

# AFFIRMATIONS

## MINDFULNESS IN CONTEMPORARY ABSTRACT PAINTING

WILLIAM BRADLEY  
TOMORY DODGE  
JUNE EDMONDS  
REMA GHULOUM  
KHANG NGUYEN  
DAVID ALLAN PETERS  
MARY ANNA POMONIS  
ANTONIO ADRIANO PULEO  
LUIS EMILIO ROMERO

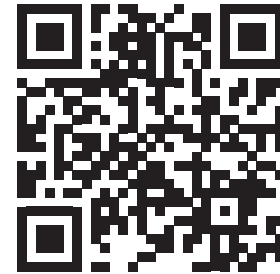
13 JAN  
8 MAR  
2025

WIGNALL MUSEUM *of*  
CONTEMPORARY ART

Chaffey  College

## PROGRAMMING

In support of ***Affirmations: Mindfulness in Contemporary Abstract Painting***, the Wignall Museum has organized several public programs centered on the theme of mindfulness. If you have any questions, please reach out to the museum staff.



Please visit [www.chaffey.edu/wignall](https://www.chaffey.edu/wignall) for more information about all programs. All programs are free and open to the public.

This was printed on the occasion of the exhibition

***Affirmations: Mindfulness in Contemporary Abstract Painting***

January 13 - March 8, 2025

Wignall Museum of Contemporary Art

5885 Haven Avenue, Rancho Cucamonga, CA 91737

<https://www.chaffey.edu/wignall>

# AFFIRMATIONS MINDFULNESS IN CONTEMPORARY ABSTRACT PAINTING

FOCUSING ON CONTEMPORARY ABSTRACT PAINTING,  
THIS EXHIBITION CONSIDERS STUDIO ART PRACTICES  
WITHIN THE CONTEXT OF MINDFULNESS.

WILLIAM BRADLEY

TOMORY DODGE

JUNE EDMONDS

REMA GHULOUM

KHANG NGUYEN

DAVID ALLAN PETERS

MARY ANNA POMONIS

ANTONIO ADRIANO PULEO

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# WILLIAM BRADLEY



William Bradley's paintings explore contemporary and historical notions of abstraction. His compositions are developed through collage and layering, growing in scale and depth into expressive canvases, providing a stage for three-dimensional shapes that allude to painterly brushstroke and sculptural form at once. While the paintings are formalist in nature, the titles and manner of execution allow notions of reference and recollection to provide the viewer with an entry point to the work. The experiential effect of gesture and color, interplaying with shadows cast, to imbue the work with emotional content.

Bradley earned a MA Fine Art in Painting from Wimbledon College of Art, University of Arts, London, United Kingdom and BA in Art and Design from York St John University, York, United Kingdom. His work has been exhibited internationally and is included in museum and private collections. Bradley was born in York, United Kingdom and lives and works in Los Angeles, CA.

<https://www.instagram.com/williambradleystudio>

<https://www.williambradleystudio.com>

<https://www.lowellryanprojects.com>

Image:

William Bradley, *Midnight With You*, 2024. Acrylic on canvas and board.  
66.5 x 66.5 x 3.75 inches. Courtesy of the artist and Lowell Ryan Projects, Los Angeles.



# TOMORY DODGE



Tomory Dodge's paintings have a deep sense of pictorial space. Dodge begins his works with patterns of stripes and shapes. Over this initial visual structure, he lays in a network of expressive brushwork, dots and lines. The result is a pictorially engaged surface of striking color combinations and active mark-making.

In the course of making his work, Dodge scrapes down his canvases frequently, building them up again and again, over months of studio practice. Dodge's works change a great deal during their creation, perhaps in part because for him, any perceived endpoint is a pathway to a new beginning. Dodge searches in his works to push our sense of a given painting's image as well as our sense of its space, commenting that, "I have often talked about paintings being inherently contradictory things. A painting is an object, but it is also a sort of window. It is a physical object that becomes space. There is a whole universe in that."

Many of Dodge's recent works use optical mixing as a visual strategy.

"They vibrate and shimmer if given the chance," he notes. These paintings play on the possibilities that pop up when one's individual sensations are broken down into a complex surface of applied physical signs through brushstroke. "I have long been fascinated by the alchemy of modern image creation, having realized as a child that the pictures on my family's old analog TV set were composed of little dots. Since then, I have been interested in the image in painting on both the 'molecular' and 'macro' levels - how one can show and see both the forest and the trees at the same time." In his work, Dodge enlists himself and his audience in the sensorial and intellectual task of navigating paintings and their possibilities.

Dodge received his BFA from Rhode Island School of Design, Providence, RI and his MFA from California Institute of the Arts, Valencia, CA. His work has been exhibited internationally and is included in prominent museum collections. He has been the subject of monographs and catalogs and featured in noteworthy publications. Dodge lives and works in Los Angeles, CA.

[https://www.instagram.com/new\\_weather](https://www.instagram.com/new_weather)  
<https://philipmartingallery.com>

Image:

Tomory Dodge, *September Girls*, 2023. Oil on canvas. 72 x 84 inches.  
Courtesy of the artist and Philip Martin Gallery, Los Angeles.



# JUNE EDMONDS



June Edmonds uses abstract painting to explore how color, repetition, movement, and balance can serve as conduits to spiritual contemplation and interpersonal connection to her African-American roots. Exploring the psychological construct of skin color or tone through pattern and abstract painting has proven to be a revealing gesture and these ideas are explored in her three ongoing series: *Energy Wheel Paintings* are inspired by her meditation practice, *Joy of Other Suns* centers on on abstracted maps of migration, and *Flag Paintings* explore the alignment of multiple identities such as race, nationality, gender, and political leanings.

Edmonds received her MFA from Tyler School of Art, Philadelphia, PA, and a bachelor's degree from San Diego State University, San Diego, CA. She also attended Skowhegan School of Painting and Sculpture, Madison, ME. Edmonds was recently awarded the 2023 MacDowell Spring-Summer

Fellowship, Peterborough, NH and the Ucross Foundation Spring Fellowship, foothills of Bighorn Mountains, WY. Her many other prestigious awards include: the California Community Foundation Fellowship for Visual Art Fellows, Los Angeles, CA (2022); the Guggenheim Foundation Fellowship in Fine Arts, New York, NY (2022); the inaugural AWARE Prize, presented by the French non-profit Archive of Women Artists Research and Exhibitions, Paris, France (2020); The Harpo Foundation Grant, Miami, FL (2020); and a City of Los Angeles Individual Artist Grant (COLA), Los Angeles, CA (2018). Edmonds has completed several works of public art with the City of Los Angeles; the Los Angeles Metropolitan Transit Authority (LAMTA) in Long Beach, CA; murals of La Jolla, CA (2021); and Venerable House at CalTech, Pasadena, CA (2024). Her work has been exhibited internationally and is included in prominent collections. Edmonds was born in Los Angeles, CA where she lives and works.

