



ERIC COLONEL (Eric Bassleer, born in 1974 in Belgium), and **THOMAS SPIT** (Thomas Stiernon, born in 1977 in Belgium) have worked as a duo since 2007. They live and work in Liège, Belgium.

During the 90s, Eric and Thomas were graffiti artists with the crew 'ERS'. In 2007, following the group's dissociation, the Belgian artist duo formed **MON COLONEL & SPIT**.

Their artistic practice spans a wide range of media, including drawing, painting, sculpture and ceramics. Most of the time, the works resulting from these different techniques are brought together in the form of installations. These reflect their universe, made up of references to everyday life, comics, popular and urban cultures, all bathed in a joyful naivety, imbued with irony, humor and irreverence.

In doing so, they reassemble the scattered images of a past tinged by pop culture to the rhythm of music and celebration. Reading between the lines of their nonchalant and self-deprecating self-portrait reveals their true impression of society.

Their work instills a wild and fruitful poetic density, nothing more had to be done than to transcribe what the artists had to admit about their journey with ceramics and the inspiration behind their creativity.

Colonel & Spit's work have been included in institutional exhibitions such as *En piste!*, Musée de la Boverie, Belgium (2023) ; *LepidoptERA*, BPS22 Musée, Belgium (2017) ; *Reload*, MIMA Museum, Brussels (2022) and have most recently been acquired by the collections of FRAC Picardie, Amiens (FR) ; Mima Museum, Brussels (BE) ; Province de Liège (BE) ; Royal Belgian Family (BE).



**“Each of our sculptures is a
wink or a reminiscence of comic
strips, cartoon characters, raw
or anonymous artwork,
or traditional and folk masks”**

Eric Colonel & Thomas Spit









EXHIBITIONS



**THE 20 YEARS ANNIVERSARY SHOW
GROUP SHOW
ALICE GALLERY, BRUSSELS (BE)
17 APRIL — 24 MAY 2025**

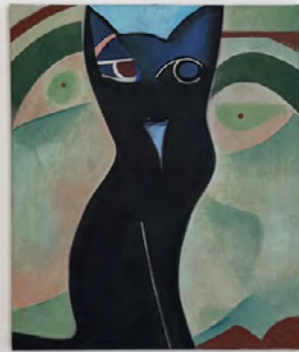
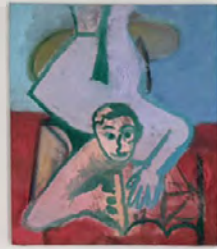
Dear friends of the gallery,

It is with great joy that we invite you to celebrate the 20th anniversary of the gallery in our new space, 2 rue Isodore Verheyden 1050 Ixelles.

On this occasion, we have the privilege of presenting a group show featuring more than 20 artists, along with a concert by Aurélie Gravas.”

Looking forward to seeing you again,
Alice & Raphaël

ARTISTS : Jeffrey Cheung - Sune Christiansen - Eric Colonel & Thomas Spit - Steve Dehoux - Antoine Detaille - Ekta - Aurélie Gravas - Maya Hayuk - Invader - Todd James - Jean Jullien - Nicolas Jullien - Olivier Kosta-Théfaine - Gwendal Lebec - Rhys Lee - Brian Lotti - Alicia McCarthy - Jérôme Meynen - Momo - Parra - Steve Powers - Philémon Siesling - Boris Tellegen - Paul Wackers - BYZ Bruno Brunet



**ART ON PAPER
ART FAIR
ALICE GALLERY, BRUSSELS (BE)
03 OCTOBER — 06 OCTOBER 2024**

For this edition, Eric Colonel and Thomas Spit features a new selection of drawings / portraits on paper.

Art on Paper 2024, the international drawing fair in Brussels, was held from October 3rd to 6th 2024 in an exceptional setting: the Tour & Taxis Gare Maritime.

Art on Paper presents a unique panorama of the quality and diversity of contemporary, modern and Old Master drawing's approaches through the organization of an international fair dedicated to this practice.

The Art on Paper fair offers the different publics, professionals or amateurs, to discover the plurality of drawing and works on paper selected by around 50 Belgian and international galleries, established or emerging.

Art on Paper was held as part of the 5th edition of the Brussels Drawing Week (from September 30th to October 6th) which hosted a rich and varied program of activities dedicated to drawing throughout Brussels (More information via drawingweek.brussels).





JAMAIS DEUX SANS TROIS
SOLO SHOW
GALERIE MASUREL (SLIKA), LYON (FR)
16 MAY — 22 JUNE 2024

Belgian duo Mon Colonel & Spit (Eric Bassleer b. 1974) and Thomas Stiernon (b. 1977) are back for their third solo show at Galerie Slika: “Jamais deux sans trois” (“Never two without three”). Around a hundred glazed stoneware masks, each unique and bearing its own name, exude a certain Belgianness.

A collection of ceramics that recalls the diversity of their native country, situated between northern and southern Europe, with its three official languages and its great sense of self-mockery. But for some masks, it’s also an opportunity to present themselves in a different light! Nine of them have the right to their “badly framed” selfies painted on glazed cookie tiles.

The work is closer to the Belgian duo’s well-known canvas paintings and oil pastel drawings. They feature intense colors and materials thanks to the use of specific glazes and earthenware. They allow the artists to play with shine, matte and texture, while retaining their raw, instinctive “Mon Colonel & Spit” style. Through this technique, shown for the very first time at the gallery, the artists, true to form, bring a playful, joyful dimension to the exhibition.

Can you find the nine masks who had their portraits taken? After frequent visits to Lyon, the two artists also wanted to share some of their best memories of “69”! Three frescoes painted with enamel on ceramic tiles show the metropolis through their eyes: the city and the meeting of its two rivers, good food, good times spent eating and drinking with friends, and finally the Parc de la tête d’or and its animals set free like a child’s dream. A series of works that resemble a well-chosen set of postcards, reminding us of the singular beauty of the capital of Gaul.











