

WHC Nomination Documentation

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UNESCO Region: LATIN AMERICA AND THE CARIBBEANS

SITE NAME: The Cueva de las Manos, Rio Pinturas

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: ARGENTINA

CRITERIA: C (iii)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 23rd Session of the World Heritage Committee

The Committee inscribed the site on the World Heritage List on the basis of criterion (iii):

Criterion (iii): Cueva de las Manos contains an outstanding collection of prehistoric rock art which bears witness to the culture of the earliest human societies in South America.

BRIEF DESCRIPTIONS

The Cueva de las Manos, Río Pinturas, contains an exceptional assemblage of cave art, executed between 10,000 and 1,000 years ago. It takes its name (Cave of the Hands) from the stencilled outlines of human hands in the cave, but there are also many depictions of animals, such as guanacos (*Lama guanicoe*), which are still common in the region. The hunter-gatherer communities that were responsible for the paintings inhabited this remote area of Patagonia until the arrival of European settlers in the 17th century.

1.b State, Province or Region: Patagonia Region, Santa Cruz Province

1.d Exact location: 47° 9' S, 70° 40' W

**PROPOSAL FOR THE INSCRIPTION OF CULTURAL AND NATURAL
PROPERTIES IN THE
UNESCO WORLD HERITAGE LIST**

1. IDENTIFICATION OF THE PROPERTY

a. Country:

Argentina

b. State, province or region

Area: Alto Río Pinturas

Region: Patagonia

Province: Santa Cruz

c. Name of the property

Area Arqueológica y Natural, Alto Río Pinturas - Santa Cruz -

d. Exact situation on the map indicating the geographic coordinates

Carta topográfica de la República Argentina: Hoja 4772 - 24. RIO PINTURAS
Instituto Geográfico Militar (IGM) del Ejército Argentino. Zona Militar de Comodoro Rivadavia -
Santa Cruz - 1947. Escala 1/100.000 (10 cm = 10 Km/ 1 cm= 1 Km)

Area of the property - Site Cueva de las Manos: 47° 09' 30" Latitude South
70° 40' 00" Longitude West

Tampon area: Between 70° 37' 00" / 70° 12' 00" Longitude West
and 47° 08' 00" / 47° 10' 00" Latitude South

(Appendix 1)

e. Maps and/or plans indicating the borders of the area proposed for the inscription and those of the tampon area

See Appendix 1: (map of Argentina with the location of Cueva de las Manos of Alto Río Pinturas, Santa Cruz Province, satelital image 1:250.000 (Instituto Geográfico Militar, República Argentina), topographic map “Rio Pinturas” chart 1:100.000.

f. Surface of the property proposed for inscription (in hectares) and of the tampon area (in hectares), in case there is one.

Surface of the property proposed for inscription: **600 Hectares**

Surface of the Tampon area: **2.331 Hectares**

2. REASONS FOR THE PROPOSAL OF INSCRIPTION

a. Declaration of the value of the property

The **Area Arqueológica y Natural Alto Río Pinturas -Santa Cruz-** (Archaeological and Natural Area Upper Pinturas River) has an unquestionable outstanding universal value, which highly justifies its inclusion in the World Heritage List. This point of view is shared by specialists in the discipline, both public and private national entities and also by foreigners, as we will explain later on.

The reasons for supporting this statement rise from the following inherent values of the cultural property:

Historic/cultural value: the **Area Arqueológica y Natural Alto Río Pinturas**, which includes the archaeological site **Cueva de las Manos** with its cave, rock shelters and rock walls decorated with magnificent paintings, is an outstanding area because it keeps within itself the oldest artistic representations belonging to the first hunter-gatherer groups who inhabited what is now the Argentine territory. One can certainly consider Cueva de las Manos as one of the most important rock art sites in Patagonia (Gradin *et al*, 1976:201). The artistic sequence, which includes three main Stylistic Groups, started as far back in time as the 10th millenium before the present (BP). It means that Cueva de las Manos is one of the few rock art sites from the Early Holocene Period in Patagonia that is still quite well preserved (see point 3.d. for more details). We must also emphasise the permanence of this sequence throughout a long time span; the last moment belonging to the people who inhabited the site about the year 700 AD (aproximately 1,300 before the present), being the possible ancestors of the first Tehuelche groups of Patagonia. From a chronological point of view, the sequence is based on the results of the archaeological investigations. The excavations carried on at the entrance of the cave have revealed that social units (bands) lived in the area for a very long time.

Besides, Cueva de las Manos is considered by the international scientific community to be one of the most relevant sites belonging to the first hunter-gatherer groups of South America (see the latest publications: Les Dossiers D'Archeologie (Nº 178), 1993:2; Bahn 1998:113-115, 149-156 as well as its cover; Bednarik 1998:4; J. Schobinger 1998:40-47). This has moved some renowned foreign researchers to visit the site: Ian Wainwright from Canada (1995) and Paul G. Bahn from England (1997). Jean Clottes from France is coming next year invited by the Instituto Nacional de Antropología y Pensamiento Latinoamericano (1999).

Natural Value:

The Area Arqueológica y Natural Alto Río Pinturas is an outstanding example of a prehistoric human habitat. The archaeological sites found on both sides of the Río Pinturas Canyon are the evidence of the occupation of the prehispanic hunters that used the different resources available in the canyon and its environment.

The report of the Argentine Wild Life Foundation states: "From a biological point of view (this region) shows a wide sampling of communities characteristic of the Patagonian steppe...", and it is a "singular very environment, unique within the province of Santa Cruz, as well as in a regional level, it is of great value for the conservation of the natural systems of our country and it is worth to be included within the World Heritage List" (appendix 2).

For Archaeological research see section 3: **Description of the property (3.a.)**

Scientific value: The artistic evidences, its natural environment and the archaeological sites found in this region, are some of the very important reasons that made of this area a focus of archaeological research (Gradin *et al* 1976).

The scientific interest for Cueva de las Manos has been aroused in 1941 by the catholic priest A. de Agostini with the first mention of the site, and by M. Vignati in 1950. The latter makes reference to some anthropological studies carried on during a field work in charge of both the Instituto Superior de Estudios Patagónicos from the city of Comodoro Rivadavia, Province of Chubut and the Facultad de Ciencias Naturales y Museo de La Plata, Province of Buenos Aires. Both Doctors F.A. Escalada and A.R. González took part in this work. Later on, in 1952, Dr. O.F.A. Menghin, an european prehistorian settled in Argentina, described what he called the “Style of Scenes” (making reference to the hunting scenes found in the site), including it in his rock art sequence of the Argentine Patagonia. His studies were later on used as a framework for future local research.

The investigations coordinated by C.J. Gradin started in 1964, when the first documentation of Cueva de las Manos was carried on, but it was not until 1972 that these took a grater importance thanks to the financial support of the Consejo de Investigaciones Científicas y Técnicas -CONICET- (Council for Scientific and Technologic Research), the first public organism related to scientific research in Argentina. The first international news about the area came to light in 1968 (Gradin 1968a, 1968b). During these last 25 years, archaeological research has been carried on without interruption, enriched by the contributions of other scientific disciplines such as: Biological Anthropology, Paleopathology, Pollinic and Sedimentologic Analysis, Mineralogy, Social Anthropology and Conservation. These have produced a countless number of scientific publications as well as diffusion papers (Gradin and Aguerre 1994)

As described in item 3.c, the Instituto Nacional de Antropología y Pensamiento Latinoamericano (INAPL), under the Secretaría de Cultura de la Nación has started, since 1995, a PROGRAM OF DOCUMENTATION AND PRESERVATION OF ROCK ART IN ARGENTINA (*Programa de Documentación y Preservación del Arte Rupestre Argentino*), where Cueva de las Manos is considered the mayor priority, thus beginning the first actions of the Program in this site (appendix 3).

It is important to emphasise that this is the first case of international scientific cooperation for a rock art site, carried on in our country. The Canadian Conservation Institute (CCI) of Ottawa, provides counseling regarding the preservation conditions of the paintings as well as the rock surfaces.

Aesthetic value: the paintings located in the “Alto Río Pinturas” rockshelters and cave, provide a stunning experience to the viewer, because of their dramatic location, their composition and beautiful desings. The sites are not only placed in an outstanding landscape with the river running along a deep canyon, but its numerous paintings, very often superimposed which appear on the rock walls, shelters or inside the cave itself, provide an uncomparable aesthetic experience to the visitor.

As we mentioned before they left extraordinary hunting scenes depicted on the rock surfaces, where animals and human figures interact in a very dynamic and naturalistic way. These silhouettes are outlined in such a delicate, elegant and refined way that one cannot help feeling astonished before its presence. Different hunting strategies stand before our eyes: the animals appear either surrounded, or trapped in an ambush, or persecuted by the hunters who are using their throwing weapons, stone

spheres called *bolas*. Some persecution scenes have a single hunter while others represent circles of 10 or 12 men surrounding a group of 20 guanaco. These represent a unique testimony of hunters behaviour.

Representative value: It is assigned by numerous hunting scenes and a great variety and profusion of stenciled hands (see item 3.a: Description of the site) which allows to know about antique techniques of hunting.

Symbolic value: There is no doubt that the “*Area Arqueológica y Natural Alto Río Pinturas*” has an outstanding symbolism. The inhabitants of our country are hardly aware of their prehispanic past, as their bonds with that period have been deeply disarranged during the Spanish conquest and later on with the colonization of the territory. Cueva de las Manos is one of the major evidences of this past. It is the best archaeological site known by the Argentinians. Tourism is growing a great deal in the site. As an example, we can put the example of one of the most important leader Agencies in Communications of our country, TELECOM. It used some of the pictographs of Cueva de las Manos for a publicity campaign (TELECOM, Annual Report and Financial Statements).

b. Comparative analysis (conservation conditions of similar properties)

To make a reasonable comparative analysis of the property, we must include other sites found not only within the borders of our country (national level), but also some sites found abroad (international level). Such analysis reconfirms Cueva de las Manos del Alto Río Pinturas, as a cultural/natural property, unique in its type, not only for its magnificent landscape, its high artistic value, but also because it is the testimony of the oldest settlements of the Patagonian steppes during the Late Holocene, lasting for nearly 10,000 years long without interruption.

National level:

There are some aspects of other archaeological sites in the Argentine Patagonia that can be compared to Cueva de las Manos del Area Alto Río Pinturas. These are for instance: chronological aspects of their rock art sites or the aesthetic and representative value of their paintings. But these aspects do not fulfill the entire nature of the property we are describing here and its value neither do they present the whole artistic sequence of Cueva de las Manos.

1. Sites found along the tributaries of the Pinturas River: (appendix 4)

Cueva Grande del Arroyo Feo: (46° 56' Latitude south and 70° 30' Longitude west. It has many rock art paintings related with Stylistic Groups B and B1 of Cueva de las Manos.

Alero Charcamata: (47° 03' Latitude south and 70° 24' Longitude west) This rock shelter outstanding for its paintings, related as well with Stylistic Groups B and B1, was once the home basis of a Tehuelche family until 1940. There are numerous stenciled hands, guanaco silhouettes showing different attitudes (grazing, giving birth, female guanaco with their breedings, etc) as well as hunters and other human figures. The main colours used are red and white (Gradin 1994).

Alero Cárdenas: (47° 18' Latitude south and 70° 26' Longitude west). This site shows an artistic

sequence that starts with stenciled hands in different colours, changing in more recent times (between the VIIth and Xth centuries AD) to different artistic expressions: there are some geometric composite polychrome forms (Gradin *et al* 1979).

2. Basin of the Posadas Lake

Cerro de los Indios: (47° 33' Latitude south and 71° 42' Longitude west) shows a complete sequence of the regional rock art belonging to the last 3,500 years, and shares with Cueva de las Manos Stylistic Group B. The excavations carried on near the great rock mass where the paintings are found, showed the evidence of a succession of settlements of hunter-gatherers spread along a very wide surface (Aschero y Guraieb 1995).

3. Sites of the Central Plateau of Patagonia

Cueva 3 de Los Toldos: there are archaeological evidences in this place showing that rock art is at least 11,000 years old. Fallen rocks with remains of paintings and the existence of mineral pigments found within the dated stratigraphic contexts, relate the artistic expressions (stenciled hands) found in the cave with the findings (Cardich 1979).

