

The first audio-visual journeys (1936) of Rolf Blomberg in Ecuador

Los primeros viajes audiovisuales (1936) de Rolf Blomberg en Ecuador

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Abstract

The objective of this article is to investigate, from the comparative analysis of the films “In Canoe to the Land of the Reductors of Heads” and “Vikings in the Islands of the Giant Tortoises” of Rolf David Blomberg (Sweden, 1912- Ecuador, 1996), the production and reproduction of images of European explorers in Ecuador during the interwar period (1919-1939). The work is mainly focused on the analysis of the film form of both films where the construction of “audio-visual trips” is intended to be discussed. Time, space and subject are left unadjusted at different levels as conclusions of comparative analysis. The questions that will guide this work are: What kind of narratives and imaginaries constructed the “audiovisual journeys” of European explorers / filmmakers in Ecuador? How did these ideas circulate? What is the importance of studying the movement images of this type of explorers / directors from and for Audiovisual Anthropology?

Keywords

Rolf Blomberg, audiovisual journeys, chronicles of explorers, representation, audiovisual anthropology.

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Resumen

El objetivo del presente artículo es indagar, a partir del análisis comparativo de los filmes “En Canoa a la Tierra de los Reductores de Cabezas” y “Vikingos en las Islas de las Tortugas Gigantes” de Rolf David Blomberg (Suecia, 1912- Ecuador, 1996), la producción y reproducción de imágenes de exploradores europeos en Ecuador durante la época de entre-guerras (1919-1939). El trabajo se centra principalmente en el análisis de la forma fílmica de ambas películas donde se pretende poner en discusión la construcción de “viajes audiovisuales”. Tiempo, espacio y sujeto quedan desajustados en diferentes niveles como conclusiones del análisis comparativo. Las preguntas que van a guiar este trabajo son ¿Qué tipo de narrativas e imaginarios construyeron los “viajes audiovisuales” de los exploradores/realizadores europeos en Ecuador? ¿Cómo circulaban esas ideas? ¿Cuál es la importancia de estudiar las imágenes- movimiento de este tipo de exploradores/realizadores desde y para la Antropología Audiovisual?

Palabras clave

Rolf Blomberg, viajes audiovisuales, crónica de exploradores, representación, antropología audiovisual.

Introduction

The present work proposes a filmic analysis about the production images - movement made by European explorers in Ecuador during the inter - war (1919-1939). The films to be analyzed are “ In Canoe to the Land of Reducers of Heads” (Rolf Blomberg, 1936) and “Vikings in the Islands of the Giant Tortoises” (Rolf Blomberg, 1936). Both films build an “audiovisual journey” (concept proposed by this article) from the representation and the narrative, where the spatial and temporal displacement of the filmed subjects is highlighted.

Although this work only stops in two productions of the same author, an attempt to propose a model of analysis that may be useful in other investigations about explorers and imaginary. The methodology extracted from the studies mainly of the audiovisual arts, is useful for the field of audiovisual anthropology since it allows us to recognize forms and imaginaries in the audiovisual analysis. The film form of a documentary/ ethnographic is always determined by the director’s eyes. Therefore, the

analysis of the same, in the construction of “audiovisual journeys” realize a visual imaginaries that are produced and reproduced from the images.

Representations and imaginaries in the chronicles of explorers in Ecuador, at the beginning of the 20th century

In the inter-war period (1919-1939) the Ecuadorian state was in a process of “modernization” reason why the European migrants like Rolf Blomberg², Paul Rivet³, the Marquis of Wavrin⁴ and the Father Crespi⁵, were well accepted in terms of the idea of “progress”⁶. The foreigners who were related to the power groups, came to seek the diverse, the different, taken to the extreme of the exotic (Giordano & Gustavsson, 2013, p.42). It is worth clarifying that each one had its own particular project: Rivet did ethnographic studies to contribute to the incipient anthropological discipline, Crespi intended to announce the evangelizing tasks in the Amazon and Blomberg, as well as Wavrin were looking for the commercial success of their films.

