

VERÓNICA LAHITTE  
SELECTED WORK



## I. Kill Fear

Kill Fear was a performance by Veronica Lahitte. It was conceived as a means of activating an archive of feminist and decolonial manifestos and speeches and of making audible these historical languages of social transformation: six people read a selection of poetic-political texts from balconies at three strategic points in the Raval neighbourhood, Barcelona. The purpose was to build – through a poetic-political act – a relation of solidarity between artists, cultural agents and local residents in a gesture of resistance to police violence and the politics of sexual and racial surveillance, something which has increased in the last couple of years because of gentrifying “cleaning processes” experienced in the neighbourhood of Raval. The script from Kill Fear was constructed from fragments of speeches and manifestos from different time periods and places. Texts by Virginie Despentes, Gloria Anzaldúa, Pedro Lemebel, Queers Anonymous and Maria Galindo were read together in order to articulate past demands with the present. Kill Fear proposes a history to counter the silencing powers of a decadent economic order.

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*Participants: Pedro Costa , Nadia Granados «La Fulminante», Kika, Helen Torres, Aimar Pérez Galí, Diana Moreno.  
Tour: Plaza dels Àngels, calle Lléo, La Bata (Robadors, 23) and calle Aurora.*

*Thanks to the kind support of the European Union fund culture@work Kill Fear now exists as a documentary (Kill Fear, Verónica Lahitte, 2014, 20mins) and publication-script (Kill Fear, 2014).*

*Video, 22 min. <https://vimeo.com/95327693>*



*Kill Fear*, performance, Oral Museum of the Revolution, MACBA, Barcelona, 2013



*Kill Fear*, performance, Oral Museum of the Revolution,  
MACBA, Barcelona, 2013

## II. A Day Without Time

*No past, no present, no border, no country. Today self-representation is overcome and extended by collective production. Today is the anti-moral apocalypse. Today is a day without time.*

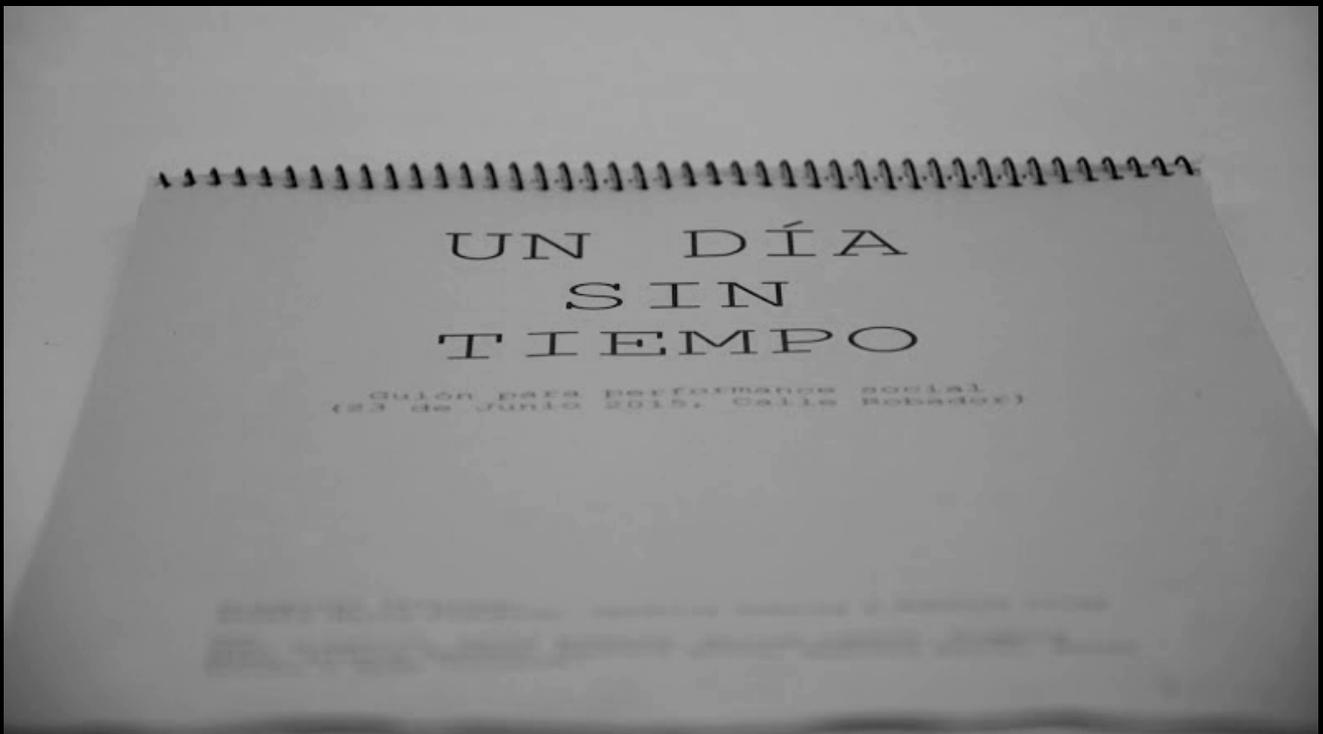
A Day Without Time was developed over six months in collaboration with El Espacio del Inmigrante, Radio Nikosia and Casa de la Solidaritat. Oppositional strategies to the processes of gentrification were shared, rehearsed and invented in a series of workshops as a means of responding to the increased racial and sexual surveillance experienced in the neighbourhood. A script for a performance was written using quotes from historical manifestos in an attempt to link current issues with past struggles.

