

NANDOR GLID

U vreme izgradnje i koncipiranja budućeg Muzeja Holokausta u Vašingtonu, U listu Tajms (Times) od 11. juna 1989. godine, pojavio se zanimljiv tekst Martina Vejla (Martin Wayl) direktora Izarelskog muzeja u Jerusalimu. Tekst je imao naslov "How Do Museums Speak of the Unspeakable". (Kako muzeji govore o neizgovorljivom) Ispod naslova, čitavom širinom strane, bila je reprodukcija Glidove skulpture, spomenika žrtvama holokausta koja se od 1979. godine nalazi u Yad Vashem-u.

Zaista, Glid je dobio mnoga priznanja za svoj rad, za svoje delo, ali ovo je bilo priznanje da njegovo delo spada među ona malobrojna u svetu koja rečito govore o osećanju onih koji su preživeli holokaust i koji kroz svoj rad i svoju umetnost imaju potrebu da ostvare uspomenu i sećanje na žrtve.

Nandor Glid je rođen u Subotici, u ortodoksnoj jevrejskoj porodici 12. decembra 1924. godine. Tu je završio osnovnu školu a gimnaziju je napustio u trećem razredu i posvetio se kamenorezačkom zanatu. Tako je imao priliku da radi s kamenom i sa shvati da su njegovi porivi okrenuti stvaranju. No uskoro je izbio rat. Čitava njegova porodica nastradala je u Aušvicu. Spasla se samo sestra. On sam bio je odveden na prisilni rad u Segedin. Kada je s grupom mladih subotičkih Jevreja, uspeo da se oslobodi i vrati u Suboticu, shvatili su svi da niko od njihovih više nije živ. Stupili su u partizane i otišli da se bore. Glid je ubrzo bio teško ranjen. Godine 1945. došao je u Beograd i započeo umetničko školovanje. Na Akademiji za primenjenu umetnost diplomirao je 1951. godine sa prvom generacijom studenata te akademije, a već 1948. godine dobio je Prvu nagradu za skulpturu na festivalskoj izložbi studenata umetnosti. Od tada se njegov rad razvija, a za većinu svojih dela Glid dobija nagrade i pobeđuje na konkursima bilo u Jugoslaviji ili u inostranstvu. Bio je izuzetno uspešan portretista, odličan grafičar, ali će o njemu, njegovim umetničkim dometima a i o našem vremenu, najbolje svedočiti njegova dela spomenične skulpture. Prvi spomenik koji je izveden po njegovoj skulpturi, bio je u Jarondolu 1951. godine, a zatim slede spomenici u Zavali u Trebinju. Za spomenik Jugoslovenima žrtvama logora Maut-huzen, dobio je prvu nagradu na konkursu 1957. godine. Na međunarodnom konkursu za spomenik žrtvama logora Dahau, dobija takođe prvu nagradu i spomenik je izveden 1959. godine. Jedna varijanta ovog spomenika izvedena je 1979. godine u parku muzeja Yad Vashem u Jerusalimu. U Italiji su njegovi spomenici realizovani u mestima Gonares i San Sepolkri. U Jugoslaviji je Glid nastavio sa serijom upečatljivih spomenika kao što su "Balada o vešanima", podignut u Subotici 1967. godine, "Sto za jednoga" u Šumaricama 1980.

godine. Jedan od najboljih spomenika izveden je 1990. godine na obali Dunava u Beogradu. To je "Menora u plamenu", spomenik jevrejskim žrtvama nacističkog genocida u Beogradu. U Muzeju u Saksenhauzenu realizovana je njegova skulptura "Jama".

Glidov odnos prema životu i umetnosti najbolje je iskazao, u veoma sažetom obliku, likovni kritičar, Aleksa Čelebonović, 1986. godine u predgovoru za Glidovu mapu grafika pod nazivom "Holokaust". Čelebonovićeve reči, danas zvuče zapanjujuće proročanski: ..."Kod njega nema mržnje, ni poziva na osvetu (inače prirodni reakcija na Balkanu) nego samo duboki žal, saosećanje ili težnja za identifikacijom, prožeta misaonim stavom po kome je nada u kretanje od praha ka novom životu, ka pouci ljudima, jača od pogleda u prazninu, koju nam mučenici ostavljaju za sobom".