El Ceibo: (48° 31' Latitude south and 68° 45' Longitude west) there are many caves and shelters with rock art: stenciled hands and guanaco figures.

International level:

The site of Cueva de las Manos del Alto Río Pinturas is one of the oldest rock art sites in South America, and therefore one of the few and well preserved examples of the artistic expressions of the first hunter-gatherers who inhabited the American Continent.

A controversial fact such as the coming of man to America during the Late Pleistocene and his consequent distribution from north to south along the continent, implies a great difficulty when treating the subject of the first art expressions of the early hunter-gatherers.

On the last few years a great advance has been made on this subject; even so, very little information is available. In North America, specially in the U.S.A., since the '80s, a great deal of information regarding the early hunter-gatherers is coming to light (Whitley and Loendorf 1994).

In South America, the evidences are scarce and incomplete and in certain cases not very trustful. There are only certain isolated places in this huge portion of the continent. The studies of the earliest sites of rock art in South America is a very complex subject. On the first place, because the sample to be considered is very small, and on the second hand secondly, because it is very heterogeneous. From a number of 95 sites chosen in a recent paper concerning hunting-gatherers in South America, less than 5% show rock art up to date. Evidences are scattered over a huge territory, such as the South American continent, along very different geographic areas.

In most South American countries the study of rock art has been left aside in comparison to other aspects of Archaeology. This not only happens in the southern hemisphere, but it is also a worldwide phenomenon. Nevertheless this situation has started to change since 1980.

Another important issue one must have in mind when studying rock art in South America, is the problem concerning the preservation of these sites. They undergo a permanent natural and cultural deterioration. Most of these early sites, known so far, are rock walls, shelters and not very

deep caves, highly exposed to atmospheric conditions, and sometimes subjected to a process of constant weathering. South American countries count with very low budgets for archaeological research and there is a considerable delay in the application of conservation policies for archaeological sites. This brings little expectations of changing the situation in a near future. The contrast one finds comparing with the North American countries, where preservation plans are one of the main objectives in archaeological research, is significant (Wainwright 1995a).

The scarce information about rock art in South America include sites ranging over a time span that goes from 12,000 to 8,000 years BP, that is, towards the end of the Pleistocene and the beginning of the Holocene, about 10,000 years BP. These sites are distributed along very different regions, such as North and Central Brazil, South of Perú, Northwestern and Southwestern Argentina. Recent informations suggest that the beginning of pictorial activity occurred somewhere at a very early moment. Evidences from Northeastern Brazil could possibly bring this moment further back in time than what it was expected (Guidon 1995, Guidon y Delebrías 1986), although specialists have not come to an agreement as to the authenticity of these early dates.

1. Amazonas Region (Brazil):

Recent investigations coordinated by Roosevelt show the evidence of different caves and shelters from Monte Alegre with rock art, presumably made by paleoindian groups who inhabited the region during the last stage of the Pleistocene. The paintings have geometric signs, human and animal figures, hand stencils belonging to adults and children, depicted in red and yellow. The superimpositions suggest that there is a long sequence of rock art (Roosevelt *et al* 1996)

2. Northeast Region (Brazil):

Early radiocarbon dates coming from the archaeological area of Sao Raimundo Nonato, south east of Piauí, published by Niede Guidon and colleagues, have aroused a great controversy amongst specialists on the subject of early peopling in the Americas. About 50 radiocarbon dates ranging between 48,000 and 6,000 years BP, from Toca do Boqueirao da Pedra Furada, made known once the excavations started in 1978, have renewed the differences between those who think that South American colonization took place sometime before 12,000 BP, and those who speak of a paleoindian colonization for South America, which means about 12,000 BP. On the other hand, this has awakened the interest in rock art research on a worldwide scale, in spite that the evidence of a reliable pictorial activity, prior to 12,000 BP, or even more so, before 17,000 years BP is still weak.

Sao Raimundo Nonato with 40,000 Km², has about 244 rock faces and shelters with paintings. One of the most important sites due to its archaeological sequence is Pedra Furada. Guidon (1991) recognized a first phase: Pedra Furada I, beginning 48,000 years BP. She suggests an early pictorial activity based on the evidences of fallen rocks from the wall, containing pigments residues within the archaeological layers, though these do not include representations. This phase is followed by three more: Pedra Furada II, III and IV, reaching the year 17,000 BP. The evidences related with rock art are not very clear. A piece of rock fallen from the wall with two parallel lines is considered a reliable example of pictorial activity on the site, and the oldest example known so far in America (Guidon and Delibrias 1986:771). It was dated in 17,000 ± 400 years BP, though this date is doubtful and has been put under question.

Pedra Furada Phases are followed by the Northeastern Tradition, which begins about 12,000

years BP and gets up to 6,000 years BP. This one is a clear Rock Art Tradition with a wide dispersion within the region, appearing in most of the regional sites and even further away from there, reaching as far as Mina Gerais, down south. A radiocarbon date from Rio Grande do Norte, sets this tradition around the year 9,000 (Guidon 1991). It has human and animal figures in a very dynamic attitude and some objects as well as plants. According to the author, there are composite forms representing scenes of the everyday life. There seem to be ritual scenes too.

3. Minas Gerais Region (Central Brazil):

Prous mentions rock art sites where mineral pigments are found as well as other materials related with the handling and preparation of the paint, in contexts dated between 3,500 and 11,960 years BP. Two sites: Lapa Vermelha and Santana do Riacho showed evidences of paintings within the archaeological sediments, which allows us to make an estimation of 5,000 for the first of the sites and more than 4,000 years BP for the second. The oldest, from the site of Santana do Riacho, belongs to the Planalto Tradition and emphasises the presence of hunting scenes, such as deers crossed by arrows and surrounded by schematic human figures (Prous 1986, 1989, 1992). The first evidence of paintings comes from about the year 12,000 BP, though this evidence is uncertain even for its author.

4. Southern Perú Region:

From all the sites known for the South of Perú, Cueva de Toquepala, in the Tacua Department, has been the first to show early evidences of rock art. The archaeological research took place in 1963 by Muelle and González García (Muelle 1969). Schematic human figures and naturalistic silhouettes of guanaco were included in a middle stage of the Archaic Period, ca. 8650 years BP (Aldenderfer 1987:387). Inside the Abrigo de Caru, Ravines has dated tentatively the same type of schematic human figures in 8,190 years (Ravines 1982:186).

Aldenderfer has studied four shelters in the basin of the Osmore River (1987). These have rock art in association with archaeological contexts dated between 7,500 and 7,100 years BP, related to the Archaic Period. The sites are: Coscori, Huacanane, Tala and Quelcatani and they have figures of “*camélidos*” (llamas) with very dynamic figures, as well as armed human figures executed with inear traces. Sometimes these human and animal figures are represented during hunting scenes.

Comment: the cases that have been mentioned in comparison with Cueva de las Manos, are the most relevant examples of the oldest rock art sites in South America. These are some few testimonies threatened by natural weathering, and in recent times by human vandalic actions. With the exception of the rock art sites in Brazil, none of them have such a long artistic sequence as the one Cueva de las Manos presents. Neither do these count with such a solid basis for the relationship between the paintings and the archaeological contexts.

c. Authenticity/integrity

The Archaeological and Natural Area of Alto Río Pinturas and its main archaeological site Cueva de las Manos, responds thoroughly to the criteria of authenticity proposed by the UNESCO Orientations, the Venecian Chart (1964) and by the Nara Document.

Detailed scientific excavations, co-ordinated by C.J. Gradín together with many professional

archaeologists, such as C.A. Aschero, A.M. Aguerre, E. Crivelli, A. Alvarez, M. Silveira, M. Onetto, C. Bellelli and others, made possible to relate the paintings of the site with the groups who inhabited the region since the tenth millennium before the present.

The excavations carried on at the entrance of the cave, covered an area of 31 m². As results of the evidences that came to light, it was possible to set up some contextual associations between the cultural levels and the paintings. These associations were based on the findings within the archaeological layers, and the most outstanding evidences were: blocks with rock art remains, remnants of mineral pigments with the same chemical components as those used for the preparation of the paint mixture and artifacts with evidences of pigments. One of the most significant examples is a block with ochre and white hand stencils in its lower part, similar to the ones that appear at the front hand corner of the rock shelter, very close to where the excavations took place.

The authenticity of the pictorial sequence has also been verified by careful research studies which considered the stylistic characteristics of the paintings, the superimpositions observed and the chemical composition of the pigments. Microscopic and chemical analysis carried on, on the first place by the Laboratorio de Ensayos de Materiales e Investigaciones Tecnológicas de la Argentina and, secondly, by the Analytical Research Laboratory of the Canadian Conservation Institute of Ottawa, allowed to confirm the authenticity of the paintings of Cueva de las Manos (Iniguez y Gradin 1977; Wainwright y Helwig 1997).

Neither Gradin's works -started more than three decades ago- nor the ones carried on by the INAPL of the Secretaría de Cultura de la Nación since 1995, have done any restoration works to the paintings or the rock surfaces of the site. Their work consisted in recording the morphology of the paintings and in analyzing the preservation conditions, as well as the implementation of a management plan to control the flow of visitors so as to make sure that it will be properly preserved from now onwards and for the future generations. The basic principle of the Management Plan proposed for Cueva de las Manos is based on the articles 9, 10, 11, 12, and 13 of the Venecian Chart, which considers that every restoration work must be exceptional and it is to be done only when needed for very specific cases.

The archaeological excavations, which took a minimum surface (32 m²) in spite of the importance that the archaeological sediments of the site showed, considered the criteria adopted by the UNESCO in Nueva Delhi in 1956 and in later considerations (see Stanley Price 1984). The archaeological products have been deeply studied, and these collections are found in the Instituto de Ciencias Antropologicas of the Universidad de Buenos Aires. There are numerous publications concerning this site (see bibliography enclosed).

The Municipalidad of Perito Moreno, Provincia de Santa Cruz (the Provincial Town Hall) has assigned a property for the installation of a local Museum (Museo Cueva de las Manos), where the archaeological collections worked by Gradin and colleagues, as well as a photographic exhibition of Cueva de las Manos will be exposed to visitors and preserved. this museum will also include other objects related with the history of the region and the town of Perito Moreno. The INAPL will provide counselling with archaeologists and museum specialists.

As a conclusion, we can say that Cueva de Las Manos, in spite of the inevitable natural weathering undergone during ten millennia and of some deterioration produced by human actions, is quite well preserved in its original form, located within an exceptional environment with very few modifications.

d. Basis for the proposal of inscription of the property (and reasons for the proposal according to

these paradigms)

See 2 a

3. DESCRIPTION

a. Description of the property

Area Arqueológica y Natural, Alto Río Pinturas - Santa Cruz -
(Archaeological and Natural Area, Upper Pinturas River - Santa Cruz-)

This Archaeological and Natural Area is located in the Region of Patagonia, in the northwestern part of the Province of Santa Cruz, down south in the Argentine Republic. It is important not only for being a natural resort, but also for its archaeological relevance: this is where the famous site “*Cueva de las Manos*” stands. Its name means “Cave of the Hands” because the most outstanding feature of its art is the presence of more than 800 hands depicted on the rock surface, distributed in seven sections along 680 meters long. This site was designated in 1993 a National Historic Monument by decision of the National Congress (Law 24.225/93) due to the importance of its artistic and archaeological contexts.

According to Gradin *et al.* (1976) the Area of the Pinturas River includes four topographical features:

1. The Plateau of the Buenos Aires Lake;
2. The “pampas” or plains and the intermediate canyons;
3. The Central High Plateau (northwestern border);
4. The lake basins of the Cordillera of the Andes.

