





FLOWERS

Sydney Contemporary 2025

Booth C03

11 – 14 September, 2025

Edward Burtynsky

Movana Chen

Ken Currie

Bianca Raffaella

Aida Tomescu

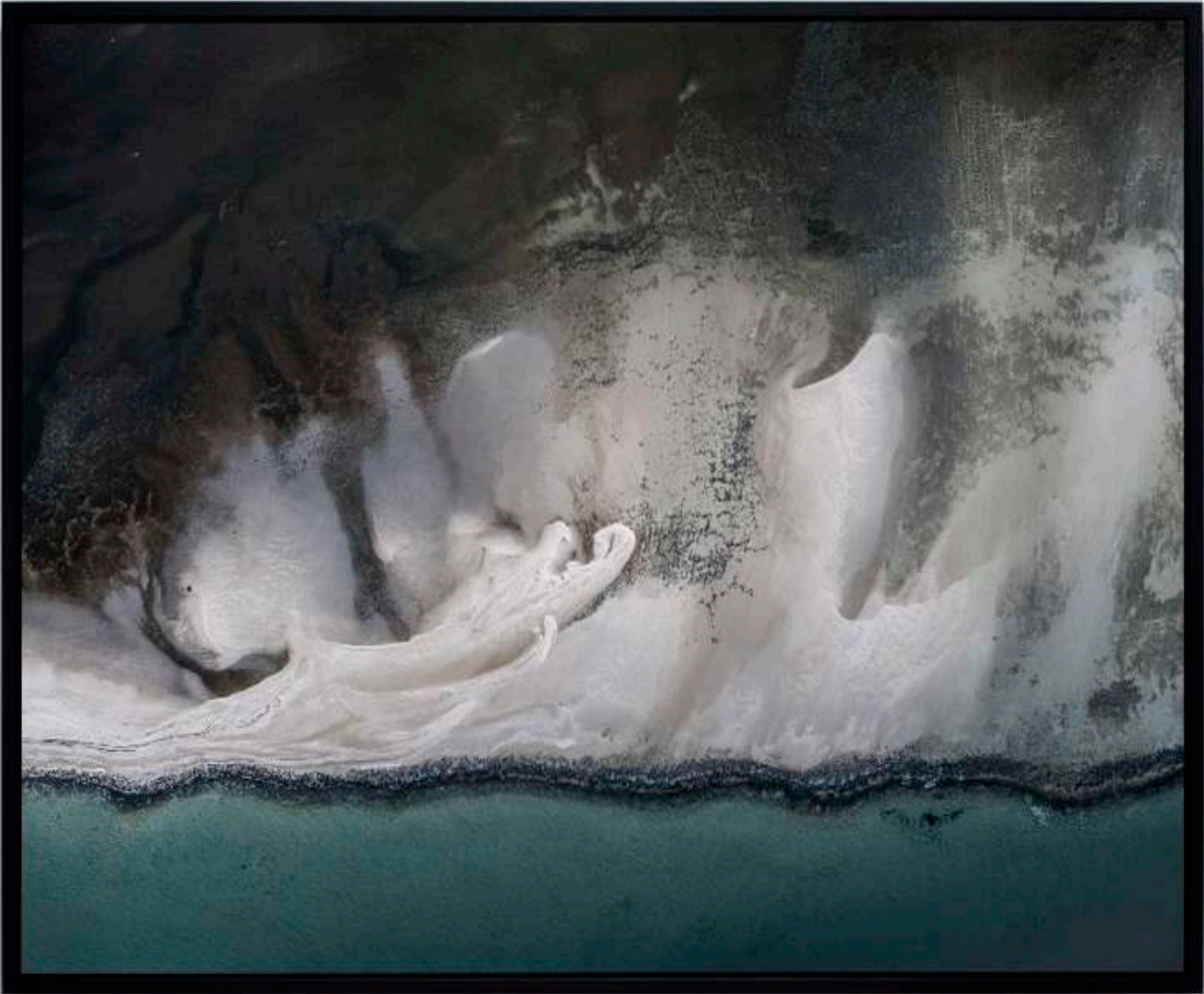
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Aida Tomescu | *Messiaen*, 2025 | Oil on Belgian linen | 200 x 153 cm

In Aida Tomescu's *Messiaen* (2025), a sense of measure, a reserve coexist with a sense of wildness and heat. Strokes of Cadmium pigments used abundantly through building and erasure stretch and overlap, break apart, and reconnect with the insistent beat and the softness of the whites. The glimpses of other colours and incidents near the edges of forms are remnants of the earlier histories of the painting. How much of these survive is perfectly weighted and chimes in unison with the intensity of pigments, creating localised densities and lending form and substance through subtle unsuspected transitions.





