

Oswaldo Vigas Solo Exhibition: Curtain Call

Exhibition Dates	19 March - 25 April 2026
Opening Hours	Tuesday - Sunday, 10am - 7pm
Location	Kwai Fung Hin Art Gallery Office A, 9/F, Entertainment Building, 30 Queen's Road Central, Hong Kong

Kwai Fung Hin is pleased to present the **Solo Exhibition of Oswaldo Vigas: *Curtain Call***, which brings its focus on the Venezuelan modern master's hybrid figures, particularly from his transformative “childlike” period that saw the artist conjure an entirely new universe of magical theatre. Populating the stage is a cast of highly inventive, hybrid “actors”, whose polymorphic forms challenge cultural boundaries and one-sided reading of the world. Deeply connected to the multiplicity of the artist's cultural heritage and ancestral traditions, they stand between the modern reality and the fantastical realm of Latin American culture. In front of the world audience, they take on an autonomous role, laying bare the spectacles of the human condition.

Curtain Call stages another climactic chapter in Vigas's life, an “encore” moment following more than forty years of successful career. Presented alongside are works spanning his early to mature periods, offering a view into the culmination of his life's work, an ongoing process of questioning and reimagining the world through the living myths of his homeland.

“Now come the contortionists!”



L: *Malabaristas (Jugglers)*, 1995, oil on canvas

R: *Untitled (Festejantes (Celebration) series)*, 2010, oil on canvas

In 1993, Vigas had a **major retrospective exhibition at the Monnaie de Paris** museum, where he also received the **“Chevalier de L’Ordre des Arts et des Lettres”** from the Minister of Culture of France to recognize his remarkable artistic achievement. This significant exhibition offered a chance for the artist to reflect on his life and practice, but it certainly was not a conclusion of his career. After the exhibition, it took Vigas a while to pick up his brush again. He took his time to reconnect to his roots by visiting historical sites and studying ancient petroglyphs, which had long been the inspirations of his work. Finally, a profound introspection turned into a renewed creativity, giving birth to what is called his “childlike period”.

As seen in *Malabaristas (Jugglers) (1GG5)* and *Untitled (Festejantes (Celebration) series) (2010)*, circus personas and dancers began to appear alongside animals and other characters derived from both ancestral and contemporary sources. About these enigmatic figures, Vigas gave a witty comment: “...was it not too solemn, with so many art critics, ministers and ambassadors? Now come the contortionists!” Behind this playful remark was a rejection of conventional judgement and hierarchical standards. Much like in animation and circus performance, our wildest imagination and irrational thoughts are safe in this universe. With his seemingly childish compositions, Vigas brings us back to a state of origin, allowing us to look at the world anew with the most innocent eyes.

Between Science and Spirituality: A Pediatrician-turned-artist



L: *Ritual*, 1993, oil on canvas

R: *Anunciación (Annunciation)*, 1987, oil on canvas

With a deep curiosity about the human body and the workings of the universe, Vigas pursued an education in medicine specializing in pediatrics, all the while teaching himself to paint and immersing himself in the local avant-garde art scene. He found his artistic voice after learning about the cultural heritage of his country, giving rise to his most iconic figure, Bruja (Witch), a recurring presence that embodies traditional worldviews and ancestral wisdom rooted in myths and a deep connection to nature.

Throughout his career, Vigas would continue to reconcile his interest in science with his Latin American spirituality, negotiating between the rational and the mythical, the ancient and the modern. In *Ritual (1GG3)*, while the figures seem to be formed by what look like cellular or skeletal segments, calling to mind the artist's medical background, the work evokes a ceremonial scene where shamans or witches perform the healing and worshipping. Vigas never forgot about those children from those poor villages dying in his arms when he was training to be a doctor. Can science alone heal the world? Reason and ritual, which holds more truth?

Carrying the weight of his country's colonial past and continuous social turmoil, Vigas stood firmly against the rapid current of the twentieth century to look for an artistic freedom that embraced differences and spoke to our collective origins. His hybrid figures were not just a way of blending past traditions; it was an ever-evolving language capable of generating new harmonious worlds.

About the Artist

Born in 1923 in Valencia, Venezuela, Vigas is one of the most recognized figures in Latin American modern art. In 1952, one of his iconic witch figures - *Gran Bruja (Great Witch)* received the National Visual Arts Award, a prestigious prize that allowed the artist to go to Paris where he stayed for 12 years.

Vigas played a critical role in Venezuelan modern art movement as well as the cultural exchange between Europe and South America. He represented Venezuela in its inaugural pavilion in the 27th Venice Biennale and was the Commissioner for Venezuela in the 31st Venice Biennale. While in Paris, Vigas was appointed as the foreign delegation of the International Painting Exhibition in Valencia (1955), collaborating with a number of important European modern artists such as Picasso, Ernst, Léger etc. He was also appointed as the Cultural Attaché of the Embassy of Venezuela in France in 1962. Back in Venezuela, he had served as the Director of Culture at the University of the Andes and the Director of the Arts Division of the National Culture Institute, shaping the cultural landscape of the country.

Vigas has been recognized with over 100 solo exhibitions and has received numerous awards. His works are collected by major museums and institutions worldwide, such as National Gallery of Art and Museum of Fine Art in Venezuela; Museum of Contemporary Art in Peru; Museum of Contemporary Art in Columbia; Anger Museum of Fine Arts and Villa Tamaris Centre of Art in France; Art Museum of the Americas and Museum of Fine Arts Houston in the USA. Vigas died in 2014 in Caracas.

About Kwai Fung Hin Art Gallery

Established in 1991, Kwai Fung Hin specializes in 20th century modern art and contemporary art. Its mission is built on long-term relationships with a focused roster of talented artists, each recognized for their devoted vision, global perspective, and deep respect for their cultural roots. Through a multi-platform program of gallery and museum exhibitions, publications, education and archival works, the gallery's research-driven approach provides dedicated support for their creative development and artistic legacies.

For more than three decades, the gallery has cultivated a steadfast cross-cultural vision, building an international network and a portfolio of artists spanning Europe, Asia, Middle East and Latin America. To date, it has organized over 170 gallery exhibitions, 16 institutional exhibitions, and published 55 catalogues, monographs, and 133 series of lithographs. In addition to its gallery space in Hong Kong's Central district, Kwai Fung Hin also dedicates its research work at its Hong Kong head office as well as an archive space in Shanghai. Its first overseas branch opened in Singapore in January 2026.

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