



Milan Art Week 2026

OMAGGIO ALL'AMERICA LATINA

Regina José Galindo – Alik Cavaliere – Emilio Scanavino

April 14 – June 14 2026

with the site-specific performance **“Homage to Latin America / Veiling”** by **Regina José Galindo**

April 14 2026, 5 p.m.

Milan, Fondazione Emilio Scanavino

Fondazione Emilio Scanavino and **Centro Artistico Alik Cavaliere** present, in collaboration with **Prometeogallery**, a re-staging of *Homage to Latin America* (1971), the monumental work conceived by Cavaliere and Scanavino for the 11th São Paulo Biennial, featuring the performance **“Homage to Latin America – VEILING”** by **Regina José Galindo** on the occasion of **Milan Art Week 2026**.

More than fifty years after its diplomatic exclusion, the piece returns to center stage not as a historical document, but as a living presence. The project does not simply exhibit a masterpiece of the late 20th century: it reactivates it through a dialogue with a performance by Regina José Galindo, one of the most radical and widely recognized figures in international contemporary art.

Created in 1971 against the backdrop of Brazil's military dictatorship, **Homage to Latin America** stands as an atypical civic monument. The large wall, divided into panels, bears the names of martyrs who fought for freedom on the Latin American continent. Scanavino's painted surfaces engage in a dialogue with Cavaliere's “bronze vegetal tangles,” which extend into space as organic, gnarled, resilient presences.

It is a work that rejects all celebratory rhetoric and takes upon itself the responsibility of naming the violence of history.

In 1971, that assumption of responsibility was deemed inappropriate. The project was withdrawn before the opening, excluded from the catalog, becoming one of the most emblematic cases of censorship in postwar Italian art.

Today, in the context of Milan Art Week, the installation is reinterpreted as a paradigm of art that does not shy away from reality. **Regina José Galindo's performance **Homage to Latin America – Veiling**** is the conceptual heart of the entire project. Galindo does not interpret the work, does not illustrate it, does not accompany it. She crosses it with her performative act.

If Cavaliere and Scanavino had transformed the surface into a field of symbolic wounds, the Guatemalan artist makes the contemporary body a place of continuity between those



wounds and the tensions of the present. The names engraved in 1971 thus encounter the migrations, inequalities, and political violence that still traverse the Latin American continent and the global world. The historic monument becomes an active space, once again traversed by history.

The encounter between Scanavino, Cavaliere, and Galindo is a curatorial dialogue across generations and a comparison between two moments in art united by an ethical urgency. In 1971, the work was labeled “extra-artistic” because it was too explicitly political; today, Galindo’s performative practice reaffirms that art can and must take a stand, without sacrificing formal complexity.

The exhibition, which accompanies the performance, presents the historical story of Homage to Latin America to the public and highlights its international dimension, reconnecting with the continent to which it was originally dedicated. Through this reactivation, Fondazione Emilio Scanavino and Centro Artistico Alik Cavaliere propose a critical repositioning of the project. The exhibition is accompanied by a limited-edition publication by Dario Cimorelli Editore featuring texts by Marco Scotini and Luca Pietro Nicoletti.

In an era marked by new geopolitical divisions and global migration crises, *Homage to Latin America* thus returns to examine the present. Regina José Galindo’s performance amplifies its significance, transforming memory into action and the monument into a living gesture.

Fondazione Emilio Scanavino thanks the Centro Artistico Alik Alik Cavaliere for hosting the events associated with the exhibition.

We thank Artsupp for its collaboration.

PRESS CONTACTS

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Public Information

Exhibition: Homage to Latin America

Artists: Alik Cavaliere, Emilio Scanavino

Performance: Regina José Galindo, “Homage to Latin America – Veiling”

Date: April 14, 2026, 5:00 PM

Venue: Fondazione Scanavino, Piazza Aspromonte 17 | 20131 Milan

Admission: by reservation via Artsupp:

<https://artsupp.com/it/milano/eventi/homage-to-latin-america-veiling>

Exhibition: April 14–June 14, 2026



Hours: April 14–19, 10 a.m.–6 p.m.