<https://www.instagram.com/juneedmonds>  
<https://juneedmonds.com>  
<https://www.luisdejesus.com>

Image:  
June Edmonds, *Déjà Vu*, 2024. Acrylic on canvas. 63 x 45 inches.  
Courtesy of the artist and Luis De Jesus Los Angeles.



# REMA GHULOUM



"My paintings emerge out of the process of slowly building up the surface with thin stains of paint and sanding in between to preserve the previous layers," Ghuloum writes. "Pattern and shapes come into being through this process. I create a surface that breathes and remembers." Ghuloum's vibrant works are in a continual state of becoming, not pinned down, with a sense of color and space that is always shifting and transforming.

Ghuloum's intensely physical and experiential works combine technical skill, rich emotion, and the willingness to take risks - core values at the heart of art-making. She comments, "I do not really know what the painting will be initially. I am always trying to create contrasts within each work. I ask, 'Is the painting dense, or is it more ethereal or atmospheric? Does space expand and contract?' I think about what my works can do or evoke. They are not static."

In the process of making her works, Ghuloum responds to the work experientially as it is formed; in some sense, her style combines the opticality of high-modernism and the expression

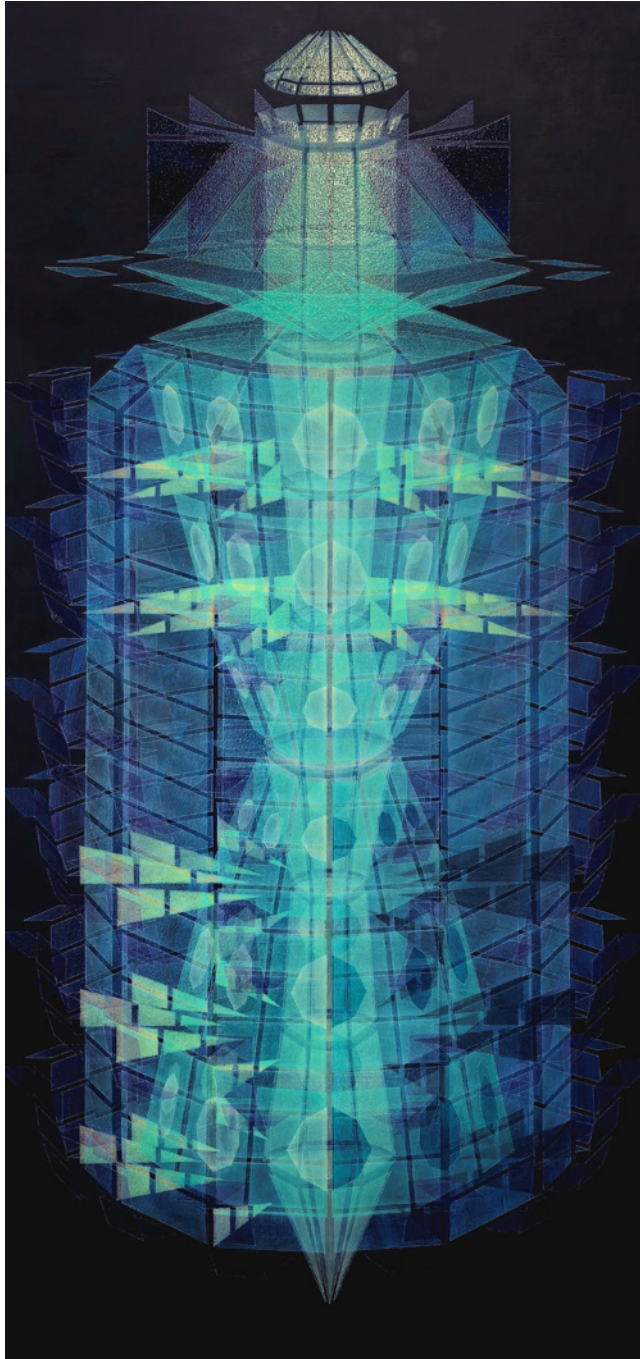
of post-war abstraction. Informing this subtle relation is the contrast in Ghuloum's paintings between the deep space of their centers and the shallower space at their edges. "The edges reflect the history of my process," she notes. "At the end of every work session, I apply the remaining paint on my palette loosely around the edge with a palette knife or various brushes as another way to record time." Ghuloum's work focuses her viewer on the present, while at the same time questioning how that experience is ordered by the past. Her works are generous and robust. They offer us an opportunity to navigate vision with both eye and spirit, to sense both our own presence before her works, and the pictorial one she has crafted.

Ghuloum received her BFA in Drawing and Painting from California State University, Long Beach, CA and her MFA from California College of the Arts, San Francisco, CA. Her work has been exhibited internationally featured in prominent publications. Ghuloum lives and works in Los Angeles, CA.

<https://www.instagram.com/remaghuloum>  
<http://www.remaghuloum.com>  
<https://philipmartingallery.com>

Image:  
Rema Ghuloum, *Clear Vision*, 2022-23. Oil and acryla-gouache on canvas.  
72 x 102 inches. Courtesy of the artist and Philip Martin Gallery, Los Angeles.

# KHANG NGUYEN



Khang Nguyen is a visual artist and PhD candidate in philosophy and religious thought at Claremont Graduate University, Claremont, CA. His paintings are rooted in various philosophical ideas and approaches that seek to provide insights into certain undisclosed domains of being, knowing, and time that exceed subjective faculties. In essence, his paintings are diagrams that investigate and express the nature of primordial awareness, such as nonduality, trans-conceptuality, self-reflection, and self-recognition.

<https://www.instagram.com/thepolishedmirror>  
<https://www.intuitiveformation.com>

Image:

Khang Nguyen, *Light of the Reflexive Looking Glass*, 2023. Oil, acrylic, wax pastel, and glass powder on canvas. 72 x 36 inches. Courtesy of the artist.



# DAVID ALLAN PETERS



Rooted in the history of early West Coast abstraction, David Allan Peters' work vibrantly explores geometry, intuition, and chance. Diamonds, grids, and circles create kaleidoscopic compositions produced by the artist accumulating sheets of acrylic and then excavating the surface with a blade. This innovative process unveils various colors at different depths and blurs the boundary between painting and sculpture.

