

# Modest Doubt

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**A series of scripted staged and recorded performances by Bea de Visser.**

Its exploring issues are basically a process of translation of unequal entities like image, music, feeling, text, numbers, codes, scent, etc.

When I understand hacking as a wilfully breaking open of a certain public system in order to use such a system for own purposes. As it leads to confusion and alienation aiming to essential doubt, humour, danger and power vacuums. Then hacking is the concept in certain sense.

**Modest Doubt #4** follows on from the previous numbers MD #1 and MD #2.

Modest Doubt #4 is a performance with its origins in dance and text based work. Its focus is to renew and reconnect body language and written language, by means of a digital device, using computer programs and simulations. All set to undermine meaning, syntax, and contextualizing of popular and familiar 4-letter words. No less than completely undermining the notion of 'the real' itself. Based on research of our brain functions and memory detection in three basic settings: emotion – fact – location. First event is scripted by Bea de Visser to be performed by dancer/choreographer **Jean-Guillaume Weis**.

**Modest Doubt #1** and **#2** are both performances with its origins in music and theatre and set as a performative event. This cycle of performances, recordings, and readings commenced in spring 2013 and was first hosted by the Urban Explorers festival Dordrecht (NL).



Modest Doubt #1, first performance Oscar Verhaar. Tower of the Big Church in Dordrecht, NL  
Photo credit: Daphne Gorter

Modest Doubt #1 was scripted, staged and recorded by Bea de Visser. Performed by counter tenor **Oscar Verhaar**. Its lyrics are an assembly of elements of the European Convention on Human Rights and the Woman Monologues by William Shakespeare.

[Excerpt #1](#)



Set photo, rehearsal Modest Doubt #2, performed by Javier Krohn and Erwin Rommert Weerstra. Tower of the Big Church in Dordrecht, NL  
Photo credit: Daphne Gorter

Modest Doubt # 2 was scripted, staged and recorded by Bea de Visser. Performed by the pianists **Javier Krohn** en **Erwin Rommert Weerstra**. The event is contemporary interpretation of Gnossiennes 1 by Erik Satie, in both composition and composer.

[Excerpt #2](#)

**Bea de Visser** worked since the nineties on a cinematic oeuvre, which touches different genres: film, performance, and installation. The thematic line of approach in her work, circles around the big emotions such as loneliness, resistance, doubt, anger. She initially began her career as a sound and performance artist in the trendy club scene and artists spaces early 1980-ies. With her installation work she was asked for international exhibitions in museums, art spaces and galleries, including MoMA New York, National Museum, Prague, Madrid and the Stedelijk Museum Amsterdam.

Bea de Visser leads to date the independent production studio Anotherfilm that in recent years has grown into an initiative that participates in the development of projects of a small 'fixed' group of artists and filmmakers. Besides she is lecturer scenario and concept development at HKU, High School of the Arts, departments Audio-visual Media and Theatre.

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