

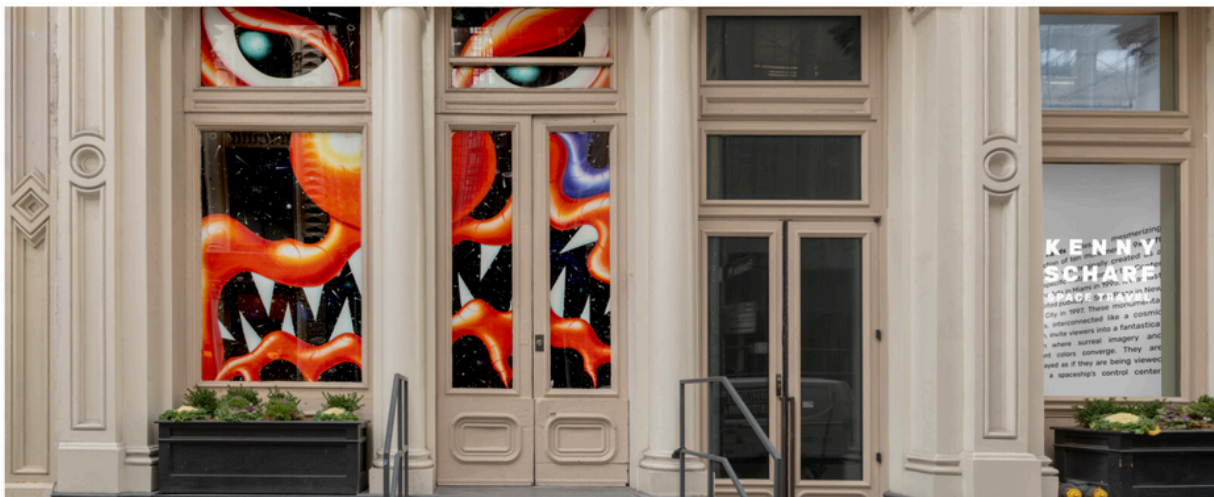
CULTIVIST CONVERSATIONS WITH LIO MALCA

14 MAR 2025

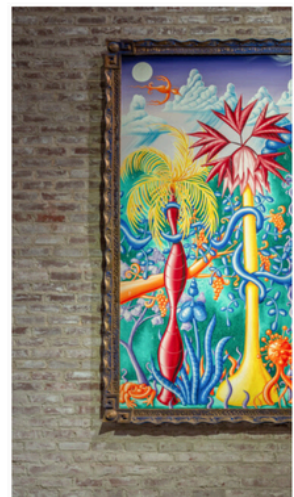
Lio Malca is a New York-based art collector, gallerist, and hotelier known for his bold approach to contemporary art. Since the 1990s, he has championed artists who push boundaries, building a collection that includes key works by Jean-Michel Basquiat, Keith Haring, Kenny Scharf, and George Condo. Over the years, his focus has expanded globally, incorporating contemporary Asian, Latin American, and digital artists.

Beyond collecting, Lio is dedicated to creating spaces that bring art to the public. He transformed Casa Malca in Tulum into a boutique hotel showcasing his collection, established Fundación La Nave Salinas art foundation in Ibiza, and started The Art Lodge, a fine art residency based out of the Sian Ka'an Biosphere Reserve. Lio most recently launched ~~60 White~~, a multidisciplinary art space in Tribeca New York, ~~where he showcased monumental works by Kenny Scharf.~~ This May he will present a dynamic collection of new and recent works by French contemporary artist RENK, whose ability to transform the essence of graffiti from the streets of cities like Paris and New York, into immersive and dreamlike landscapes will offer viewers an experience that is personal, universal, timeless and extraordinary.

This summer marks a decade of yearly institutional exhibitions at Fundación La Nave Salina, Ibiza. Malca will be showcasing two back-to-back solo presentations by artists Spencer Lewis and Pedro Pedro—offering visitors an unparalleled opportunity to engage with their compelling artistic narratives. Through these initiatives, he continues to shape the conversation around contemporary art and its accessibility.



Kenny Scharf's solo exhibition "Space Travel".



Installation view of Kenny Scharf's so



Lio Malca inaugurates in August 2015 a public exhibition at his foundation La Nave

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Your collection spans multiple movements and mediums. What draws you to an artwork beyond market trends?

For me, collecting has never been about following market trends—it's about a visceral connection. I am drawn to works that challenge conventions, evoke deep emotions, and offer unique perspectives on the world. Throughout my career, I have championed artists who break barriers, whether through their technique, subject matter, or philosophy. Art is at its most powerful when it disrupts, provokes thought, and invites engagement. That is what I look for in every piece I collect.

