

between, arrangements

16 May – 14 June 2026

Curated by Regina De Rozario

Dylan Chan

Ezzam Rahman

Perception3







between, arrangements brings together the practices of Ezzam Rahman, Dylan Chan, and Perception3 in an exploration of what it means to recalibrate oneself—materially, spatially, and inwardly—in response to the conditions of the everyday.

Through a presentation of new works, this exhibition foregrounds “arrangements” as a series of ongoing, contingent acts rather than fixed solutions. While not explicitly queer, each work is informed by a sense of being at odds with, and living otherwise within, prevailing norms. In this sense, the works gesture towards a quiet queer persistence—a sensibility that may begin with resistance, but continues in the everyday work of negotiating, staying present, and caring for the things and spaces found in between.

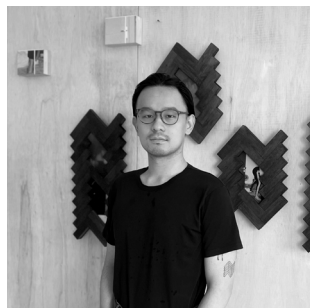
In **Ezzam Rahman’s** work, this sensibility takes shape through intimate object assemblages, mixed media works, and his sustained engagement with the notion of the Malay Muslim man. Using modest, everyday materials of care, such as plasters, medicinal bottles, and other emptied remedies, he composes site-responsive arrangements that register a palpable bodily and psychic exhaustion. The *kain pelikat*, with its familiar striped and checkered patterns, evokes both inherited masculinity and domestic intimacy, carrying traces of prayer, rest, and routine. In reassembling these materials and motifs for his mixed media works, Ezzam simultaneously draws on, resists, and calls into question the cultural and gendered expectations that shape how this body may be seen, held, and allowed to falter.

Dylan Chan extends this inquiry into the spatial organisation of safety and exposure through his new set of parquet photo-structures. The series continues his material investigations while returning to formal concerns around structure, repetition, and surface. At its core are acts of reorientation—shuffling, shifting, and turning—that echo the body’s search for comfort, rest, and alignment; the title itself suggests a position that is never fully settled, where rest is negotiated rather than assumed. In Chan’s arrangements, panels oscillate between wall and floor, surface and support, displacing their initial function and co-opting a secondary space. Through this slippage, fixed orientations begin to loosen. The ground is lifted, the wall becomes provisional, and the viewer is subtly repositioned. Here, construction appears as a quiet refusal of inherited spatial orders, and reimagines how one might find a place to be accommodated and protected.

Perception3 presents a short video and a series of photo-and-text prints centred on landscapes captured by Seah Sze Yunn. Across sea, sky, fog, and treeline, the images linger on open, often indeterminate terrains that feel less like destinations than waystations. Handwritten texts by Regina De Rozario suggest a parallel voice, tracing memories of intimacies and estrangements without ever fully anchoring what is seen and felt. Each work stages a careful arrangement of spacings, placements, and silences that negotiate between what is shown and spoken, and what is distilled and restrained. These landscapes may appear as stable, grounded vantage points from which a sense of ‘here’ and ‘there’ can be clearly discerned, yet they also operate as expanded, in-between fields where relational histories and futures can be continuously imagined and revised. As a series, the works invite viewers to contemplate their own interior arrangements—to notice how notions of distance and proximity are negotiated within, and how other ways of being together might be tentatively assembled.

