**For Immediate Release**

**Tokyo Jazz Club 2026**

**Dates:** 1-8 November 2026 | Daily opening hours details

**Press preview:** 30 October 2026 | 16:00 – 20:00

**Venue**: 3-11-15 Kanda-Nishikicho, Chiyoda-ku, Tokyo, Japan (formerly 9h Nine Hours Otemachi, close to Jimbocho Station)

Blindspot Gallery is pleased to take part in the inaugural edition of Tokyo Jazz Club, featuring Chen Wei and Pixy Liao. Bringing together recent works by the two artists, spanning photography, LED light sculptures and video, the presentation highlights the artists' distinct yet resonant exploration of contemporary urban life. Over eight days, Tokyo Jazz Club transforms eight floors of a former capsule hotel in Kanda-Nishikicho, Tokyo, into an alternative art fair. Drawing on the legacy of Basel Social Club, the fair pays homage to Tokyo's rich jazz culture through a program interweaving contemporary art, performance, and live music. Works by Chen Wei and Pixy Liao will be situated across different floors of the venue, inviting discoveries throughout the building.



Through photography, LED sculptures, and video, **Chen Wei** captures the psyche and textures that linger in the wake of urban progress and constant flux. His works often reflect the schism between grandiose promises and reality, drawing attention to the overlooked and forgotten beneath the façade of rapid developments.

Chen presents three LED sculptures from his ongoing *Trouble City* series (2025–), where scrolling slogans and texts, as commonly found in commercial LED signs, are dilapidated into pixels of neon green, white, blue, pink, yellow and red. They flicker endlessly across the screens in cascading constellations, evoking digital systems, Malevich abstractions, and natural phenomena, from the fading and flaring of stars to the rhythm of breathing, or the fall of raindrops. Although glitchy and fragmented, the pixels spark in a meditative, syncopated pulse, continually emerging briefly before dissolving into darkness. In this way, the works resemble the malfunctioning signs that are a ubiquitous feature of urban landscapes, illuminating a dystopian, cyberpunk vision of contemporary society, projecting a certain visual chaos.



In another corner, one stumbles upon Chen Wei's *Light Me #210902* (2021), which initially appears to be a still image, only gradually revealing itself as a video through subtle shifts in light. The work shows a figure sitting alone in a dark interior, his face illuminated by the glow of the laptop screen. Suspended between stillness and duration, the image evokes a presence that feels paradoxically absent, poignantly portraying the alienation of an era saturated by digital screens and the relentless flow of information. "People seem to have lost themselves. The light is shining, and they don't know where it is," remarked Chen.

**Pixy Liao** is known for her carefully staged tongue-in-cheek photographic tableaux that subvert conventional representations of heterosexual relationships, featuring exclusively her and her long-time partner and collaborator, Moro. Straddling the performative and the autobiographical, her photographs foreground the female gaze. The works on view, at once clandestine, guileful , and slightly unruly, playfully upend notions of intimacy, desire, identity and gender. Through the deliberate orchestration of body language, composition, facial expression, and lighting, Liao diminishes the potency of patriarchal symbols and teases the power dynamics within relationships, including those between artist and muse.

Her longstanding interest in film and science fiction comes to the fore in *Space Girl Met Earth Boy* (2022), a series of cinematic tableaux. The series follows Space Girl, played by Liao, with her iconic cropped bob, who set out to eradicate toxic masculinity from

the universe, only to fall for her gentle human subject, played by Moro. The protagonists inhabit a futuristic, yellow-tinted interior that is at once clinical and inviting, where the reflections of the sunlight flood the room with a warm glow punctuated by the recurring lines of the curtains.



In *Space Girl Met Earth Boy 4814*, Liao wears a metallic costume while holding a laser gun, her gaze meeting ours. She sits on a platform directly above her Earth Boy, who curls on the floor in a fetal position. Her domineering presentation, juxtaposed against Moro's subservience, is paralleled in *Space Girl Met Earth Boy 4804*, where Liao asserts her body in an upright, controlled position, contrasting Moro's body lying passively on the furniture. Liao is dressed while Moro is fully nude, heightening the imbalance between her control and his vulnerability. Moro's hand holds the camera release shutter, its cable extending beyond the frame towards the viewer, positioning us just behind the camera and winking at the image's own artifice.

