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SCULPTRESSES AS *AGENTS OF ABSTRACTION* IN POST-WORLD WAR II SERBIA: A GENDERED VIEW ON MEMORIAL PRODUCTION*

Abstract:

This paper examines the work of three Belgrade-based sculptresses Ana Bešlić, Olga Jančić and Olga Jevrić in the 1950s that was characterized by a shift toward abstraction in the context of memorial sculpture. Through analyses of their exploration into abstraction and the confrontation expressed against the dominant practices of memorialization in post-WW2 Serbia and Yugoslavia, the position of these women artists will be discussed from a perspective of gender, questioning the strategies of the patriarchal value system that characterized the local art world in this period.

Keywords:

modern sculpture, abstraction, memorial sculpture, gender, Ana Bešlić, Olga Jančić, Olga Jevrić

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Even a preliminary examination of sculptural history in post-World War II Serbia identifies a prominent group of women sculptors who were instrumental in shaping the Belgrade art scene. Emerging in the mid-1950s, sculptresses such as Ana Bešlić (1912–2008), Olga Jevrić (1922–2014), and Olga Jančić (1929–2012) made significant contributions to the field. Their work challenged traditional formal and conceptual paradigms of sculpture, pioneering abstraction within the Serbian modernist sculptural practice,[1] and rapidly gained recognition within the broader international art community. In the *Dictionary of Modern Sculpture*, originally published in 1959, French author Michel Seuphor recognized the significant contributions of these women artists, observing that: "we must mention some women sculptors like Olga Jančić, who in her torsos shows a real sense of the monumental; Ana Beslic, whose art is sure and sober, very classical, in compositions which have the nobility of Arp's works; Olga Jevric whose Projects for Iron Monuments have a very personal rugged and authoritarian character" (Seuphor 1961, 177). A similar critical appraisal of the work of the three sculptresses was voiced in the Yugoslav public. For instance, in a review of the exhibition *Contemporary Serbian Art (the postwar period)* [Suvremena srpska umjetnost (poslijeratni period)], held at the Modern Gallery of Yugoslav Academy of Arts and Sciences in Zagreb, the art critic Josip Depolo highlighted that "for the general situation in today's Serbian sculpture, the most prominent is the work of the avant-garde, led by Olga Jevrić, Olga Jančić, and Ana Bešlić […] the work of this avant-garde has left the deepest marks on contemporary Serbian sculpture" (Depolo 1964, 6).

While several scholarly works have explored the broader historical context of Serbian post-war sculpture, the contribution of Belgrade sculptresses as a specific phenomenon within the given local context has often been overlooked.[2] This oversight has perpetuated a certain mythical aura surrounding their work, as Miodrag Šuvaković has aptly observed in his monograph on Ana Bešlić (Šuvaković 2008, 41). Various factors contribute to this state of research, but the primary reason is that the history of modern sculpture in Serbia presents a relatively understudied area of scholarly inquiry, particularly in terms of the material, social, and contextual analyses of the development of this art medium (Bogdanović and Vuksanović 2016). While several chronological overviews of modernist sculptural production in Serbia (within the broader context of Yugoslav art) were published in the 1970s and early 1980s (Trifunović 1970; Protić 1982), they have not established a comprehensive historical canon that could serve as a foundation for further research or critical analysis. Consequently, the existing, albeit fragmented, historiography

1 There were many other sculptresses active in Belgrade during the period of late 1950s and 1960s, including Angelina Gatalica, Vida Jocić, Mira Jurišić, Nadežda Prvulović, Milica Ribnikar, Mira Sandić, Jelisaveta Šober Popović. Due to the limited scope of this article, only the work of Ana Bešlić, Olga Jevrić and Olga Jančić will be analyzed here.

