15.09–28.11 2026

Arturo Kameya

(EN)

Vuelva mañana

Arturo Kameya, *Occupational therapy*, 2024.
Courtesy of the artist and Prospect.6. Photo by Alex Marks.

Centre d'art de Saint-Fons

Open Tuesday to Friday, 12 noon–6 pm, and Saturday, 2 pm–6 pm
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GRIMM

Résonance

Un événement en Résonance de la 18e Biennale d'art contemporain de Lyon 2026

PRÉFET DE LA RÉGION AUVERGNE-RHÔNE-ALPES
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PRESS RELEASE [SOLO EXHIBITION]

Arturo Kameya
Vuelva mañana
(Come back tomorrow)

To mark his first solo exhibition in France, the Peruvian artist Arturo Kameya takes over the Art Centre with a collection of works — including new pieces — conceived specifically for the venue. Paintings, objects, installations and videos transform the exhibition space into an immersive environment, haunted by the ghosts of the past and the uncertainties of the present, where historical narratives, memories and imaginings of the end of the world intersect.

Curated by Arturo Kameya and Alessandra Prandin

DURING THE EXHIBITION 15.09 — 28.11.2026

Press preview
→ Tuesday 15 September from 10.00 am to midday
press reception, coffee and tour of the exhibition in the artist's presence

[Double opening]
→ Tuesday 15 September from 3.00 pm to 8.00 pm
exhibition opening

• ***Vuelva mañana***
Arturo Kameya
in the presence of the artist

• ***Suivre des chemins et tracer l'épaisseur du vent***
Marwa Arsanios, Nelson Bourrec Carter, Rebecca Digne, Basir Mahmood, Flavie Pinatel
Guest curator: Nicolas Feodoroff

Open studios at Ateliers du CAP
→ 15 & 16 September from 2 pm to 7 pm

Jean-Julien Ney: *S'étouffer par son propre souffle*
→ A permanent installation in the CAP's workspaces

Reopening of the Artothèque & presentation of the Vélothèque
→ Friday 16 October at 4.00 pm
Designing the Artothèque of Tomorrow: A double session with Studio GRRIZ and Studio Charles Herrou

Family tours
→ Saturdays 3 October and 7 November at 2.30 pm
free

Tours in foreign languages
EN → Saturday 24 October at 4.00 pm | *free*
IT, ES → Saturday 21 November
2.30 pm – Italian | *free*
4.30 pm – Spanish | *free*

[Opening]
PILOT#3
Nisa Senol, Daniela Sonnabend, Ines Tabbakh-Malleon
→ Saturday 7 November from 3.00 pm to 8.00 pm
Guest curator: Flora Fettah

Résidence croisée: David Le Borgne, *La Brûlure la plus Lente* (Date to be confirmed)
A partnership with the CND Centre national de la danse in Lyon

CONTACT
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[Image] Arturo Kameya, Occupational therapy, 2024.
Courtesy of the artist and Prospect.6. Photo by Alex Marks.

Arturo Kameya is represented by GRIMM Amsterdam | London | New York. GRIMM

Vuelva Mañana
(Come back tomorrow)

Vuelva mañana — come back tomorrow. It's a commonplace phrase. It might be used at a closed ticket office, by an administrative body that can't do anything today, or to explain an absence that's only supposed to last a few hours. But what does 'come back tomorrow' actually mean? What will still be there tomorrow? And what if the absence were to last a lifetime, a generation or an entire era?

For his first institutional exhibition in France, Arturo Kameya transforms the CAP into an immersive environment where existing works and new productions come together. Paintings, objects, installations and videos compose a familiar yet enigmatic landscape, where narratives from the past seem to continue to influence the present. The space is bathed in twilight, allowing only the outlines of shapes and objects to be glimpsed. The walls bear the marks of the passage of time; the floors, with their old tiles, are covered in rubble, and old household objects appear to have been abandoned there. We find ourselves in a theatre of ruins, unsure whether we are in the aftermath of a catastrophic event, whether we are witnessing it as it unfolds, or whether we are only at the very beginning.

