

14a is pleased to present Frieder Haller's first solo exhibition with the gallery titled *Scum Scam Scum*. The film of the same name is the second part of the trilogy *Good times, bad times*, which consists of *Architecture* (2019), *Scum Scam Scum* (2021) and *24/7 ist kein Leben* (tba).

Scum Scam Scum is a chamber drama that comments on the underlying structures and dynamics of relationships within (post-) modern societies. The film is composed of multiple sequences, in part dramatic, that are characterised by humour and pathos. At the beginning of the film, the viewer gets a glimpse of an evening among friends, which promptly develops into a ruthless power play amongst the different characters. In moments of rejection, the characters' egocentric goals, deep-seated frustrations and insecurities as well as their own intimate desires and personal aspirations are revealed. While the conversations are on the surface, often composed of seemingly one-line platitudes that remain rather abstract in their banality, they are coinstantaneously simultaneously funny. Here, Haller makes use of the 'alienation effect theory'. Put forward by Berthold Brecht, the theory suggests that by presenting familiar contents in an unfamiliar way, one is able to elicit a new effect so that the audience does not empathise with the story of a drama, and rather can profoundly internalise and appreciate the drama itself. To make this explicit, Haller constellates dialogues and actions from his own conversations with friends, his dreams, sitcoms such as 'Friends' or 'Gute Zeiten, Schlechte Zeiten' and movies from Hal Hartley or Rainer Werner Fassbinder that seem familiar at first, but through the course of the film transform into exaggerated and brutal modifications of daily life.

One of the recurring themes of the film is cultural capital, which is manifested by Haller in the form of selected, or arguably, curated, pieces of furniture that come with certain connotations of privileges. In this vein, an Eiermann desk, for example, can not be decoupled from its cultural attributions. On the contrary, it symbolises very specific habits that encompass what we read, what we eat and how we speak. Throughout the film, Haller examines the notion that (post-) modern societies can be characterised as a cultural class in which subjects differ from one another not only in terms of unevenly distributed resources, but also and especially, in terms of their lifestyle and cultural capital. This is particularly emphasised in the apartment, which serves as the main stage in the drama *Scum Scam Scum*. Stocked with so-called design classics such as the Corbusier sofa, USM shelving and Memphis style lamps, these objects not only define the space in which the action takes place but they create the content of the dialogues.

That our expressions of taste are in great part determined by our social origin, accounted for by our class background (Bourdieu, 'Distinction: A Social Critique of the Judgement of Taste'; 1984, 1979) is a thought that Haller spells out. Both in the film and in the works, an expanded and appropriated group of forms create new spaces and can be interpreted as curated symbolisation of a standardised 'good taste'. Following this theory, namely that those with a high volume of cultural capital are most likely to determine what constitutes taste within society, then taste turns not only into capital but into a representative of one's own privilege.

On one hand, the works 'Memphis Blues (after Martine Bedin I-VI)' reflect Haller's admiration for Memphis design and its core idea of individualism. On the other, the works represent the failure of getting close to it. Thus, the work 'After Martine Bedin VI' that shows Robert Indiana's LOVE mounted on a trailer, appears fragile in that it questions the representatives of a certain class and their associated aesthetic judgement: Which works of art are determined to be legitimate and culturally relevant? Which are popular and therefore inferior? Haller investigates the extent to which design can be individualised by equipping the modelled Memphis lamps with trailers, which give them more of an expression and unique character. Here, the trailer is understood as a unique and separate space - an individually tailored mobile home that manifests social participation through its visual design characteristics. In addition, the exhibited trailers function as an announcement or preview of what the viewer encounters in the film *Scum Scam Scum*. At first glance, the works 'Crowd Pleaser I-III' also draw on a certain interior design taste code. However, looking into the mirror, you are faced with a distorted self-image whose taste and preference are in themselves a means of asserting and legitimising one's social position.

