

Kira Freije,
*Mouthing the living,
undetected, on breeze
or breath*

14 Sept.—20 Oct., 2019

4 Herald Street, London

LOVING THAT WHICH IS ABSENT

They and they love. The object loves and knows where to kneel, the dust, the red glass. Red is substance, red earth arched into form, red sulphur, red blood, red cover of a book perched on the edge of a table, red arrow pointing in four directions: one to home, the red; one to the dead who are absent in white clay; to the living, above water; and to that which is most absent, more absent than the dead.

A VIOLENT SITUATION

A hand can only grasp, amidst The movement of a few muscles and it grasps nothing. A red eye flickers into the dark absence in search of the substance. Brush away, raise a finger to the wind brush aside with the back of the hand. The first sweep will be a cleansing, the second a revelation.

THE SUBSTANCE WILL GRASP

Metal replaces the white eyes. And replaces the body or flesh we are accustomed to see walking. Bore me a hole to see (the last hole through which to see, much if nothing it is grey, or silver). Cut through with a sharp tool, tool on metal makes the good noise we know then it is present. When a hammer strikes a nail it is present. At the cutting edge of the blade it is, that which the hand will fail to grasp. Emerges from silence, falls into silence again.

Soft Opening,

A HOLLOW NOISE AND SUCH IS

Of knowing. Of the serpent's forked tongue
a split road pointing one way towards the white
clay mouldable, and one towards the living.
At the end of both roads hear the hammer,
bolt and nail driven down by the weight of
much earth, of gravity. A hollow noise expresses
that which is absent again the indelible
absence endured under breeze, under breath.

—Vanessa Onwuemezi

List of Works,
gallery, clockwise...

Desert feels different,
2019
stainless steel, cast
aluminium, copper, wig
56 × 92 × 45 cm

Searchlight, 2019
stainless steel, glass
115 × 20 × 15 cm

Under her protection,
2019
cast aluminium,
stainless steel,
blown glass
54 × 61 × 58 cm

*A dangerous man
crouches, wishing
he were not alone,* 2019
stainless steel,
blown glass
49 × 55 × 62 cm

Injury, 2019
stainless steel
93 × 93 × 14 cm

Everlasting Night, 2019
copper, stainless steel,
glass, lamp
41 × 22 × 22 cm

Rattled, 2019
stainless steel, rubber,
rope, scorch marks
27 × 132 × 7 cm

Decide the day, 2019
stainless steel,
blown glass
52 × 44 × 15 cm

Solution, 2019
stainless steel
123 × 102 × 14 cm

*The feathered underbelly
and the continuous
breeze,* 2019
stainless steel, tin,
blown glass, fur
dimensions variable

Lung Driver, 2019
stainless steel
52 × 45 × 51 cm

Abounding growth, 2019
stainless steel, blown
glass, lamp
283 × 27 × 30 cm

Mouthpiece, 2019
stainless steel, rubber,
blown glass
50 × 55 × 21 cm

Remedy, 2019
stainless steel
80 × 82 × 14 cm

See Also,
Soft Opening Picadilly...

Cynthia Talmadge,
*Four Courtroom Outfits of
Anna Delvey*
14 Sept.–24 Nov. 2019
Piccadilly Circus
Underground Station

Kira Freije (b. 1985, London) completed a BA in Fine Art at the Ruskin School of Drawing and Fine Art at the University of Oxford in 2011 and received her Postgraduate Diploma from the Royal Academy Schools, London in 2016. Solo exhibitions include: *Companion to a Fall* at Turf Projects, London (2018); *The violence of an Imagined Dusk* at 12 Mackintosh Lane, London (2018), *The Dark Away at Recent Activity*, Birmingham (2017); *Our Tongues Are The Replaceable Filaments at Occidental Temporary*, Paris (2016) and *A Rapid Succession of Noises That You Confuse For Danger* at the Royal Academy, London (2016). Recent group exhibitions featuring Freije's work include: *The Garden* at RA Schools, Royal Academy, London (2019), *The Charade* at Lockup International, London (2019); *Sheltering Sky* at GAO Gallery, London (2019); *Go* at Soft Opening, Piccadilly Underground Station, London (2018); *Flipside* at Fold Gallery, London (2018); *Ecstasy in Norwich* at Lower Green, Norwich (2018); *Dead Heat* at Kunstraum Ortloff, Leipzig, Germany (2017); *The Sleeping Procession*, Cass Sculpture Foundation, Chichester (2017); *No Place to Spit*, SET project space, London (2017); *Walled Gardens in an Insane Eden*, Sara Zanin Gallery, Rome, Italy (2017) and *A Rose Is Without a 'Why.' It Blooms Because It Blooms* at Carl Freedman Gallery, London (2016).

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