Peters completed his undergraduate studies at the Art Institute, San Francisco, CA, and received his MFA from Claremont Graduate University, Claremont, CA. He served as a studio assistant to Karl Benjamin. His work has been exhibited internationally at venues including Miles McEnery, New York, NY; Museum of Contemporary Art, Los Angeles, CA and Commune di Brescia, Brescia, Italy. Peters has been featured in *WhiteWall* magazine's profile on the Anderson Collection as well as the *Los Angeles Times*, the *Huffington Post*, the *New York Times*, and an artist profile in *Elle Decor*.

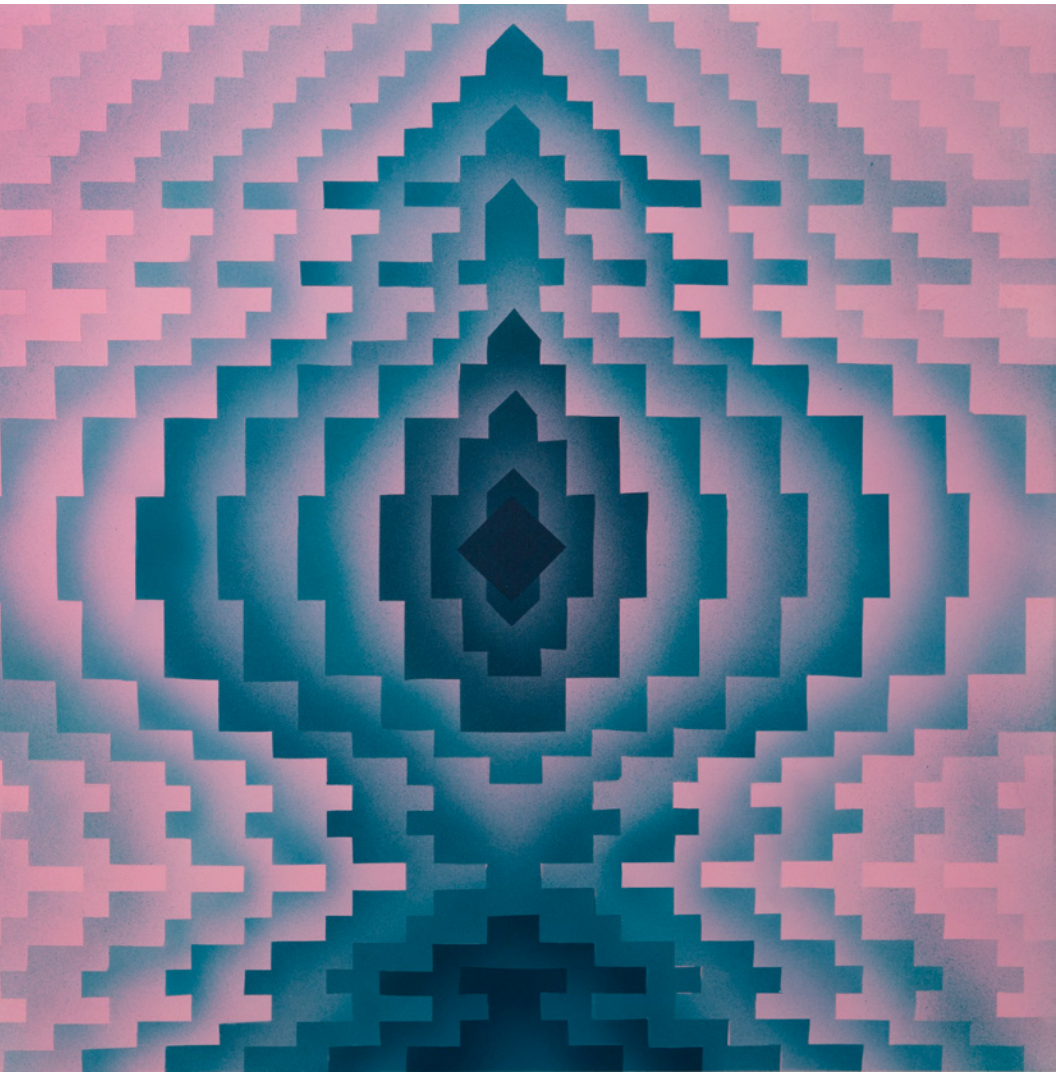
<https://www.instagram.com/davidallanpeters>  
<https://www.davidallanpeters.com>  
<https://www.royaleprojects.com>

Image:

David Allan Peters, *Untitled #15.2024*, 2024. Acrylic on wood panel. 60 x 40 inches. Courtesy of the artist and Royale Projects, Los Angeles.



# MARY ANNA POMONIS



Mary Anna Pomonis is a Los Angeles-based artist recognized for her abstract paintings that employ commercial airbrush techniques to explore themes of sacred art and feminine power. Pomonis has exhibited in notable galleries and institutions, including the Western Carolina University Museum of Fine Arts, the Torrance Art Museum, and the Lancaster Museum of Art and History. Her work has been covered by prominent publications such as the *Los Angeles Times*, *Huffington Post*, *New York Times*, *Whitehot Magazine*, and *Artweek*. Her curatorial projects and essays have been showcased in various museums and gallery spaces across Southern California.