Frieder Haller (b. 1987, Freiburg, Germany. Lives and works in Berlin) selected exhibitions include *Wasting time in the internet*, New Bretagne, Kunsthalle Düsseldorf, Düsseldorf, Germany (2015); *The Garden*, Room E-10 27, Paris, France (2016); *Ichts*, Dortmunder Kunstverein, Dortmund, Germany (2016); *The life intense*, New Bretagne, W136, Amsterdam, Netherlands (2016); *System of a down*, Galerie Drei, Cologne, Germany (2017); *Flowers*, Root Canal, Amsterdam, Netherlands (2017); *A now amis*, Saloon/Komplott, Brussels, Belgium (2018); *Die Idee der besten, schlechten Geschichte*, New Bretagne, 8. Salon, Hamburg, Germany (2018); *I was a teenage medium*, Glasgow Project Room, Glasgow, Scotland (2018); *Vision*, Trust Can, Essen, Germany (2018); *Every loft needs a sink*, Vleeshal, Middelburg, Netherlands (2019); *All this sweetie will one day be yours*, Melange, Cologne, Germany (2019); *Once a closely guarded secret*, De Ateliers, Amsterdam, Netherlands (2019); *Should we get lunch I want to burn down this place*, Kunstverein Harburger Bahnhof, Hamburg, Germany (2020).

