

GERDA VAN DAMME - CV

Contemporary artist, painter, visual artist, video artist

Born in 1964, Gerda Van Damme lives and works in Charleroi, Belgium.

AWARDS / NOMINATIONS / DISTINCTIONS*

2026 Finalist in the Prix de la peinture de Woluwe Saint-Pierre.

2025 Audience Award and Mention of the Jury in the *Prix des Arts Plastiques et Visuels du Waux-hall*, Nivelles

2025 Finalist in the Prix de la peinture de Woluwe Saint-Pierre.

2024 Finalist in the international contest *MiniARTures* of FiKV (Figuratieve Kunst Vandaag, Belgium) and WG Galerie (Dordrecht, Netherlands)

2024 Finalist in the painting category in the international contest *Arte Laguna Prize*, Venice, Italy

2023 Finalist dans le Prix des Arts d'Antoing 2023

2023 Finalist in the international contest *Un-cool Artists (Do!-Arts)*, US

2023 Finalist dans la *Biennale de l'Art Baron Pierre Paulus*, Châtelet

2023 Finalist in the *Prix des Arts Plastiques et Visuels du Waux-hall*, Nivelles

2023 Finalist in the painting category in the international contest *Arte Laguna Prize*, Venice, Italy

2021 Envision Arts online contest – *BLACK + WHITE IV: A Contemporary Collective*, Honorable mention, US

1988 *International short video festival*: official selection with video "The Bee", Arnhem, Netherlands

EXHIBITIONS (SELECTION)*

2026 Group show *Palais des Beaux Arts*, Charleroi

2026 Belgian International Art Fair (BIAF), Waagnatie, Antwerp

2026 Solo show *Galerie Delta*, Charleroi

2026 Prix de la peinture, group show, Woluwe Saint-Pierre, WHall

2026 'ART.Z', group show, Quartier-Papier, Zaventem

2026 'Stories from the Desert', solo show at Grange à la Dîme, Arquennes

2026 'Ars Visibilis VII', group show at MECA Méditerranéo Centro Artístico, Almería, Spain

2026 Solo show at La Cellule, Charleroi

2026 'Mujer, Arte y Alma', Palacio de Viana, group show, Cordoba, Spain

2026 'Lateral', Escuela Técnica Superior de Arquitectura de Granada, group show, Granada, Spain

2025 Group show *FACBA 25*, Universidad de Granada, Facultad de Bellas Artes, Granada, Spain

2025 Prix de la peinture, group show, Woluwe Saint-Pierre, WHall

2025 Group show *Latency*, MECA Méditerranéo Centro Artístico, Almería, Spain

2025 Group show *Pandora*, Gallery Nostrum, Namur

2025 *Concours d'Arts Plastiques & Visuels*, Centre Culturel du Wauxhall, Nivelles, group show

2025 *3ª edición del Taller de pintura de paisaje del natural PN Cabo de Gata-Níjar* under the direction of Andrés García Ibáñez - Group show at Rodalquilar, Spain

2025 *Balad'art*, group show, Barbençon

2025 *Belg'idées*, group show, Charleroi

2025 *Fêtes de la Saint-Martin*, group show, Relais Saint-Martin, Tourinnes-la-Grosse

2025 *Ruta del Arte*, group show, Frigiliana, Spain

2025 Duo show *Cuentos del Desierto*, Rioja, Almería, Spain

2024 *Arte Laguna Prize finalists exhibition*, Arsenale, Venice, Italy

2024 *MiniARTures*, group show, FiKV (Figuratieve Kunst Vandaag) and WG Gallery, Dordrecht, Netherlands

2024 *The Garden of Love - 45 hedendaagse*

kunstenars oog in oog met James Ensor, group show, Galerie P, Ostend

2024 *Silence*, group show, an organization by Kunsthuis at the Abbaye Herkenrode, Hasselt

2024 *Ars Visibilis VI*, Group show, MECA Méditerranéo Centro Artístico, Almería, Spain

2024 *Ashes to Ashes*, solo show, Grange at la Dîme, Arquennes

2024 *Études*, La Cellule, solo show, Charleroi

2023 *Always something there to remind me*, Group show (Do!-Arts), Brooklyn, NY, US

2023 *MoNo*, Group show at Kunstfabrik, Berlin, Germany

2023 Group show at Annexe MONOS, Liège

2023 *Concours d'Arts Plastiques & Visuels, Centre Culturel du Wauxhall*, Nivelles

2023 Finalists exhibition of the *Prix des Arts*, Antoing

2023 Finalists exhibition of the *Biennale de l'Art Baron Pierre Paulus*, Châtelet

2023 *Midsummerdaydream*, group show, Galerie P, Ostend

2023 *Arte Laguna Prize finalists exhibition*, Arsenale, Venice, Italy

2023 *Le roucoulement des pigeons*, solo show at Anne Génard, Charleroi

2022 Citadel de Dinant, group show

2022 Prieuré d'Anseremme, group show

2022 Faulx-les-Tombes église, group show

2022 Hemptinne, Ferme du Sanglier, group show

2022 Faulx-les-Tombes, Abbaye de Notre-Dame de Grand-Pré, group show

2022 Orp-Le-Grand, église, group show

2022 Biesme Chateau, group show

2021 Envision Arts online – *BLACK + WHITE IV: A Contemporary Collective*, group show

2021 *Half Empty* – Solo show at *Centre culturel Haute Sambre* and simultaneously at desacralized church *Notre Dame du Mont Carmel*, Thuin.