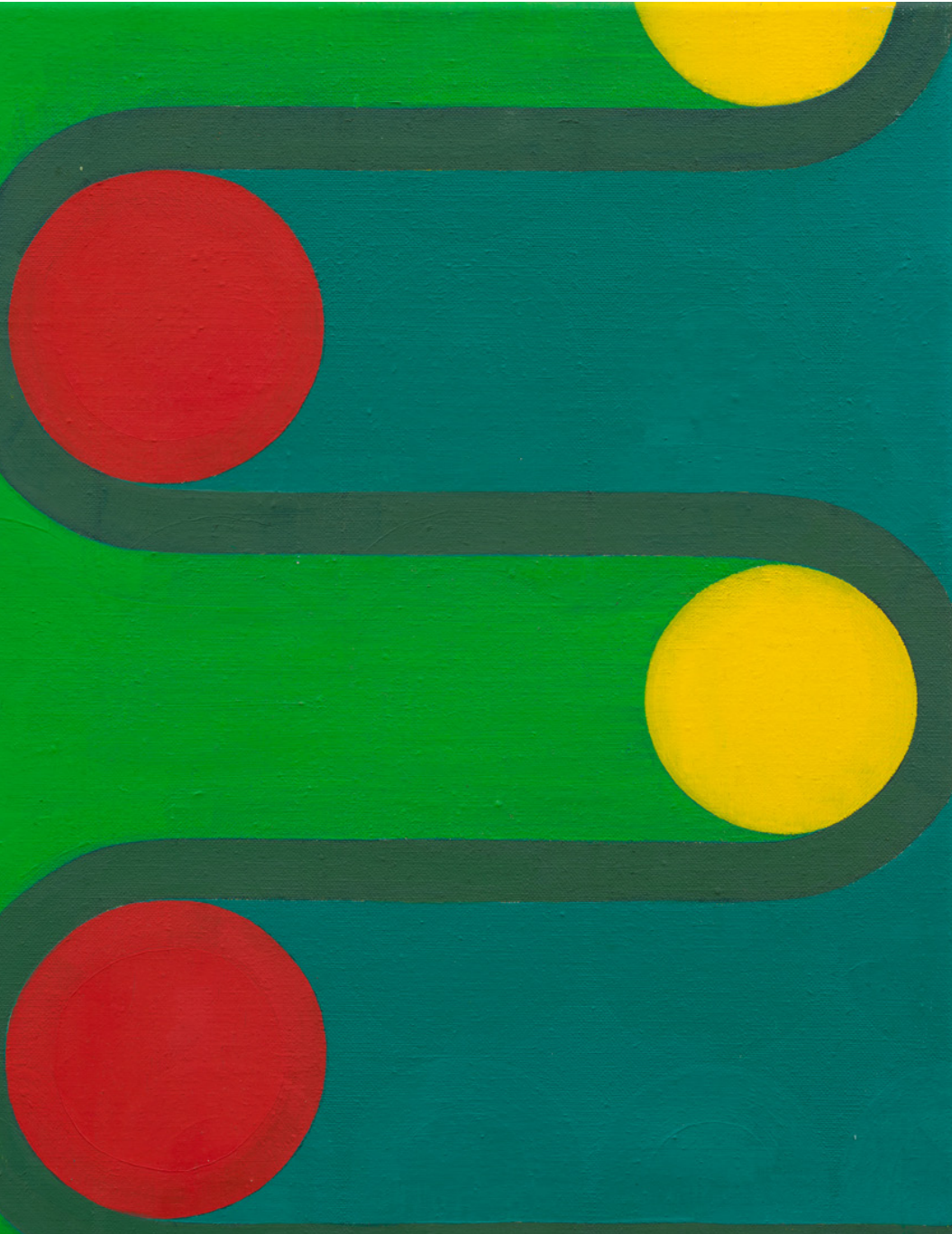
Pomonis is the Director of CSUF Just Arts, a campus-wide initiative dedicated to fostering creative collaborations that emphasize social justice and community engagement. Through this program, she works with students and faculty to connect artmaking with activism and collective support. She is also the founder of the Association of Hysteric Curators, a feminist collective based in Los Angeles. In 2024 and 2025, the collective presented *Goddesses and Monsters: Works on Paper* at the SUNY Potsdam Art Museum.

<https://www.instagram.com/maryannapomonis>  
<https://www.maryannapomonis.com>  
<https://ladiesroomla.org>

Images:

Mary Anna Pomonis, *Smoke and Mirrors #10*, 2023. Acrylic on canvas over panel. 20 x 20 inches. Courtesy of the artist and LADIES' ROOM, Los Angeles.

# ANTONIO ADRIANO PULEO



Antonio Adriano Puleo was born in Boston, MA and now lives and works in Los Angeles, CA. Drawing inspiration and paying homage to various artistic sources including poetry, literature, architecture, and art history, Puleo's abstract geometric arrangements of form and color favor interconnectedness. Through the systemic application of a personal index of abstract forms, structures are created that act as a through line from project to project so as they can communicate and also act as a gateway to the next idea. Puleo received his MFA from the University of California, Los Angeles, and has exhibited at galleries and institutions, including: LAXART, Los Angeles, CA; Pavel Zoubok Gallery, New York, NY; Kantor Feuer Gallery, Los Angeles, CA; Cherry and Martin, Los Angeles, CA; China Art Objects, Los Angeles, CA; and The East Gallery at Claremont Graduate University, Claremont, CA. His works are included in numerous private and public collections, including most recently the Los Angeles County Museum of Art. His work has been reviewed and featured in many publications including *Artforum*, *The New Yorker*, *LA Weekly*, *The Los Angeles Times*, and *Flash Art*.

<https://www.instagram.com/antonioadrianopuleo>  
<https://www.antonioadrianopuleo.com>

Image:  
Antonio Adriano Puleo, *Untitled*, 2024. Oil on canvas. 16 x 12 inches.  
Courtesy of the artist.



# LUIS EMILIO ROMERO



Luis Emilio Romero was born in Guatemala. He is an abstract painter who uses form and patterning as an active force of energy linked to weaving. In his paintings, his complexity of color and texture is intricate and rich to uplift the form as a body. With color and mark making, the paintings speak powerfully to the notion of meditation, while the history of indigenous Guatemalan weaving techniques adds a complex spiritualism and peaceful involvement to his process.

The process is linked to rituals that emerge from works on paper that evolve into abstract paintings that combine a series of delicate lines to explore rhythm and harmony, along with a very careful palette. The laborious nature of his works ensures a tactile surface, which is further revealed when viewed in person. The surface is a sensory bridge that ignites the physicality and movement of the compositions, highlighting vivid and melodious structures of color, texture and directional lines. The luminescent light of the surface awakens an illusory perceptual warmth within the outlined pattern, a structural body, adding the

spirit of repeating color combinations to produce an intimate and conscious process. The visual luminosity expands the dimensional surface and awakens the spirit of his process.

Luis Emilio Romero received an MFA from Hunter College, New York, NY, and BFA from Rutgers State University, New Brunswick, NJ. His work has been included in group exhibitions including *Material Knowledge*, Arsenal Contemporary, New York, NY (2022); *It Begins with What's Already There*, 205 Hudson Gallery, New York, NY; and *Rituales y el Subconsciente/Rituals and the Subconscious*, Mostajo Projects, New York, NY (2023). Romero has been awarded the Dedalus Foundation Master of Fine Arts Fellowship in 2023, and was a 2023 resident at Mostajo Projects, Warren, CT. Romero lives and works in New Jersey.

[https://www.instagram.com/luisemilioromero\\_](https://www.instagram.com/luisemilioromero_)  
<https://www.luisemilioromero.com>  
<https://www.luisdejesus.com>

Image:

Luis Emilio Romero, *Niebla Sangrante/Bleeding Mist*, 2023. Oil on linen. 56 x 54 inches. Courtesy of the artist and Luis De Jesus Los Angeles.

## ROMAN STOLLENWERK

*Affirmations: Mindfulness in Contemporary Abstract Painting* is curated by Wignall Museum Assistant Curator Roman Stollenwerk.

Stollenwerk has curated exhibitions for the Wignall, including: *Seeing the Unseen: Math and Art* (Co-Curator, 2024), *Fashion-Conscious* (2019), *ManUp! Masculinity in Question* (2017), *Unruly* (2014), *The New World* (2013), *Art/Object* (2011), *Haute* (2010), and *Infrastructure* (2008). He has also organized exhibitions of solo projects by artists Nathan Bennett, Brian Bress, Sky Burchard, Suzanne Erickson, Carole Frances Lung, Macha Suzuki, and Bari Ziperstein. Stollenwerk received an MFA in Studio Art from Claremont Graduate University, Claremont, CA, and a BA in Studio Art from the University of Southern California, Los Angeles, CA.

