

MILANO
GALLERIA 10 A.M. ART
FROM 4 JUNE TO 9 JULY 2026
"IRINA OJOVAN. ARIA DA CAPO"
Curated by Gianluca Ranzi

With her *Inherited Profiles*, Irina Ojovan leads us to the discovery of the enigmatic depths lying beneath the surface of her paper, arranged in overlapping layers and sequences of profiles: chromatic trails, tonal glows, fragments of form. In the case of the sculptures, the space of the work becomes that of its setting, with the overall shape framing and absorbing details. Air passes through the solidity of the materials, turning depth into surface and vice versa.

These overlapping visual traces never fully complete the composition, but rather add to its complexity and depth, like an architectural structure built with a series of backdrops that serve as both junctures and separations, presences and absences, ephemera and outcroppings of memory. The artist's personal reminiscences also come into play, reflecting her childhood experience with her father's work as an architect who made his own baroque plaster stuccos using profiles cut from aluminum. Her *Inherited Profiles* showcase, in both painting and sculpture, areas of intensity simultaneously material and mental, forms that stand out while also losing their way, fluid, overlapping profiles which can prove either clear-cut or uncertain, being set apart in space and spread out over time.

Johann Sebastian Bach placed the annotation "Aria da capo" at the end of his Goldberg Variations, transforming the culmination of a musical composition into architecture, variation, repetition, infinity. Air and breath also inhabit the multiform works of Irina Ojovan. A "profile" can contain development, life, continuity, differences, a *Riss*, or 'split' in German, changing as that profile dialogues with both the painted areas and the space left free, telling its story by drawing on the elements found within the work, but also outside it.

Cross-hatched, reassembled and fragmented "Profiles" coexist in these works, layered upon one another until each seems like an extension of the next, allowing them to express themselves and take form, at the same time as still other profiles are swept up in the *maelstrom* of memory, leaving the surface marked with chromatic traces that organize themselves in delicate choruses or powerful solos. At times, their presence borders on absence, ushering in a spatial depth that foresees no limit, but rather hearkens back to Rothko, while in other instances the iconic density is almost surreal, bringing to mind Klaphek or Magritte. Some painted areas evoke the 'Bachelor Machines', rendering the surface reactive and mobile, breaking it down into portions on which the light either sinks or slides off, revealing either porosity or shine. This is why the *Riss*, the separations between painted zones, play such an important role, injecting the works with musicality, fluidity, structure and depth.

So broad and versatile is Irina Ojovan's visual exploration that certain works practically suspend image itself, as in the steel and cement sculptures whose empty portions are both presence and absence, an ambivalence between what no longer is and what has not yet been. Here, the profiles fulfil their role as a matrix, serving as the undiluted origins, while also receiving the impressions of subsequent moments. Contemplating these works brings to mind not only Walter Benjamin's reference to: "the unique manifestation of a distance, however near it may be", but Martin Heidegger's considerations on *Gedankenmatrizen*, in which the multifaceted significance of the verb *Danken*, whose meaning can be either "to thank" or "to care for", combines with the substantive "matrix". The depth that Irina Ojovan achieves through the polyphony of her profiles also has the dual function of "thanking" and "caring", similar to a matrix, not pretending but suspending, leaving the exercise of vision perpetually open and fruitful but, even more importantly, laying claim to a gentle, inclusive outlook, an open but structured use of the imagination that frees it to move between the pleasure of creation and the rigor of composition. Like one of Bach's scores.

Irina Ojovan (1988 in Chisinau, Republic of Moldova) completed the Winsor & Newton residency at Künstlerhaus Bethanien Berlin in 2019, CCA Andratx Artist-in-Residence Program, Mallorca in 2022 and Printmaking scholarship Griffelkunst, Hamburg (2023). In 2020, Ojovan received the Bavarian Art Prize for Visual Arts (Bayerischen Kunstförderpreis 2020) and exhibited at the Galerie der Künstler in Munich in early 2021.

She currently lives in Düsseldorf. Between 2009 and 2018, the artist studied at the Academy of Fine Arts in Turin, Rome and Munich with professors Franco Fanelli, Giuseppe Modica, Günther Förg, Matthias Dornfeld and Gregor Hildebrandt. In 2018, she completed her studies as a master student of Gregor Hildebrandt.

Ojovan's work has been shown in the following solo and group exhibitions, among others: Mgg, Otterndorf (2024, 2025) becoming part of the museum collection; National Museum of Art of Romania, Bucharest (2025); Stadtgalerie Kiel, Kiel (2024); Brücke Museum, Berlin (2022); Skulpturenmuseum Marl, Marl (2022); Villa Schöningen, Potsdam (2022); PIN. Auktion at Pinakothek der Moderne, Munich (2021); NRW-Forum/Kunstpalast Düsseldorf (2021); LOOCK, Berlin (2021, 2022, 2024); COSAR, Düsseldorf (2020, 2022, 2023); The Hole, New York (2020); Sotheby's Munich (2020).