From April 20 to June 14, free admission Monday through Thursday from 10 a.m. to 3 p.m.

Saturday and Sunday: reservations required for groups of at least 5 people by emailing us by Wednesday evening.

Free admission

Event: Milan Art Week

Work overview

ALIK CAVALIERE – EMILIO SCANAVINO

OMAGGIO ALL'AMERICA LATINA

1971

Oil and graphite on panels, bronze and aluminum

480 × 285 × 130 cm

A monumental work at the intersection of art and social responsibility

Created in 1971 by **Alik Cavaliere** and **Emilio Scanavino** for the 11th São Paulo Biennial in Brazil, *Homage to Latin America* is one of the most intense and radical collective works of Italian art from the second half of the 20th century. The installation was created in response to the official invitation received in May 1971 from the Venice Biennale Organization for Italy's participation in the Brazilian exhibition. After its absence in 1969 for political reasons, Italy decided to return to São Paulo with a delegation of thirteen artists, convinced that an active presence could represent a more effective form of cultural responsibility than a boycott.

Cavaliere and Scanavino chose to present a joint project, conceived as a large contemporary altarpiece: a horizontal wall divided into 156 panels, each bearing the name of a martyr for freedom on the Latin American continent. Each panel bears Scanavino's characteristic pictorial style, into which are integrated Cavaliere's "bronze vegetal tangles": branches cast in bronze, reaching out into space as an organic and restless presence, creating a three-dimensional tension between memory, nature, and historical violence.

The work thus takes the form of a civil monument that is not celebratory, but tragic and problematic: a wall of memory that rejects all figurative rhetoric and all aesthetic consolation.

Censorship at the São Paulo Biennial (1971)

Although the work was duly submitted on June 20, 1971, along with all the required documentation, it was not exhibited in São Paulo. It was withdrawn before the official opening, excluded from the catalog, and removed from press releases. The decision, attributed to Italian consular officials and the Italian commissioner, was justified by the presence of "elements and intentions of a political and therefore extra-artistic nature," in reference to the context of the Brazilian military dictatorship then in power. The artists received no timely official communication and sent numerous telegrams to clarify who was responsible for the censorship, without receiving any response. The case became the subject of parliamentary inquiries and a wide-ranging debate in the Italian press.



As reconstructed by Luca Pietro Nicoletti, the episode is set against the tense climate of the early 1970s and represents a crucial moment in the relationship between art, institutions, and power, anticipating critical reflections on the “responsibility of the real” in contemporary art.

From Censorship to a Symbol of Resistance

Returned to the artists, the work was exhibited in 1972 at the Galleria De' Foscherari in Bologna under the explicit title “**Censorship in São Paulo**,” accompanied by a documentary dossier.

In March 1974, it was commissioned by the Faculty of Architecture at the University of Milan for an anti-fascist rally. On that occasion, **Giorgio Gaber** performed with the installation as a backdrop. In the following years, *Homage to Latin America* was exhibited in major exhibitions dedicated to the themes of resistance and civic engagement, including:

- Galleria De' Foscherari, Bologna (1972)
- Civic Museum of Bologna, “Tra rivolta e rivoluzione” (1972–73)
- Villa Manzoni, Lecco (1974)
- Palazzo della Loggia, Brescia (1975)

The work subsequently underwent conservation treatment at the Brera Academy of Fine Arts (2004) and was loaned to the Museo della Permanente in Milan (2004–2014) and to the MART in Rovereto (2014–2019).

A civic monument from the late 20th century

Homage to Latin America represents a unique piece in the oeuvre of both artists:

- for Cavaliere, it marks the beginning of a period of public projects with a strong civic focus;
- for Scanavino, it constitutes a rare instance of explicit political-collective connotation within a predominantly existential body of work.

The installation is situated within the debate on art as an act of responsibility toward history and society, distinguishing itself both from celebratory figurative projects and from the purely formalistic tendencies of the contemporary avant-garde. Today, the work awaits a permanent home befitting its historical, artistic, and civic value.