



Anna Clegg

Hustlenomics

March 13 – April 18, 2026

Schiefe Zähne is pleased to present *Hustlenomics*, Anna Clegg's first solo presentation with the gallery.

Anna Clegg's work engages with the circulatory structures of contemporary image culture, moving between photorealistic figuration and inconclusive degrees of recognisability and referentiality. Her paintings trace the life cycle of images, from their distribution and consumption to their functional role in establishing meaning, memory, and subjectivity.

Hustlenomics presents a new body of work by the artist. Set across apartments, party interiors, and sites where disciplinary and domestic control is exercised, Clegg's new paintings examine the intricacies of seemingly self-sufficient social units; the architectural and semi-public spaces where identities can be constructed, stress-tested, and performatively re-affirmed.

Organised around three primary thematic sections, the works consider how gestures of self-stylisation—efforts intended to antagonise or break with conventions among peer groups, families, and figures of authority—can come to resemble a kind of self-advertisement that is liable to instrumentalisation by the same social economies from which one initially wanted out. Using processes of photographing, scanning, staging and repainting, Clegg excavates, appropriates, suspends, and ultimately compounds images through painting.

In one group of paintings, Clegg has used photographic material taken discreetly at parties to construct three-dimensional scenes where figures and interior features have been isolated from their original, recreational, contexts and repositioned in the workplace of the studio. In another, drawings that recall styles of Victorian etchings take figures from film and TV programmes to reproduce scenes involving imprisonment remembered from children's media. In a third, interior scenes sourced from cinema and the artist's surroundings, as well as imagery lifted from skate cultures, have been subjected to a process of painterly double-exposure.

The presentation shows a sharpening of Clegg's focus on the operational function images take on in the production of cultural and social capital. Drawing on disparate sources, visual references are held together by their subjection to the same procedures of reproduction, identification, and consumption. The Victorian-era workhouse orphan comes to resemble the male adolescent figure from a skate video when both become reducible to a particular style; to visual signifiers of an archetypal cultural identity which can be assumed, put-on, and claimed in order to communicate a certain kind of subjective experience that can be easily recognised, classified, and consumed.

Through both technical and referential gestures, Clegg's newest works consider the forms of labour and the places of work, spatial and social, that are employed in image-based visual economies.

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