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ESTELA BLANCA

Estela blanca

Adrián Balseca C.

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Resumen:

El presente ensayo visual reúne una selección acotada de imágenes de distinto orden, a manera de muestrario, de un archivo visual más extenso, configurado en los últimos años al rededor del extractivismo.

Podríamos señalar a este material de archivo, o su configuración, como una herramienta metodológica, que ha ganado relevancia en mi práctica artística, resultando en un punto de partida de varios proyectos de investigación y/o producción.

Iniciado originalmente en 2016 como material de investigación para la muestra *The Skin of Labour* (Lisboa, 2016) y extendido durante el último año para la muestra *Estela blanca* (Lima, 2019); este ensayo sugiere al lector un punto de aproximación a las dinámicas extractivas e impactos sociales y medioambientales en un contexto donde las lógicas del post-neoliberalismo y el capitalismo extractivo en Sudamérica y la región amazónica, se han transformado, planteando nuevos desafíos en territorio. Esta selección en particular busca componer una historiografía visual intermitente sobre la extracción del caucho natural, con especial énfasis en la región amazónica, vinculando este material con el archivo visual de productos manufacturados derivados de la misma materia prima, desde la Segunda Revolución Industrial hasta el presente.

Palabras clave:

caucho, extractivismo, latex, historia, amazonía

Abstract:

The present visual essay gathers a limited selection of images of different order, as a sample, from a more extensive visual archive, configured in the last years around the extractivism.

We could point to this archival material, or its configuration, as a methodological tool, which has gained relevance in my artistic practice, resulting in a starting point for several research and / or production projects.

Originally started in 2016 as research material for the sample *The Skin of Labor* (Lisbon, 2016) and extended during the last year for the sample *Estela blanca* (Lima, 2019); This essay suggests to the reader a point of approach to extractive dynamics and social and environmental impacts in a context where the logics of post-neoliberalism and extractive capitalism in South America and the Amazon region have been transformed, posing new challenges in the territory. This selection in particular seeks to compose an intermittent visual historiography on the extraction of natural rubber, with special emphasis on the Amazon region, linking this material with the visual archive of manufactured products derived from the same raw material, from the Second Industrial Revolution to the present .

Key Words:

rubber, extractivism, latex, history, amazon

Biografía del autor:

Adrián Balseca (Quito, 1989) vive y trabaja en Quito. Su práctica estudia las dinámicas extractivas y sus impactos medioambientales. Muchas de sus propuestas están asociadas a procesos histórico-económicos que han sido relevantes para la consolidación del proyecto de Estado Moderno en Ecuador. Recientemente Balseca fue seleccionado para la 21ª Bienal de Arte Contemporánea *Sesc_Videobrasil | Comunidades Imaginadas*, São Paulo (2019); y *osloBIENNALEN First Edition*, Oslo (2019 - 2024). Entre sus muestras grupales e individuales cabe resaltar: *Portadores de Sentidos*, Museo Amparo, Puebla (2019); *Draw a Line to Make a Landscape*, Alexander and Bonin, New York (2018); *Horizonte de sucesos*, OTR Espacio de Arte, Madrid (2017); *Energética*, Monumento a los Héroes, Bogotá (2017); *DURALEX SED LEX*, BIENAL SUR, Rosario; *Horamen*, Museo de Arte Precolombino Casa del Alabado (2017); *The Skin of Labour*, Galería Madragoa, Lisboa (2016); y *Ultralocal. Cycle: Think global, act local*, CEAAC, Strasbourg (2016).







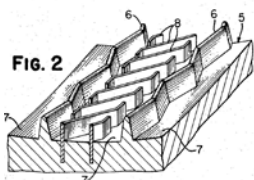
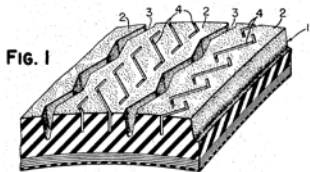
01