- 2 Rolf David Blomberg was born in 1912 in Stockholm, Sweden. He arrived in Ecuador for the first time in 1934 and then returned in 1936 to film the two films that are object of study in this article. His profile is a multifaceted man. was naturalist, audiovisual director, photographer, caricaturist, writer, journalist but mainly explorer. He died in 1996 in Ecuador.
- 3 Military medical training, archeologist and ethnographer French. He arrived in Ecuador in 1901 under the Second French Geodesic Mission. Her carried out studies of the material industry, linguistics and technology, moving away from the anthropometric studies that characterized the incipient anthropological discipline at that time. His theory was diffusionism, which under the idea that there are no higher or lower cultures, the changes in them are due to contact. Paul Rivet was one of the creators of the Museum of Man of Paris in 1938. In addition, politically inclined to socialism, he was a deputy and his research career always tried to link the political with the scientific (Lauriere, 2010).
- 4 The Marquis of Wavrin was a man of the Belgian nobility who from 1913 made expeditions around South America filming numerous movies. The most known were: In the heart of unknown South America (1925), Among the Indian sorcerers. The Indians of the Gran Chaco (1925), The Iguazu falls (1925), The exotic America (1926) and Au pays du scalp (In the land of the hunters of heads) (1931). This last one was the one that had greater success and tried to show the life of the “Jíbaros” from the reviews that had done in American adventurer Fritz Up de Graff (Guarín, 2012)
- 5 Carlos Creeps Croci was a Christian priest of the Salesian school. He was born in Italy and in 1923 arrived in Ecuador as an organizer of an exhibition of archaeological objects. Creeps has the profile of a multifaceted man, like all the explorers we are seeing: he did botanical, faunistic, geological and ethnographic studies. He filmed the “jíbaros” in his trips through the jungle also he made “The invisible Shuaras of the Upper Amazon” (1927), a film of great success at the time.
- 6 The incorporation of the foreigners in the Ecuadorian national society occurred through the high-middle classes who saw with “good eyes” the arrival of European people. ...“By their origins and formation of middler or higher class, they shared many assumptions about the Ecuadorian landowning class that was oriented towards Europe ” (Fitzell 1994: p. 37).

While their projects were different, their cognitive principle was similar. “discuss the differences and similarities that natives cultures have with respect to Western civilization” (León 2010, p.118). In their travels, they wanted to live and share experiences with “other cultures”, running away of an Europe collapsed by wars and hopeless by the destiny of the humanity. Ecuador as a remote and exotic destination, was imaginary in Europe and therefore the countries of the Old continent sent informants to document it.

Rolf Blomberg was no stranger to this and, as Gonzalo Vargas (2013, p.118) he will play the role of “the new European explorer/colonizer, who will travel to the unknown territories of the wild and indomitable America for the eyes of the West (...) these trips are based of cataloging, classification and archiving...” to the different ways of life, understood as “culture” within anthropology and cinema. Emerge the problem of *how represent them*. María Luisa Ortega (2003, p. 96) characterizing these “explorers/colonizers” of the inter-war period, affirm that the “ethnographic fascination” about the “primitive” and the “wild” is one of the major components of the production process and therefore of narrative and representative construction of audiovisual journeys in the chroniclers of explorers. “But in addition the sort of taxidermy that the ethnographic and ethnic cinema of the moment operated on the represented cultures, and that spread all work of documentary or fiction, faced the representation of the other in search of representing their essences (...)” (Ortega, 2003, p. 98). So, it is all about of history applying the model of “taxidermy” (keep watching as live something that is dead) to the ethnographic (Rony 1996). Therefore, since this model of representative construction, they try to “delete the supposed impurities of cultural change, and with it avoid the reality of cultural contact, colonization and the historical process” (Morris, 1996, p.64, in: Griffiths, 2002 p. 305 our translation). At least is directly related with the model “salvage ethnography” proposed by James Clifford (1999), where they understood the cultures “prístinas” where in danger of extinction and therefore had to be recorder before they are lost.