The first one corresponds to a basaltic plateau with elevations of more than 1,200 meters over the sea level. It runs between the southern cost of Lake Buenos Aires reaching the Ghío and Pueyrredón Lakes. Very low temperatures allow human settlements only during the summer season. The second feature is represented by low plateaux or flatlands of 800 and 1,000 meters high. It includes different shapes: pampas or plains and deep canyons (400 meters over the sea level), bordered by steep slopes or cliffs of porphiric rocks. The main one is the Canyon of the Pinturas River. The climate in these places is temperate, which makes them very appropriate for winter settlements or seasonal stations of the local “estancias”. The Central High Plateau includes numerous ponds with inward drainage. There are plains and low hills as well as short canyons and foothills where the country settlements stand nowadays. The last section is represented by the following lakes: Buenos Aires (southern cost), Ghío, Posadas and Pueyrredón. It is characteristic because of its mild climate (Onelli, 1904).

The Pinturas River, together with the Fénix Grande, form the basin of the Deseado River, which runs across the northern part of the Province of Santa Cruz with a west-eastern direction until it flows into the Atlantic Ocean. Both tributaries have their origin in the Cordillera of the Andes, south and north of Lake Buenos Aires. Towards the south, runs the Plateau that bears the name of that lake. The River Ecker springs out from the snows of this plateau; it can be considered the origin of the Pinturas river. It is in this place where the Area del Alto Río Pinturas starts (Area of the High Pinturas River). Leading northwards, this river receives two streams on the left margin: the Feo and the Telken Streams, while on the opposite side the tributaries are very poor or practically dry: Cañadón Caracoles and the Charcamata Stream. All of these deep canyons end up in the Pinturas river; where one can find plenty of rock shelters along their very high cliffs.

Vegetation

The vegetation found in this area is under the so called *Subdistrito Santacrucense* (Soriano 1956:330), corresponding to the Central District of the Province of Santa Cruz, with a rocky and rough soil, very poor in organic matter and nitrogen. The most characteristic plant is the “mata negra” (*Verbena tridens*) which together with hard grasses of the steppes (coirones: *Stipa*), grow on the pampas and hillsides. Besides, one can find different kinds of plants in the canyons: “calafate”, “mata amarilla” and “molle” (local names). The vegetation is evergreen, characteristic of the Patagonian Steppe, with shrubs or low trees. In the valleys we find bushes such as “coirón”, “mata amarilla or mata guanaco”, “calafate”, “molle” and in the high plateaux that surround the canyon, there is a semidesertic steppe covered with harsh grasses.

Animals

The animals that live in this region are characteristic of the *Subregión Andino-patagónica*: guanaco (*lama guanicoe*), pumas (*felis concolor*), gato montés (*felis guigna*: wild cat), ñandú (*rhea americana*: american ostrich), zorro colorado (*ducysion culpaeus*: red fox) and zorro gris (*ducysion griseus*: grey fox), mara (*dolichotis patagonum*: liebre patagónica/patagonian hare), liebre europea (*lepus europaeus*: european hare), conejo silvestre (*orictolagus cuniculus*: wild rabbit), cuis (*microcavia australis*), peludo (*chaeotophractus pilosus*), piche (*Zaedyus pichii*) zorrino (*conepatus chinchilla*: skunks), hurón (*galictis cuja*: ferrets), cisne de cuello negro (*cygnus melanochlorus*: black neck swans), cóndor (*vultur gryphus*), águila mora (*geranoetus melanoleucus*: eagle), many sorts of ducks, owls, etc.(appendix 5).

Climate

According to Polanski (1965:457) climatic conditions correspond to a semidesertic dry region, with an average rainfall of less than 200 mm per year. Nevertheless, the canyon (about 200 meters deep) acts as a means of protection for the river level, so those hard climatic conditions are reduced a great deal. West winds blowing very often across the pampas and high lands, reduce their eroding effects, thus keeping the natural humidity of the valley and, what is more important still, making winter conditions less severe with an annual average temperature of 8° C, although sometimes it gets up to -10° C.

Sediment studies of Cueva de las Manos related with paleoclimate show us that the local climate -cold and dry- has not undergone important changes during the last millenia. Polanski (1965) think that the territory of Patagonia, west of the Cordillera de los Andes, has not undergone the utmost effects of the last glaciations that took place during the final period of the Pleistocene. Mercer (1970) argues that the continental ice sheets were in regression since the year 12,500 BP and about the year 11,000 BP the present conditions were already established. Weather has evolved from milder to colder conditions than the present ones, but with a much more humid climate, reaching an optimum moment between the years 7,000 and 5,000 BP. From that moment onwards a progressive dryness took place in this part of Patagonia, and this process acted over the vegetation, producing an east-west oriented advance of the steppe and a consequent regression of the woods (Auer 1951). Climate depends on the position the site has in relation to its latitude, altitude and distance to the sea. It is a continental and a very hard climate, characteristic of the Central Region of the Province of Santa Cruz.

Area Arqueológica y Natural, Alto Río Pinturas -Santa Cruz- (Archaeological and Natural Area, Upper Pinturas River - Santa Cruz-)

Cueva de las Manos stands in the spectacular canyon of the Río Pinturas, a few hours' drive from the town of Perito Moreno (appendix 6). Visitors to the site are particularly struck by the rock walls just outside the entrance to a cave shelter that are covered with a concentration of stencils of hands (negative). These, together with hunting scenes, herds of guanacos (lama guanicoe: a relative of the llama), anthropomorphic and zoomorphic figures, as well as geometric designs, are the expression of a hunter-gatherer culture that inhabited the region from at least 9,000 years ago until the end of the prehispanic period (9,300 BP: radiocarbon date). The paintings are executed in various colours of natural mineral pigments: red, purple, yellow, black, white and green. The archaeological site itself consists of a series of rock faces and a cave in the cliff high above the canyon floor (appendix 7).

Access to the site:

There are two possible ways of getting to Cueva de las Manos. One is across route N° 40, a main route that joins the town of Perito Moreno with the small village of Bajo Caracoles. From there onwards, a secondary road leads eastwards to the Estancia Los Toldos, distant 15 km to the site. Cueva de las Manos stands inside this private property, whose owner is Dr. Alicia Sosa de Molina. Visitors who get to the place by Los Toldos have to descend a very steep slope down to the valley, cross the river through a small bridge and climb up the opposite slope to the site. The other way of access is from Perito Moreno to Bajo Caracoles and from this village across a road leading to the Canyon of the Pinturas River. In this way, visitors reach the site from the same side of the river where the archaeological site stands. There is a car parking, a building that includes the house for the guardian, a place for visitors and rest rooms (appendix 6).

The Pinturas River

The most relevant element of this river is that it has a permanent flow. It starts in the Plateau of the Buenos Aires Lake and its main tributary is the Ecker River. It is fed with the waters coming from the melted winter snows and runs through a very wide canyon, flowing out in the Deseado River which reaches the Atlantic Ocean.

All the subsidiary canyons have temporary streams, being the two most important ones, the Charcamac and the Olvidado Canyons.

Population

The nearest village is Bajo Caracoles, distant about 50 Km from the site (appendix 6). Local inhabitants are very scarce in the surroundings of the site and they live in "estancias" and in small "puestos" (places were very small and precarious settlements are located. They are usually inhabited by one or two persons and they look after the animals and keep the place safe from foreign visitors).

The Archaeological site

As we already pointed out, these groups of hunters apparently first occupied this rock shelter about 9,300 years before the present (BP).

They left extraordinary hunting scenes depicted on the rock surfaces, where animals and human figures interact in a very dynamic and naturalistic way. These silhouettes are outlined in such a

delicate, elegant and refined way that one cannot help feeling astonished before its presence. Different hunting strategies stand before our eyes: the animals appear either surrounded, or trapped in an ambush, or persecuted by the hunters who are using their throwing weapons, stone spheres called *bolos*. Some persecution scenes have a single hunter while others represent circles of 10 or 12 men surrounding a group of 20 guanaco. Stencils of hands are always present in Cueva de las Manos, from the very first moment; it is a permanent artistic expression.

According to Gradin's classification (appendix 8), this first moment belongs to Stylistic Group A, associated with a lithic cultural technology (locally known as Río Pinturas I) that reveals they were long distance hunters. Their main resource -the guanaco- provided them with its flesh, skin, bones and tendons.

Some time before the year 7000 BP a second cultural level (Río Pinturas II) is found in the area, and it lasts up to the year 3.300 BP. It is related with Stylistic Group B where hunting scenes are replaced by single figures of guanaco; they are in a motionless attitude and have protruding bellies. That intimate linkage between man and animal is lost. Large concentrations of superimposed hand stencils are characteristic of this moment; all the sizes are represented here and several colours were used: red, purple, orange, ochre, yellow, white, black and very few in green. Gradin has made a very important study about these hands, which reveals some interesting conclusions concerning this artistic tradition that lasts over nine millennia. There are more than 800 hands, most of them are left hands belonging to children, youngsters and adults, either feminine or masculine, and in some occasions they include the forearm. The stencil technique has also been applied to the foot of the *ñandú* (american ostrich).

After this moment, art becomes more and more schematic -Stylistic Group B1/ Río Pinturas III- and it is supposed to have lasted for a long time. It includes zoomorphic and anthropomorphic figures with a much more stylized design, hand stencils, *ñandú* footsteps, dotted lines, etc.

At the very end of the sequence we find the last Group (Stylistic Group C/ Río Pinturas IV), superimposed in many opportunities to the others. Bright red colour was used to paint abstract geometric figures such as zigzags, straight and angular lines, dots or circles, as well as schematic silhouettes of men and animals. Human figure is represented with simple traces. This moment includes some simple designs of hands as well as hand stencils.

Group C represents the end of the long sequence of the site, about 1.300 years before the present. Gradin suggests that these people could have been the ancestors of the historic Tehuelche groups of hunter gatherers, dwellers of the vast territory of Patagonia when the first travelers and settlers arrived during the XIXth and XXth centuries (see ZIP and videos and photographs in this report).

The paintings were executed with natural mineral pigments, which were grinded and mixed up with some kind of dissolvent solution so as to obtain some sort of crayon. It is very difficult to know what kind of binding they used because there are no remains left of these emulsions (possibly water or grease). Sometimes they added gypsum to the mixture. The most common minerals used were iron oxide for the red and purple colours (hematite and maghemite); kaolin for white; natrojarosite for yellow and manganese oxide for black. This has been determined chemically by X Ray Diffraction Method.

Finally, as time went by, those hunters were taken by surprise when the first explorers, travelers or settlers belonging to very different cultures, interrupted in their territory breaking apart their way of life. Later on, with the establishment of the first "estancias" (ranchos), or the settlement of the first village "Nacimiento" in 1980 (which means "Birth" and is nowadays known as Perito

Moreno), this people started to disappear little by little. Some of them slowly integrated themselves with the new dwellers. Unluckily, their traditions and culture were lost together with the native Tehuelche people of the Basin of the Pinturas River. This is what some of the descendants of those families that are still alive remember about their recent past. Some of these families are: Vera, Sacamata, Quichamal and Chapalala, and one of the last old women to leave her homeplace in the Río Pinturas was “Beltenshum”; she left in 1949.

b. History and development

Research History

The first news about the basin of the Pinturas River come from a report made by Musters, an English traveler, who visited the region together with some natives of the Southern Tehuelche group in the middle of the XIXth century. He made a long trip from Punta Arenas (southern Chile) to Carmen de Patagones (northeastern Patagonia). He talks about “*el país del diablo*”, which means “the land of the devil”, because of the great difficulties they had to undergo while travelling along these territories. He also mentions “*la colina de Dios*” (“God’s hill”), which some years later was identified by Escalada (1949) as the place where all the people and animals of the Tehuelche cosmology had had their origin.

Early in the XXth century, Clemente Onelli (1904), an Italian scientist who worked for the Argentine government in the **Comisión de Límites Internacionales** (Commission for the Delimitation of the International Frontier Line), mentions “*El Valle de las Pinturas*” (“The Valley of the Paintings”), because the native women used to climb up the slopes of the canyon searching for coloured earth which they mixed up with ostrich grease in order to paint their capes made out of guanaco skins.

Cueva de las Manos was first made known by Alberto M. De Agostini in the early 40’s (De Agostini 1941), who published four pictures of the Estancia Río Pinturas with representations of guanaco and hand stencils.

In 1950, Professor Milcíades Vignati included several paragraphs in his publication of the La Plata Museum, where he talks about hunting scenes depicted on the rock walls of the site. This information was the result of an expedition organized by Doctor Federico Escalada, who personally recognized the main archeological sites of the area.