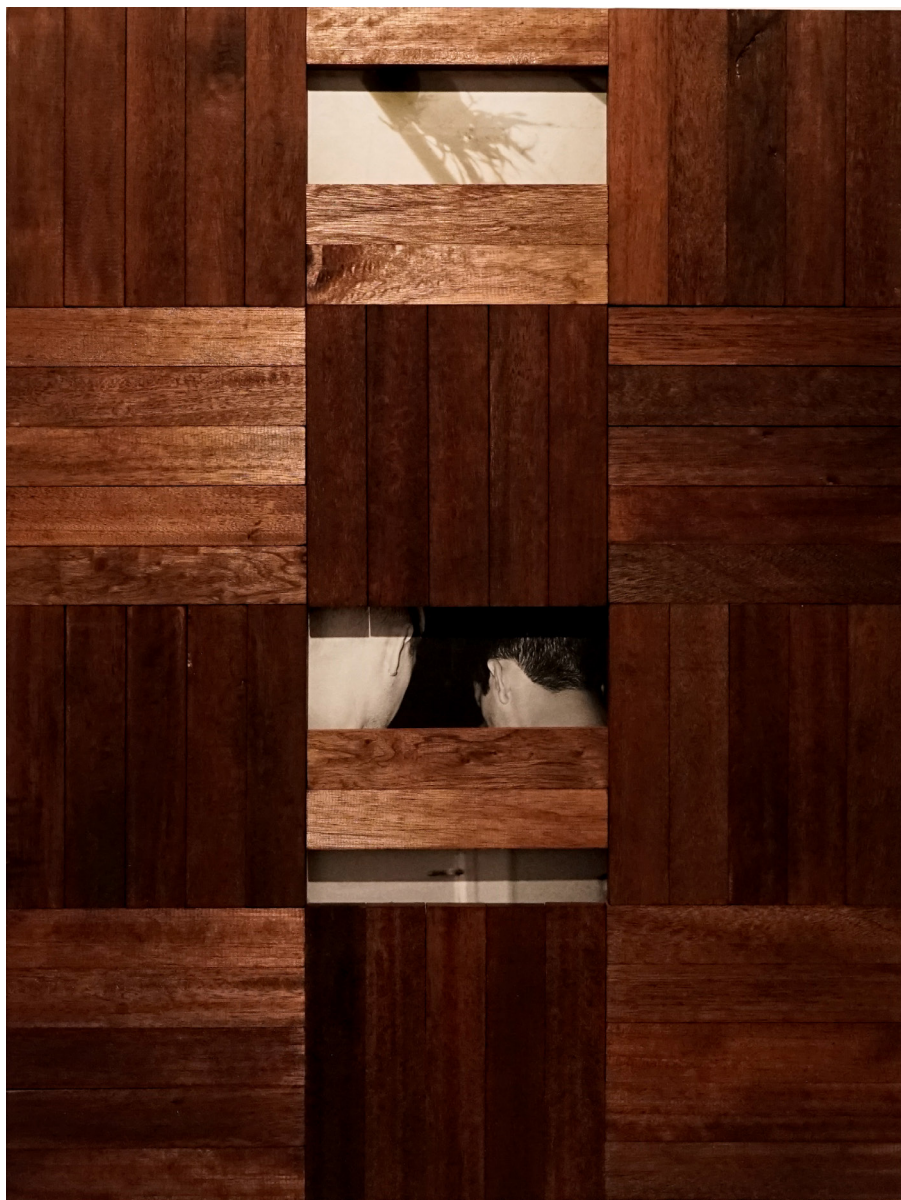
Taken together, the practices in *between, arrangements* do not seek resolution so much as dwell in the fragile mechanics of being alive. Across assemblage, photographic structure, and image-text, the exhibition proposes arrangement as both condition and method. Here, to arrange is to undertake the ongoing labour of assembling bodies, images, and spaces in relation to a world that offers no stable ground. It is in these minor recalibrations of care, of shelter, and of relationships that persistence takes form. To arrange is to suggest belief that survival, sustenance, and perhaps even solace, can emerge from the careful tending of what lies in between.

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, an interdisciplinary art duo established in 2007, 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.



Dylan Chan

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.