This register had to be mimetic (Bordwell, 1996; Suhr & Willerslev, 2012), characteristic paradigm of the early 20th century. Within this paradigm, the representation is a thought as a true copy of reality. In this way, it makes us believe there is no difference between what we see on the screen and what happened in particular to the director (experience). The mimetic paradigm makes a relationship 1 to 1 between representation and reality, realizing positive principles in the way to understand the world. In

summary, it expected that the record of the cultures in extinction, is the reflection of the reality.

At regional level, one of the explorers who made numerous filming in Latin America was the Marquis of Wavrin. According M. L. Ortega (2003), he is a clear example of how these travelers were searching the primitive rites and the salvage of the practices in extinction, without adopting a paternalistic and romantic stance. His films were a great commercial success and was recognized around the world for his travels. Another foreigner who was in these lands was Paul Rivet, with his photos marked a tendency in the studies of the time (Guarín, 2012). The anthropometric photography that was made in the areas of Tulcán, Riobamba, Saraguro and Santo Domingo was distanced, in part, from positivist studies that dominated the incipient anthropological discipline (Trova, 2012). The works of Rivet only circulated in academic environments. Rivet & Wavrin were friends (Guarín, 2012, p. 185), which marks the networks of relation between explorers and anthropologists in this incipient stage of documentary and ethnographic cinema.

At local level, if we make a synthetic panorama of the three foundational works of the Ecuadorian cinema, we see that they take place in the time just described. As mentioned León (2010, p.93) “the first films shot in Ecuador which are preserved until the present time are also the first cinematographic testimonies of the natives people that we know”. According to León (2010, p. 93), the first films in Ecuador are: 1) Those that belong to the fund Miguel Ángel Álvarez (1927 - 1935); 2) *The invincible Shuaras of the Upper Amazon* (1927), by Father Carlos Crespi; and 3) *Ecuador* (1929) by Manuel Ocaña.

The audio-visual journeys: space, time and subject from the film form

We call “audiovisual journeys” to the filmmaking construction of a particular space and time, in which the filmmaker moves, and find the subject (object for the time) “other”. It’s a film proposal (Bordwell & Thompson, 1993; Cook, 1994) where the audiovisual tools chosen by the traveler/director tell us what was they were looking for and how they did it, in short, his look (Ardévol, 2006). We define the term “film for” as the selection of audiovisual language tools used by the director: type of

plane, camera movement, lens type, point of view⁷, point of listening⁸ and assembly, among others. In the combination of these elements, added to the type of relationship traveler/director established with the filmed subjects, we find the mode of representation in the film (Ardévol, 2006).

The choice of each tools mentioned is not random, and “tell” us a lot about the traveler/producer position. The selection of a type of framing (combined with the other tools of the audiovisual language) creates different senses for viewers. These senses, therefore, are part of the movie content (Metz, 2002 [1967]). As a result, we understand the form/content relationship as dialectic, where the boundaries between one and the other are indistinguishable.

The movies

We decided to take as object of study the first two films that Rolf Blomberg has made in Ecuador, “Vikings in the Islands of the Giant Tortoises”⁹ and “In Canoe to the Land of the Reductors of Heads”¹⁰, both filmed in 1936, for several reasons. The first reason is that both films have not been projected in Ecuador, because they were produced exclusively for the Swedish public, so this article tries to rescue them from oblivion. The second reason is to

7 With the term point of view, from the theory of cinema, I mean “A location, real or imaginary, from which a representation occurs. It is a point from which a painter who uses linear organizes his picture; and also, in the cinema, the imaginary point possibly mobile, from each plane was filmed” (Aumont y Marie, 2006, pp. 183-184).

