



Accompanying text for the video art exhibition

presents two videos by
Bettina Grossenbacher at Art Space
Juraplatz in Biel/Bienne.

The nomadic video art platform **VIDEO WINDOW** from Zurich under the curatorial direction of Bruno Z'Graggen is making its first appearance at Art Space Juraplatz in Biel/Bienne from 6 to 21 March 2026. The distinctive building was once a tram and bus stop, a bustling meeting place with a kiosk, telephone booth and urinal. Since 2010, Chilean photographer Enrique Muñoz García has been running the venue as an art space.

VIDEO WINDOW shows one work by video artist Bettina Grossenbacher (Basel) in the outside and one in the inside area, both with metaphorical references to the location. The two visually striking and atmospheric videos have a mysterious feel, sparking associations and firing our imagination. They tell stories, pose essential questions and linger in the mind thanks to their poetic nature. The artist invites us to continue the works in our imagination and create our own films in our minds.

16°12'N / 22°51'W, 2011 (outside)

Video HD, colour, sound, e, 1-channel, 9:10 min., 16:9

The video work *16°12'N / 22°51'W* uses a fixed camera setting to focus on the motif of a shipwreck, which appears like a sombre, picturesque symbol in the ocean surf. It raises many questions – including those concerning the relationship between civilisation and nature.

The rusted two-part wreck is the *M/S Cabo Santa Maria*, which sank off the Cape Verde island of Bôa Vista in 1968. The ship was en route to South America and transporting fertiliser, oil and flour, as well as four church bells for Oscar Niemeyer's new cathedral in Brasília. The artist further charges the imposing scenery with fictional drama. The subtitle tells of a fight between three men on the ship's bridge. The story suggests a possible reason for the disaster and is reminiscent of great cinema.

The Other, 2017/2019 (inside)

Video 4K, colour, sound, 1-channel, 13:43 min., 21:9
Three photographs, *Making of*, 2017, solvent print, blueback poster paper, 100 × 56 cm

Three photographs complement the presentation of the video *The Other*. They were taken on the film set and convey impressions of the *Making of*. The setting and stage-like backdrop is the interior of an older, yet modernly furnished upper-class villa with a representative garden including a fountain and glass pavilion. Bettina Grossenbacher stages a dense puzzle on the theme of doppelgängers, which involves psychologically complex questions of perception and identity. We see a chamber play-like work, excitingly realised with refined cinematic dramaturgy.

At the beginning, a woman enters the garden and, after throwing a coin into the fountain, steps into the villa. We follow her and watch as she explores room after room of the stately house, right up to the attic. She performs various actions, including a key scene in which she changes her dress. As a recurring leitmotif, she repeatedly looks at herself in mirrors and silently questions her own identity. In the meantime, a second figure has imperceptibly appeared, and we are not sure whether it is a second person, a doppelgänger or a dream image. The film culminates in the melodious final scene in the glass house: the two seemingly identical figures dance side by side to a piece of music with the refrain '*What am I gonna do with the rest of the day?*'

Text: Bruno Z'Graggen

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