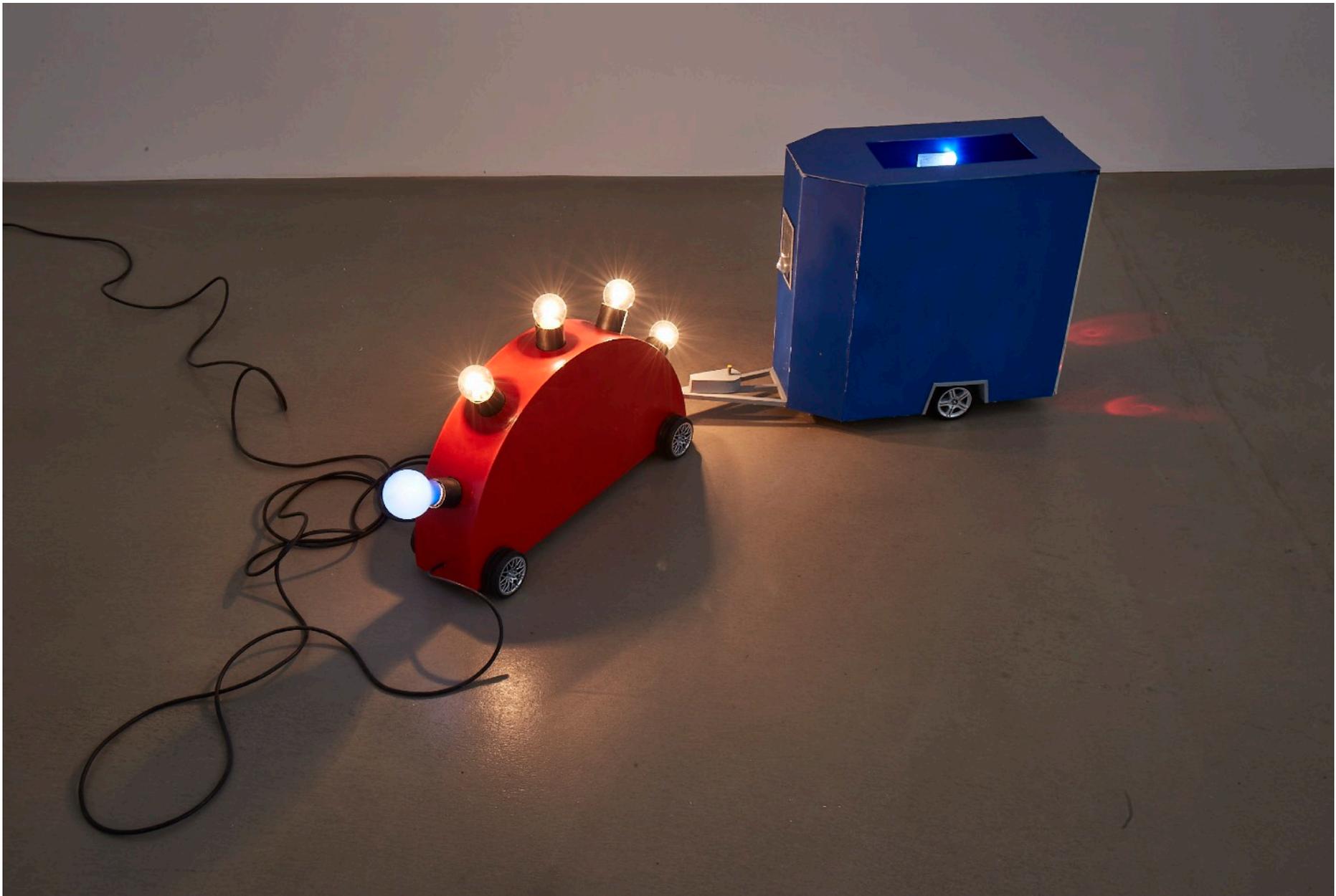








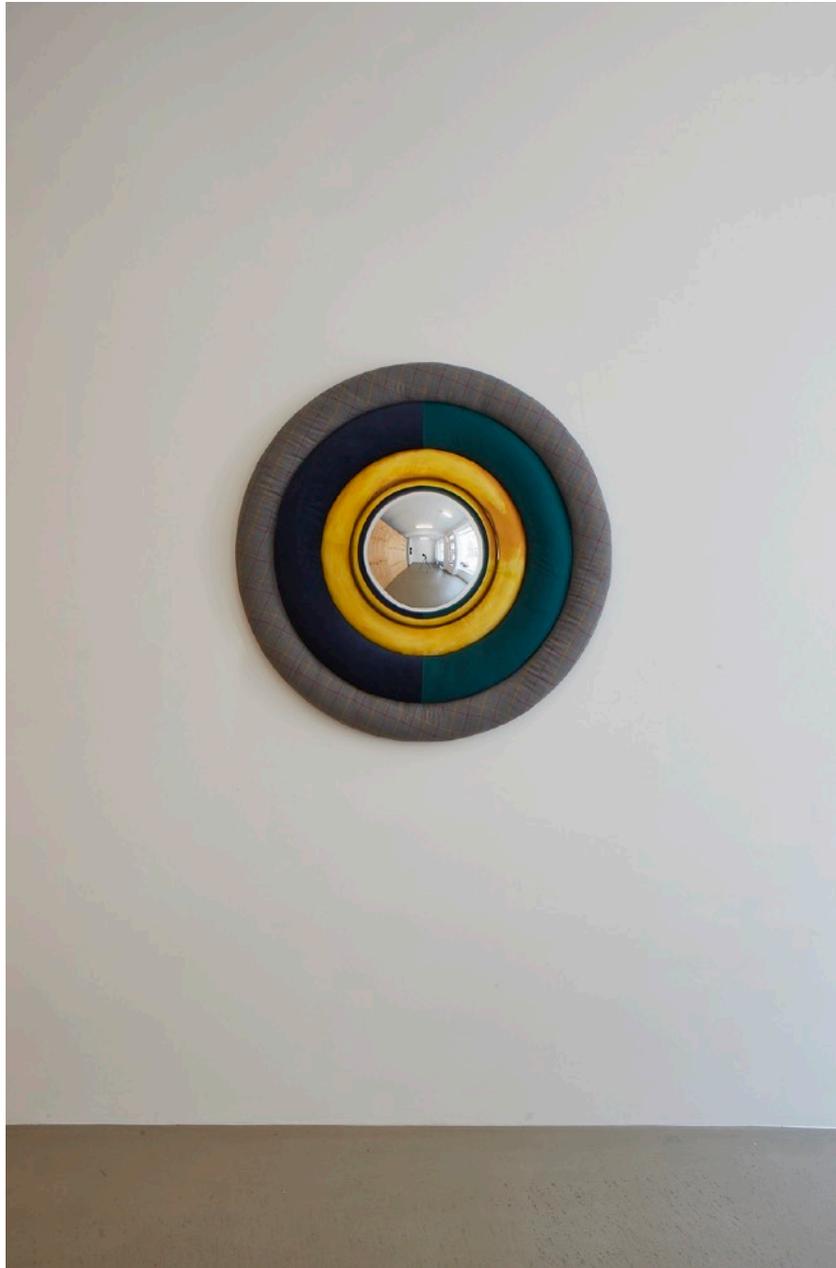