Solo/Duo Exhibitions:

2024

“360°”, LOOCK Gallery, Berlin, (DE)

2023

Irina Ojovan & Erika Hock “A Complementary Story”, COSAR Gallery, Düsseldorf, (DE)

New Positions - Art Cologne, COSAR Gallery, Cologne, (DE)

Irina Ojovan & Catalin Pislaru “TANDEM 2022”, Le Bureau, Düsseldorf, (DE)

2022

“Flex”, COSAR Gallery, Düsseldorf, (DE)

“1 Profile”, 1RWW LOOCK Gallery, Berlin, (DE)

2021

“Inherited Profiles”, LOOCK Gallery, Berlin, (DE)

“Bayerische Kunstförderpreise/Bildende Kunst 2020”, Galerie der Künstler, Munich (DE)

2020

“Inherited Profiles”, Cosar HMT, Düsseldorf, (DE)

“Leitmotiv”, Sotheby's Munich, (DE)

2019

Irina Ojovan & Pia Krajewski “COME CLOSE & STEP BACK”, curated by Jurriaan Benschop, Künstlerhaus Bethanien, Berlin, (DE)

2018

“Blackitout!”, Britta von Rettberg Gallery, Munich, (DE)

Irina Ojovan & Catalin Pislaru “TANDEM 2018”, Bochum, (DE)

2016

Irina Ojovan & Catalin Pislaru “TANDEM”, Raum49. ADBK, Munich, (DE)

2015

Lo Magno Gallery, Modica, (IT)

2014

“CITY PORTRAIT”, Castello Enriquez, Vittoria, (IT)

2010

Galleria degli Archi, Comiso, (IT)

Group Exhibitions (Selection):

2025

“Reduktion auf das Wesentliche”, Museum gegenstandsfreier Kunst, Mgg Otterndorf, (DE)

“Modular Selves”, Drewes Gallery, Hamburg, (DE)

“Vol.13”, Le Bureau, Düsseldorf, (DE)

“DISSONANCE. Platform Germany #3”, National Museum of Art of Romania, Bucharest, (RO)

2024

“50 Jahre - Museum gegenstandsfreier Kunst”, Mgg Otterndorf, (DE)

“DISSONANCE. Platform Germany #2”, Stadtgalerie Kiel, Kiel, (DE)

2023

“392. Wahl, IV. Quartal”, Griffelkunst-Vereinigung, Hamburg, (DE)

“Jahresgaben”, Kunstverein Munich, (DE)

2022

“WANDGEBUNDEN”, Skulpturenmuseum Marl, Marl, (DE)

“Finalist*innen des Karl Schmidt-Rottluff Stipendiums”, Brücke Museum, Berlin, (DE)

“Blanc de Blancs”, Villa Schöningen, Potsdam, (DE)

“Jahresgaben”, Kunstverein, Munich, (DE)

2021

“Bayerische Kunstförderpreise Bildende Kunst 2020”, Galerie der Künstler*innen BBK, Munich, (DE)

“Cosmic Topologies”, curated by Dr. Stefanie Staby, Knust&Kunz Gallery, Munich, (DE)

“PIN. Benefit Auction 2021”, Pinakothek der Moderne, Munich, (DE)

“DIE GROSSE”, NRW Forum/ Kunstpalast, Düsseldorf, (DE)

“Jahresgaben”, Kunstverein, Munich, (DE)

2020

“CUBED”, The Hole Gallery, New York, (USA)

“Jahresgaben”, Kunstverein, Munich, (DE)

2019

“Jahresgaben”, Kunstverein Munich, (DE)

“Artionale 2019”, Dreieinigkeitskirche, Munich, (DE)

“Spätgaben”, Galerie von Empfangshalle, Munich. (DE)

“P.Giachoustidis/I.Ojovan/J.Daniel”, Russi Klenner Gallery, Berlin, (DE)

“Drawing wow”, BCMA, Berlin (DE)

“Forms ain´t formats”, curated by Miriam Jesske, LOOCK Gallery, Berlin, (DE)

“Dust Till Dawn”, The Flat-Massimo Carasi Gallery, Milan, (IT)

“Grzegorzki Seven”, Kunstverein, Heppenheim, (DE)

“CENTURY. Idee bauhaus” a drj project with 100 artists, drj - dr. julius | ap, Berlin, (DE)

2018

“Jahresgaben”, Kunstverein, Munich, (DE)

“Spätgaben”, Galerie ohne Name, Munich, (DE)

“Salondergegenwart”, Hamburg, (DE)

“Black Mirror”, MAM Gallery, Vienna, (AT)

“Aufbruch”, Wurlitzer Pied a Terre Collection, Berlin, (DE)

“Black Mirror”, MAM Gallery, Salzburg, (AT)

“Tacker”, Galerie der Künstler*innen BBK, Munich, (DE)

“Frühling [´fry:ling], der: weiblich”, MAM Gallery, Vienna, (AT)

“Wir schwimmen alle im gleichen Wasser”, Klasse G. Hildebrandt, Pasinger Fabrik, Munich, (DE)

2017

“Volume 3”, Britta von Rettberg Gallery, Munich, (DE)

“The power of the line”, Jecza Gallery, Timisoara, (RO)

“Finir en Beauté”, Galerie der Künstler*innen BBK, Munich, (DE)

“These are my enemies”, Centercourt, Munich, (DE)

“These are my friends”, Adbk, Munich, (DE)

2016

“Die dinge wie sie sind”, Adbk, Munich, (DE)

2015

“AUSSTELLUNG Klasse Förg / Dornfeld”, Matthias Jahn Gallery, Munich, (DE)

2014

“A Homage to Günther Förg”, Plakaten Ausstellung, “Les Abattoirs”, Museum of Modern and Contemporary Art, Toulouse, (FR)

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Milan, galleria 10 A.M. ART (Corso San Gottardo, 5)

4 June - 9 July 2026

Opening day: Thursday 4 June 2026 at 5 p.m.

Opening hours: Tuesday to Friday, 10 a.m. to 12:30 p.m. and 2:30 p.m. to 6 p.m.

All other days, by appointment only

Free entry

Information:

tel. +39 02.92889164; info@10amart.it; www.10amart.it