2 A rare remark about the "circle of Belgrade sculprtresses" as a specific phenomenon within the history of modern sculpture in Serbia is given by Marija Pušić in the catalog of Olga Jančić's exhibition held at the Museum of Contemporary Art in Belgrade in 1987 (Pušić 1987, 7).

offers an incomplete understanding of the advancement of modern sculpture in Serbia, often relying on the prevailing argument that sculpture, unlike painting, experienced an inconsistent and delayed development as a modernist medium. Nevertheless, existing research converges on the early 1950s as a pivotal moment in the sculptural history in Serbia, when Socialist Realism began to give way to new, non-academic, and non-realist stylistic approaches to sculpture characterized by formal and conceptual polarization. This transition marked a profound transformation of modernist sculpture, liberating it from its overtly utilitarian and socially engaged functions (Protić 1982). Since the mid-1950s, sculpture in Serbia has increasingly prioritized formal experimentation over practical and ideological considerations. This shift has led to a diverse range of sculptural approaches, encompassing figurative, associative, and abstract modes—the stylistic typologies that reflect a modernist preoccupation with the medium's inherent morphology. The growing volume of sculptural production in Serbia following the stylistic shift of the 1950s necessitated a systematic overview. In 1970, the 22nd issue of the Belgrade-based art journal *Umetnost* [Art] addressed this need. Art historian Lazar Trifunović published an article in this issue that remains a foundational text for understanding the development and transformations of sculpture in Serbian modern art.[3] In his text, as well as in the latter historiographical takes on modernist sculpture in Serbia, the artistic output of the post-World War II generation of sculptors, both male and female, is recognized as a pivotal advancement in the evolution of modernist sculpture, with particular emphasis on the contributions of Olga Jevrić and Olga Jančić (Protić 1964; Trifunović 1970; Protić 1982). The shift toward formal emancipation from (academic and socialist) realism also extended to memorial sculpture, a significant field of sculptural production that played a decisive role in shaping the social and political landscape of post-World War II Yugoslavia, and that presents an important matter of consideration in this article.

Given the current state of research, this article analyses the work of Belgrade-based sculptresses in the 1950s from a perspective that intersects formal and gender aspects of their sculptural practices envisioned for public space. The work of Ana Bešlić, Olga Jančić, and Olga Jevrić is highlighted as examples of local sculptural production that embraced abstraction, positioning these women artists as pioneers of abstract art not only in Belgrade but also across the broader Yugoslav art space. The absence of scholarly research on this topic can be attributed to the above-mentioned incomplete historicization of modernist sculpture in Serbian art history, in contrast to the well-articulated history of painting that has been established as the primary medium of modernism. This disparity suggests that sculpture, often considered a less "successful" medium within the framework of

3 In his essay *Paths and Crossroads of Serbian Sculpture* [Putevi i raskršća srpske skulpture], Trifunović proposed a stylistic-chronological typology of modernist sculpture in Serbia between 1950 and 1970 that is based on three successive formal transformations: 1) the anthropomorphic (figurative and expressive) sculpture; 2) sculpture of "free shape" (organic and abstract sculpture); and 3) object-based sculpture (Trifunović 1970).

modernism in Serbia, was more accessible to women artists, as it did not align with the prevailing myth of the exceptional male artistic individual—a role frequently associated with the medium of painting. However, this observation primarily applies to sculpture intended for exhibition display. In the domain of representative memorial sculpture, male artists still held the dominant position as authors.

It is important to underline that the work of the three sculptresses in the 1950s does not adhere to a singular methodology or formal manifestation regarding abstraction. Rather, they pursued distinct explorations of the abstract sculptural language, ranging from Olga Jevrić's investigation of the medium's structural and material qualities to Ana Bešlić's inquiry into the autonomy of medium's formal language and Olga Jančić's examination of the representation of the body and bodily gestures. Their sculptural practices and careers can even be characterized as competitive and, at times, confrontational (Šuvaković 2008, 41). Nonetheless, these three sculptresses share a common aspiration: to emancipate modernist sculpture within their local milieu through investigation and experimentation with abstraction—both in terms of form and the semantics of sculpture. They also share the commencement of their artistic careers in the early 1950s, having completed their studies at the Belgrade Art Academy in 1949 (Jevrić) and 1950 (Bešlić and Jančić). Bešlić and Jančić also participated in a four-year postgraduate specialization at the Art Academy under the guidance of the renowned sculptor Toma Rosandić from 1951 to 1955.

