

# The imitable sculptures

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Over the course of time, sculptures have helped artists provoke emotions amongst individuals through use of unique structure, solidary formations, and admirable detail. Sculptures enable members of a society to visually understand and identify various historical references by having the ability to both touch and deeply connect with the statue in person. Certain features, which in previous centuries were considered essential to the art of sculpture and its literature aspects, are not present in most forms of modern art, and can no longer form part of its definition.

Before the twentieth century, sculpture was considered to be an emblematic art, one that imitated forms in life, most often human figures but also inanimate objects most known to mankind. Since the turn of the twentieth century, however, sculpture has also included nonrepresentational forms. Throughout most of World War II, it had been accepted that the forms of such functional three-dimensional objects may be expressive and beautiful without being in any way representational or depictive in creation; but it was only in the late twentieth century that nonfunctional, nonrepresentational, three-dimensional works of art began to be produced for the public to both enjoy at the moment and apply to their lives in the near future.

In the imitable sculpture known as the "International Monument", Glid Nandor, the remarkably gifted artist who illustrated such a powerful, idiosyncratic form of literature, exceeded the expectations of those around him during the year 1968, and incited a global reaction among communities of various cultures. Glid Nandor's work of entangled architecture and precise detail accurately demonstrates the pain, travail, and intense anguish that the

Jewish and Slavic races faced on a daily basis over the course of World War II throughout Eastern Europe.

The work was formally dedicated in September 1968 as a memorial piece to all those that suffered at the hands of Nazi Germany at the Dachau Concentration Camp Memorial Site in Dachau, Germany. Today, it is recognized as one of the most influential, renowned sculptures to ever have been based around the Holocaust in literature history.

Upon examining the "International Monument", one can see that the sculpture is not flat, but has a depth of about four feet. The hands of the skeletons of the Jewish and Slavic races, which resemble the barbs on a barbed wire fence, are disheveled and snared in a way that demonstrates the human struggle to fight the pain and torment that was inflicted upon the victims of the various Nazi concentration camps.

The sculpture itself is said to stand approximately nineteen feet tall and forty-eight feet wide. With this being said, it is clear to pinpoint and recognize that this domineering structure in size symbolizes the withered, scrawny bodies of the prisoners who died of malnourishment and constant infection in the Dachau Concentration Camp. The sculpture is made up of a dark bronze pigmentation that features short strands of barbed wire on which skeletons are hanging with their heads flaccid harshly over the crossed fence, signifying callous distress and weakness to move.

Additionally, on either side of the sculpture are concrete fence posts which closely resemble the ones used to support the barbed wire fence around the campsite. Below the sculpture are the dates imprinted in bold text: 1933 - <https://assignbuster.com/the-imitable-sculptures/>

1945, which are pivotal years in human history in which the Dachau Concentration Camp was first established and had finally closed upon the conclusion of World War II in Eastern Europe, a turning point for the Jewish race and Slavic civilizations.

Glid Nandor's work of literature and perspective is truly remarkable. His ability to wrap the bodies of the victims of the concentration camps and still form one large piece of artwork is beyond his time, which makes his artistic talent all the more adroit. When examining the sculpture as a whole, singular form of prose, instead of focusing on each individual aspect that comprises the work together, it is clear to identify the fenceposts, ditches and barbed wire as being reminiscent of the security facilities installed around the camp.

The human skeleton commemorates those, who in an act of despondency and desperation, jumped into the barbed wire fence to quickly seal their fate and end their constant agony. Death in the concentration camp was commonplace and ubiquitous. This depiction is not only symbolic, but it also tells the story of the many suicides that were committed in this way in the Dachau Concentration Camp.

As the visitor enters further into the incline, the motif of humans caught in barbed wire intensifies, like an altarpiece, suggesting an epidemic of perversities in which the Jewish race sought as their only hope to a phlegmatic life. The sculpture is framed by cement posts that reflect the security installation of the former concentration camp.

Glid Nandor's "International Monument" illustrates how literature can connect both art and reality within its design if constructed in the most

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virtuous way possible, and his inimitable approach to conveying the feelings, perceptions, and actions of the Jewish and Slavic races during the Holocaust in his sculpture will forever and always be regarded as nothing short than brilliant amongst his fellow peers.