2020 *Figures de Femmes*, Group show at la Maison du Hainaut, Charleroi

2020 Group show at La Manufacture Urbaine (LaMU), Charleroi

2019 "Ashes to Ashes" at West Station Skatepark, Charleroi

EDUCATION (SELECTION)

Academie des Beaux Arts Alphonse Darville, Charleroi, painting, video art, drawing

Masterclass on realism and figuration with Antonio Lopez and Andrés García Ibáñez

Masterclass with Eduardo Millán at Museo Ibáñez, Olula del Rio, Spain

Masterclass on abstraction techniques in landscape painting with Toña Gómez, Almería, Spain

Masterclass on realist open air painting with Andrés García Ibáñez, Aguamarga, Spain

Catholic University of Louvain (KULeuven) :
- Master in literature
- Video art

GRANTS & AIDS

2022 Aid of the city of Charleroi for the artists collective *Grosses Lacunes* for the curation of La Cellule, contemporary art space at Charleroi

2021 Grant of the Province of Hainaut and the Cultural Center *Eden* for the artists collective *Grosses Lacunes* for the project *Vitamines*

2021 Grant of the Fédération Wallonie-Bruxelles for the project *Grand Ecart* (contemporary art festival in collaboration with *Eté Mosan*, classical music festival)

2020 Grant of the Fédération Wallonie-Bruxelles for the creation of the artists collective *Grosses Lacunes*

PROJETS

(CURATOR / ORGANIZER - SELECTION)

2025 The One Week Art Project, an international collaborative project with participating artists from Belgium, Germany, Spain, Poland, Italy, Japan, UK,...

2022+ La Cellule (with *Grosses Lacunes / Stephan Vee*): art space in Charleroi

2022 *Grand Ecart*, contemporary art festival in collaboration with *Eté Mosan*, classical music festival

1989+ Group shows 'Salon of naïvism I and II, Louvain and Tourinnes-la-Grosse

Member of Masters of Realism

* Unless where mentioned otherwise, the location of contests and exhibitions is Belgium.

“

*In the desert
I saw a creature, naked, bestial,
Who, squatting upon the ground,
Held his heart in his hands,
And ate of it.*

*I said, “Is it good, friend?”
“It is bitter—bitter,” he answered;
“But I like it
“Because it is bitter,
“And because it is my heart.”*

Stephen Crane, 1895

”



ABOUT GERDA VAN DAMME'S WORK

Gerda Van Damme creates a distinctive artistic universe where painting, installation, video, sculpture, and ready-mades come together in a reflection on time, memory, and the fragile conditions that shape human life. Her work moves between small, intimate pieces and large, immersive formats, always returning to the question of how we live, remember, and slowly fade. A subtle surreal touch runs through her practice and gently unsettles the familiar.

At the centre of her work is a fascination with the passing of time—its slow erosion, its sense of fate, and the way it reshapes who we are. Van Damme explores how repetition, boredom, and absurdity enter daily life, and how memory becomes a reconstruction made from images and objects that remain. Childhood and generational ties form an important thread: the innocence of early life, the gradual awakening to the human condition, and the quiet disappointment that comes with the fading of ambition and illusion. These reflections are deeply personal yet widely recognisable.

Her visual language moves between restraint and brightness. Payne's Grey suggests distance and light without becoming

nostalgic, while vivid, sun-soaked colours evoke the warmth of summer and the desire to step into the scene. This contrast is often strengthened by the landscapes that shape her imagery—open desert areas in Tabernas and the shifting light of Andalusia, as well as the muted tones of Belgium. These places bring a sense of space and a gentle feeling of fate into her work.

Her paintings lean toward photographic figuration and often include short text fragments with a literary tone. Her installations and ready-mades are simple and precise, changed just enough to make the familiar feel slightly different. Her video installations create atmospheres between the real and the introspective, showing scenes that look concrete but act as symbolic images of inner states. Across all media, a soft but persistent sense of unease remains—never loud, but quietly present.

Van Damme seeks to give value to what is often overlooked: finding beauty in the everyday, placing small moments of insight above big events, and showing how the smallest gestures can carry the weight of a life. Her work is never simply beautiful; it questions, disturbs, and stays with the viewer.

OTHERS ABOUT GERDA VAN DAMME'S WORK

Flavio Scalon, Galerie Lo Scalo, Brussels:

“The major strength of her portfolio lies in its psychological depth and its ability to transform the intimate into the universal. Her work on memory, childhood, and the passage of time carefully avoids the pitfall of decorative nostalgia to explore more troubled and existential zones. The "The Way We Were" series is particularly powerful because it reinterprets the family archive with critical distance and palpable emotional weight. Her works are not mere images, but reflections on the human condition. Her technical mastery of oil on linen and wood demonstrates a high level of academic rigor at the service of a contemporary aesthetic.”

Rossi Charmoli, owner and director of Charmoli Ciarmoli, New York:

“She possesses a fine hand, with an eye for proportions, details, and perspective. Her technical applications of paint are traditional, leaning toward the impressionistic. The lighting she employs brings an uncanny quality to the compositions, suggesting figments of the imagination or the recollection of distant memories. Her effective treatment of subject and scene brings the viewer’s eye immediately to the point where she intends to lead it.”

Francisco Bautista Toledo in El Independiente de Granada:

“Gerda Van Damme surprises with the work she presents: superb in its execution, an aesthetic reordering of realism that transforms it into a visual indictment — a direct discourse on individual freedom subjected to imposed social norms, expressed through work of exceptional perfection.”

BODIES OF WORK

RED GIRL

40 DAYS / MAN WITH DOG

THE WAY WE WERE

THE CONGO ARCHIVES

EPIPHANIES

THE DOOMED

THE FLEA MARKET OF LOST OPPORTUNITIES

PORTRAITS

BEDTIME TALES

THINGS

MUTED

ASHES TO ASHES

RED GIRL

A small girl dressed in red, lost in the desert. What is she doing?

An intriguing portrait of our human condition, that doesn't always give us answers.



