

# James Webb Let the Darkness be a Doorway

13 September — 25 October 2025

Opening: Saturday 13 September, 3pm — 8pm



# James Webb

Lives and works in Stockholm.



James Webb, 2016 © PH

James Webb, born in 1975 in Kimberley, South Africa, lives and works between Cape Town and Stockholm.

Solo exhibitions of his work have been held at the Kabuso Art Centre Øystese (2025), Liljevalchs Stockholm (2024), Winnipeg Art Gallery (2019), the Art Institute of Chicago, (2018), Norrtälje Konsthall (2016, 2018, 2019), Yorkshire Sculpture Park Wakefield (2016), Hordaland Kunstsenter Bergen (2015), CentroCentro Madrid (2013), and the Johannesburg Art Gallery (2012).

His work has been featured in numerous group exhibitions, including, MGK Siegen (2025), Blaffer Art Museum (2024), Astrup Fearnley Museet (2024), at A4 Arts Foundation (2023), Monheim Triennale II (2023), the Saint-Paul de Vence International Biennale (2023), the Islamic Arts Biennale in Jeddah (2023), Mona Foma Festival (2023), two editions of the Lyon Biennale (2007, 2022), the Museo nazionale delle arti del XXI secolo con sede (2022), the 12th Curitiba International Biennial (2019), the 13th Dakar Biennale (2018), Darat al Funun (2018), the 4th Prospect New Orleans Triennial (2017), documenta 14 (2017), the 13th Sharjah Biennial (2017), the Théâtre Graslin (2016), the 12th Havana Biennial (2015), the Wanås Konst and Historiska (2015), the 55th Venice Biennale (2013), the Tate Modern (2010), the 3rd Marrakech Biennale (2009) and the Melbourne International Arts Festival (2009).

Two upcoming exhibitions are also planned in Istanbul and Geneva.

His works are part of numerous public and private collections, including the Smithsonian National Museum of African Art, KADIST, the Museo Nazionale delle Arti del XXI Secolo (MAXXI), and Tate Modern.

# Let the Darkness Be a Doorway,

13 September — 25 October 2025

Imane Farès gallery is pleased to announce *Let the Darkness Be a Doorway*, the fourth solo exhibition by James Webb, on view from September 13 to October 25, 2025.

James Webb is an artist, known for his site-specific interventions and installations. His practice often involves sound, found objects, and text, invoking references to literature, cinema, and the conceptualist traditions. By shifting objects, techniques, and forms beyond their original contexts and introducing them to different environments, Webb creates new spaces of tension. These methodologies bind Webb's background in religion, theatre, and advertising, offering poetic inquiries into the economies of belief and dynamics of communication in our contemporary world.

In his exhibition *Let the Darkness Be a Doorway* James Webb posits an encounter between the sacred, the invisible, and the nuclear. By interlacing sites charged with technological memory and spiritual and artistic actions, he has created artworks that explore the connections between perception, history, and intimate experience.

On this occasion, the artist presents several new works, accompanied by a selection of works first shown in 2024 at Liljevalchs in Stockholm, as part of a solo exhibition. Among the works on view, *Knowing the Ways* (2024) is a sound installation created in the reactor hall at KTH, the former site of R1, Sweden's first nuclear reactor, decommissioned in 1970. In this space, located twenty-five metres beneath Stockholm, a choir performs a composition by Hildegard of Bingen, the 12th-century German abbess renowned for her visions, writings, and music. A central figure in the exhibition, Hildegard of Bingen appears throughout several works: her visions, chants, and sensory experiences resonate across the works on display.

A simple photograph of a blue sky is also presented in the exhibition. James Webb photographed this sky from the atomic bomb hypocentre in Nagasaki. This image creates a connection with his 2005 artwork *Untitled (9th August)*, which he installed in the closed gallery during the month of August as a silent memorial marking the 80th anniversary of the atomic bombing of Nagasaki.

*Let the Darkness Be a Doorway* serves as a threshold. The exhibition offers situations in which listening, feeling and seeing unfold differently and where the sacred is present within technological modernity: not as a comfort, but as a critical lens.

