



Marcel Duchamp, Boîte-en-valise Series D, Paris 1961. Collection of the Museum of New Zealand Te Papa Tongarewa, bequest of Judge Julius Isaacs, 1983-0032-250/A-Q to Q-Q. Reproduced courtesy of Viscopy.

**too much as not enough, vol. 1**

**feat. Amir-Nasr Kamgooyan, Laura Dekker,  
Marina Alexeeva, Vita Buivid, Lee Edwards,  
Ivan Plusch, Alexandr Dashevsky, Andrey  
Gorbunov, Maria Arendt, Alexandr Shishkin-  
Hokusai, Vita Buivid, Ludmila Belova, Vitaly  
Pushnitsky and others.**

[www.shtagergallery.co.uk](http://www.shtagergallery.co.uk)

May 19 - 30

opening May 18, 19.00 with a lecture by associate  
curator Denis Maksimov on Duchamp,  
acceleration, radical forms of presentation,  
experimentation & 'too much as not enough' series

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Artist, curator, dealer, provocateur and polymath Marcel Duchamp is a Pandora of art history for some and John the Baptist of modern and contemporary art for others. Among many disruptions of the order and normality of what was set to be called 'art', in 1935 he created Boîte-en-valise, or box in a suitcase, a portable miniature monograph including sixty-nine reproductions of the artist's own work. In the following years, he created other editions of the boxes, with varying content and luxurious touch, including a special edition for long time friend Peggy Guggenheim. Is it a portfolio of artist's work or an individual piece of work, or maybe both? As enigmatic as ever, Duchamp was not meaning to provide a definite answer.

An inaugural exhibition at Shtager Gallery in London unites under the same roof in a compact space not only one, but multiple group and solo 'exhibitions'. The conceptual gesture of Duchamp is peculiar in the contemporary context of commercialisation, gentrification and scarcity. How many narratives and stories can strategically fit in a small experimental space?

Duchamp anticipated and contributed to the institutionalisation of many forms of presentation within and beyond artistic fields with his radical and daring innovations. Curriculum Vitae and a personal statement are the standard of self-presentation now. The radical nature of his heritage is timeless and in the currents of crises in contemporaneity, becomes actual and even urgent.

Attention deficit alongside the culture of acceleration lead to us to necessity to be more effective in literally all aspects of modern life. The functions of the museum, gallery, artist-run and independent project spaces are merging with each other in search of new meaning as the social and political conditions of artistic production are evolving towards new, seemingly tougher, but possible just different frontiers. Revisiting in this context the most

influential ideas of the age of manifestos is more than necessary.

A portable exhibition is presented here in the form of an intellectual vortex: it drags the viewer into its own laws of matter, gravity and light. Just like it is in the space of contemporary media, where the increasing number of simultaneous voices create more autonomous images of subjective real.

By placing the artists in an experimental, multiversal and hardly comprehensible conversation, a strategic cacophony, there is an emergence of the question about what we observe in the constantly accelerating societies: is too much the new not enough?

text by Denis Maksimov

'too much as not enough' is the first exhibition in an upcoming yearly cycle of research in contemporary miniature art practices in

Shtager Gallery.

Shtager Gallery moved from the cultural capital of Russia, St Petersburg, to one of the global art capitals, London, the UK, in 2017. Founder of the gallery Marina Shtager has been working in professional art world since 2006 in the roles of director and curator. She founded Shtager Gallery in 2014. Elephant & Castle is an experimental art space conceived by Shtager Gallery in cooperation with Morris & Associates in 2017.

upcoming program:

The Archives / a solo presentation of Ludmila Belova  
June 2 - 9  
opening June 1, 19.00

Temple of Futures Thinking at Elephant & Castle / a solo presentation of Avenir Institute  
June 16 - 22  
opening June 15, 19.00



Marina Alexeeva



Amir-Nasr Kamgooyan



Vita Buivid: fragments of installation

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