Untitled (Fish), 2024
Glazed ceramic, wooden frame
160 x 130 cm



Untitled, 2024
Glazed ceramic, wooden frame
90 x 90 cm







QUIÉN ES QUIÉN
SOLO SHOW
CAN GARITA, IBIZA (ES)
24 JUNE — 1 AOUT 2024

Can Garita & Los Enamorados are pleased to present Eric Colonel & Thomas Spit's first solo show in Spain. On this occasion, the artists gather a new selection of ceramics especially made for this exhibition which coincide with CAN Art.

The long nose of the plague, the stretched smile of a joker; the grin of a witch or a death mask. For the past few years, Mon Colonel & Spit have brought to life a strange crowd of terracotta masks. By plunging their hands into the clay to create small sculptures, the duo explores the endless possibilities of a practice that has always accompanied human communities, from the kitchen to the art object. In ceramics, anything can be played out, just as a child only needs a garden to bring to life a world of images and tales, with a bit of sand, earth, and a few twigs to draw lines. New forms can emerge – as no two masks are alike – but everything can also be replayed in a story as ancient as the world itself. For that is what masks are: so many figures, representations of little secret stories that we think we can guess and that we always invent. Their expression is a face frozen in eternity by a firing process, which is also an artifact of culture, for it is indeed by firing them over time that Mon Colonel & Spit's small sculptures capture the features of fears, joys, desires, lies, legends, and beliefs, everything that flourishes better under a mask because the latter can be a sly disguise as well as a welcome protection or discretion.



Of course, there is also here a story of infinite traditions, whose forms are as multiple as they are local, while their use is transcultural and runs through centuries. However, in the duo's contemporary gesture, these little faces do more than resonate with this traditional and artisanal past. Because masks are always the facial expressions of their own time, by the very act of disguising, masking, and concealing identity, something contemporary is revealed and thus emerges under the duo's hands; something pop in the color or the smile, or in the emoji-like expression that communicates directly with the face without words. Creating these small ceramics is also about facing the accidents of glazes, the randomness of bubbles, and the sometimes fallible firings of the kiln, but it is also about capturing what makes, accidentally as well, the uniqueness of a presence in these accidents: that always somewhat magical manifestation that is the birth and construction of an individual, with their own features and character.

To each of these presences, individuals in a heterogeneous crowd of terracottas, Mon Colonel & Spit give a name. Just as the names given to newborns say something about when and where these children were born, and then, over time, tell what these children will be for others as they bear these names and shape them like one shapes a garment by wearing it, the names of the small masks will say something to those who adopt them, and say something about where they come from. At Can Garita, on the island of Ibiza, they bear names borrowed from the language that traverses the place, spoken and heard; ready to settle into the landscape as if they were little spirits of the rock, children of the wind and the sea, of the scents and all that thus constitutes the unique atmosphere of the island. Exhibited in Ibiza, baptized by its language, the masks begin to inhabit the place: we come across them on its roads, as if they were people we were getting to know. If, in the past, "mask" also meant specter or demon, they are still

very much faces – those we meet in the streets, those we like or distrust: And if they are faces, first and foremost, after the clay has been shaped by hand, it means we can love them, and in a way other than we simply love a work of art. We can love them as friends, patron saints, roadside spirits, guardian angels or one of our little pet demons – those we affectionately keep on the secret of our shoulders.

Rose VIDAL
Palais de Tokyo & Villa Medici





Luis, 2024
Glazed ceramic
34 x 30 x 22 cm





Guida, 2024
Ceramic
26 x 17 x 16 cm



Pablo, 2024
Ceramic
28 x 24 x 26 cm

CAN GARITA





EN PISTE!
GROUP SHOW
MUSEUM LA BOVERIE, LIEGE (BE)
25 AUGUST — 03 SEPTEMBER 2023

For this exhibition, artists Mon Colonel & Spit present a family of 22 ceramic masks fired in a wood-fired kiln for 40 hours at 1280°.

The duo's aim with this firing technique is to highlight an ancient art form that accentuates the mineral and organic aspects of stoneware glazing. The works were produced in the kiln of ceramist Jacques Loly, in Fize-Fontaine, for the annual "Friends of Jacques" firing, to perpetuate this ancestral know-how.

The masks presented are a blend of the glazes usually used by artists, with the addition of two traditional glaze recipes by the great American ceramist Peter Callas, and new formulas created by the Belgian duo using apple, pear and cherry ashes, with a sprinkling of coconut, hay and freshly picked horsetail.

This approach has enabled Mon Colonel & Spit to create a series that exalts the traditional, mineral side of ceramics, the art of fire.



ART BRUSSELS
ALICE GALLERY, BRUSSELS (BE)
20 APRIL — 23 APRIL 2023

For the 45th edition of Art Brussels, Eric Colonel and Thomas Spit propose a new presentation of their iconic series “The masks”.

Art Brussels, one of Europe’s most original and established art fairs, takes place from Thursday 20 April to Sunday 23 April 2023 in the halls 5 & 6 at Brussels Expo. Gathering 152 galleries from 29 countries, the fair brings a strong and international line up and a unique mix of established artists and emerging talent. This year, Art Brussels continues to be highly curated and more appealing than ever.



6

6A-08
PRIME
Alice Gallery

PRIME
6A-08
Alice Gallery





CHANTECLER
SOLO SHOW
ALICE GALLERY, BRUSSELS (BE)
19 FEBRUARY - 26 MARCH 2022

The work of Eric Colonel & Thomas Spit instills a wild and fruitful poetic density, nothing more had to be done than to transcribe what the artists had to admit about their journey with ceramics and the inspiration behind their creativity. This very academic exercise turned out to be uncomfortable, especially since there can be a lot of lightness in the sculptures of Eric and Thomas who often have fun and laughs.

