

Arturo Kameya

Every step is a payment in full

Art Basel Statements, 2025
Booth M15



Installation view | *Every step is a payment in full*, 2025

GRIMM debuts *Every step is a payment in full*, a new installation by Arturo Kameya (b. 1984, Lima, PE), in the Statements sector at Art Basel. Presented concurrently with his solo exhibition *The moon wanted to be the sun, but it was too late to change* at GRIMM Amsterdam, the installation follows his 2024 exhibition *Opaque Spirits* at Marres, Maastricht (NL), and precedes his upcoming solo exhibition at Centre d'Art Saint-Fons (CAP), Lyon (FR) in Fall 2025.

Kameya's installation at Art Basel Statements is based on the history of physical education (P.E.) in 20th-century Peru. The installation examines the consolidation of cultural assimilation policies and the use of sports and physical education as a "civilizing" tool, one of the foundational pillars of modernization. The artist draws upon educational centres in Peru for visual reference alongside historical and personal archives.

"Physical education in large parts of Latin America originates in the management of bodies capable of work and the transfer of knowledge without the need for a complex structure of literacy or education: the transfer of knowledge and ideologies through the bodies." [1]

In Peru, during the first half of the 20th century, the elite members of society managed physical education. After losing

the war to Chile, they focused on imparting European principles and values upon the native population through a classist and racist civilizational project. Physical education "was seen as the means to form bourgeois individuals, in vigorous physical condition and with excellent morals." [2]

The works explore, in a non-explicit and non-linear manner, how the oligarchic narratives that have governed the country from colonial times to the present have imposed the concept of an "Intrinsic guilt" on the marginalized communities within the Peruvian social pyramid that functions like original sin, shifting the blame for society's ills onto "undisciplined, barbaric, and uncontrollable bodies", while deflecting attention from the structural issues of governance, such as corruption, disorganization, and inequality. From the forced labor imposed upon the "amoral pagans" during the colonial period to the defeat in the War of the Pacific, and the more recent downfall of the drunken footballer— a performative figure of pop culture that embodies the failure of social ascent— the blame always lands on the same bodies, those who are forever in debt.

Kameya's installation draws upon numerous Peruvian educational centers and historical and personal archives for visual reference. The ambience, painted walls, and objects all contribute to the immersive space, while the imagery in each of his paintings offers an entry point into the subject at hand.

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Notes

1. Paraphrased text from Juliane Müller's *El duelo entre la Escuela 'Ayllu de Warisata y los vecinos de Achacachi: la indigenización del fútbol en el departamento de La Paz (1900-1940)*, published in the book *Fútbol y sociedad en América Latina* (2021).

2. Mariana Marceillac Riofrío, *The Political Construction of Sports in the Peruvian Educational System*, Bachelor's Thesis in Sociology, Pontifical Catholic University of Peru, 2020.

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 Wolvecamprijns 2024.

In 2025, Kameya will participate in the exhibition *Your Ears Will Later Know to Listen* at Nottingham Contemporary (UK), which will be on view from May 31 to September 7. He will also have a solo exhibition at GRIMM, Amsterdam (NL), opening on May 22, coinciding with the Amsterdam Art Week. Following this, he will have a solo exhibition at Centre d'Art Saint-Fons, CAP, Lyon (FR), opening in the Fall.

Selected recent exhibitions include *The moon wanted to be the sun, but it was too late to change*, GRIMM, Amsterdam (NL); *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 included in collections such as the ABN AMRO Collection (NL); AkzoNobel Art Foundation, Amsterdam (NL); 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), among others.

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

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