It is unclear, as if the artist were seeking to translate a form of opacity into space, to use his own words. This illegibility is that of stories, parts of which elude us; of systems that organise our lives without always revealing themselves; but also of images that refuse to yield a definitive interpretation.
His works draw on the history of Peru, his native country, but also on popular culture and the imaginaries of urban culture. Whether allegories of a foretold collapse or a nuanced critique of society's perceptions, they speak of guilt or debt, of progress and property, of the art of living and sometimes of survival, in a context where the promises of the future merge with the dystopia of the present and the spectres of the past.

Vuelva Mañana's works bring forth — or bring back — images, objects or situations that may evoke a sense of immediate recognition, before slipping away from us once more. We think we know what we are looking at — a home interior, an everyday object, a familiar figure — but something does not quite add up.
And whilst each work has its own narrative, they all form part of a single universe skilfully orchestrated by the artist. The wooden silhouettes that feature throughout her work evoke not so much characters as fleeting presences, passers-by or omens. Their very material seems to keep

them in a state of apparition, as if they could vanish just as easily as they appeared. In Kameya's work, the ghost is never merely a figure from the past. It may be what remains after the disappearance of an event, a story or a promise, but also what heralds what has not yet happened. The colour palette typical of the artist's work — yellow, pale green or grey — accentuates the sensation of passing through a space that shifts from the real into the supernatural.

In *House*, this uncanny strangeness (*unheimlich*) — or rather, a sort of strange familiarity — takes on an almost playful form. A very 1990s-style shoe rack, illuminated intermittently, appears to be part of an interior scene. Then, as the light flickers, the eyes of a wild cat have replaced those of the domestic cat. The familiar place — the house, the 'home', supposed to be a place of safety — suddenly becomes the scene of a threat.
In Arturo Kameya's work, we often witness a sort of collision between private and public space, between the interior and the exterior, where our existence becomes a porous membrane vulnerable to the upheavals of history.

The visual lexicon of the street and the clichés of advertising readily find their way into his works, as in the new series of paintings presented for the first time at the Art Centre. The artist humorously subverts the familiar images of popular culture and the dominant narratives that shape our perception of the other. Works such as *Bin Ladino*, *Siempre callejero* and *La Última cena* thus tackle, with biting humour, the failure of a promise of progress and the disillusionment of an era. The video *A diferencia de mí, tú no dejas ni un fantasma* / Unlike me, you don't even leave a ghost behind, produced in collaboration with Claudia Martínez Garay, extends this universe.

Within the exhibition space, the works interact with one another, time periods overlap and points of reference shift. Vuelva Mañana thus leaves one question unanswered: come back tomorrow, but what kind of tomorrow actually awaits us?

Come back tomorrow.
Maybe we'll still be here, then again, maybe not.

Curated by Arturo Kameya and Alessandra Prandin

Arturo Kameya

Arturo Kameya (b. 1984 in Lima, PE) attended the Pontificia Universidad Católica of Peru in Lima (PE) and was a resident at the Rijksakademie van Beeldende Kunsten, Amsterdam (NL) from 2019 through 2021. He is the winner of the Wolvecampprijs 2024.

Arturo Kameya dans son studio, Amsterdam (NL), 2023
Courtesy of the Artist and GRIMM, Amsterdam | London | New York. Photo: Jonathan de Waart

His work explores the narratives and myths that shape differing socio-political histories of Peru. Kameya works across a range of mediums, including acrylic, plaster, film, and printmaking. His multimedia pieces are often brought together in large-scale installations that trace connections between seemingly unrelated historical events through layered visual and cultural languages developed over time. More recent projects focus on the textures of urban environments and the contradictions inherent in knowing a place intimately. In recent years, his practice has gained increasing recognition for its incisive portrayals of Peru, capturing both the unsettling and deeply familiar dimensions of everyday life.

Kameya is currently exhibiting at the 59th Carnegie International: *If the word we*, in collaboration with Claudia Martínez Garay, on view at the Mattress Factory, Pittsburgh, PE (US) until May 3, 2027. This year, the artist will have a solo exhibition at GRIMM in NewYork, NY (US) opening in November.

