

The background features a complex, abstract composition of overlapping geometric shapes and bold, expressive brushstrokes. The color palette is diverse, including deep blues, bright yellows, vibrant reds, and soft greys. The overall effect is one of dynamic energy and visual complexity, typical of modern abstract art.

LJEPOTA LAŽNOG SJAJA

Izložba o krivotvorinama umjetnina

THE BEAUTY OF FALSE GLAMOUR

Exhibition of Counterfeit Art Works

Kneževa palača,
31. srpnja – 31. kolovoza 2018. godine

Rector's Palace,
31 July - 31 August 2018



UVOD

Izložbom krivotvorenih umjetnina iz naše Kriminalističke zbirke željeli bismo pridonijeti osvješćivanju građana na nužan oprez pri kupnji skupocjenih umjetnina svih vrsta i borbi protiv crnog tržišta.

Zbirku smo počeli stvarati prije sedam-osam godina sporadično prikupljenim krivotvorinama koje su nam samoinicijativno, po pravomoćnosti sudskih presuda, dostavile neke policijske postaje. Sustavno prikupljanje započelo je 2009. godine kad se posredstvom Službe organiziranog kriminaliteta iz Uprave kriminalističke policije kod sudova uspjelo ishoditi da se po pravomoćnosti sudskih postupaka krivotvorine ne uništavaju već da se dodjeljuju kao izložci Muzeju policije.

Danas ovu podzbirku čini sedamdesetak izložaka od kojih se najveći broj odnosi na ulja na platnu i nekoliko skulptura. Najviše je krivotvorina radova hrvatskih slikara poput Ede Murtića, Zlatka Price, Ljube Ivančića i Mersada Berbera, a u manjem broju su radovi Dimitrija Popovića, Đure Pulitike, Vaska Lipovca, Ivana Lackovića Croate, Miljenka Stančića, Vladimira Kirina, Oskara Hermana, Borisa Bućana, Ivana Rabuzina, Ivana Generalića, Ferde Kovačevića i Dragice Cvek Jordan te krivotvorina radova kipara Dušana Džamonje i Vojina Bakića, a od stranih autora posjedujemo krivotvorene radove Salvadora Dalija i Paula A. Renoira.

Postavljanjem ove izložbe želi se, prije svega upozoriti na beskrupuloznost crnog tržišta koje u utrci za zaradom ne preže od prijevara dobronamjernih, ali neupućenih kupaca, ali i, s druge strane ponuditi jedan edukativni pristup koji će potencijalnim kupcima ukazati na suvremene metode vještačenja sumnjivih umjetničkih djela i poučiti ih jednostavnim savjetima na nužan oprez pri kupnji.



INTRODUCTION

By exhibiting forged works of art from our Criminal Police Collection, we would thus like to contribute to raising the consciousness of our citizens regarding the imperative cautiousness when purchasing costly works of art of all kind, as well as the fight against the black market.

The beginnings of our collection go back ten years ago, only to include sporadically collected forgeries delivered to us by some police stations of their own initiative upon court judgements becoming final. Systematic collection began in 2009, when it was through the Organised Crime Service from the Criminal Police Directorate possible to arrange with courts not to have forgeries destroyed but assigned to the Police Museum as exhibits.

Today, the said sub-collection contains around sixty exhibits, mostly oils on canvas and several sculptures. The largest number of forged works are those by *Edo Murtić, Zlatko Prica, Ljubo Ivančić* and *Mersad Berber*, and there is also a small number of works by *Dimitrije Popović, Đuro Pulitika, Vasko Lipovac, Ivan Lacković Croata, Miljenko Stančić, Vladimir Kirin, Oskar Herman, Boris Bućan, Ivan Rabuzin, Ivan Generalić, Ferdo Kovačević* and *Dragica Cvek Jordan*. The collection also contains three forged sculptures by *Dušan Džamonja* and one by *Vojin Bakić*. From foreign authors we have forgeries of works by *Salvador Dalí, Amedeo Modigliani* and *Paul A. Renoir*.

This exhibition has been designed with a two-fold goal: first and foremost, to warn of the unscrupulousness of the black market that, striving for profit, does not shrink from deceiving bona fide but not versed buyers, but also, on the other hand, to offer an educational approach revealing the potential buyers the contemporary methods of giving expert opinion on suspicious works of art, thus providing them with basic advice on necessary caution when purchasing art.

