

Katalog strat 2000-2003

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summary

PIOTR OGRODZKI

The Threat to Cultural Property Posed by Crime

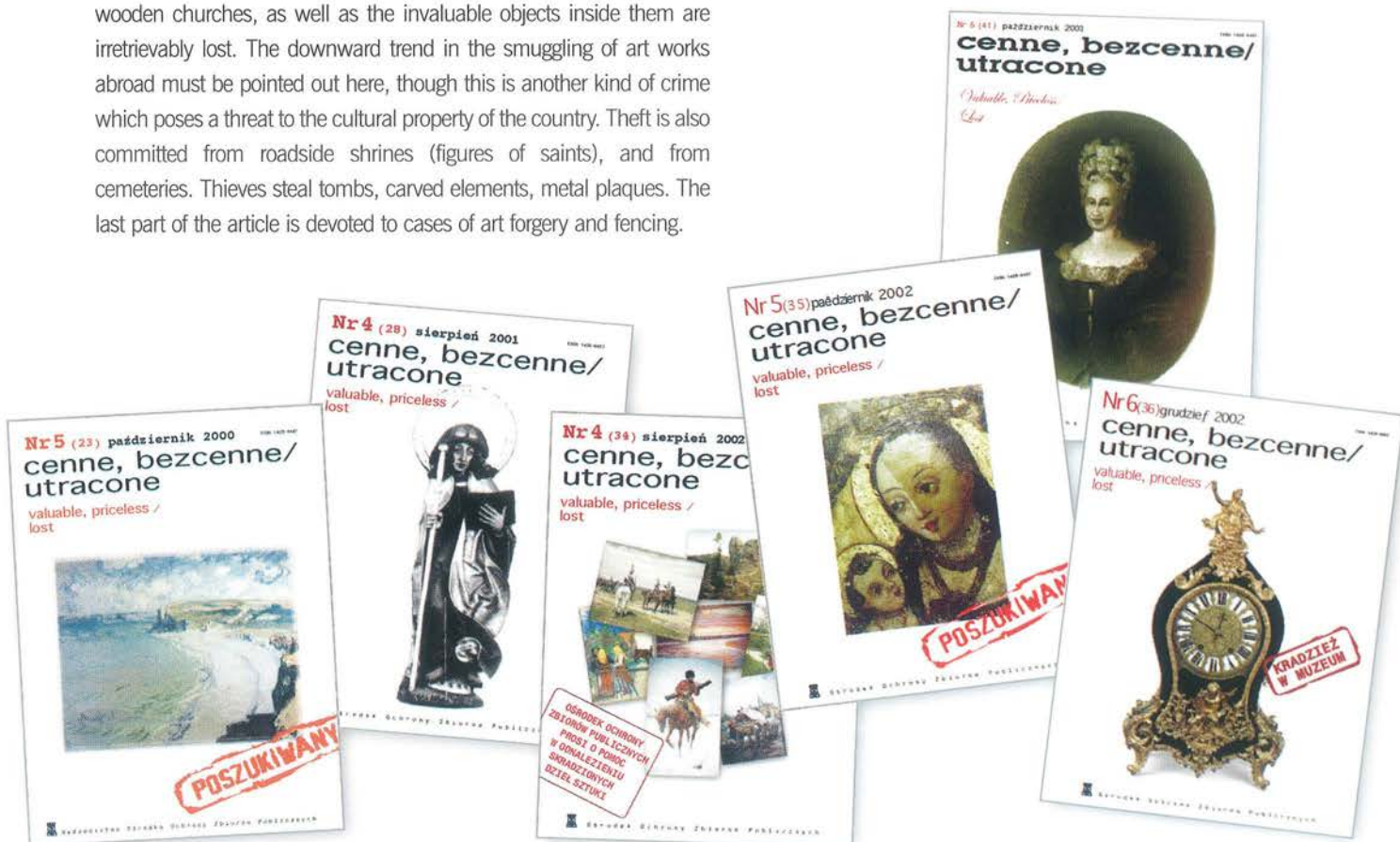
The author gives a definition of crime against cultural property. He refers to the Polish acts of law which deal with the legal protection of historic architecture and other objects regarded as cultural property. Next he presents the scale of crime in Poland. In 2001 there were 1011 ascertained cases of crime against the sector of cultural property. 481 of these were burglaries, 364 cases of common theft, 71 of deliberate damage done to art works, 33 of fraud, 28 of appropriation of objects, 8 of economic fraud and 1 of customs violation. Crime against cultural property does not only bring about material loss which is frequently difficult to assess, but also loss in documenting the material history of the country. Not only theft, but also vandalism is among the most frequent kinds of crime against cultural property. There is a wide range of objects that fall victim to theft: these are paintings, architectural details, but also book collections. Books are stolen, but sometimes we also hear of maps and graphic art being cut out of old books. These are, therefore, cases of both theft and vandalism. Arson accounts for another group of losses. In such cases both buildings, such as old wooden churches, as well as the invaluable objects inside them are irretrievably lost. The downward trend in the smuggling of art works abroad must be pointed out here, though this is another kind of crime which poses a threat to the cultural property of the country. Theft is also committed from roadside shrines (figures of saints), and from cemeteries. Thieves steal tombs, carved elements, metal plaques. The last part of the article is devoted to cases of art forgery and fencing.

MONIKA BARWIK, PIOTR OGRODZKI

Documenting and Marking Works of Art.

For eleven years the Centre of Art Collection Protection has been compiling a computer catalogue of stolen and lost cultural property. It now comprises nearly seven thousand lost objects, which are of value for Polish cultural heritage. Information on a specific object is included in the catalogue free of charge.

It must be noted, however, that the identification of many objects is extremely difficult, because the owners of the lost painting, sculpture or hand-crafted object have either inappropriate and insufficient documentation or none at all. The authors underline the necessity of both descriptive and photographic documentation. They particularly recommend the marking of objects, and especially the use of concealed marking.



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