The fact remains that their works are true mirrors to the soul. I can imagine that the ethnography enthusiast would find much to say here. Their masks with bewildered features undoubtedly have to do with the carnival traditions or the rites materialized in the artefacts of Primitive Art. It has to do with both primitivism and post-graffiti culture, expressionism, raw art or even children's art.

Mon Colonel & Spit's sculptures are also severed heads. The bigger ones are similar to the atrocities of the French Terror or the hunters of the island of Borneo; the smallest to the tsantzas of the Jivaros. Would their wide eyes conceal an apotropaic virtue? Literature - historical or not - is not shy of beheadings. The few Catholics who still haunt the country's churches will think of the hagiography of the Baptist, Paul, Denis and other martyrs. What would Antoine Wiertz say while browsing Chantecler, he who painted for glory and who went on repeating having met the morbid man who rushed under the scaffold to collect the thoughts and visions of the tortured right after their beheading? We should also be interested in the relationship of these "cobble faces" with the history of the portrait and the self-portrait.











FACE À FACE
SOLO SHOW
GALERIE MASUREL (SLIKA), LYON (FR)
12 OCTOBER — 12 NOVEMBER 2022

Since 2020, our work has been focused on the creation of sculpture ensembles in glazed stoneware. We love confronting our contemporary world with this ancient technique. Each of our sculptures is a wink or a reminiscence of comic strips, cartoon characters, raw or anonymous work or traditional and folk masks.

The clay is the pretext for sharing the same creation, the form is instinctive, the glazing is thoughtful, even if it's the kiln that will put the final touch to this meeting between our two universes and this common sculpture. We work on "Pareidolism", the art of seeing faces everywhere, between us.

Each of us creates a clay form that feeds the other's imagination. It's a formal approach, some would say simplistic, but in fact it's just the pretext that leads us to the glazing and firing that bring our characters to life. This plastic homogeneity enables us to create sets that are true witnesses to this period of creativity".

For this exhibition we are presenting over 200 sculptures, masks and volumes. All these faces that we've missed so much, it's time to see them again and to recognize ourselves in them, all of us a little bit."







“Since 2020, our work has been focused on the creation of sculpture ensembles in glazed stoneware. We love confronting our contemporary world with this ancient technique”.











CIRCUS
SOLO SHOW
GALERIE MASUREL (SLIKA), LYON (FR)
10 SEPTEMBER — 17 OCTOBER 2020

Eric Bassleer (a.k.a. Mon Colonel) and Thomas Stiernon (a.k.a. Spit) arrive with their world of phantasmagorical characters, instantly immersing us in a casual identity saturated with the self-deprecation we love.

In search of Lyon's identity, the duo immerse themselves in the capital of the Gauls, tracing on ceramic the daily discoveries of our cultural Lyonnaiseries.

Curious, clever, open-minded and smiling, Mon Colonel and Spit exhibit a range of masks, vases, canvases, chatty stones and drawings at Galerie Slika, featuring specimens of all kinds: from the bizarre to the funny to the burlesque, the variety of figures they create seems endless.





PLEIN POTS
SOLO SHOW
HERVET MANUFACTURIER, PARIS (FR)
MAY 2019

PLEIN POTS offers a one-way ticket (more eventful than SpaceX) to the far reaches of Mon Colonel & Spit's imagination, where the Soviet heroes share a Jupiler on Tranquility Base with Neil (and Laïka, dozing on his lap).