8 With the term listening point, also from the theory of cinema, I refer to where the sound is framed. (Chion, 2011).

9 *Vikings på sköldpaddorna*
Vikings in the Islands of the Giant Tortoises
Direction: Rolf Blomberg
Format: 35mm
Duration: 10' 25''
Year: 1936

Location: Galápagos, Ecuador
(Source: Blomberg Archive)

10 *I kanot till huvudjägarnas land*
In Canoe to the Land of the Reductors of Heads
Direction: Rolf Blomberg
Format: 35mm
Duration: 12' 5''
Year: 1936/ Location: Amazonía, Ecuador (Source: Blomberg Archive)

see how these explorers were inserted into the “world” of the travelers. Finally, focus on both films allow us to gradually fill the void that exist on the history of Ecuadorian documentary and ethnographic, to make know new references that are subject of research analysis in Anthropology and Audiovisual Anthropology and Audiovisual Arts.

The first film made in the Galapagos Islands, tells how the Nordic immigrants live in a “strange” context. The director focuses on the different families (Norwegian, Swedish and Icelandic) that live in the Islands and serve as articulating axis of the film to narrate how is the life there. The film shows the daily activities of the locals, how they collect fruits and roots of plants, how they produce sugar from the cane and how they hunt animals. From this construction of daily life the director tries to demonstrate that families are self-sufficient in the “strange” landscape of the islands.

The second describes the way of life “jibaró” (today shuar) and focuses on the *tzanza* (reduced head). The main character of the film is Henry Nielsen, a Danish adventurer who heads with an exploration team to the “jibar lands”. The film shows the daily activities of the native community, where the preparation of chicha appears, hunting with blowguns and the manufacture of handicrafts. Also, there are moments where the contact between Henry Nielsen and the community appears, through feasts and exchange of objects. In this film the story begins with the preparations for the trip to the jungle, mainly with the manufacture of the canoe. The journey to the destination (the jibara community) is difficult and dramatic. The end of the film has the same narrative construction.

Comparative analysis: the construction of the audiovisual journey in both films

By establishing a comparison in the construction of audiovisual journeys of films “Vikings in the Islands of the Giant Tortoises” (1936) and “In Canoe to the Land of the Reductors of Heads” (1936), we find similarities and differences. Then we will continue to develop the common points.

The formal axis used by Blomberg in both films is the construction of mini-sequences. On the side of “In Canoe...” each of the mini-sequences (which correspond to the scenes) narrate different activities of the community, which have to do with the preparation of food, with the

manufacture of weapons and ceramics, with games, with animals, children and object exchange of objects. In most of the scenes the figure of Henry Nielsen appears as a situation trigger, which is a feature of interactivity (catalysis of a situation from the camera setting). An example of this is when he shows the camera to the children (see figure 1), or when he tells a young man to shoot with the blowgun. The construction of mini-sequences by Henry Nielsen in his relationship with the community, is the formal axis of the film. Of the mentioned axis of analysis we distinguish sub-axes that support it: the construction of the dramatic journey, the portrait of the way of life, the playfulness, the interactivity, general and physical planes, the description of the voice-over, the struggle of man against nature.

Figure 1
Henry Nielsen shows the camera to the children



On the side of the movie "Vikings...", Blomberg still maintains as a formal axis the construction of mini-sequences. Each one of them narrates different daily situations of subsistence of settlers in the islands: hunting, gathering, sugar Manufacturing, among others. In this sense, the film is

based on the daily struggle of the Nordic settlers for subsistence in a hostile environment. From the above formal axis, Blomberg segmented the film according to the activities, and also the families. on the one side shows the Lundberg, on the other the Stampa and on the other, briefly outlined, the Worm-Muller. From this formal axis are projected the same sub-axes that support the previous film, they are: the struggle of man against the nature, the use of general and fixed plans, description with the voice-over of what happens in the image, interactivity, names and forms of family learning, classic narrative and portrait of the way of life.

Both films point to portray the way of life of the community from observation: the Shuar on one side and the Nordic settlers on the other. From filming situations where local people do activities, mostly economic, Blomberg tries to get closer to the daily life of these situations. Both films have in general characteristics of the mode of expository representation (Ardévol, 2006; Nichols, 1997): voice-over of the director, great quantity of general and fixed planes, authority marked on the filmmaker, there is not disclosure of the filming device and the camera often remains hidden. However, there is a performativity component (evidence of performance) by posing the characters in front of the camera (see figure 2 and 3).

