

PORTFOLIO · 2026

Natalija Stamenković

VISUAL ARTIST · BELGRADE, SERBIA

Planet 22 — First Expedition

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Natalija Stamenković

Natalija Stamenković (b. 1999) is a visual artist. She completed her undergraduate and master's studies in painting at the Faculty of Arts, University of Niš, where she was a scholarship holder of the Ministry of Education and a recipient of the Dositej Scholarship. She lives and works in Belgrade. She has held five solo exhibitions in Serbia and the region, and has taken part in more than forty group exhibitions at home and abroad.

She has received numerous awards and acknowledgments, most notably the award for the best overall artistic results in her master's studies at the Faculty of Arts in Niš, the award for the best drawing in undergraduate studies of painting, and a commendation for sculpture at the DivArt International Spring Salon in Belgrade. Her works are held in private collections. She is active in organizing cultural events and festivals, writing projects, curatorial work and education. She is a member of the organizing team of the Youth Biennial, and has taken part in various art projects, workshops and colonies at home and abroad.

About the work

Natalija's work explores the inner worlds of the contemporary individual, through a distinctive aesthetic and the interplay between the painting and three-dimensional space. Alongside painting, she develops sculptural and spatial works that extend the language of painting into three dimensions, creating environments in which figure, atmosphere and psychological state merge into the unstable landscapes of contemporary experience. Through her work she seeks to question contemporary social narratives while building a recognizable visual expression.

IN THE STUDIO





Signal Lost

OIL ON CANVAS · 70 × 70 CM · 2026

Signal Lost speaks of the broken connection between a person and the world around them. Using reduced geometric forms and a limited palette, the work creates an atmosphere of silence, waiting, and uncertainty. The signal is not only a technological phenomenon, but a metaphor for the loss of orientation and meaning in contemporary society.



In a Land Far Beyond Seven Mountains

OIL ON CANVAS · 70 × 70 CM · 2026

“In a Land Far Beyond Seven Mountains” depicts a distant, almost mythical landscape inspired by fairy tales that begin with the familiar motif of “beyond seven mountains, beyond seven seas.” The composition rests on pronounced symmetry and carefully chosen colors that create a feeling of strong balance. Layered hills and mountains conceal a mysterious path, subtly framed by red and green trees, hinting at a journey into the unknown. The scene feels at once familiar and magical, as if it existed somewhere just out of reach, inviting the viewer to imagine what lies deeper within it. The whole painting works as a promise: there is something “beyond” that is not given to us.



Planet 22

OIL ON CANVAS · 70 × 70 CM · 2026

Planet 22 depicts a fragment of the world I create — a world in which an ominous red sky is a recurring motif, setting the atmosphere and rhythm of the entire landscape. Within the white frame of a painting-within-a-painting, I isolate a section of that space: mountains, meadows, the sea, and everything that makes up the geography of this imaginary world. Deliberately simplified forms, horizontal layers, rough texture, and a powerful red create the feeling of a map of a not-so-unknown planet, as if the viewer were catching a first glimpse of terrain they are only beginning to discover.



Follow the White Rabbit

OIL ON CANVAS · 70 × 70 CM · 2026

“Follow the White Rabbit” uses the motif of the white rabbit as a symbol of distraction and blind pursuit. The rabbit evokes the well-known idea of following the white rabbit from Alice in Wonderland — a path that promises discovery but often leads to a loss of control. It is quick, wary, always ahead, and whoever chases it can never catch up. Placed in the right corner of the painting, with minimal room to move, the rabbit deliberately feels like a trap: a call that draws attention and can easily pull the viewer into a trance, even into ruin. Against the ominous red ground, it becomes a sign of a contemporary world in which we constantly chase the next impulse, without time to ask where it is leading us.



Brain in the Pasture

OIL ON CANVAS · 70 × 70 CM · 2026

“Brain in the Pasture” shows stylized sheep against an ominous red background — at once the lulling rhythm by which we count thoughts before sleep, a religious symbol of purity, and a contemporary metaphor for people who are exhausted, confused, or manipulated. Against the red of this imaginary world, they become an ironic yet painful sign of our time — both the need for time and rest, and the impossibility of reaching it, a confrontation with a reality that “shears” us and shapes us as it wishes. The pasture, which should be a place of peace, is here painted red, raising the question: is it even possible today to “put the brain out to pasture”?



Opportunity

OIL ON CANVAS · 70 × 70 CM · 2025

Opportunity depicts a concrete city of chances beneath a red, cramped, and ominous sky. A space many experience as opportunity, a place we go to in search of a better life, success, and fulfillment. Yet the tilted buildings and disrupted balance of the landscape subtly question that idea: is this really the only path that leads to happiness and stability? A city that promises light and progress becomes, at the same time, a warning — an invitation to look more closely at the inner self. It does not condemn the desire for a better life, but allows us to ask where exactly we are searching for happiness.



Anxiety

OIL ON CANVAS · 70 × 70 CM · 2025

Anxiety depicts the core of identity under constant surveillance — thousands of invisible “gazes” following our every move, every word, every gesture. The central form is rendered vulnerable, compressed and exposed, wearing a forced, unnatural smile, while the surrounding concrete mass presses in from all sides. The white encircling line acts as a framing of inner panic, sharpening the focus like a spotlight that keeps us at the center of attention even when we long to disappear from the frame. The red atmosphere is a symbol of social expectation, the pressure to work, speak, and behave as one “should.” The question is whether that surveillance truly exists, or whether it is created by our own burning sense that we must be what we think society expects.



Legacy

OIL ON CANVAS · 80 × 60 CM · 2025

Legacy depicts landscape as inheritance — the land we receive from our ancestors, with everything they fought for, but also everything we may have failed to preserve. A red, ominous sky looms over a space painted in caricatured military tones, a reminder that every generation is shaped by the struggles of those before it. The landscape becomes a symbol of burden and privilege, of the space we have inherited, and of the question of what we do with that inheritance today.

FROM THE EXHIBITION





FROM THE EXHIBITION





FROM THE EXHIBITION