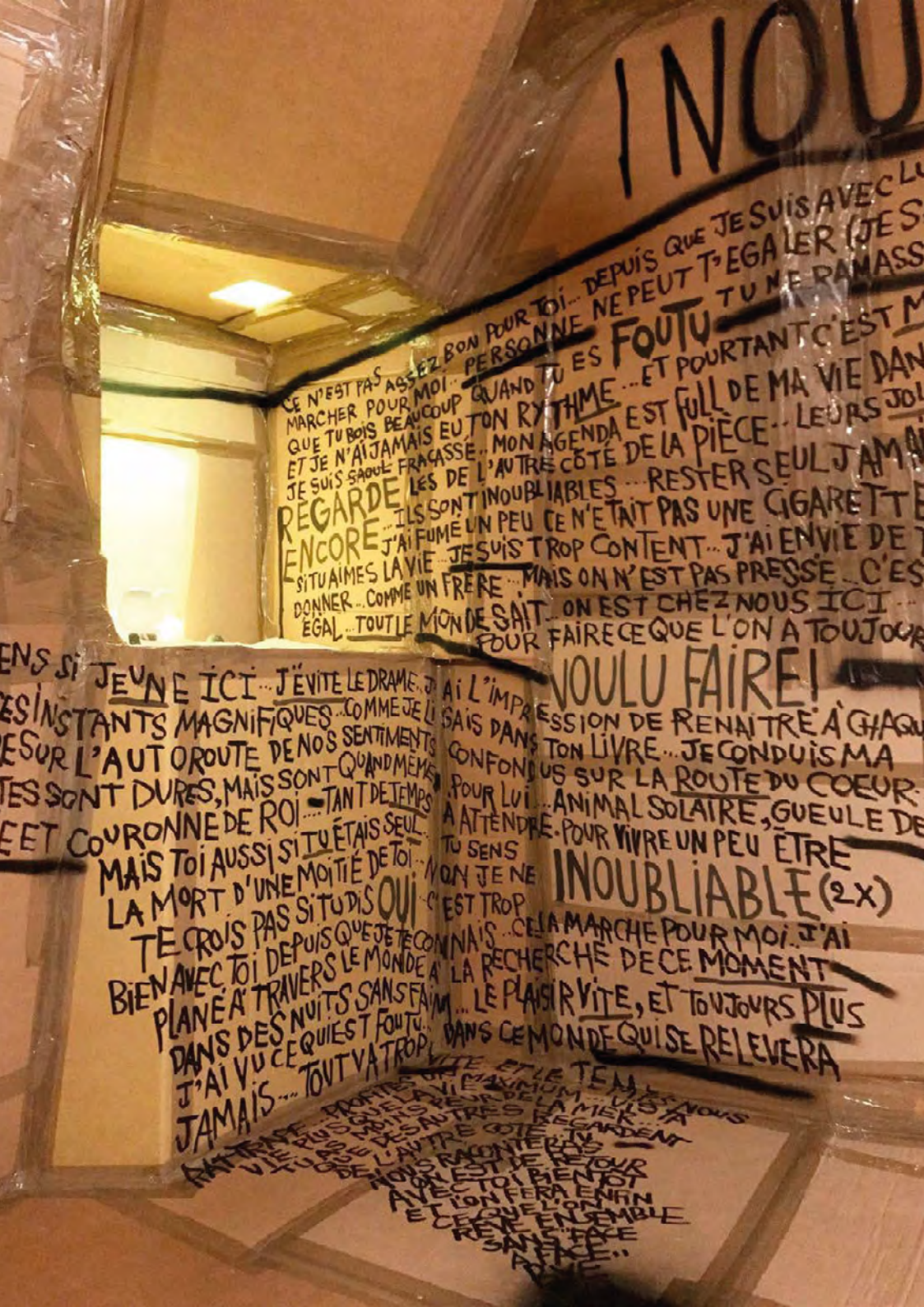
PLEIN POTS tells the epic story of the gladiators of Formula 1's golden age, these feat-hungry racers whose achievements are as legendary as their replicas, and finally offers them helmets to match. PLEIN POTS bears witness to the daily wanderings and nocturnal ramblings of Mon Colonel & Spit.

Words overflow, saturating the space, confessing what thought would force to be kept silent. Like "inscriptions on school benches, prison walls, toilet doors or notes scribbled at the bottom of a notebook", the works form cryptic slices of life, for which only the artists have the complete solution.









LEPIDOPTERA
SOLO SHOW
BPS22, CHARLEROI (BE)
2017 - 2018

For their exhibition at BPS22, the duo have created a cardboard hut into which they invite visitors to step. Like a three-dimensional diary, they share snapshots from 6 weeks of travel and adventure between Liège, Paris, Morocco and the United States. The title of the exhibition, LepidoptERA (the scientific name for the common butterfly), is inspired by what the artists call “butterfly moments”, in reference to the instantaneous photography they used as a basis for their work, to the fleetingness of the moments they shared, and to the carefree bohemian life the artists lived in their early days. LepidoptERA is also an invitation to enter the cocoon in which Mon Colonel & Spit’s work and thoughts are constructed.

SAILES QUI BOUSSE
C'EST PAS LA
ONC



CHER AVEC LES YEUX

SHOW NON MERCI
SOLO SHOW
MIMA MUSEUM, BRUSSELS (BE)
JUNE 2017

Through their drawings, sculptures, ceramics and other objects, the artistic duo keeps a 40-year long chronological inventory of memories and influences from all along their artistic career.

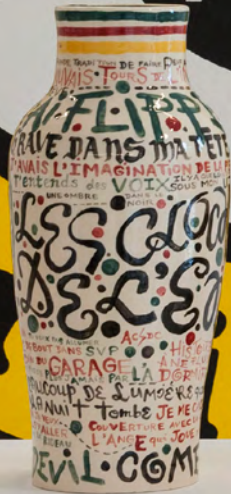
In doing so, they reassemble the scattered images of a past tinged by pop culture to the rhythm of music and celebration. Reading between the lines of their nonchalant and self-deprecating self-portrait reveals their true impression of society.

"I write what I do not say, what thought forbids me from saying, or what goes through my mind, such as the names of artists, of musicians, song tunes... It makes me think of the scribbles you find on school benches, prison walls, toilet doors or the notes jotted down at the bottom of a notebook ... Just like the Internet stream that carries moods and mass thinking, I collect these snapshots in my drawings, writing and even in my comics."



Show non merci!











LA VIE EST BELGE
GROUP SHOW
PALAIS EGMONT, BRUSSELS (BE)
JULY 2016

This is the 5th time that Foreign Affairs has organized a summer exhibition, and this year the Minister, Didier Reynders, has chosen "Street art". It's a very fashionable subject, as this art form is on a roll everywhere: multiple exhibitions, a museum in Brussels (MiMA), a biennial event in Charleroi, and so on. He entrusted Pierre-Olivier Rollin, director of BPS22 in Charleroi and initiator of the Charleroi Urban Art Biennial, with curating the exhibition.





**DOUBLE SUPER FLUX TENDU
SOLO SHOW
ALICE GALLERY, BRUSSELS (BE)
19 MARCH — 02 MAY 2015**

The artists duo, Mon Colonel & Spit, present: "Double Super Flux Tendu".

They have developed, over drawings and installations, the expression of disruptive thinking.

Casual and humorous, the identity of Colonel and Spit is this mess of ideas, personal styles embellished with influences ranging from the Beat Generation, graffiti to Art Brut. The works are produced collectively.

All paintings and installations are visual kaleidoscopic thoughts. The work is similar to a scattered semantic mosaic. The reading of the work is strobing and renews each time the meaning of associations. The overdetermined image reminds the language of dreams during paradoxical sleep. These creative combinations between the signifier and the signified open the fields of poetic interpretations.