In 1952 and 1957 Dr. Menghin, who was an expert researcher on patagonian rock art, emphasized the importance of documentation available at the time. He defined two styles in Patagonia, corresponding to the oldest occupations of the site: “*negativos de manos*” (hand stencils) and “*escenas*” (scenes).

For more than thirty years, Carlos J. Gradín has been working in the archaeological research of the site and of the entire Río Pinturas Region together with Ana M. Aguerre and Carlos A. Aschero. These investigations include not only a detailed study of the rock paintings, but also excavations at the entrance of the cave. Consequently, an important archaeological sequence has come to light, showing us that rock art was a current activity developed by hunter-gatherers, who used the canyon in search of protection and sustenance, during thousands of years. They were mainly guanaco hunters, as we can clearly appreciate today in the dynamic and realistic scenes depicted on the walls.

Rock art was classified by Gradín in four sequential Stylistic Groups (A, B, B1 and C), based on the analysis of the numerous superimpositions found on the rock surfaces, different uses and

distribution of colours, and on various archaeological evidences related with the artistic activity developed in the site. Radiocarbon date of organic matter found within the stratified layers of the excavations held out at the site, in association with mineral pigments or with remains of decorated pieces fallen from the wall, allowed them to date the cultural levels of Cueva de las Manos as well as the art of the site.

Gradin and his team helped to spread out its outstanding scientific significance not only in our country but also abroad. Results of these investigations have been published from the very first moment (Gradin 1968a, 1968b, 1977, 1988, 1990 and 1994, among others; Gradin y Aguerre 1994; Gradin, Aschero y Aguerre 1976, 1979) (see also item 3.a: Description of the property)

Human influence on the area

Human influence on the area have produced some changes over the natural environment and the animal species that occupied this area. Some of these activities are: agriculture, cattle raising, rural settlements, roads and routes, wire fences, forest exploitation, etc. Some of them have had positive effects over the landscape or habitat, while others have been tremendously negative. These have been synthesized as follows:

<u>Negative actions (-)</u>	<u>Environmental impact</u>	<u>Impact over animals</u>
Excessive pasturing	Desertification	Number of animals diminish
Forests set on fire	Erosion increases	Restrictions in its distribution
Trees cut down without control	Alteration of water cycles	
Excessive hunting	Better quality pastures disappear together with some species of plants	Some species disappear
Tourism: trekking, saffary without a proper impact analysis	Various problems related with this item	Extinction of species Other problems
<u>Positive actions (+)</u>	<u>Environmental impact</u>	<u>Impact over animals</u>
Increase of irrigation	Increase of food resources	Increase of animal species
Recovering eroded areas	Increase of shelters and nesting sites	Increase of wild species
Cultivation of fruits, trees and other species	Various positive effects	Various positive effects

c. Form and date of the most recent documents related with the site (see appendix 9)

1. NATIONAL CONGRESS OF THE ARGENTINE REPUBLIC

Members of the Senate. Ordinary Sessions -
Bill proposed for consideration by Senator Ludueña (S-925/92)
Date: May 11th, 1993

The Commission on Government and Justice held up the proposal of Senator Ludueña to declare the Area “*Cañadón de las Cuevas, Provincia de Santa Cruz, Argentina*” a National Historic Monument (see document enclosed).

2. NATIONAL CONGRESS OF THE ARGENTINE REPUBLIC

Members of the Senate and Chamber of Deputies -

Law 24.225/93
Sanctioned: June 23, 1993
Promulgated: July 20, 1993

Senator’s Ludueña proposal became a law. *Cueva de las Manos* was declared a National Historic Monument (see documents enclosed-appendix 9).

3. GOVERNMENT OF THE PROVINCE OF SANTA CRUZ

Provincial Law: Decree Nº 133
Date: May, 13th, 1981

The Government of the Province of Santa Cruz declares the city of Perito Moreno as the “ARCHAEOLOGICAL CAPITAL OF SANTA CRUZ”, because of the importance of the archaeological site of Cueva de las Manos.

4. PROGRAMA DE DOCUMENTACIÓN Y PRESERVACIÓN DEL ARTE RUPESTRE ARGENTINO (DOPRARA) (*Documentation and Preservation of Argentinian Rock Art Program*). Instituto Nacional de Antropología y Pensamiento Latinoamericano. Secretaría de Cultura de la Presidencia de la Nación. Argentina. (appendix 3, 10 and 19).

Dr. Diana Rolandi de Perrot, Director of the **Instituto Nacional de Antropología y Pensamiento Latinoamericano**, under the **Secretary of Culture**, initiated this project in 1995, within the frame of a wider program concerning the *Documentation and Preservation of Argentinian Archaeological Heritage*. The coordinators of the program are Professor Carlos J. Gradin of the National Council of Scientific and Technological Research (CONICET) and Carlos A. Aschero of the Universidad Nacional de Tucumán/CONICET. The research team includes archaeologists María Mercedes Podestá, María Onetto, Ana M. Aguerre and Mario Sánchez Proaño; Ian Wainwright of the Canadian Conservation Institute (CCI), and other experts in photography, topography, chemical analysis, museum, etc.

Its main goal is to set forth a number of actions tending to preserve rock art sites within our territory. These actions include documentation, photographic recording and topographic plans; analysis of natural weathering as well as a complete inventory of cultural deterioration by vandalism; computer digitalization of images in order to handle graphic information, to process a vast quantity of data so as to create a data bank, and to obtain a proper manipulation of colour; information and education for different levels of the population; exhibitions, conferences, scientific meetings etc;

permanent diffusion of the present state of research by regular reports and publications.

Researchers undergo a professional training in conservation and management of rock art sites, including training courses and seminars. A collection of photographs of the rock art sites, including digitalized images (“Los Antiguos Cazadores en el Arte Rupestre”: “Ancient Hunters in Rock Art”) has been exhibited in various places in our country as well as in the Rock Art International Congress held out in Cochabamba, Bolivia, in April 1997.

Education of the public at large is considered very important. National and local governments should work together making an effort in spreading information so that people become conscious of the importance of preserving our archaeological heritage.

The most outstanding rock art site included in this Program is **Cueva de las Manos**, where a second step has already been taken since february 1998, working in a field camp research which included monitoring the current state of the site and the impact of tourism. A site management plan has also been accomplished (see document enclosed-appendix 3, 19).

d. Present conservation conditions

As we have stated before in item 3.C, the National Congress of the Argentine Republic has sanctioned and promulgated Law N° 24.225/93, declaring **Cueva de las Manos del Alto Río Pintura**, Department of Lago Buenos Aires, Province of Santa Cruz, a **National Historic Monument**.

This regulation includes both the paintings on the rock surfaces of the walls, rock shelters and inside the cave, and the whole archaeological sites found within the environment. The Comisión Nacional de Museos, Monumentos y Lugares Históricos, Secretaría de Cultura de la Presidencia de la Nación, has the compromise to take all the necessary measures (both administrative and financial) regarding the property, so as to accomplish what Law 12.665 has settled. This Law regulates the actions of this Commission (appendix 9).

The status of the Area Arqueológica y Natural, Alto Río Pinturas, Santa Cruz, as a protected area depends on both national and provincial obligations. At the national level it involves the jurisdiction of the Comisión Nacional de Museos, Monumentos y Lugares Históricos as a National Historic Monument. It falls under its protective jurisdiction. Besides, this site is a private property, so its owner has to answer for its care as well.

On the other hand there is a provincial Law of Protection and Conservation of the Cultural and Natural Heritage of the Province, that considers natural and cultural properties as belonging to the province (appendix 16).

In addition to these national entities, the Instituto Nacional de Antropología y Pensamiento Latinoamericano de la Secretaría de Cultura de la Nación (INAPL) set forth the program “Preservación y Conservación del Arte Rupestre Argentino” in order to protect the site .

So Cueva de las Manos and other archaeological and natural sites within this area have continually been protected by federal and provincial laws, and administered by the INAPL, Secretaría de Cultura de la Nación since 1995, and by the Government of the Province of Santa Cruz, through the Municipalidad de Perito Moreno (Town Hall).

Natural weathering:

Cueva de las Manos has not undergone important deterioration processes, as has been stated by Ian N.M. Wainwright of the C.C.I. (Canadian Conservation Institute) from Ottawa. The C.C.I.'s role in the Program is to offer advice based on experience in Canada and to provide analytical support to investigate the pigments, binding media and deterioration mechanisms of the rock paintings.

Wainwright's work during a field work in February/March 1995, consisted in recording the existing graffiti at the site and removal of a number of microscopical samples for analysis by x-ray microanalysis. The C.C.I. investigated the formation of mineral accretion on the site and the possibility that a preparation layer may have been used for some of the rock paintings.

As a result of this work Wainwright noticed that the place is very well preserved from a natural point of view. The rock of the walls, inside the cave and shelters is very stable, so as a result of its solidness and tenacity, has kept its integrity. Natural weathering is due to exposure to the sun, and some eolic erosion. This can be clearly observed in those surfaces that are most exposed to climatic conditions. The place is very dry, there are no water filtrations so dampness is not a problem in this case (appendix 11).

Cultural deterioration:

Visitors to Cueva de las Manos have increased a great deal in the course of these last few years. The region of Patagonia as a whole has become an attraction for all sorts of tourists, either native or foreign; it is growing in importance day by day and this is causing a great damage to this site, because Cueva de las Manos is included in almost every tour that visits the southern part of that territory.

The surveys carried out at the site showed us that the worst damage has been produced by human actions. Therefore, our main objective is to stop these actions and to preserve the site for the future generations.

The main "vandalic" actions observed by the program team are: all sorts of graffiti, "souveniring" (people break pieces of the rock surfaces with some tool so as to take part of the paintings), dust accumulation, touching-up of art surfaces, etc. (*sensu* Gale and Jacobs 1987; Rosenfeld 1988) (appendix 21).

Present situation:

One can approach the site through a paved road where there is a parking; a building which includes the house for the guardian (who remains in the place during four months in summer), a place for visitors and rest rooms. Visitors have to pay an admission ticket before they get to the site, but they are not always escorted by the keeper. There are some guided tours during the summer, organized by the Tourist Office of Perito Moreno, and private tourism is increasing a great deal. These tours are organized by the owners of the "estancias" (ranchs) and they include trekking, hiking, horse riding and a visit to Cueva de las Manos. The paintings are enclosed with chain link fencing, but this fencing does not seem to be quite successful. One of the main objectives of the program is to evaluate some other alternatives to this enclosure, so as to protect the pictographs, control the flow

of visitors and allow for enhance interpretation of the site (see photo in appendix 8, video and images in ZIP).

The second phase of the Program has considered the implementation of a new site management plan which includes the installation of wooden pathways with interpretative signs along the way, together with a regular monitoring and review of these facilities (appendix 12).

e. Policies and programs related with the management of the property and with its promotion

The Importance of Rock Art Conservation: Recommendations proposed by UNESCO, ICOMOS, ICOM, ICCROM and IUAES. XIth International Congress of Anthropological and Ethnological Sciences. Pre-Congress Symposium C-100: Conservation, Recording and Interpretation of Rock Art, Vancouver, B.C. 1983

“I.1- Having considered that rock art provides a unique insight into the human intellectual elementary characters and qualities over at least 30,000 years before the invention of writing; having further evaluated that it is found widely disseminated all over the world (...), it has emerged that those figures and symbols painted and engraved on rock surfaces constitute a documentation of the utmost relevance for the study and comprehension of the cultural roots of mankind. It should be the concern of every man and woman to assure that this really universal patrimony is preserved, documented, studied and understood, and that it becomes a concious part of our general culture.

I.2. Rock art is very vulnerable and is fast deteriorating. Inventory and documentation should be given high priority in all countries where it is present. The international organizations should act as authorative channels in stimulating national and regional actions, as leaders in coordinating and favoring efforts aimed at assuring the inventory and documentation; in assuring also that the information is published, disseminated, made accesible to all, and be preserved for future generations (...).