The term *Agents of Abstraction*, used in the title to describe the role of these sculptresses, is adapted from a study by the art historian Ana Ofak, published in 2019. In her book under the same title, Ofak examined Yugoslav pavilions at international trade fair exhibitions in Western Europe from 1947 to 1950. These pavilions were designed by a group of young male artists, architects, and designers based in Zagreb (including Aleksandar Srnec, Ivan Picelj, Vjenceslav Richter, and Zvonimir Radić), who were commissioned by the state to craft the aesthetics of a non-Soviet form of socialism for Western audiences. Guided by abstraction and the idiom of modernism, these artists produced specific exhibition designs that advocated the possibility of abstract socialism (Ofak 2019). Ofak recognized them as "agents of abstraction" within the particular context of Yugoslav cultural politics in the late 1940s, which sought to distance itself from Soviet political influence. While this case study may not offer numerous direct parallels to the work of the Belgrade-based women sculptors, the way in which the "agents of abstraction" were defined in this study prompted this research to consider other such agents within art in Yugoslavia, across various fields and media of artistic production, who were not confined to the conventional figure of the modernist male artist who played a pivotal role in constructing a "positive" image of Yugoslav society's openness and liberal character for Western audiences. The question I would like to pose regards those "agents of abstraction" who were not principally acknowledged as representatives in the state-sponsored process of creating the image or landscape

of modern Yugoslav society in the 1950s—a process that championed the values of socialist progress and equality. What about those female agents who sought to introduce abstraction to the Yugoslav public space, accommodating the domestic view, as I will argue these sculptresses did during this period?

To contextualize the given argument, a brief introduction to the broader social and gender landscape of Yugoslav society during this period is necessary. Since 1946 the Yugoslav Constitution has enshrined the political, social, and economic rights of women, formally proclaiming gender equality. This was followed by consistent efforts to implement emancipatory policies for women as part of a broader socialist modernization process during the 1950s. The impact of these policies for the topic discussed in this article is evident in the significant number of female students at the Belgrade Art Academy, where gender parity was achieved, particularly in postgraduate sculpture courses. However, the question of women was swiftly absorbed into the broader question of the (working) class, a paramount concern in Yugoslav socialist politics, resulting in the desired emancipation of women not fully realized in practice (Zaharijević 2017). At both material and symbolic levels, particularly within the private and family spheres, gender inequalities imposed by the patriarchal value system persisted.[4] Within the art system in Yugoslavia, a formal rhetoric of equality characterized gender relations, disguising the underlying gender disparities. The sculptresses discussed herein insisted upon being referred to as "sculptors", using the masculine form of the word for their professional identification—a strategic move to assert their professional parity with male counterparts. As Ana Bešlić noted, "experience reveals that muscles and physical strength do not determine the quality of sculpture. In my time, a striking number of women sculptors emerged, who felt the spirit of a new understanding of sculpture liberated from illustration and all thematic burdens, and were among the first to affirm special interpretations of modern sculptural thought in our country" (Majher 2006). While the adoption of the masculine title signaled a desire for equal treatment, it also reflected a nuanced understanding of the deeply entrenched gender inequalities within the art world, which were slow to change. These sculptresses also resisted the categorization of their work as "female" or "feminine," recognizing that such labels would diminish the significance in the public sphere (Pejić 2006, 27). Despite achieving considerable local and international recognition—exhibiting in prominent museums and art biennials, winning awards, and being featured in publications—

