

NO, Zembla

Zehra Ocal, Lei Lu, Yufei Lucia J, Armando Xie, Angel Chaung, Berziga Dien, and Yiwei Yuan.
16 -19 Sep 2025

Annex By The Koppel Project, London

Exhibition Press

By DOT TO DOT Collective

Dot to Dot Collective is delighted to announce No, Zembla, a group exhibition featuring Zehra Ocal, Lei Lu, Yufei Lucia J, Armando Xie, Angel Chaung, Berziga Dien, and Yiwei Yuan. The exhibition will be on view from 16 to 19 September.

what to do

*On suddenly discovering that you
Are now a young and vulnerable toad
Plump in the middle of a busy road,
Or a bear cub beneath a burning pine,
Or a book mite in a revived divine.”
— Vladimir Nabokov, Pale Fire*

2. **Dot to Dot is a multidisciplinary curatorial collective founded by Evelyn Li and Peiyi, both graduates of BA Design at Goldsmiths. Based in London, Dot to Dot is a platform for emerging artists and designers to connect and experiment through exhibitions, dialogues, and collaborative events.*

The name Dot to Dot draws from the playful childhood activity of connecting numbered points to form an image—an act that mirrors our curatorial intention. In this metaphor, the artists and designers we work with are dots; our role as curators forms the lines; and what emerges through this act of connecting is the image—a shared exhibition, a printed publication, a temporary moment of making.

Dot to Dot blurs the boundaries between disciplines, between something finished and something unfolding. Our work spans exhibitions, artist talks, and workshops. We see curation not as a fixed role, but as an ongoing act of drawing: responsive, poetic, collective and from dot to dot.



The exhibition draws its title from Vladimir Nabokov's *Pale Fire*, where the fictional kingdom of Zembla becomes a stand-in for a lost homeland, a site suspended between memory and invention. In echoing this, *No, Zembla* explores how identities dislocated by migration, inheritance, and history form not around stable definitions but around gaps, contradictions, and recursions. "The figure," as participating artist Zehra Öcal writes, "does not simply occupy space but unsettles it—pressing against it, folding it back on itself, and exposing its limits." Her statement frames the exhibition's wider premise: that displacement is not just a political or biographical condition, but a formal and perceptual one, reorienting how bodies, images, and meanings inhabit space.

This is not a show about identity as theme, but identity as method: how to approach the world from a position of dislocation; how to assemble a language through contradiction, mimicry, or displacement; how to live within the uncertainty of cultural multiplicity without demanding coherence.

Across embroidery, oil, textile and installation, the seven artists offer subtle yet insistent responses to such questions. Lei Lu stages intimate, participatory performances that investigate inherited social rituals and the politics of refusal. Yufei Lucia J. brings diasporic tension into material form, stitching together Andalusian symbols with traces of Chinese domesticity to explore acculturation as both friction and fiction. Armando Xie reconfigures memory through digitally mediated environments and speculative souvenirs, testing how virtuality reframes longing. Angel Chaung creates ambiguous narrative zones through mirrored gestures and roleplay, asking what happens when the self is designed, rehearsed, and made porous. Berziga Dien works at the intersection of architecture and decay, treating the painting surface as a temporal vessel—one saturated with layers of urban memory. Yiwei Yuan paints quiet, intimate scenes of loss and return, where dust, light, and forgotten rooms register not as symbols, but as affective events.

Öcal's concept of the "between space"—neither figure nor ground, neither arrival nor departure—recurs throughout the show. It is not a void, but a charged instability, one that allows contradiction to remain alive.

To speak of symptoms, as *No, Zembla* does implicitly, is to move away from the tired binaries of death and rebirth that have long haunted contemporary art. Instead of seeking resolution or grand renewal, the exhibition turns toward what Judith Butler calls "precarious life"—life experienced through vulnerability, through what slips between coherence and fragmentation. As the persistent fantasy of authenticity dissolves—whether of nation, culture, or artistic voice—*No, Zembla* asks how artistic practice might remain attentive to rupture without being overwhelmed by it. These works do not offer closure or singular truths. They dwell in the indeterminate: in the half-remembered, the mistranslated, the dissonant and unresolved. They do not ask to be fully understood; they ask, instead, to be noticed, to be felt, to be stayed with. If the modernist dream once charged painting and installation with constructing new worlds, these artists suggest something quieter: that it may be enough—and perhaps more urgent—to trace the shapes of absence and the textures of return.