When you look at them, the installations of precarious shelters filled with objects, writings and various drawings, form the image of an incoherent thought, one of a universe without future, entirely absorbed by the present.

It is less rebellious than festive. It is punk!





ART RESIDENCIES



**CITRONOPIPO'S
ART RESIDENCY
ATELIER PIERRE CULOT, ROUX-MIROIR (BE)
AUGUST - SEPTEMBER 2019**

Set of "Citroën" vases, glazed stoneware.

The Atelier Pierre Culot is interested in artists whose work is closely related to ceramics. Last June, its directors really enjoyed the exhibition by the artist duo Mon Colonel & Spitz, presented at Alice Gallery. Intrigued by the creative universe of these two people from Liège, at once generous and anticonoclastic, funny and uninhibited, Atelier Pierre Culot proposed a residency, which the duo accepted.

Éric knew the work of Pierre Culot. A ceramics enthusiast, Éric Bassleer became interested in his world after unearthing a vase made by the artist at a flea market. In Roux-Mirroi, the duo enjoyed the tranquility of the countryside, taking pleasure in meeting neighbors and locals alike. Mon Colonel & Spitz also enjoyed discovering the studio and its history. The Citroën vase intrigued them. It was created by Pierre Culot for the French carmaker in 1970.

At the time, every new Citroën owner received this vase as a gift. We wondered," explains Mon colonel, "what people were thinking when they received this gift. The vase was the inspiration for the 100 pieces designed and created by the duo during their residency. Pascal Sloomakers, a ceramist at the studio for over thirty years, taught the artists the molding technique, and they enjoyed the particularities of enamel work, leaving drips and other unexpected traces on their creations, usually rejected by ceramists. In this, they followed in the footsteps of Pierre Culot, who also appreciated the little accidents associated with the charms of creation. One hundred vases have been produced. Each piece is unique. The ensemble is aesthetically heteroclitic, in the image of the duo's work, but each one hints at the poetic universe of the Liégeois.













PUBLIC INSTALLATIONS

**FOOTBRIDGE
MIMA, BRUSSELS (BE)
2021**

Footbridge “Fatima Mernissi”, Brussels (BE):

Eric Bassleer and Thomas Stiernon have created a graffiti work to be discovered on the Mernissi footbridge: two eels visible from the banks of the canal as a hymn to migration and Brussels’ cultural “melting pot”, accompanied by drawings of garbage and the phrase “n’apas que les anguilles qui retournent à la mer” to urge walkers to take care of their canal.



INTÉRIEUR

PARABOLE
SUR LE CANAL
ET SES HABITANTS ☺



ÉXTERIEUR:

ANGUILLE GÉANTE X 2



TRAITEMENT
AU TRAIT (STYLE CRAIE/PASTEL)
OU PASTEL FULL COLOR.

BRILLANCE
(INSAISSABLE)
~~MINI-STICKERS~~
JEUX LUMIÈRE/EAU
→ STICKERS STREET.