**Krivotvorina umjetničke slike
Vaska Lipovca “Muškarac u crnom”**

**The forgery of Vasko Lipovac’s painting
“Man in black”**



MP 2454

Tehnika ulja na lesonitu. Slika je opremljena jednostavnim okvirom srebrne boje.
Technique of oil on masonite. The painting comes with a simple frame of silver colour.

Slika prikazuje lik muškarca odjevenog u crnu majicu i crnom kapom na glavi. Pozadina slike je svijetloplave boje. U donjem desnom kutu, u malom kvadratu, nalaze se inicijali VL 93. Na poleđini slike nalazi se tekst napisan rukom i olovkom: *“Ja Ranko Lipovac potvrđujem da je ova slika krivotvorina i nije rad mog oca Vaska Lipovca”*.

Ranko Lipovac, nositelj autorskih prava Vaska Lipovca, uglednog hrvatskog slikara, kipara i grafičara, pregledao je sliku 29. ožujka 2012. godine u Odjelu organiziranog kriminaliteta PU zagrebačke u Heinzelovoj 98. Analizi krivotvorine pridružili su se prof. Mirko Gelemanović, suradnik Vaska Lipovca od 1985. do 2006. godine, i Robert Matić, fotograf koji je radio s umjetnikom od 1995. do 2006. godine.

Zaključili su kako je odabirom motiva i načinom oblikovanja krivotvoritelj imitirao Lipovčev stil crtanja. Slika je potpisana na način svojstven za djela Vaska Lipovca - kvadrat s inicijalima VL i dvoznamenkastom godinom nastanka, čime se potencijalni kupci dovode u zabludu. Međutim krivotvoritelj je površno poznao autorov opus pa krivotvorena slika značajno odstupa od izvornih autorovih radova u slikarskoj tehnici, fizionomiji likova, svojstvenom kolorizmu itd. Riječ je o nevjешtoj krivotvorini djela Vaska Lipovca, jednoglasno je zaključeno.

It depicts a male figure dressed in a black T-shirt and wearing a black cap on his head. The background of the painting is pale blue. In the lower right corner, in a small square, there are initials VL 93. At the back of the painting there is a hand-written text written by pencil: *“I, Ranko Lipovac, confirm that this painting is a forgery and is not the work of my father Vasko Lipovac”*.

Ranko Lipovac, the holder of intellectual property rights of Vasko Lipovac, esteemed Croatian painter, sculptor and graphic artist, examined the painting on 29 March 2012 at the premises of Zagreb Police Administration, Organised Crime Department, in Heinzelova 98. The analysis of this forgery was also attended by prof. Mirko Gelemanović, associate of Vasko Lipovac from 1985 to 2006, and Robert Matić, a photographer working with the artist from 1995 to do 2006.

They concluded that by choosing the motifs and the manner of shaping, a forger had imitated the drawing style of Lipovac. The painting was signed in a way typical for the works of Vasko Lipovac – there is a square with the initials VL and a two-digit year of creation, quite misleading for potential buyers. However, the forger’s knowledge of the author’s work was only superficial. The forged painting thus significantly departs from original works of the author in terms of art technique, physiognomy of characters, specific colouring, etc. It is rather an unskilled forgery of Vasko Lipovac’s work, so the unanimous conclusion.

**Krivotvorina umjetničke slike
Ferde Kovačevića “Vrbe na Savi”**

**The forgery of Ferdo Kovačević’s painting
“Willows by the Sava river”**



MP 2453

Ulje na platnu, dimenzija 82 x 61 cm, opremljeno okvirom.

Oil on canvas, of dimensions 82 x 61 cm, fitted with a frame.

Slika je izazvala sumnju u autentičnost s obzirom na način slikanja, potpis i dataciju. Za usporedbu i dokazivanje kopije korištena je jedna autorova slika posuđena iz Moderne galerije.

Slikarski rukopis i postupak nisu odgovarali radu Ferde Kovačevića. Slika je izrađena rjeđom bojom uz obilnije korištenje sikativa, razlika je bilo i u crtačkom pristupu u pojedinostima i koloritu te korištenju prostornih i kolorističkih elemenata kojima se gradi kompozicija i prostornost slike.