II.1. Preservation and conservation of rock art is a very delicate matter which should be carried on at highly professional levels. Due to factors of environment, of human intentional or involuntary vandalism, as well as of the variety of agents causing deterioration, each case requires specific studies (...).”

Work done by the Instituto Nacional de Antropologia y Pensamiento Latinoamericano (INAPL). First phase (1995/1997) (appendix 3, 10 and 19).

⇒ Field work and laboratory resarch

In order to accomplish the main goals of this first phase of the Program, a field work was carried on in Cueva de las Manos in February/March, 1995. The research team included: C.J. Gradín, D. Rolandi de Perrot, M. Onetto, M.M. Podestá, M. Sánchez Proaño, Ian Wainwright of the Canadian Conservation Institute, Ottawa, and a group of topographers from the Universidad Nacional de Tucumán (appendix 1- see topographic record of Cueva de las Manos).

- Recording and documentation: Photographs, videos (enclosed)
- Survey of the entire site and topographical plans (enclosed)

- Documentation and recording of the rock paintings;
- Complete inventory of cultural deterioration (partially enclosed in appendix 21).
- Analysis of the causes of natural deterioration of the paintings and removal of microscopical samples for analysis by x-ray diffraction, infrared spectroscopy and x-ray microscopy (in charge of I.N.M. Wainwright from the Canadian Conservation Institute) (appendix 11 and 19).)
- Database documentation with computer-digitalization of images (in charge of M. Sánchez Proaño) (appendix 13).

⇒ Diffusion and education

- Publication of a book and brochures explaining the objectives of the Program (appendix 10).
- Photographic exposition: “*Los Antiguos Cazadores en el Arte Rupestre*”, exposed in the following places of our country and abroad: (see some brochures in appendix 23)

- In the INAPL, November 10-24, 1995, Secretaría de Cultura de la Nación and the Fundación Antorchas.

-In the town of Perito Moreno, Province of Santa Cruz. January 15-22, 1996. A conference for the public at large was given as well as guided tours during a whole week.

-In the III JORNADAS DE ARQUEOLOGIA DE LA PATAGONIA, held on in the town of San Carlos de Bariloche, Province of Río Negro. May 27-31, 1996.

- In the CENTRO CULTURAL BORGES (Borges Cultural Centre), under the leadership of the Unión Latina and the Secretaría de Cultura de la Nación. July 4th to August 4th, 1996. Capacitation course for the guided tours.

-In the Colegio Ciudad Jardín (Ciudad Jardin primary and secondary School). Martín Coronado, Province of Buenos Aires. November 7th to 30th, 1996. Conference for primary, secondary levels and for the school staff as well.

-In the CONGRESO INTERNACIONAL DE ARTE RUPESTRE (INTERNATIONAL CONGRESS OF ROCK ART), held out in Cochabamba, Bolivia. Centro Pedagógico y Cultural Simón I. Patiño, March 25th to April 7th, 1997. Consulate of the Argentine Republic.

-In the Museo Nacional de Arte. Secretaría Nacional de Cultura. La Paz, Bolivia. April 9th to 22nd. Embassy of the Argentine Republic.

-In the Provinces of Tucumán, Salta and Jujuy. August 1997/February 1998.

In Expo Lisboa since June 1998. Portugal
(see brochures enclosed).

- Interviews held with different media: touristic publications, newspapers, television, provincial entities, etc.

⇒ Researchers capacitation:

Training courses for specialists. Instituto Nacional de Antropología y Pensamiento Latinoamericano. (see programs in appendix 24)

- “Theory and Practice of Rock Art Conservation and Recording”, 12 hours, by Ian N.M. Wainwright of the Canadian Conservation Institute; March 13-15, 1995.
- “Management of Rock Art Sites”, de 12 horas, by Dr. Nicholas Stanley Price of the Getty

Conservation Institute; May 27-30, 1997.

⇒ Actions taken before public and private organisms

- Actions before national and provincial organisms in order to obtain financial support to accomplish the site management tasks: The Comisión Nacional de Museos y de Monumentos y Lugares Históricos, the Dirección de Turismo de la Casa de Santa Cruz y la Dirección de Turismo de la Provincia de Santa Cruz.
- Actions before different media
- Actions before private organisms in order to obtain financial support: Presentation of the Program for the Rolex Price.

⇒ Presentation of the advances and results of the Program in the following National and International Scientific Meetings:

- III JORNADAS DE ARQUEOLOGIA DE LA PATAGONIA, May 1996. Participation in the Symposium: “Arqueología, Turismo, Impacto y Manejo de Recursos Culturales” (Archaeology, Tourism, Impact and Natural Resources), with the following paper; **“Conservación, Turismo y Manejo de Sitios con Arte Rupestre en la Patagonia Centro-Meridional: Cueva de las Manos y Cerro de los Indios”**.
- CONGRESO INTERNACIONAL DE ARTE RUPESTRE, Cochabamba, Bolivia. Simposium: Nuevos estudios del Arte Rupestre en Sudamérica. April 1997. Paper presented: **“Avances en el estudio de la Preservación y Administración de sitios con arte rupestre en la Patagonia Centro-Meridional Argentina”**.
- FOURTH INTERNATIONAL CONGRESS ON ART AND CULTURAL MANAGEMENT, Golden Gate University, San Francisco. USA. June/July 1997.
Rolandi de Perrot, D., C. Bellelli, M.M. Podestá, M. Onetto and C. Sierra. 1997
Rock Art Sites Management in Areas of High Touristic Impact: Analysis of Two Cases Studied in the Republic of Argentina (see in appendix 22)

⇒ Publications:

Podestá, M.M. 1995 Documentación y Presevación del Arte Rupestre Argentino. Boletín de la SIARB 9(41 - 44) (see in appendix 22)

Wainwright, I. 1995 Conservation et recensement de l’ art rupestre en Argentine. Bulletin de I CC 16(1- 4), septembre. (appendix 11).

Rolandi de Perrot D., C.J. Gradín, C.A. Aschero, M.M. Podestá, M. Onetto, M. Sánchez Proaño, I.N.M. Wainwright and K. Helwig. 1997

“Documentación y Preservación del Arte Rupestre Argentino. Primeros resultados obtenidos en la Patagonia Centro-Meridional”. CHUNGARA, N° 28, 1-2. Arica, Chile. (appendix 19).

Rolandi de Perrot, D., C. Bellelli, M.M. Podestá, M. Onetto and C. Sierra. 1997

Rock Art Sites Management in Areas of High Touristic Impact: Analysis of Two Cases Studied in the Republic of Argentina (Administración de sitios con Arte Rupestre en zonas de alto impacto

turístico: Análisis de dos casos de estudio en la República Argentina).

Fourth International Congress On Art And Cultural Management, Golden Gate University, San Francisco. USA. June/July 1997 (see in appendix 22).

Arte Rupestre Argentino. Su Documentacion y Preservacion. INAPL 1997 (appendix 10).

Reports:

⇒ Sánchez Proaño, M.

Relevamiento fotográfico de sitios de arte rupestre de la Provincia de Santa Cruz. 1995 INAPL (appendix 13).

⇒ Onetto, M.

Proyecto Preservacion y Administracion del Sitio Cueva de las Manos. Provincia de Santa Cruz. Argentina. 1998. INAPL .

Second Phase of the Program Site Management Plan

Signposting

Interpretative bilingual signs (spanish and english) have been already written and sent to the Secretary of Tourism of Perito Moreno. They are to be placed along the path that runs next to the paintings and at the local Information Center. This work was carried on by Carlos J. Gradin, Ana M. Aguerre, María Onetto and Verónica Ramos (advanced student of Tourism, as well as tourists guide in Cueva de las Manos). English translation : María Onetto. Second semester 1997.

Field work : Monitoring the state of the paintings

With the object of accomplishing these works, a field work was carried out on February 1997. María Onetto was in charge of these works with the collaboration of A.M. Aguerre, Verónica Ramos and Alejandra Podljeski (a french student, with a Diplome d'Etudes Universitaires Général (DEUG) in Biology, University of Marseilles).

The work consisted of :

- Inventory of human vandalism at the site from March 1995 to February 1997. The team was able to compare with the documentation obtained during the former field work: photographic and videographic material and a complete inventory. In this way it was possible to record the damages suffered in the site during this period (inventory enclosed).
- Complete photographic and videographic recording.
- Interview with Mr. Carlos Inostrosa, local keeper, to find out the amount and type of tourists visiting Cueva de las Manos and their behaviour; needs at the site and its present situation, etc. He showed us a book where visitors write down their suggestions and claims with regards to the assistance, information, infrastructure, etc. We consider this of an outstanding importance for the planning of this site management project.

- Control of the efficiency of the texts for the signposting (which have not yet been placed). This was done in the following way : three different groups of people walked along the site, reading the texts but without our company. From this experience we obtained invaluable suggestions that will be kept in mind to make some corrections.
- Interviews with authorities at Perito Moreno to discuss the problem regarding the the preservation of the site. Together with Dra. Aguerre, we talked with the Director of Tourism, Mr. Oscar Ramos, and the Secretary of Culture, Professor Graciela Umile. We also had a meeting with the Secretary of Government, Mr. Gregorio Victor Abadie, the Architect Carlos Barletta from Obras Públicas of the Municipalidad de Perito Moreno ; Professor Graciela Umile and Verónica Ramos, to specify details related with the signs for the site.

Results:

The results of the 1998 campaign were very positive. In the first place the interviews with the authorities and with some people of the town allowed us to clarify many aspects which are not easy to understand from our working place in Buenos Aires. I consider it very important to keep a fluent communication with the local representatives.

In the second place, detailed field work carried out with scientific discipline, with plenty of photographic and videographic documentation -always comparing with those of 1995- allowed us to know the present conditions of the paintings as well as the changes suffered over the last two years. This shows us that the permanent monitoring of the site is of great importance.

In the appendix 21 we give the detail list of damages found, but summarizing the results, we must say that. The principal “vandalic” actions are all type of graffiti, with deep incisions, with cutting instruments, with chalk and specially with the fruit of the calafate plant, (plenty of it can be found near the site). All these damages have been found principally in sectors with no protection of iron bars.

Plan for the preservation and administration of the site Present situation

As we have already stated, the principal sectors with paintings have been protected since several years ago with fences to avoid the entrance of people, but these do not seem to be effective.

Site management proposal

Among the necessary measures for the site management and preservation, the majority of them are urgent and should be accomplished as soon as possible. Many of them have been proposed in several opportunities by Mr. Carlos Gradin. These are the following :

- Precise delimitation by the Comisión Nacional de Museos, Monumentos y de Lugares Históricos of the area belonging to it as a Historic National Monument (Monumento Histórico Nacional). This area should include the archaeological site and part of its natural environment.
- Enclose this area to prevent the entry of visitors without adequate control.
- Permanent protection of the site by two persons alternating in this job.

- Control all the different ways of access to the site : by Estancia Los Toldos, by Bajo Caracoles and by the opposite side of the keepers house (near to Sector V with paintings). Close these entries when the site is not open to the public and specially in winter.
- A strict control of tourists' movements, writing down the number of the persons' identification card (only one person responsible in case of numerous tours) and license number of each vehicle.
- Provide local tourist guides previously trained.
- Provision of lodging facilities for the guides, who must stay two or three days at the site due to the distance to Perito Moreno.
- Establish an opening time within a determinate time table (between 11am and 6 p.m.) as well as a timetable for guided tours (for example 12 a.m., 2 p.m. and 4 p.m.). The groups should not overpass 15 people. Forbid the entrance without a guide.
- Charge with an admission ticket to the site and use this money for the maintainance of the personnel assigned.
- Place the corresponding signs.
- Installation of an Information Center in the room next to the keeper's house within the actual building, so as to provide the visitor with a complete information (explanatory and information charts, photographic material, brochures, etc.).
- Provide these facilities with a radio equipment.
- Construction of boardwalks with double rails next to the paintings, according to the plan suggested in this report. If this is fulfilled, we suggest to take off the fences. This step is only possible if the previous ones are fulfilled. If not it is not advisable to take them off (appendix 12).

4. MANAGEMENT

a. Property rights (see appendix 14, 15, 16).