James Webb's work is also on view at the Kunsthalle in Mulhouse until October 26, with the piece *A Series of Personal Questions Addressed to the River Rhine* (2023), produced as part of the Monheim Triennale. His works *There's No Place Called Home (Belém, Lisboa)* (2025) and *Learning from Birds* (2025) are also being shown at the MAC / CCB and at the Antecâmara, until October 5.

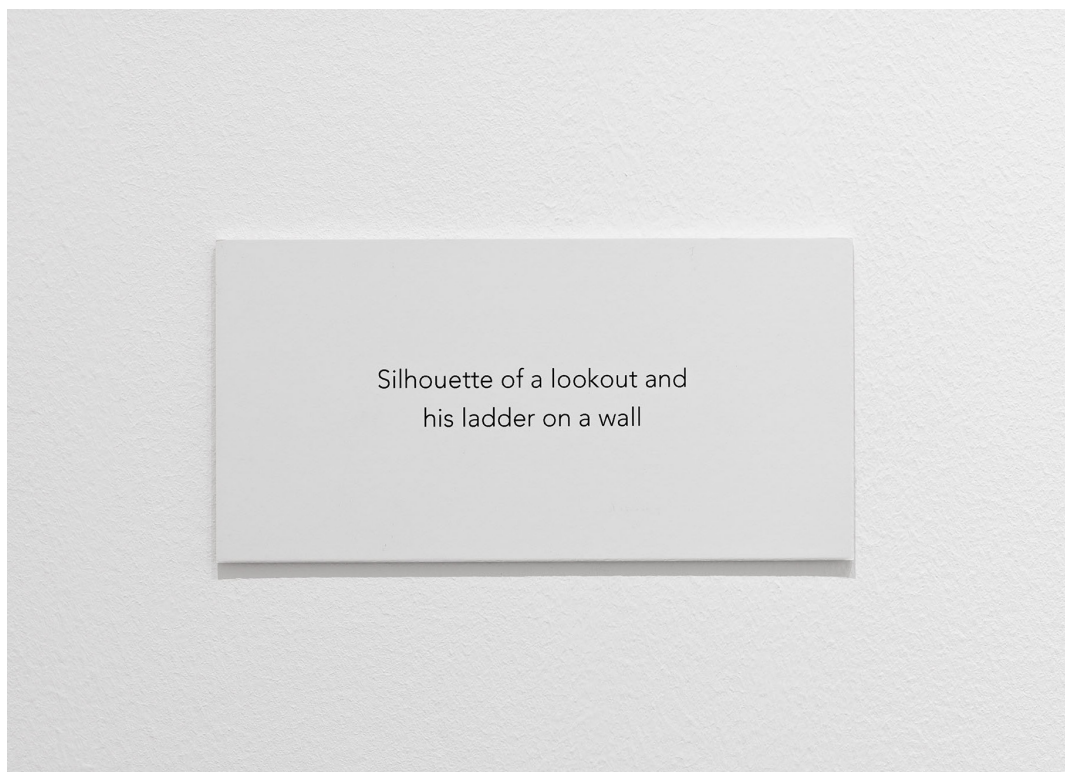




James Webb, *Knowing the Ways*, 2024  
scaffolding, speakers, audio installation, variable dimensions, 6-channel audio, 9min. and 4sec.  
© Mattias Lindbäck



James Webb, *The Sky Over Nagasaki*, 2005  
The sky photographed from the atomic bomb hypocentre



James Webb, *Untitled (9th)*, 2005  
50 titled cards copied from the Nagasaki Atomic Bomb hypocentre  
paper, cardboard backing, ink, 14 x 7 cm (each), ©Tadzio

## PRESS RELEASE

Imane Farès represents Sinzo Aanza, Basma al-Sharif, Sammy Baloji, Minia Biabiany, Ali Cherri, Emeka Ogbah, Younès Rahmoun, James Webb.

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Tuesday to Saturday, 11am to 7pm.