**Between a Monastery, Marx and Bruises**

**Noemi Smolik**

Abstract

In a review of the current edition of the La Biennale di Venezia, the author emphasises that Enwezor´s goal is not art, he only uses art. His goal is to draw attention, through art, to the opposites, contradictions and gaps of today’s world controlled by capitalism, to the conflicts that are not reflected better in any other system than in the arts – let´s recall Julien´s movie Capital. Enwezor is not naive and cynical only partially. He is primarily a strategist who wants to provoke.

Noemi Smolik was born in former Czechoslovakia and raised in Prague. She studied

Art History, History and Philosophy in Cologne and New York and wrote her

doctoral dissertation at the University of Cologne on the development of non-objective

painting in Russia, using the example of Wassily Kandinsky. She has since

published numerous texts on the topic of the Russian Avant-garde in the early

20th century in, among others the Frankfurter Allgemeine Zeitung and the English

art magazine frieze, as well as in exhibition catalogues for institutions such

as the Tate Modern in London, the Kunstmuseum Basel, the Centre Pompidou

in Paris and the Lenbachhaus in Munich. She has held chairs as Professor and

Visiting Professor of Art History and Art Theory at the Universities of Fine Art in

Hamburg and Dresden, the Alanus University of Arts and Sciences in Bonn and

the University of Cologne. Since 2010, she has been teaching Art Theory and Criticism

at the University of Bonn. Since 2007, she has chaired a practical seminar

in art criticism at the Montag Foundation in Bonn and, since 2011, at the Arthena

Foundation in Düsseldorf. Her texts on the Russian Avant-garde and contemporary

art appear regularly in the Frankfurter Allgemeine Zeitung, artforum and

aperture (both New York), frieze (London); frieze d/e (Berlin), artblog-cologne and

the Czech newspaper Mladaf fronta Dnes (Prague). She lives and works in Bonn

and Prague.