Figure 2

Chumbela, community leader, drinking chicha while looking at the camera. Photogram extracted from “In Canoe to the arch of the reduces heads”



Figure 3
Arthur Worm-Muller, a Scandinavian settler, shows the papaya tree looking at the camera. Photographed from
“Vikings in the Giant Tortoise Islands”



Also, both films correspond fully with the canon of representation of the mimetic paradigm. The movements of the camera try to be imperceptible, the height of the camera is elevated to the level of the eyes, the assembly pretends to be “invisible” and the space must be continuous and uniform. The classic narrative construction from the continuity of the assembly, the structure (of introduction, problem and outcome) and the development of the characters, we can also see it in both films. However they use it in different ways as we will see in the differences.

The two films use the playful tone, the vanalization and carelessness of situations. This is especially from the voice of Blomberg but also from the music. It tried from humor that the viewer establishes an empathetic relationship with the “Other”. At the same time, the playful contributes to the film’s films rhythm, releasing it only from the informational character. With this last one we mean that not everything is direct information, Blomberg uses small comic sequences to give “air” to the spectator.

The differences we find between the two films are:

One of the differences we see is the camera’s point of view. ...“In Canoe...” many of the situations are filmed with an down angle, while in “Viking...” most Blomberg approaches make them at eye level . Placing

the camera at eye level gives us a horizontal relationship with which we are filming, putting it above it is sign of authority (see Figures 4 and 5).

Figure 4
Plane chopped. Photogram extracted from
“In Canoe to the Earth of the Reductores de Cabezas”



Figure 5
Contrapicado plane. Photo taken from
“Vikings in the Giant Tortoise Islands”



Another issue that appears in the movie “Vikings...” and “In Canoe...” is not family education and intergenerational relations. In the first film, many of the activities it shows, are performed by the whole family. In the second, most of the characters are alone. In the first one stands out collective, in the second the individual. However, despite marking the collective in “Vikings...” there is an individualization of the characters by giving them a name (see Figure 3 and Figure 5). Blomberg introduces the characters individually (Lundberg, Stampa, Worm- Muller, Finssen), while in “In Canoe...” we only see and distinguished group of people, feature topic of exhibition mode of representation. Only the one that Blomberg recognizes in “In Canoe...” is the head of the community, called Chumbela (see Figure 2). The rest of the people have not name.

The main difference between the two films is from the discourse. In the film filmed in the Amazon, Blomberg shows the “hidden face” that the natives have, which is their wild side. Although in the images show them smiling, he tells us from the speech that they are cruel. Head reduction, as an exotic feature of the community, is the core of the movie. Ambiguity (Muratorio, 1994), in the construction of the image of the Shuar, is the central concept that marks the relation of alterity between the explorers and the natives. With this concept, the meanings taken by the image that Blomberg construct, which can be considered as contradictory. On the one hand they are “savage” “violent” and therefore morally evil, while on the other they have technical skills that only they can have and joyful. We believe that imagery of Europeans described by Anne-Christine Taylor is very close to Blomberg’s image of the Shuar, where he affirms that “ it is characterized essentially by the disturbing conjunction of highly sophisticated technical (anatomical-pharmaceutical) knowledge and extreme moral barbarity and primitiveness” (Taylor, 1994, p.89). This can be clearly seen when the voiceover (exclusive authority of the narrator) mark a counterpoint with the image. With this we mean that while from the image we see a close-up of a Shuar smiling at the camera, from the voice-over it highlights that they are “cruel” (see Figure 6). But in addition, ambiguity is not only between image and sound, also is the kind of relationship that

Outsiders established with the Shuar community. On the one hand, in the book “Camping among the Reductors of Heads (1938)”, written by Blomberg to relate his journey, the author states that the relationship were empathetic and trustworthy. On the other, in the film, we can see how constantly both

foreign and local, carry guns, reporting a situation of instability and distrust. The alterity, therefore, is delimited in this double game, between ambiguous and fluctuating values, where exoticism predominates. (see Figure 7).