02

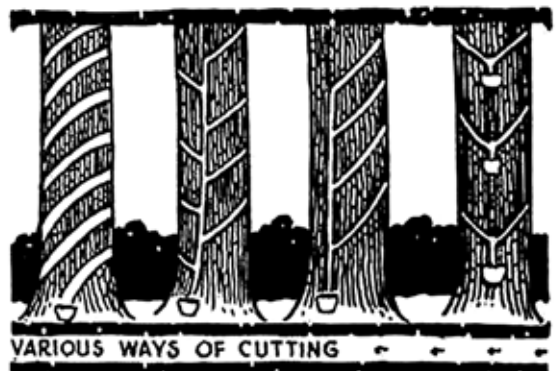


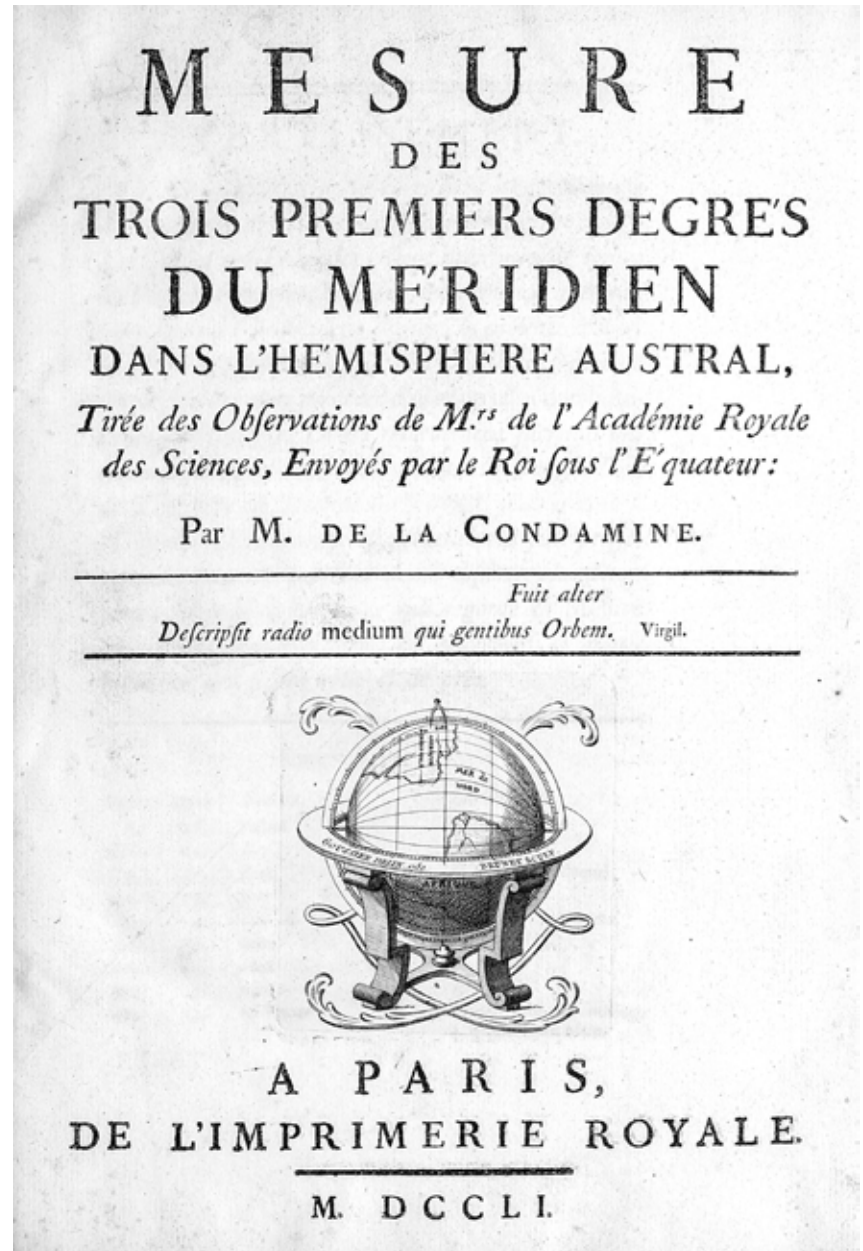


04



05





Following the Equator



AN equatorial highway, with roads of varying smoothness and roughness, could be negotiated comfortably and without trouble on a set of Pennsylvania Balloons.