Arturo Kameya has exhibited in numerous international institutions, including at the Nottingham Contemporary (UK); Marres, House for Contemporary Culture (NL), Institute of Contemporary Art, Miami (US); Dordrechts Museum (NL);

His work has also been featured in major international exhibitions such as Prospect.6: *The Future Is Present, The Harbinger Is Home,* Alone Time Gallery, New Orleans, LA (US) in 2024; *Memory is an Editing Station*, 22nd Biennial Sesc_Videobrasil, São Paulo (BR) in 2023; *We, on the Rising Wave*, Busan Biennale, Busan (SK) in 2022; *Soft Water Hard Stone*, New Museum Triennial, New York, NY (US) in 2021; *Sharjah Film Program*, Sharjah Art Foundation, Sharjah (AE) in 2019.

Kameya's work is part of numerous collections including ABN AMRO Collection, Amsterdam (NL); AkzoNobel Art Foundation, Amsterdam (NL); Beth Rudin DeWoody Collection, New York, NY (US); ING Collection (NL); Institute of Contemporary Art (ICA), Miami, FL (US); LAM Museum, Lisse (NL); Museo de Arte de Lima (PE) and Saastamoinen Foundation, Helsinki (FI).

→ Arturo Kameya is represented by GRIMM Amsterdam | London | New York.

Curriculum vitae

Arturo Kameya [b. 1984 in Lima (PE)]
Lives and works in Amsterdam (NL)

EDUCATION

- 2021 Rijksakademie van Beeldende Kunsten, Amsterdam (NL)
- 2008 BA in Fine Arts with mention in Printmaking, Pontificia Universidad Católica del Perú, Lima (PE)

RESIDENCIES & AWARDS

2024
- Wolvecampprijs (winner)

2021
- Rijksakademie van Beeldende Kunsten, supported by Eduardo Hochschild

2016
- Laureate Institute français fellowship / Cité Internationale des Arts Residency Programme in visual arts

2015
- Passport for an Artist Competition, organized by the French Embassy of Peru and the Alliance Française of Lima (first place)

2012
- National Photography Salon organized by the North American Cultural Institute (second place)

SELECTED SOLO EXHIBITIONS

2026
- GRIMM, New York, NY (US) [forthcoming]
- CAP • Centre d'Art Saint-Fons, Saint-Fons (FR) [forthcoming]

2025
- *The moon wanted to be the sun, but it was too late to change*, GRIMM, Amsterdam (NL)

2024
- Prospect.6: *The Future Is Present, The Harbinger Is Home*, Alone Time Gallery, New Orleans, LA (US)
- *Opaque Spirits*, in collaboration with Claudia Martínez Garay, Marres, Maastricht (NL)

2023
- *Los Ovnis*, GRIMM, New York, NY (US)

2021
- *En esa pulga se mezcla nuestra sangre / In that flea, our blood mixes*, GRIMM, New York, NY (US)
- *Drylands*, Dordrechts Museum, Dordrecht (NL)

2020
- *No one knows the world*, Art | Basel Miami
- *Positions* (online); GRIMM Amsterdam (NL)
- *Grandma's Cooking Recipes*, GRIMM, Amsterdam (NL)

2019
- *Depósito de Sombras*, Alliance Française, Lima (PE)

2018
- *Allá en el Caserío, Acá en el Matorral,* in collaboration with Claudia Martínez Garay, Ginsberg Galeria, Lima (PE)
- *Ghosts Don't Care if You Believe in Them*, Hotel Maria Kapel, Hoorn (NL)

2016
- *Ghost Stories*, Alliance Française, Lima (PE)

SELECTED GROUP EXHIBITIONS

2026
• *La ceniza ya no recuerda qué causó el incendio. / The ash no longer remembers what caused the fire*., in collaboration with Claudia Martínez Garay, 59th Carnegie International: *If the word we*, Mattress Factory, Pittsburgh, PE (US)

2025
• *Your Ears Later Will Know to Listen,* Nottingham Contemporary (UK)

2024
• *Toward the Celestial*, curated by Alex Gartenfeld; Gean Moreno and Stephanie Seidel, ICA, Miami, FL (US)

2023
• *Memory is an Editing Station*, 22nd Biennial Sesc_Videobrasil, São Paulo (BR)
• *Tales of Soil and Concrete,* Pippy Houldsworth Gallery, London (UK)

