

FOUR DEGREES OF SEPARATION:

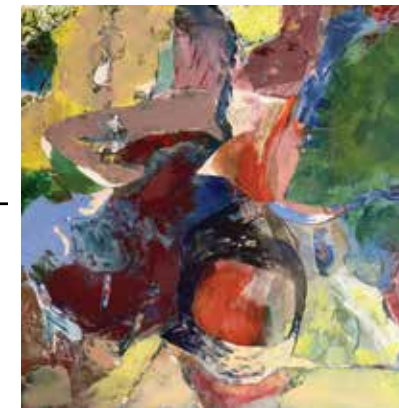


Vladimir Cybil Charlier

Annette Cyr



Pepe Coronado



Debra Vodhanel



Tessie Barrera-Scharaga



Palén Obesa



Terry Acebo Davis



Thai Bui



Rebecca Bui



Orange County Center for Contemporary Art (OCCCA)
117 N Sycamore Street
Santa Ana, California 92701
714-667-1517
www.occca.org
info.occca@gmail.com

This event is sponsored in part by the City of Santa Ana



I Really Like Your Work.

FOUR DEGREES OF SEPARATION:

- Palén Obesa

4
- Pepe Coronado

3
- Vladimir Cybil Charlier

2
- Annette Cyr

1
- Debra Vodhanel

0 degrees
- 1

Thai Bui
- 2

Rebecca Bui
- 3

Terry Acebo Davis
- 4

Tessie Barrera-Scharaga

Credit images on cover:
Debra Vodhanel, *Mis en place (put in place) No 1*, 2025
Thai Bui, *Sankofa*, 2022
Rebecca Bui, *Jesse 2*, 2024
Terry Acebo Davis, *My Lens*, 2026
Tessie Barrera-Scharaga, *Radical Prayers*, 2026
Annette Cyr, *Liberty Besieged (series: Women in Predicaments)*
Vladimir Cybil Charlier, *Loko Marley (Pantéon Project)* 2017
Pepe Coronado, *Enredados 2.1, 2.2, 2.3 (triptych)* 2023
Palén Obesa, *Pecking Order* 2025