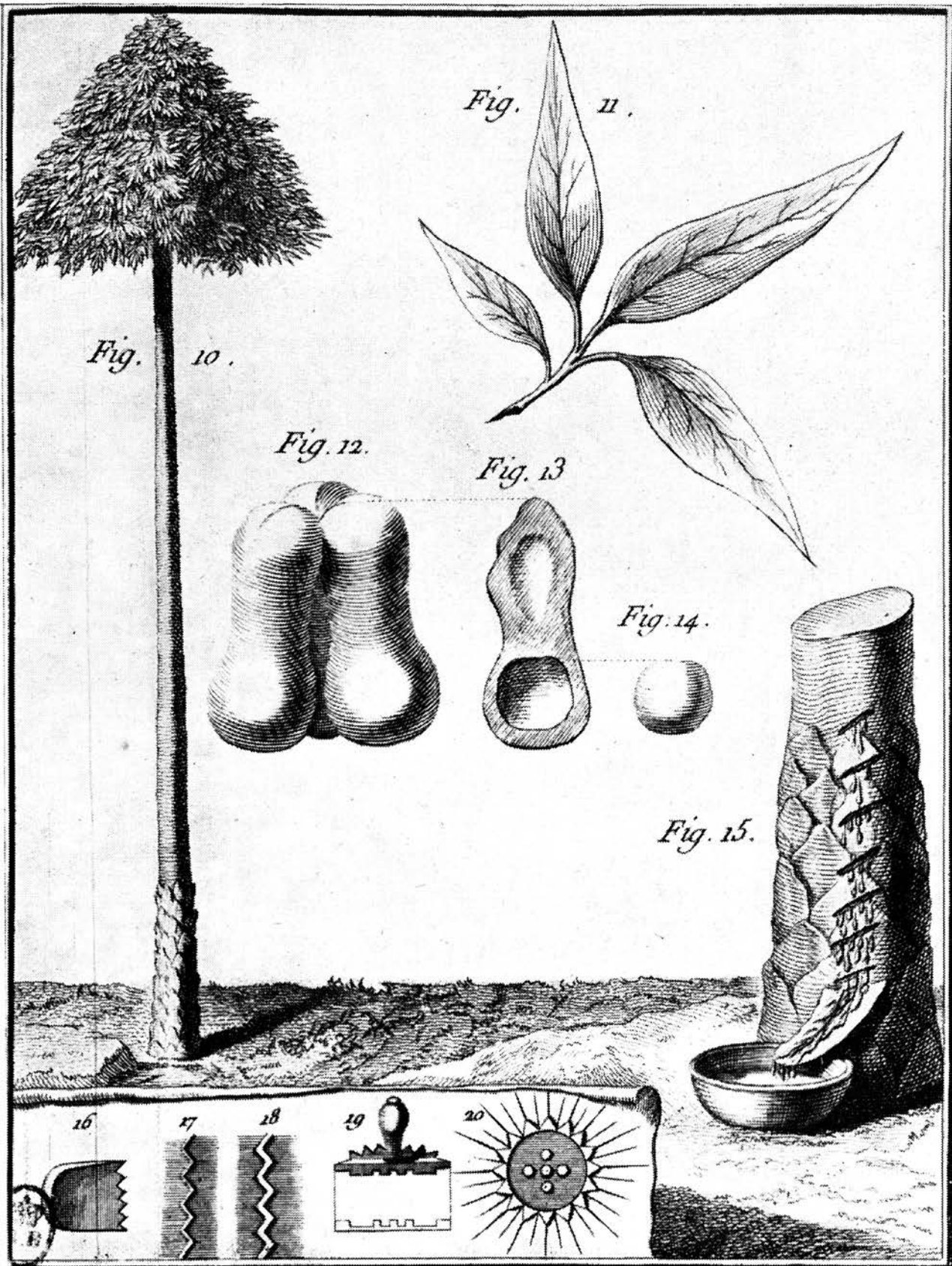
For they are registering equivalent mileage regularly on both friendly and biting roads all over America, with no trouble other than an occasional shot of free air.

Pennsylvania Tires are in their eighteenth year, with never an "off-quality" year to shake the confidence of the tire buyer.

