



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



1

OBJET : Icône
ITEM : Icon

AUTEUR : Inconnu
ARTIST : Unknown

DATE DU VOL : 10 octobre 2008
DATE OF THEFT : 10 October 2008

B.C.N. : VILNIUS
NCB :

N° de dossier : 2008/41016
File No. :

LIEU DU VOL : Particulier
PLACE OF THEFT : Private residence

DIMENSIONS : 35 x 30 cm



2

OBJET : Récipient en forme d'animal
ITEM : Animal-shaped container

AUTEUR : Inconnu
ARTIST : Unknown

DATE DU VOL : 25 septembre 2008
DATE OF THEFT : 25 September 2008

B.C.N. : KABOUL
NCB : KABUL

N° de dossier : 2008/38808
File No. :

LIEU DU VOL : Musée
PLACE OF THEFT : Museum

DIMENSIONS : Inconnues
Unknown



3

OBJET : Carreau de céramique
ITEM : Ceramic tile

AUTEUR : Heydarebn Hossein Ardakani
ARTIST :

DATE DU VOL : 23 décembre 2008
DATE OF THEFT : 23 December 2008

B.C.N. : TEHRAN
NCB : TEHRAN

N° de dossier : 2009/9200
File No. :

LIEU DU VOL : Etablissement de bains
PLACE OF THEFT : Bath house

DIMENSIONS : 35 x 60 cm



4

OBJET : Sac pré-inca
ITEM : Pre-Incan bag

AUTEUR : Inconnu
ARTIST : Unknown

DATE DU VOL : 15 mars 2009
DATE OF THEFT : 15 March 2009

B.C.N. : LIMA
NCB :

N° de dossier : 2009/10107
File No. :

LIEU DU VOL : Musée
PLACE OF THEFT : Museum

DIMENSIONS : Inconnues
Unknown



5

OBJET : Carreau en marbre
ITEM : Marble tile

AUTEUR : Inconnu
ARTIST : Unknown

DATE DU VOL : 1er avril 2009
DATE OF THEFT : 1 April 2009

B.C.N. : BEYROUTH
NCB : BEIRUT

N° de dossier : 2009/13355
File No. :

LIEU DU VOL : Musée
PLACE OF THEFT : Museum

DIMENSIONS : 15,5 x 18,5 cm



6

OBJET : Tableau
ITEM : Painting

AUTEUR : Salvador Dali
ARTIST :

DATE DU VOL : 1er mai 2009
DATE OF THEFT : 1 May 2009

B.C.N. : LA HAYE
NCB : THE HAGUE

N° de dossier : 2009/13362
File No. :

LIEU DU VOL : Musée
PLACE OF THEFT : Museum

DIMENSIONS : 44,8 x 30,2 cm

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

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- 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 INTERPOL NCB.

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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 the Middle 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 PORTRAITS**

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 author.

page 23 MIROSLAW 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 ROMANOWSKA-ZADROŻNA
CATALOGUE OF WAR LOSSES

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