

## **NANDOR GLID**

**100 godina od rođenja**

**100 Years Since His Birth**

**Jevrejski istorijski muzej Jewish Historical Museum  
Beograd, 2024. Belgrade, 2024**



**JEVREJSKI ISTORIJSKI MUZEJ**  
Saveza jevrejskih opština Srbije  
**JEWISH HISTORICAL MUSEUM**  
Federation of Jewish Communities of Serbia

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**NANDOR GLID - 100 GODINA OD ROĐENJA**

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**Izložba „Nandor Glid - 100 godina od rođenja“ omaž je jednom od najistaknutijih jugoslavenskih vajara druge polovine 20. veka i dugogodišnjem prijatelju i saradniku Jevrejskog istorijskog muzeja**

**Sva izložena dela, 5 vajarskih radova i 12 grafika, su iz Likovne zbirke Jevrejskog istorijskog muzeja**

**Jevrejski istorijski muzej se zahvaljuje Davoru Salomu na nesebičnoj pomoći u realizaciji izložbe**

**The exhibition „Nandor Glid – 100 Years Since His Birth“ is an homage to the one of the most prominent Yugoslav sculptors of the second half of the 20<sup>th</sup> century and the long-standing friend and collaborator of the Jewish Historical Museum**

**All the exhibited works , 5 sculptures and 12 graphics, are from the Fine Arts Collection of the Jewish Historical Museum**

**The Jewish Historical Museum would like to thank Davor Salom for his selfless help in the realization of the exhibition**



Vajar Nandor Glid rođen je 12. decembra 1924. u Subotici, u jevrejskoj porodici. Toplinu porodičnog doma pružala je majka Ema, dok je otac Armin držao radnju kolonijalne robe, a kada je taj posao propao, otvorio je košer mesaru. Pored državne, Nandor je pohađao i jevrejsku versku školu. Loše ocene, zbog slabog poznavanja jezika, nemačkog u jevrejskoj, a srpskog u državnoj školi, i uvođenje *numerus clausus*-a, uredbe kojom se ograničavao upis jevrejskih đaka u škole i na univerzitetu, uticale su da posle treće godine napusti gimnaziju. Odlukom oca 1940. upisuje kamenorezačko-slovorezački zanat.

Za subotičke Jevreje najteže ratne godine prošle su relativno mirno. Tek po okupaciji Mađarske od nacističke Nemačke, u proleće 1944. godine, počelo je sistematsko uništenje jevrejske zajednice i na severu okupiranje Kraljevine Jugoslavije. Jevreji Subotice sabrani su u geto, koji je bio početna stanica za deportaciju u koncentracione logore u Aušvicu juna 1944. Nakon nekoliko dana provedenih u getu, Glid je odveden na prisilan rad u Segedin. To ga je spasilo tragične sudbine koju su doživeli njegovi roditelji. Na sreću, Aušvic je preživela Glidova starija sestra Margita. Povratak iz Segedina, u tada već oslobođenu Suboticu, nije značio početak novog života u miru. Videvši posledice užasa rata u rodnom gradu, odmah se dobrovoljno priključio VII

The sculptor Nandor Glid was born on December 12, 1924 in Subotica in a Jewish family. Warmth of the family home was given by his mother Ema whilst his father Armin owned a general store and when this business failed, he opened a kosher butcher shop. In addition to a public school, Nandor attended the Jewish religious school, too. Bad grades due to poor knowledge of the German language in the Jewish school and the Serbian in the state school and introduction of *numerus clausus*, the regulation restricting enrollment of the Jewish students in schools and universities, had impact on him to leave the high school after the third year. Father sent him to learn stonemasonry craft in 1940.

The most difficult war years elapsed relatively peacefully for the Subotica Jews. Systematical annihilation of the Jewish community also in the north of the occupied Kingdom of Yugoslavia commenced only upon the occupation of Hungary by the Nazi Germany in the spring of 1944. The Subotica Jews were collected in the ghetto, which was the starting station for deportation in the concentration camps in Auschwitz in June 1944. Upon several days spent in the ghetto, Glid was taken to the forced labor in Szeged. This saved him from the tragic destiny of his parents. Fortunately, Gild's

vojvođanskoj brigadi i završnim borbama za oslobođenje zemlje. Posle teškog ranjavanja, aprila 1945, slobodu je dočekaao u Zagrebu, odakle je na dalji oporavak prebačen u subotičku bolnicu.

