

# ESTELA BLANCA

**Estela blanca**

**Adrián Balseca C.**

ISSN (imp): 1390-4825

ISSN (e): 2477-9199

Fecha de recepción: 04/12/19

Fecha de aceptación: 05/05/19

## 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 dónde 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:

This visual essay gathers a limited selection of images as a sample, from a bigger visual archive, configured in the last years around extractivism. This archival material, or its configuration, can be defined as a methodological tool, which has been relevant for my artistic practice, resulting in a starting point for research and/or production projects. Started in 2016 as research material for the piece *The Skin of Labor* (Lisbon, 2016) and stretched during the last year for the piece *Estela blanca* (Lima, 2019); This essay suggests 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 this territory. This selection composes an intermittent visual historiography on natural rubber extraction, with special emphasis on the Amazon region, linking this material with the visual archive of manufactured products derived from this raw material, taken from the Second Industrial Revolution to these days.

## Key Words:

rubber, extractivism, latex, history, amazon

## Biografía del autor:

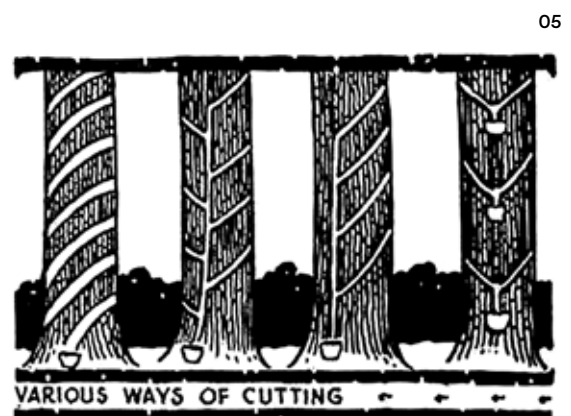
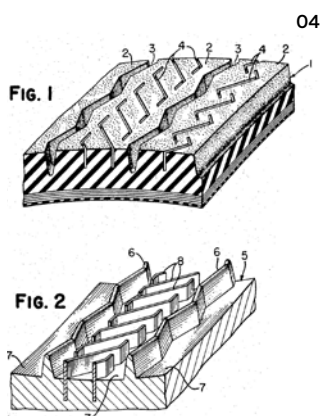
Adrián Balseca (Quito, 1989) vive y trabaja en Quito. Su práctica estudia las dinámicas extractivas y sus impactos medioambientales. Muchas de sus propuestas están asociadas a procesos histórico-económicos que han sido relevantes para la consolidación del proyecto de Estado Mo-derno en Ecuador. Recientemente 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: *Porta-dores de Sentidos*, Museo Amparo, Puebla (2019); *Draw a Line to Make a Landscape*, Alexander and Bonin, New York (2018); *Horizonte de suce-sos*, OTR Espacio de Arte, Madrid (2017); *Energ(ética)*, Monumento a los Héroes, Bogotá (2017); *DURA LEX SED LEX*, BIENAL SUR, Rosario; *Ho-ramen*, 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).