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*The script was read from different balconies in Robadors street with the participation of poets, artists and activists Dani D'Emilia, Paula Ezkerra, Miriam Camara, Eugenia Pozo, Blanca Haddad, Daniela Ortiz, Mustafa Asrih, Helen Torres y Kika Villalón. The performance occurred on 23 of June, the night of San Juan holidays (the summer solstice) in Barcelona. A day without time, research, performance and exhibition in Arts Santa Mònica (Verónica Lahitte, Rebecca Close and Anyely Marían ) winning project of the grant: Microtranslocaciones, Idensitat and Ars Santa Mónica, Barcelona, España.*



*A Day Without Time*, performance, Barcelona, 2015



*A Day Without Time*, Script excerpt, Barcelona, 2015

## IV. The tempest

In 1969 the Martinique poet Aimé Césaire rewrote Shakespeare's play *The Tempest* dealing with the ideology of the colonizer. In Césaire's version Prospero not only represents the character of the original play, but also embodies an entire politico-economic order, a system of thinking. The *Tempest* project refers to both, Césaire's words and Shakespeare's original play. Moreover it adds a compilation of texts by writers / poets who under different circumstances had to write, teach, live using a second language. The *Tempest* is related to what the Mexican writer Cristina Rivera Garza calls *necroescrituras* – a writing, which arises out of the recycling, copying and recontextualization of works already existing: "A genre that is not afraid of accepting and problematizing the foreign authorship of the archive. In this way it's able to create hybrid, plural and distinct texts for multiple subjectivities." Asking about methods, which could be created to dismantle contemporary colonization, the project intends to construct a narration that would be able to tell something about possible agencies and actions of the bodies through voice, language, and writing. A constant fluctuation between the self and the collective reconfigures a narrative, which rethinks its concerns in the present.

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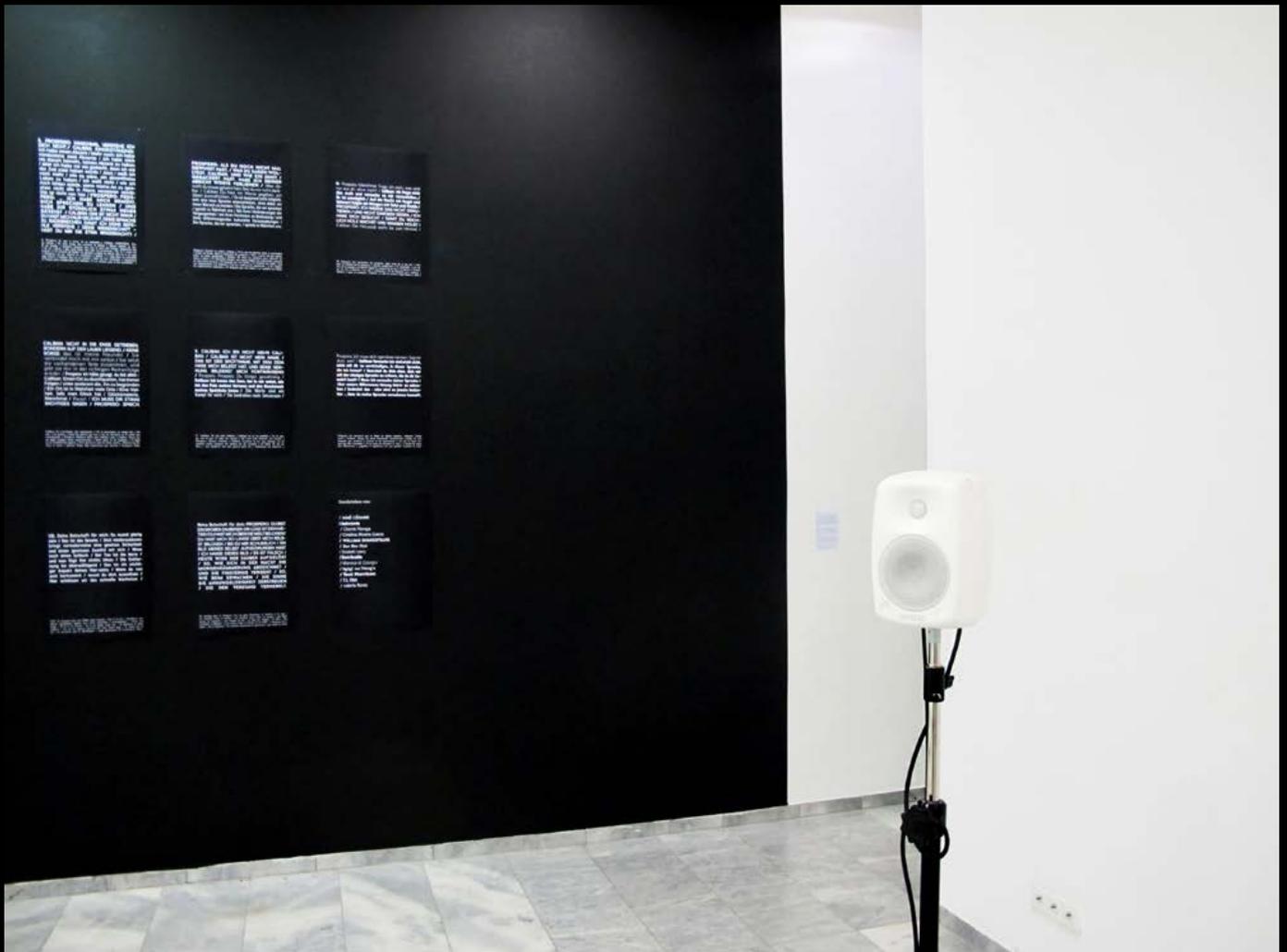
*On July 29 at Kunstverein's studio house we met (A. Romanenko, A. Gagliano, A. Joyce Sadiq, E. Farbos, S. Prendergast, M. S. Ji, V. Sagvozdkin and B. Kühn) to read the text-script aloud. The purpose was for *The Tempest* to be enunciated by people who spoke German as a second language.*