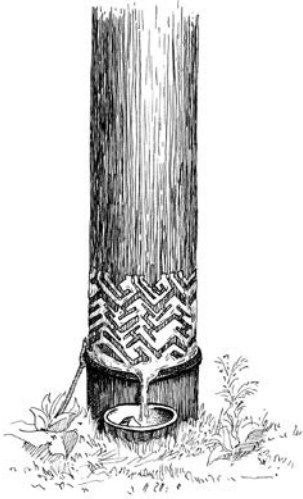
PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
Jeannette, Pennsylvania

Pennsylvania Balloons

6-ply HEAVY DUTY



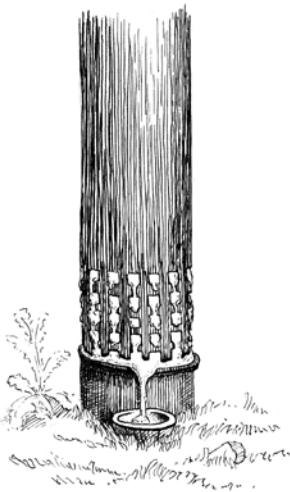
L² « ARBRE SERINGUE », OU ARBRE A CAOUTCHOUC
(voir pl. XI et XII).



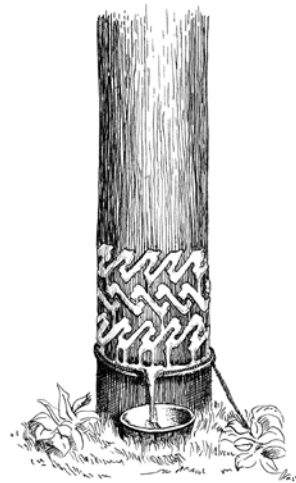
GENERAL
Winter Cleat SLP
B-W-TL-P-SH-78-80 (BI)



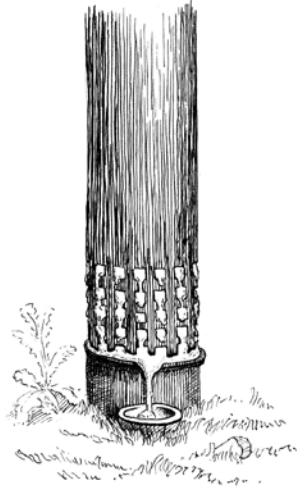
FLEETWOOD
Perennial (P) (P-Metric)
W-TL-P-FB-RP-75 (RD)



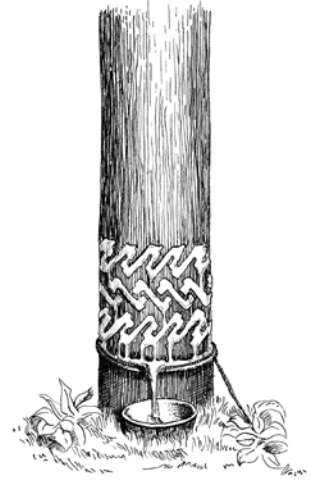
DICK CEPEK
Knobby (P)
TL-N (HS)



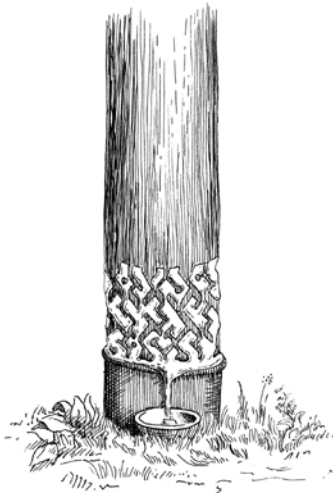
DAYTON
Interurban Super Traction XM
(P)-TL-TT-N-SH (HS)



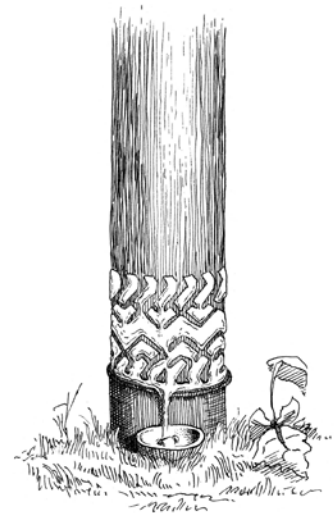
DICK CEPEK
Knobby (P)
TL-N (HS)



DAYTON
Interurban Super Traction XM
(P)-TL-TI-N-SH (HS)



BRIDGESTONE
Snowmaster-7P (SM7P) (P)
W-TL-SH-80 (BI)



REPUBLIC
Deserter (P)
OutlineWL-TL-P (HR)