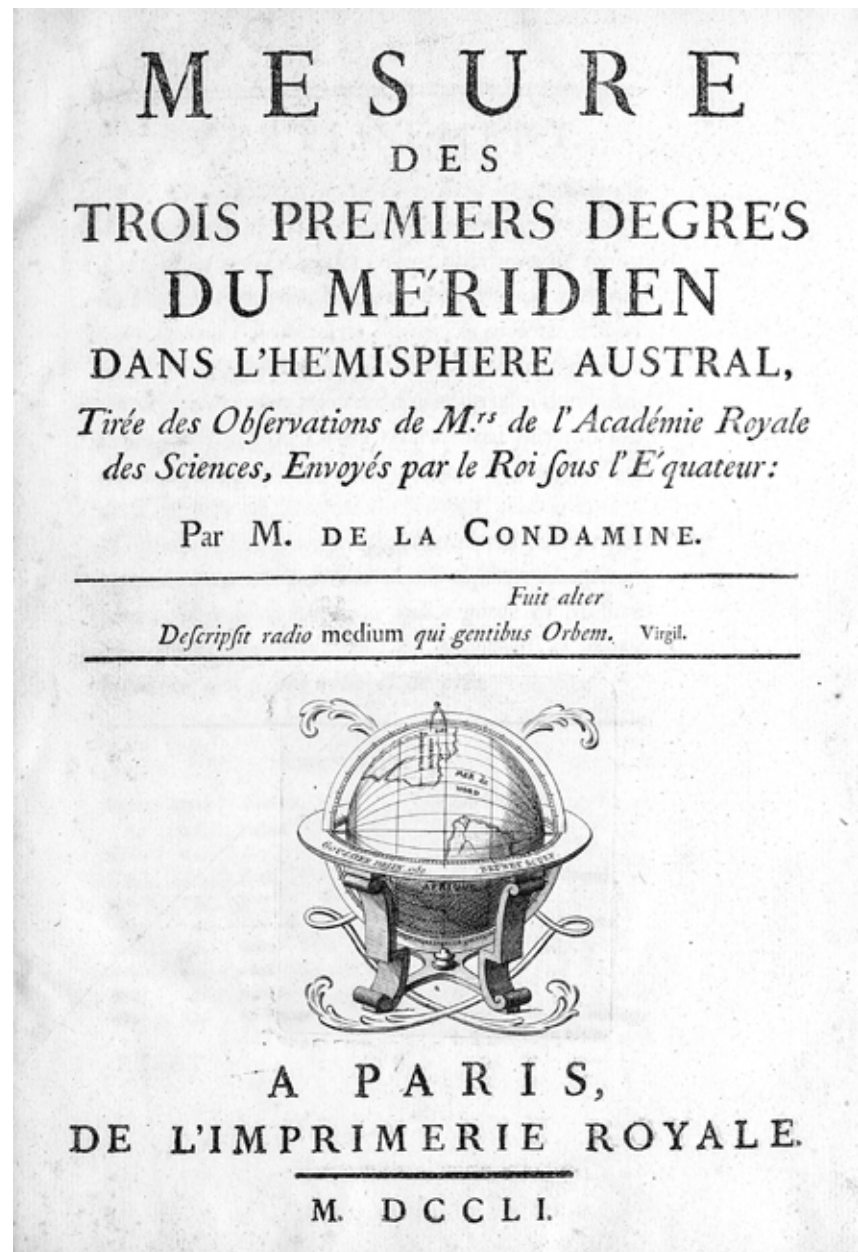












# Following the Equator



**A**N 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.

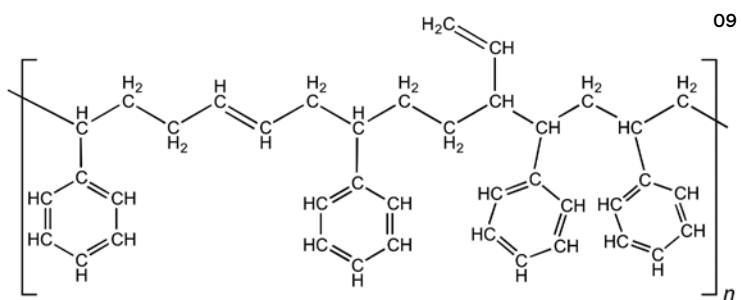
*Pennsylvania Tires are in their eighteenth year, with never an "off-quality" year to shake the confidence of the tire buyer.*