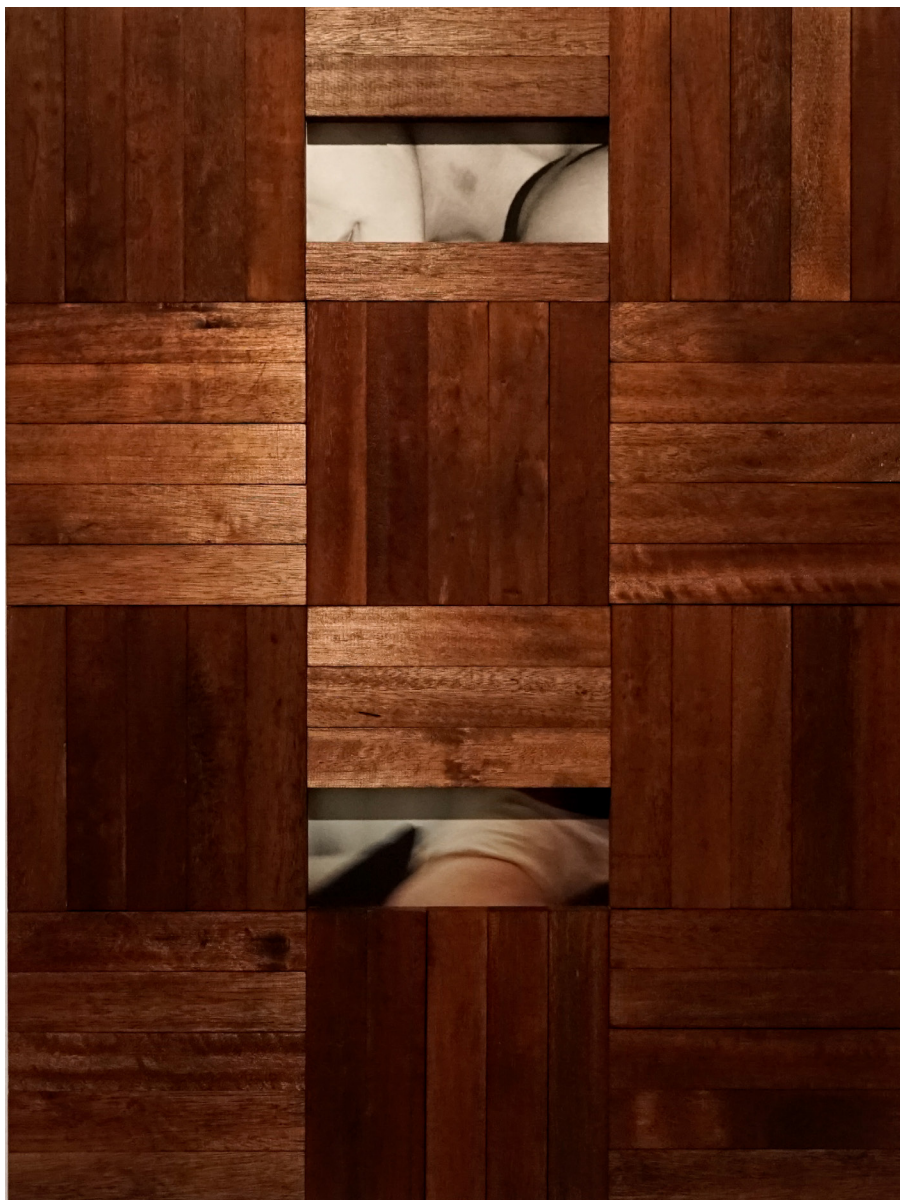
Dylan Chan

Living Room, Club, Hotel

2026

meranti wood, wood stain, inkjet on Awagami washi paper

99.2 × 75 × 3.7 cm



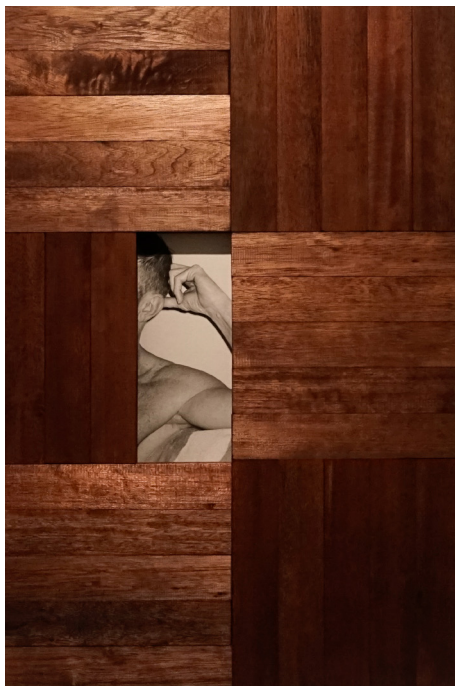
Dylan Chan

Someone to hold (a conversation with)

