

AGAINST THE GRAIN

ADULT MATERIAL

18.06-15.08.2026

Across sculpture, photography, installation, and design, the artists in this exhibition move against inherited structures of identity, masculinity, and cultural expectation. Through performative acts of discipline and submission, queer subjectivity emerges as transformative, continuously negotiated through space, memory, matter, and the body. Domestic interiors, bodily adornment, architectural motifs, and inherited symbols become charged sites where intimacy, vulnerability, desire, and power are contested and reimaged.

For **Dylan Chan**, the parquet floor functions as both literal surface and psychological architecture. Associated with comfort, familiarity, and domestic stability, it becomes in Chan's practice a shifting terrain onto which displacement, longing, and fractured belonging are projected. The domestic fragment operates as a quiet but persistent register through which intimacy is framed, negotiated, and unsettled.

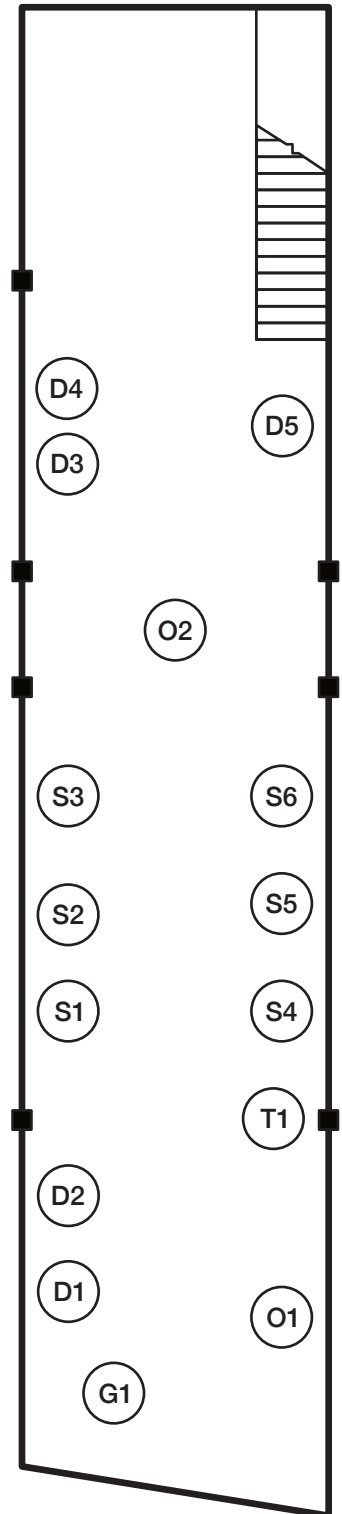
In the work of **Oat Montien**, inherited Americana is reclaimed and reconstructed through a deeply personal queer lens. Drawing from the remnants of his late father's cowboy-themed bar, Montien transforms patriarchal emblems into symbols of identification and resistance. The cowboy—an archetype of hypermasculinity—becomes a site of queer appropriation, while Rodeo Queen, his penis-embroidered spanking horse, playfully subverts the machismo of rodeo culture through gestures of dominance, submission, and camp theatricality.

The practice of **Gregor Jahner** extends these conversations into the realm of design and bodily performance. His Pierced Stool destabilizes distinctions between function and ornament, seriousness and play. Referencing queer body adornment and fetish aesthetics, the object exists simultaneously as sculpture, provocation, and tactile companion, sustaining a tension between exposure and restraint.

In the photographic work of **Shen Wei**, symbolism and performance become vehicles for examining queer desire, vulnerability, and structures of authority within Chinese cultural histories. Borrowing its title from the Han Dynasty story of Emperor Ai cutting his sleeve rather than disturbing his sleeping male lover, Broken Sleeve transforms an ancient gesture of intimacy into a contemporary meditation on coded eroticism, sensuality, and submission. Images of ceremonial gateways and pavilions further position architecture as a structure of power and containment within which hidden desires lurk in the dark.

The practice of **Thyme Neelaphanakul** introduces a material language rooted in organic transformation and tactile sensitivity. Working intuitively with flowers, plants, leather, and other natural materials, Neelaphanakul approaches sculpture as a process of continuous folding, cutting, bending, and reconstruction. While informed by traditional Thai arrangement techniques, her works move beyond fixed systems, inhabiting a space between softness and structure, delicacy and control. As a queer artist, her practice reflects identity itself as fluid, evolving, and constantly reshaped through tension, care, and touch.

Together, these practices resist stable definitions and singular narratives. Through gestures of reconstruction, subversion, intimacy, and care, Against the Grain proposes queerness not simply as subject matter, but as a way of inhabiting and reimagining the world. Whether through domestic fragments, altered archetypes, symbolic performance, or mutable materials, the exhibition reveals how intimacy and desire persist within structures that attempt to contain them—opening space for new forms of embodiment, connection, and resistance.



Shen Wei

- S1 Emperor (Ball), 2017
- S2 Pavilion, 2017
- S3 Stage, 2017
- S4 Doorway (Moon), 2019
- S5 Gangster (Standing), 2017
- S6 Doorway (Blue), 2017

Oat Montien

- O1 Cunty Country, 2026
- O2 Rodeo Queen, 2024

Dylan Chan

- D1 Uncanny Landscape (This bed remembers more than I do), 2025
- D2 Uncanny Landscape (Golden Wrapper), 2025
- D3 Reading between (skin contact), 2025
- D4 Reading between (his back), 2025
- D5 Uncanny Landscape (This bed remembers more than I do), 2026

Gregor Jahner

- G1 Pierced Stool (Light Pink), 2026

Thyme Neelapanakul

- T1 Angelskin, 2026

Shen Wei

(he/him)

Shen Wei (b. 1977, based in New York and Shanghai) is a Chinese-born American interdisciplinary artist, whose practice spans across photography, painting, performance, and moving image. He explores bodies, botanical forms, and constructed environments through which perception, intimacy, presence, queerness, and diasporic experience unfold. His work considers how bodies, materials, and environments produce meaning through sensory and emotional encounter.