## DIE ANTWORT

VI. Der Regen hat aufgehört / Dem Unwetter ist es gelungen, die Wolken und die Ewigkeit aufzubrechen, und die Zeit zu überschreiten / **SONNE UND MOND PRALLEN MIT ALLER GEWALT** aufeinander und verändern den Lauf von Wind und Wetter / **Deine Botschaft für mich: Der Tee ist die Norm und man fügt ihm nichts hinzu / Nimm einen Schluck und bleib' bei deinen Leuten / Dein Gepäck wird bald vom Nebel verschluckt werden / Die Fähre, die du nimmst, hält eine Überraschung für dich bereit: Tee und eine neue Sprache / Meine Botschaft für dich: Um die Sprache zu gewinnen / und den Verlust zu beschreiben / nehme ich das Risiko auf mich, alles zu verlieren.**

La respuesta / VI. Paró la lluvia / El temporal logró quebrantar la nube, la eternidad y desbordar el tiempo / Con todas sus fuerzas el sol y la luna se estrelan / cambiando el curso de las aguas y los vientos / Tu mensaje para mí: El té es la norma y no se le añade nada más / Toma un trago y quédate cerca de tu gente / Tu equipaje pronto absorberá la tiniebla / Al transbordador en que viajas le depara una sorpresa: Té y una nueva lengua / Mi mensaje para tí: Para ganar la palabra / para describir la pérdida / tomo el riesgo de perderlo todo.





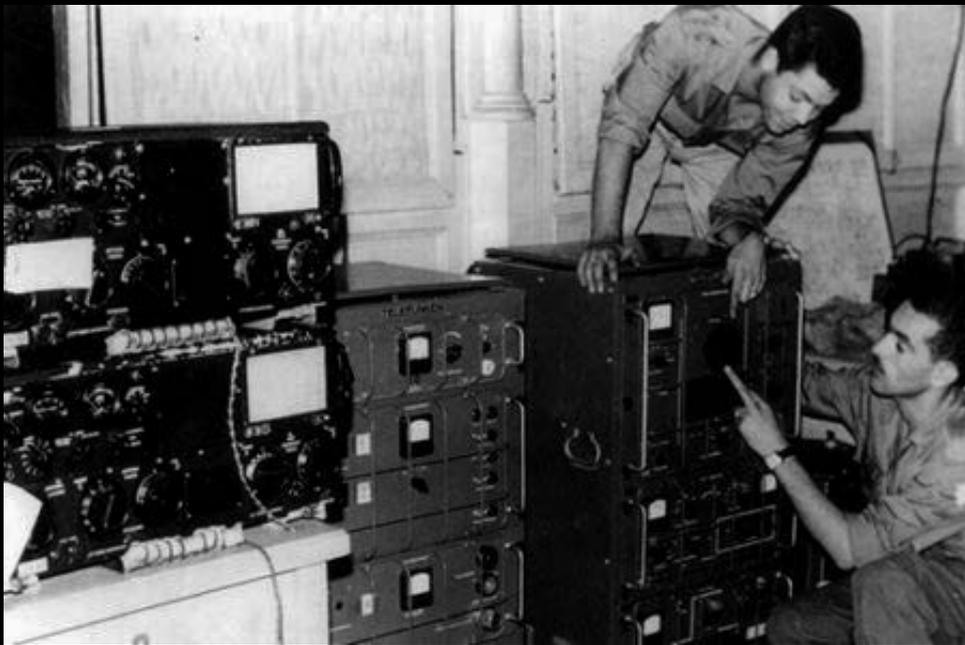
*The Tempest*, installation, 400 x 300 cm, Kunstverein Stuttgart, 2017 (Detail)