Opening Reception: Saturday September 5th 6 PM – 10PM

Artist Talk: Sunday September 6th 1PM

Exhibition Dates: September 5th – September 26th 2026

Hours: Thursday, Friday, Saturday, Sunday noon – 5 PM

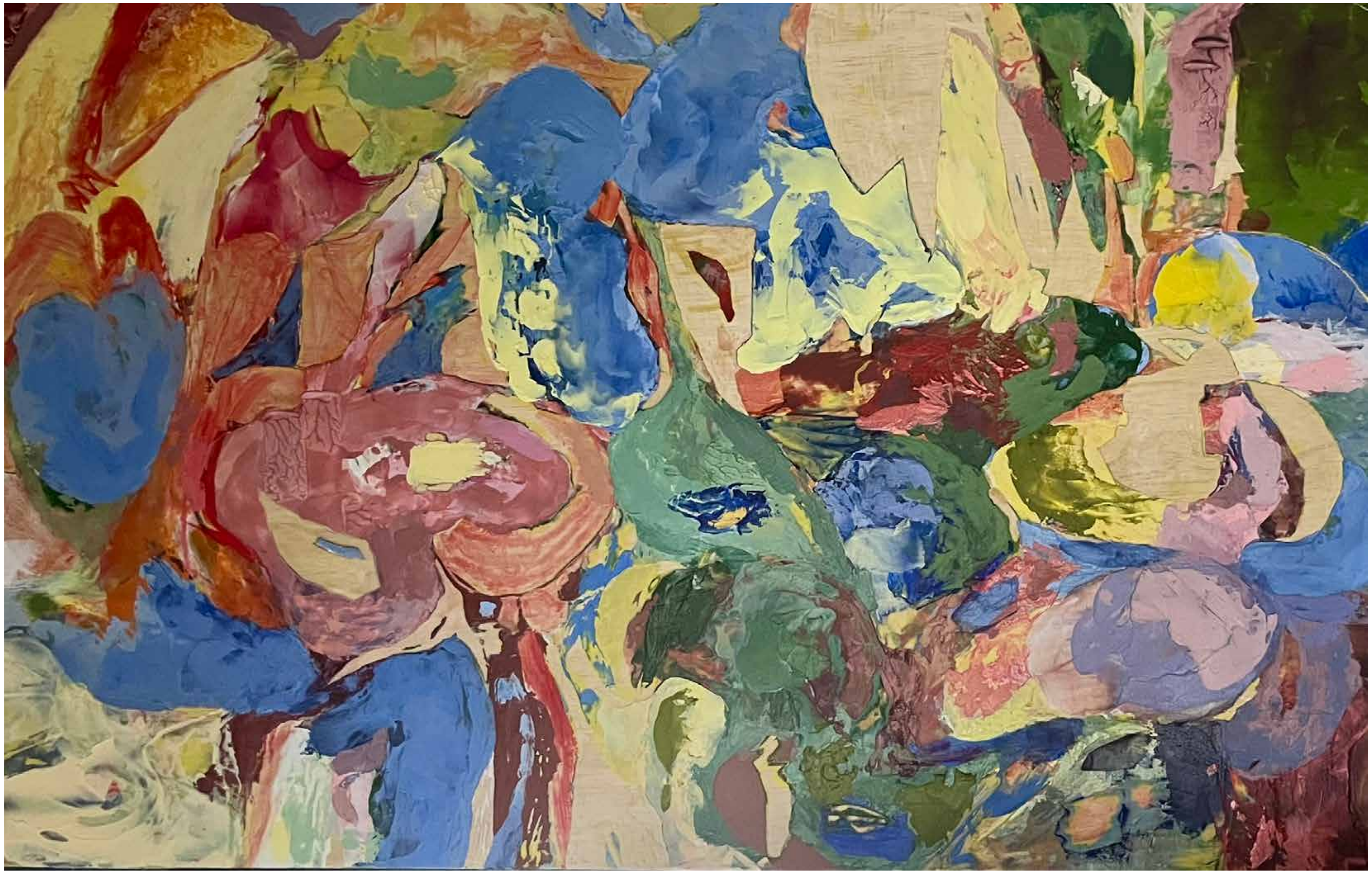


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Four Degrees of Appreciation

An artist is not a solitary figure who creates from nothing, but a node in a vast, subterranean network of shared vulnerabilities and silent agreements. — Lucy Lippard

The modern landscape of artistic influence is a rhizome of common humanity. When practitioners look around at their peers, they are searching not only for their colleagues or compatriots, but for their people. Whether they recognize fellow travelers on the pathways of material or manner, style or substance, politics or its opposite—when artists meet like this, it doesn’t take much to uncover that they have more in common than what separates them. Sometimes it’s as simple as saying, “I really like your work.”

A certain preoccupation with ambiguity manifests in a range of encounters between and among intuitive accumulation and fragile construction, expressivity and material fealty, narrative and mystery. In the case of painter—and “Zero Degree” lynchpin in the fractal invitational—**Debra Vodhanel**, oil and cold wax canvases orchestrate opulent palettes into rich textures through scraping and layering, treating abstraction as an opportunity for emotional confrontation and repair regarding the natural world. Her structural installation work, where ghostly fabric furniture shells are pinned together by safety pins and hung from delicate chains above piles of debris, is precarious by contrast, but equally speak to the tenuous equilibrium of a world hanging on by a thread.

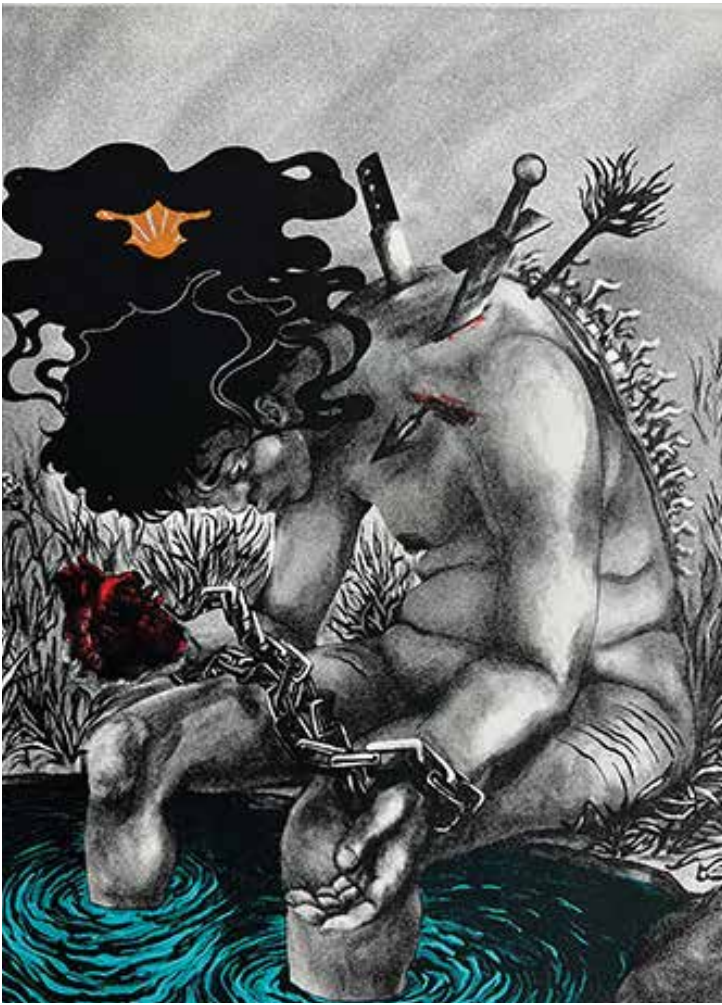
A similar interplay between observational specificity and human vulnerability animates the figurative work of **Rebecca Bui**. Her rapid-fire, gestural, graphite life studies strip the male nude down to an unembellished, unheroic physical presence. Devoid of academic idealization, the immediacy of her lines deconstructs conventions of portraiture to instead view the body as a volatile, malleable schematic. This builds bridges into the practice of her husband **Thai Bui**, a sculptor whose inventive works shift the material conversation toward a playful, quiet lyricism informed equally by art’s folkloric and conceptual tropes. His juxtapositional use of organic materials lets hybrid objects anchor and perform the passage of time, in a winsome, telling allegory for almost everything.