Area proposed for the inscription: **Area Arqueológica y Natural Alto Río Pinturas-Santa Cruz.** Located in the Estancia “Los Toldos”, Provincia de Santa Cruz, Argentina, consists of a private property whose owners are: Doctor Alicia Noemí Sosa de Molina, Argentine citizen, widow of Pedro Eustacio Molina, and her two sons, (present owners since May 1995). Both the title of dominion and a notification signed before a public notary, presented by the owner of the property (Dr. Alicia Sosa de Molina), are enclosed within this report. Dr. Molina gives her consent and declares her interest concerning the inclusion of the Area in the List of the UNESCO World Heritage (appendix 14).

The former owners were:

1. The Sumich Family: Estancia “Los Toldos”.
2. The Joaquin Family: The name of the Estancia was then changed to “La Elisa” (about the 60 decade FALTA GUION)
3. The Brugna Family: Estancia “La Elisa” (80 decade) OJO GUION

Tampon Area: Located within the same property of the Estancia “Los Toldos”, Provincia de Santa Cruz, Argentina. It consists as well, as we said before, of a private property owned by Doctor Alicia Noemí Sosa de Molina and sons (present owners since May 1995) (see appendix 15).

Alicia Noemí Sosa de Molina. Address: Luis S. Peña 105-6° A. Buenos Aires, Argentina. Tel.: 54-1-901.0436

b-Legal status

The area proposed for the inscription and the tampon area consist of a private property (see above).

In 1993 the area proposed has been declared “Monumento Histórico Nacional” (National Historic Monument) by the Comisión Nacional de Museos y de Monumentos y Lugares Históricos of the Secretaría de Cultura, Presidencia de la Nación (Ley nº 24.225, June 1993) under the name of “Cueva de las Manos, located in the Alto Río Pinturas Area, within the Estancia Los Toldos, Department of Lago Buenos Aires, Province of Santa Cruz (appendix 9).

Article 3, Law Nº 12,665 of the Comisión Nacional de Museos y de Monumentos y Lugares Históricos declared in 1940 that “the Executive Power, under the proposal of that National Comisión will declare of public utility all the places, monuments, real properties and documents belonging to private owners, considered of both historic and historic-artistic interest, for its expropriation, or else this Commision will come to an agreement with the owners of the property, so as to assure the patriotic aims of this law. If conservation of the Place or Momument sets some restrictions upon its dominion, in that case the National Government will indemnify the owner” (underlining is ours). (“... declarará de utilidad pública los lugares, monumentos, inmuebles y documentos de propiedad de particulares que se consideren de interés histórico o histórico-artístico a los efectos de la expropiación o se acordará con el respectivo propietario el modo de asegurar los fines patrióticos de esta ley. Si la conservación del lugar o monumento implicase una limitación al dominio, el Poder

Ejecutivo indemnizará al propietario en su caso”) (see appendix... Ley nº 12.665)

Article 12th declares that the “National Commission is in charge exclusively of the care, conservation, repair and restauration of all the properties belonging to the National State inscribed under its register...” (“la Comisión Nacional tiene a su exclusivo cargo la custodia, conservación, refacción y restauración de los bienes del dominio de la Nación inscriptos en el registro ...”) and the article 13 points out that the “historic properties or historic/artistic properties (...), cannot be submitted to any kind of repair or restauration, nor can they be destroyed in all or in part, without the intervention and approval of the National Commission” (“los bienes históricos o históricos artísticos(...), no pueden ser sometidos a refacción ni restauración, ni destruidos en todo o en parte, sin intervención y aprobación de la Comisión Nacional”).

c. Protection measures and management plans

National measures:

National Law 9080 of 1913 and the Law Regulation of 1921: the very first concern regarding the means for regulating the protection of both Archaeological and Paleontological Heritage in Argentina, was through the National Law Nº 9080, sanctioned in 1913. This law regulated the investigations and protected the sites and objects found within the Argentine territory. It was promulgated by the Executive Power in 1921. This law, in spite of its validity, has never been used due to different reasons (Berberían 1992) (appendix 15).

The Comisión Nacional de Museos y de Monumentos y Lugares Históricos declared the property of Cueva de las Manos, which belongs to the Estancia Los Toldos and is found in the Area Alto Río Pinturas, as a National Historic Monument. This Commission, dependant of the Secretary of Culture (Secretaría de Cultura de la Presidencia de la Nación), declared of public utility the whole Area and takes under its exclusive responsibility the care, conservation, repair and restauration of the property (see above item b and appendix 9).

Provincial measures

The provinces, seeing that this National Law was unable to be applicated, reactioned with their own Laws and Regulations. For example, the Province of Santa Cruz promulgated Law Nº 1024 in 1975, regarding the Conservation of the Historic, Archaeological and Paleontological Heritage of the Province. This law declares all the ruins, material remains, objects and cultural and natural places that have any scientific, historic, archaeological or paleontological interest, within the provincial territory, and which are not a private dominion, as a provincial property (article 3).

It also declares of public utility or general interest (susceptible for expropriation): all those places and sites, objects, documents, libraries and private collections, with an historic, archaeological, and paleontological interest This measure has one main goal: to create historic, aecheological or paleontological parks and places; site museums; or even to complete thier own museums and public libraries (article 5). The Province has created the **Comisión de Conservación del Patrimonio Histórico, Arqueológico y Paleontológico** (Commision for the Conservation of the Hitoric, Archaeological and Paleontological Heritage), to see this law is being applicated (article 23) .

In September 1997, the Province of Santa Cruz prepared a new bill: Law Project nº 2472 “**De Protección del Patrimonio Cultural**” (Cultural Heritage Protection), where the archaeological sites are included. It ennumerates a number of protection measures, assigning the **Subsecretaría de Cultura** (Subsecretary of Culture), the **Municipios** (Town Halls) and the **Comisiones de Fomento** (Promotion Commisions), as the authorities in charge of the effective application of the Law (see

appendix 16)

d- Organisms in charge of the management:

Governmental Organisms:

Civic Level:

- Municipalidad de Perito Moreno, Provincia de Santa Cruz, República Argentina
(Civil Government of Perito Moreno, Province of Santa Cruz, Argentine Republic)
- Coordinador Regional de Turismo -Perito Moreno-
(Regional Tourism Coordinator -Perito Moreno-

National Level:

- Comisión Nacional de Museos y de Monumentos y Lugares Históricos. Secretaría de Cultura de la Presidencia de la Nación. República Argentina.
(National Commission of Museums, Monuments and Historic Places. Secretary of Culture of the National Presidency. Argentine Republic)
- Instituto Nacional de Antropología y Pensamiento Latinoamericano. Secretaría de Cultura de la Presidencia de la Nación. República Argentina. 3 de Febrero 1378. (1426) Buenos Aires.

National Non Governmental Organisms

- Asociación de Amigos del Instituto Nacional de Antropología y Pensamiento Latinoamericano. 3 de Febrero 1378. 1426 Buenos Aires. tel.: 54-1-7843371
- Fundación Antorchas. Chile 300 (1098) Buenos Aires. tel.: 54-1-3319905

Foreign Non Governmental Organisms:

- Canadian Conservation Institute. Government of Canada. 1030 Innes Road. Ottawa, Canada K1A 0M5. Tel.: 1-613-9983721 Fax: 1-613-9984721. Contacto: Ian.N.W. Wainwright. Manager.Analytical Research Laboratory. CCI.

e. Level in which the control management is to be carried out, and name and address of the person responsible for the, plan to be contacted

Civil Level:

1-Municipalidad de Perito Moreno. Provincia de Santa Cruz. República Argentina:
Intendente: Sr. Guillermo Bilardo.
Coordinador Regional de Turismo: Lic. Damián Alberto Pessolano.

Jefe de la Dirección de Turismo: Sr. Oscar Ramos.
Sarmiento 1517. Perito Moreno. Pcia de Santa Cruz.
Tel.: 54-0963-32121

Jefa de la Dirección de Cultura: Prof. Graciela UMILE.
Sarmiento 1517. Perito Moreno. Pcia. de Santa Cruz
Tel.: 54-0963- 32121

2- Permanent guardian of the archaeological site (in charge the whole year round):
Site Cueva de las Manos, Alto Río Pinturas, Provincia de Santa Cruz:
Señor Carlos INOSTROSA.

National Level:

1- Comisión Nacional de Museos y de Monumentos y Lugares Históricos. Secretaría de
Cultura de la Presidencia de la Nación
Lic. Magdalena Faillace-Tel.: 54-1-3433960

2-Instituto Nacional de Antropología y Pensamiento Latinoamericano.

Director: Dr. Diana ROLANDI DE PERROT (she is also the co-ordinator of the **Programa de Documentación y Preservación del Arte Rupestre Argentino**)
3 de Febrero 1378. Tel.: 54-1-7843371. e mail: inalp @bibapl.edu.ar

f. Plans adopted regarding the property

Civil Level: (Municipalidad de Perito Moreno, Provincia de Santa Cruz)
Touristic development plan:

The Province of Santa Cruz, throughout the Municipalidad de Perito Moreno, has undertaken different tasks in order to protect the site, as well as to allow visitors to have a better access to it. A provincial road (nº 97), starting in the small village of Bajo Caracoles and parting from national road nº 40, is constantly being maintained along its 46 km because it ends in Cueva de las Manos.

The pathways of the site have been improved and parking facilities are available for a better access of vehicles. Chain link fences have been installed in front of some sectors with paintings to prevent the access of visitors.

A building including the house for the guardian, who remains at the site the whole year round to control the flow of visitors, a place for visitors, bar service and rest rooms are available at the site.

The archaeological site has become one of the province's main touristic attraction. It is regularly published through the different media. "Cueva de las Manos Festival takes place in Perito Moreno every summer and it celebrates the "Provincial Day of Rock Art". This town is considered the **Archaeological Capital of the Province of Santa Cruz** due to its proximity to the cave.

The Regional Coordinator of Tourism has requested the Government of the Province of Santa Cruz in December 1997 a **"Petitorio de Puesta en Valor y Reconversión Económica para Cueva de las Manos"** (a three years plan) in order to maximize services, equipment and the promotion of the site (see appendix 17).

National Level:

-**“Programa de Documentación y Preservación del Arte Rupestre Argentino”**. Undertaken in 1995 by the Instituto Nacional de Antropología y Pensamiento Latinoamericano, Secretaría de Cultura de la Presidencia de la Nación. The general co-ordinator is the Director of the INAPL, Dra. Diana Rolandi de Perrot and the scientific co-ordinators are Mr. Carlos J. Gradín and Lic. Carlos A. Aschero. The research team is integrated by: Dra. Ana M. Aguerre, Lic. María Onetto, Lic. M. Mercedes Podestá, and it has a technical staff as well: Lic. Mario Sánchez Proaño and Ana B. Sánchez (photography and visual design); Lic. M. Cristina Zubillaga (museology); specialist in Conservation: Ian N.M. Wainwright (CCI, Ottawa, Canada).

The Program's aim is to preserve most of the sites with rock art in the Argentine territory. Its main goal is to set forth a number of actions tending to preserve rock art sites within our country to delay deterioration or prevent further damage of these sites. It involves environmental control and regulations regarding the use of a particular site with the purpose of maintaining it as similar as possible to its original state.

These actions include documentation, photographic recording and topographic plans; analysis of natural weathering as well as a complete inventory of cultural deterioration by vandalism; computer digitalization of images in order to handle graphic information, to process a vast quantity of data so as to create a data bank, and to obtain a proper manipulation of colour; information and education for different levels of the population; exhibitions, conferences, scientific meetings etc; permanent diffusion of the present state of research by regular reports and publications.

Researchers undergo a professional training in conservation and management of rock art sites, including training courses and seminars. A collection of photographs of the rock art sites, including digitalized images (“Los Antiguos Cazadores en el Arte Rupestre”: “Ancient Hunters in Rock Art”) has been exhibited in various places in our country as well as in the Rock Art International Congress held out in Cochabamba, Bolivia, in April 1997 and this year in Lisbon.