01/05/21
5521

ECHELLE 1/50



HOTEL BELVUE

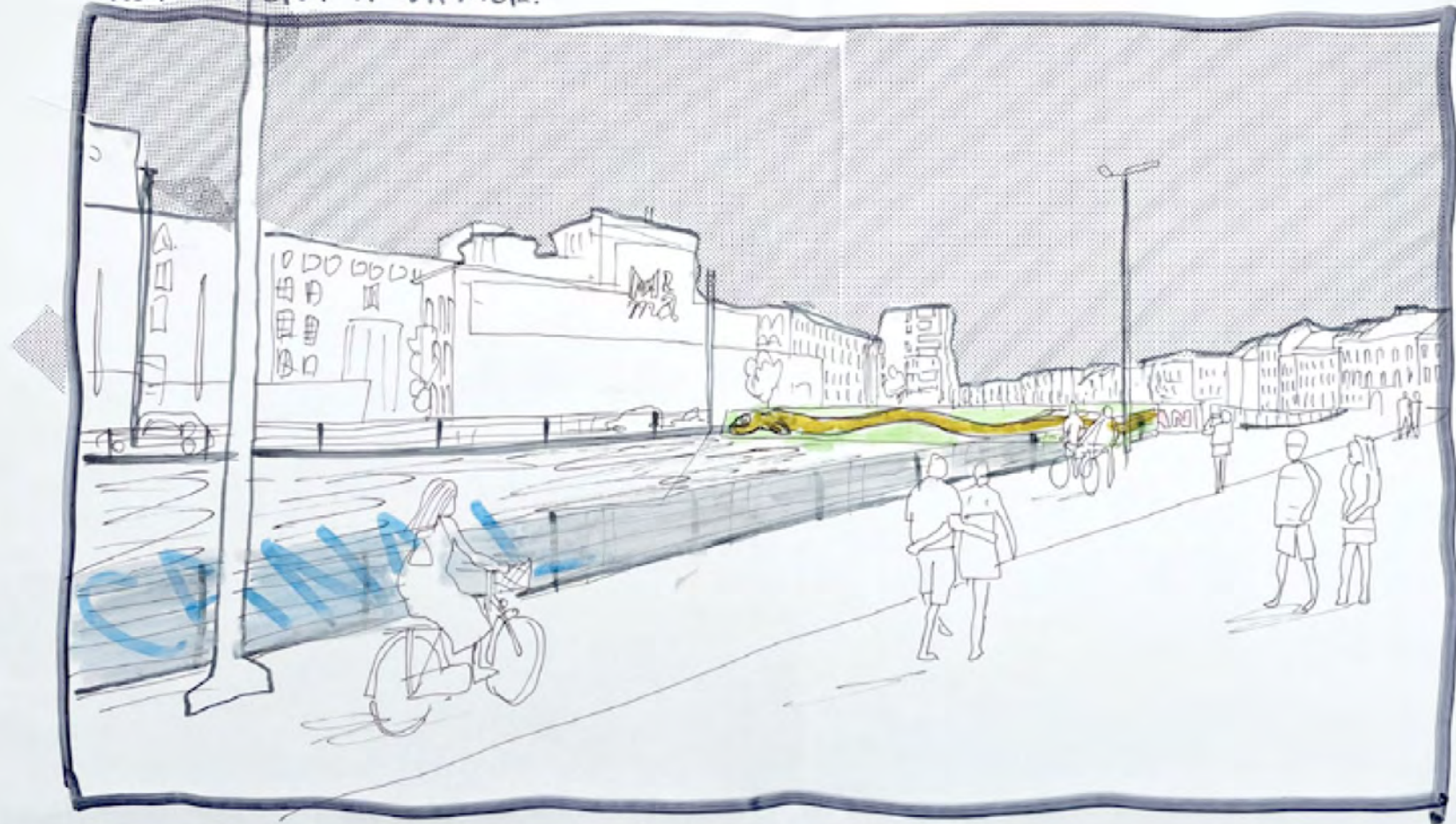
BEL MUNDO

MAL

Mama

EELS. BRIDGE

IL N'Y A PAS QUE
LES ANGUILES QUI
RETOURNENT À LA MER.



DESSIN STYLE
CRAIE / PASTEL

BRILLIANCE



05/05/21

**TALE OF NÜ CHARLEROI,
RUE DE CHARLEVILLE, CHARLEROI (BE)
2017**

Acrylic painting (300 x 300 cm).
With the support of Comptoir de la Céramique (Mmes D. Matagne and G. Fosty)

A lover and collector of Vallauris ceramics, Mon Colonel's first brush with terracotta techniques is the installation he created with his partner Spit for the 2015 edition of the Prix de la Commission des Arts de Wallonie, of which leduo is the winner.

Built around fragmentary memories of trips to Paris between 2006 and 2015, the ensemble they presented featured a dozen vases covered in a tangle of drawings and texts. Asked by Art Public Charleroi to design a permanent work, Mon Colonel & Spit remained faithful to what has become a material of choice for them. "Ceramics are an integral part of our artistic practice. Here, we chose to work with stoneware, which is very solid. It also gives the pieces an antique appearance, evocative of the terracottas of the Middle Ages or the Renaissance.

The pieces we've worked on may also bring to mind certain commercial signs, but above all the decorations on the Art Nouveau or Art Deco facades of many Charleroi buildings; their richness testifies to the splendor of its industrial past. You can still see references to Roger Guérin's manufactured stoneware or Bouffioulx's pottery: "Mon Colonel & Spit fixed a 40-piece frieze under the awning of an old garage on the rue de Charleville.





“We wanted our intervention to speak of the place where it takes place. Tale of Nü Charleroi tells a story of the city from decline to renewal. We also wanted our work to speak to everyone. That’s why the ceramics take the form of emojis, a universal language. With a minimum of knowledge, anyone can understand the message they convey. Here, the emojis evoke the sadness and violence of Charleroi’s dark years, then evolve to convey a message of hope and renewal. We were also interested in confronting this very contemporary mode of expression with the ancient technique of stoneware.”

Sur la façade, les artistes ont également peint une grande composition dans un style très direct, avec une esthétique proche de certaines publicités. Elle est dominée par une figure de zèbre, symbole de l’équipe de football locale, le fameux Sporting de Charleroi ; les artistes l’ont repris comme un élément d’identification et de rassemblement populaires. Dans le bas de la peinture, un Smiley, souffle un cœur en référence à l’œuvre de Steven Powers, Bisous m’Chou mise en place en 2014, dans la cadre de la manifestation d’art public Asphalte et aujourd’hui toujours sur la façade de Charleroi Expo.



PRIVATE INSTALLATIONS

PUBLIC INSTALLATION

COLONEL & SPIT **JAM HOTEL, LISBON (PT)** **2024**

For this project, Eric Colonel & Thomas Spit presents a new series of masks especially made for the bar of the hotel.

Jam Hotel is new hotel located in Lisbon: A carbon-neutral warehouse on the riverbank.