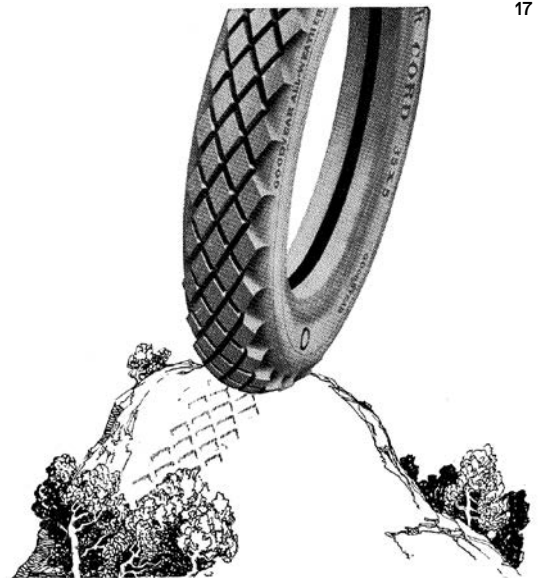


A show in itself! The Kodak Carousel projector

Amazing performer, this color slide projector. It won't jam, won't damage your slides. (It has no metal prongs to push your slides around.) Slides drop gently into place. You put on a dazzling 80 slide show automatically, starting with any slide. Or manually, by touching a button on the console panel or remote control unit. Remote focus, remote forward and reverse, too. Surprisingly, the Kodak Carousel projector is less than \$150! See your Kodak dealer.

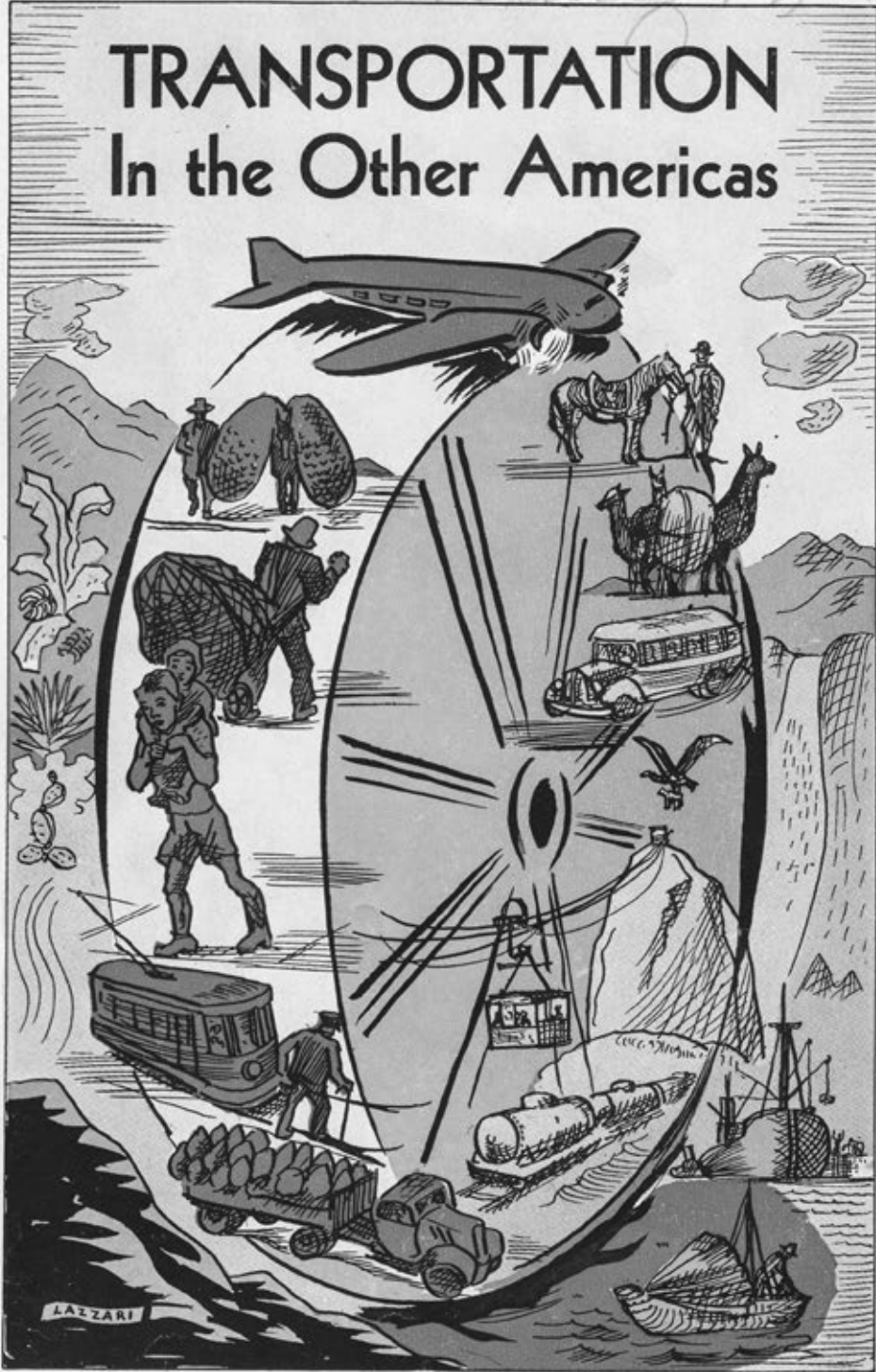
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Price subject to change without notice.