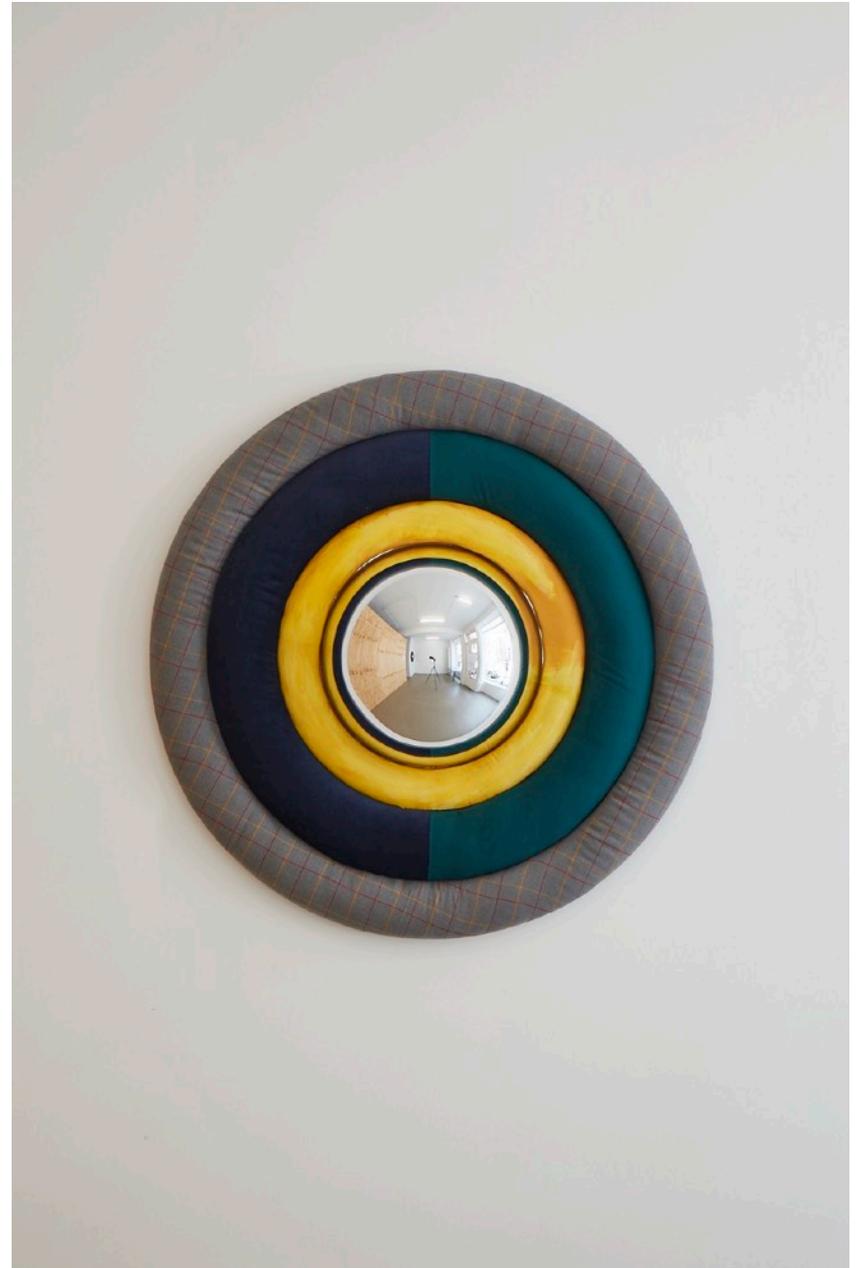






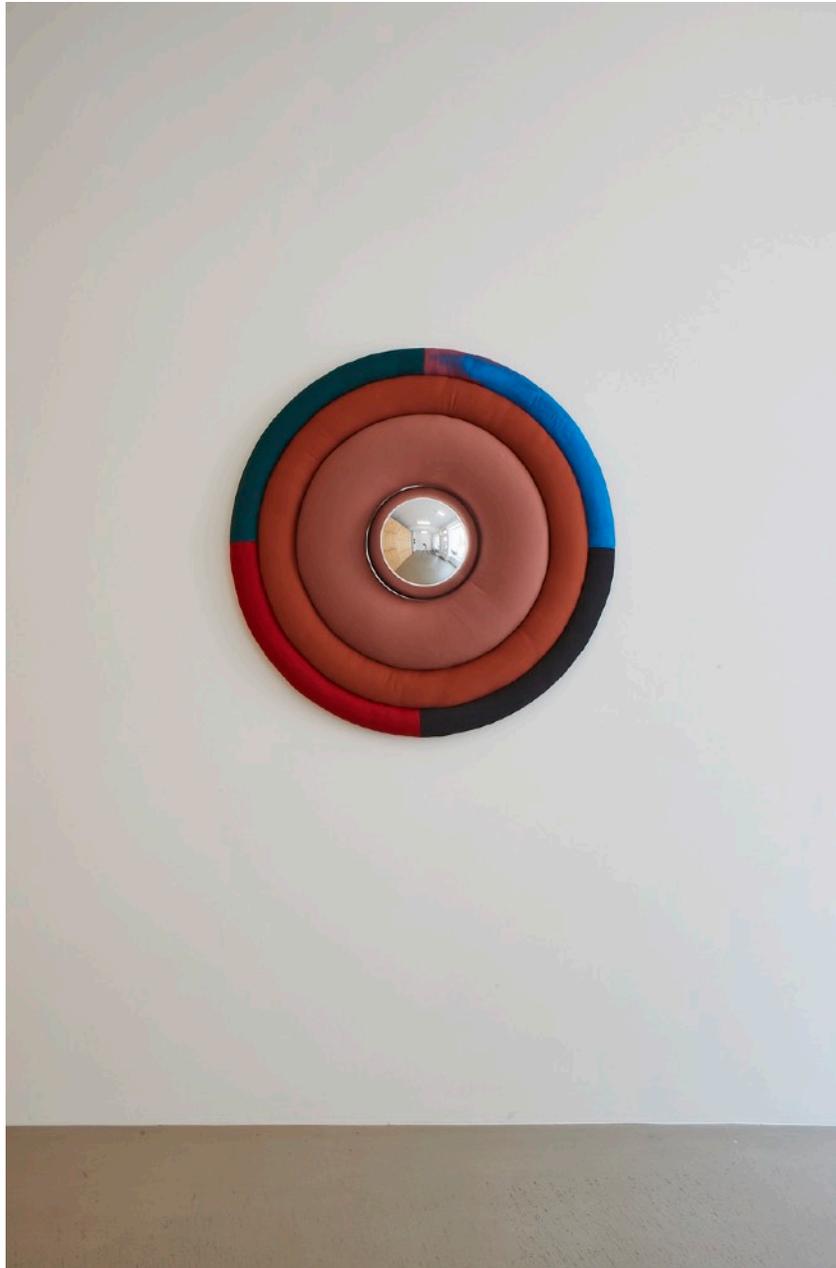


Crowdpleaser I, 2021
Mirror, polyvinyl chloride,
fabric, foam and plywood
98 × 98 × 21 cm
38.5 × 38.5 × 8.2 in

