

An abstract painting featuring a complex, layered texture. The dominant colors are vibrant red and stark white, which are interwoven and layered to create a sense of depth and movement. Small, irregular patches of yellow are scattered throughout the composition, adding contrast and visual interest. The overall effect is one of intense energy and dynamic contrast.

AIDA TOMESCU
With the Crimson word



With the crimson word II, 2023
Oil on Belgian linen
200 x 153 cm
78 3/4 x 60 1/4 in



'Drawing comes from the necessity to keep paintings in the midst of discovery, to find and retain a purer voice in the course of the work; let the painting whistle in an unexpected tune.'

Aida Tomescu

With the crimson word II, 2023 (Detail)



With the crimson word I, 2023 Oil on Belgian linen 206 x 320 cm | 81 1/8 x 126 in





Chartres, 2023 (Detail)



Chartres, 2023
Oil on Belgian linen
200 x 153 cm
78 3/4 x 60 1/4 in



The ear in the river and the prayer in the stone, 2022
Oil on Belgian linen
206 x 480 cm
81 1/8 x 189 in



The ear in the river and the river in the stone, 2022 (Detail)

The ear in the river and the prayer in the stone, 2022 (Detail)





Vis a Vis, 2023 (Detail)



Vis a Vis, 2023
Oil on Belgian linen
200 x 153 cm
78 3/4 x 60 1/4 in



Into a carpet made of water I & II, 2018 Oil on wood panel 60 x 40 cm | 23 5/8 x 15 3/4 in (Each panel)



'Ultimately what Tomescu's art has shown us is that it can never be pinned down to one thing, that it is about open-ended associations, moving between the tangible and the intangible. It is perhaps in giving up the need for tangible certainties in favour of more subtle intimations that this fluid state of becoming is revealed.'

Deborah Hart, Senior Curator, National Gallery of Australia

The Open Wounds of White Clouds III, 2019
Oil on canvas
183 x 153 cm
72 1/8 x 60 1/4 in



Vis a Vis, 2023 (Detail)

PUBLIC COLLECTIONS

Allen, Allen and Hemsley
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Auckland Art Gallery, New Zealand
Australian National University, Canberra
Albury Regional Gallery
Allens Arthur Robinson, Sydney
Artbank
Ballarat Fine Art Gallery, Victoria
The British Museum, London
Campbelltown City Art Gallery, Sydney
The Chartwell Collection, New Zealand
Curtin University Collection Perth
The Derwent Collection, Tasmania
The Esk Collection, Tasmania
The Federal Law Courts of Australia
Geelong Art Gallery, Victoria
Heide Museum of Modern Art, Melbourne
Holmes à Court Collection, Perth
The IBM Australia Collection
La Trobe University Art Museum, Melbourne
The Macquarie Group Collection, Sydney
Mallesons Stephen Jacques, Melbourne
Monash University Museum of Art, Melbourne
Mornington Peninsula Regional Gallery, Victoria
Myer Art Foundation, Melbourne
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Newcastle Region Art Gallery, New South Wales
New England Regional Art Museum, New South Wales
Orange Regional Gallery, Orange
Queensland Art Gallery, Brisbane
Queensland University of Technology, Brisbane
TarraWarra Museum of Art, Victoria
Toowoomba Regional Gallery, Queensland
University of New South Wales, Sydney
University of Sydney, New South Wales
University of Queensland Art Museum, Brisbane
University of Western Sydney, New South Wales
Wagga Wagga City Art Gallery, New South Wales
Westpac Collection, New York



Sewn onto stones in the sky, 2019 displaying at Art Gallery of New South Wales, 2022-23, The Sydney Modern opening

**All photography by Jenni Carter & Felix Wong*

An abstract painting featuring a complex texture of red, white, and yellow. The red is the most prominent color, appearing in various shades from deep crimson to bright orange-red. White is used in thick, layered applications, creating a sense of depth and volume. Yellow is interspersed, particularly in the lower right quadrant, adding a vibrant contrast. The overall effect is one of dynamic energy and organic form, with visible brushstrokes and a rich, tactile quality.

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