Figure 6
Presentation of the Shuar. Photogram extracted from
“In Canoe to the Land of the Reducers of Heads

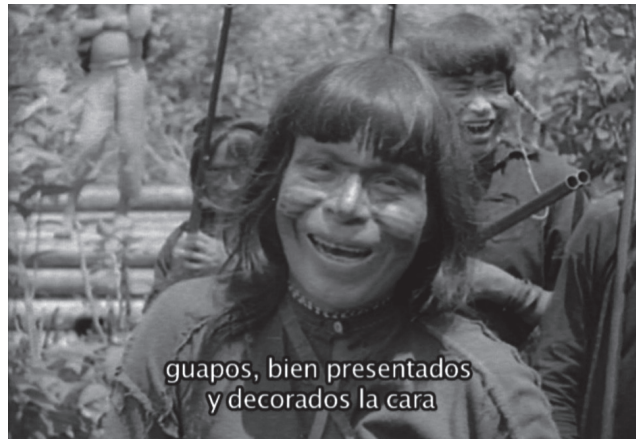


Figure 7
Reduced head presentation out of context. Photogram extracted
from “In Canoe to the Land of the Reducers of Heads



This is his appearance: handsome and well-presented and decorated in the face and always is a good mood. Although they smile at the camera they are reputed to be cruel because of their horrible habit of cutting people's heads. They take the head and in a complex procedure reduce to this size. The jíbaro believes that he obtains the strength of his enemy when owning the head. And he can't curse or mutter hexes, they sew his mouth. The one that has more heads cut, has the highest social rank. Few whites have visited the Head reducers but this didn't prevent them from getting weapons, shirts and pants and others civilization gifts. But they haven't always exchanged these objects Henry told us a merchant who also lost his merchandise and his head (Blomberg 1936, voice-over film "In Canoe to the land of the Reductors of Heads". Min: 04:24 - 05:40).

Now, if we analyze "Vikings..." we see there is no double discourse. Blomberg narrates the activities that the settlers perform as if he were one. While he never using the first person for the narration; gives us to understand that is part of them. The exotic in this film is the landscape and animals that makes a hostile and wild environment, so settlers must develop different strategies to survive. Despite filming animal huts, they are never named as cruel or savage to the settlers. In "Canoe..." also some of the knowledge is relativized, like the construction of the blowpipe, giving more importance to the native knowledge. If we analyze that scene, we see that is constructed in a similar way to the scenes of ... "Vikings..." from the classic narrative.

Man's struggle against Nature can be thought as an axis in both films. In both, the landscape is presented as hostile, strange, exotic immense and uninhabited and is there when the local groups must develop strategies to survive. However there is a radical difference and is that in the film about the groups Shuar, the trip in canoe is portrayed towards "territory jibaro" (as Blomberg calls it "while in the Galapagos film, not) Blomberg chooses to narrate the journey from a dramatic tone (the same is reflected in his book), taking into consideration the difficulties and hazards in the travel. The spatial displacement of civilization (as Blomberg calls when they return) to native communities involves crossing unknown and strange territory. Certainly, this idea of the Amazonian space responds to the ideas and imaginary of the time, where the East was outside of the national orbit. The Amazonian landscape, immense and labyrinthine, is remarked from the speech but also from the choice of the frames. As long as the voice is off talk about the landscape, general planes are chosen, where people are small in size. The dramatic of the

trip is built from the film, by the use of the camera in motion with moves from right to left where characters look small in the immensity of the landscape (see Figure 8). In the story, Blomberg says that the canoe “is handled skillfully by the natives, by the Pastaza river, mile after mile, through fast and swirling”. Increasing away from the camera, they are looking smaller and the larger landscape, while the music of drums and flutes increases the volume progressively. The sequence has its *climax* when the canoe is in danger, it escapes alone among the rapids. After the “dangerous” journey they reach their goal. “The waters become bigger and calm” says the director, while he keeps the same camera proposal: movements following the canoe from general planes. “Henry has entered the land of the jíbaros” says the voice-over. The image fades to a black plane, the music is cut.