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

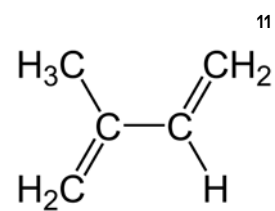
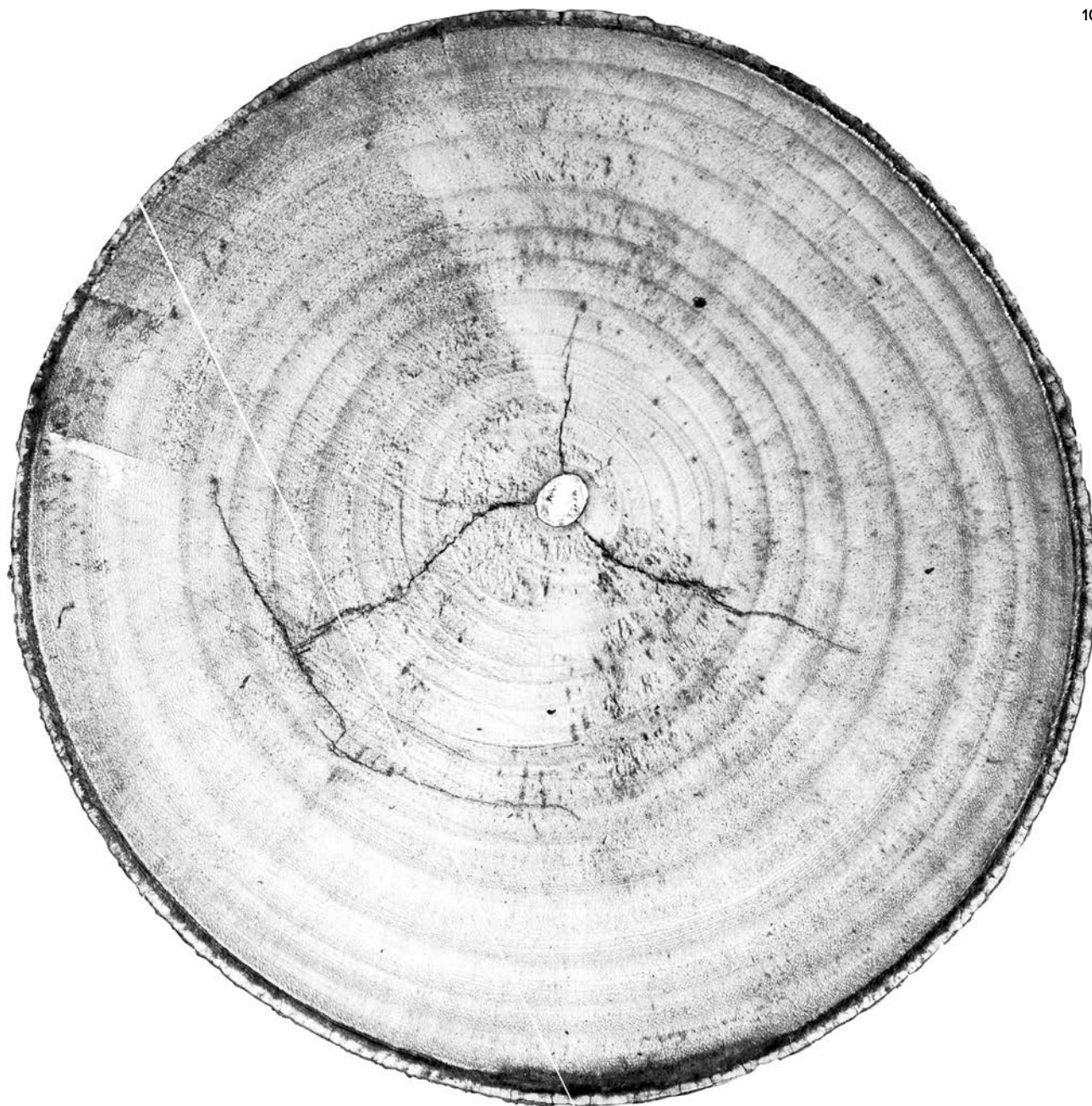
## Pennsylvania Balloons

