



Arturo Kameya | *Juanetes*, 2024

GRIMM is pleased to present a solo exhibition of works by Arturo Kameya at the Amsterdam gallery, opening during the Amsterdam Art Week 2025 (22-25 May).

Arturo Kameya's work examines the narratives and myths that comprise different versions of socio-political history of Peru. Works in various media are often grouped together to create large-scale installations that delineate connections between disparate historical events, by linking together a range of visual cultural languages which have been formed over time.

His work has garnered increasing attention in recent years for the investigative and direct critical depictions of his native country Peru, that narrates both the troubling and familiar aspects of life there. The country's depicted troubled past holds direct universal truths which surpass the geographic location and touch upon universal contemporary existential issues.

Underscoring the universal themes in his work, among them displacement, culture and identity, Kameya was inspired by the ideas of writer and poet Édouard Glissant (1928-2011),

known for his work in postcolonial theory and the complex relationships between cultures. He laid the foundation for the thought that identities are not fixed but arise through a continuous dialogue and cross-pollination of different influences.

"Furthermore, an identity that does not define itself through a root anchored in the soil or a territory is an identity without a defined beginning, a germinal foundation; instead, it presents a relational development. For this reason, it is an identity without Original Sin, without an inherited debt, without shame for being or existing. And debt, whether literal or symbolic, is an underlying condition based not only on economic aspects but also on cultural, epistemic, spiritual and emotional ones. However, no matter how stubborn these identities may be, islands seem to have an increasingly definitive fate: disappearance. The glaciers will finish melting, the tides will rise, and the sea will erase all evidence of those micro-medium identities."

- Arturo Kameya

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Arturo Kameya in his studio, Amsterdam (NL), 2023
Photo: Jonathan de Waart

Kameya uses this description of identity as metaphorical 'islands' in his work: Unrooted, transparent and a form of protest against the homogeneous concept of culture. Based on Kameya's own memories, the works in this exhibition consist of new paintings as well as freestanding objects.

About the artist

Arturo Kameya (b. 1984 in Lima, PE) attended the Pontifical Catholic University of Peru in Lima (PE) and was a resident at the Rijksakademie van Beeldende Kunsten, Amsterdam (NL). He is the winner of the De Wolvecamprijs 2024.

This year, Kameya is part of the group exhibition *Your Ears Will Later Know to Listen*, at Nottingham Contemporary (UK), on view from May 31 to September 7. He will present new work in the Statements sector at Art Basel (CH) from June 19 to June 22, 2025. Following this, he will have a solo exhibition at Centre d'Art Saint-Fons, CAP, Lyon (FR), opening in Fall.

Selected recent exhibitions include *Prospect.6: The Future Is Present*, *The Harbinger Is Home*, New Orleans, LA (US) in 2024; *Opaque Spirits*, Marres, Maastricht (NL) in 2024; *Toward the Celestial*, ICA, Miami, FL (US) in 2024; *Los Ovnis*, GRIMM, New York, NY (US) in 2023; *Memory is an Editing Station*, 22nd Biennial Sesc_Videobrasil, São Paulo (BR) in 2023; *En esa pulga se mezcla nuestra sangre / In that flea, our blood mixes*, GRIMM, New York, NY (US) in 2021; *Drylands*, Dordrechts Museum, Dordrecht (NL) in 2021; *Soft Water Hard Stone*, New Museum Triennial, New York, NY (US) in 2021.

Kameya's work is part of numerous collections including the Beth Rudin DeWoody Collection (US); THE EKARD COLLECTION; ING Collection (NL); Institute of Contemporary Art, Miami, FL (US); Museo de Arte de Lima, MALI (PE) and Saastamoinen Foundation (FI).

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