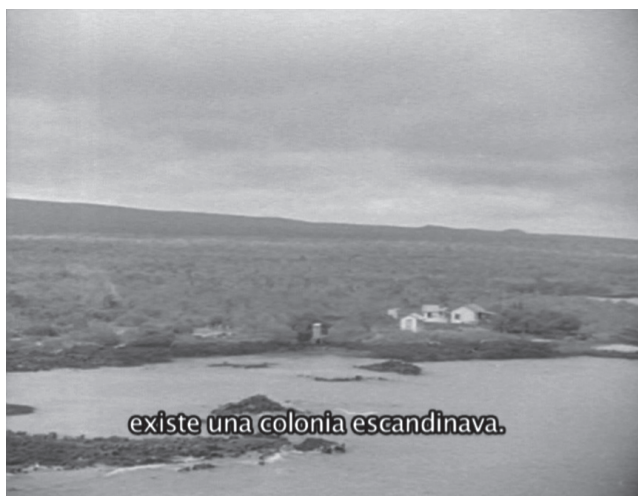
Now if we analyze the beginning of “Vikings...” the movie begins with a right to left panning of a general plane of the island. Since the plane has an air height, we assume it was made from a mountain. The lens used is a wide angle and this causes the houses to look small in a giant landscape. This plane works as a presentation mode of the landscape, as strange, exotic, immense and uninhabited. The voice-over, made by Blomberg, remarks that character, there the filmmaker tells us about the Scandinavian colony (see Figure 9). Blomberg already is in the same place at the beginning of the film, he doesn't need to move film. With respect to relationships of alterity (Scandinavian) who lives in a strange space. The “we” is constructed not only by what we see on screen, but by the context of circulation in which the films were. Let us remember that the films were projected only in Sweden, so the viewers looked at “themselves” on the screen.

In summary, time and space are fundamental characteristics of the audiovisual journey, are built from the distance. As we saw, the space in both films is built as hostile and desolate. However historical time is different. “In Canoe...” the construction of the distant of the dramatic journey makes the filmmakers move in time. The Shuar are once located with the Europeans and that displacement has to be narrate. This becomes remarkable when “they return to civilization...”. On the side of “Vikings...” the atmosphere is distant and prehistoric, but the settlers who live there are not. Blomberg doesn't mark the “return to civilization” in his audiovisual journey, simply he from the beginning of the film is installed in the community. Time and space are constructed differently in both films, giving the filmmakers gaze with the filmed subjects.

Figure 8
Presentation of the landscape in the Amazon Picture
taken from “In Canoe ...”



Figure 9
Presentation of the landscape in the Galapagos Islands.
Photographed from “Vikings ...”



Conclusions

Investigate this type of images from the visual studies in relation to the Audiovisual Anthropology, makes us think about how Europeans look at Ecuador and how Ecuador looks at Europeans. Blomberg was part of a range of explorers- filmmakers in all South America, pioneers in using the film camera in their travels. That means, those first images that produced and reproduced, with the ideas brought from Europe, marked an imaginary of both island territory, such as the mountains, the coast and the Ecuadorian jungle, which is worth investigating further. In addition, as a hypothesis for future research, the work proposes the same imaginaries and forms of representation, continue until today and set us the way to see the native groups and spaces away from the big capitals.

Finally, we intend to continue with the studies on the work of Rolf Blomberg, since there is a large amount of material on the Blomberg archive (films, photos, notebooks, field journals, maps and letters, among other things). But we not only focus in Blomberg, there is a whole range of explorers, missionaries, ethnographers, naturalists and scientist who have made movement- images of Ecuador. Therefore, we try to analyze in depth, the cross between anthropological and visual conceptions, the histories of their trips and the looks to continue opening new discussions around the Ecuadorian Audiovisual Anthropology.

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