3. ARTISTS

1. LEI LU : <https://www.leilu.art/works>



ABOUT

Lu Lei (b. 1999, China) is a Singaporean artist whose practice examines identity, migration, and the entanglements of cultural and political structures in contemporary life. Drawing on performance, installation, and participatory projects, she explores how belonging is both constructed and contested — **how individuals negotiate the weight of inherited histories within the shifting dynamics of globalisation.**

As a second-generation immigrant raised in Singapore, Lu's perspective is shaped by the contradictions of growing up within and alongside multiple cultural frameworks. This position of in-betweenness — never fully **“inside” or “outside”** — becomes central to her work, prompting inquiries into nationalism, displacement, and the fragility of “home” as an idea. She uses her body as a site of research and resistance, embodying the tensions between complicity and refusal. Through performance, she stages subversive gestures that unpick systems of control, inviting audiences into moments of critical pause. Her work interrogates how language, social hierarchies, and the rituals of daily life become vessels for power — silently shaping identity, belonging, and the limits of self-expression.

Her recent projects examine the **symbolic power of food and speech as vessels of identity and memory.** In these works, recipes, accents, and creoles emerge as metaphors for cultural fluidity, revealing how the personal is always entangled with the political. By unravelling these threads, Lu's practice offers a space for critical reflection, where audiences are invited to confront societal norms, reflect on their own positions, and imagine more porous and plural ways of being.

Come Home, Child (2025)
Hand embroidery
135cm x 100 cm

2. Yufei Lucía J. : <https://yufeiluciaj.com/>



ABOUT

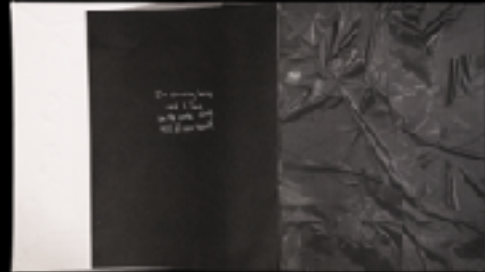
Yufei Lucia Jiang (b. 2000) is a multidisciplinary artist working across sculpture, installation, video, photography, and more. Her work examines the **relational dynamics between individuals and society, with a particular focus on the intersectionality of hybrid identities shaped by neocolonial contexts**. In an era marked by heightened mobility and displacement, she explores how culture, memory, and belonging are negotiated and embodied through lived experience.

Jiang's recent pieces playfully juxtapose **stereotypical Andalusian cultural symbols** with elements related to Chinese diaspora families, revealing the subtle and often unconscious tensions within the process of acculturation. By unsettling fixed notions of identity, her work invites reflection on more inclusive and **fluid forms of belonging**. Jiang's artworks have been exhibited in the UK, Spain, China, Poland, Costa Rica, Mexico, and Peru. She has also participated in several cross-cultural communications programs aimed at fostering mutual understanding across these countries. She holds a BA in FineArts from the Complutense University of Madrid and is currently pursuing an MFA at Goldsmiths, University of London.

The Skin(s) : Camouflage 2025
Material: Cotton Cloths, Iron Buttons, Cotton Duvet.

195x195 cm

3. Armando Xie : <https://armandoxie.com/souvenir>



ABOUT

Armando Xie is a London-based visual designer and multidisciplinary artist from Romania and China. His work spans branding, 3D modeling/animation, print-making, typography, and multimedia, with a focus on contemporary art and cultural study. I'm passionate about exploring diverse mediums and new visual language.

SOUVENIR 1.0
Installation, 2024-ongoing

4. Angel Chaung



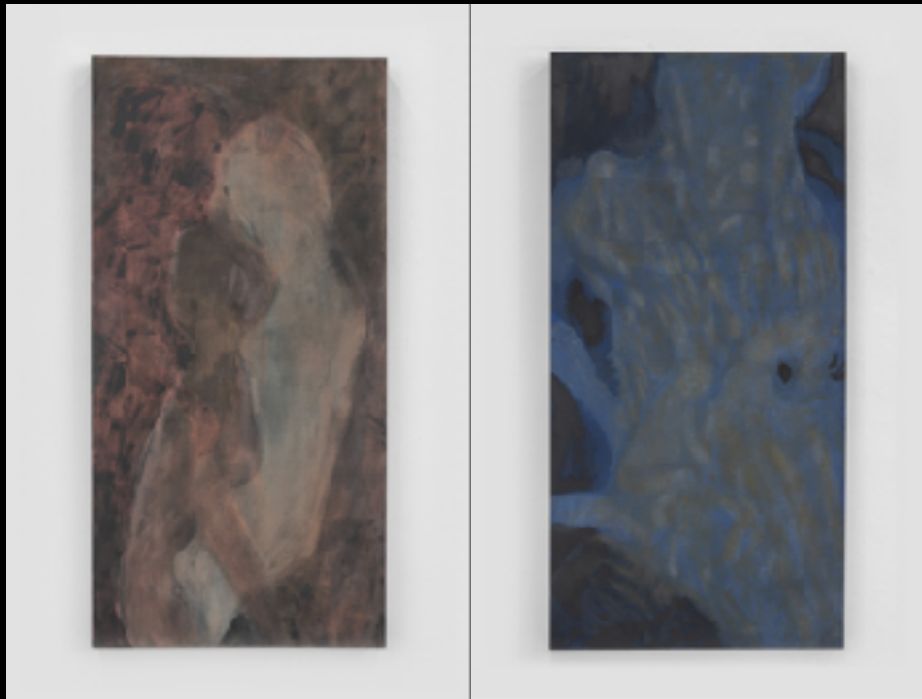
Angel Chaung (born in 2003 in Macao) is a London-based visual designer and interdisciplinary practitioner. Her work spans graphic design, narrative construction, participatory art, and identity research. Often employing methods such as role-play, mirrored actions, and sound experiments, she explores the possibilities of self-design. Angel is particularly interested in the power dynamics of looking and being looked at, using design to construct ambiguous narrative spaces that challenge the boundaries between reality and performance.