You've turned private collections into immersive spaces, from Casa Malca to your new project 60 White in Tribeca. What role do these different spaces play in your vision for art and how it is received?

Creating spaces for art is just as important as collecting it. I believe art should not exist solely within the walls of institutions or private collections—it should be experienced, felt, and lived. Casa Malca was an opportunity to merge art with hospitality, allowing guests to immerse themselves in a curated experience. Ibiza, with Fundación La Nave Salinas, serves as a place for deeper engagement with contemporary artists. Now, with 60 White in Tribeca, I wanted to create a space where large-scale, multidisciplinary works could come to life in the heart of New York City. Each space has a unique energy, but they all share the same goal: to make art more accessible and impactful.

Your new Tribeca space recently had on view Kenny Scharf: Space Travel. What inspired you to dedicate this exhibition to his work?

Kenny Scharf's work has always embodied a sense of wonder, optimism, and boundless creativity. His connection to pop culture, street art, and surrealist imagery makes his work incredibly dynamic and relevant today.—I see 60 White as a platform for immersive, larger-than-life artistic expressions. Space Travel captured that energy perfectly, inviting viewers into Scharf's vibrant, otherworldly universe. It was the idea revolving in my mind for many years but now it came to fruition the minute I saw the space, which I had already established in my mind its identity as a destination for ambitious, historical transformative exhibitions.

You were ahead of the curve in collecting Basquiat and Haring. Are there artists today you see following a similar trajectory?

Basquiat and Haring were pioneers who redefined the boundaries between street culture, fine art, and social commentary. Today, I see a similar raw energy in artists who merge personal narratives with ancient history like Eva Beresin, Rafa Macarron, Mai Blanco. And then AI, man- or machine-made sci-fi programming that allows and actually invites the audience to participate like artists Sam Spratt with his creations but especially "Luci" that are pushing the limits of how art is created and consumed. I am always looking for artists who bring a fresh, fearless perspective to contemporary art.

With your collection expanding into new regions, how do you approach discovering emerging artists?

My approach is deeply intuitive but also grounded in extensive research and engagement. I travel often, visit artist studios, and work closely with curators and fellow collectors to uncover new talent. Art fairs, biennials, residencies and Instagram provide insights into emerging trends. I have always been interested and attracted to artists who are creating outside the traditional frameworks—those who challenge narratives and introduce new visual esthetics and languages without any regional boundaries or having any recognition in the contemporary art scenes.

Technology is reshaping contemporary art. How do you see digital and AI-driven works fitting into the future of collecting?

Digital and AI-driven art are not just trends—they represent an evolution in how we create, experience, and collect art. The expansion of digital platforms, blockchain technology, and AI tools is redefining artistic authorship and accessibility. While traditional collecting will always have its place, I see a future where digital works coexist with physical pieces, offering new forms of interaction. I am particularly interested in how AI can serve as a tool for creative collaboration rather than a replacement for human expression. The challenge and opportunity lie in integrating these new mediums in ways that preserve the integrity of artistic vision while embracing technological progress.

Your collection has evolved significantly over the decades. Looking ahead, where do you see it going next?

My collection has always been a reflection of my evolving passion and perspective in contemporary art. Looking ahead, I see it expanding further into potentially new media. I am interested and curious in how technology is shaping artistic expression, from generative AI to blockchain-backed art, and how these new tools allow artists to push creative boundaries. At the same time, I remain fully committed to supporting traditional painting, sculpture, and immersive installations. Ultimately, the future of my collection is about maintaining a dialogue between the past, present, and future of art, embracing both its physical and digital evolution.

If you had to choose just one artwork from your collection to live with for a year, which would it be and why?

If I had to choose just one artwork only, it would be a Jean-Michel Basquiat piece. Basquiat was the ignition of my flame in the art world. His work is raw, powerful, and endlessly thought-provoking—it reveals something new every time you engage with it. Basquiat had a way of layering history, personal narrative, and social commentary in a way that remains profoundly relevant. I have always had one near me since 1992. Living with one of his works is like having an ongoing conversation with Basquiat who continues to influence contemporary culture and challenge perceptions of art and identity. His ability to bridge high and low art, text and image remains timeless, deeply inspiring and incredibly current for all age levels.

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THE BALEARIC ISLANDS A SUMMER OF ART

27 JUN 2025



Long celebrated for their natural beauty and creative energy, the Balearic Islands also have plenty to offer on the cultural front. Mallorca, Ibiza and Menorca each bring their own flavour to the art scene, from contemporary installations to modernist landmarks. Whether you're after bold new exhibitions or a quiet moment in a sculpture garden, here's how to make the most of the islands this summer.