Ratom prekinuto školovanje Nandor Glid je nastavio oktobra 1945. Upisao je Školu primenjenih umetnosti u Beogradu, Odsek za kamen. Tri godine kasnije bio je polaznik na novoosnovanoj Akademiji za primenjenu umetnost. Tokom studija o njemu je brinula beogradska Jevrejska opština. Stanovao je, sa drugim jevrejskim studentima, u zgradi aškenaskog hrama u Kosmajskoj 19, dok je obroke dobijao u organizovanoj menzi, u Jevrejskoj ulici na Dorćolu. Sredinom šezdesetih vraća se u prostor beogradske sinagoge. Podrumski deo, ispod molitvene sale, koristio je, pored svog ateljea u porodičnoj kući, za realizaciju nekih svojih vajarskih dela.

U zemlji, tek izašoj iz rata, memorijalizacija narodnooslobodilačke borbe kroz monumentalnu spomeničku skulpturu postala je jedan od najvažnijih vizuelnih prikazana herojstva. Ideološki obojena umetnost socijalističke Jugoslavije, koja je trebalo da što vernije prikaže događaje i učesnike rata, bila je prisutna i u Glidovim najranijim radovima - *Spomeniku borcima palim u borbi protiv fašizma 1941-1945* u Trebinju (1953) i spomeniku *Palim rudarima* u Jarandolu kod Raške (1956). Prekretnicu u

older sister Margita was a survivor of Auschwitz. The return from Szeged to the then already liberated Subotica did not mean a start of the new life in peace. Having seen the aftermath of the war horrors in his hometown he immediately joined to the 7<sup>th</sup> Vojvodina Brigade and the final battles for liberation of the country. After being wounded severely he met the freedom in April 1945 in Zagreb from where he was transported to further recovery to a Subotica hospital.

Nandor Glid continued the discontinued schooling by the war in October 1945. He enrolled the School of Applied Arts in Belgrade, Major: Stone. Three years later he attended at the newly founded Academy for Applied Arts. During the studies he was being taken care of by the Belgrade Jewish Community. He lived, together with other Jewish students, in a building of the Ashkenazi synagogue in Kosmajaska 19 whilst he got his meals at a canteen organized in the Jewish Street of Dorćol. In addition to his atelier at his family house, he used a cellar beneath the synagogue prayer room to make some of his sculptures.

In the country of the recently ended war, memorialization of the People's Liberation Combat through monument sculpture has become one of the most important visually shown heroic acts. Ideologically colored, the art



vajarskom opusu predstavlja spomenik *Jugoslovenskim žrtvama u Mauthausenu 1941-1945*, koji je svečano otkriven 11. maja 1958, na mestu nekadašnjeg logora u Gornjoj Austriji. Glid ovim memorijalom napušta dotadašnji realistički koncept umetničkog izražavanja i pronalazi sopstveni, gotovo apstraktni izraz, po kojem će nadalje biti prepoznatljiv.

Tema smrti i stradanja, pre svega jevrejskog naroda, ostala je dominantna u Glidovom stvaralaštvu sve do njegove smrti 1997. godine. Nastaju dela: *Balada o vešanima* (Subotica, 1967), *Međunarodni spomenik 1933-1945* (Dahau, Nemačka, 1968), spomenik *Jevrejima - žrtvama fašizma u Splitu* (Split, 1973), *Memorijal žrtvama koncentracionih logora i logora smrti*, (Jad Vašem, Jerusalim, 1973), spomenik *Sto za jednog* (Šumarice, Kragujevac, 1980), *Menora u plamenu* (Beograd, 1990), *Menora u plamenu II* (Solun, 1997).

Predmet Glidovog interesovanja još od studentskih dana bila je portretna plastika. Među portretisanima našli su se porodica, bliski poznanici, značajne ličnosti srpske istorije, narodni heroji, političari. Nisu izostali ni prijatelji i znamenite ličnosti iz jevrejske zajednice: *Mala Rada* (prim. aut. Radmila Petrović, 1952), *dr Solomon Adanja* (1953), *dr Albert Vajs* (1965), *dr Zoltan Lorant* (1959), *dr Marko Alkalaj* (1960), *Aleksa Čelebonović* (1981).

of the socialist Yugoslavia, which needed to show the events and the war participants as genuine as possible, was present, too, in the Glid's earliest works – *Monument to Combaters Fallen in Fight Against Fascism 1941-1945* in Trebinje (1953) and the monument to *Fallen Miners* at Jarandol near Raška (1956). The turning point in his sculpture scope is the monument dedicated to *Yugoslav Victims in Mauthausen 1941-1945*, which was solemnly unveiled on May 11, 1958 at the place of the former camp in Upper Austria. The up-to-then realistic concept of the artistic expression was abandoned by Glid upon completion of this Memorial finding his own, almost abstract, expression by which he will be recognizable further on.