The work comprises a series of experiments, a methodology in designing the self: mirroring exercises, becoming others, and transforming others into versions of the self. These designed situations question whether human consciousness can be objectively tested, and whether we truly exist as stable, knowable beings.

Identity here is treated as fluid, performative, and socially constructed. If the self is a rehearsal, what happens when others join in?

Through drama techniques and participatory encounters, the work probes the boundaries of selfhood, both internally and externally. And perhaps empathy, our capacity to mirror and be mirrored, is the strongest evidence that we are here, present, and perceiving one another.

5. Zehra Ocal



Zehra Ocal is a Turkish/British artist born in Turkey. As an immigrant artist she has experienced displacement firsthand — a dislocation that profoundly informs her work. Her paintings explore space as an unfamiliar territory — first as empty space, then through the presence of the figure within it, and ultimately the evolving relationship between the two. She investigates how a figure navigates this space, carves out its own territory, and what emerges from that interaction. Foreground and background are not fixed; instead, they compete and converse, shaping the larger picture.

Figures occupy this "between space," a dimension where time and place dissolve. The absence of clear spatial markers reflects a visual displacement, her work seeks to develop a visual language that captures this dynamic.

She believes in a world marked by fragmentation, forced migration, conflict, war and division, the notion of a unified, harmonious surface feels inadequate. Her paintings are an attempt to challenge that very idea. They're not about creating balance or a pleasing composition but about disrupting it.

The surface becomes a contested ground where space, figure, and background fight for their place. It's not a safe space — it's tense, and alive with contradiction. This unrest keeps the work immediate and raw. Embodying the unresolved nature of displacement itself.

1 Untitled
Acrylic paint on canvas 100 x 50 cm 2025

2 Untitled
Acrylic paint on canvas 100 x 50 cm 2025

6. Berziga Dien: https://www.instagram.com/berziga_dien?igsh=ZjEyYjFrOHh5amZp



Dien Berziga (b. 2001, Beijing) is a Chinese-Italian artist based in London. Blending traditional forms with contemporary techniques, his practice explores individuality and the intimate stories found within urban landscapes. He often incorporates 3D-printed frames inspired by architectural forms, creating a dialogue between structure and emotion. Dien holds a BA in Fine Art from Central Saint Martins, University of the Arts London (2023).



Berziga's paintings unfold across surfaces saturated with time, where memory, loss, and cultural inheritance converge. Informed by his hybrid experiences in China and Italy, his work treats the canvas as a time-space - where texture and form act as vessels for storytelling.

Subtle imagery emerges from layered, austere surfaces that evoke both craftsmanship and decay, inviting reflection on how heritage is preserved and reshaped through making.



1 Family Guy, 2025

2 Wanderer, 2025

3 Ordinary Afternoons, 2025

7. Eva Yuan:



Eva Yiwei Yuan (b.2000) 's practice circulate around intimate space, sensational memory and fluidity of time. Live life on her own for most of the time after moved back to China from London last year, when silent surrounds by, she can deeply feel embraced by the elapsing time and the sudden flashback of the faded memory in her life. Seeing life as a non-stop journey, she believes we are gaining while losing. Therefore, Yiwei prefers to see her work as the picked up filbert fallen out from the fulfilled basket — — catch those we are about to lose.



1 20 Northdown Street 2024

42*37cm, Oil, graphite on silk and wood in artist frame

2 I look at the dusted room, stored far away in many memories 2025

120*90cm

Oil on canvas