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Image captions:

[1] Chen Wei, *Trouble City #260903*, 2026, LED display module, stainless steel, 33 x 16 x 16 cm

[2] Chen Wei, *Light Me #210902* (film still), 2021, Single-channel video, 3'11", Edition of 5 + AP

[3] Pixy Liao, *Space Girl Met Earth Boy 4814*, 2022, Archival inkjet print, wooden frame, 51 x 39 x 5 cm (frame size), Edition of 5

(Images courtesy of artists and Blindspot Gallery)

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**About the Artists**

**Chen Wei** (b.1980, Zhejiang Province, China) constructs personal narratives using fabricated props and staged scenes, all of which are meticulously assembled inside his studio. Through fictional scenes of objects, interiors and cityscapes, Chen exposes the psychological and socio-political characters of contemporary China. Besides photography, Chen's LED sculptures, videos, and mixed-media installations are reminiscent of urban living experiences, capturing the textures of a rapidly changing metropolis. Chen's solo exhibitions took place at ARTRO & Manshu-in Temple (Kyoto, 2026), G Museum (Nanjing, 2026), Blindspot Gallery (Hong Kong, 2025 & 2021), Fotografiska (Shanghai, 2024), West Bund Art Museum (Shanghai, 2021), HOW Art Museum (Shanghai, 2025 & 2021), Centre for Contemporary Photography (Melbourne, 2017), and K11 chi art museum (Shanghai, 2015). Chen has also exhibited at international institutions and biennales including By Art Matters (Hangzhou, 2026), GOLD by Serakai Studio (Hong Kong, 2026), Auckland Art Gallery (Auckland, 2026), Tai Kwun Contemporary (Hong Kong, 2026 & 2019), Chengdu Biennale (2026), Tokyo Photographic Art Museum (2025 & 2024), M+ (Hong Kong, 2025), TANK (Shanghai, 2024), Centre Pompidou (Paris, 2024), 21st Century Museum of Contemporary Art (Kanazawa, 2024 & 2020), MACA Art Center (Beijing, 2024), Yuz Museum (Shanghai, 2023), White Rabbit Gallery (Sydney, 2023), and Alexander Tutsek-Stiftung (Munich, 2020). Chen currently lives and works between Beijing and Tokyo.

**Pixy Liao** (b. 1979, Shanghai, China) is a multidisciplinary artist who works with photography, installation, video, and performance to create works that undermine patriarchal stereotypes in a heterosexual relationship, humorously revealing the multitude of ways to be together. Liao is known for her staged photography where she poses with her partner and collaborator, Moro. Her carefully constructed tableaus culminate into her long-term and on-going photographic project, *Experimental Relationship* (2007-). These self-portraits wherein Liao intentionally subverts traditional hierarchies in gender relations, are performative and occasionally bawdy. Liao's recent solo exhibitions were held at the Center for Photography at Woodstock (New York, 2026), Art Institute of Chicago (2025), MORE Museum (Gorssel, 2024), Blindspot Gallery (Hong Kong, 2024), Centre for Contemporary Photography (Melbourne, 2023), Lightwork (New York, 2022), Fotografiska (Tallinn, 2022; Stockholm, 2021; New York, 2021), and the Rencontres d'Arles (2019). Liao took part in group exhibitions at Auckland Art Gallery (2026), White Rabbit Gallery (Sydney, 2025), M+ (Hong Kong, 2025), Alexander Tutsek-Stiftung (Munich, 2025 & 2021), Power Station of Art (Shanghai, 2025), West Bund Artistic Center (Shanghai, 2024), WestLicht Photography Museum (Vienna, 2024), Shanghai Centre of Photography (2023), Art Gallery of Western Australia (Perth, 2022), Fotomuseum (Winterthur, 2022), and National Gallery of Australia (Sydney, 2020), among others. She was awarded the 2026 Guggenheim Fellowship. Liao currently lives and works in Tokyo.

**About Blindspot Gallery**

Set up in 2010, Blindspot Gallery is a contemporary art gallery based in Hong Kong. The gallery features diverse contemporary art practices, by emerging, established, and diasporic artists mainly from Asia and beyond. The gallery is committed to connecting its represented artists with an international platform and fostering global dialogues in the art community through its exhibition program and institutional collaborations.

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