IBIZA:

Morning: start at the [La Nave Salinas Foundation](#), just inland from Las Salinas Beach. [Spencer Lewis' Night by Day](#) (until 8 August) transforms the industrial space with bold, gestural paintings made from jute, cardboard and pigment. His work nods to abstract expressionism, drawing on figures like Hans Hofmann and Willem de Kooning, yet speaks with its own raw, physical energy: visceral, urgent and distinctly his own.

Midday: walk or drive just five minutes to Las Salinas Beach for a refreshing post-exhibition swim or a quick bite at one of the beachside restaurants.

Afternoon: head up to [MACE \(Museu d'Art Contemporani d'Eivissa\)](#), in Dalt Vila, Ibiza's fortified old town. The drive from Las Salinas takes around 25 minutes. Miquel Barceló's [El Present Permanent](#) (until 16 November) brings together textured canvases inspired by prehistoric cave art and Mediterranean light. Round off the day by taking a short walk from MACE to the [Castle of Ibiza](#) for panoramic sunset views over the island and port.



Spencer Lewis: Night by Day at Fundación La Nave Salinas. Photo: courtesy of Fundación La Nave Salinas.

MENORCA

Morning: catch the shuttle boat from Mahón harbour to Hauser & Wirth Menorca. Boats depart regularly and the journey takes about 15 minutes each way. The gallery is located on Illa del Rei, a small island with views back to the city.

Late morning: begin with Cindy Sherman: The Women (until 26 October), a rare solo exhibition in Spain that revisits Sherman's iconic photographic series from the 1970s through to the 2010s. Globally celebrated for her exploration of identity, gender and performance, Sherman uses costume, prosthetics and carefully constructed personas to question the ways women are seen and represented.

Next, explore Mika Rottenberg: Vibrant Matter (until 26 October), the artist's first solo exhibition in Spain. Known for her surreal and satirical videos, Rottenberg blends sculpture and film to examine systems of labour, production and consumption. The exhibition features two of her acclaimed video installations alongside new sculptural works made from bittersweet vines and reclaimed plastic, offering an inventive take on materiality, absurdity and interconnectedness.

Midday: stop for lunch at Cantina, the open-air restaurant set among olive trees beside the gallery. A refreshing staple is the Ncold melon and almond soup 'ajoblanco' and tender free-range grilled chicken. The atmosphere is relaxed, with uninterrupted views of the harbour and surrounding landscape.

Afternoon: wander the sculpture trail or visit the restored 18th-century hospital next door before returning to Mahón by boat. Once back in Mahón, make your way to Sa Falua for a cocktail. Tucked away from the busier spots, it's the perfect place to unwind: whether you're sipping in the leafy courtyard or watching the boats drift by from the terrace.



Installation view of Cindy Sherman: Women at Hauser & Wirth Menorca. Photo: courtesy of Hauser & Wirth.

MALLORCA

Morning: start at [Es Baluard Museu d'Art Contemporani](#) de Palma to experience [Cardinal Directions](#) (until 24 August), a major installation by Jessica Stockholder. Known for her inventive use of everyday materials, Stockholder creates immersive environments that blur the boundaries between painting, sculpture and architecture. In this exhibition, vibrant colours, textured surfaces and unexpected objects are combined to transform the gallery into a dynamic space that invites visitors to walk through, around and even inside the work. Rather than observing from a distance, you become part of the composition, engaging with shifting perspectives and surprising spatial relationships. Don't miss the rooftop terrace, which offers one of the best panoramic views of Palma.

Midday: take a short 15-minute drive to [Fundació Miró Mallorca](#), located in the peaceful Cala Major neighbourhood just 10 minutes from central Palma. The foundation offers a fascinating look at Joan Miró's original studios, preserved with his sketches, tools and personal belongings, giving insight into his creative process. Alongside this, discover [Rosa Tharrats. "Refugia"](#) (until 31 August), a contemporary exhibition featuring sculptural textiles that explore new forms and materials. Tharrats' work examines themes of transformation and protection through tactile, speculative bodies, offering a distinct, modern perspective within the foundation's diverse programme.

Afternoon: stroll through the sculpture garden with a coffee in hand and take in Rafael Moneo's striking architecture surrounded by pine trees and sea views. End the day nearby with a relaxed dinner at one of Cala Major's seaside restaurants. The area has a quieter charm, and you'll find a few tucked-away spots where you can dine with views of the coast, just a short walk from the foundation.