Theme of death and suffering, before all of the Jewish people, has been dominant in Glid's art until his death in 1997. He made the following works of art: *Ballad of the Hanged People* (Subotica 1967), *International Monument 1933-1945* (Dachau, Germany, 1968), monument to the *Jews - Victims of Fascism in Split* (Split, 1973), *Memorial to Victims of Concentration Camps and Death Camps* (Yad Vashem, Jerusalem, 1973), monument *A Hundred for One* (Šumarice, Kragujevac, 1980), *Menorah in Flame* (Belgrade, 1990), *Menorah in Flame II* (Salonica, 1997). The subject of Glid's interest even from his student days was portrait plastics. His family,

Vajarska ostvarenja Nandora Glida nalazimo i na jevrejskim grobljima. U Splitu je 1973. izradio nadgrobni spomenik za porodicu Perera, koji prikazom figura izduženih proporcija podseća na ostvarenja iz pedesetih godina. Prvi rad na Jevrejskom groblju u Beogradu, u službi funerane umetnosti, bio je portretna plaketa na spomeniku Rahamima Rake Rubena, fotografa lista „Politika“. Za razliku od anfasnog portreta Rubena iz 1950, portret dr Solomona Adanje, načelnika urološkog odeljenja Vojnomedicinske akademije u Beogradu, prikazan je u profilu i postavljen na porodičnu grobnicu 1979. Nadgrobni spomenik dr Alberta Vajsa, predsednika Saveza jevrejskih opština Jugoslavije, otkriven je 1965. Sastoji se iz nekoliko celina – monumentalnog sarkofaga, portreta i stuba koji formiraju ruke, koje drže večni plamen. Gotovo isto kompoziciono rešenje Glid je napravio i nad grobom Ernesta Kremzira, hirurga Vojnomedicinske akademije. Temu plamena, ovog puta u formi stilizovanog sedmokrakog svećnjaka menore, Glid je ostvario 1980. na spomeniku Hinka Lederera, kolekcionara i darodavca brojnih umetnina Jevrejskom istorijskom muzeju. Besmrtna ptica Feniks bila je jedan od tri tematska ciklusa kojom se Glid bavio više decenija. Ovaj motiv, uzdignut na visokom stubu, nalazi se na grobu Jozefa Debrecenija, jednog od prvih književnika koji je pisao o ličnom

close acquaintances, important persons of the Serbian history, national heroes, politicians were amongst the portrayed persons. Also, his friends and eminent persons from the Jewish community were not missing to be portrayed: *Little Rada* (1952, autor's note Radmila Petrović), *Dr Solomon Adanja* (1953), *Dr Albert Vajs* (1965), *Dr Zoltan Lorant* (1959), *Dr Marko Alkalaj* (1960), *Aleksa Čelebonović* (1981).

Nandor Glid's sculpture art can be found at the Jewish cemeteries. He made the tombstone for the Perera family resembling to his creations in the 50's by showing the elongated figures proportions. The first work at the Jewish cemetery in Belgrade, as funerary art, was a portrait plaque on the monument to Rahamim Raka Ruben, photographer of the daily newspaper 'Politika'. As difference to the full-face portrait of Ruben in 1950, the portrait of Dr Solomon Adanja, Head of Urological Department of the Military Medical Academy of Belgrade, was shown as profile and fixed on the family grave in 1979. The tombstone of Dr Albert Vajs, President of the Federation of Jewish Communities of Yugoslavia, was unveiled in 1965 consisting of several entities – monumental sarcophagus, the portrait and a column forming the hands holding the eternal flame. Glid made almost the same compositional solution on the tomb of Ernest Kremzir, surgeon of the Military Medical

iskustvu proživljenom u logoru u Aušvicu.

Istovremeno sa skulpturom, Glid radi crteže i grafiku. Aktove, portrete porodice, svakodnevni život, utiske sa profesionalnih putovanja, promišljanja o svojim skulpturama i spomenicima, radi u tehnici olovke, tuša, suvog pastela, ugljena. Grafički listovi svedočili su o užasu individualne i kolektivne smrti u koncentracionim logorima. Potreba za ovako bolnom temom bila je izraz ličnog gubitka, ali i sveukupnog stradanja nevinih. Pored angažovanja na polju umetničkog stvaralaštva, za koje je Glid bio više puta nagrađivan u zemlji i inostranstvu, od 1981. okreće se i pedagoškom pozivu. Postaje redovni profesor Fakulteta primenjenih umetnosti u Beogradu. Od 1985, u dva mandata bio je rektor beogradskog Univerziteta umetnosti.

