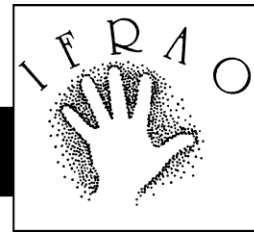


IFRAO Report No. 54



The Cochabamba Manifesto

Rock art protection and policies of development in South American countries: concerns from the First International Congress of Rock Art and Ethnography held in Cochabamba, Bolivia, between 23 and 26 September 2014

In the past twenty years South American countries have speeded up considerably their process of economic growth. One of the outcomes of this process is the acceleration of the destruction of very specific, diverse and fragile ecosystems like Amazonian forests, rivers and savannahs in South American lowlands for the sake of massive constructions of mega-dams, roads and industrial mining projects, for example. But, all around South American countries several other areas of ecological importance and singularity have been destroyed, damaged or are still under considerably menace by the expansion of such intra-continental economies attached to global trends in political and economic development.

What concerns us here is the fact that this process is violently attacking not only faunal and floral contents of the biota, but also several people's traditional lifestyles and indigenous ways of relating society and finite natural resources in highly complex manners. A cultural heritage that represents more than twelve thousand years of human occupation and accumulated knowledge on how nature works and how people could take adaptive advantage on this, respecting its intrinsic limitations and possibilities, enhancing, indeed, those possibilities. Rock art sites are a fundamental part of these knowledge traditions and millennial processes of landscape domestication and, together with other archaeological sites and all sorts of sacred indigenous landscapes, are prime targets, due to their location, of the aggressive expansion of projects such those mentioned above.

Not a single legislative proposition has been made in South America to increase the legal protection of this heritage in the face of this considerably unequal and questionably planned process of economic growth. On the contrary, what have been observed over the major policies of development on countries such as Brazil, Peru and Bolivia, are the systematic disapplication of already extant protective legislation bodies concerning

the cultural and historical heritage, including rock art, substituted by more flexible political dispositions taken by the governments of these countries violating and/or contradicting their own constitutional laws. They also fail to implement previously signed international treaties such as the Convention 169 of the *International Labour Organization of the United Nations* that, among other aspects, demands previous, freely consented and culturally adequate process of consultation to the human communities that will be affected by projects such as mega-dams.

This constitutes a very serious menace not only to indigenous South American history and present lifestyle of indigenes, but represents a menace to every living creature in this part of the planet and elsewhere, considering the climatological interconnections between the Amazonian biome and the rest of the world, still very poorly understood by the scientific community. In this regard, of utmost importance is obedience to the Precautionary Principle stated by the *Rio Declaration* in 1992 and *Kyoto Protocol* in 1997 and other previous international treaties, which constitute fundamental legal artefacts that seem not effective in those countries.

Rock art sites and Sacred Indigenous Landscapes related to them in South America have recently been destroyed by hydroelectric and mining projects. 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 massive combination of Belo Monte mega-dam and industrial gold mining), to state but a few. Unlike Foz Côa 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.

In view of these considerations, AEARC (Association of Rock Art Investigation of Cochabamba, Bolivia), APAR (Rock Art Association of Peru), IFRAO (International Federation of Rock Art Organisations) and rock art investigators from Brazil and other countries, gathered together in the First International Congress

of Rock Art and Ethnography, that took place in the city of Cochabamba, Bolivia, between 23rd and 26th September 2014, and decided to express through this letter their alarm and discontentment regarding 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 (like in the case of Tipnis in Bolivia), and all sorts of massive-scale extractive initiatives in Amazonia and elsewhere in South America.

Furthermore, we have produced this document in order to express our support to the struggle of indigenous and traditional South American societies, such as the Munduruku 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. By the same token, we recommend and demand from the heritage institutions and from the political representatives of these countries, clear and responsible propositions 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, 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

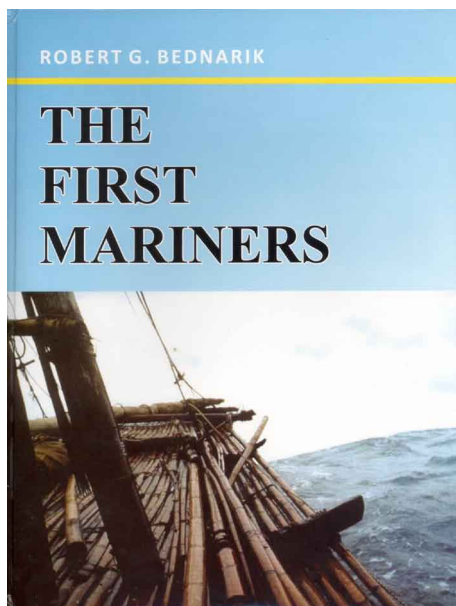
ABAR – Associação Brasileira de Arte Rupestre, Brazil

GIPRI – Grupo de Investigación de Arte Rupestre Indígena, Colombia

ANAR – Archivo Nacional de Arte Rupestre, Venezuela

CIAR-SAA – Comité de Investigación del Arte Rupestre de la Sociedad Argentina de Antropología, Argentina

IFRAO – International Federation of Rock Art Organisations



The first mariners

ROBERT G. BEDNARIK

Research India Press, 2014, 335 pages, 190 mostly colour plates, hardcover, ISSN 978-93-5171-007-3.

This volume summarises the history and findings of the First Mariners Project, which the author commenced in 1996 and which is engaged in exploring the Ice Age origins of seafaring. This is the largest archaeological replication project ever undertaken. It has so far involved many hundreds of people, the construction of eight primitive vessels with stone tools under scientifically controlled conditions, and the sailing of six of them. Four bamboo rafts have succeeded in accomplishing the historically documented crossings they sought to replicate, the other efforts have failed. One of the successful experiments, a 1000-km journey to Australia in 1998, attempted to recreate the first human arrival in Australia, probably around 60 000 years ago. Others addressed the much earlier sea crossings documented to have taken place in the islands of Indonesia, the earliest of which occurred up to a million years ago. Two of these experiments have

featured in BBC productions, two others in National Geographic documentaries. This book describes the archaeological background and relevant issues comprehensively and it comprises an extensive pictorial record, of both the experiments and the archaeological basis of this research. It is unique in its approach, because in all such previous maritime adventures it has been tried to prove some point or other, usually that a certain crossing of the sea was possible. This project, by contrast, only deals with proven crossings for which archaeological information about their approximate timing is available. Its purpose therefore is not to prove any colonisation, but to establish what the minimum technological and cognitive conditions would have been to succeed in such maritime achievements of the very distant past. The book contains a detailed discussion of early palaeoart.

The publisher's recommended retail price of this volume is US\$150.00 (c. \$A190.00). AURA has acquired a number of copies at cost price and is making these available to members at \$A40.00 each (79% discount), plus postage for 1.8 kg weight. Please order your copy at

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