## IV. Without O Holy Night

On 22 July 1941, during the Franco dictatorship, it begins to broadcast Radio La Pirenaica from Moscow. This radio station created by the communist party was forbidden to operate within the Spanish borders. In 1956, the Voice of Free Algeria, the FNL broadcaster, was founded and was the spokesperson for the struggle against the French state during the war of liberation (1954-1962). This radio broadcast from the Tunisian djabels, with no precise geographical location. Radio Colonia, founded in Uruguay in 1933, is one of the main information channels for Argentines during the military dictatorship (1976-1982). In these three cases, the response to dictatorial states, censorship, police persecution, and the establishment of borders was conceived from exile. In these three cases, the resistance to fascism is manifested by crossing the state fences as sound and word. The project Without O Holy Night proposes a re-writing of the history of radiophony, taking as its starting point the radio stations that have been created in exile. The project will be built on radio archival material and recordings, revising notions such as exile, history, diaspora, fascism, borders and sound, to establish points of convergence between the resistance strategies of the mid-20th century and the current ones. At a time when neoliberal policies are intensifying, what methodologies to create to distort the ways in which contemporary fascism is manifested? What poetry, what writing system, what enunciation?

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*The project Without O Holy Night was granted with the scholarship Beques per a la recerca i la innovació en els àmbits de les arts visuals 2018, Catalunya, Spain.*



*Without O Holy Night*, archive material, 2018 (Detail)

## VI. The difference between the temporal and the eternal

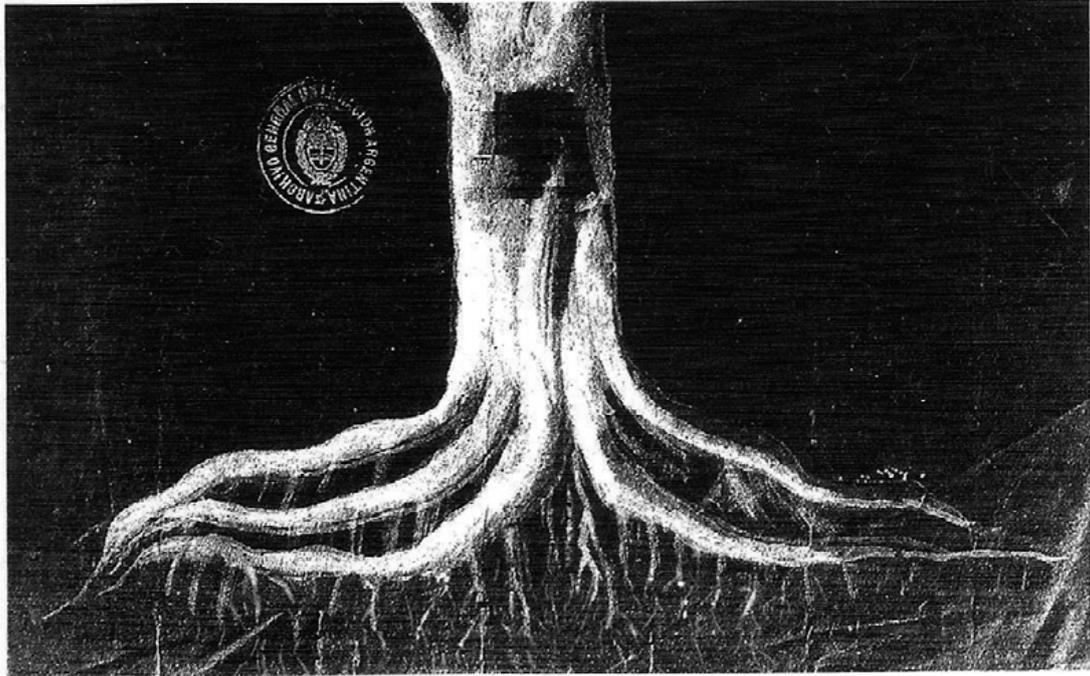
*Mboy arapoty ha araroguekúipa ohasáma. Mboy pyhare? Mboy ára?*