Education of the public at large is considered very important. National and local governments should work together making an effort in spreading information so that people become conscious of the importance of preserving our archaeological heritage (see item 3.b for more information)

The first step included the actions we have cited above (stage 1-Cueva de las Manos Project: completed), and the planification and implementation of a correct management plan for the site (stage 2- Cueva de las Manos Project: at work now). A diffusion policy, education and capacitation of specialists has been going on from the very first start of the Program. Two courses: “*Theory and Practice of Rock Art Conservation and Recording*”(12 hs.) and “*Administration of Rock Art Sites*” (20 hs.) in charge of I.N.M. Wainwright (1995) and Nicholas Stanley Price (1997), respectively, and the organization of permanent and itinerant photographic expositions of national and international level (some completed and in others in process).

(For further information see Programa de Documentación y Preservación del Arte Rupestre Argentino; Arte Rupestre Argentino, su documentación y preservación- INAPL 1997; Rolandi de Perrot et al. 1997, Wainwright 1995 y Podestá 1995). (appendix 3, 10 and 19).

g. Means and levels of financial support

(see appendix 18)

i- Improvements for tourists and statistics:

Management strategies implemented until 1998:

- Improvement of the road that runs between Bajo Caracoles and Cueva de las Manos (road nº 97-46 km).
- Car parking to control vehicle access and ensure that only pedestrians reach Cueva de las Manos.
- Camping facilities with barbecue installations and two toilets.
- Information and Visitor's Control Center, rest rooms, bar, guardian's residence. Visitors have to pay and admission ticket (3 U\$S)
- Brochures (given to all visitors at the entrance)
- Signs at the site entrance and information panels inside the visitor's Center (not along the visitor's pathway)
- Fences have been installed along some sections of the pathway to protect rock art shelters and to prevent the entrance to the cave (see topographic site plans, photographs as well as videos).
- The Management Plan has had in mind the future replacement of the wire fences and the installation of wooden boardwalks along the entire or part of the pathways. This task can be done in different stages and the decision depends on financial support (for better information see item 3.e and appendix 12)

j. Site management plan and exposition of its main objectives

(see items 3.d, 3.e and appendix 3, 10,19)

k-number of employees (professional, technical sectors, etc.)

Civic Level:

Municipalidad de Perito Moreno:

- Tourism Director:-----1
- Regional Coordinator in the Northern Area of the country-----1
- Promotion in the Northern Area of the country-----1
- Guardian of the site-----1
- Promotion in Perito Moreno:- -----5

Total: -----9

5. FACTORS WHICH AFFECT THE PROPERTY

The constant flow and increase of tourism is the most important factor that affects the “Area

Arqueológica y Natural Alto Río Pinturas”. This issue is explained with more details in item d. Mitigation measures are being implemented to prevent problem from reaching higher levels. The Area in itself together with its **tampon** area, are not greatly affected by any other factor.

a. Pressures due to development factors

As has been stated before, (see 4a and b) this area is part of a private property. The owner is aware of the outstanding value of the site and has acted positively and appropriately in every matter concerning the property. Thanks to this positive attitude the site has been rationally exploited and no serious and unchangeable damages have been caused.

Furthermore, Law 24.225 (already named) which declared Cueva de las Manos del Area Alto Río Pinturas (Estancia Los Toldos, Department of Lago Buenos Aires, Provincia de Santa Cruz) as a National Historic Monument, means that it has given the site a status as part of the State’s National Patrimony since 1993, and therefore that it is protected by law.

Sheep grazing is the main economic activity developed in the area. This is one of the few suitable activities in this arid-semidesertic region, with a rainfall average of less than 200 annual mm and very rough winters. Down in the valleys animals graze during winter time because the climate is milder. Here the animals are protected from the strong winds that blow from the west and chastise the pampas and high plains which surround the valley. Here the average temperature in winter is between -8 and -10 centigrade. The topographic location of the rock surfaces with rock art prevents the deterioration of the paintings, as the few animals gather down in the valley and not on the higher slopes where the paintings are. The soil is not appropriate for any other way of exploitation (making reference to the kind of traditional exploitation which is developed in the area).

Within the proposed area, as well as in the tampon zone, there are no plans or projects related with mineral, hydraulic energy, agriculture or any other kind of exploitation which could affect the place, nor its cultural or natural values.

b-Constraints related to the environment:

Generally speaking they do not occur. The climatic conditions, according to a sediment analysis (Etchichury 1976), do not seem to have changed greatly. According to the scant alteration suffered by the mineral components of the sediment, specially feldspars, an arid and cold weather would have dominated during the last 10 millenniums. The dryness of the environment would explain the scant content of carbonates in all the layers (Gradin *et al.* 1976:246).

c. Natural catastrophes and previous planing: (earthquakes/ earth trembling, fires, floods, etc.)

No important natural hazards have occurred on the area. The presence of pieces of fallen blocks from the rock surface is a natural process which has been taking place for a long time. During the archaeological excavations they have verified the presence of lithoclasts and some blocks which were hidden or partly hidden within the sediment, which is something which allowed the specialists to analyze and describe the rock walls of the caves and shelters, characterizing them as being slightly unstable.

About the year 500 BC, a generalized phenomenon has been observed: some huge blocks coming from the roof of the rock shelters fell down. This phenomenon has been somehow relatively synchronic to similar events that occurred down south of the province of Chubut. This allows us to

suppose that they were caused by regional orogenic movements (Gradin *et al* 1976)

Another outstanding event are some volcanic phenomena that have somehow affected in certain degree the area. Its effect can be described as the deposit of volcanic matter. Cueva de las Manos has had an increase of vulcanism between the years 5330 and 1430 BC, and later on, after the year 1000 BC. This can be detected on the upper layers of the excavation. In recent times (August 1991), there has been an eruption of the Hudson Volcano, located within Chilean territory. This event has produced the fall of some ashes over the area, but it did not affect in a negative way the paintings, in opposition to what has happened in some sites in Chile (Mena Larrain 1995) (appendix 2).

d. Effects due to the flow of visitors/and of tourism

The effects of man upon the area is the most important of them all. The Site Management Plans carried out by the Municipalidad de Perito Moreno and by the INAPL are focused in trying to minimize the negative effects of the human presence upon the area.

Rock paintings in Cueva de las Manos have remained almost unaltered during the last 10 thousand years, except for its natural weathering due to atmospheric agents, until the arrival of tourism.

From that moment on, they started to suffer a gradual deterioration, that is increasing nowadays and specially since the '90s, owing to the great flow of tourism within the region. (for further information see appendix 20 given by the Tourist Office of Perito Moreno and 21).

Number of tourists registered in the municipal camping (appendix 20).

October/April 91/92:	419
October/April 92/93:	2632
October/April 93/94:	4400
October/April 94/95:	4632
October/April 95/96:	10833
October/April 96/97:	5903

Number of tourists who visited Cueva de las Manos (registered by the guardian, Mr. Inostrosa)

October/April 91/92:	123
October/April 92/93:	722
October/April 93/94:	2021
October/April 94/95:	2074
October/April 95/96:	4473
October/April 96/97:	2841
October/April 97/98:	3027

The statistiques concerning number, composition of visitors, different seasons, etc, have been prepared by the Dirección de Turismo de la Municipalidad de Perito Moreno, and they are available in appendix 20). Notice that during the summer season 1996/97 tourism decreased about an average of 36% due to some cases of *hanta virus* registered in North Patagonia. On the other hand, 1997/1998 shows an increase of 10% (appendix 20).

From the 90's onwards "adventure and ecologic" tourism increased, and Cueva de las Manos,

together with the Argentine Patagonia are part of the most common tours. As we stated before, a new touristic policy operates in the Province of Santa Cruz: the “Estancias Turísticas”: “Casa de Piedra”, “Telken”, “Los Toldos”, “La Serena”, “Lagos del Furioso”, and many others, offer all kinds of services and “adventures” to the visitors, and they are assisted by their owners.

In the town of Perito Moreno, there are 2 hotels (150 persons), campings, and all sorts of services, including tours to the Cave.

The increase of tourism brought has left negative effects over the rock art of the site. The Municipalidad de Perito Moreno was not able to make an efficient control of this situation and the site management strategies have not yet been modified

The last complete monitoring of the site was carried on by Lic. María Onetto, during the summer of 1997, together with Dra. Ana Aguerre and tourist guide Verónica Ramos. This inventory is part of the site management works, in charge of the INAPL’s Program (since 1995) (see Inventory of cultural deterioration enclosed - appendix 21)

As it has been stated before, the National Congress and the Comisión de Museos y de Monumentos y Lugares Históricos have declared this site as a National Historic Monument. In 1995, the Instituto Nacional de Antropología y Pensamiento Latinoamericano of the Secretaría de Cultura de la Nación, has started and set forth the Program: Documentación y Preservación del Arte Rupestre Argentino, focusing its absolute priority in Cueva de las Manos. The Municipalidad of Perito Moreno has implemented new management strategies: signposting for the site, extension of the keeper’s permanence in the site -Mr. Carlos Inostrosa- during the whole year round (he used to stay for a period of 7 months, from October to April).

e. Number of inhabitants inside the property and of the tampon area

- Inhabitants inside the property: The guardian of the site, Carlos Inostrosa and family. Three (3) persons.
- Inhabitants in the tampon area: 3 persons in the Estancia Los Toldos, plus 4 persons during the summer season (november-march). These people work in the inn. Not more than 2 or 3 people living in some “puestos” (small country places).

During the summer seasons, this number is greatly increased with the flow of visitors and tourists. These come from all over the country, as well as from abroad. Some are local visitors who come by themselves, either in small groups or in guided tours. There are plenty of people coming from the “Estancias Turísticas”, private country settlements (appendix 20 and brochures in appendix 23).

We have to adjoint the touristic flow during the summer season (an average of 15 visitors per day coming from the Estancia Los Toldos).

d. Organism in charge of the site management

- Comisión Nacional de Museos y de Monumentos y Lugares Históricos.
- Subsecretaría de Turismo. Provincia de Santa Cruz. Argentina
- Municipalidad de Perito Moreno, Pcia. de Santa Cruz.

Instituto Nacional de Antropología y Pensamiento Latinoamericano, under the Secretaría de Cultura de la Presidencia de la Nación (Secretary of Culture). Director: Dr. Diana Rolandi de Perrot.

Secretary of Culture: Dr. Beatriz Gutiérrez Walker

6. MONITORING

Items 6. a, 6.b and 6. c have been explained in **items 3.c, 3.d, 3.e** (see especially “Field work: monitoring the state of the paintings”, “Plan for the preservation and administration of the site”, and “Site management proposal”) and **item 4.j**.

7. DOCUMENTATION

All the documentation required is enclosed

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Alto Río Pinturas

Summary of work done from 1995 to April 1999

(complementary information)

June 1999

Dossier nº 936

TRANSLATION-----

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- Appendix of the Proposal for the Registration of the Alto Río Pinturas Archaeological and Nature Site - Santa Cruz, Argentina in order to be declared World Heritage-UNESCO. June 1998 (errata).

- Documents enclosed:

1-Report: A descriptive survey of the geology, Flora and Fauna of the proposed Upper Río Pinturas Cultural-Natural Site, Santa Cruz Province, Argentina. Done by M. I. Christie, J. Grosfeld and G. Villarosa (March 1999). Sociedad Naturalista Andino-Patagónica (Andine-Patagonic Naturalistic Society), Bariloche, Argentina.

2-Act No. 786 of December 29, 1972 declaring it "Provincial Park, Nature Provincial Monument or Provincial Reserve".

3-Act No. 2472 of September 25, 1997 on Protection of Cultural Heritage.

4-Memorandum of Understanding between the Parties signed in Perito Moreno on December 3, 1998.

5-Report of the mission on the evaluation of Península de Valdés and Alto Río Pinturas done by M. Bidal D'Asfeld from the Ministry of Foreign Affairs, International Trade and Worship on March 19, 1999.

6-Declaration of the Cueva de las Manos site as "Historical-Cultural Nature Heritage of the Province of Santa Cruz", by the Governor of the Province of Santa Cruz Dr. Nestor C. Kirchner, Río Gallegos. Decree No. 491 of March 23, 1999.

7-Conclusions of the Central Corridor Workshop during the III International Symposium on Reception Tourism for the Patagonia, S. C. de Bariloche, Prov. of Río Negro, 8-10 April, 1999.

