

Artist Insights: 'between, arrangements'
Dylan Chan, Ezzam Rahman, and Perception3
Mizuma Gallery, Saturday, 16 May 2026



Opening reception of 'between, arrangements' in session
at Mizuma Gallery, Singapore, 2026. Courtesy of Mizuma Gallery.

On the afternoon of Saturday, 16 May 2025, Mizuma Gallery hosted the opening reception of *between, arrangements*, featuring Singaporean artists Dylan Chan, Ezzam Rahman, and Perception3, curated by Regina De Rozario. During the reception, the artists and the curator shared a little background about their works and practices. This transcript has been edited for clarity.

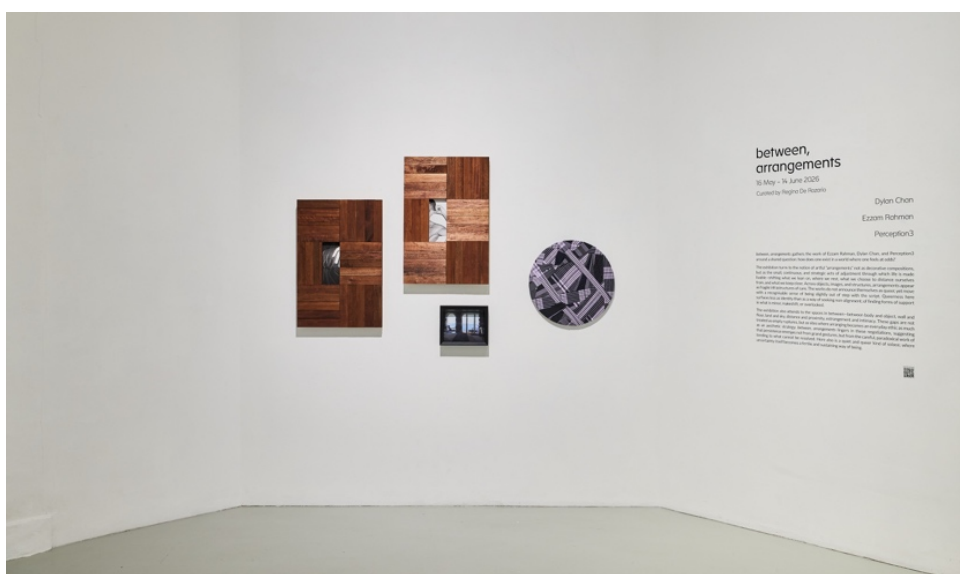
Regina De Rozario: Hi everyone, thank you so much for joining us this rainy afternoon and for coming down to *between, arrangements* here at Mizuma Gallery. It's really lovely to see so many familiar faces – peers, colleagues, friends – and it's great to be opening the show with all of you. I'm Regina De Rozario, the curator of this exhibition. I'm also one half of Perception3, who are showing alongside Dylan Chan and Ezzam Rahman.

On behalf of the artists, I would like to take this opportunity to thank the wonderful and generous team of Mizuma Gallery: Theresia, Annie, and Yixuan, for their hard work in helping us put the show together. We couldn't do it without you. We'd also like to thank Mizuma-san for supporting our show. I would also like to personally thank Dylan and Ezzam for inviting me to

curate again. For those of you who have been following our work, you know that this isn't our foray together. You may remember *desiring sanctuary*, which we staged at starch in 2024.

This new exhibition project grew out of many long personal conversations that we have had since then, about how we have to keep adjusting ourselves – materially, spatially, and relationally, in order to respond to the frictions and uncertainties of our respective everyday lives. Through those conversations, a simple but persistent question emerged: How do we exist in a world where we often feel a bit at odds and out of step? When we wear multiple hats as artists, as curators, as educators, as caretakers, as daughters and sons, and as partners. Rather than looking for absolute resolution, this array of works that you see here is really more interested in the small ongoing calibrations that each of us make to carve out room to breathe, to rest, and to relate to one another. In this sense, *between, arrangements* is about everyday acts: a self arranging itself as it navigates the spaces in between rigid structures and expectations.

And this in-betweenness is important and key. While the works are not explicitly framed as queer, we wanted to recognise and celebrate that quiet queer persistence that we all have. That sense of finding power in the minor details, in the overlooked, and the slightly askew; the need to be non-aligned to structures that want to capture us. Each of us finding ways to stay present in order to care for what is in front of us. I'll now pass the presentation over to Dylan, who will take us through his new series of works.