Fizikalna analiza (XRF) pokazala je da se pri slikanju sporne slike koristila mješavina titan-cink bijele boje, a to se nije slagalo s onim što je Kovačević koristio.

Slika je oslikana na platnu sličnog broja niti kao izvorni rad, ali se dokazalo kako je uporabljeno ostarjelo, već korišteno platno, koje se po načinu proizvodnje razlikuje od platna izvorne slike.

Potpis je popravljan kako bi se približio izvorniku, ali je ostao trag izbrisane boje. **Snimanje UV fluorescencijom** pokazalo je različitost u zoni potpisa, što je vjerojatno posljedica prijenosa laka s tragovima pigmenta obrisane prve inačice potpisa.

The way in which this controversial painting is painted, the signature and date it contains gave all rise to questioning its authenticity.

For comparison and for proving it a copy, one author's painting from the Modern Gallery was used.

The painter's signature and procedure do not correspond to the work by F. Kovačević. The colour of the painting is a more soluble one, siccativ is somewhat profusely used, and there are also differences in drawing approach to details and colouring and to the usage of spatial and coloristic elements required for the composition and spatiality of the painting.

A physical analysis (XRF) showed that the mixture of titanium-zinc white colour had been used for painting the controversial painting, which was not Kovačević had used. The painting had been painted on a canvas with a similar thread number as the original work, but it was proven that a grown old, already used canvas had been used, differing from the canvas of the original painting in the manner of production.

The signature was corrected as to resemble more the original one, but there remained a trace of erased colour. **The UV fluorescence analysis** pointed at the difference in the signature zone; probably the consequence of transferring varnish with pigment traces of the erased first version of the signature.

Krivotvorina Mersada Berbera
“Portret dviju žena”

The forgery of Mersad Berber’s painting
“Portrait of two women”



MP 2363

Litografija, dimenzije 76 x 96 cm, opremljena je okvirom.

Lithography, of dimensions 76 x 96 cm, fitted with a frame.

Motiv slike prikazuje dvije žene od kojih jedna drži kiticu cvijeća u ruci. Na slici prevladavaju smečkasto crveni tonovi. Obrub slike je sive i smeđe boje, a okvir pozlaćen. Stanje slike je vrlo dobro i uredno.

Sâm slikar, Mersad Berber, pregledom je ustvrdio kako se ne radi o njegovom radu pa je na poledini slike napisao: *"Falsifikat; od ofset tiska do paspartua, autor sve to radi drugačije"*, potpisavši izjavu.

The motif of the painting depicts two women, one of which is holding a bouquet of flowers in her hand. There are brownish and reddish tones prevailing in the painting. The edge of the painting is of grey and brown colour, and the frame is gilded. The painting is in a very good and orderly condition.

The painter himself, Mersad Berber, upon examining the painting established it wasn't his work and wrote at the back of it: *"Forgery; from offset print to passe-partout, the author does all of these differently"*, and signed the statement in his own hand.

**Krivotvorina umjetničke slike
Vladimira Kirina “Portal sv. Marka”
The forgery of Vladimir Kirin’s painting
“St. Mark’s Portal”**



MP 2452

Ulje na platnu, dimenzija 96 x 100 cm, opremljeno okvirom.
Oil on canvas, of dimensions 96 x 100 cm, fitted with a frame.

Vještačenje je obavljeno u Hrvatskom restauratorskom zavodu, a za usporedbu korištena je jedna autorova slika. **Metodom PIXE iz uzetih mikropresjeka** analizirali su se pigmenti, a ustvrdilo se da su korišteni suvremeni pigmenti. Na poleđini krivotvorine i na rubovima koji se zakucavaju na podokvir nanijet je sloj voska u nejednolikoj debljini. Za uporabu voska nema razloga jer je platno zdravo, a boja se dobro veže na podlogu pa je jedini razlog njegova nanosa bio da platno postane tamnije i dobije "stariji" izgled. Jakim voštenjem rubova prikriva se uporabu klamerica za napinjanje platna na podokvir, umjesto uobičajenog korištenja čavlića kao što je na izvornoj slici.

The expert examination was conducted at the Croatian Conservation Institute and one painting by author was used for comparison. **By applying the PIXE method on micro samples taken from the surface**, contemporary pigments were established.