4 Even though it is not essential for understanding their work, but rather for contextualizing their social status within the given framework, it is noteworthy to state that the sculptresses discussed in the article shared some unorthodox life choices in the context of Yugoslav post-war society. Even though their social backgrounds differ, these three women artists made life choices that defied patriarchal norms. Olga Jevrić remained unmarried and childfree, while Ana Bešlić was divorced in the late 1940s and remarried a decade later, also choosing to remain childfree. Olga Jančić was married to a high-ranking communist official, a fact often highlighted in her biography, and she too had no children.

these sculptresses were consistently excluded from teaching positions, as well as commissions for memorial sculpture, a significant marker of status within the Yugoslav art world. A more in-depth analysis of these sculptresses' engagement with memorial sculpture during the transformative period of the 1950s will provide further insights into these gendered dynamics.

While Ana Bešlić, Olga Jevrić, and Olga Jančić exhibited their (abstract) sculptures in public spaces like parks, gardens, and similar communal areas, their involvement in memorial sculpture commemorating World War II and the National Liberation Movement remains largely unrecognized. This distinction highlights their ambivalent status within the local art world and their exploration of abstraction. Commemorating the victims of World War II presented a vital cultural and political strategy of Socialist Yugoslavia. Monuments served as sites of remembrance of war atrocities as well as the victory in war, reinforcing the legitimacy and authority of the Communist Party of Yugoslavia. They also functioned as didactic tools, emphasizing the significance of the anti-fascist movement and socialist revolution achieved during the war. Monuments erected in the immediate aftermath of 1945 employed the aesthetic conventions of Socialist Realism, typically depicting heroic, predominantly male figures of heroes, fighters, as well as the oppressed, with gestures that symbolized defiance and resistance against the fascist occupiers. Female figures, when present, were primarily engaged as allegories or symbolical statues. In the early 1950s, state-sponsored public competitions for monuments and memorials emerged, determining the trends in memorial production that aligned with the official commemorative policies, emphasizing optimism, faith, and progress toward a better future that Yugoslav society would build upon the sacrifices of those who had fallen for freedom (Ereš and Prica 2023).

Ana Bešlić directly challenged the prevailing conditions for monument production with her inaugural public work, the *Monument to the Victims of Fascism—Mother and Child*, erected in Aleksandrovo, the suburb of Subotica, in 1955. While adhering to the "defiant rhetoric" of contemporary Socialist Realist monuments, Bešlić introduced a distinct iconographic repertoire. She explained her approach to this monument as follows:

> "During the era of socialist realism, there was resistance to every new invention—bombers, machine gunners, and similar war scenes were 'fabricated.' I resisted this pressure, both humanly and artistically. Feeling the tragedy of the times, I focused on the general human misfortune. At that time, I was working on a monument for the suburb of Subotica. There, I managed to avoid banal war scenes, modeling a mother with her son, inspired by the stories of the locals. The fathers, partisans, hid in nearby cornfields, and the mothers used their children as couriers to maintain contact with the fighters." (Majher 2006)