*How many springs and autumns have passed? How many nights? How many days?*

The project *The difference between the temporal and the eternal* takes the first book published in what is now considered Argentine territory as its starting point. The aim is to think about how different visual and textual artifacts have operated in the creation of a grammar that made possible the emergence of the Argentine Nation. Each artefact is conceived as one of the pieces of machinery that produces a static notion of temporality and politics. The eternal is in the original book a religious image, new, feared and imposed that permeates and persists today in different spheres of politics. How does a religious book solidarize with a national constitution/construction project? *The difference between the temporal and the eternal* rehearses a temporal and corporal reordering articulating artifacts, moments and movements revealing the grammar that makes possible the emergence of the Argentine Nation. The map, the census, the desert, the prophylaxis and the suspect are intertwined forming a plot that in its origin reveals the (nefarious) fantasies of cleanliness that, in many cases, became substance. And despite recurring transformations, there is a somatic control value that remains constant.

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*The project *The Difference between the Temporal and the Eternal* was granted the scholarship for the Creation of the National Fund for the Arts 2017, Buenos Aires, Argentina. In 2018 it was published by Verlag für Handbücher and presented as a performance at the Theater Rampe in Stuttgart as part of *Explosionszeichnungen*.*



Organon 2 | Abschriften 2  
V \_\_\_\_\_erlag für Handbücher

Verónica Lahitte

De la diferencia  
entre lo temporal  
y lo eterno  
Wagschale der  
Zeit und Ewigkeit

7 \_\_\_\_\_ Die Argentinische Republik hat, als amerikanische Nation, ihre eigenen Voraussetzungen und Merkmale, in deren Lichte alle ihre sozialen, wirtschaftlichen und politischen Probleme untersucht werden müssen. –

8 \_\_\_\_\_ **Es ist 1905** – Argentinische Kriminalität – Zahlen / Theorien – Industrielle Stadtzentren – Erwägungen – Mangelnde Hygiene – Aufruhr in den Fabriken – Bisexuelle Kontakte –

9 \_\_\_\_\_ Der Industriearbeiter ist kriminellen Versuchungen und Impulsen ausgesetzt – übermäßiger Kontakt zwischen Arbeiter und Arbeiter – Rivalitäten und Streitigkeiten entbrennen –

10 \_\_\_\_\_ Häufige bisexuelle Spannungen – moderne Gepflogenheiten gemischter Arbeit in den Werkstätten – Reibereien – Versuchungen – Zunahme der Delikte Ehebruch, Vergewaltigung und sexuelle Belästigung – Arbeit, Reibung und Versuchung –

11 \_\_\_\_\_ Alkoholismus – unterwürfiges, halbsklavisches Leben – Bedingungen, die den Arbeiter gewalttätig machen – betrügerisch – fortwährend – geringer

180

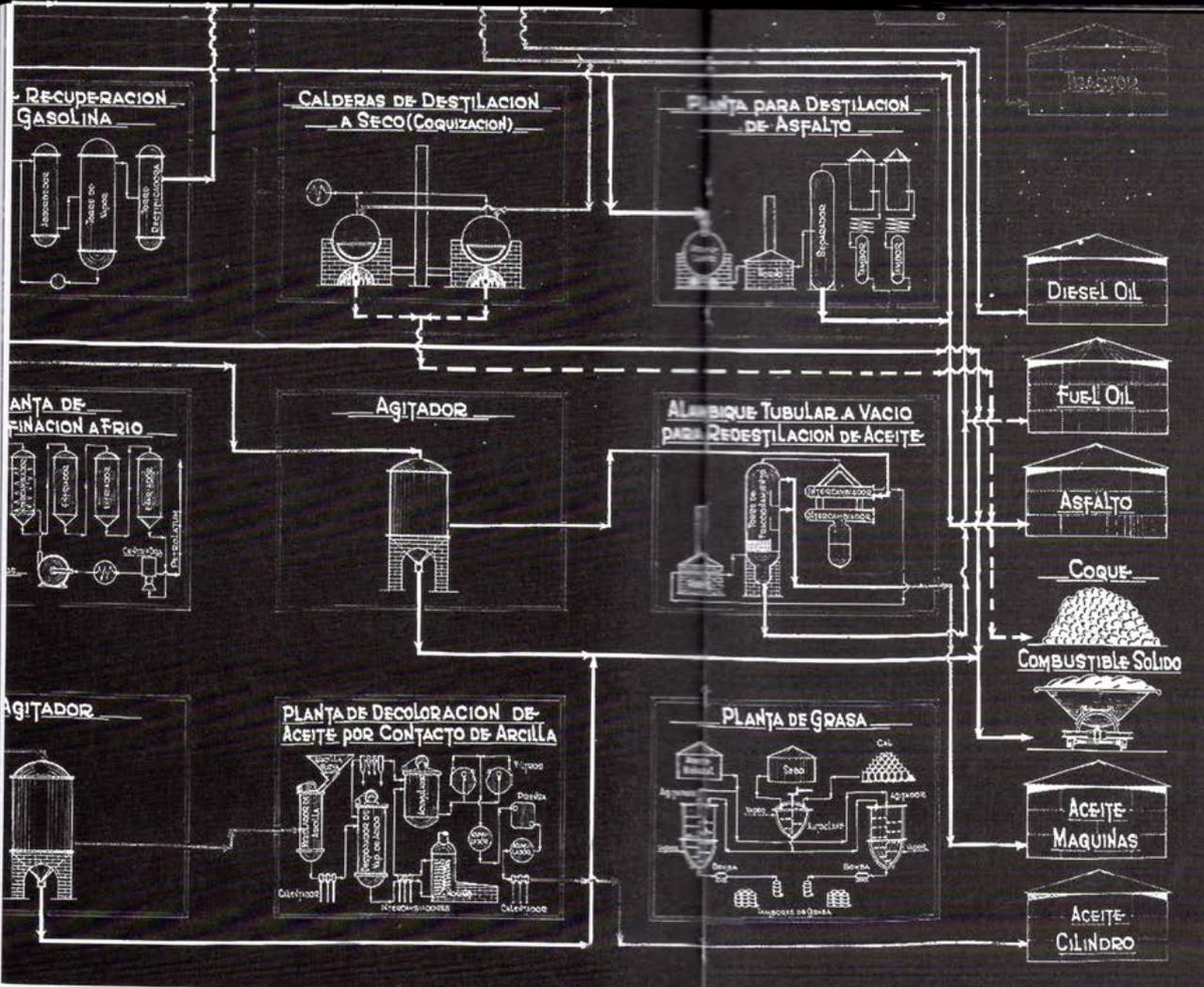
ger als der Aufrechte vom Lande\*  
– **ZIEL: In die Fabrik eindringen.**

