

*Louis Morla*

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*15 Mar – 26 Apr 2025*

*Rose Easton*

**Extracts from a conversation between  
Ben Broome and Louis Morlæ**

Ben Broome: The show's title *\$ID3FAÆÆ \$YNDROM3* [Sidefall Syndrome] speaks of this world where gravity is shifted, and the very fabric of our existence is thrown off centre. The safety mechanisms that are installed in the show are designed to catch those who fall. Is that fair to say?

Louis Morlæ: I think that there's a preparatory nature to a lot of the works in the show. What I've tried to do with some of the objects in the show is imbue them with as much reality as possible. I've tried to explore in a material sense how I can root everything in reality. I'm obsessing over the most minute details, but at the same time, there is this cataclysmic fictionalised event taking place, which is completely disregarding my position as a creator. I guess I'm conscious of the relationship between the cosmic scale of thinking about shifting gravity, but also the minute details.

BB: Do you think this kind of fixation, almost fetishisation, of these minute details allows for your own escapism?

LM: Absolutely, I think that there's a sense of madness and satisfaction that I get from the way that the works come into being. There is a sense of feverish intensity to make sure that things are just so, thinking about every bolt, every thread and their material qualities. I'm rolling it over and over until the works tell me they're complete; they offer this performed safety, with all the hallmarks of real safety devices but no actual saving.

BB: You're doomsday prepping for yourself. But do you see the works as having the potentiality to save others, or are they rooted in saving yourself?

LM: I guess there's something about me trying to find a way to share this hypothesis. It's about allowing others to enter the space and have these disjointed, asynchronous experiences with the object. You can't really dictate where people are entering the work from, but I hope that there is a feeling of navigation. In a way, what I'm more interested in is the bipartisan nature of varying perspectives. There is common ground to be found, both between my experience and theirs, but also their experience inside and then outside; that the macro/micro environmental factors we're all subject to act as a framework for commonality.

BB: We've spoken in the past about a sense of free fall. To what extent are you in free fall? To what extent are the works in free fall?

LM: I think that I have been flipping between strong senses of clarity and this idea of a doomsday, predatory kind of tinfoil hat perspective. I think that the idea of free fall is a through line of these new works, because vertigo or the sensation of being at a great height almost has that sense of awe around it. These works engage with the sensation of guttural fear but also elation that you might feel if you're in free fall. It's about this ambiguity and how through these different slippages, we're able to sense both poles of extreme sensations.

BB: In *Rapunzel's Tower (Relative Clock)* the plumb line sways like a pendulum in this sort of hypnotic way. This swaying is the lie that's being told but it's made real by its very existence. Is that a fair interpretation?

LM: There is this idea of the viewer utilising *Rapunzel's Tower* in these moments of free fall, by attaching the carabiner to themselves, making the work kind of functional. Simultaneously, however, it is a bizarre and ultimately decorative design object, which is used to tell the time. Between the many layers of this work there becomes this obscuring, which is a more satisfying space to work within, because once the works are complete and presented, I personally still have an opportunity to explore and try to understand. There's a sense of not wholly knowing, especially in regards to this show, because it is about this grand unknowing that's taking place.

Louis Morlæ (b. 1992, Melbourne, Australia) lives and works in London. He received his BA in 2014 from Manchester School of Art before completing a Postgraduate Diploma at the Royal Academy of Arts, London in 2023. Recent solo and two-person exhibitions include: *Aut-000-Arcadia*, Somerset House, London, UK (2025); *All Watched Over by Emissaries of Loving Grace*, Duarte Sequeira, Braga, PT (2023); *Machinochrome Dreams*, Rose Easton, London, UK (2022); *Press* (with Lucas Dupuy), Final Hot Desert, Isle of Sheppey, UK (2022); *Bubblegum Tung*, Asylum Studios, Suffolk, UK (2018) and *Behold a Figure, Serpentine*, Soft Opening, London, UK (2018). Group exhibitions include: *The Place of Waiting*, Gathering at ECHO, Cologne, DE; *SL × RE*, Silke Lindner, New York, US (2024); *Fight or Flight*, Roman Road at The Columbia, London, UK (2020) and *Grot*, The Horse Hospital, London, UK (2019). In 2023, he was awarded The Keeper's Prize and two of his works entered the permanent collection of The Royal Academy of Arts, London.

## List of works

Louis Morlæ

*Untitled (Déterritorialisation X)*, 2025

C-type print, polycarbonate,  
polylactic acid, wood, glass, brass  
63×66×5 cm

Louis Morlæ

*Untitled (Déterritorialisation Y)*, 2025

C-type print, polycarbonate,  
polylactic acid, wood, glass, brass  
65×71×5 cm

Louis Morlæ

*Untitled (Déterritorialisation Z)*, 2025

C-type print, polycarbonate,  
polylactic acid, wood, glass, brass  
62.5×64×5 cm

Louis Morlæ

*SFB1*, 2025

Silicone coated Nylon 66, Tex 210  
bonded polyester, steel, cardboard,  
copper, brass, polylactic acid,  
blower, air  
Dimensions variable

Louis Morlæ

*The Piercing Revelation of  
the Great Red Dragon*, 2025

Cockroach, solar panel, 150 mm  
fresnel lens (with 50 mm focal  
length), polylactic acid, brass,  
copper, cardboard, aluminium foil,  
non-isolated DC-DC buck step down  
power module, zip ties, sunshine  
45×35×13 cm

Louis Morlæ

*Rapunzel's Tower  
(Relative Clock)*, 2025

Steel, polylactic acid, copper,  
steel, Rapunzel's braid, ISC SH907  
triple-action snaphook, chime  
(3:45 second intervals)  
132×142×40 cm

Opening, Saturday 15 March, 3 – 6pm  
Open, Wednesday – Saturday, 12 – 6pm

The exhibition will be accompanied by a series of live events and activations.

For general and sales enquiries,  
[info@roseeaston.com](mailto:info@roseeaston.com)

For press enquiries,  
[fabian@strobella.com](mailto:fabian@strobella.com)

Rose Easton  
223 Cambridge Heath Road  
London E2 0EL  
+44 (0)20 4529 6393  
[@roseeaston223](https://www.roseeaston.com)  
[www.roseeaston.com](http://www.roseeaston.com)