Exhibition view of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Photographed by Wong Jing Wei, courtesy of Mizuma Gallery.

Dylan Chan: I'm presenting a new series of works here today at Mizuma Gallery, which are the wooden structures, present in both spaces here and in the back room. For those who are unfamiliar with my practice, my name is Dylan Chan. I am a visual artist who works between painting, photography, and sculpture. For me, parquet, or this usage of flooring, thinks about the body's location within the space. I think through the object as these various thresholds and points in which you're able to locate yourself between these various spaces and the body's act of code-switching as it traverses said spaces. For this exhibition, the patterning returns to a certain, geometrical tiling that reflects back upon my earlier practice as an image maker working with large-format prints that think about the image not located within a singular print, but rather in its multiplicity. How do we understand the reading of the work both as it is set within its boundaries of the paper or the print itself, but largely in its various configurations to one another? It is an expansion and what I'm really interested in thinking about right now.



Exhibition view of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Photographed by Wong Jing Wei, courtesy of Mizuma Gallery.

The series is called ***Side Sleepers***. It's a response to the theme of *between, arrangements*. ***Side Sleepers***, as a series, considers the body's need to find a sense of comfort in this arrangement. It thinks about the positioning of the body, both singularly and in its various parts. It is very much this constant state of negotiation, finding this sense of comfort and movement within the inner room.

I think few of you know that I was actually trained as a painter. I think painting is something that

I kind of abandoned for about six years, and it's only now that I've returned to that. For me, it was a language that helped me understand and frame how I compose both my structures and images, and it just felt like the right time to go back to revisit that part of my practice as well. Thank you for coming here today and being with us.



Exhibition view of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Photographed by Wong Jing Wei, courtesy of Mizuma Gallery.

Ezzam Rahman: My name is Ezzam Rahman; I'm a multidisciplinary artist and was formerly trained as a sculptor. I'm known for my flower-skin sculpture works and performance art. For this exhibition, I tried something new: looking into identity as a queer Malay Muslim male body. Asking: how I navigate society and my everydayness, and representing this through a very simple, humble material, which is the *pelikat* fabric that you can see around the gallery. Apart from that, I'm looking back at how languages colonise the body. For example, the Jawi series, as presented in this exhibition.



Exhibition view of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Photographed by Wong Jing Wei, courtesy of Mizuma Gallery.

In this particular exhibition, I tried again to look back at how people perceive the body, how you navigate the stereotypes, and how you reclaim the negatives. "Negatives" such as in terms of space; it can be in terms of the arrangements in between. I hope you enjoy the show. Thank you everyone.



Exhibition view of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Photographed by Wong Jing Wei, courtesy of Mizuma Gallery.

Seah Sze Yunn: Hi, I'm Seah Sze Yunn and I have been working with Regina as **Perception3**. Our collaborative practice started in 2007, so we've been working together for almost 20 years now. For the last 10 years, we've been mostly making public art installations, so it's quite a refreshing change for us to be back in a gallery show.



Opening reception of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Courtesy of Mizuma Gallery.

Being a part of this exhibition gave us the opportunity to reflect on our collaborative process and also to explore new ways of creating together. One of the examples that I would like to point out is this series of print and text works, ***Distance & Proximity***. We decided to look at my image archives to think about how we can collaborate with each other in new ways in terms of the process that we take. These were images that I took when Regina and I were apart from each other. The images captured the feeling of a place I wanted to show Regina. With the images that were decided on, Regina wrote text and prose in response to them. Through that process, we tried to find a new shared language to communicate with each other, which is a bit different from how we make our public art installations. It's a new discovery for us. We also experimented with layering handwritten text and images, arranging them to present a new reading. At the same time of making these prints, we also created a new video work, revisiting how we started as a collaborative practice, as our first collaborative work was a video. So broadly, through the video and the prints we are looking at, we wanted to explore how we experience distance and proximity in our relationships. Looking forward to hearing about how you read and respond to

the work. Thank you.



Exhibition view of 'between, arrangements' at Mizuma Gallery, Singapore, 2026.

Photographed by Wong Jing Wei, courtesy of Mizuma Gallery.