2022
• *We, on the Rising Wave*, Busan Biennale, Busan (SK)

2021
• *Soft Water Hard Stone*, New Museum Triennial, New York, NY (US)
• Rijksakademie OPEN, Rijksakademie voor Beeldende Kunsten, Amsterdam (NL)
• Inaugural exhibition, GRIMM, New York, NY (US)

2020
• *Zonder Commentaar / No Comment,* De Vishal, Haarlem (NL)

2019
• Rijksakademie OPEN, Rijksakademie van Beeldende Kunsten, Amsterdam (NL)
• *Rivers Flow Out of My Eyes*, curated by Madelon van Schie, tegenboschvanvreden, Amsterdam (NL)
• *Sharjah Film Program*, Sharjah Art Foundation, Sharjah (AE)
• *Miradas por Espacios*, Conde Duque Cultural Center, Arco Art Fair parallel program, Madrid (ES) 2017, C.C. Lucila Walki, Lima (PE)
• *Percepciones Contemporáneas*, C.C. Ccori Wasi, Lima (PE)

2016
• *Repérage Artistique #2, True False Fictive/ Vrai Fauz Fictive*, curated by Marianne Derrien. Young International Art Fair [hors les murs] Cité Internationales des Arts, Paris (FR)

SELECTED COLLECTIONS
• ABN AMRO Collection, Amsterdam (NL)
• AkzoNobel Art Foundation, Amsterdam (NL)
• Beth Rudin DeWoody Collection, New York, NY (US)
• ING Collection (NL)
• Institute of Contemporary Art (ICA), Miami, FL (US)
• LAM Museum, Lisse (NL)
• Museo de Arte de Lima (PE)
• Saastamoinen Foundation, Helsinki (FI)

PUBLICATIONS

2026
• 59th *Carnegie International: if the word we*, Carnegie Museum of Art, Pittsburgh, PA (US)

2025
• Prospect.6: *The Future Is Present, The Harbinger Is Home,* Prospect New Orleans, LA (US), Phaidon

2021
Who can afford to feed more ghosts, GRIMM, Amsterdam | London | New York
Soft Water Hard Stone, New Museum Triennial, New Museum, New York, NY (US)

[ON OPENING DAY]

Open studios of Ateliers du CAP

Since December 2023, CAP • Centre d'art has established ten studios and now hosts twelve artists on long-term residencies, for periods ranging from six months to one year, with the option to renew their stay in the studios.

The Ateliers du CAP reinforce our commitment to supporting artists by providing a workspace, as well as regular support and an ongoing dialogue between the places where artistic practices take root and those where they flourish.

Ten studios of varying sizes are allocated following a call for applications published regularly — and subject to availability — on the Art Centre's website and on dedicated media channels.

Discover the residents' work
→ 15 and 16 September, from 2 pm to 7 pm

Jules Maillot
Jean-Julien Ney
Lundy Grandpré
Guénaëlle de Carbonnières
Eve Martin
Anthony Jacquot-Boeykens
Jules Berthonnet
Agathe Berthou
Kelly Weiss
Marie Pic
Lola Fontanié
Elsa Chazal

[Crédit photo : Fanny Vandecandelaere, 2024

[ON OPENING DAY]

S'étouffer par son propre souffle A permanent installation by Jean-Julien Ney

By occupying one of CAP • Saint-Fons's technical spaces, the artist plunges us into an immersive work that unfolds at the scale of the gaze. Echoing pre-cinema machines, this vision device, set up in the dark, offers an experience of perception where matter and space seem to appear «time-delayed».

The work questions the production and origin of images, blurring the boundaries between the real and the virtual, between the haptic and photographic ultra-realism.

