

## BIOGRAPHY

Olga Jevrić was born on 29 September 1922 in Belgrade. She attended primary and junior high school at the St. Joseph Boarding School in Belgrade, whereas she completed her education at the Third Real State Grammar School for girls. She graduated from the Academy of Music under Professor Ćiril Ličar (1942-1946) as well as from the Academy of Fine Arts in the class of Professor Sreten Stojanović (1943-1948), where she also finished her postdoctoral studies in 1949. Between 1949 and 1953, she studied the history of art at the Faculty of Philosophy in Belgrade.

Her works were exhibited for the first time in 1948 at the Exhibition of Students' Works organized by the Academy of Fine Arts, while her first solo exhibition took place in 1957 in Belgrade. She participated in numerous exhibitions both in Yugoslavia and abroad, including representative exhibitions of contemporary Yugoslav art internationally. In 1950, she was elected a member of ULUS (Serbian Artists Union), followed by her election for a corresponding member of SASA in 1974 and a full member in 1983. She undertook study visits to numerous countries, including Czechoslovakia, Hungary, Italy, Switzerland, Belgium, France, Poland, Austria, Greece, Turkey, Russia, England, the Netherlands, and the USA.

Olga Jevrić's creative output is both innovative and bold. As early as in the 1950s, she abandoned narrative and symbolism in sculpture, shifting her focus to pure art elements, materials and abstract expression. She severed ties with the prevailing socialist legacy of the time. Initially, she worked within figurative sculpture but later turned her attention to exploring form, space, material, and mass. During her mature artistic phase, two stylistically distinct but interconnected directions emerged. The first comprises memorial projects, and the second includes free compositions in which the memorial components evolved from an attitude toward the concept and understanding of the world into a definition of the state in which Olga Jevrić's sculpture was realized. Breaking away from the concept of the first project, which relied more directly on the *stećak*, she finally defined the abstract form problem. It was a risky but far-reaching step. Olga Jevrić is the author of several public memorial busts, as well as the Monument to Resistance in Erdevik. She participated in many competitions for public monuments (Prokuplje, Čačak, Novi Sad, Milanovac, Pljevlja, Mauthausen, Svetozarevo, Jajinci, Auschwitz, Niš, Ada, Gnjilane, Zenica, Belgrade).

Her memorial projects did not rely on a description or direct representation of an event. Instead, they featured solutions in which mass arrangement and spatial relationships revealed expressive power. If unfinished, they had a tremendous impact on the subsequent development of a sculpture and such spatial compositions.

The artist engaged in the process of sculpture research over the entire course of her artwork, thus succeeding in producing extraordinary and, for Serbian Art, invaluable pieces of the so-called high modernism realm. She had her solutions displayed in the 1958 Yugoslav Pavilion at the XXIX Venice Biennale, where she garnered widespread international attention and acclaim as one of the then most original protagonists of the young European sculpture, as an author of recognizable sculpture representation and art physiognomy in general, which very elaborately expressed the 'spirit of the time' in the post-war art.