Red Girl with Cord

Oil on canvas, 120 x 170 cm, 2025





Red Girl with Scissors

Oil on canvas, 120 x 170 cm, 2025





Red Girl with Beach Spade

Oil on canvas, 120 x 170 cm, 2025





Red Girl with Hat

Oil on canvas, 130 x 90 cm, 2026



40 DAYS (MAN WITH DOG)

This series reflects on wandering as an allegory for life. The artist's husband appears as the solitary figure walking through the Tabernas desert and other landscapes, repeating the same simple ritual day after day. In that quiet monotony, small shifts emerge — changes in light, dust, gesture, and the steady presence of the dog beside him. The title echoes the idea of forty days in the desert as a period of stepping back to see more clearly. These walks remind us how brief and fragile our existence is, like a grain of sand, yet full of meaning in the small movements that shape our days.



Man with Dog, Day 2

Oil on wood, 14,85 x 21 cm, 2026

Framed in wooden shadow box



Man with Dog, Day 8

Oil on wood, 14,85 x 21 cm, 2026

Framed in wooden shadow box



Man with Dog, Day 1

Oil on wood, 14,85 x 21 cm, 2026

Framed in wooden shadow box



Man with Dog, Day 17

Oil on wood, 14,85 x 21 cm, 2026

Framed in wooden shadow box



THE WAY WE WERE

With the “The way we were” project Gerda Van Damme returns to the past, where the eye of the camera has preserved the instant moment. What else have we kept from our past, besides some pictures and objects? “The way we were” is a huge archiving project about lost times. The paintings invite for a new reading of what the photographer has captured, intentionally or by accident. This new reading is made concrete by the re-framing of the images into new scenes and narratives.



Oscar's Chickens

Oil on canvas, 180 x 140 cm, 2022



Oscar's Chickens

Exhibition view, Arte Laguna Prize finalists exhibition at Arsenale, Venice (third painting from the left)

Photo: Bonta Teresa





The Promise

Oil on canvas, 180 x 140 cm, 2022







Sisters with Cords

Oil on canvas, 170 x 120 cm, 2026





Woman Sitting on Man with Beaded Necklace

Oil on canvas, 130 x 90 cm, 2026





Woman and Child

Oil on canvas, 180 x 140 cm, 2022



Full House

Oil on canvas, 180 x 140 cm, 2022







Bitch!

Oil on canvas, 110 x 90 cm, 2023



Four Men

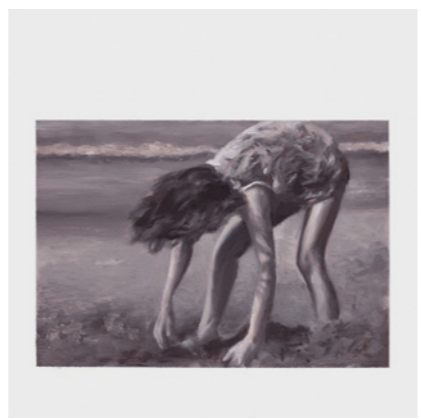
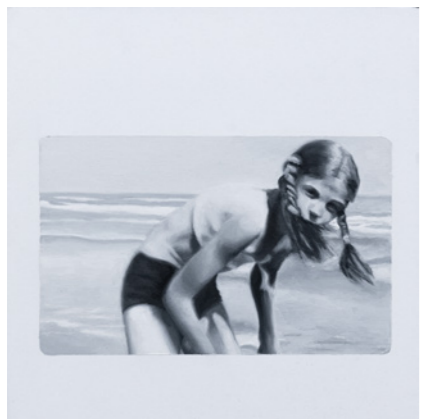
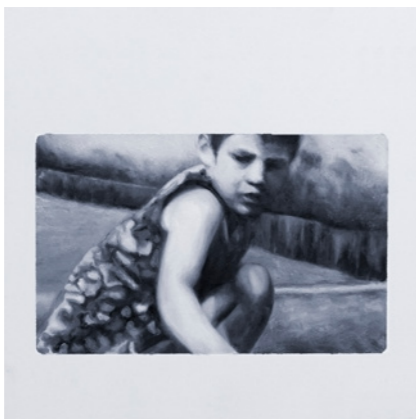
Oil on wood, 4 times 14 x 14 cm, 2023