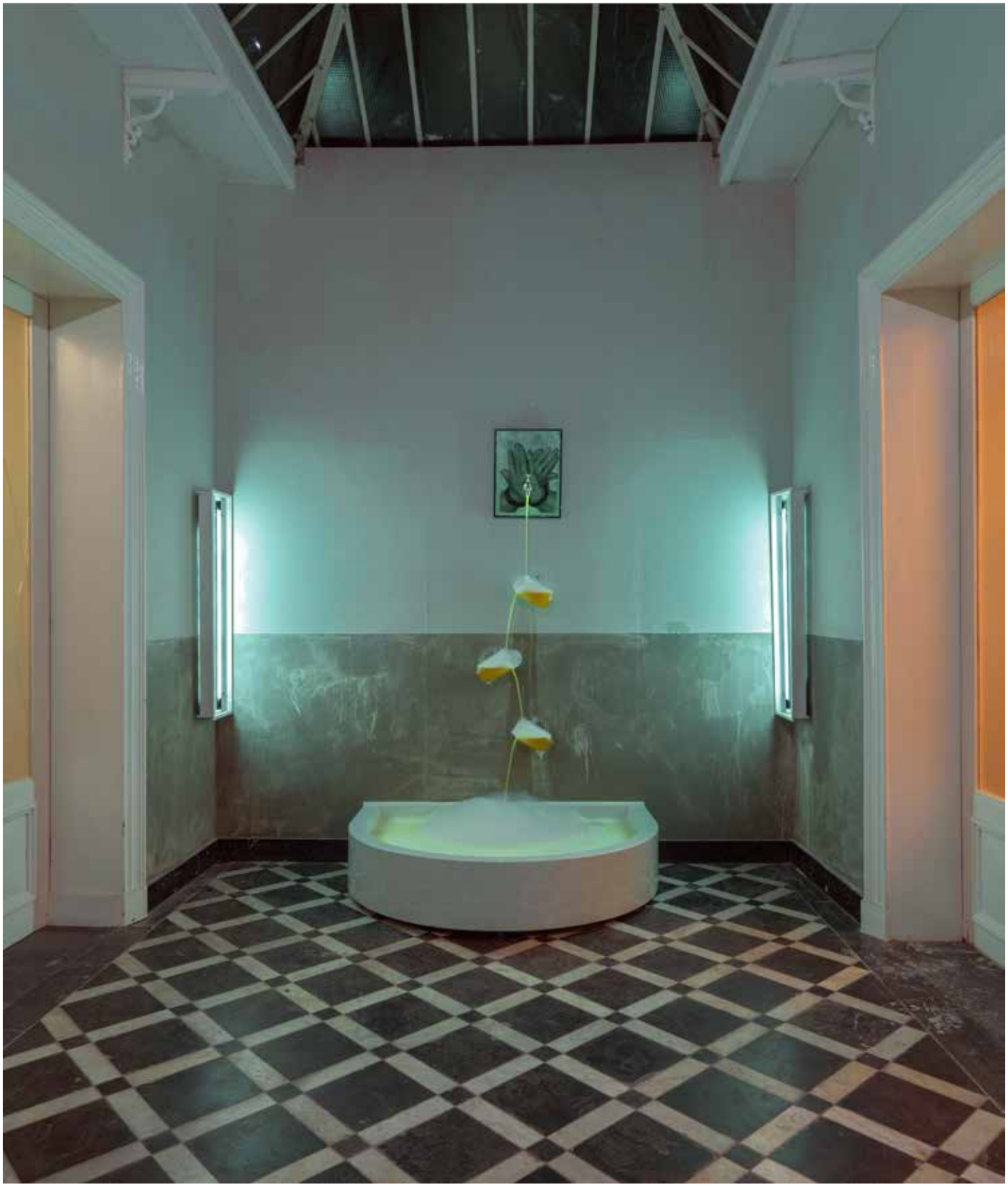
Jean-Julien Ney's practice relies on the intertwining of sculpture and photography, which he most often deploys in the form of installations. In an approach derived from media archaeology, the artist dissects image recording and broadcasting technologies, while questioning the conventions that govern them.

A graduate of ENSBA Lyon in 2014 and a resident of the CAP Ateliers since 2024, Jean-Julien Ney has notably exhibited at the Thaddaeus Ropac gallery, the 64th Salon de Montrouge, Circa Art Actuel (Montreal), and the Frac Grand Large — Hauts-de-France. He has also conducted research and residency projects with Frac Grand Large and 40mcube. He is currently collaborating with students from INSA Lyon on an automated sculpture project combining mechanical engineering, living system simulation, and the study of water stress in a corn plant.