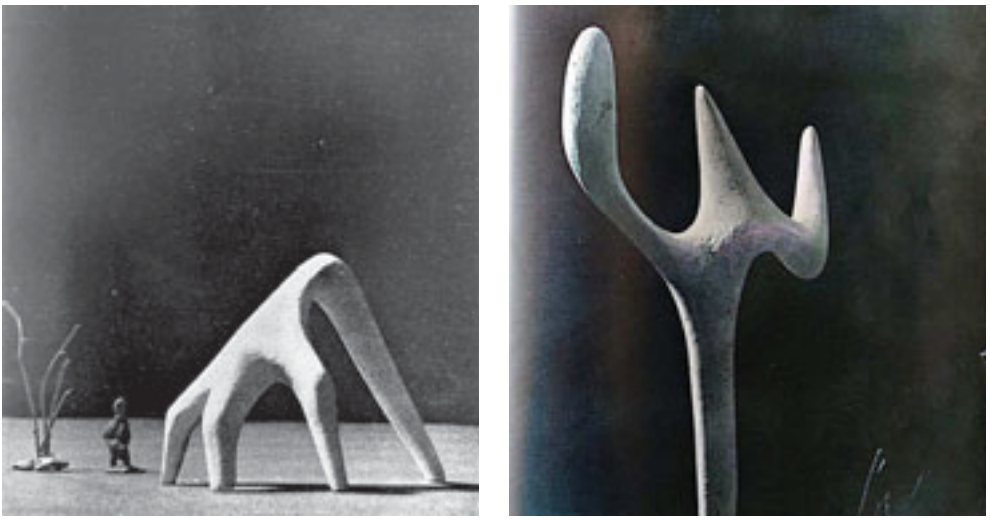
While Bešlić's response to contemporary memorial production was formally neither radical nor abstract, her sculpture uniquely incorporated the specific wartime experiences of women and children into the predominantly masculine, triumphant repertoire of commemorative sculpture. Women played a significant role in the struggle during World War II, and their contributions to the National Liberation Movement were instrumental in nominally securing equal political and economic rights for women in the Yugoslav state and its Constitution in 1946. However, despite years of planning, the monument dedicated to the woman fighter that was intended to honor "the women of Yugoslavia for their massive participation in the National Liberation Movement and the heroism shown," remained unrealized (Horvatinčić 2021, 10–11). This suggests that women's wartime experiences were underrepresented in the context of memorial sculpture, highlighting a significant gender disparity in post-war Yugoslav politics of remembrance through visual arts. Bešlić's iconographic choice for this public memorial is thus particularly noteworthy.

In 1957, shortly after completing the *Monument to the Victims of Fascism—Mother and Child*, Ana Bešlić created *Sketches for Monuments*, a series of abstract sculptures exhibited in her solo exhibition in Belgrade 1959. These small-format sculptures were conceived as vertical three-dimensional volumes made in bronze and marked by *wounds* and *cracks* (as the artist herself described them) that penetrated the solid body of sculpture. Bešlić expanded on this concept in

Ana Bešlić, *Monument to the Victims of Fascism—Mother and Child*, 1955, Aleksandrovo near Subotica. Photo: Suzana Vuksanović

Ana Bešlić, *Sketch for Monument I*, 1957. Photo: Šuvaković 2008, 33.

her proposal for the Memorial Park Jajinci in Belgrade, the largest execution site during World War II in Serbia. Her unconventional, abstract proposal created in collaboration with architects Mihajlo Mitrović and Jovanka Jeftanović, placed sixth in a public competition. This proposal integrated expressive sculptural forms reminiscent of gallows into the existing landscape and challenged the dominant narrative rhetoric of memorial sculpture, offering a more evocative and abstract response to commemorating the atrocities of war.



Ana Bešlić's sculpture proposal for the Jajinci Memorial Park Complex, 1957. Photo: Oto Bihalji-Merin, *Jajinci: povodom konkursa za idejni projekt spomenika žrtvama fašizma, Jajinci – Jugoslavija*. Beograd: Jugoslavija, 1958, 69.

In 1955 Olga Jančić realized the sole public monument in her career for the small town of Bosanski Petrovac in Bosnia and Herzegovina. The sculptural composition of a family group—mother, father, and child—was not publicly displayed until 1970 (Horvatinčić 2021, 11).[5] The purpose and context of this monument remains unclear, as it is not possible to definitively determine its commissioning party or whether it was dedicated to local victims of war, although the recent research suggest that it might have commemorated the female fighter and the establishment of the Anti-Fascist Front of Women of Yugoslavia in Bosanski Petrovac in 1942 (Horvatinčić 2021, 11–12). Given its iconographic divergence from the conventional representations of female fighter, the function of the monument remains open to interpretation and further research. This monument was notably absent from Jančić's publications and was only briefly mentioned in a 1987 exhibition catalogue under the name *Family* (Pušić 1987, 13). This omission likely stems from the sculpture's formal divergence from artist's contemporaneous works exploring

5 Olga Jančić created this monument together with her colleague Ratimir Stojadinović, who was in charge for the two reliefs placed behind Jančić's figurative sculptural group (Pušić 1987, 31, fn 32).

the representation of female body like such as *Gravid Forms* (1955) and *Motherhood* (1956), which showed a definitive orientation toward abstraction in Jančić's practice. Nonetheless, the monument in Bosanski Petrovac offers a distinctive perspective on representation of women's experience of parenthood into memorialization practices in Yugoslavia, which is presented through the theme of motherhood within the framework of equally organized family roles in post-war Yugoslavia.