2026

meranti wood, wood stain, inkjet on Awagami washi paper

100 × 74.5 × 3.7 cm



► **Dylan Chan**

Maybe, not yet

2026

meranti wood, wood stain, inkjet on
Awagami washi paper

74.5 × 50 × 3.7 cm



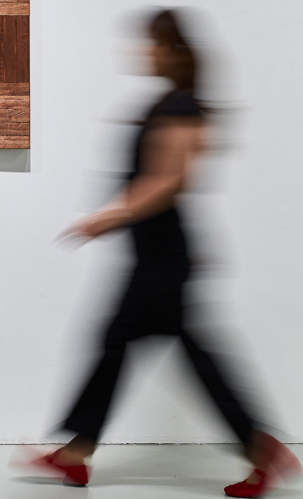
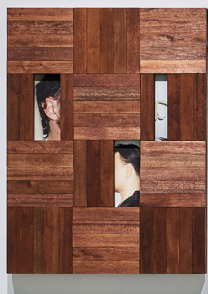
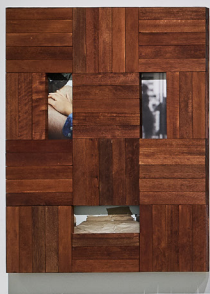
► **Dylan Chan**

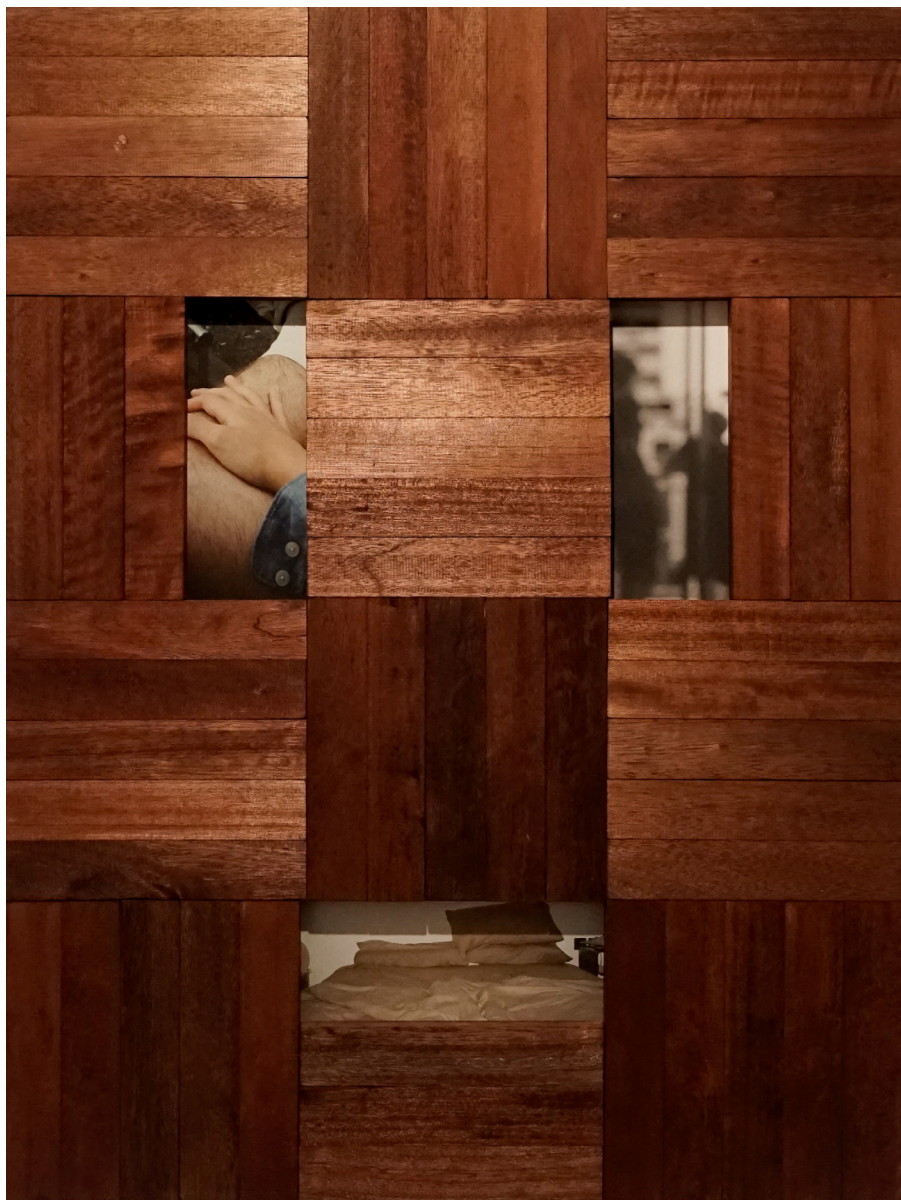
To hold is to be held

2026

meranti wood, wood stain, inkjet on