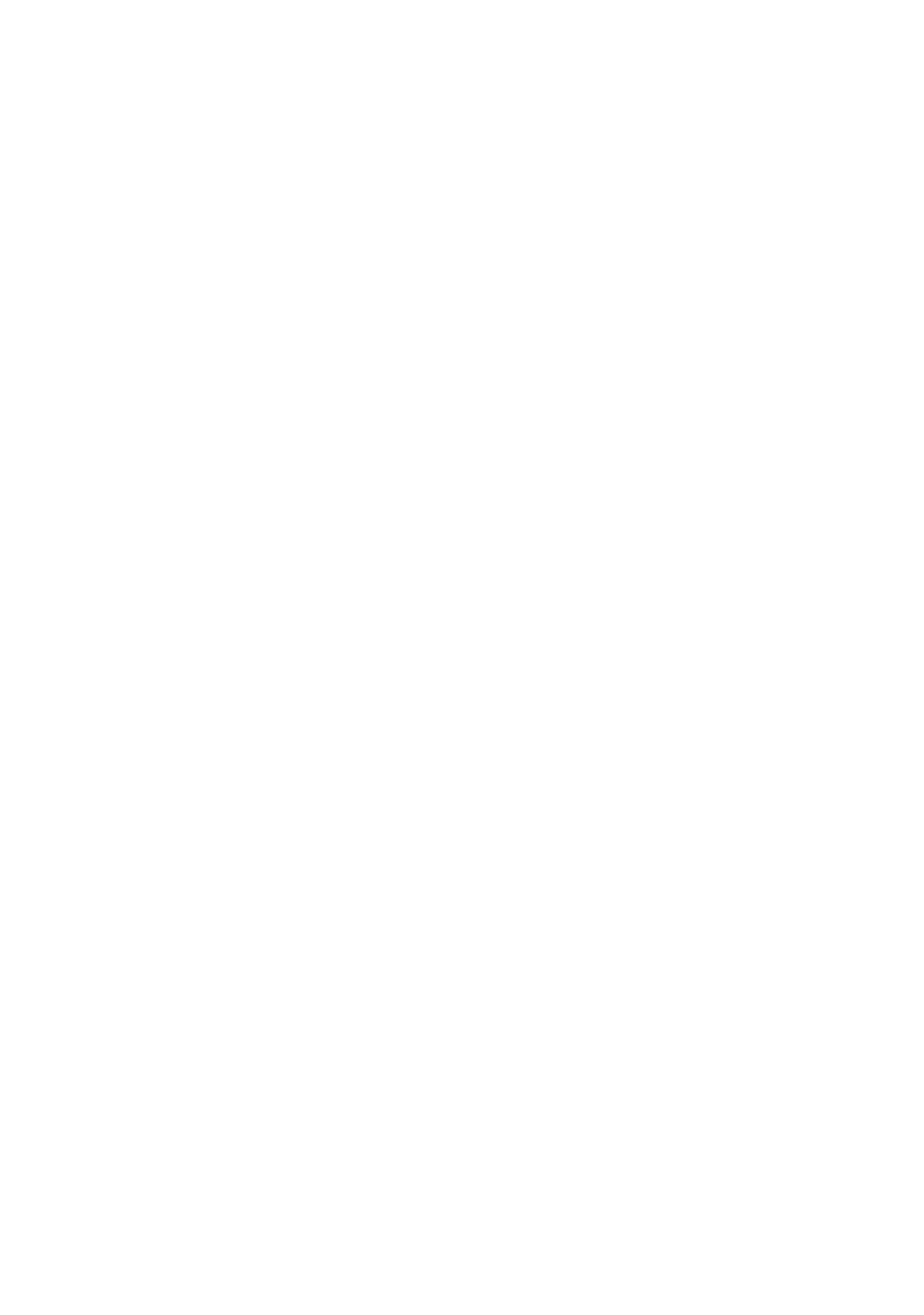
Located between waterside warehouses and centuries-old churches—our Lisbon hotel is the city's most sustainable building to date, with certifications and all.

This proud carbon-neutral oasis is the brainchild of our collective: a team of engineers, designers, makers, environmentalists and chefs. From foundations to doorknobs, every inch of this place is crafted with radical care for people and the planet.

Also, the sunset view over the river from the rooftop might alter your brain chemistry forever. Pretty sure you've never seen anything like it.











Private Home, 2024
glazed ceramic
Brussels (BE)



Restaurant L'Autobus, 2024
glazed ceramic
Liège (BE)

Private home
glazed ceramic
Brussels (BE)





Food Society, 2022
Installation (typography and painting)
Paris (FR)

RESUME — CV

EDUCATION

ERIC COLONEL

2001 - 2004

Champ narration, École de recherche graphique (ERG), Brussels (BE).

1993 - 1998

Institut Supérieur d'Architecture Lambert-Lombard, Liège (BE).

THOMAS SPIT

1999 - 2003

École Supérieure de l'Académie des Beaux Arts , Liège (BE)

1998 - 1999

École Supérieure de l'Imagerie d'Epinal (FR).

1995 - 1998

Enseignement secondaire: Saint-Luc (ESA), Liège (BE).

SOLO EXHIBITIONS

- 2024** *Quien es Quien?*, Galerie Can Garita , Ibiza (ES)
Jamais deux sans trois, Galerie Slika , Lyon (FR)
Tout terrains, Galerie Wégimont, Liège (BE)
- 2023** *Soucoupe 59*, Galerie les Compères , Dunkerque (FR)
- 2022** *Face to face*, Galerie Slika , Lyon (FR)
- 2022** *Chantecler*, Alice Gallery, Brussels (BE)
- 2020** *Au royaume de Colospit*, Le Bon marché, Paris (FR)
Circus, Galerie Slika, Lyon (FR)
- 2019** *I can't see your face*, 'cause I'm looking at you, Alice Gallery, Brussels (BE)
Plein Pot, Ault Galerie/Hervet Manufacturier, Paris (FR)
- 2018** *Grand Déballage*, Alice Gallery/Galerie Central, Liège (BE)
O.M.N.I., collaboration avec l'atelier J&J, 114, Paris (FR)
O.M.N.I., collaboration avec l'atelier J&J, Encore Gallery, Brussels (BE)
- 2017** *LepidoptERA*, BPS22 Musée, Charleroi (BE)
Popote, Fondation Roger Jacob, Liège (BE)
- 2016** *One Pot Cooking 2*, ENCORE Space Project, Brussels (BE)
One Pot Cooking 1, ENCORE Space Project, Brussels (BE)
- 2015** *Double Super Flux Tendu*, Alice Gallery, Brussels (BE)
Au Coeur Du Biff, Space Project, Liège BE.
- 2012** *Design Reanimator's*, Jsua Art Contemporain, Liège (BE)
- 2010** *Let Me Be, I'm Famous...*, Galerie Alice Day, Brussels (BE)
- 2008** *Project Room*, Galerie Alice Day, Brussels (BE)
- 2006** *Ephémère*, Galerie T2, Recyclart, Brussels (BE)
- 2005** *N. Y. F. In A Near Future*, Recyclart, Brussels (BE)
- 2004** *Lux Market*, Espace Beaurepaire, Paris (FR)
A Family, Galerie Plin Tub', Brussels (BE)
- 2003** *Seven Of A Kind*, Galerie 3 Déstructure, Charleroi (BE)