On the back of the forgery and on the edges hammered to a subframe there is a wax layer of various thickness. As the canvas was healthy, in a good state, and the colour attached itself to the foundation well, there was no need to use wax. The only reason for applying wax was to make the canvas darker and provide it with a more "older" look. Moreover, this abundant application of wax over the edges aimed at concealing the use of staples for stretching the canvas over the subframe. In the original painting, in line with a common practice, the nails had been used instead.

**Krivotvorina skulpture Dušana Džamonje
“Čavli”**

The forgery of Dušan Džamonja's
sculpture “Nails”



MP 2301

Drvo i metal, dimenzije: promjer 23 cm.

Wood and metal, dimensions: 23 cm diameter.

U drvenoj jezgri oblika kugle zabijeni su čavli u nizovima nepravilnih linija. Željezni čavli koji su korišteni za izradu ove skulpture su četvrtastog oblika, a takvi se uobičajeno koriste za potkivanje konja. Jezgra skulpture - drvena kugla i postolje izrađeni su od jednog komada drveta.

Skulptura je oduzeta 2010. zbog navedene sumnje u autentičnost.

U Policijskoj upravi zagrebačkoj, Sektoru kriminalističke policije, Odjelu za organizirani kriminalitet obavljen je razgovor sa sinom umjetnika, gosp. Fedorom Džamonjom, a zaključak prosljeđen u Državno odvjetništvo Republike Hrvatske na daljnje postupanje.

Fedor Džamonja, sin pokojnog kipara Dušana Džamonje, prigodom pregleda ove skulpture utvrdio je slijedeće: "Drvena jezgra ovog predmeta je okruglog oblika, dok su originali uvijek jajoliki. Način zabijanja čavala bitno je različit od onih na originalima. Naime ovaj je način dosta površan, linije nisu napete, nepravilne su i nemaju gustoću koje originalne skulpture imaju. Grupa čavala na samom tjemenu skulpture je nespretna i nije u kontinuitetu s dizajnom skulpture, a takvo se estetsko rješenje nikada ne može susresti kod Džamonje. Napominje odsustvo potpisa u bilo kojem obliku. Također je utvrđeno pomanjkanje kamene baze koja nosi dio potpisa, a bez koje niti jedna skulptura nije izašla iz te serije iz radionice Dušana Džamonje."

In a ball-shaped wooden nucleus there are nails hammered in series of irregular lines. Iron nails used for creating this sculpture are of quadratical shape, usually used for shoeing horses. The nucleus of the sculpture – a wooden ball and a pedestal are made of single piece of wood.

The sculpture was seized in 2010 on the grounds of alleged suspicion about its authenticity. An interview with the son of the famous artist Fedor Džamonja took place at Zagreb Police Administration, Criminal Police Sector, Organised Crime Department. The results thereof have been forwarded for further proceeding to the State Attorney's Office of the Republic of Croatia.

While examining the said sculpture, Fedor Džamonja, the son of the late sculptor Dušan Džamonja, established the following:

"The wooden nucleus of this object is of round shape, whereas the originals have always been oval. The mere way in which nails are hammed substantially differs from that on the original. Namely, this one is rather superficial, lines are not tight, they are irregular and lack density possessed by the original sculptures. Alone the group of nails on the top of the sculpture is clumsy and not in a continuum with the sculpture design, resulting in an aesthetic solution one can never encounter in Džamonja's work. The absence of signature in any form was also mentioned. Further established was the lack of stone base containing a part of signature, without which no single sculpture from that series had ever left the workshop of Dušan Džamonja."

**Krivotvorina umjetničke slike
Izvora Oreba “Lipo Jutro sviće”**

**The forgery of Izvor Oreb’s painting
“Beautiful Morning”**



MP 2801

Ulje na platnu, dimenzija 27 x 46 cm, bez okvira.

Oil on canvas, of dimensions 27 x 46 cm, without a frame.

Riječ je o strojnoj kopiji umjetničke slike Izvora Oreba čiji izvornik nosi naziv "Lipo jutro sviće" iz 2008. godine. Izrađena je strojnim nanošenjem uljne boje koja je potom ručno dovršena s nekoliko poteza kista. Ovakvi radovi u prodaji se deklariraju kao ulja na platnu, što kupcu ne otkriva je li riječ o strojnom ispisivanju slike, takozvana *kineska štampa*.