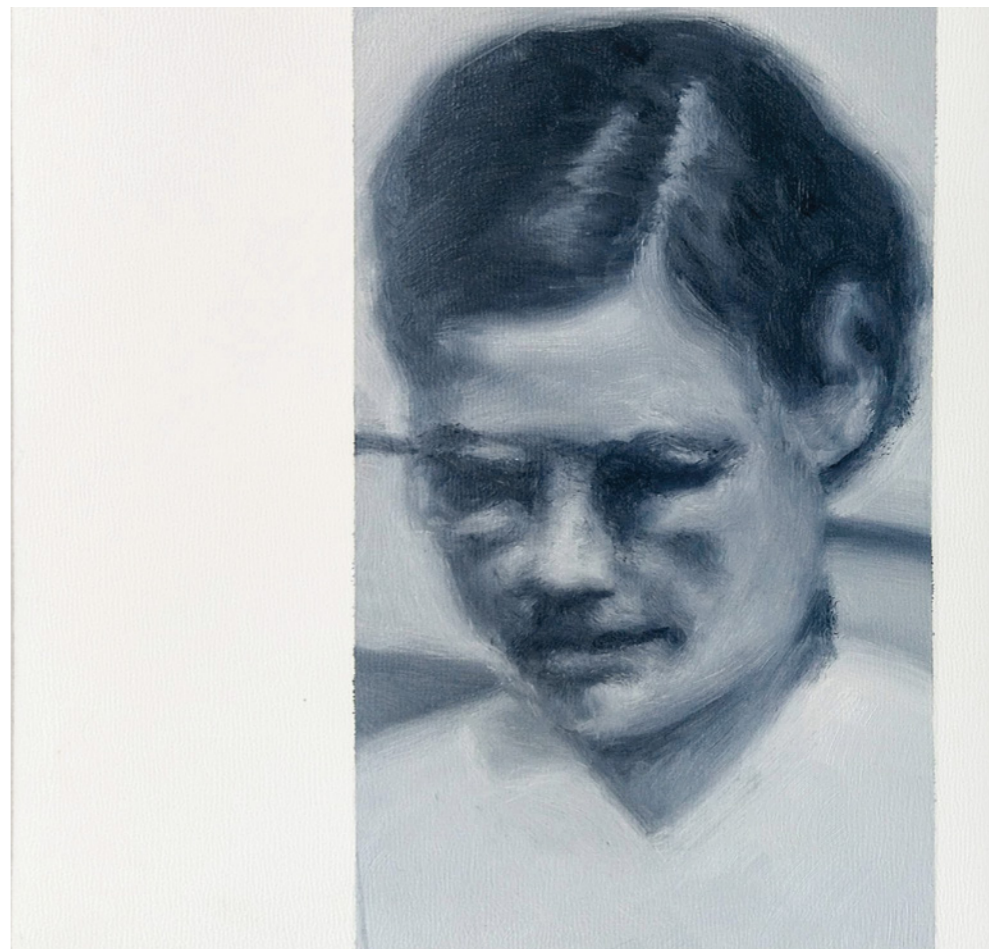


The Way We Were, The Miniature Series

Oil on wood, 25 x 25 cm each, 2022









The Way We Were, Dendermonde, 1969 - 1976
Installation, 2022



Luxury Car
Installation, 2019



Heaven

Installation, 2019



THE CONGO ARCHIVES

Based upon the artist's family archives.



Visa for Publication

Oil on canvas, 180 x 140 cm, 2020

Right: exhibition view at the Church of Notre-Dame de Mont Carmel, Thuin





Measuring Despair

Oil on canvas, 180 x 140 cm, 2020



EPIPHANIES

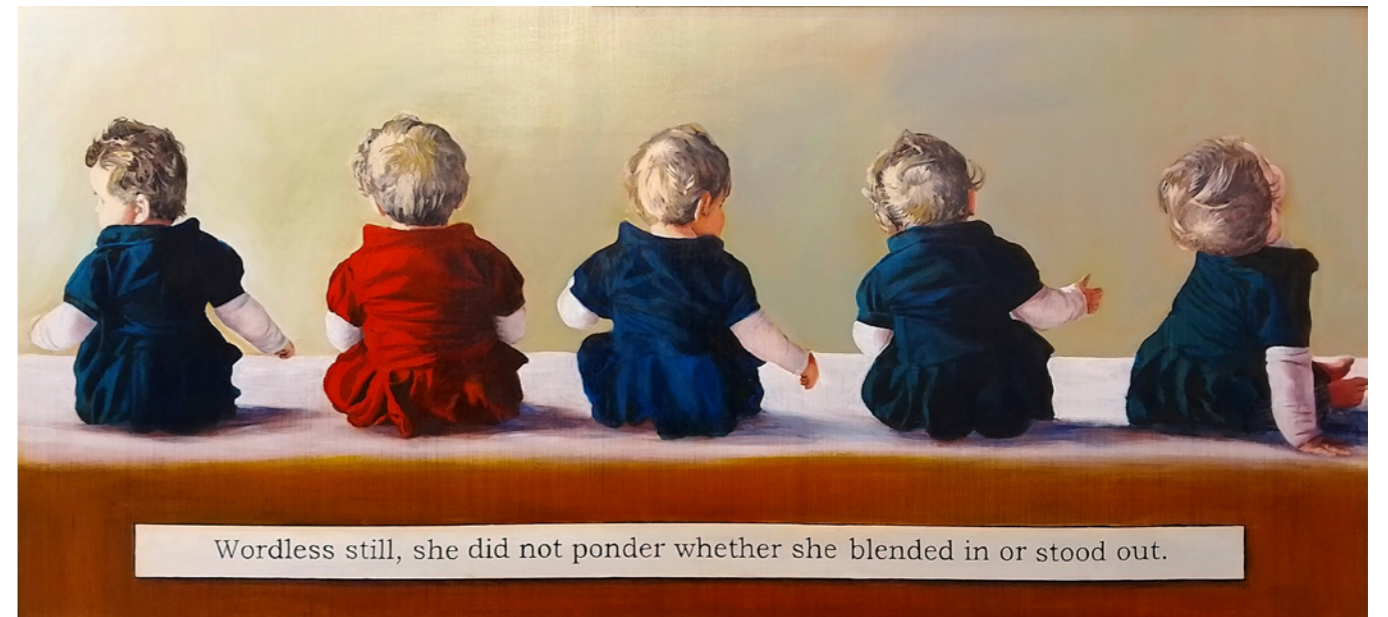
Paintings sustaining a central thought, a sudden insight about our human condition.

Right: Wordless

Oil on wood, 56 x 122 cm, 2025

Below: Esther, preparatory study for 'Wordless'

Oil on canvas, 27 x 22 cm, 2025





**Epiphany (Front view - in situ at Centre Culturel Wauxhall,
Nivelles, Belgium)**

Oil on canvas, 2 sided installation, 2 times 285 x 180 cm, 2023

Following pages: Back view and view in situ at the "MoNo!"
exhibition in Berlin and at FACBA 25, in Granada, Spain