Olga Jančić also took part in the 1957 public competition for the Mauthausen Memorial. This proposal, now part of the collection of the Military Museum in Belgrade, is conceived as a dynamic composition of stylized figures representing victims of the concentration camp that convey the agony and intensity of suffering through expressive corporal gestures. It marked the last time Jančić entered a public competition for a memorial.

Olga Jančić, *Fall*, 1957, bronze, 19 x 61 x 29 cm. Photo: Doris Fatur / Museum of Modern and Contemporary Art, Rijeka.

Olga Jančić, *Victim III*, 1959, plaster, 25 x 84 x 42 cm. Photo: Hristifor Nastasić / Digital Archive of The Heritage House, Belgrade.

During the same period, she created a series of small-scale sculptures titled *Fall* (1957) and *Victim I-III* (1958–59). These works appear as continuation of her

formal exploration of the representation of martyrdom through bodily suffering, and as an indirect response to the post-World War II memorial production. While not entirely abstract, these sculptures introduced a specific approach to representing the wounded, tortured, and violated body by transcending the pathos of symbolic representation of the victim figures prevalent in public spaces at the time (Mitrović 2023, 101–103). *Victim I-III* also present the culmination of Jančić's formal exploration of the female body and its representation in sculpture. Earlier works, such as the striking *The Washerwomen* (1952), *The Lamenting Woman* (1953–54), and *The Solitary Woman* (1958), demonstrate the progressive process of deconstruction of the female body in sculpture, culminating in its fragmentation in *Fall* and *Victims*. This process signified Jančić's definitive embrace of abstraction, a focus she would maintain in her sculptural practice.

The analyzed works of Ana Bešlić and Olga Jančić articulate a twofold challenge to the mainstream Yugoslav memorial production of the 1950s. Firstly, they introduced overlooked figures—the woman (as mother), children, and family—into the memorial iconography, focusing on representation of war experiences beyond the imagery of heroic combat and masculine repertoire. Secondly, their engagement of abstract language in sculpture that emphasized the suffering experience of war victims diverged from the symbolic, both optimistic and defiant narratives of commemorating the World War II in the period. Their sculptural work constituted a subtle challenge against the gendered, male-dominated practices of representation within Yugoslav memorial production.

In 1957, Olga Jevrić delivered a more direct and radical critique of memorial production in Yugoslavia through her inaugural solo exhibition, *Spatial Composition*, held at the ULUS Gallery in Belgrade. The exhibition featured fourteen *Proposals for Monuments*, along with three entries from public competitions. Jevrić sought to challenge the "conventional" and "artistically unconvincing and naive solutions" solution prevalent for public monuments, which she criticized for their "cold and stereotypical staging," that denied human suffering and heroic history (Predić 1957, 9). Her proposals aimed to redefine memorial sculpture by employing abstraction and emphasizing the viewer's connection to the universal suffering of war victims. Jevrić described her monuments as "memorial objects [created] as signs of human suffering, courage, and resistance to evil" (Đorđević 2001). Even though she was successful in public competitions for memorials in the 1950s, none of her proposals was ever realized in public space (Ereš and Prica 2023).