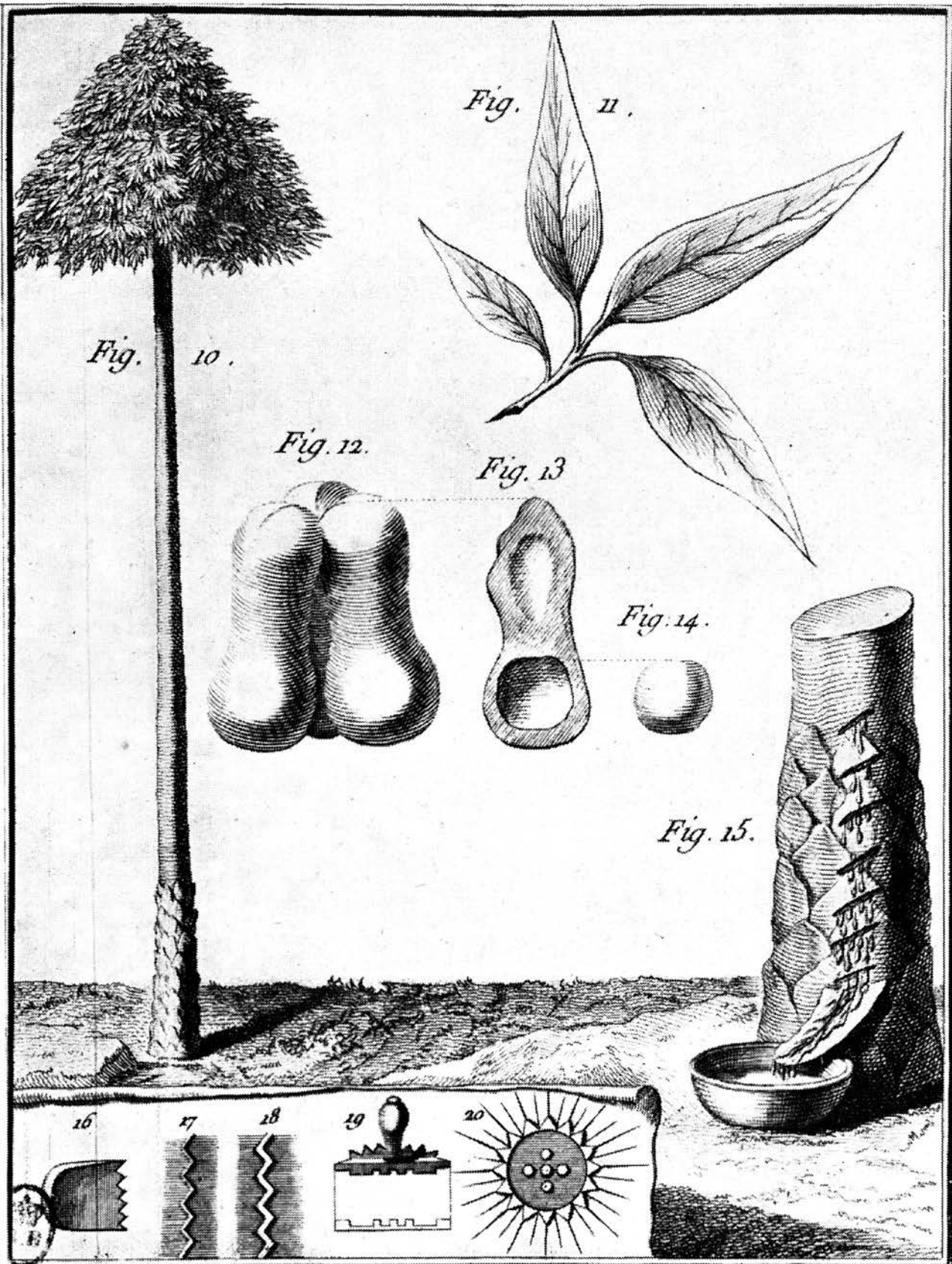
6-ply HEAVY DUTY



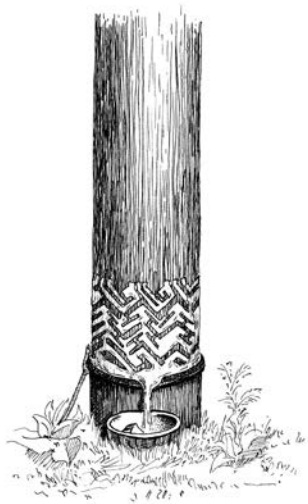


10





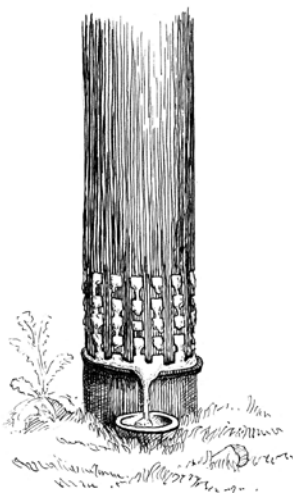
L<sup>2</sup> « ARBRE SERINGUE », OU ARBRE A CAOUTCHOUC  
(voir pl. XI et XII).