Nandor Glid je dugo godina svojim savetima pomagao Jevrejskom istorijskom muzeju kao član Saveta muzeja. Među delima koje je poklonio muzeju, su i tri skulpture, portreti dr Alberta Vajsa, dr Marka Alkalaja i Zoltana Loranta. Pored pojedinačnih grafika sa tematikom iz koncentracionih logora, od kojih su dve u stalnoj postavci, poklonio je veliku reprezentivnu mapu grafika, kao i maketu za spomenik žrtvama logora Mauthausen.

NANDOR GLID

At the time of building and forming a concept for the future Holocaust Memorial Museum in Washington, an interesting article appeared in the "Times" magazine of June 11, 1989, written by Martin Vejl (Martin Wayl), director of the Israeli Museum in Jerusalem. The article was titled "How Do Museums Speak of the Unspeakable" (Kako muzeji govore o neizgovorljivom). Under the title, across the whole length of the page, there was a picture of the sculpture by Nandor Glid, a monument to the Holocaust victims built in 1979 in Yad Vashem.

Indeed Glid had received many recognitions for his work, for his art, but this was a tribute showing that his work belonged to those few in the world, which spoke vividly about the feelings of those who had survived the Holocaust and who had felt a need to express their memory and remembrance of the victims through their work and their art. Nandor Glid was born on December 12, 1924, in Subotica, in an orthodox Jewish family. There he finished elementary school. He abandoned the High school after three years and devoted himself to stonemasonry. This gave him opportunity to work with stone and to realize that his aspiration was to create. But soon the war broke out. His whole family perished in Auschwitz. The only one who survived was his sister. Glid himself was driven to forced labor in Segedin. When he, with a group of young Jews from Subotica, succeeded to get free and return to Subotica, they all realized that none of their close relatives was alive. They joined the partisans and went to fight. Soon Glid was seriously wounded. In 1945 he arrived to Belgrade and there began his artistic education. He graduated from the Academy of Applied Arts in 1951 as the first generation of the students from Academy, and already in 1948 he was awarded the First prize for sculpture at the exhibition of the Academy's

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students. Since then he had been developing his art and for most of his works he won awards and competitions in Yugoslavia and abroad. Glid was an exceptionally good portraitist, excellent in his graphic art, but his work on the commemorative sculptures bears best witness about him, his artistic accomplishments, as well as about our times.

The first monument based on his sculptures was one in Jarondol, in 1951, after which the monuments in Zavala in Trebinje followed. In the 1957 competition for the monument to Yugoslav victims of the Mauthausen concentration camp Glid was awarded first prize. In the international competition for monument to the victims of Dachau concentration camp Glid was again awarded first prize and this monument was built in 1959. A version of this monument was built in 1979 in the park of the Yad Vashem Museum in Jerusalem. In Italy, his monuments stand in Gonares and Sansepolcro. In Yugoslavia, Glid continued with a series of impressive monuments as "Ballad on the Hanged" built in 1967, in Subotica, and "Hundred for One" in 1980, in Šumarice. One of the most beautiful monuments was built in 1990 on the Danube bank in Belgrade. It is "Menorah in Flame", the monument to victims of Nazi genocide in Belgrade. His sculpture "The Pit" stands in the Sachsenhausen Museum.

Glid's attitude towards life and art is best stated, in a very concise form, in the foreword to the Glid's maps of graphics called "The Holocaust," by art critic Aleksa Čelebonović in 1986. Today, these Čelebonović's words sound astoundingly prophetic:

..."There is no hatred in him, nor calls for revenge (usually a natural reaction in the Balkans) but only a deep grief, compassion or a striving for identification, permeated by a meditative attitude in which hope in rising from dust to a new life, into a moral to people, is stronger than a look into the void, that the martyrs are leaving behind."

Nandor Glid was for many years helping the Jewish Historical Museum by his advice as a member of the Museum Council. Among the works he gave to the Museum are three sculptures, and the portraits of Dr. Albert Vajs, Dr. Marko Alkalaj and Zoltan Lorant. Besides individual graphics with themes from the concentration camps, of which two are in the permanent display, his gifts also include a big representative map of graphics, and a model for the monument to victims of Mauthausen concentration camp.