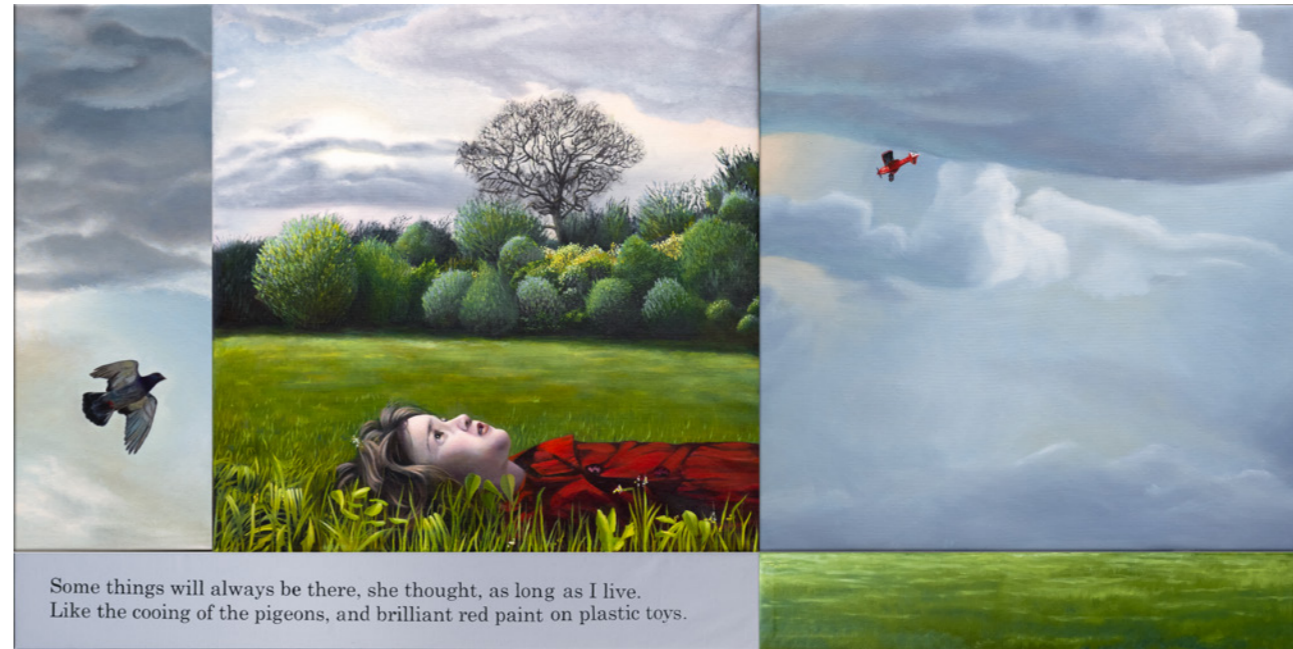
I was going up and down the stairs, minding my own business,
when, suddenly, it came to me:
I would never walk in someone else's shoes.





The Cooing of the Pigeons

Oil on canvas, 5 panels, 130 x 260 cm, 2025





The Cooing of the Pigeons

Oil on canvas, 5 panels, 130 x 260 cm, 2025

Left: exhibition view (partial installation) at Barbençon, Belgium

THE DOOMED

Children engage in games that revolve around death: war games, role-playing where they pretend to kill one another. They act as if they are dead, shout “hands up or I’ll shoot,” and point toy guns as if it were a trivial gesture. This innocent play is a way for children to explore a reality they cannot yet fully understand. One thing, however, is certain: one day, death will come for each of them. In that sense, they are all “doomed.”

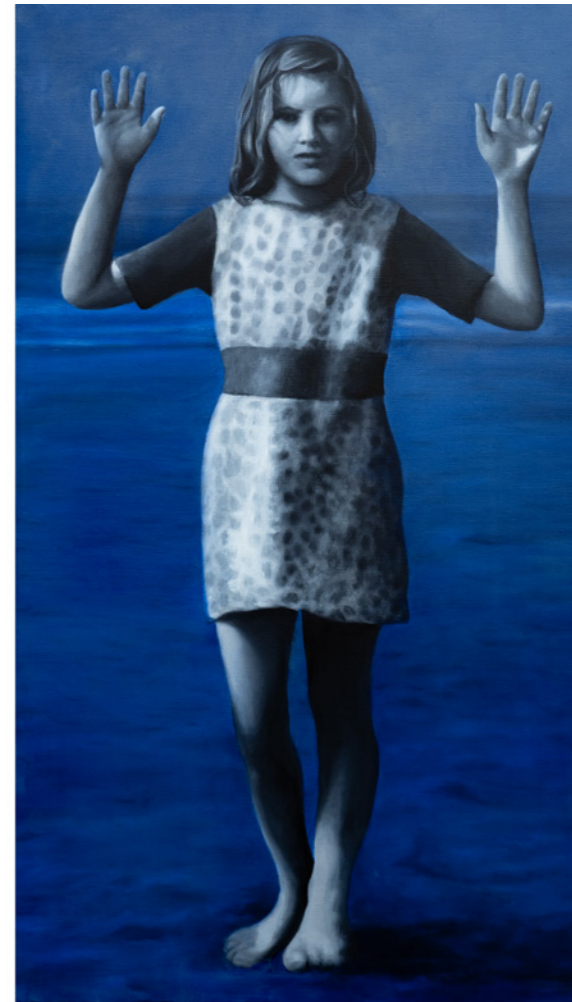


Red Girl with Toy Gun
Oil on canvas, 65 x 54 cm



Girl, Standing 1 and Girl, Standing 2 (diptych)

Oil on canvas, 140 x 80 cm each



THE FLEA MARKET OF LOST OPPORTUNITIES

A series of paintings about a life that is not fully lived.

Inspired by Facebook Marketplace, where many objects are offered for sale despite never having been used — a flea market of unseized opportunities.

The series ranges from miniature paintings on wood to XXL paintings on canvas.



Vendo Liguero

Oil on canvas, 160 x 140 x 4,5 cm, 2025



Vendo liguero

€10

Nuevo liguero sin estrenar



Sexy Set

Oil on canvas, 100 x 90 x 4,5 cm, 2025



Black set of lingerie

7€

Never worn. Missed gift. XS #women #sexy #set

Club Chair

Oil on wood, 25 x 25 cm,
2023



club chair en skai

€180

jamais servi acheté 250€ vendu 180€

**Never Worn Wedding
Dress**

Oil on wood, 25 x 25 cm,
2023



Never worn wedding dress

€180



Hairdresser's Head

Oil on wood, 25 x 25 cm, 2022



25 € ~~50-€~~

Tête à coiffer jamais jouée

PORTRAITS

Intimate portraits, on wood and on canvas.