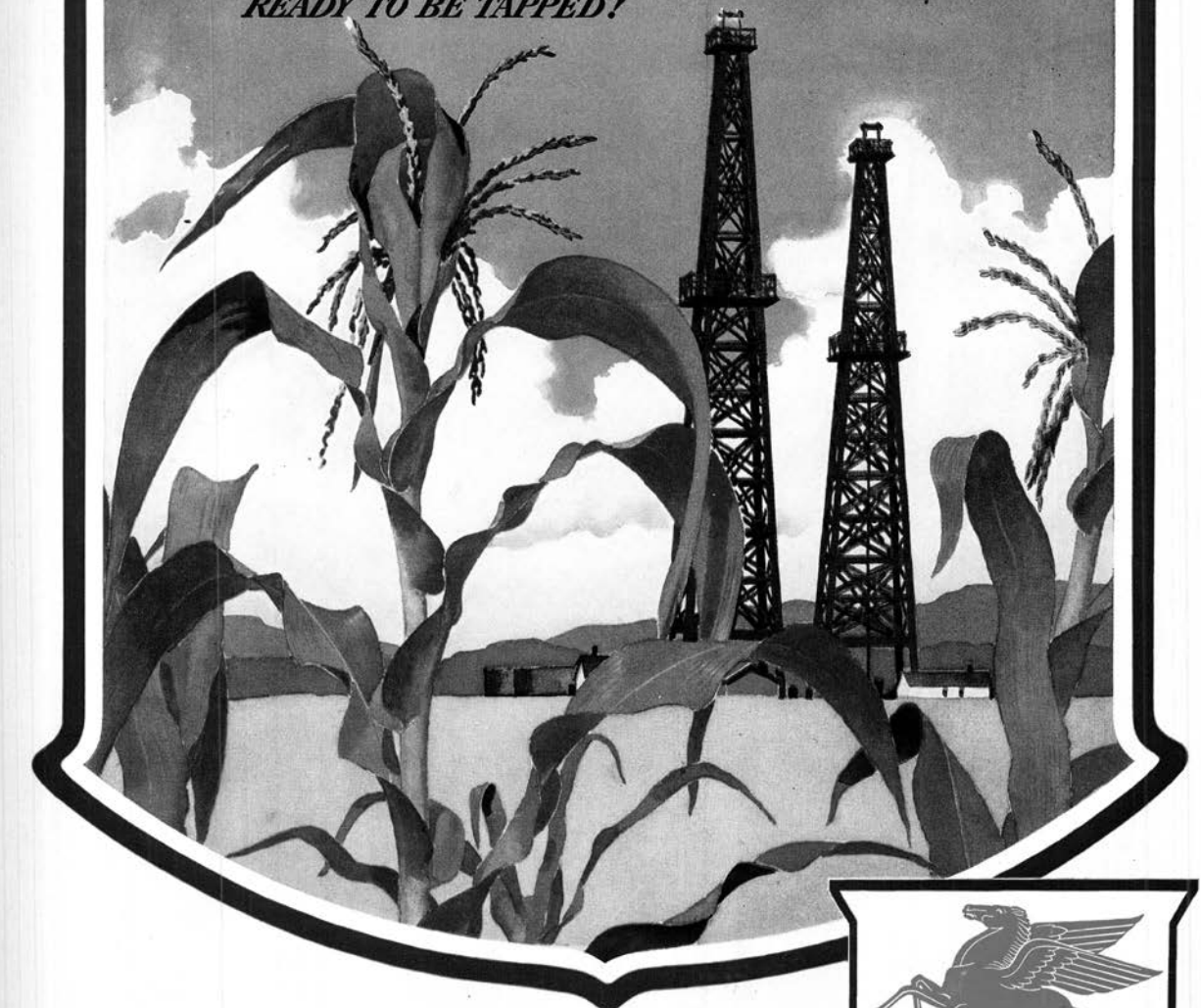
Washington, D.C.

