

An abstract painting featuring a complex, layered texture. The dominant colors are vibrant red and stark white, which are heavily intermingled and layered upon each other. The brushwork is visible, creating a sense of depth and movement. Small, bright yellow spots are scattered throughout the composition, adding contrast and focal points. 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

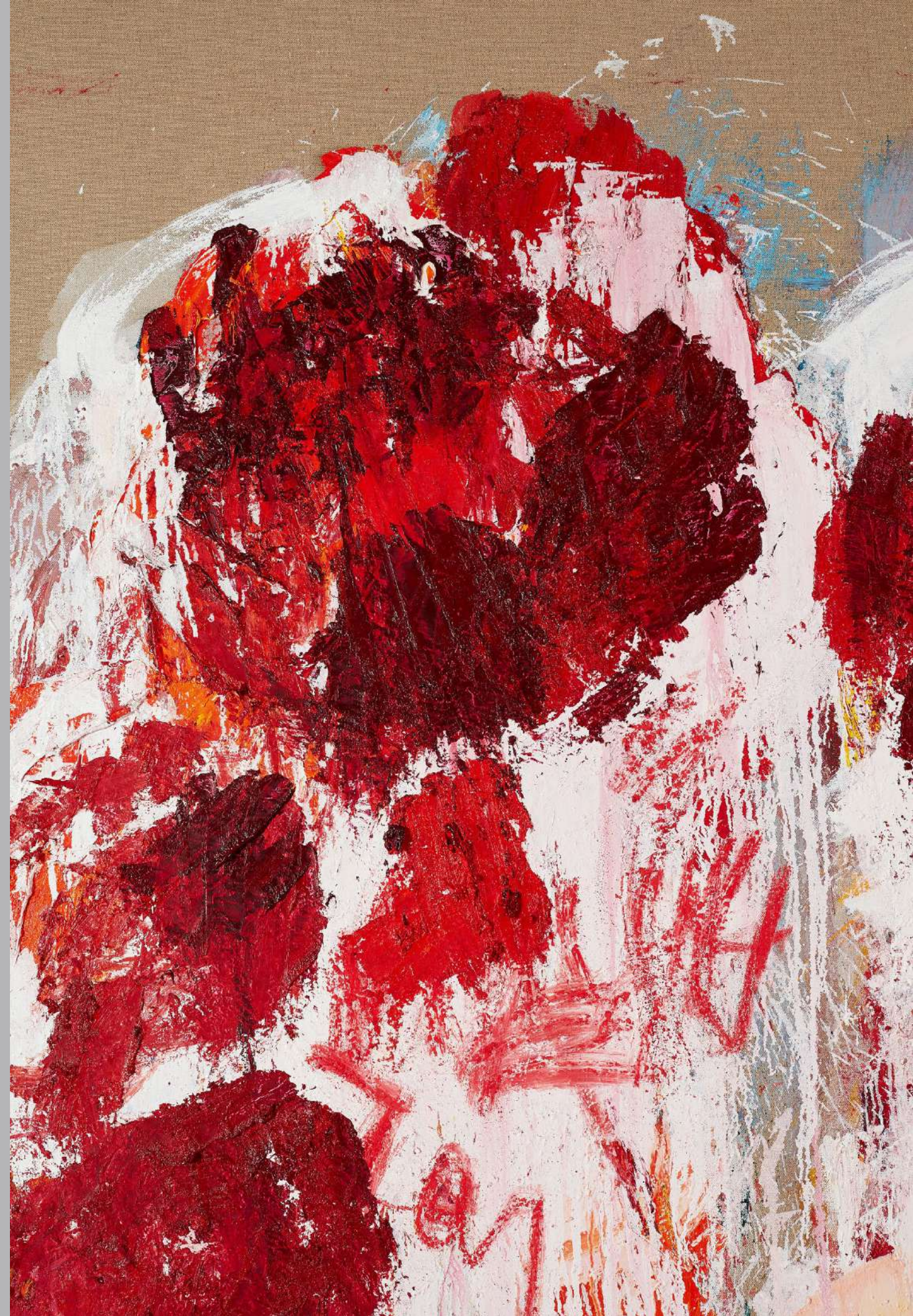
206 x 480 cm

81 1/8 x 189 in



The earth, the fire, the stone in the stone, 2022 (Detail)