Stollenwerk is a Southern California curator, artist, yoga practitioner, and fragrance enthusiast. As a curator, he is interested in the space between fine art and functional design, and gender as a performative act of disruption; he considers these interests to be interrelated challenges to normative standards of meaning and value. As a painter, he is interested in the structure and materiality of paintings, and their status as both objects and images. In addition to his object-making practices, Stollenwerk is a yoga practitioner and instructor with an interest in how yoga can explore the intersections of mindfulness, body control, and aesthetic motion. He is also a fragrance enthusiast, interested in fragrance and environmental scent as part of daily experience for personal expression, ritual, and aesthetic pleasure. Painting, abstraction, yoga, and fragrance can all be durational sensory experiences and gestures of resistance to use-driven notions of value, practicality, and entrenched social order. Stollenwerk is ultimately interested in what a meaningful life-practice looks like for both the individual and society. He maintains his own studio practice in Altadena, CA.

## IN THE PROJECT SPACE: Mindfulness Space Student Sound Design

Students in the Electronic Music course (Music-17) crafted ambient music with the intent to create a space for mindfulness and reflection. The students first visited the museum, where they were introduced to the space and were able to ask questions about the purpose of their compositions. During class, they had supervised instruction on what may constitute “ambient music” and the important facets that would put a piece of music within the genre. They turned in multiple revisions while learning how to compose using parameters of the style. The result you hear in the space is the effort and learning of students. It shows their devotion to their craft and their love of music.

# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

### HOW TO USE THIS GUIDE

This guide is designed as a resource for viewing the exhibition, facilitating discussions, and creating activities in response to the content presented in the exhibition. It supports further research, curiosity, and investigation of contemporary art, artists, and themes. These materials can be used in the classroom, community-based learning environments, or by individuals who visit the exhibition.

### QUESTIONS WHILE VIEWING

When you enter the Wignall Museum, take a few seconds to check in with yourself. How are you feeling today, mentally and emotionally? As you view the exhibition, notice how you are feeling as you engage with art.

If you were the curator of this exhibition, what would you title the exhibition and why?

Select two of the artists from this exhibition and describe in detail the thoughts and emotions their work evoked for you. Consider why the work made you react this way and which aspects of the work you were reacting to.

### ESSAY PROMPTS

Write a well-developed essay in which you compare and contrast two artworks in the exhibition. Analyze key elements such as composition, color, materials, and technique. Reference the artist statements in your analysis.

Read one of the conversations between the curator and artists. Did the conversation change your understanding of the artwork or add to your experience? Did the conversation make you more interested in the art? Write a review of one or more of the artworks using the conversation(s) as a reference.

### ACTIVITIES

Create an abstract artwork. Read one (or more) of the conversations with artists to help you with ideas. Use these ideas to explore your own process for creating an abstract artwork.

Participate in one of the mindfulness programs and share your experience with others. Perhaps you'll be inspired to research and begin a meditation or mindfulness practice of your own!

Attend a sound bath & Kirtan event. Research and explore Kirtan, chanting, sound baths, and other practices. Maybe you'll discover a new practice to enrich your life!

### SHARE

Create a playlist to accompany the exhibition. What would you include and why?

Spend some time in the student created sound space. How is your response to the sounds similar or different to the paintings in the exhibition? Write an essay that compares visual and sonic abstraction.

Choose an artwork that interests you. What ideas, emotions, or sensations do you think the artist is visualizing? Organize your observations and thoughts into a social media post about your reaction to the art, with an image from the exhibition. Share your thoughts, but we ask that you are thoughtful and polite about how you express your opinions. Choose something you like and bring positive energy to your social media!

Write a review of the exhibition and share your thoughts with images from the exhibition.

Tell a friend, classmate, instructor, or family member about *Affirmations: Mindfulness in Contemporary Abstract Painting*. Invite them to view the exhibition with you, in person, or online at [www.chaffey.edu/wignall](http://www.chaffey.edu/wignall).

Share:

@wignallmuseum  
#wignallMOCA  
#whatsupatthewig



# ACKNOWLEDGEMENTS

Institutional support for the Wignall Museum of Contemporary Art is provided by Chaffey College; the Arts, Communication, and Design Academic and Career Community; Equity Programs and Student Engagement; the President's Office; and the Chaffey College Foundation.

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Strategic Communications Office



Chaffey College

Chaffey College: Improving lives through education.

Chaffey College improves lives and our communities through education with a steadfast commitment to equity and innovation to empower our diverse students who learn and thrive through excellent career, transfer, and workforce education programs that advance economic and social mobility for all.

## WIGNALL MUSEUM *of* CONTEMPORARY ART

The Wignall Museum of Contemporary Art is a teaching museum and interdisciplinary art space that cultivates direct engagement with works of art through exhibitions, collections, education, and community programming.

## LAND ACKNOWLEDGEMENT

It is our tradition that we acknowledge that Chaffey College is on the ancestral lands of The Kizh and Tongva (Gabrieleño) who remain in the area today. With respect and honor for the lands we gather on and the leaders before us, we would like to take a moment to acknowledge the Gabrieleño-Tongva (GABRIEL-EN-YO TONG-VAH) Peoples, the original stewards of these sacred and unceded homelands. The Tongva people's history, language(s), cultural traditions, and legacy continue to shape this region and we recognize their continuing presence in their homelands.

In the spirit of truth and equity, Chaffey College commits to uplifting the voices of indigenous peoples, and building an inclusive and equitable educational environment, and decolonizing the institution. We also encourage members of the Chaffey College community to learn about the land they reside on and the original caretakers and advocate for culturally responsive action.