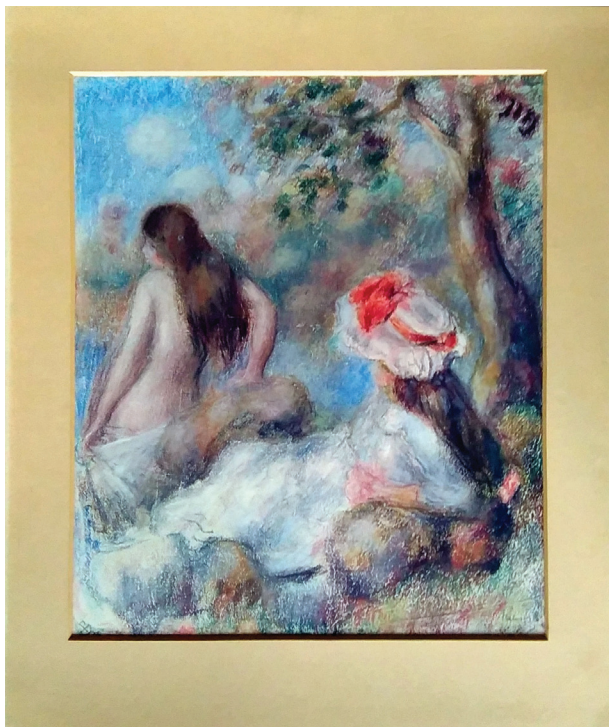
Da se radi o kopiji, ukazuje i to da je cijeli lijevi dio slike izvornika "odrezan", tj. nije kopiran. Ova slika nije opremljena okvirom pa je moguće vidjeti kako je platno s tiskom aplicirano preko platna učvršćenog na okvir /platno na platnu.

It is a machine copy of a painting by Izvor Oreb whose origin bears the title "Beautiful morning" from 2008. It is produced by machine printing of oil colour and then hand-finished with several brush-strokes. When being sold, such works are declared as oils on canvas, which does not reveal to the buyers that they are machine printed works, in the so called *Chinese print*.

That this is a copy can also be seen from the lack of the left part of the original which was "cut off", that is it was not copied. This painting is not fitted with a frame; thus, it can be seen how the canvas with the imprint was applied over the canvas fixed to the frame /canvas on canvas.

**Krivotvorina umjetničke slike
Pierre-Auguste Renoira naziva “Kupanje”**

**The forgery of Pierre-August Renoir’s
painting named “Le Bain”**



MP 2721

Tisak na papiru, dimenzije: 51 x 61 cm.

Print on paper, dimensions: 51 x 61 cm.

Umjetnička slika motiva "Le Bain" (franc. kupanje) signirana autorskim imenom "Renoir", dimenzija 51 x 61 cm s paspartuom, navodno je izrađena u tehnici suhog pastela.

U autentičnost prijeporne slike posumnjalo se jer je slika bila ponuđena na prodaju uz knjigu o glasovitom slikaru P.A. Renoiru, jednom od najistaknutijih predstavnika impresionizma, što inače nije praksa. Kako se i radilo o visokoj cijeni, slika je proslijeđena na mišljenje i prosudbu u Muzej "Mimara", a potom u Centar za kriminalistička vještačenja MUP-a "Ivan Vučetić", gdje se potvrdila sumnja u izvornost uratka.

U svrhu dokazivanja autentičnosti vještaci su u Centru za kriminalistička vještačenja primijenili metode i instrumente vještačenja neinvazivnog tipa: stereomikroskop, digitalni fotoaparati te videospektralni analizator VSC 2000. Vještačenje je potvrdilo kako je riječ o krivotvorini. Slika je otisnuta kompjutorskom tehnologijom uz primjenu tintnog pisaa, zaštićena je sjajnim premazom, a izdvojili su se detalj sjajnog bijelog ljepila na rubu papirnog okvira u gornjem dijelu slike, što je u suprotnosti s požutjelim i znatno starijim paspartuom.

The painting with a motif "Le Bain" (franc. bath) signed with author's name "Renoir", of dimensions 51 x 61 cm with passe-partout, was allegedly produced by using dry pastels technique.