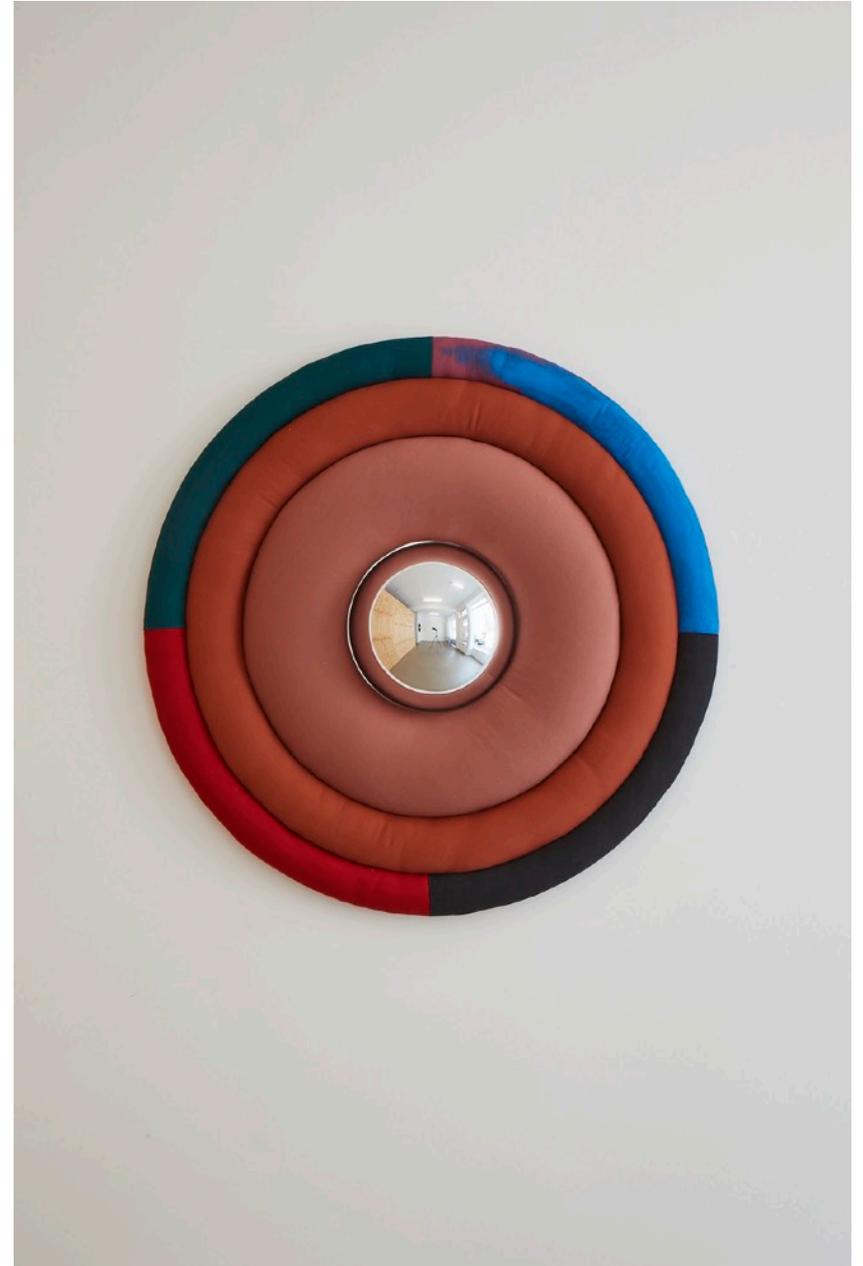


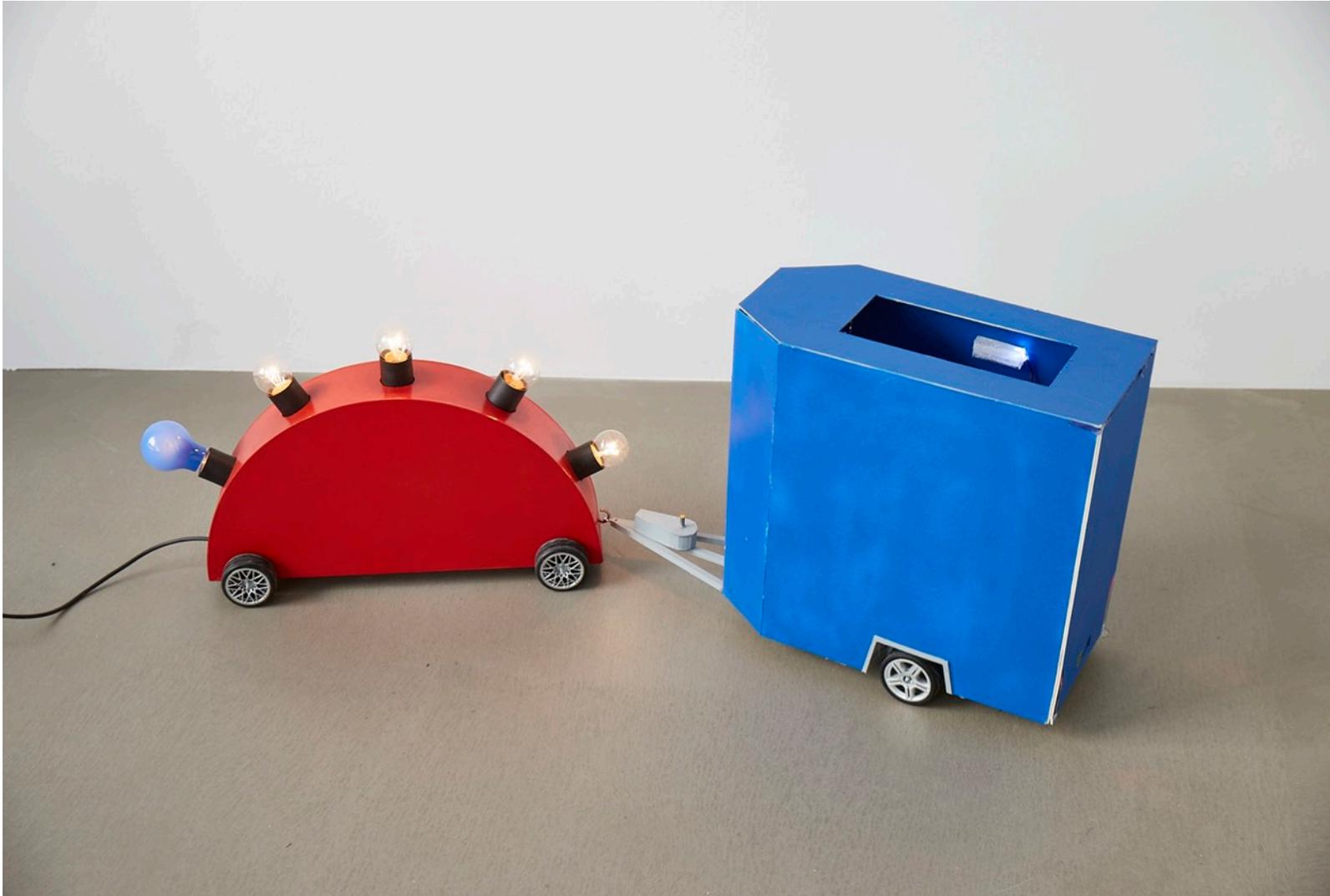




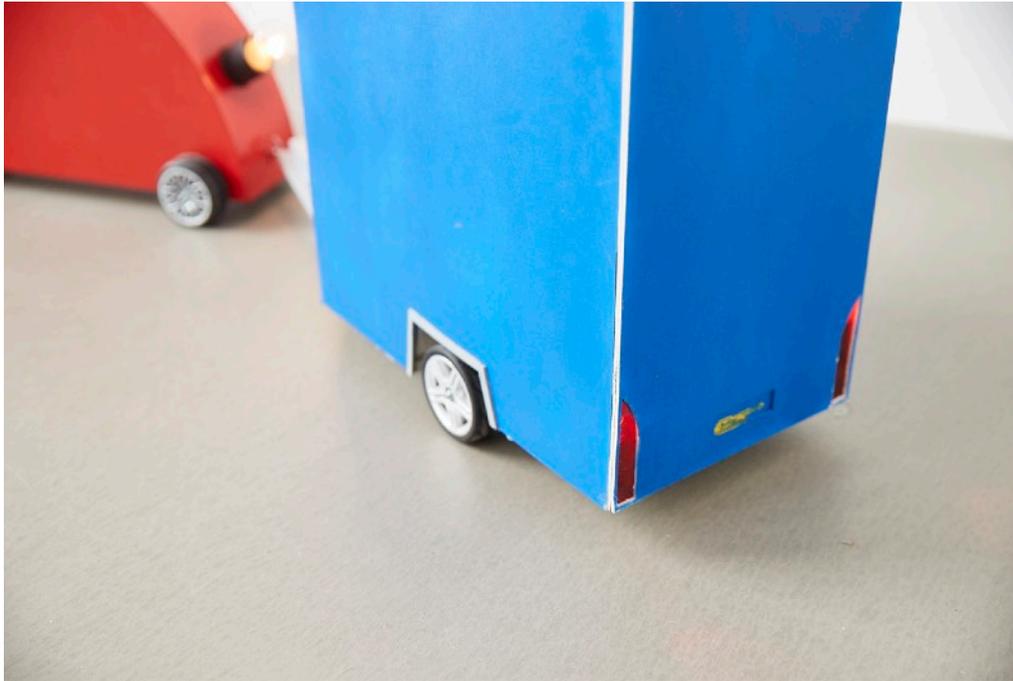


Crowdpleaser III, 2021
Mirror, polyvinyl chloride,
fabric, foam and plywood
99 × 99 × 18 cm
38.9 × 38.9 × 7 in