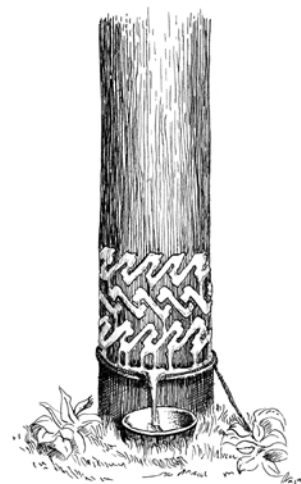
GENERAL  
Winter Cleat SLP  
B-W-TL-P-SH-78-80 (BI)



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

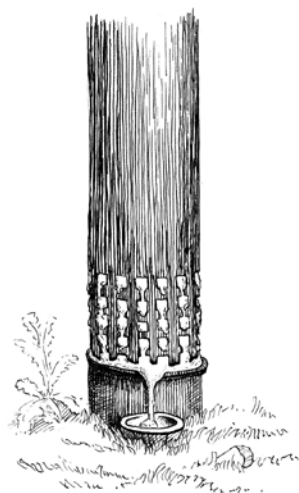


DICK CEPEK  
Knobby (P)  
TL-N (HS)

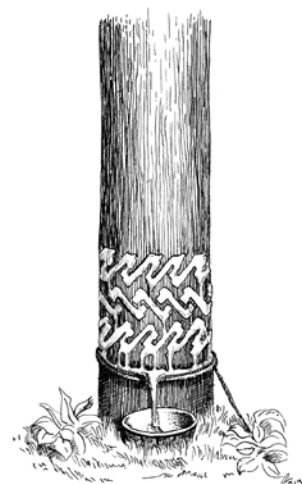


DAYTON  
Interurban Super Traction XM  
(P)-TL-TT-N-SH (HS)

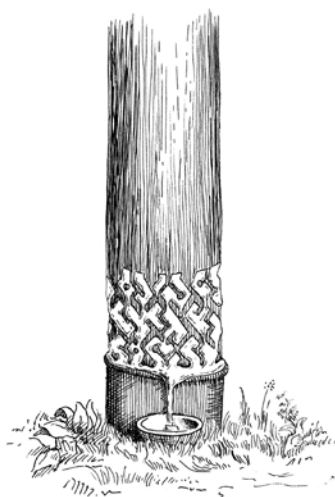




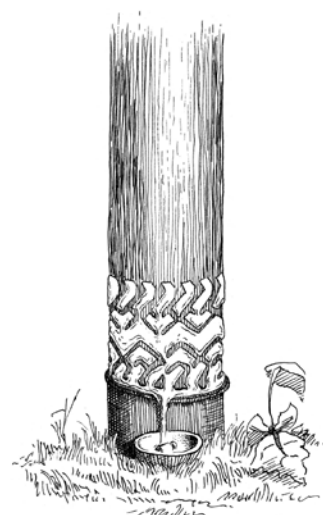
DICK CEPEK  
Knobby (P)  
TL-N (HS)