This use of nature-inspired and Indigenous motifs to question contemporary human systems takes a matriarchal and animistic turn in **Palen Obesa**’s hypnotic compositions. In complex figures with assertive rendering, she blends atavistic cultural signifiers with contemporary body language and shadow-work with flares of innately responsive moral affect, reminding viewers that all of this has happened before. This extrapolation of eco-societal friction is expanded upon by **Pepe Coronado**, whose printmaking practice addresses themes of migration, labor, and the landscapes of the diaspora. His bold graphic sensibilities and layered ink work register the physical and psychological marks left by modernity.

*Previous spread:
Debra Vodhanel
Reprieve (yellow), 48”x 96”
Cold Wax medium and oil paint on cradled birch panel*



*Thai Bui
Balance Mō 5-2026
Leather and copper wire
5”h 7”w 1.5”d*



*Palen Obesa
The Aches of Pains of Daily Living, , 2023
Screenprint, 13.25” x 10.25”*



*Rebecca Bui
Jesse 3, 2024
Pencil on paper, 12”x 16”*



*Pepe Coronado
Enredados 2.1, 2.2, 2.3 (Triptych), Screenprint, 2023*



Terry Acebo-Davis’ massive multi-sheet drawings, photo-collages, and mixed and multi-media installations spark with the energy of the artist's hand, animated by a pressing desire to make unmistakable testimonies as to stories that demand to be told. Her work explicitly maps her heritage onto the history of caregiving, framing the vulnerabilities of aging and familial loss not—or not only—as private yet universal griefs, but as something very specifically, somatically, materially grounded in her own lived experiences as a Filipina in America, at the unlikely nexus of art, healthcare, identity, and politics.

V. Cybil Charlier posits art-making as a strategy of spiritual survival in digital collages layering the faces of revolutionary civil rights icons and other culture leaders into traditional Catholic hagiographic iconography. By rigorously mining Euro-centric art historical tropes as part of a much broader visual language that includes Haitian self-taught painting traditions, Afro-Caribbean spiritual practices, textile traditions, printmaking, and vernacular forms of image-making, Charlier explores how diasporic communities continually demonstrate agency, resilient joy, and philosophical wit in world-building new forms of cultural knowledge from the encounters, ruptures, and exchanges that shape their histories.

Among the several artists who use the human figure in their works, there is a shared sense of the body as an active site where every conceivable psycho-social, economic, and ecological struggle manifests, and where memories are imprinted for transmission across history. A direct confrontation with systems of power and personal freedom operates through *Annette Cyr’s* high-contrast drawings of figures in motion which employ a turbulent visual vocabulary to picture female figures wresting away from encroaching hands and intrusive energies. As political and historical indignation smolders into explosive expressivity, the work of her own hands both depicts and embodies the response.

A landscape of faith and witness is embodied in large-scale installations by *Tessie Barrera-Scharaga*, which tie individual perspectives to broader environmental and geopolitical phenomena. In her labyrinthine sculptural experiences, elements like fabric banners printed with the faces of indigenous coffee laborers and crimson wooden prayer kneelers facing newspaper headlines speak to the global interdependence humanity seems bent on ignoring. Her poetic exploration of faith, memory, collective responsibility, and moral witness speaks to an intention not simply to address issues, but to create—in the same sense as the exhibition as a whole—a space where political realities and spiritual reflection intersect.

—*Shana Nys Dambrot, Los Angeles, 2026*



Terry Acebo Davis
CAREfully State 4, 2026. Print Archival Ink on Hannemule Paper, 42” x 68”



Vladimir Cybil Charlier
Ogou X, Pantéon Project, 2017
Digital Print on archival paper, 72” x 48”



Annette Cyr
Quis Ut Deus - Angel & Devil, 2025
Oil on canvas, 72” x 48”

Next spread:
Tessie Barrera-Scharaga
“The Malady of Third World Dreaming”
Mixed media installation incorporating silk-screened cloth,
found objects, and coffee
2014