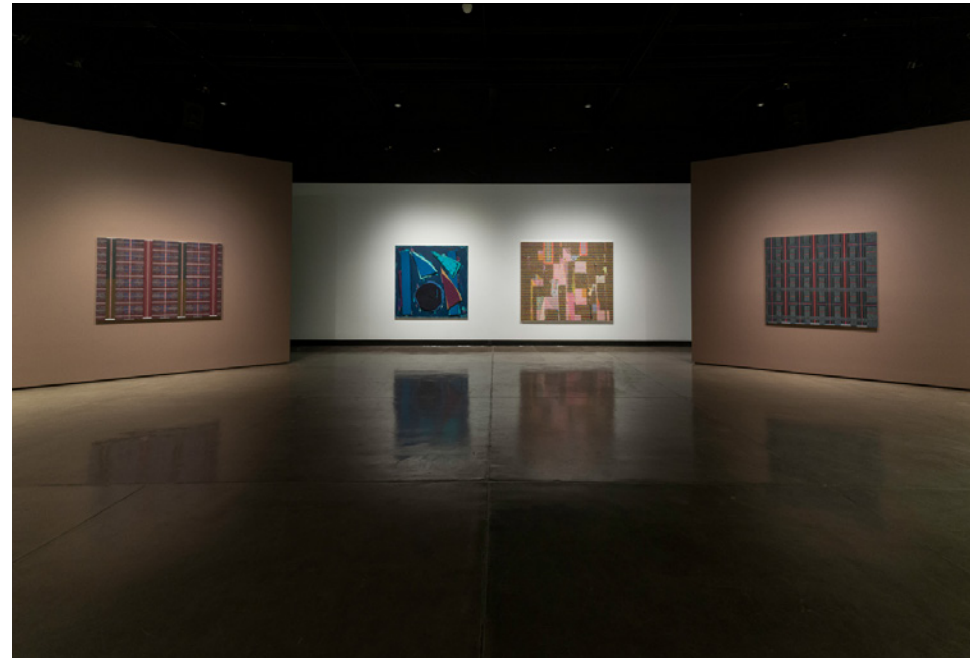
Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting*, January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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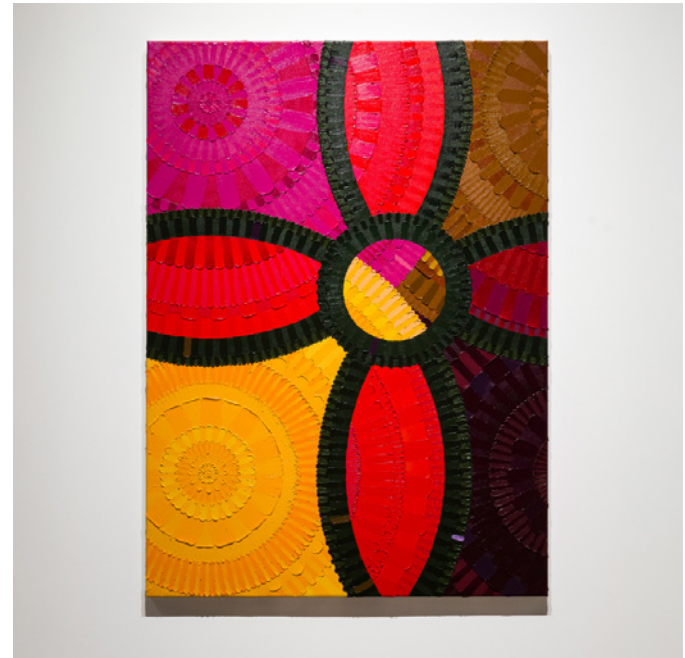
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David Allan Peters, *Untitled #15.2024*, 2024. Acrylic on wood panel. 60 x 40 inches. Courtesy of the artist and Royale Projects, Los Angeles. Photography by Cindy Dillingham.



Rema Ghuloum, *Clear Vision*, 2022-23. Oil and acryla-gouache on canvas. 72 x 102 inches. Courtesy of the artist and Philip Martin Gallery, Los Angeles. Photography by Cindy Dillingham.



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Mary Anna Pomonis, *Smoke and Mirrors #10*, 2023. Acrylic on canvas over panel. 20 x 20 inches. Courtesy of the artist. Photography by Cindy Dillingham.

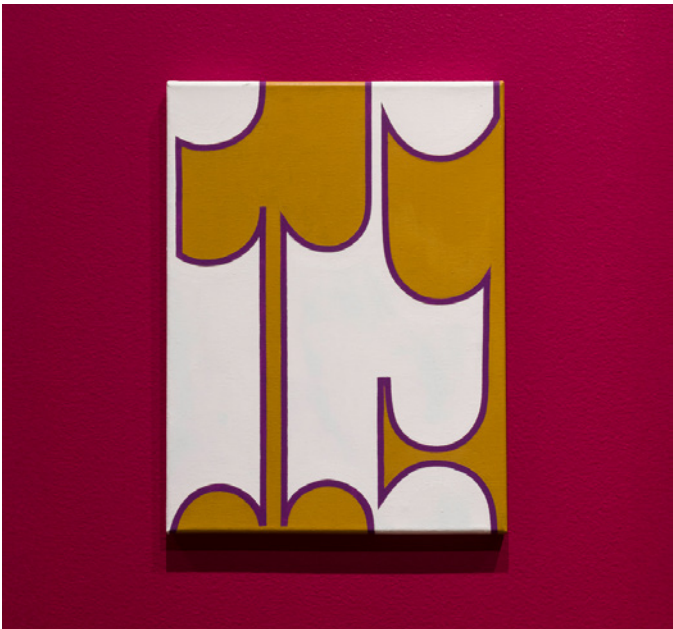


Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting* (featuring Antonio Adriano Puleo), January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.





Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches each. Courtesy of the artist.  
Photography by Cindy Dillingham.



Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches. Courtesy of the artist.  
Photography by Cindy Dillingham.

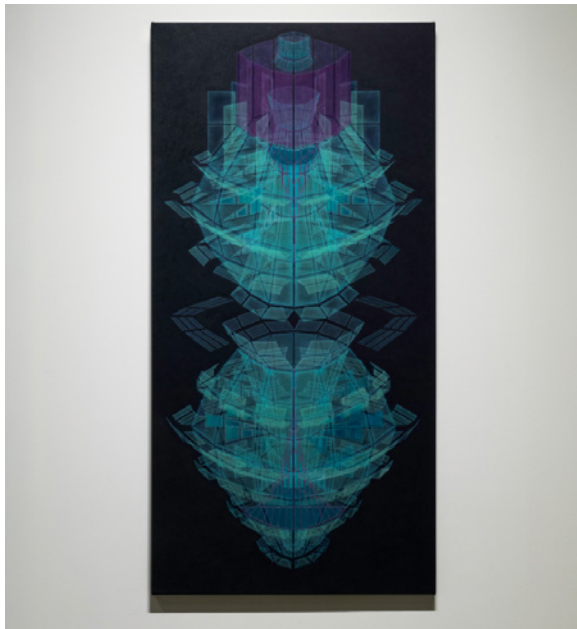


Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches. Courtesy of the artist.  
Photography by Cindy Dillingham.



Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches. Courtesy of the artist.  
Photography by Cindy Dillingham.





Khang Nguyen, *Dialectic of Transcendence and Immanence*, 2022. Oil, wax pastel, and glass powder on canvas. 72 x 36 inches. Courtesy of the artist. Photography by Cindy Dillingham.