Nora

Oil on wood, 29,7 x 21 cm, 2026

Framed in wooden shadowbox





Boris

Oil on wood, 29,7 x 21 cm, 2026

Framed in wooden shadowbox





Esther

Oil on wood, 29,7 x 21 cm, 2026

Framed in wooden shadowbox



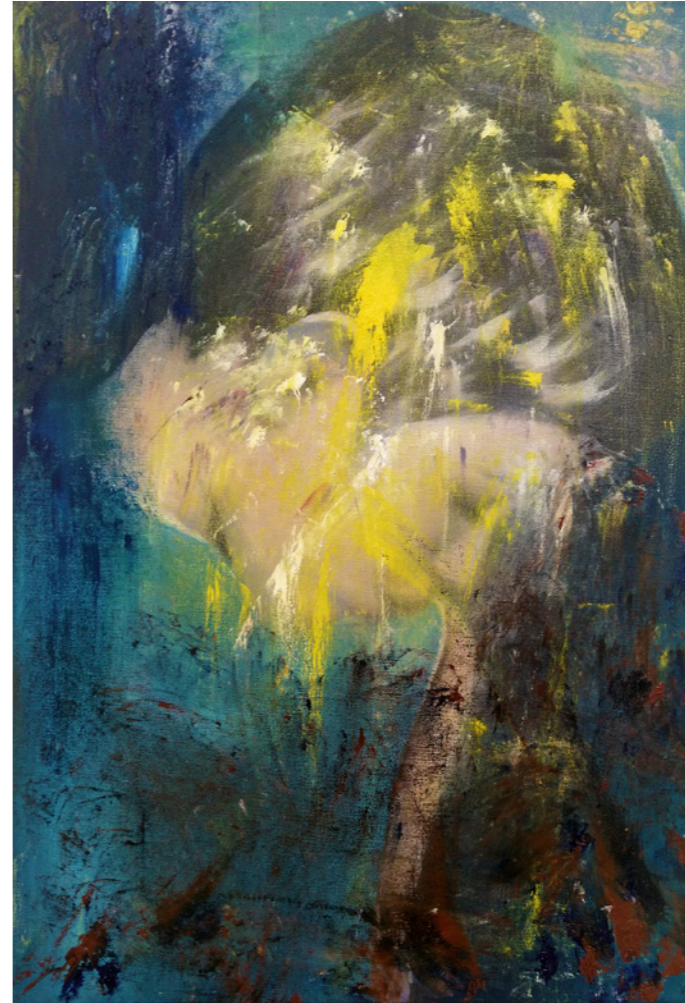
Boris

Acrylic on canvas, 60 x 40 cm, 2018



Selfportrait

Oil on canvas, 60 x 40 cm, 2023



Look at Me

Oil on canvas, 80 x 100 cm, 2019



BEDTIME TALES

Painted comic strips with a surreal undertone.



The Pipelines

Oil on canvas, 60 x 80 cm, 2022



Une grande tristesse s'empara d'elle quand elle pensa à la quantité de gazoducs dans le monde.



Nude Descending a Staircase
Oil on canvas, 60 x 80 cm, 2022

ELECTRICITÉ EST CO





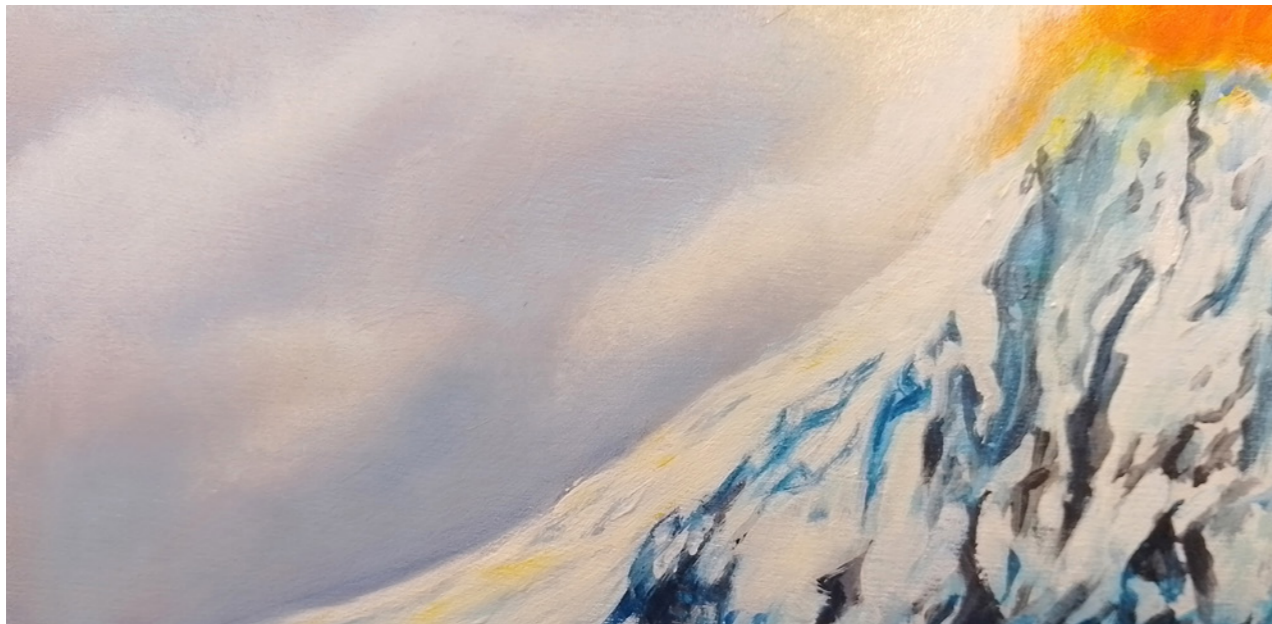
Time Slipped

Oil on canvas, 40 x 60 cm, 2023



Burning Mountain

Oil on wood, 49,5 x 62 cm, 2025



THE FIRE RAGED ON THE MOUNTAIN, YET WE STAYED,
DRAWN TO THE DANGER AND THE SPECTACLE.