TRANSPORTATION In the Other Americas



America's "Rubber Trees"—

READY TO BE TAPPED!



A year ago—did you know that synthetic rubber could be made from either corn or oil?

Today, a vast program is already underway . . . and Socony-Vacuum is doing everything possible to help produce rubber fast.

Yet, quite frankly, we don't care whether grain or petroleum is used. If America were forced to depend entirely on synthetic rubber made from oil, *less than 1%* of the nation's annual petroleum output would be

needed to meet all requirements.

Our only interest is *volume production for America—fast!* Butadiene, basic petroleum ingredient for synthetic rubber, has a foremost place in the present Socony-Vacuum production program.

And out of the same oil research are coming other equally fascinating products: Oil which makes soldiers' shoes last longer—more powerful 100-octane aviation gasoline—new lubricants and cutting oils which

have increased production in certain armament plants.

And this is only the start. There seems to be no limit to the good things which ultimately can be produced from petroleum. Yes, the Sign of the Flying Red Horse stands for far more than just gasoline and oil for your car.

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Coast-to-Coast, 10 P.M., E.W.T., Mon. Tues. Wed. Thurs.

In Peace or War—
The Sign of Friendly Service Serves America Well!



- 00 *The Skin of Labour*, Adrián Balseca, fotografía B/N, 27 x 36 cm, 2016.
- 01 *Dunlop 'Gold Seal' Tyres*, 1963.
- 02 *S/T*, fotografía Edgardo González Niño, ca 1968. Cortesía Colección Patricia Phelps de Cisneros.
- 03 *S/T*, fotografía Tomás Astudillo, Babahoyo, Ecuador, 2016.
- 04 Método de fabricación de moldes de neumáticos sobre madera. John D. Petersen, Goodyear Tire and Rubber Company, 1910-1966.
- 05 *Various Ways Of Cutting*, Rubber: A Wonder Story, John Martin, United States Rubber Company, 1919.
- 06 *Mesure des trois premiers degrés du méridien dans l'hémisphère austral tirée des observations de Mrs de l'Académie Royale des Sciences envoyés par le Roi sous l'Equateur*, Charles-Marie de La Condamine, 1751.
- 07 *Proyección incisiones (boceto)*, Adrián Balseca, collage, 2019.
- 08 *Following The Equator*, The Saturday Evening Post, Pennsylvania Balloons, 1926.
- 09 Fórmula Caucho estireno-butadieno (SBR).
- 10 Interior árbol *Hevea brasiliensis*. Adrián Balseca, 2019.
- 11 Fórmula del Isopreno, $CH_2=C(CH_3)-CH=CH_2$.
- 12 *L' "Arbre seringue", ou arabe at cauchcoq*, François Fresneau, 1751.
- 13 *Incisiones (bocetos)*, Adrián Balseca, impresión Inkjet sobre papel de algodón, 45 x 65 cm c/u, 2019.
- 14 *Incisiones*, diapositivas 35mm b/n, Adrián Balseca, 2019.
- 15 *A Show In Itself!*, Kodak Carousel Projector, National Geographic, 1964.
- 16 *Symbol of a never-ending frontier*, Goodyear, 1951.
- 17 *Quality is at the peak; prices are at bedrock*, The Goodyear Tire & Rubber Co., Inc., 1922.
- 18 *Transportation in the other Americas*, Pan American Union, Washington, D.C., Pietro Lazzari, 1944.
- 19 *America's Rubber Trees "Ready to Be Tapped"*, Mobilgas, 1943.
- 20 Árbol de caucho cerca del Río Caura, Venezuela. Fotografía, Edgardo González Niño, ca 1968. Colección Patricia Phelps de Cisneros.
- 21 Letrero metálico "Museo de Sitio Intiñán", Latitud 0° 0' 0", Quito, 2015.
- 22 Proyecto para retrato familiar (Cuji -Grefa), Díptico fotográfico
Fotografía digital, 36 cm x 45 cm
Santo Domingo de los Tsáchilas, Ecuador
2019

21

