context.

page 40

JERZY MIZIOŁEK

EXHIBITIONS OF FORGERIES IN FOREIGN MUSEUMS

Forgeries have been presented in exhibitions for over twenty years and there is a steady increase of interest in this topic. Many forgeries also have undeniable artistic value. They are part of collections and museums around the World. The author writes: "One of the authors of the introduction to the exhibition at Bibliothèque Nationale was right in noting that 'there are no forgeries any more, there are only historic objects'". Due to the high artistic value, forgeries are scientifically tested, because it can be difficult to believe they are not originals.

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ROBERT PASIECZNY

THE EXPERT VERSUS THE OBJECT

The Centre for Protecting Public Collections has published the Polish edition of the book by Ronald D. Spencer titled *The Expert versus the Object*. The book comprises separate essays documenting the problems of determining the authenticity of visual art, as well as the relation between the opinion of the connoisseur and legal requirements.

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MARIA ROMANOWSKA-

ZADROŻNA

CATALOGUE OF WAR LOSSES 1939-1945

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MONIKA BARWIK

CATALOGUE OF LOSSES

SZUKAJ NAS W INTERNECIE: www.oozp.pl

KRAJOWY WYKAZ
ZABYTKÓW SKRADZIONYCH
LUB WYWIEZIONYCH ZA GRANICĘ
NIEZGODNIE Z PRAWEM



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