Devedesetih godina, sa raspadom Jugoslavije, dolazi do promene političke klime u zemlji, što se odrazilo i na umetnost. Težnja da se odbace vrednosti socijalističkog sistema postaje očita, pa tako dominantan narativ spomeničke skulpture više nije veličanje herojske borbe protiv fašizma, nego prikaz progonjenih ličnosti Titovog rezima, zaboravljeni događaji nacionalne istorije, ali oni koji su prećutkivani, zarad bratsva i jedinstva. U to vreme Glid dobija narudžbinu da uradi spomenik, podsetnik na stradale

Academy. Theme of the flame was made this time by Glid in 1980 in a form of stylized seven-branched candelabrum of Menorah on the monument to Hinko Lederer, collector and donor of numerous works of art to the Jewish Historical Museum. The immortal bird Phoenix was one of three thematic cycles dealt by Glid for several decades. This motif risen on the long column is on the grave of Jozef Debreczeni, one of the first writers writing of his personal experience met in the camp of Auschwitz.

Concurrently in addition to sculpture, Glid deals with drawings and graphics. Acts, family portraits, everyday life, impressions from professional trips, contemplations of his sculptures and monuments is made in technique by pencil, Chine ink, dry pastel, coal. The graphic lists witnessed of horror of individual and collective death in concentration camps. The necessity for such painful theme was an expression of the personal loss and overall sufferings of the innocent.

Glid turned to pedagogical vocation since 1981 in addition to engagement in the field of artistic creation for which he was awarded several times both abroad and at home. He became a full-time professor at the Faculty of Applied Arts of Belgrade. Since 1985 he was the Vice Chancellor of the Belgrade University of Arts in two mandates.

Srbe i Jevreje koje su ustaše ubile početkom Drugog svetskog rata i bacile u Koričku jamu. Memorijal *Jama*, otkriven 1991. u Hercegovini, jedan je od poslednjih javnih monumentalnih obeležja u kojem Nandor Glid, uprkos instrumentalizaciji umetnosti, ostaje umetnik patnje i stradanja nedužnih ljudi.

In the 1990's and by dissolution of Yugoslavia, the political atmosphere in the country changed also having impact on the art. The aspiration to reject values of the socialist system became evident and, therefore, the dominant narrative of the monument sculpture was no longer glorification of the heroic combat against fascism but presentation of persecuted persons of the Tito's regime, forgotten events of the national history – those ones stayed silent for the sake of brotherhood and unity. At that time Glid received an order to make a monument as a reminder to the martyred Serbs and the Jews killed by Ustashas in the beginning of the World War II and threw them in the Korička Pit. The memorial *Jama (The Pit)* unveiled in 1991 in Herzegovina was one of the last public monumental landmarks in which Nandor Glid, despite of instrumentalization of art, remains the artist of suffering and killing of innocent people.





Portret dr Alberta Vajsa, 1956.  
bonza, H 30 cm  
poklon Nandora Glida  
JIM 80

Portrait of Dr Albert Vajs, 1956  
bronze, H 30 cm  
gift from Nandor Glid  
JHM 80

#### Dr ALBERT VAJS (Zemun, 1905 - Beograd, 1964)

Dr Vajs, rođen pod biblijskim imenom Abraham, od malena je pokazivao veliku želju za učenjem. Njegova svestranost kasnije ga je odvela na studije filozofije, ekonomije i prava, na fakultetima u Berlinu, Parizu, Beogradu i Zagrebu. Titulu doktora pravnih nauka stiče već sa dvadeset i četiri godine. Aktivnost u jevrejskim omladinskim organizacijama - *Židovskom akademskom potpornom društvu* i *Savezu židovskih omladinskih udruženja* - bila je početak kontinuiranog rada u jevrejskoj zajednici. Nakon nekoliko godina službovanja po različitim mestima u Vojvodini, dr Vajs tridesetih godina dolazi u Beograd, u kojem, sa prekidom u ratnim godinama, ostaje do kraja života. Do Aprilskog rata bio je član Izvršnog odbora Saveza jevrejskih veroispovednih opština Jugoslavije i član Saveza cionista Jugoslavije, a u Beogradu, od 1938, potpredsednik Aškenaske opštine. Ratne godine provodi, kao oficir vojske Kraljevine Jugoslavije, u nemačkom zarobljeništvu. Tu doznaje užasnu vest da su mu četvorogodišnji sin Jovan i supruga Piroška stradali u logoru na Starom sajmištu. Nakon rata posvetio se obnovi gotvo potpuno uništene jevrejske zajednice. Na čelu Saveza jevrejskih opština Jugoslavije vršio je funkciju potpredsednika (1945-1948) i predsednika (1948-1964), inicirao pokretanje *Jevrejskog pregleda*, mesečnog lista jugoslovenske jevrejske zajednice, osnivanje Jevrejskog istorijskog muzeja.