The authenticity of a disputed painting was put into question as, contrary to the common practice, the painting had been offered for sale together with a book on prominent painter P. A. Renoir, one of the most famous representatives of Impressionism. As the price was also high, the painting was submitted to the Mimara Museum for expert opinion and appraisal, and later to Ivan Vučetić Forensic Science Centre of the Ministry of the Interior. Thus, suspicion about the originality of the work was confirmed.

To prove the authenticity, experts from the Forensic Science Centre applied methods and instruments for expert examination of a *non-invasive type*: a **stereo microscope, a digital photo-camera and a video spectral analyser VSC 2000**. The expert examination confirmed it was a forgery. The painting was printed by computer technology with ink printer, protected with a glossy coating, and details of shiny white glue at the edge of the paper frame in the upper part of the painting were singled out, which is contrary to significantly older passe-partout that grew yellow.

**Krivotvorina umjetničke slike
Ljube Ivančića “Stablo”**

**The forgery of Ljubo Ivančić’s
painting “Tree”**



MP 2519

Ulje na lesonitu, dimenzije 42 x 31 cm, neopremljena okvirom, lesonit je neravan s grubim rubovima te zaprljane pozadine.

Oil on masonite, of dimensions 42 x 31 cm, without a frame, masonite is uneven, has rough edges and dirty background.

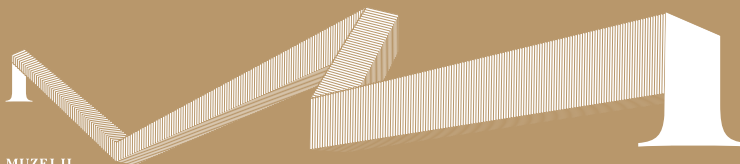
Slika je naslikana na lesonitnoj podlozi što Ivančić nije prakticirao, rubovi podloge nikada nisu bili oslikani i podloga je bila pravokutna bez velikih nepravilnosti i oštećenja.

Poznato je kako je Ivančić sâm radio uljane boje, veziva i paste, a opširno ispisane recepture u obiteljskoj su ostavštini. Stručnjaci su ustvrdili kako je ova slika izrađena sasvim drukčijom tehnologijom i jeftinom uljenom bojom. Krivotvoritelj prijepornog djela uporabio je zlatnu boju, koju Ivančić nije koristio. Na njoj je uočljivo kako zlatni pigment probija iz podloge, a mjestimice je i naglašen. Učinak starenja slike površinskom je simulacijom akcentiran dodavanjem žutila i prljavštine. Rubna zatamnjenja su naslikana kao posljednji sloj, što je kod Ivančića uvijek bio prvi sloj.

“Ikono grafija, kompozicija, perspektiva i stil, sve one rafinirane značajke slike također nisu dosljedne radovima Ljube Ivančića”, zaključili su vrsni poznavatelji djela Ljube Ivančića, akademski slikari i profesori Nina Ivančić i Damir Sokić.

The painting is painted on a masonite background. Ivančić never used to do something like that, the edges of the background have never been painted and the background was rectangular without greater flaws and damaged areas. It is well-known that Ivančić himself produced oil colours, binders and pastes as elaborately written recipes belong to his family heritage. The experts concluded this painting had been done with utterly different technology and cheap oil colour. The forger of a disputed work used golden colour Ivančić never used. It can be seen how it carries a visible golden pigment arising from the background, even pronounced in some places. The effect of aging was accentuated by surface simulation and added yellow and dirt. Dark areas on the edges are painted as the last layer, whereas in Ivančić’s work they were always the first layer.

“Iconography, composition, perspective and style, all these refined characteristics of the painting do not consequently correspond to the works by Ljubo Ivančić”, hence the conclusion by connoisseurs of Ljubo Ivančić’s work, academy painters and professors, Nina Ivančić and Damir Sokić.



MUZEJ II
PALAČE
—
II PALACES
MUSEUM

POSTAV IZLOŽBE: **Nevena Štokić i Koraljka Alavanja**

GRAFIČKI DIZAJN: **Gordana Brborović**

TISAK: **Policijska akademija**

Zadar, 2018.

kneževa
palača
—
rector's
palace

organizator:

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muzej
policije



suorganizator:

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NARODNI MUZEJ ZADAR