THINGS

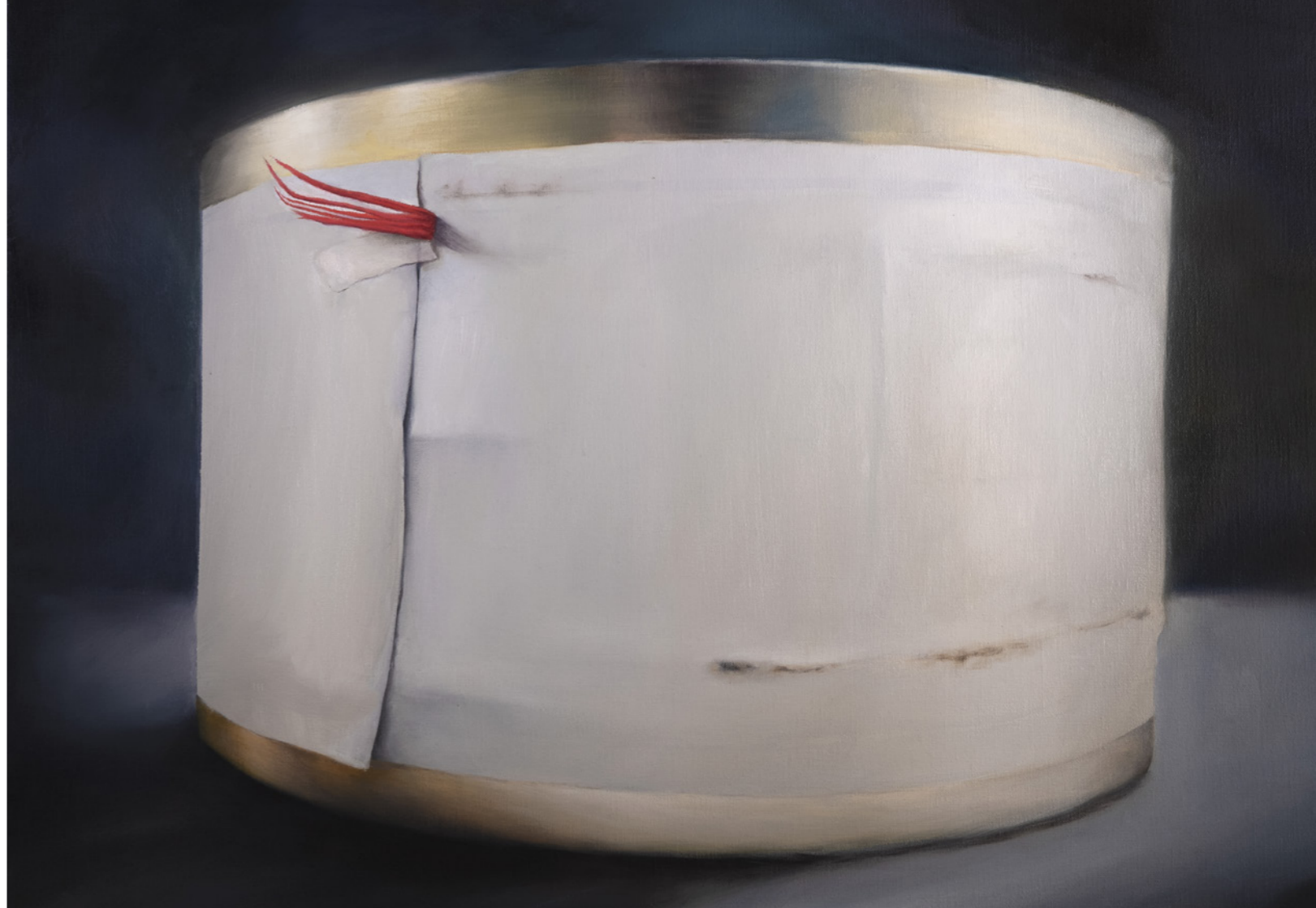
Still life paintings with a twist, that read like a poem.

Study of a Closed Can #2

Oil on canvas, 60 x 80 cm, 2023

Below:

Study of a Closed Can #1, 40 x 50 cm, 2020



Study of a Closed Can #2

Exhibition view at the Arsenal in Venice (first painting at the left)



At the Museum

Oil on canvas, 140 x 180 cm, 2019



Unripe Lemons

Oil on wood, 14,85 x 21 cm, 2025

Framed in a wooden shadow box



MUTED

In the innocence of our youth, we carried the promise of an open future. When we look back, we ask ourselves: how much of that future remained free, and how many of our dreams did we truly pursue? How often have our voices been muted, in the quiet whisper of time passing by?

Deputy Director

Oil on wood, 49,5 x 62 cm, 2023



Sixty-Eighter

Oil on wood, 49,5 x 62 cm, 2023



Firefighter

Oil on wood, 49,5 x 62 cm, 2023



City Councillor

Oil on wood, 49,5 x 62 cm, 2023

Following pages: detail





Arthur

Oil on wood, 14,85 x 21 cm

Framed in wooden shadowbox



Robert

Oil on wood, 14,85 x 21 cm

Framed in wooden shadowbox



Roza

Oil on wood, 14,85 x 21 cm

Framed in wooden shadowbox



ASHES TO ASHES

The *Ashes to Ashes* project moves between monumental and intimate sculptures, ready mades, installations and videos in which time, with all its fatality, takes centre stage. Through subtle interventions, Van Damme reveals how absurdity and emptiness emerge along the way, and how one's own future slips out of hand. These works make tangible how time shapes us and ultimately destroys us.

