

# Voke



Spencer Lewis

## Inside Spencer Lewis' Explosive New Exhibition at La Nave Salinas, Ibiza

Culture

By ALEX APATOFF August 6, 2025

There's something wild and undeniable about **Spencer Lewis'** new exhibition, *La Noche De Día*, currently on view at Fundación **La Nave Salinas** in Ibiza. It's not just the scale of the paintings—towering, brutal, unfiltered—it's how they breathe inside the bones of a former **1940s salt warehouse**. The show, which marks the 10th anniversary of La Nave, feels less like an exhibition and more like an emotional storm—one that pulls you into a conversation between space, texture, memory, and raw artistic energy.

Curated by La Nave's founder **Lio Malca**, *La Noche De Día* is a result of four years of artistic dialogue between the institution and Lewis. The result? A full-sensory collision between Lewis' aggressive abstraction and the warehouse's haunting stone walls. Here, the **paintings** don't just hang—they echo, throb, and at times seem to bleed into the room itself.



Lewis, known for his jute-based, heavily worked surfaces, pushed the boundaries further for this show. Painting in response to the salt, the wind, the light of Ibiza—his work took on a new frequency. “It was more spiritual than I expected,” he says,



*“like the space was speaking back”*

Materiality is central to Lewis’ practice. Jute—rough, fibrous, stubborn—takes the brunt of his gestures: dragging, layering, sewing. He isn’t chasing polish. He’s confronting the distance between expression and language, between symbol and truth. And while his roots may stretch back to artists like de Kooning and Hofmann, Lewis operates on his own terms. His abstraction isn’t a style—it’s a condition, a response to living in a world increasingly filtered through AI, media noise, and coded language.

La Nave, with its open height and unforgiving surfaces, provided the ideal opponent—and partner. “We weren’t trying to stage a show,” Malca says, “we were letting the art and the **building** argue and agree with each other in real time.” The exhibition is physical, yes—but also philosophical. It raises questions about permanence, sensation, and the weight of history. This dialogue plays out as a visual rhythm, with each painting asserting itself as much as it submits to its surroundings.

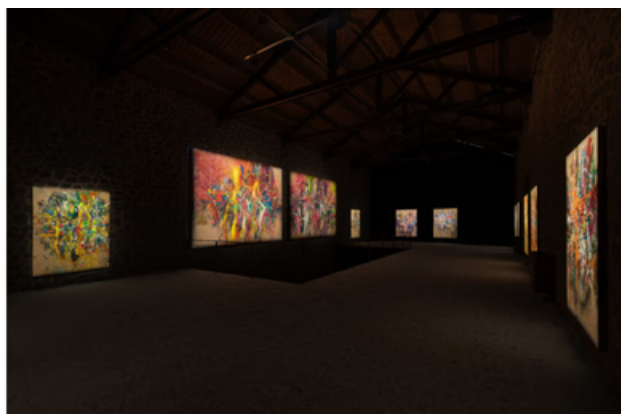
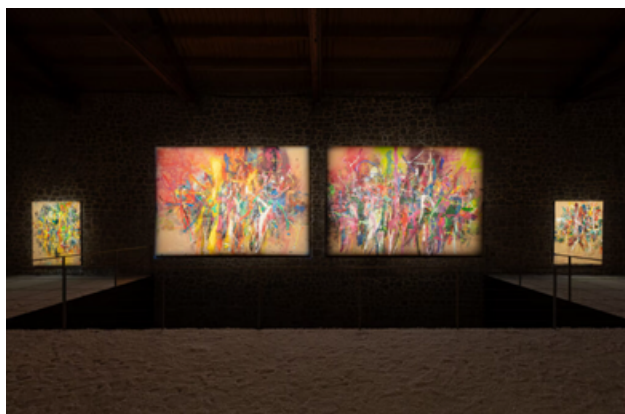






And yet, despite its scale and intensity, *La Noche De Día* remains wildly accessible. Malca is deliberate in keeping admission free, encouraging kids, tourists, and locals alike to walk into the space, look up, and feel something. “Art should never be a luxury that excludes,” he says.

*“It should hit you in the chest—and stay with you”*



As Fundación La Nave Salinas celebrates a decade of cultural impact, the choice to spotlight Lewis feels like a mission statement: bold, physical, emotionally charged art that dares to disturb and connect. This isn’t just a milestone exhibition—it’s a manifesto.

If you’re in Ibiza before August 8, make time for *La Noche De Día*. It’s more than an exhibition—it’s a living, breathing collision between artist and architecture, past and present, thought and sensation. And in the echo of its salt-stained walls, you just might find something true staring back at you.

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