Jean-Julien Ney, *S'étouffer par son propre souffle,* 2024. Photo: Jean-Julien Ney

Images

Arturo Kameya, *The moon wanted to be the sun but it was too late to change*, GRIMM, Amsterdam (NL), 2025.
Courtesy of the Ar;st and GRIMM, Amsterdam | London | New York. Photo credit: Jonathan de Waart



Arturo Kameya, *Opaque Spirits*, Marres, Maastricht (NL), 2024. Courtesy of the Ar;st, Marres and GRIMM, Amsterdam | London | New York.
Photo credit: Gert Jan van Rooij

Arturo Kameya, *The moon wanted to be the sun but it was too late to change*, GRIMM, Amsterdam (NL), 2025.
Courtesy of the Ar;st and GRIMM, Amsterdam | London | New York. Photo credit: Jonathan de Waart

Arturo Kameya, *Whatever comes first*, Prospect 6., *The Future Is Present, The Harbinger Is Home*, New Orleans, LA (US), 2024.
Courtesy of the Artist, Prospect 6. and GRIMM, Amsterdam | London | New York. Photo credit: Alex Marks

Arturo Kameya, *Opaque Spirits*, Marres, Maastricht (NL), 2024. Courtesy of the Artist, Marres and GRIMM, Amsterdam | London | New York.
Photo credit: Gert Jan van Rooij

Arturo Kameya, *Opaque Spirits*, Marres, Maastricht (NL), 2024. Courtesy of the Artist, Marres and GRIMM, Amsterdam | London | New York.
Photo credit: Gert Jan van Rooij

CAP • Centre d'Art de Saint-Fons

Founded in 1986, CAP • Centre d'art has had two core objectives: supporting artistic production and promoting contemporary art in the heart of the former working-class district of Saint-Fons, an industrial town with a stimulating yet complex history, geographical position, and socio-economic situation. For forty years, the contemporary art centre has been a valuable resource for both artists and visitors.

CAP • Centre d'art is proud of its identity as a laboratory for contemporary art experimentation and a space that promotes a vision of culture as a space of freedom and a tool for emancipation. It is a lively, open and inclusive space where creation and transmission are at the heart of its project.

French and international artists, whether emerging or more established, exhibit their work here. The programme includes four exhibitions a year, comprising both monographic and group shows, with an emphasis on residencies and support for the production of new works and projects designed specifically for the CAP. Throughout the year, the programme is enriched by research and production residencies, multidisciplinary projects, off-site collaborations and other formats yet to be invented.
The art centre has a space dedicated to mediation and an artothèque with over 800 works, which is a valuable resource for the education in the arts.

Since winter 2023, CAP • Centre d'art has expanded to include ten artists' studios. This new chapter strengthens our collaboration with artists, encouraging porosity between the artist's studio and the exhibition space.

CAP has become a platform where art emerges, takes shape, and is exhibited.

Anne-Charlotte Finel, Exhibition view of *Respiro*, CAP • Saint-Fons, 2023, photograph by Blaise Adilon.

Team

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Art tenders
(external contracts)

News & social media

@lecapsaintfons

@lecapcentredart

www.lecap-saintfons.com

Practical information

Espace Léon Blum, rue de la Rochette
69190 Saint-Fons

How to get there
Tram T4 : Lénine – Corsière
Bus 60 : Yves Farge – Corsière
Bus 93 : La Rochette – Clochettes
Accessible to people with reduced mobility

Reception
04 72 09 20 27
cap.centredart@saint-fons.fr

Opening hours
Exhibition open to the public
Tuesday to Friday • 12 noon to 6 pm
Saturday • 2 pm to 6 pm

The CAP • Art Centre is a cultural facility run by the City of Saint-Fons, supported by the Ministry of Culture — DRAC Auvergne Rhône-Alpes and the Auvergne Rhône-Alpes Region. The Art Centre is a member of AC//RA – Art Contemporain Rhône-Alpes and the Adèle network.
The CAP • Art Centre is a member of the associations DCA – the French association for the development of contemporary art centres – and BLA! – the national association of professionals in contemporary art mediation.

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(EN)

Vuelva mañana

Arturo Kameya, *Occupational therapy*, 2024.
Courtesy of the artist and Prospect.6. Photo by Alex Marks.

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