Shen Wei holds an MFA from the School of Visual Arts and a BFA from the Minneapolis College of Art and Design. His work has been exhibited internationally at galleries, art fairs, institutions, such as Photo London, the Museum of the City of New York, National Portrait Gallery (London), Philadelphia Museum of Art, Power Station of Art (Shanghai), Triennale di Milano, White Rabbit Gallery (Sydney), and Morgan Library & Museum (New York). The major public and private collections holding his work include Museum of Modern Art, Getty Museum, Philadelphia Museum of Art, Carnegie Museum of Art, Morgan Library & Museum, Long Museum, and Sharjah Art Foundation.

He has received fellowships and residencies from Rockefeller Foundation Bellagio Center (Bellagio, Italy), Asian Cultural Council (New York), New York Foundation for the Arts, Lower Manhattan Cultural Council (New York), and La Napoule Art Foundation (France), among others. His work has been featured in The New York Times, The Guardian, The New Yorker, Aperture, ArtReview, Artforum, The Burlington Magazine, and Les Inrockuptibles.

Oat Montien

(he/him/they/them)

Oat Montien (b. 1989, based in Bangkok) is an interdisciplinary artist whose practice spans drawing, painting, writing, poetry, video, installation, and live performance. His work challenges traditional ideas of gender, beauty, and morality, utilizing the body and intimacy to convey political viewpoints in relation to masculinity and queerness, leading to erotic and poetic allegory for the complex experience of marginalized identities.

Montien is considered one of the most prominent voices in Thailand's contemporary queer art scene. He is the founder of Bodhisattava Gallery, Thailand's first gallery exclusively dedicated to Southeast Asian LGBTQ+ artists, with the purpose of advocating for queer visibility.

Montien's work has been exhibited both locally and internationally, including at institutions such as Thailand Biennale Phuket 2025, Schwules Museum (Berlin), Tom of Finland Foundation (Los Angeles) where he was the first Asian resident, Bangkok Art and Culture Centre, The Book Club (London), Chester Beatty Library (Dublin, Ireland), Today Art Museum (Beijing). In 2025, works from his solo exhibition "Country Home Sheriff" was acquired by the Office of Contemporary Art and Culture (OCAC), becoming part of the national collection of Thailand.

Dylan Chan

(he/him/they/them)

Dylan Chan (b.1997, based in Singapore) is an multidisciplinary artist whose practice spans across photography, installation, painting, and sculpture. His work examines the relationship between the body, image, and space, treating images as sites layered, cropped, and materially translated sites to negotiate memory and intimacy.

Chan graduated with his BA (Hons) in Fine Arts from LASALLE College of the Arts. His works have been exhibited in Singapore at galleries, art fairs and institutions, including Mizuma Gallery, Art SG, JW Projects, The Private Museum, DECK Open Ground, The Substation, Figment, UltraSuperNew Gallery, Objectifs Centre of Photography and Film. His international experience includes exhibitions with Constitution Hill (Johannesburg, South Africa), Singapore High Commission in Pretoria (South Africa), Tate Britain through Tate Collective (UK), as well as a residency program with SAC Gallery (Bangkok). His works have been acquired by public and private collections, including Wise Asia Pacific (Singapore), The Great Room (Singapore), Kerenidis Pepe Collection (Greece), and Pardon Collection (USA). He has been named by Artnet as one of eight artists to break out in 2026.

Gregor Jahner

(he/him)

Gregor Jahner (b. 1996, based in Berlin) is a designer and artist whose practice explores how to embody queerness into design. Spanning from conceptual and critical design, he addresses themes of body politics, intimacy, and social norms. Through aesthetic interventions, his work often humorously deconstructs seemingly evident conventions, exposing structures of power.

Jahner's work has been exhibited at numerous events and institutions, including Milan Design Week, Dutch Design Week (Eindhoven), Jean - Claude Maier (Frankfurt), ALCOVA (Milan), Museum of Applied Arts Cologne, NRW-Forum Düsseldorf, Soho House Berlin. His achievements include being a finalist of the Grand Prix Design Parade (Villa Noailles in Hyères), and a nominee for the German Design Award - Newcomer 2026.

Thyme Neelaphanakul

(she/her)

Thyme Neelaphanakul (b. 1993, based in Bangkok), also known as Blue in Green, is a self-taught artist whose work celebrates the organic beauty of nature, particularly flowers, plants, and natural materials. Her practice is based on her experience in art and flower arrangement. Working closely with natural elements, she embraces their raw textures, forms, and organic transformations, while remaining curious and unbounded in her exploration of new materials, such as leather.

Neelaphanakul's past exhibitions and residency include "O.R.G.Y 2024" group exhibition at ATT19 (Bangkok), "A Year In The Ground" group exhibition at Storage Art Space (Bangkok), "Making Matters" practice exhibition and residency program at Baan Trok Tua Ngork (Bangkok).