Istovremeno je gradio univerzitetsku karijeru na beogradskom Pravnom fakultetu, najpre kao honorarni nastavnik, da bi 1961. postao redovni profesor. Dr Vajs je dao nemerljiv doprinos u radu na prikupljanju dokaza protiv ratnih zločinaca i njihovom izvođenju pred sud pravde. Znanje dr Vajsa iz pravnih nauka, kao člana jugoslovenske delegacije na Nirnbeškom procesu, bilo je od izuzetnog značaja. Povereno mu je i ispitivanje nacističkog zlikovca Adolfa Ajhmana. Bogata životna i profesionalna biografija Dr Alberta Vajsa potvrđuje da je bio jedan od najvećih jugoslovenskih jevrejskih intelektualaca.

#### Dr ALBERT VAJS (Zemun 1905-Belgrade 1964)

Dr Vajs, born with the biblical name Abraham, showed a great desire to learn from an early age. His versatility later led him to study philosophy, economics and law at the faculties in Berlin, Paris, Belgrade and Zagreb. He obtained the title of the Doctor of Law at the age of twenty-four. Activity in Jewish youth organizations, the *Jewish Academic Support Society* and the *Federation of Jewish Youth Associations*, was the beginning of continuous work in the Jewish community. After several years of service in different places in Vojvodina, Dr. Vajs came to Belgrade in the 1930s, where, with a break during the war years, he stayed for the rest of his life. Until the April War, he was a member of the Executive Board of the Federation of Jewish Religious Communities of Yugoslavia and a member of the Federation of Zionists of Yugoslavia and Vice President of the Ashkenazi Community in Belgrade since 1938. He spent the war years, as an officer of the army of the Kingdom of Yugoslavia, in the German captivity. There he learned the horrible news that his four-year old son Jovan and his wife Piroška had been killed in the camp at the Old Fairground. After the war, he devoted himself to rebuild almost completely destroyed Jewish community. He served as Vice President of the Federation of Jewish Communities of Yugoslavia (1945-1948) and as the President (1948-1964), initiated launching of the Jewish Review, a monthly magazine of the Yugoslav Jewish Community, and establishment of the Jewish Historical Museum. Concurrently, he was building his university career at the Belgrade Faculty of Law, first as a part-time instructor and he became a full professor in 1961. Dr Vajs made an immeasurable contribution to the work of collecting evidence against war criminals and bringing them to justice. Dr Vajs' knowledge of the law, as a member of the Yugoslav delegation at the Nuremberg Trials, was of exceptional importance. He was also entrusted with the interrogation of the Nazi war criminal Adolf Eichmann. The rich life and professional biography of Dr Albert Vajs confirms that he was one of the greatest Yugoslav Jewish intellectuals.



Portret dr Zoltana Loranta, 1959.