The exploration of war memorialization significantly influenced artist's shift toward abstraction that is evident in her *Proposal for a Monument* in Gornji Milanovac (1954) that shows a decisive break away from figurative and narrative aspects of sculpture. Olga Jevrić's approach to memorial production was deeply rooted in her personal experiences of war. As she stated: "My generation was imbued—as witness or participant—with content that was imposed as a condition,

Olga Jevrić, *Proposal for Monument – Milanovac*, 1954, cement, 40 x 35 x 30 cm. Photo: The Heritage House / Digital Archive of the Heritage House, Belgrade.

as a reason for creativity. Our echoes were not a response to the commission. They arose from the need for catharsis—as a debt to those who are no longer there—as identification through a sign. This moment was the basis for my proposals for monuments" (Majher 2002, 93). For this sculptress, abstraction was not merely a formal device but a rhetorical strategy for war commemoration. By focusing on the spatial experience of the viewer rather than the representation of the human body in sculpture, her abstract forms offered an alternative form of commemoration that avoided pathos and explicit narration. Her approach to memorial sculpture proposed not only an alternative form of commemoration but also a new syntax for the language of sculpture in Serbian and Yugoslav art. The opening up of the compact object, the mass of the monument, and the concentration on the exploration of its interior, which is deconstructed and emptied out in a formal sense, offers a solution to the problem of commemoration in sculpture through *void* as an adequate form for constituting the memory of war suffering.

Jevrić's uncommon sculptural background influenced her endeavors to redefine the rhetoric of monument. Her early research focused on the tradition of Serbian medieval gravestones, the *stećaks*, as is evident in her *Proposal for a Monument in Prokuplje* (1951). In her early work Jevrić challenged the prevailing realist and academic tradition of memorial sculpture in Yugoslavia, as well as the official policy that avoided tombstone-like forms for monuments dedicated to the National

Liberation Movement. While a significant portion of Jevrić's 1957 exhibition focused on proposals for monuments, art historical discourse has largely overlooked this important aspect of her work (Ereš 2022). Instead, her sculpture has been interpreted through a formalist lens, associating it with Art Informel – a stylistic categorization that has largely ignored the social and critical dimensions of her practice.

The sculptural careers of Ana Bešlić, Olga Jančić and Olga Jevrić reveal the complex and often contradictory dynamics of gender relations within the post-WW2 art world in Serbia and Yugoslavia. While these sculptresses were acknowledged and celebrated as pioneers of abstract sculpture—primarily for their work in exhibition format—their sculptural engagement in public space, and specifically in the realm of memorial sculpture, was frequently overlooked and marginalized. Their exploration of abstraction in the 1950s not only redefined the development of sculpture in the local context, but also challenged the gendered and prevalently patriarchal conventions of commemoration in the public space. Their sculptural practices gained public recognition when limited to spaces that were "less significant" in terms of representation of political power, which resulted in their work being inscribed into the sculptural history based exclusively on formal aspects, rather than their broader impact on public discourse. It is these strategies of partial exclusion—from both public space and the historical narrative—that perpetuated a patriarchal structure within the local art world, allowing the myth of the "great male artist" to remain fundamentally unchallenged.

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VAJARKE KAO *POSREDNICE APSTRAKCIJE* NAKON DRUGOG SVETSKOG RATA U SRBIJI: ROD I MEMORIJALNA SKULPTURA

Apstrakt:

Tekst razmatra rad tri beogradske vajarke: Ane Bešlić, Olge Jančić i Olge Jevrić tokom 1950-ih godina koji karakteriše okretanje prema apstrakciji u kontekstu memorijalne skulpture. Kroz analizu istraživanja apstrakcije u opusima ovih umetnica, kao i kroz kritičko sučeljavanje koje su iskazale u odnosu na dominantne prakse memorijalizacije u posleratnoj Srbiji i Jugoslaviji, njihove pozicije se interpretiraju iz rodne perspektive, problematizujući strategije patrijarhalnog sistema vrednosti koje su strukturirale lokalni svet umetnosti tokom ovog perioda.

Ključne reči:

moderna skulptura, apstrakcija, memorijalna skulptura, rod, Ana Bešlić, Olga Jančić, Olga Jevrić

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