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



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



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



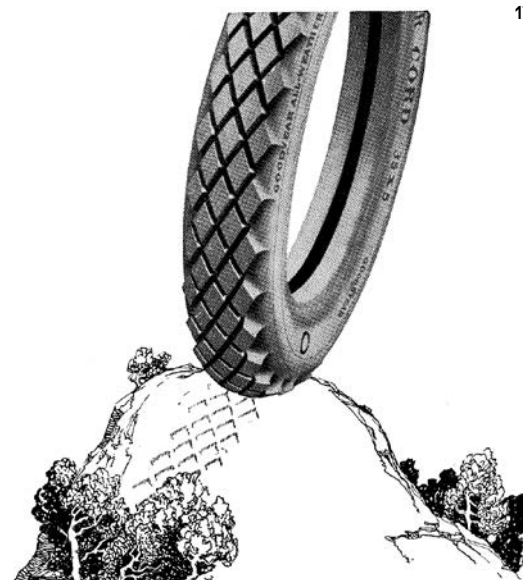
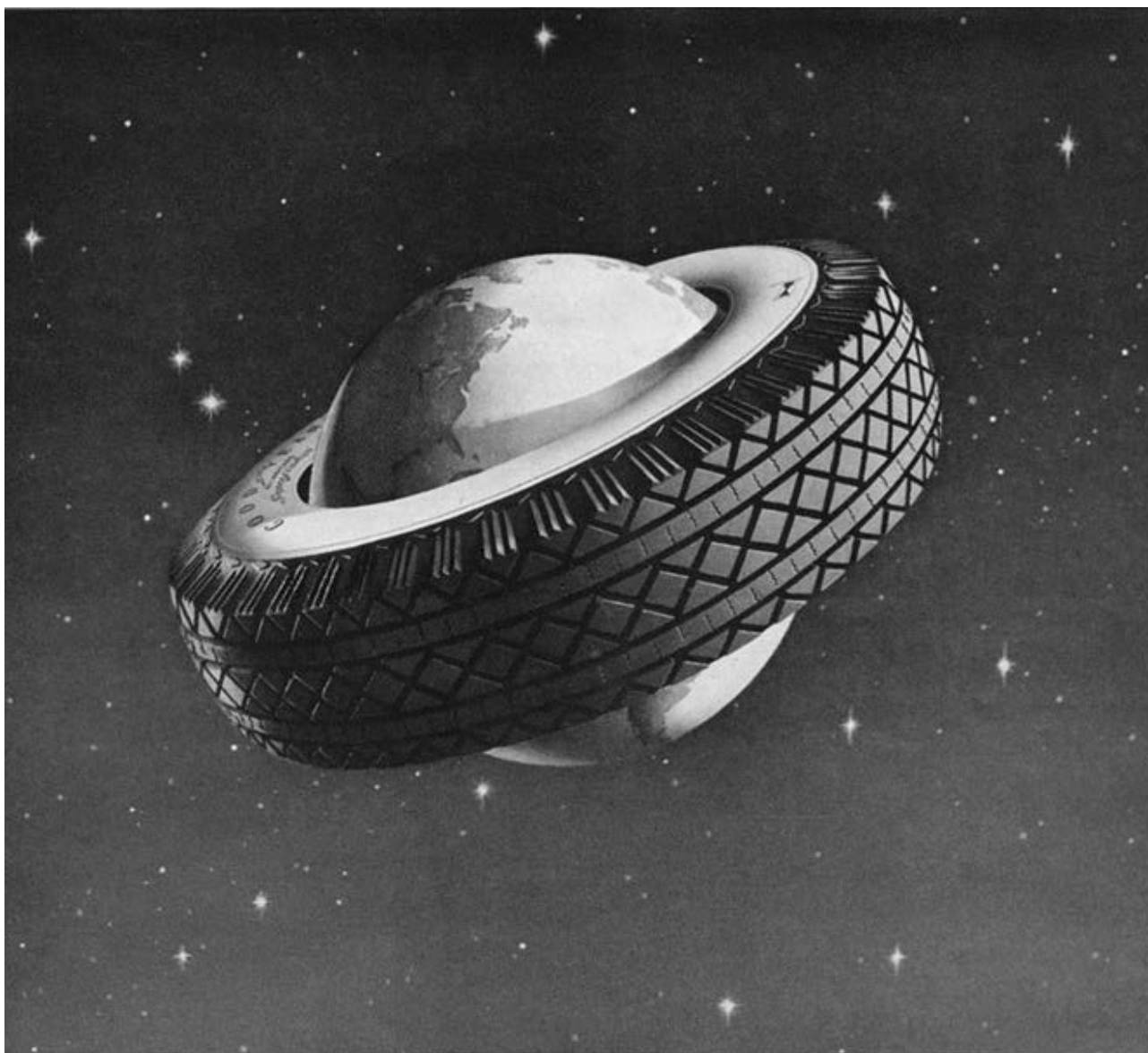