12 \_\_\_\_\_ **Es ist 1905** – **DIE KONSTANTE – Überarbeitungen – Beschreibungen – taxonomische Ordnungen von Mutationen und sexuellen Verkehungen – tauchen auf und wiederholen sich in den Schriften von Kriminologen, Wissenschaftlern, Schriftstellern und Intellektuellen** – **ZIEL: In dein Bett vordringen –**

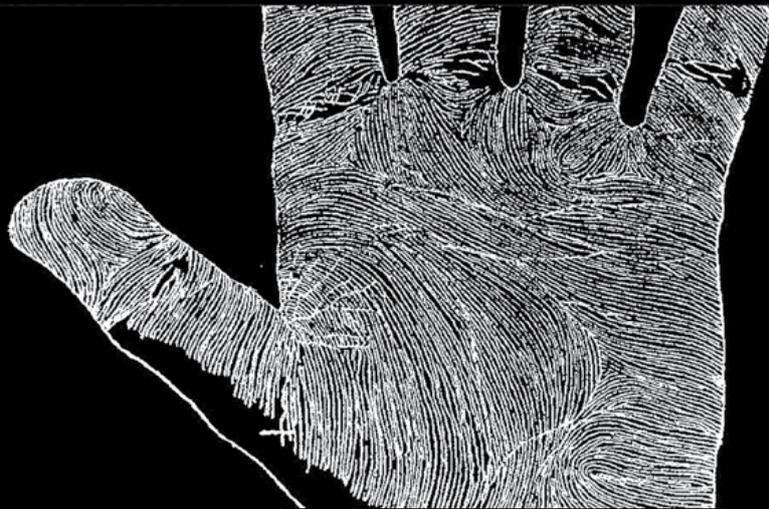
13 \_\_\_\_\_ **Schuldige Subjekte formen sich als komplexe Ausdrücke von Sexualität, Geschlecht, Rasse und Klasse – 14 \_\_\_\_\_ Nur wenige bleiben unverdächtig – ZIEL: In den Spiegel deines Schlafzimmers eindringen.**

Was vor

Der Verdächtige



Esquema de la elaboración del Petróleo - Standard Oil Company S. A.  
 Company S. A. Argentina - Cia Nativa de Petróleos S. A., West India Oil Co., S. A.  
 Oil Co., S. A. Petrolera argentina - [Es 1945] - AGN - Mapoteca -  
 Schema Ölverarbeitung - Standard Oil Company S. A.  
 Argentina - Cia Nativa de Petróleos S. A., West India Oil Co., S. A.  
 Petrolera argentina - [Es 1945] - AGN - Kartenabteilung - IV-105



*Of the differences between the temporal and the eternal, book detail, 2018*

## VII. “*We had seen a tiger*”

The project takes as its starting point the drawings and texts that Florian Paucke (Silesia, 1719) made between 1749 and 1767 during his stay in what is now called Argentine territory. During his trip, he produced 33 drawings of plants, 33 drawings of animals, and 86 drawings portraying the daily life of the moquit indigenous community. The codex, which is stored in the archive of Stift Zwettl in Austria, is one of the most extensive portraits of human and non-human life in that area. “*We had seen a tiger*” delves into the material produced by Paucke to contrast the missionary’s gaze with a present that has been called for annihilation during the formation of the nation-states. “*We had seen a tiger*” examines and responds to an ancient (and current) utilitarian way of approaching the