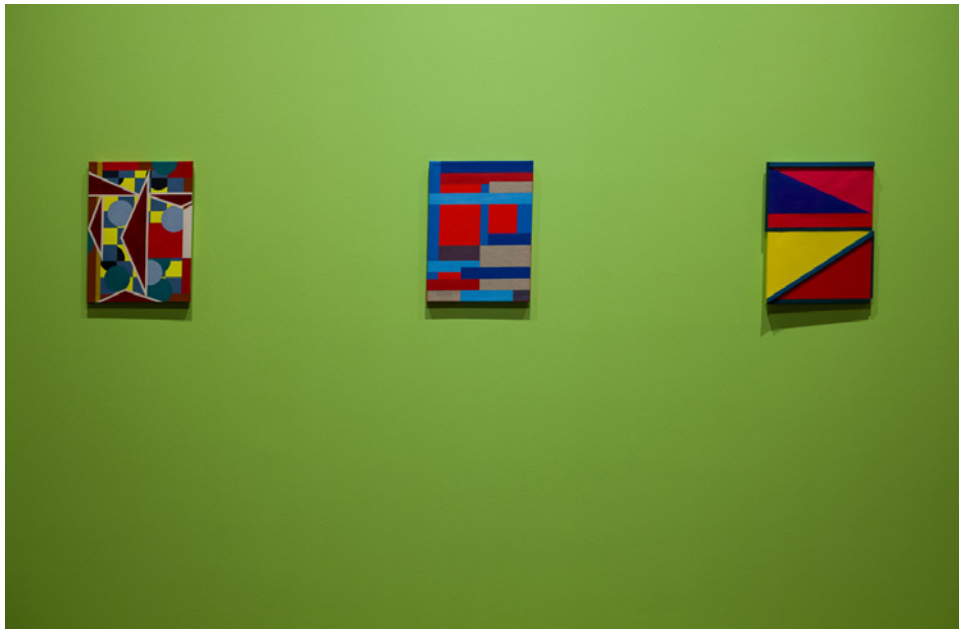
Khang Nguyen, *Light of the Reflexive Looking Glass*, 2023. Oil, acrylic, wax pastel, and glass powder on canvas. 72 x 36 inches. Courtesy of the artist. Photography by Cindy Dillingham.



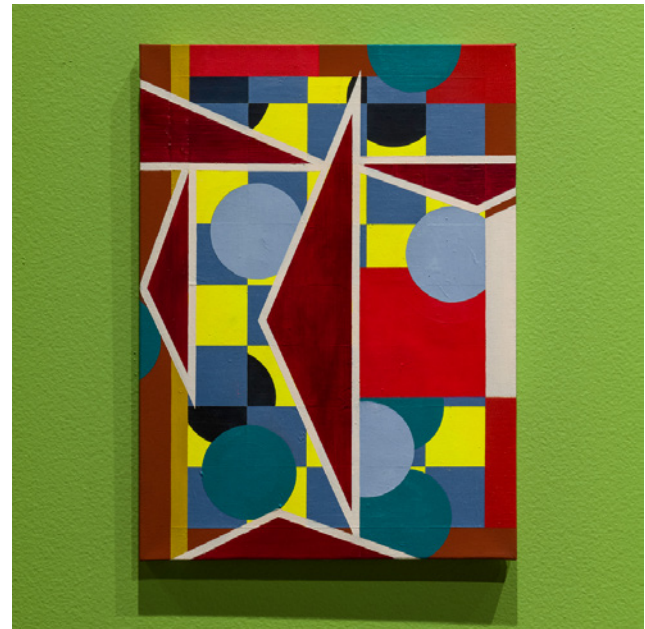
Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting* (featuring Khang Nguyen, Antonio Adriano Puleo, and Mary Anna Pomonis), January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting* (featuring Antonio Adriano Puleo), January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches each. Courtesy of the artist.  
Photography by Cindy Dillingham.



Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches. Courtesy of the artist.  
Photography by Cindy Dillingham.

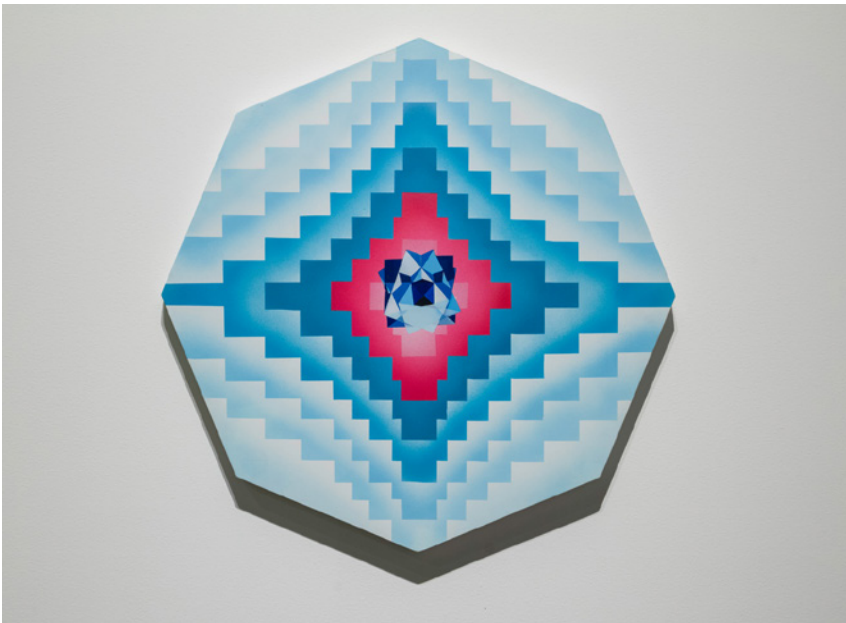


Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches. Courtesy of the artist.  
Photography by Cindy Dillingham.



Antonio Adriano Puleo, *Untitled*, 2024. 16 x 12 inches. Courtesy of the artist.  
Photography by Cindy Dillingham.