Joy

Installation, 2022

Below: exhibition view at Citadelle, Dinant, Belgium



I Have Not Seen Time Pass By
Installation, 2021



The End of Things Known
Installation, 2021



I Am a Rock

Video-projection with sculpture, 2019

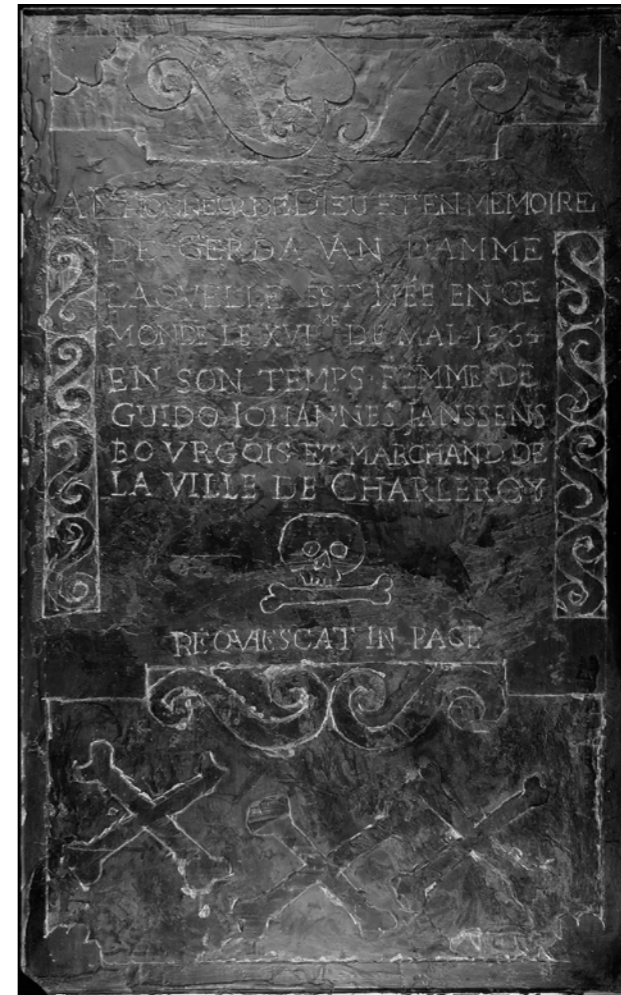




The Ravages of Time #1

Installation, 2021

Left: exhibition view in the Church
of Notre-Dame du Mont Carmel,
Thuin



The Ravages of Time, #2
Sculpture in black paraffin wax, 2022



When the Stars Fell from the Sky it Turned Black

Outdoor video-projection, Charleroi, 2019



Time

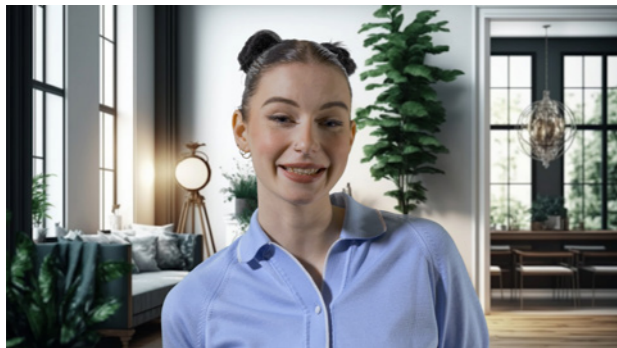
Ready-made with black paraffin wax, 2022



The Cooing of the Pigeons

Video, 2023

Below: within the same series of videos, "Tictac" and "Like a Nice Girl".



Diluted version of Guido Janssens, 60.06.23-259.62
Installation, 2023

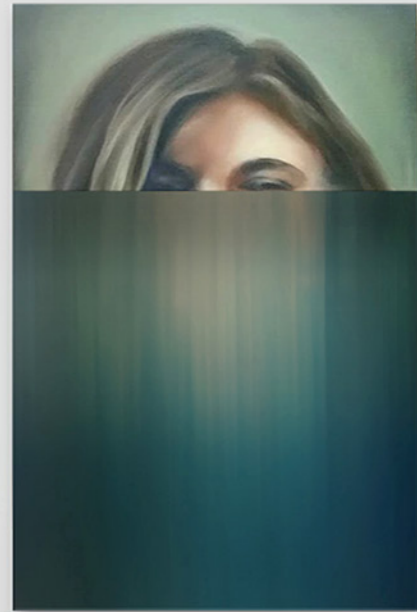
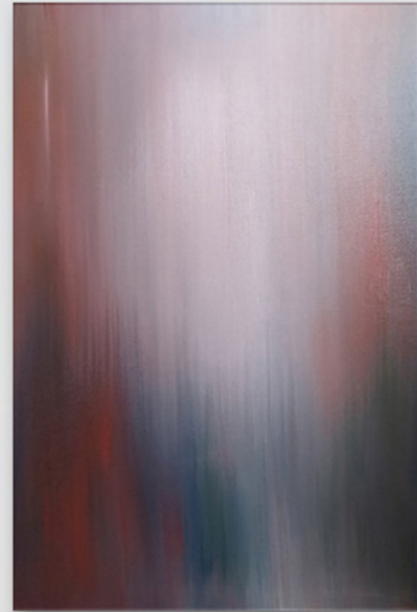


Where we were Heading in our Sleep
Video-installation, exhibition view, 2021



Half empty

Series of 6 paintings, 90 x 60 cm each, brass plates
2021



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