GROUP EXHIBITIONS

- 2025** *Slika 10 ans*, Galerie Masurel ,Lyon (FR)
The 20 Years Anniversary Show, Galerie Alice , Brussels (BE)
- 2024** *Wilde gefahrten*, Galerie Handwerk ,Munich (DE)
- 2023** *Modern crafts 2 “the power of ceramics»*, MAD, Brussels (BE)
Art Brussels, Galerie Alice, Brussels (BE)
En piste!, Musée de la Boverie, Liège (BE)
Kunst, residentie van de Belgische ambassadeur,
 Den Haag (NL)
Des doigts au bout des yeux, Centre culturel de l’Abbaye
 Royale (en collaboration avec le FRAC Picardie), Saint Riquier
 (FR)
- 2022** *Fireworks*, galerie Puls Ceramics, Brussels (BE)
Reload, Mima Museum, Brussels (BE)
Lichens, Musée en plein air du Sart Tilman, Liège (BE)
- 2021** *See you all*, Alice Gallery, Brussels (BE)
Caterpillar, Galerie Slika, Lyon (FR)
Rekem, New Space, Liège (BE)
- 2019** *Belgian Art and Diplomacy*, Palais d’Egmont, Brussels (BE)
Forbidden City 2020, Ruimte 97, Ostend (BE)
All about prints, Galerie Slika, Lyon (FR)
- 2017** *Tale of Nü Charleroi*, Triennale Art Public Wallonie, Charleroi
 (BE)
Nouvelles acquisitions, Space Collection , Liège (BE)
Art is comic, Mima Museum, Brussels (BE)
Marquis de Sade 1977-2017, Rennes (FR)
- 2016** *Belgian Crew*, Palais d’Egmont, Brussels BE.
Ghost 2, Handelsbeurs, Gent One Pot Cooking 3-4”,
ENCORE, Space Project, Brussels (BE)
Ceramic works by : JC Earl, Blabla Céramique, 2Shy, Lomè, @
 Bus, Antwan, Horfee, Saeio, Encore, A project by Alice
 Gallery, Brussels (BE).
- 2015** *Archipelago*, Gouvernement Aan De Maas, Maastricht (NL)
 No Boundaries, Stadsgalerij, Heerlen (NL)
- 2014** *Just before Brazil*, Alice Gallery, Brussels (BE)
- 2013** *Exposition de la sélection “Prix de la création 2013”*, Liège (BE)
Ra Bookshop, Antwerpen (BE)
- 2011** *Muba Museum*, Tourcoing, France (FR)
- 2010** *Slowboy Galery*, Dusseldorf, Allemagne (DE)
- 2009** *Bandes Annonces*, Galerie Alice Day, Brussels (BE)
Summer show, Galerie Olivier Robert, Paris, France (FR)
Vod’s, Carhartt Shop, Bordeaux (FR)
Istanbul Art Fair, Istanbul (TR)
Festival de Liège (BE)
- 2008** *Cité Rap*, St Brieuc, France (FR)
Dripsy, Galerie Olivier Robert, Paris (FR)

PUBLIC COLLECTIONS

FRAC Picardie, Amiens (FR)
 Mima Museum, Bruxelles (BE)
 Collection de la Province de Liège (BE)
 Collection de la Famille Royale de Belgique Bruxelles (BE)
 Space Collection, Liège (BE)
 Ministère des Affaires étrangères (BE)

SELECTED PRESS ARTICLES

METAL



ERIC COLONEL &
THOMAS SPIT EXHIBIT
AT CAN GARITA
HAPPY ACCIDENTS

Anyone who has ever worked with ceramics will tell you that there's a certain joy in being able to mould the clay to your every desire—there's absolutely no constraint and the object you create is entirely your own. If the work in Belgian artists Eric Colonel and Thomas Spit's latest exhibit at Can Garita is any indication, the two artists certainly enjoy this aspect of sculpture. Their masks, playful and cartoonish in nature, adorn the rustic whitewashed walls of the Ibiza art gallery.



Die Presse

Ibiza, neuer Hotspot der Kunst



Galerie in einem ehemaligen Bootshaus: Can Garita mit den Masken von Eric Colonel und Thomas Spit. Valentine Riccardi

07.07.2024 um 15:18
von **Sabine B. Vogel**

In Los Enamorados ganz im Norden gastiert Sarah Succo Torres mit ihrer Galerie Can Garita in einem kleinen ehemaligen Bootshaus direkt am Wasser. Einige Wochen lang hängen hier die kuriosen Keramikmasken der Belgier Eric Colonel & Thomas Spit (siehe Bild), die bei Preisen von 750 bis 1500 Euro schnell Käufer fanden. Im Süden betreibt der kolumbianische Galerist Lio Malca seine Fondation La Nave Salinas in einem ehemaligen Salzlagerhaus direkt am Meer. In der Touristenhochburg Sant Antoni dienen ein Ex-Leuchtturm und ein kleines historisches Haus im Park als Ausstellungsraum. Und mitten auf der Insel klettern wir in ein leeres Wasserbecken. Es ist das Zentrum des SAFA-Land-Art-Kunstprojekts.

MANERA

02 ~ LA GALERÍA

Ibiza vernácula

CAN GARITA, IBIZA



Con sus estructuras de madera y sus tejados de caña, las casetas varadero son una auténtica joya de la arquitectura vernácula ibicenca. En una de ellas se encuentra [Can Garita](#), una galería de arte contemporáneo fundada por Sarah Suco