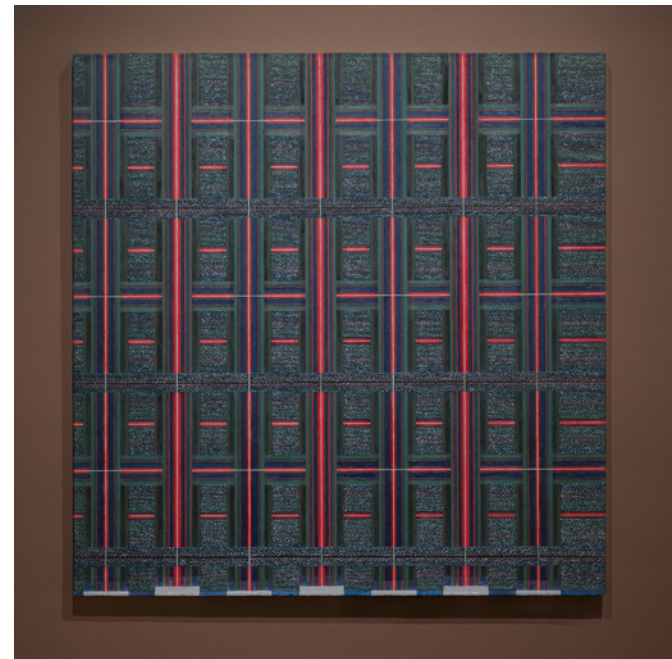
Mary Anna Pomonis, *A Temple for Tiresias*, 2021. Acrylic airbrush on panel. 26 x 26 inches. Courtesy of the artist. Photography by Cindy Dillingham.



Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting*, January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting*, January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Luis Emilio Romero, *Niebla Sangrante/Bleeding Mist*, 2023. Oil on linen. 56 x 54 inches. Courtesy of the artist and Luis De Jesus Los Angeles. Photography by Cindy Dillingham.

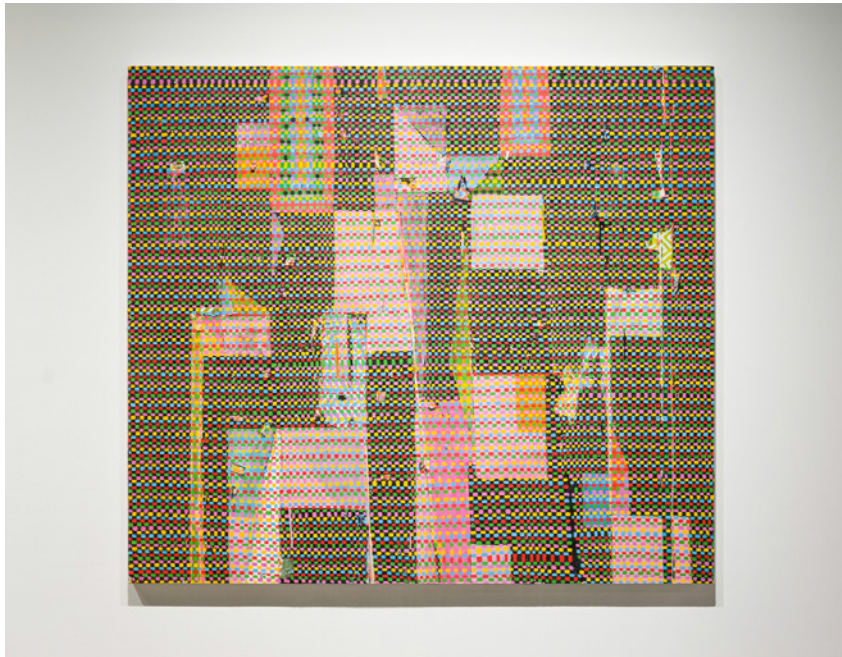




Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting* (featuring William Bradley and Tomory Dodge), January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



William Bradley, *Midnight With You*, 2024. Acrylic on canvas and board. 66.5 x 66.5 x 3.75 inches. Courtesy of the artist and Lowell Ryan Projects, Los Angeles. Photography by Cindy Dillingham.



Tomory Dodge, *September Girls*, 2023. Oil on canvas. 72 x 84 inches. Courtesy of the artist and Philip Martin Gallery, Los Angeles. Photography by Cindy Dillingham.



Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting*, January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting*, January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Luis Emilio Romero, *Valentía Y Amor/ Courage and Love*, 2022. Oil on canvas, 48 x 60 inches. Courtesy of the artist and Luis De Jesus Los Angeles. Photography by Cindy Dillingham.

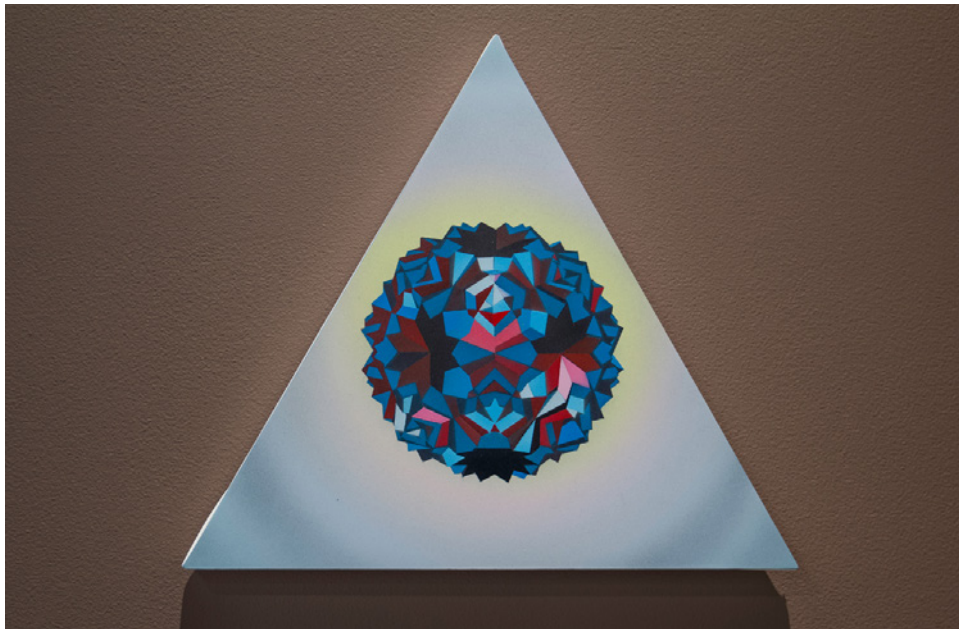


Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting*, January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Installation view of *Affirmations: Mindfulness in Contemporary Abstract Painting* (featuring Mary Anna Pomonis), January 13 – March 8, 2025. Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA. Photography by Cindy Dillingham.





Mary Anna Pomonis, *Dimples of Venus*, 2023. Acrylic on canvas over shaped panel.  
21 inch equilateral triangle. Courtesy of the artist. Photography by Cindy Dillingham.

# AFFIRMATIONS MINDFULNESS IN CONTEMPORARY ABSTRACT PAINTING

William Bradley

Tomory Dodge

June Edmonds

Rema Ghuloum

Khang Nguyen

David Allan Peters

Mary Anna Pomonis

Antonio Adriano Puleo

Luis Emilio Romero

13 JAN  
8 MAR  
2025

WIGNALL MUSEUM *of*  
CONTEMPORARY ART

Chaffey  College