Awagami washi paper

74.8 × 50 × 3.7 cm





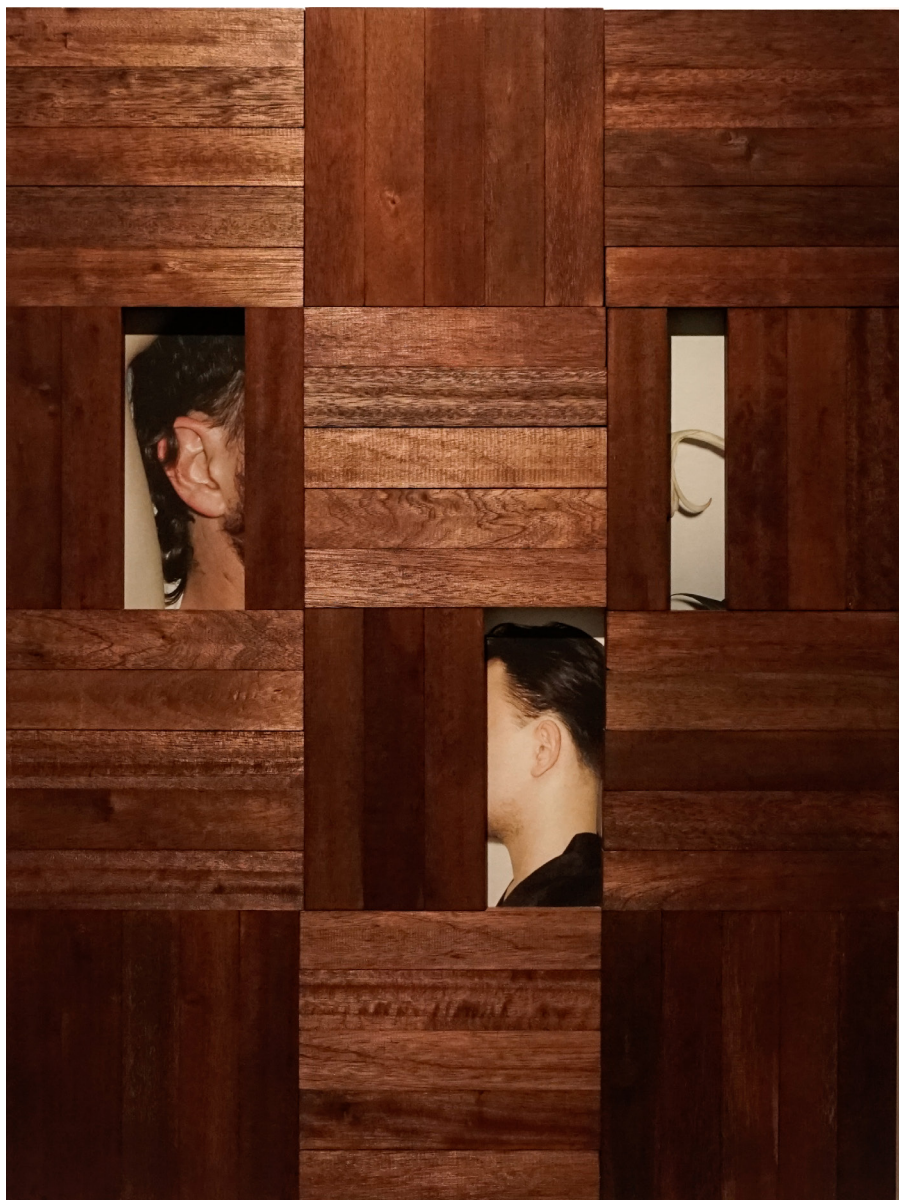
Dylan Chan

Reaching reaching, always reaching

2026

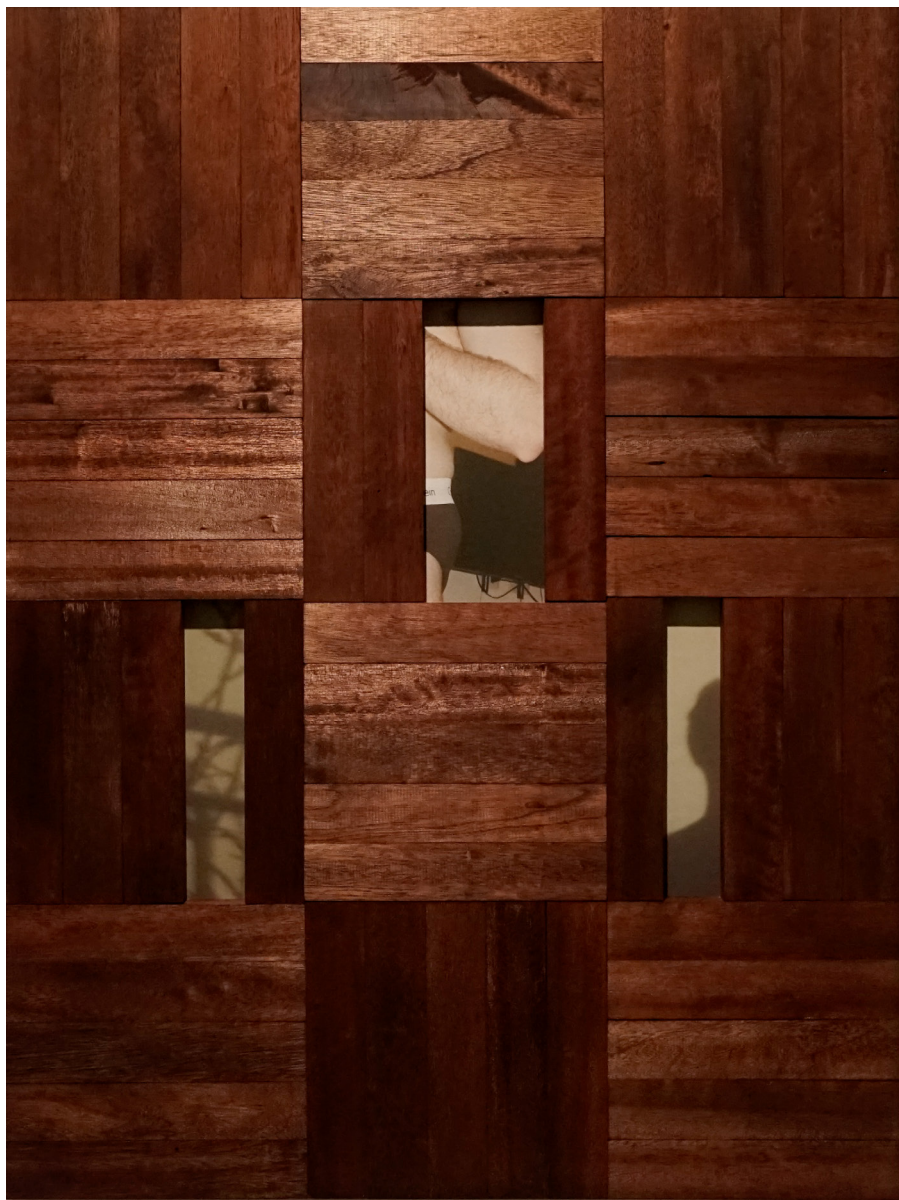
meranti wood, wood stain, inkjet on Awagami washi paper

99.5 × 74.5 × 3.7 cm



Dylan Chan
Body language
2026

meranti wood, wood stain, inkjet on Awagami washi paper
99.7 × 74.3 × 3.7 cm



Dylan Chan

We just sat there in silence

2026

meranti wood, wood stain, inkjet on Awagami washi paper

99 x 74.4 x 3.7 cm



Dylan Chan

He could be the one & Tip Toeing #2
2026

Painting: oil on canvas, 45 × 35 cm
Wooden structure: meranti wood, wood stain
21.4 × 200 × 3.7 cm



Dylan Chan

Meet me in the middle & Tip Toeing #1

2026

Painting: oil on canvas, 20 x 60cm

Wooden structure: meranti wood, wood stain

72.7 x 148 x 3.7 cm





Ezzam Rahman

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).