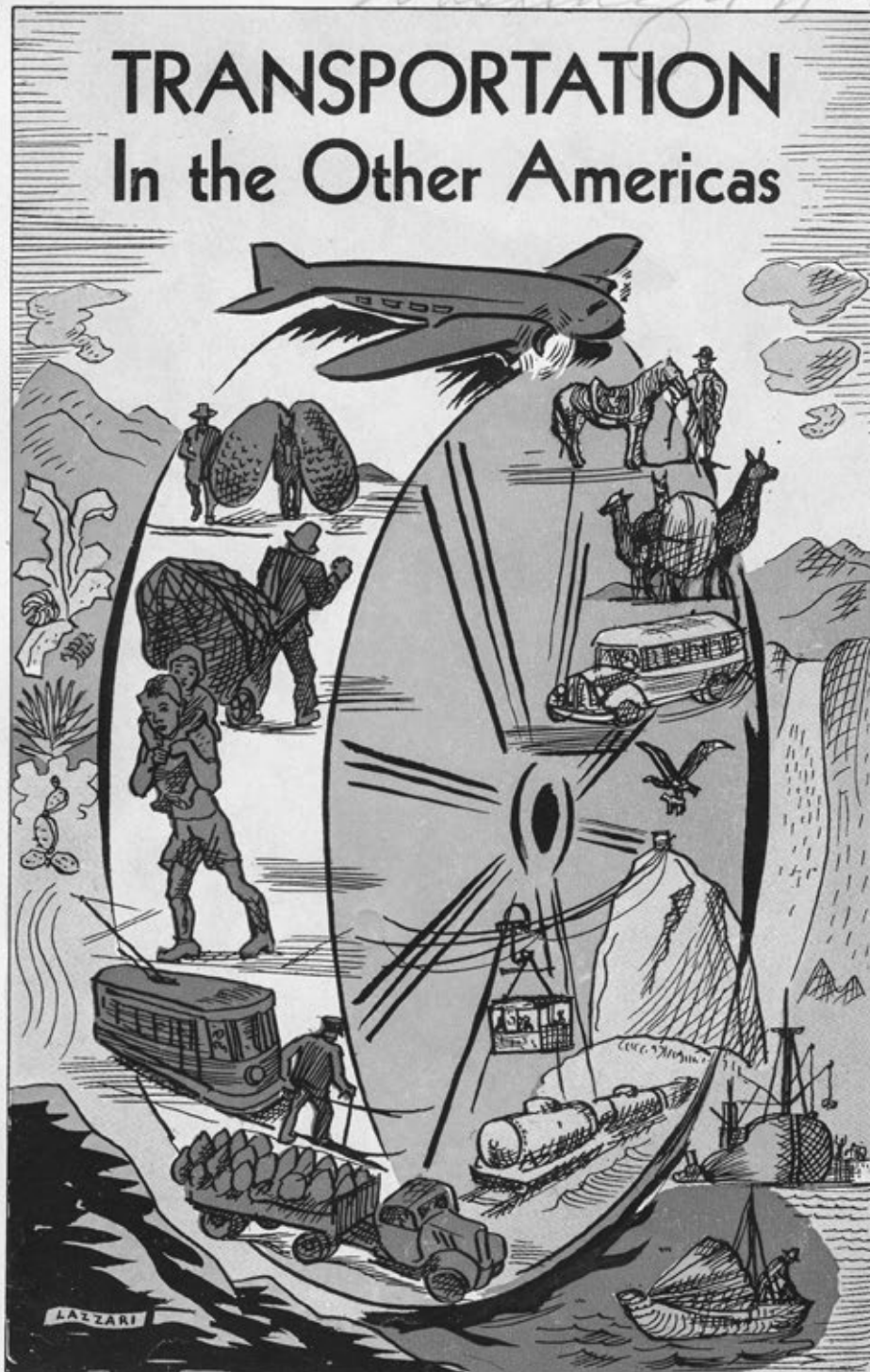
#### A show in itself! The Kodak Carousel projector

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.

