

## Checklist

**Venue:** Galerie Stadt Sindelfingen

**Exhibition Title:** Justin Urbach – BLINDHÆD

**Dates:** 08.03.25 – 25.05.25

**Participating Artist:** Justin Urbach

**Curator and author of the text:** Marisa Zeising

**Photographer:** Wolfgang Günzel

**Website:** <https://galerie-sindelfingen.de>

**Instagram names:** @galeriestadtsindelfingen (Venue), @justin\_urbach (Artist),  
@marisa\_zsng (curator)

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Courtesy: Justin Urbach

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## Justin Urbach

### *BLINDHÆD*

08.03.25 – 25.05.25

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Galerie Stadt Sindelfingen is pleased to present *BLINDHÆD*, the first institutional solo exhibition by Justin Urbach (\*1995 in Munich). *BLINDHÆD* allows us to see beyond what our eyes are capable of perceiving. Seeing is a sensory practice that guides us through the world, making it accessible and tangible. It serves as a means of constructing knowledge and fundamentally shapes our understanding of reality. But how do we see, how do images enter our consciousness and how are they altered? And what does it mean when seeing is no longer a natural process? In two contrasting rooms, Justin Urbach explores these questions. While in the first exhibition space he focuses on visual perception as a physical experience and its technological optimization, the second room focuses on machine vision, a data-driven process that is detached from human perception establishing a new form of image production.

Drawn in by a wavering light and a soundscape of algorithmic sounds, extracted from the technical parameters of the video works and transformed into synthetic sounds, we enter the first exhibition space. We encounter an initially blurred video projection, which after a while reveals a rotating eye undergoing laser surgery. For centuries, tools have been developed to enhance vision. Telescopes, spectacles and microscopes have expanded the human gaze. Nowadays, however, modern technologies, such as laser surgery, are used to intervene directly in the eye in order to optimize or restore its visual ability. Meanwhile, another video in the cabinet provides a speculative glimpse into the future. The work *SUBTLE ECHO II* (2024) explores the possibility that microchips implanted in the eye, which are connected to the brain

and a specialized camera-equipped glasses, could restore sight to blind individuals. With this piece, Urbach references surgical procedures that no longer merely correct the body medically but actively expand perception through digital technologies.

The process of laser eye surgery was recreated on the screens by processing their surfaces with intricate laser engravings. The screens are no longer merely display devices but also independent carriers of information, depicting technical drawings and datasets that reveal the scientific foundations of different modes of vision. They function as visual filters that reveal the structural conditions of seeing and deciphering the mechanical process. A reference to scientific research, which always flows into Justin Urbach's works and makes them possible in the first place.

We also encounter the work *NANO DROP (2025)*, which hangs from the ceiling and transforms the act of seeing into a sculptural language. A blue laser beam is directed through a cathode ray tube and hits a membrane made of several layers of transparent acrylic, which imitates the retina of the human eye. While our eyes continuously absorb light from the environment and the brain constructs an image from it, the cathode ray tube illustrates how targeted light emissions and beam control led to the generation of the first moving images, a principle of modern imaging techniques. Delicate engravings on the membrane reveal the results of research into infrared vision, in which nanoparticles in the eye expand the visible color spectrum, although this has so far only been tested in animal experiments with mice. Wall reliefs made of punched steel, on the other hand, are anticipations of the pixel-like silhouettes of machine vision that await us in *BLIND SPOT (2025)*, another video installation in the second exhibition room.

A video wall hangs through the illuminated ceiling, with abstract-technoid distorted contours flickering on the screens. From a sea of individual pixels, fleeting bodies emerge — at times resembling an eye, at others a machine part. For this work, Justin Urbach uses so-called neuromorphic event-based camera systems, which no longer capture light and movement in individual frames, but process them as a continuous data stream. Machine vision operates on a micro-temporal scale that enables a new perception of space and time and eludes direct human experience. Such technologies not only imitate the physiology of the eye but also extend it, pushing the ontology of the image beyond the realm of purely human perception. The images take on an operative function by acting within automated and technical processes. They are no longer created for humans, but exclusively for other machines.

The title *BLINDHÆD*, an Icelandic road sign that warns of limited visibility, serves as a metaphor for the limits of human perception throughout the exhibition. The works move between our present reality and a speculative future. They show that the human gaze is no longer unchanging. Rather, it is optimized, corrected or even expanded. Justin Urbach discusses the extent to which these optimizations and expansions transform our perception and our understanding of seeing. He challenges us to question our own patterns of perception in order to think about the world we see and the world that remains hidden from us.

*Justin Urbach was born in 1995 in Munich, where he also lives and works. From 2014 to 2023, he studied media art and photography at the Academy of Fine Arts Munich, where he was a master student under Professor Julian Rosefeldt. In 2023, he was awarded the Erwin and Gisela Steiner Foundation Prize for his diploma thesis *Fractal Breeze*. His works have been shown in group and solo exhibitions at various venues, including the Galerie der Künstler\*innen Munich, *Modal Imaginaries* in Zurich, Galerie Max Goelitz in Berlin, DOCK 20 Collection in Hollenstein, the Goethe Institute Paris, Hotel Mariandl in Munich, Kerkis-Echo Marathokampos in Samos, and the Kunstverein Marburg.*

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Installation view: Justin Urbach – BLINDHÆD, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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Installation view: Justin Urbach – BLINDHÆD, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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*BLIND SPOT*, 2025, Pixel laser engraved monitor wall, black aluminum profile frame, sound (stereo 4-channel), video (4k, colour, 9:16), 200 × 120 × 10 cm, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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Installation view: Justin Urbach – BLINDHÆD, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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Installation view: Justin Urbach – BLINDHÆD, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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*BRAIN ROT I*, 2025, Oxide crude steel, laser punching, 180 × 100 × 0,2 cm, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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*BRAIN ROT III*, 2025, Oxide crude steel, laser punching, 80 × 45 × 0,2 cm, © 2025  
Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo:  
Wolfgang Günzel

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*BLIND SPOT* (detail), 2025, Pixel laser engraved monitor wall, black aluminum profile  
frame, sound (stereo 4-channel), video (4k, colour, 9:16), 200 × 120 × 10 cm, © 2025  
Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo:  
Wolfgang Günzel

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Installation view: Justin Urbach – *BLINDHÆD*, © 2025 Justin Urbach & Galerie Stadt  
Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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*SUBTLE ECHO II*, 2024, Pixel laser engraved monitor, video (Full HD, colour, 9:16), 6:50  
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Justin Urbach, Foto: Wolfgang Günzel

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Installation view: Justin Urbach – *BLINDHÆD*, © 2025 Justin Urbach & Galerie Stadt  
Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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*NANO DROP, 2025*

Acrylic membrane with laser engraving, oxide crude steel, blue laser, cathode ray tube, 100 × 80 × 5 cm, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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*NANO DROP, 2025*

Acrylic membrane with laser engraving, oxide crude steel, blue laser, cathode ray tube, 100 × 80 × 5 cm, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel

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Installation view: Justin Urbach – BLINDHÆD, © 2025 Justin Urbach & Galerie Stadt Sindelfingen, Courtesy: Justin Urbach, Photo: Wolfgang Günzel