قَلْبِيْندُوْغ

تَكُوْه

تَمَقْن

كِيْكِيْه

بِرَانِي

پِرُوْچَاوَا

بِرَاكَام

كَتُوَا

قُرْكَاس





► **Ezzam Rahman**

is that how you see them?

(Beragama - Religious - برگاهام)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

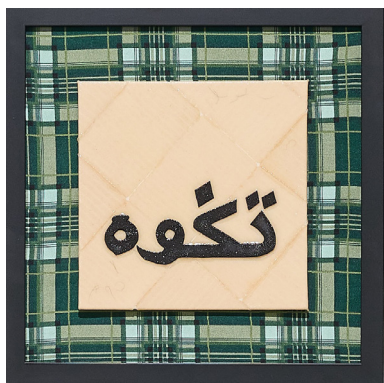
is that how you see them?

(Pelindung - Protector - قَلْبِدُوغ)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Teguh - Unwavering - تَكْوَه)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Berani - Brave - براني)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Berwibawa - Authoritative - برويباوا)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Ketua - Leader - کتوا)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Gigih - Persistent - گِیْهِ)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Perkasa - Mighty - قُرْكَاس)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



► **Ezzam Rahman**

is that how you see them?

(Tampan - Dashing - تَمَقَّن)

2026

artist's hair, used anti-inflammatory plasters, genuine leather, polyester pelikat fabric, adhesives, epoxy resin on canvas board

34 × 34 × 2 cm (framed)



▲ **Ezzam Rahman**

*why can't you just go home and talk
behind my back like a normal person?*
(No. 1)

2026

cotton pelikat fabric, adhesives
on canvas
Ø 90 × 1.7 cm



▲ **Ezzam Rahman**

*why can't you just go home and talk
behind my back like a normal person?*
(No. 2)

2026

cotton pelikat fabric, adhesives on
compressed wooden dye-cut frame
Ø 90 × 1.7 cm



► **Ezzam Rahman**

siapa abang? siapa adik? (who is the brother?) no. 1

2026

cotton pelikat fabric, cotton singlet,
adhesives on canvas

Ø 70 × 1.7 cm



► **Ezzam Rahman**

siapa abang? siapa adik? (who is the brother?) no. 2

2026

cotton pelikat fabric, cotton singlet,
adhesives on canvas

Ø 70 × 1.7 cm





Ezzam Rahman
sorang aje? (are you alone?)
 2026
 cotton pelikat fabric, adhesives on canvas
 Ø 50 × 1.7 cm



Ezzam Rahman
duet
 2026
 cotton pelikat fabric, adhesives on compressed wooden dye-cut frame
 diptych, Ø 40 × 2 cm each



Ezzam Rahman

don't put your blame on me (i'm only human after all)

2026

accumulated empty Axe oil glass bottles, epoxy resin, cotton pelikat fabric
dimensions variable



Perception3

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.



Perception3

It won't be long (no. 1)

2026

digital C-print on Fujicoulour Crystal Archive paper
20.3 × 25.4 cm (unframed), 23 × 28.2 × 6 cm (framed)
edition of 5 with 2 artist's proof

giclée print on Hahnemühle photo rag
30 × 40 cm (unframed)
edition of 5 with 2 artist's proof



Perception3

It won't be long (no. 2)

2026

digital C-print on Fujicolour Crystal Archive paper

12.7 × 17.8 cm (unframed), 14.5 × 19.7 × 3.2 cm (framed)

edition of 5 with 2 artist's proof

giclée print on Hahnemühle photo rag

30 × 40 cm (unframed)

edition of 5 with 2 artist's proof



Perception3

Distance & Proximity – 2 Jun, 10:59
2026

giclée print and handwritten text on Hahnemühle photo rag
55.2 × 91 cm (unframed)
edition of 5 with 2 artist's proof



Perception3

Distance & Proximity – 8 May, 13:49
2026

giclée print and handwritten text on Hahnemühle photo rag
55.2 × 91 cm (unframed)
edition of 5 with 2 artist's proof





*This morning in a haze
at first, the pale haze enfolds you
in a gentle hold
It calms you, a calm
but soon, slowly,
a quiet storm.*

Perception3

Distance & Proximity – 3 Mar, 06:23
2026

giclée print and handwritten text on Hahnemühle photo rag
61 × 91 cm (unframed)
edition of 5 with 2 artist's proof