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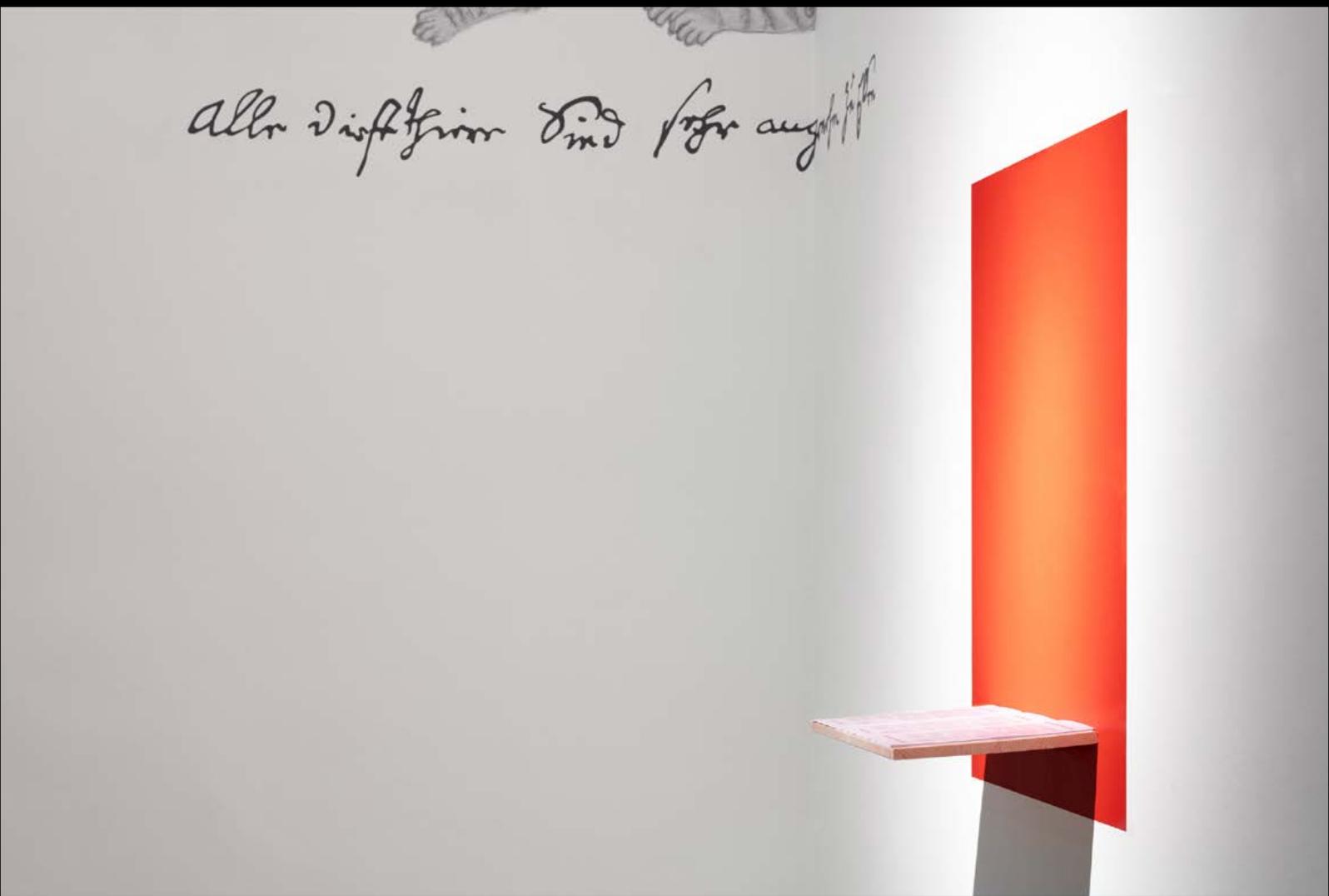
*The project “We had seen a tiger” was conceived in the framework of The New Dictionary of Old Ideas project, which consisted of a residence in the cities of Prague and Szczecin and a travelling exhibition at MeetFactory, Prague, Trafostacja, Szczecin, CentroCentro, Madrid and Silk Museum Tbilisi in the course of 2020.*



“We had seen a tiger”, installation, 12 x 6 m, The New Dictionary of Old Ideas, MeetFactory, Prague, 2020.



Časť sa stará fajčiar v 40 alebo 50 rokov má na hrudi najvyššieho st. obšifon



*"We had seen a tiger"*, installation, 12 x 6 m, The New Dictionary of Old Ideas, MeetFactory, Prague, 2020.