bonza, H 28 cm

poklon Nandora Glida

JIM 214

Portrait of Dr Zoltan Lorant, 1959

bronze, H 28 cm

gift from Nandor Glid

JHM 214

#### Dr ZOLTAN LORANT (Subotica, 1886 - Subotica, 1971)

Dr Lorant rodnu Suboticu napušta nakon završene gimnazije i odlazi put Budimpešte na studije prava. Tu upoznaje Armina Bokora, jednog od osnivača mađarskog cionizma i prvog mađarskog cionističkog časopisa „Jevrejske narodne novine“ (Zsidó Néplap). Ideja za povratak evropske jevrejske dijaspore u domovinu praotaca izvršila je snažan uticaj na dr Loranta, što je rezultiralo njegovim angažovanjem u osnivanju mesne cionističke organizacije u Subotici 1921. To je ujedno bio i početak aktivnog rada u subotičkoj Jevrejskoj opštini. Volonterski je obavljao advokatske poslove za Hevra kadiša, jevrejsko zagrobno udruženje, i jevrejsku bolnicu, a od 1941. bio je predsednik Jevrejske opštine. Po okupaciji Kraljevine Jugoslavije, zbog svog porekla, izbrisan je iz Advokatske komore. Njegovi naponi da poznanstvom sa raznim mađarskim faktorima spase subotičke Jevreje od odvođenja u logore smrti, nažalost nisu uspeli. I sam je 1944. interniran u radni logor u Bačkoj Topoli, a odatle u Lundenburg (Breslau). Nakon rata ponovo stupa na mesto predsednika Jevrejske opštine i na tom mestu ostaje sve do 1958. U Savezu jevrejskih opština Jugoslavije obavlja funkciju člana Izvršnog i Glavnog odbora. Njegov doprinos izlazio je iz okvira jevrejske zajednice. U Subotici je bio gradski odbornik, sekretar Udruženja pravnika, predsednik humanitarnog društva „Dobro delo“, potpredsednik Crvenog krsta. Monografije o subotičkoj



Jevrejskoj opštini i Jevrejskom ženskom društvu koje je napisao dr Lorant i koje su bile neprocenjiv istorijski dokument, nisu sačuvane.

**Dr ZOLTAN LORANT (Subotica, 1886 - Subotica, 1971)**

Dr Lorant left his hometown Subotica after completion of the high school and went to Budapest to study law. There he met Armin Bokor, one of the founders of Hungarian Zionism and the first Hungarian Zionist magazine "Jewish National Newspaper" (Zsidó Néplap). The idea of returning the European Jewish diaspora to the homeland of their forefathers had a strong influence on Dr Lorant, which resulted in his involvement in founding the local Zionist organization in Subotica in 1921. This was also the beginning of active work in the Subotica Jewish Community. He worked as lawyer voluntarily for the Chevra Kadisha, Jewish Burial Society, and the Jewish hospital, and he was President of the Jewish Community since 1941. Since the occupation of the Kingdom of Yugoslavia, he was deleted from the Bar Association. His efforts to save the Subotica Jews from being taken to the death camps using his acquaintance with various Hungarian factors, unfortunately, made no success. In 1944 he was interned in the work camp in Bačka Topola, and therefrom to Lundenburg (Breclav). After the war, he became again President of the Jewish community and remained in that position until 1958. He served as a member of the Executive and Main Board of the Federation of Jewish Communities of Yugoslavia. His contribution exceeded the frame of the Jewish community. He was a town councilor in Subotica, secretary of the Association of Lawyers, President of "Dobro delo" ('Good Deed') humanitarian society, Vice President of the Red Cross. The monographs of the Subotica Jewish Community and the Jewish Women's Society written by Dr Lorant, which were the priceless historical documents, have not been preserved.



Portret dr Marka Alkalaja, 1960. Portrait of Dr Marko Alkalaj, 1960  
bonza, H 40 cm bronze, H 40 cm  
poklon Nandora Glida gift from Nandor Glid  
JIM 498 JHM 498

**Dr MARKO ALKALAJ (Beograd, 1896 - Beograd, 1970)**

Dr Alkalaj rođen je na beogradskoj Jaliji, mahali naseljenoj pretežno jevrejskim življem. Srednju školu završava posle Prvog svetskog rata i odlazi u Beč na studije medicine. Dalja znanja i titulu primarijusa stiče u Beogradu kod dr Leona Koena, vrsnog urologa i osnivača prvih operativnih odeljenja u Opštoj državnoj bolnici. U godinama pred Drugi svetski rat Dr Alkalaj svoje jevrejsko ime Mordohaj menja u Marko. Po izbijanju Aprilskog rata, kao rezervni oficir Vojske Kraljevine Jugoslavije deportovan u je nemačko zarobljeništvo. Nakon četiri godine provedene u logorima, vraća se u Jugoslaviju. Saznaje da su mu u Holokaustu stradali sinovi Ivan i Leon i žena Berta. Novi porodični dom izgradio je sa suprugom Matildom u jednom od stanova koji se nalazio u zgradi beogradske sinagoge u tadašnjoj Kosmajskoj ulici. Težak gubitak nije ga omeo da nastavi profesionalni životi. Bio je jedan od najstručnijih hirurga-urologa na Urološkoj klinici u Beogradu. Aktivno je učestvovao u radu u beogradskoj Jevrejskoj opštini i Savezu jevrejskih opština Jugoslavije, čiji je počasni član postao 1969. godine. Dr Alkalaj je ostao upamćen kao čovek koji je svima pomagao, ne samo lekarskim znanjem, već i mudrim savetima.

