

THE COCHABAMBA MANIFEST

ROCK ART PROTECTION AND POLICIES OF DEVELOPMENT IN SOUTH AMERICAN COUNTRIES

The recent economic growth in South American countries has accelerated the destruction of fragile ecosystems, through the construction of mega-dams, roads and industrial mining projects, among others. These developments affect not only natural systems adversely, but also several people's traditional lifestyles and indigenous ways of relating to finite natural resources. A cultural heritage that represents more than twelve thousand years of human occupation and accumulated knowledge includes rock art sites. Yet not a single legislative proposal has been made in South America to increase the legal protection of this heritage in the face of economic growth. A systematic decline has been observed in the protective legislation concerning the cultural and historical heritage, including rock art, in countries such as Brazil, Peru and Bolivia. Signed international treaties such as the Convention 169 of the International Labour Organization of the United Nations, demanding previous, freely consented and culturally adequate process of consultation of the communities that will be affected by projects such as mega-dams are not being implemented.

Rock art sites and sacred indigenous landscapes related to them have recently been destroyed by hydroelectric and mining projects in South America. These include the Sete Quedas Rapids on the Teles Pires River, in Brazilian Amazonia (this site has already been dynamited and subsequently flooded with the construction of the Teles Pires mega-dam); Toro Muerto in Peru; El Mauro in Chile; Ilha das Cobras on the Madeira River, Brazilian Amazon (also submerged by a mega-dam); Santa Luzia and Pedra do Ó on the Volta Grande of the Xingú River, also in Brazilian Amazonia (affected by a combination of the Belo Monte mega-dam and industrial gold mining), to state but a few. Unlike the Côa valley in Portugal and Dampier in Western Australia, where rock art was accorded a decisive role in the protection of the cultural heritage of humanity and of important socio-environmental landscapes, the aforementioned sites have been destroyed, or are threatened with annihilation.

AEARC (Association of Rock Art Investigation of Cochabamba, Bolivia), APAR (Rock Art Association of Peru) and rock art investigators from Brazil and other countries gathered for the First International Congress of Rock Art and Ethnography in Cochabamba, Bolivia, in 2014 decided to express through this manifest their alarm and discontentment regarding this state. The construction of mega-dams, industrial mining projects such as gas, oil and bauxite exploitation, agro-industrial expansion, opening of extensive roads across natural areas (as in the case of Tipnis in Bolivia), and other massive-scale extractive initiatives in Amazonia and elsewhere in South America are all of concern.

Furthermore, in reference to Article 3 of the IFRAO Code of Ethics, this document was produced in order to express support for the struggle of indigenous and traditional South American societies, such as the Mundurucu ethnic group from the Tapajos River in Brazilian Amazonia, against the construction of mega-dams and industrial mining projects in their traditional territories and sacred landscapes. The heritage institutions and political representatives of these countries are requested to provide clear and responsible proposals and actions concerning the protection of cultural, historical and archaeological sites. We expressly emphasise rock art sites and the indigenous knowledge attached to them, both cultural expressions and finite cultural-environmental resources. These are severely threatened by what seems to be an uncontrolled, misconstrued and politically biased process of economic growth of South American countries.

Cochabamba, Bolivia, 4 October 2014

AEARC – ASOCIACIÓN DE ESTUDIOS DEL ARTE RUPESTRE DE COCHABAMBA, BOLIVIA
APAR – ASOCIACIÓN PERUANA DE ARTE RUPESTRE, PERU
ABAR – ASSOCIAÇÃO BRASILEIRA DE ARTE RUPESTRE, BRAZIL
GIPRI – GRUPO DE INVESTIGACIÓN DE ARTE RUPESTRE INDIGENA, COLOMBIA
ANAR – ARCHIVO NACIONAL DE ARTE RUPESTRE, VENEZUELA

LIVRES

VIÑAS i VALLVERDÚ, 2013. — *La Cueva Pintada. Proceso evolutivo de un centro ceremonial, Sierra de San Francisco, Baja California Sur, México.* Barcelona : SERP Seminari d'Estudis i Recerques Preistòriques), Monografies 9, 483 p., 234 fig., 192 photos. *To order:* SERP, Montalegre 6, Facultat de Geografia i Història, Universitat de Barcelona, 08001 Barcelona (Spain), fullola@ub.edu

Monographie aussi complète que possible, en espagnol, du plus grand site orné de la Sierra de San Francisco, inscrit comme ses voisins au Patrimoine mondial de l'Humanité. Ce sont 441 animaux, 323 humains, 122 objets et 183 signes géométriques qui sont présentés et étudiés. Recommandé.

BOOKS

This monograph, in Spanish, is as complete as is possible. It bears upon the greatest painted site in the Sierra de San Francisco, inscribed as are its other sites on the World Heritage List. 441 animals, 323 humans, 122 objects and 183 geometric signs are presented and studied. Recommended.