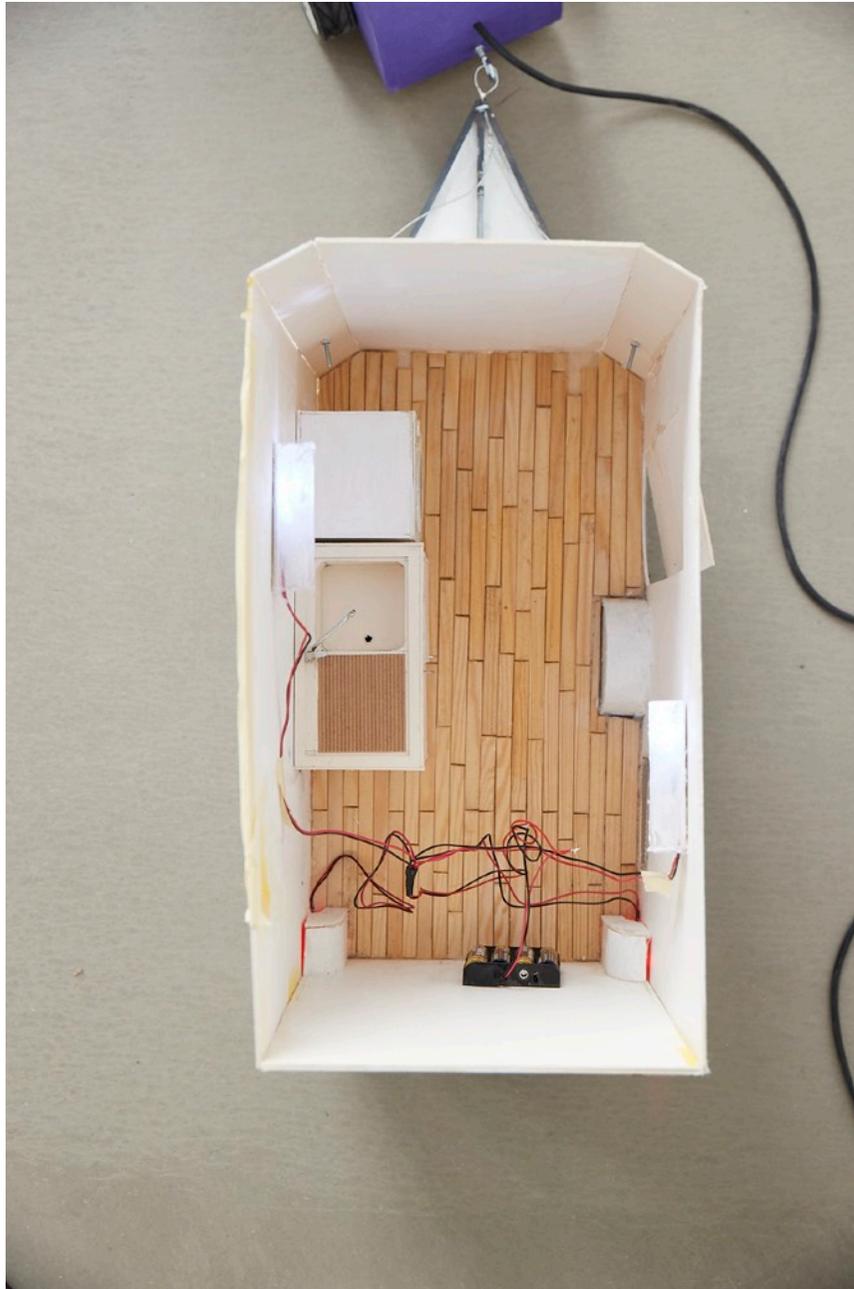


Memphis Blues (after Martine Bedin) I, 2021
Wood, wire, board, electrical wiring, five light bulbs and model car wheels
40,7 × 120 × 20,5 cm / 16 × 47.2 × 8 inches





Memphis Blues (after Martine Bedin) II, 2021
Wood, wire, board, electrical wiring, two light bulbs and model car wheels
53 × 146,3 × 23 cm / 20.8 × 57.5 × 9 inches





***Memphis Blues (after Martine Bedin) III*, 2021**

Board, aluminium coating paint, artist tape, metal lock, electrical wiring, six light bulbs and model car wheels
58 x 223 x 28 cm / 11 x 87.7 x 11 inches





Memphis Blues (after Martine Bedin) IV, 2021
Wood, wire, board, electrical wiring, two light bulbs and model car wheels
51 × 158 × 33 cm / 20 × 62.2 × 12.9 inches





Memphis Blues (after Martine Bedin) V, 2021

Wood, coating, electrical wiring, six light bulbs, board, aluminium, leather, wire and model car wheels
43,6 × 176,5 × 53 cm / 17.1 × 69.4 × 20.8 inches





Memphis Blues (after Martine Bedin) VI, 2021
Wood, wire, board, electrical wiring, two light bulbs and model car wheels
45 × 127,5 × 34 cm / 17.7 × 50.1 × 13.3 inches



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***Scum Scam Scum*, 2021**
HD video, sound
Run time 25.00 minutes
Variable dimensions
Edition of 3 plus 2 artist's proofs