Regina De Rozario: So, that brings me to the end of the talk. I know it's very brief, but we wanted to make time for you to speak to the artists individually. One way to orientate yourself around the gallery is to begin with the wall text and the group of our small works, then make your way around the main room towards the smaller room where you will find works with moving image, sound, and scent. We welcome you to spend as much time as you want and we welcome the conversations. All of the works are also available for acquisition. This is an independent show that was funded directly by the artists. Please support us. Please support the gallery for their help as well. Thank you again for being here.



Left to Right: Regina De Rozario & Seah Sze Yunn (Perception3), Dylan Chan, Ezzam Rahman.

Courtesy of Mizuma Gallery.

About the Artists



Dylan Chan (b. 1997, Singapore) is a Singapore-based artist who graduated from LASALLE College of the Arts with a Bachelors in Fine Arts (Hons) in 2022. His practice explores the relationship between the body, image, and space through an image-centric approach. His works often engage processes of layering, cropping, and material translation to examine memory and intimacy. He was awarded the Winston Oh (Practice) Award 2018 and 2022, and nominated for the prestigious Takifuji Art Award 2022, along with the Sovereign Art Prize 2024. He has participated in exhibitions and residencies internationally, with works held in both private and public collections, locally and abroad. Chan is also active as a curator of image-based projects. His recent exhibitions include *Exposure_Exposure* and *To unfold by feeling, the view from here is perfect*, which were presented at the Objectifs Centre for Photography and Film in 2026.



Ezzam Rahman (b. 1981, Singapore) is a multi-disciplinary artist known for his interest in the body and the use of common, easily accessible, yet unconventional media in his art practice. Working across sculpture, installation, digital media, and performance, he creates works that are often autobiographical, time-based, and ephemeral, aiming to pique viewers' thoughts on the themes of body politics, identity, impermanence, traces, and abjection. Ezzam is an adjunct lecturer in LASALLE College of the arts and Nanyang Academy of Fine Arts, University of the Arts Singapore. He was awarded a joint winner of the Grand Prize for the President's Young Talents 2015 and the People's Choice Award by the Singapore Art Museum. In 2016, Ezzam was awarded the Goh Chok Tong Youth Promise Award by Yayasan Mendaki and the prestigious Young Artist Award by the National Arts Council, Singapore. In 2021, Ezzam was awarded the Most Promising Award; photography category for PULSE Awards, Thailand and was appointed the artistic director for a year, for The Substation, an independent arts company, Singapore. In 2023 Ezzam was invited by the National Institute of Education NIE, Singapore for their NIE Visiting Artist Programme and was the artistic director appointed by Plus Collaboratives for the National Arts Council's launch event of NAC Our SG Arts Plan (2023–2027).



Perception3 is a Singapore-based interdisciplinary practice established in 2007 by Regina De Rozario (b. 1973, Singapore) and Seah Sze Yunn (b. 1977, Singapore). Their collaborative practice investigates ideas of loss and memory, often arising from Singapore's ongoing transformation of its urban spaces, and how such changes might shape one's sense of place and 'home'. Their recent projects extend these explorations to broader landscapes and relationships that are encountered between self and site. In particular, how narratives and art may play a role in shaping what is to be forgotten and remembered. Their works are expressed through photography, digital video, text, site-specific and site-responsive installations, and have been collected and showcased in Singapore and internationally.

About the Curator

Regina De Rozario (b. 1973, Singapore) is an artist, writer, and researcher based in Singapore. Her practice and research interests are drawn from psychogeography, assemblage thinking and making, and queer feminist practices. Apart from her solo practice, De Rozario is active as one-half of Perception3, and teaches in the fine arts and curatorial programmes at the University of the Arts Singapore. Prior to this exhibition, she curated *desiring sanctuary* at starch in 2024, which featured site-responsive installation works by Ezzam Rahman and Dylan Chan.

About Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond.

Press Contacts

Theresia Irma
General Manager
E. theresia@mizuma.sg

Annie Wu
Gallery Assistant
E. annie@mizuma.sg

Mizuma Gallery

22 Lock Road #01-34
Gillman Barracks
Singapore 108939

Gallery hours:
Tue–Sat: 11am–7pm
Sun: 11am–6pm
Closed on Mondays & Public Holidays

www.mizuma.sg
www.mizuma.shop
www.mizuma-art.co.jp
www.instagram.com/mizumaartgallery
www.facebook.com/mizumagallery

Copyright and Image Credits

Exhibition views photographed by
Wong Jing Wei, courtesy of Mizuma
Gallery.

Opening reception photographed by
Mizuma Gallery.