# "WE HAD SEEN A TIGER

In the XVIII century, F. P. was saying that it was funny to listen how the monkeys in the morning, at the very break of the day, started to scream as if they made their morning prayer.

*R.R. says today that the monkey is a very intelligent and agile animal. He says that the kai steals your corn. That it puts it on its shoulder and escapes, when a monkey, who is watching what is happening from a tree, gives a sign.*

In the XVIII century, F. P. was saying that the toucans had colorful plumage. That their beak was as large as the whole bird. He was saying that as they used to stay at the tops of the highest trees, it was very difficult to shoot them.

*R. R. says today that the toucans are natives of the continent. He says that the sounds of the birds indicate that they are cheerful, that the rain could come or that something bad might happen.*

In the XVIII century, F. P. was saying that one day he had seen a tiger before it could see them. That they stopped waiting in the bush. F. P. was not calm because the Indian had no spear, but only his bow with some arrows. The Indian asked him where he could shoot this animal and Paucke answered:

- Shoot wherever you want, for the sake of killing it!  
*R. R says today that the jaguar is the strongest animal, that it is the guardian of nature. It is the protector of the great spirit, ñanderú. When a Guaraní feels bad, he asks the spirit of jaguar to give him strength.*

In the XVIII century, F. P. was saying that it was usual among the Jesuits to speak about their adventures in America.

*J. V says today that the original manuscript must be in Rome because the Church demanded the missionaries to give all information to the Holy See after returning from their trips.*

In the XVIII century, F. P. was saying that the heart of the hawthorn wood was so hard, so hard that it would not rot away even within forty or fifty years. That although its outer timber rots, its center not only remains unabated, it even indurates more.

*R. R. says today that there are few native trees left, since large corporations are cutting them down and*

*cultivating the land. He says that when a man loses respect, he eats poison, he consumes poison and he breathes poison.*

In the XVIII century, F. P. was saying that the reeds grew free along the coasts of the rivers.

*M. L. says today that some years ago the people had to cut down the reeds in order to raise the ground. That the creek, Arroyo Anguilas, does not exist any more. That they rectified it, they widened it, they deepened its bed in order to reach the seabed. That with all the earth they took, they constructed embankments 5 meters high to create a real estate megaproject. That it was an unpredicted madness. That they salinized the rivers.*

In the XVIII century, F. P. was saying that the river islands were covered with willows and poplars sixteen yards high and that the pleasant appearance of the islands with their high trees, was beyond any description.

*M. L. says today that in order to develop the project "Colony Park" they had cut down the trees and they started to do their works without any authorization or without any environmental impact study. That they tried to purchase the land from the people, and they stripped those, who did not want to sell, and set their houses ablaze.*

In the XVIII century, F. P. was saying "Crocodile, in the Guaraní language yacaré; in Mocoví, ananoc. A small green lizard, in the Cuzco language, iguana; in Mocoví, acilcaic."

*J. V. says today that to know, to observe and to inform are not altruistic cognitive activities.*

In the XVIII, F. P. was saying that his drawings were a mere exercise of art and memory.

*J. V says today that the drawings measured 22,7 cm × 15,5 cm, so that they could be transported by ship and delivered to the power centers.*

# BEFORE IT SAW US"



Verónica Lahitte (Buenos Aires, 1980) has a Masters in Critical Theory and Museum Studies (PEI, Museu d'Art Contemporani de Barcelona) and a Masters in Literature Theory and Comparative Literature (Universidad Autónoma de Barcelona). Her work investigates forms of writing, enunciation and disappropriation, establishing specific logics designed for each context. Through scripts for lecture-performances, publications and exhibitions, her projects seek to recontextualize existing narratives and produce unexpected articulations that generate critical agency. Working with archival material allows her to rethink the power of past narratives, their validity, their echoes and to see how they influence and alter all the narratives that would arise in later times. In the production of hybrid projects, constructed from multiple subjectivities, she explores different forms of demystification of modern languages of domination.

She has presented her work in museums and art centres such as Palais de Glace (Buenos Aires), Kunstuniversität (Linz), Württ. Kunstverein Stuttgart, Det Kongelige Danske Kunstakademi (Copenhagen), Museu d'Art Contemporani de Barcelona and Arts Santa Mónica (Barcelona), among others. Between 2015 and 2017 she was a research resident and professor in the Department of Critical Theory and Experimental Practices at the University of the Arts, Guayaquil. She was selected at the residence Baden Württemberg Catalunya (Stuttgart, 2017) and received a grant from the Fondo Nacional de las Artes (Buenos Aires, 2017). She was part of the collective minipimer.tv, and founding member of Diásporas críticas. She recently published the book "Wag-schale der Zeit und Ewigkeit" (V\_\_erlag für Handbücher, 2018) and was selected to be part of The New Dictionary of Old Ideas (MeetFactory, Prague, and Trafostacja, Szczecin, 2019-2020).