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





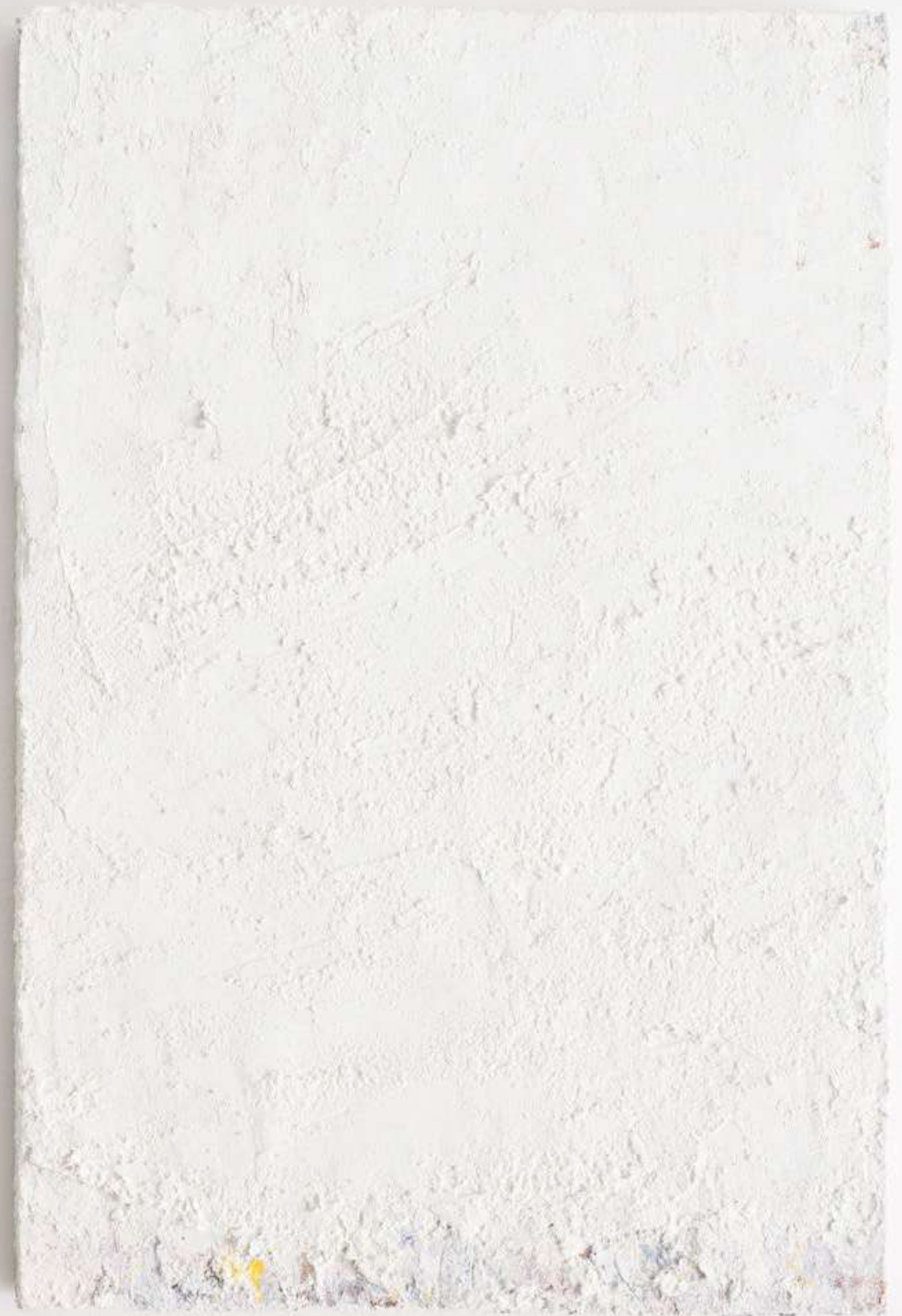


*Vis a Vis, 2023 (Detail)*



*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 thick, layered brushstrokes. The color palette is dominated by vibrant reds, stark whites, and bright yellows, with some muted tones of grey and blue visible in the lower right. The overall effect is one of intense energy and tactile depth.

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