Edward Burtynsky | *Shell Beach #2, Shark Bay, WA, Australia, 2025*
Archival pigment print | 121.9 x 162.6 cm | Edition of 6

Our dependence on nature to provide the materials for our consumption and our concern for the health of our planet sets us into an uneasy contradiction. For me, these images function as reflecting pools of our times.

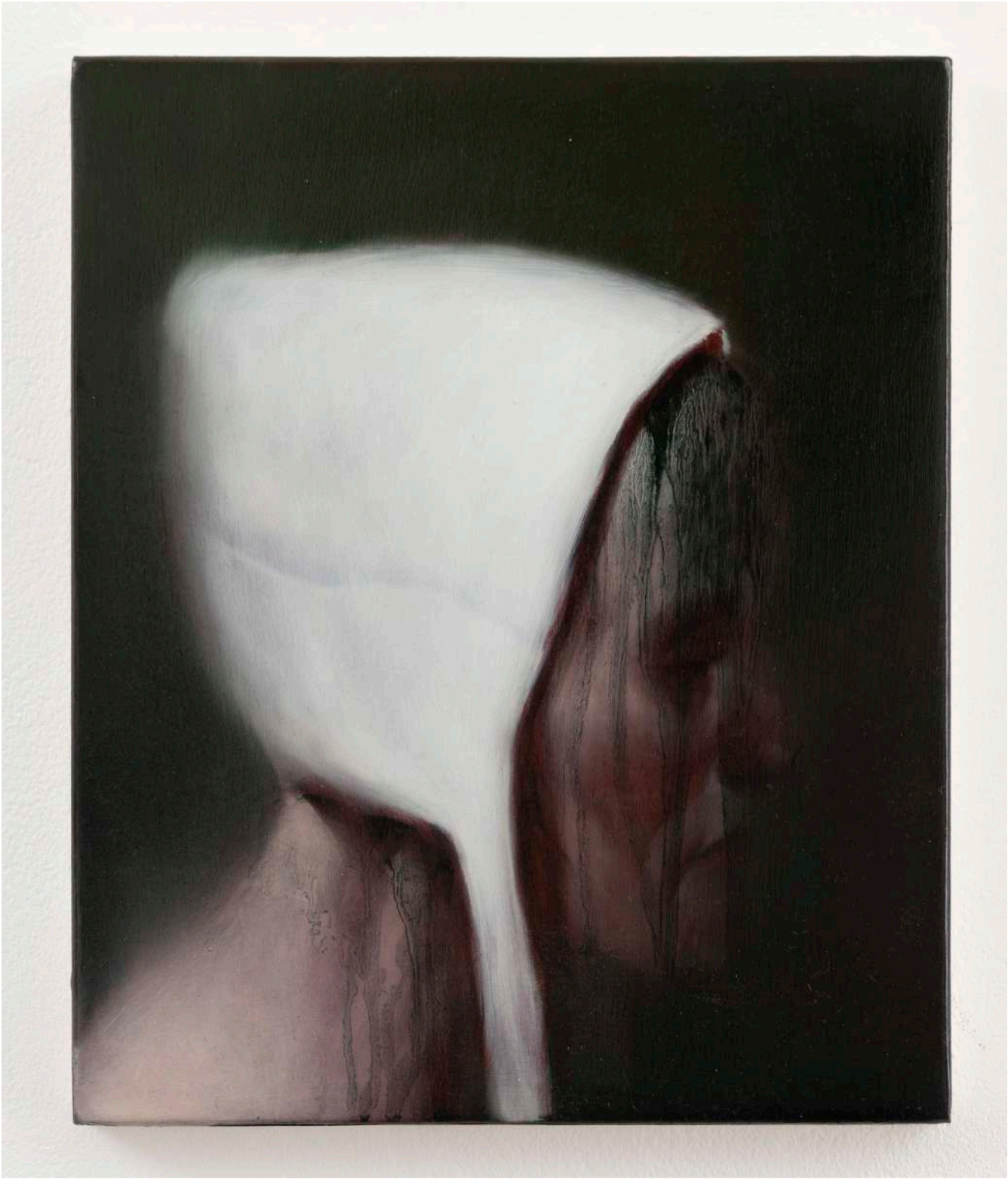
Edward Burtynsky



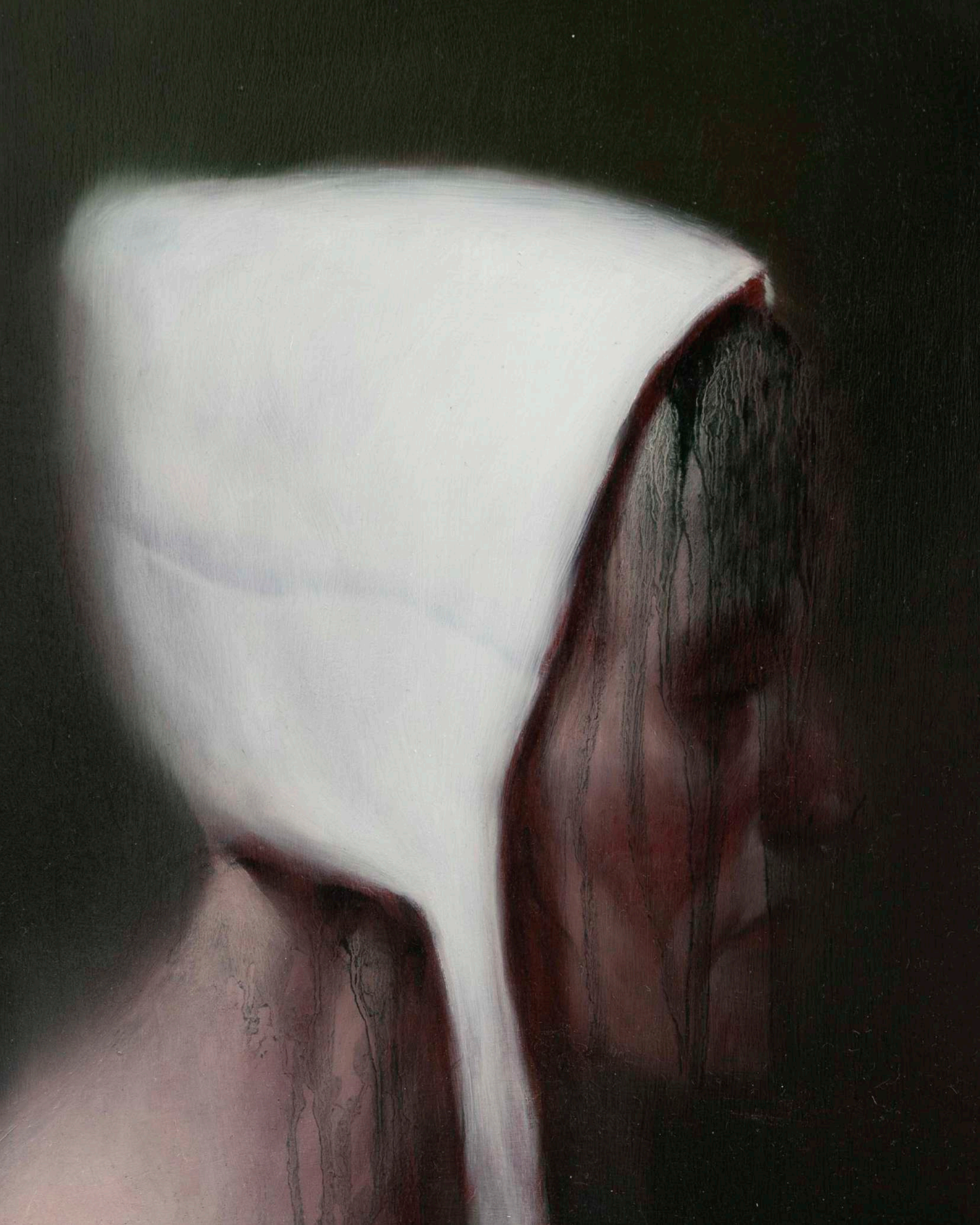


Ken Currie | *Three Women*, 2024 | Oil on gesso | 35.5 x 46 cm





Ken Currie | *White Cap*, 2025 | Oil on gesso | 30 x 20 cm



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Bianca Raffaella | *Beyond the Gaze (Stargazer Lily)*, 2025 | Acrylic on linen | 150 x 100 cm



As a tactile and intuitive painter, I translate the constant motion and visual disturbances of my sight through gestural marks. My work is about memory, perception, movement, and fragility. Never losing contact with the canvas, colours are blended until they become a hushed impression, details are made with fingertips or scrapes of a pallet knife. Often the viewer will detect the echo of a figure that was once there.

Bianca Raffaella

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Bianca Raffaella | *Surprise Unfurling*, 2025 | Acrylic on linen | 41 x 30.5 cm



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Movana Chen | *Words of Heartbeats VI*, 2020 - 2021 | Knitted shredded maps & dictionaries | 250 x 110 cm



Peter Howson

Shen Wei

Wu Sibo



Peter Howson | *Quae Nocent Docent*, 2024 | Coloured inks and wax on paper | 50.5 x 58.5 cm (Framed)





Wu Sibō | *Gaze I*, 2021 | Oil on canvas | 25 x 30 cm



Shen Wei | *Plum Tree*, 2014 | Chromogenic print | 76.2 x 114.3 cm | Edition of 5

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Shen Wei, *Peacock* (2014) and *Plum Tree* (2014) featured at *Tender Comrade* group exhibition at White Rabbit Gallery, 2025

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