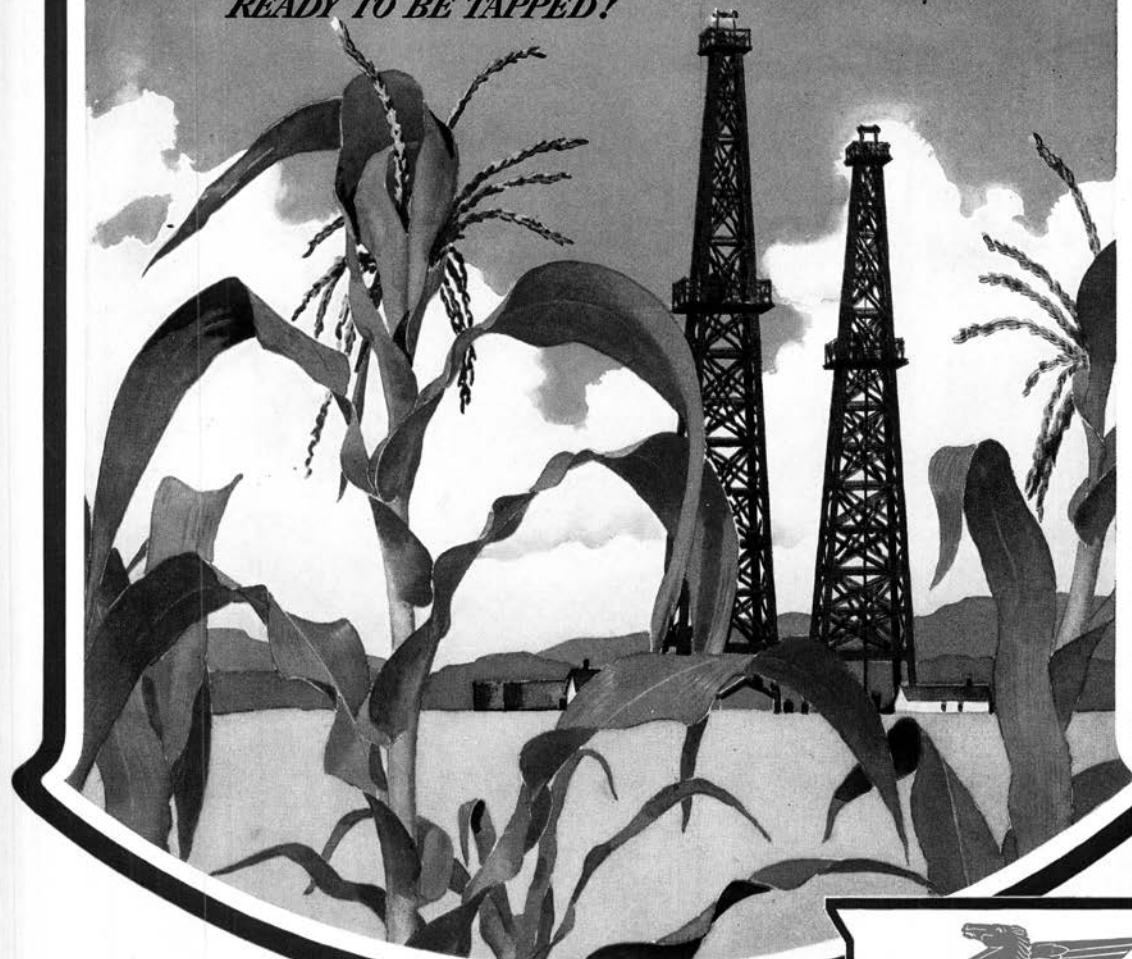






# America's "Rubber Trees"—

*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.

SOCONY-VACUUM OIL CO., INC., and Affiliates: Magnolia Petroleum Co., General Petroleum Corp. of California.



TUNE IN RAYMOND GRAM SWING—Blue Network  
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,  $\text{CH}_2=\text{C}(\text{CH}_3)-\text{CH}=\text{CH}_2$ .
- 12 *L' "Arbre seringue", ou arabe at cauchocq*, 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