**Dr MARKO ALKALAJ (Belgrade, 1896 - Belgrade, 1970)**

Dr Alkalaj was born in Belgrade's Jaliya, a neighborhood inhabited mainly by the Jews. He completed the high school after the World War I and went to Vienna to study medicine. He acquired further knowledge and the title of primarius in Belgrade by Dr. Leon Cohen, an excellent urologist and founder of the first surgical departments at the General State Hospital. In the years before World War II, Dr Alkalaj changed his Jewish name Mordehay into Marko. After the outbreak of the April War, he was deported to the German captivity as a reserve officer of the Army of the Kingdom of Yugoslavia. Having spent four years in the camps, he returned to Yugoslavia. He learnt that his sons Ivan and Leon and his wife Berta were killed in the Holocaust. He built a new family home with his wife Matilda in one of the apartments located in the Belgrade synagogue building in the then Kosmajaska Street. The heavy loss did not stop him from continuing his professional life. He was one of the most expert surgeon-urologists at the Urology Clinic of Belgrade. He actively participated in the work of the Belgrade Jewish Community and the Federation of Jewish Communities of Yugoslavia which honorary member he became in 1969. Dr Alkalaj was remembered as a man who helped everyone not only with his medical knowledge but also with prudent pieces of advice.



Dijana, 1955.  
metalizirani gips, H 40 cm  
poklon dr Rake Levi, 2019.  
JIM 468

Diana, 1955  
metallic plaster, H 40 cm  
gift from Dr Raka Levi, 2019  
JHM 468

#### DIJANA / MAKETA ZA SPOMENIK U MAUTHAUZENU

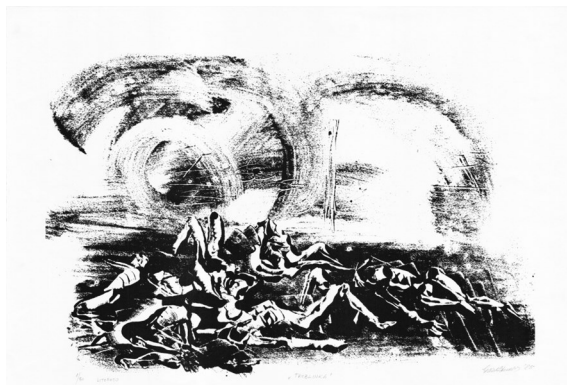
Najraniji radovi Nandora Glida, pored crteža i realistički obrađenog portreta u punoj plastici, bile su figuralne predstave u kojima traži novi izraz. To su kompozicije sa ljudskim telima izduženih proporcija i bez suvišne deskripcije. Predstave *Ranjenici*, *Pijeta*, *Dijana*, rimska boginja lova, bile su naznaka onoga što će u velikoj meri obeležiti Glidovo stvaralaštvo, prvi put predstavljeno na *Spomeniku Jugoslovenima stradalim u Mauthauzenu*, najvećem radnom logoru tokom Drugog svetskog rata. Završnom rešenju spomenika prethodile su skice, rađene olovkom i tušem, i nekoliko maketa od gipsa i bronz. Za manje od godinu dana koliko je prošlo od pozivnog konkursa, koji je raspisao Savez udruženja boraca Narodnooslobodilačkog rata, do otkrivanja spomenika 1958, Glid je stvorio monumentalni bronzani reljef, veličine 7x2 metra, postavljen na tri bloka belog mermera. Ekspresivnim prepletom ponavljajućih geometrijskih formi, koje nagoveštavaju ljudska tela u grču, dočaran je trenutak spaljivanja leševa u krematorijumu. Ostvarenje u Mauthauzenu iskustveno je bilo uvertira onoga što će uslediti deceniju kasnije - izrada spomenika nastradalima u logoru Dahau.

## DIANA / MODEL FOR THE MONUMENT IN MAUTHAUSEN

Nandor Glid's earliest works, in addition to drawings and realistic portraits in full plastic, were figural representations in which he sought new expression. These are compositions with human bodies of elongated proportions and without excessive description. The performances of *the Wounded*, *Pieta*, *Diana*, the Roman goddess of hunting, were an indication of what would largely mark Glid's work, presented for the first time at the *Memorial to the Yugoslavs Killed in Mauthausen*, the largest labor camp during the World War II. The final design of the monument was preceded by the pencil and Chinese ink sketches and several plaster and bronze models. In less than a year that passed from the invitational competition, which was announced by the Union of Associations of Fighters of the National Liberation War, to the unveiling of the monument in 1958, Glid made a monumental bronze relief of the size 7x2 meters, placed on three blocks of white marble. The moment of burning corpses in the crematorium was evoked by an expressive interweaving of repeating geometric forms suggesting human bodies in spasm. The monument dedicated to the Yugoslavs killed in Mauthausen was experientially the overture to what would follow a decade later - the creation of a monument to the victims of the Dachau camp.