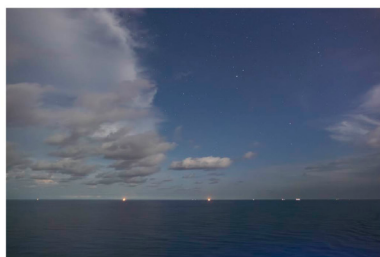
*Each day retrains the edges
of this place, and you in it
discrete.
It only rearranges itself
in the wake of our inquiries;
rearranges in time.*

Perception3

Distance & Proximity – 5 Mar, 05:52
2026

giclée print and handwritten text on Hahnemühle photo rag
61 × 91 cm (unframed)
edition of 5 with 2 artist's proof





*In some days
the threshold between
dark water
and these persistent
residues of light
where your thoughts
of staying
and that familiar
feeling of almost
leaving*

Perception3

Distance & Proximity – 27 Aug, 19:58

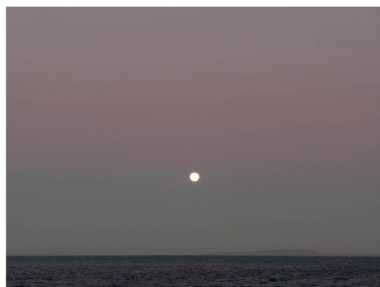
2026

giclée print and handwritten text on Hahnemühle photo rag

70 x 50 cm (unframed)

edition of 5 with 2 artist's proof

*And as you will learn, that nothing is really constant –
not shorelines, not seabirds,
not even the gentle lap of tides.
Not bleeding, heartbeat, our breath.
Something is being given;
and something is always being taken away.*



Perception3

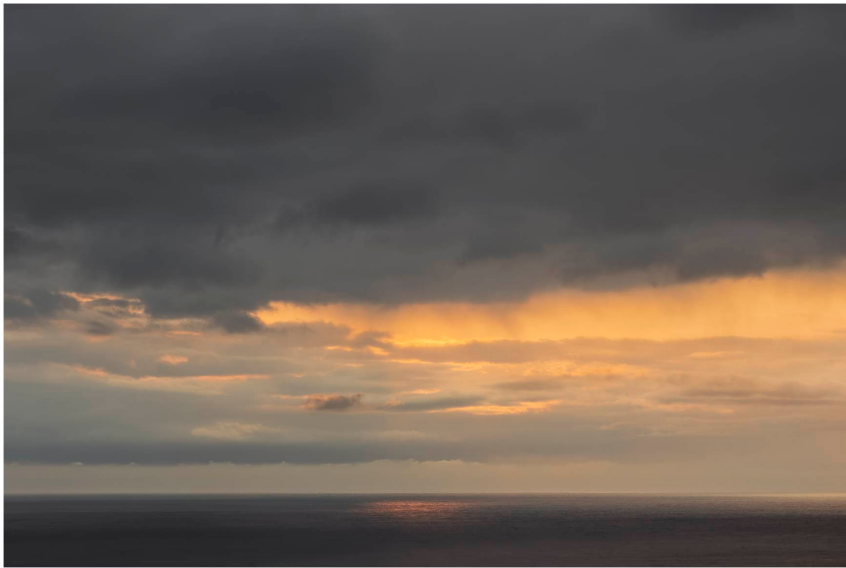
Distance & Proximity – 27 Aug, 19:58

2026

giclée print and handwritten text on Hahnemühle photo rag

70 × 50 cm (unframed)

edition of 5 with 2 artist's proof



you cannot fully fathom why but here you are lingering between observation and reflection. gently pulling at your contradictions like a slow river moving away from clear water, into distance unknown.

Perception3

Distance & Proximity – 5 Mar, 06:22

2026

giclée print and handwritten text on Hahnemühle photo rag

78.5 × 109 cm (unframed), 81.5 × 112 cm (framed)

edition of 5 with 2 artist's proof



Perception3

Drift

2026

Single-channel digital video with sound

4mins 33secs

edition of 7 with 2 artist's proof





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.

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.

Executive Director
Mizuma Sueo

General Manager
Theresia Irma

Gallery Assistant
Annie Wu

Designer
Yixuan Zhang, Annie Wu

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Exhibition Views: Photography by Wong Jingwei

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