Maketa za spomenik u Mauthauzenu, Model for the Mauthausen monument,  
1957. 1957  
bronz, 40x95 cm bronz, 40x95 cm  
poklon Nandora Glida gift from Nandor Glid  
JIM 82 JHM 82



Mapa grafika „Holokaust“, 1985/86. Graphic map „Holocaust“, 1985/86  
Treblinka Treblinka  
fotolitografija, 48x64,5 cm photolithography, 48x64,5 cm  
poklon Nandora Glida, 1986. gift from Nandor Glid, 1986.  
JIM 181 JHM 181

#### MAPA GRAFIKA „HOLOKAUST“

Crtež, kao osnova vizuelnih umetnosti, Glidu je bio polaznica za portretnu i monumentalnu memorijalnu skulpturu, a od sredine šezdesetih godina i za grafičku seriju litografija i monotipija sa temom stradanja u koncentracionim logorima. U Likovnoj zbirci Jevrejskog istorijskog muzeja, pored nekoliko monotipija/litografija, nalazi se i Mapa fotolitografija „Holokaust“ koju je Glid posvetio „pepelu roditelja i milionima žrtava fašizma“. Mapu čine 12 grafika (*Apel, Baraka, Majdanek, Jasenovac, Treblinka, Krematorijum, Sprovod, Jama, Rekvijum, Oslobođenje, Tragovi, Aušvic*), štampanih u 50 numerisanih primeraka. Onu sa brojem jedan autor je poklonio Savezu jevrejskih opština Jugoslavije 1986. godine. Likovni kritičar Aleksa Čelebonović u predgovoru za seriju ovih grafičkih listova kaže da Glid obrađuje jednu istu temu, a to je „gomila iscrpljenih ljudskih tela viđenih u trenutku koji je neposredno sledio pretvaranju njihovih antropomorfnih struktura u ostatke organskog porekla, bez svesti“ i da „kod njega nema mržnje, ni poziva na osvetu, 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“.

#### GRAPHICS MAP: "HOLOCAUST"

Drawing, as the basis of visual arts, was the starting point to Glid for portrait and monumental memorial sculpture and, from the mid-sixties, for a graphic series of lithographs and monotypes bearing the theme of suffering in concentration camps. In the Fine Arts Collection of the Jewish Historical Museum, in addition to several monotypes/lithographs, there is also a map of photolithographs "Holocaust" dedicated by Glid to "the ashes of his parents and millions of victims of fascism". The map consists of 12 prints (*Appeal, Barrack, Majdanek, Jasenovac, Treblinka, Crematorium, Funeral, The Pit, Requiem, Liberation, Traces, Auschwitz*), printed in 50 numbered copies. The copy bearing number one was gifted by the author to the Federation of Jewish Communities of Yugoslavia in 1986. Art critic Aleksa Čelebonović, in the preface of the series of these graphic sheets, said that Glid treated one and the same subject, and that is "a crowd of exhausted human bodies seen in the moment that immediately followed the transformation of their anthropomorphic structures into organic remains, without consciousness" and "that there is no hatred with him, no call for revenge, but only deep sorrow, sympathy or a desire for identification imbued with attitude of mind in which hope to movement from dust to new life, to teaching of people, is stronger than looking into the void, which is left behind by the martyrs to us".

**Izložbu „Nandor Glid – 100 godina od rođenja“ finansijski su podržali  
Savez jevrejskih opština Srbije i Jevrejska opština Beograd**

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**ПАНИЋ, Барбара**

Nandor Glid : 100 godina od rođenja = 100 years since his birth / [autor teksta kataloga Barbara Panić] = [text of the catalogue Barbara Panić] ; [prevod Slobodan Stojanović] = [translation Slobodan Stojanović]. - Beograd : Јеврејски историјски музеј Савеза јеврејских општина Србије = Belgrade : Jewish Historical Museum, Federation of Jewish Communities of Serbia, 2024 (Beograd = Belgrade : Lion). - 21 str. : ilustr. ; 21 cm

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