SUMMARY PROJECT

Project *Preservation and Management of the Cueva de las Manos Site, Province of Santa Cruz, Argentina* was began in 1995 within the Program "Dcoumentación y Preservación del Arte Rupestre Argentino" (Recording and Preservation of Argentine Cave Art) that has been carried out since that same year by the Instituto Nacional de Antropología y Pensamiento Latinoamericano (National Institute of Anthropology and Latin American Thought) (INAPL), Secretariat of Culture of the Nation.

The destruction process of a cave art site include alterations produced by natural agents, but specially by man. The general objective of the program is to preserve cave art expressions by diminishing or eliminating their deterioration process, and to implement a correct management plan in several sites of the country in order that this valuable cultural heritage be perpetuated.

Cueva de las Manos, situated in the Alto Río Pinturas Area north-west of the Province of Santa Cruz is, without any doubt, one of the most important archaeological sites with cave paintings in the country and one of the greatest tourist attractions in the Argentine Patagonia. It has been systematically investigated for over three decades under Carlos J. Gradín supervision and most recently under Ana M. Aguerre.

In June 1998, INAPL submitted the Alto Río Pinturas Archaeological and Nature Site - Province of Santa Cruz, Argentina to UNESCO in order that this could be included in the World Heritage List. This initiative is taken because Cueva de las Manos, the Pinturas River canyon environment and vicinity are considered to have an exceptional value, both from the cultural and nature point of view.

This true masterpiece of the world heritage should be acknowledged and appreciated by the whole world. INAPL as well as the national and provincial authorities in charge of the protection and administration of this property are conscious of the enormous responsibility of the Argentine Nation when perpetuating this heritage for the joy of the present and future generations.

WORK DONE - Summary
First Stage (1995-1996), Second Stage (1997-1998)

First Stage (1995-1996)

- Field and cabinet work:

In order to fulfil the objectives of the first stage a field work was done in February/March 1995. The researchers who took part were: C. J. GRADIN, D. Rolandi de Perrot, M. Onetto, M. M. Podestá, M. Sánchez Proaño, Ian Wainwright from the Canadian Conservation Institute, Ottawa and a group of topographers from the National University of Tucumán.

The work done was:

- Photographic, video and topographic full surveys (the latter under the supervision of the National University of Tucumán); classification of the photographic material.
- Recording of artistic motifs;
- Full inventory of anthropic damage;
- Study of the natural deterioration suffered by the paintings and extraction of samples for laboratory analysis (at present being processed under the supervision of the Canadian Conservation Institute);
- Documentary File of computerised images.

- Dissemination and educative work:

- Editing of a book and explanatory brochures on the Program;
- "*Los antiguos cazadores en el arte rupestre*" (*Old Hunters in Cave Art*), travelling photographic exhibition shown at eight different places in the country and in La Paz and Cochabamba, Bolivia.
- Interviews edited in publications concerned with tourism, newspapers, television. These publications have the objective to make the people conscious of the importance and value of this site.

-Searchers' Training:

Advanced course by the Canadian expert I. N .M. Wainwright (March 13-15, 1995): "Theory and Practice of Rock Art Conservation and Recording" (12 hours).

-Results of scientific conventions and meetings:

- International Symposium on Andine Cave Art. Arica, Chile. November 1995.
- III Conference on Archaeology in Patagonia. Round Table: "Archaeology, Tourism, Impact and Management of Cultural Resources". S. C. de Bariloche. May 1996.

-Publications:

- 1995 Podestá M. M., Conservation and Preservation of Argentine Cave Art. SIARB Bulletin 9:41-44.
- 1995 Wainwright, I., Conservation and Recording of Rock Art in Argentina. CCI Newsletter, 16: 4-5.

- 1996 Rolandi de Perrot D., C. J. Gradin, C. A. Aschero, M. M. Podestá, M. Onetto, M. Sánchez Proaño, I. N. N. Wainwright and K. Helwig. "Recording and Preservation of Argentine Cave Art. First results in Central-Southern Patagonia". CHUNGARA 28 (1-2). University of Tarapacá, Arica, Chile.

Second Stage (1997-98):

-Signs:

A preliminary bilingual (Spanish-English) version of the words on the signs in the visited circuit of the Cueva de las Manos site in order to compare its efficiency with field experiments.

-Field work:

Monitoring the conditions of the paintings:

A campaign was conducted from February 6-10, 1998 in order to carry out this work. M. Onetto supervised the work and A. M. Aguerre, Verónica Ramos and Alejandra Podlejski (University of Marsella) took part in it.

Work done:

- Inventory of the anthropic damage suffered by the site between March 1995-February 1998.
- Full photographic and video survey.
- Joint work together with Mr. Carlos Inostrosa, current guardian of the site, in order to collect information in relation to the quantity, kind and behaviour of tourists visiting Cueva de las Manos; necessities and situation of the site, etc., of great importance for the planning of the operation project of the site.
- Efficient checking of the words on the explanatory signs, done as follows: three different groups of people went over the site, no guide, following the signs they had in hand. Out of this experience very valuable suggestions will be applied to the aforementioned signs.
- Interviews to the Perito Moreno authorities where the problem of the preservation of the site was submitted: Director of Tourism, Mr. Oscar Ramos, Secretary of Culture, Prof. Graciela Umile, Secretary of Government Gregorio Victor Abadie, Arch. Carlos Barletta for Public Works of the Municipality, Prof. Graciela Umile (sic) and Miss Verónica Ramos (guide of the site) in order to specify details in relation to the explanatory signs of the site.
- Drafting of the management plan of the site: in April 1998 B.A. M. Onetto and Arch. Adrian Serafino drafted the first management plan of the Cueva de las Manos site that was submitted to all the local, provincial and national authorities and included in the proposal to UNESCO in June 1998. This plan was lately revised and partially modified (see Up-dated Management Plan)

- Searchers Training:

Advanced course by foreign expert N. Stanley Price (may 27-30, 1997): "Management of Cave Art Sites" (12 hours).

-Submission of the results of the scientific conventions and meetings:

- International Congress on Cave Art, Cochabamba, Bolivia. Symposium: New Studies on Cave Art in South America. April 1997.
- Fourth International Congress on Art and Cultural Management. Golden Gate University, San Francisco. June 29-July 2, 1997.
- International Congress on Anthropological and Ethnological Sciences. Symposium: Archaeology and Tourism. Williamsburg, Virginia, USA, July-August 1998.

-Publications:

- 1997 Argentine Cave Art. Recording and Preservation. INAPL. Buenos Aires.
- 1997 Cave Art Sites Management in Areas of High Tourist Impact: Analysis of two cases in the Argentine Republic.
- 1998 Use of the Electronic Image in Argentine Cave Art Exhibitions. Magazine on Museology. Sánchez Proaño, Zubillaga. Madrid.

Until April 1998 the site situation was the following: the main sectors of paintings were protected by bars not allowing the visitors to get near the walls. Only one guardian was in charge of them from September to May. The existing infrastructure for the management of the site had: a parking-lot for the visitors' vehicles, a camping, the guardian's house, a reception (collection of ticket entrance) and resting-room for the visitors also used as information centre and for toilets. All this infrastructure was financed by the Secretariat of Tourism of the Nation and the guard of the site was in charge of the Municipality of Perito Moreno.

The proposal made by INAPL in April 1998 and submitted to the different authorities concerning the management and surveillance of the site indicated the following work:

- 1) Marking out of the limits of the area of the Cueva de las Manos site, National Historical Monument since 1993, by the National Commission on Museums, Monuments and Historical Sites. This should include the real archaeological site and part of its natural environment.
- 2) Fencing the site in order to not allow visitors enter without a proper control.
- 3) Permanent surveillance of the place by two people on an alternate basis.
- 4) Controlling all possible ways of access into the site through the Estancia Los Toldos and through Bajo Caracoles town. Closing of these accesses while the site is not open to the public, especially in winter time.
- 5) Strict control of entry and exit of tourists by recording their document number (if a group only one person responsible) and the plate number of each entering vehicle.
- 6) Providing local tourist guides, previously trained, for the guided tours.
- 7) Providing facilities for the guides' accommodation, as they would have to stay two or three days in the place due to the distance between the site and Perito Moreno town.
- 8) Setting up opening hour of the site at a determined time (between 11a.m. and 6 p.m.) and fix a time for the guided tours (e.g. 12 noon, 2 p.m. and 4 p.m.). Groups should not exceed 15 people. Entry without a guide should not be allowed.
- 9) Assign the amount collected from the entrance tickets to maintenance expenses of the site.
- 10) Putting up the signposting of the tour.

11) Planning and setting up an interpretation centre in the reception and rest hall, where a complete information should be given to the visitors (explanatory charts, informative panels, photographs, brochures, etc.) The centre must be properly lit up, so a generator will be needed for the facilities.

12) Providing a radio system.

13) Building double railed runways along the paths where the paintings are, according to the suggested diagram (see proposal enclosed).

14) Once the suggested proposals are fulfilled and the site is under absolute control we suggest the existing bars are taken away.

WORK DONE BETWEEN APRIL 1998 AND APRIL 1999

Summary:

During this period INAPL intensified the co-ordination of the activities developed at a local, provincial and national level in order to unify the efforts and reach specific results for the profit of the Cueva de las Manos site.

In June 1998 the Archaeological and Nature Alto Río Pinturas Site-Santa Cruz, Argentina a proposal was submitted for UNESCO to proclaim it World Heritage.

In January 1999 Roy Querejazu Lewis (ICOMOS) and Pedro Rosabal (IUCN) visited the site to be able to advise UNESCO on the proclamation of the site. They were accompanied by people from the INAPL staff, counsellor Marcos Bidal D'Asfeld from the Ministry of Foreign Affairs, International Trade and Worship, Francisco Erize from the National Parks Administration and Pedro Romero from CONAPLU.

In April Dr. Jean Clottes, President of CAR-ICOMOS, together with María Onetto (KNAPL) and Miss Verónica Ramos, tourist guide (Under-Secretariat of Tourism of the Prov. of Santa Cruz) visited the Alto Río Pinturas site, Prov. of Santa Cruz. They visited Cueva de las Manos and Alero Charcamata sites in order to submit a report to ICOMOS with regards to the proclamation of the site by UNESCO.

INAPL is conscious of the progress made in relation to the safeguard of the cultural aspects of the area (Cueva de las Manos site), but it is also alert with respect to the tasks that must still be carried out to fulfil the requirements conducting to show the nature aspects of the site. In this respect the necessary steps were taken to collect the pertinent information to support the proposal through its natural values (see actions). These actions will be intensified during the current year and the year 2000.

Actions:

At a national level:

- The National Direction of Architecture under the Secretariat of Public Works of the Ministry of Economy, Public Works and Services, endeavoured itself to implement the infrastructure works proposed by the INAPL management plan and to measure the area corresponding to the site declared National Historical Monument made by the National Commission of Museums and Monuments and Historical Places. For this purpose Arch. Carlos Taylor (Director of the Southern District of the said Administration) visited the site together with B.A. Onetto to evaluate the proposed works in situ. A Memorandum of Understanding between the Parties was signed at Perito Moreno town, on December 3, 1998 (enclosed) in order to reach a consensus on the works to be done under the agreement for the Works under Protection, Security and Enlargement of the Infrastructure of the Cuevas de las Manos National Historical Monument. To this end a public bid will be called during the first semester of 1999.

At a provincial level:

- Proclamation of Cueva de las Manos and its environment, situated in the Alto Río Pinturas area, Los Toldos, Dept. VII, Buenos Aires Lake, as Historical-Cultural, Nature Heritage of the Province of Santa Cruz. Decree No. 491, March 23, 1999 (enclosed).
- Proposal of proclamation of Provincial Reserve, according to Act on Protected Areas of the Province of Santa Cruz, No. 786, December 29, 1972 (enclosed).
- In relation to the previous item INAPL commissioned experts from the Sociedad Naturalista Andino Patagónica of Bariloche to make a descriptive report of the nature aspects of the Alto Río Pinturas area (enclosed). Mr. Francisco Erize (APN) assessed on the demarcation of the Reserve area in February 1999. The area limits were lately settled by a group of experts of the Sociedad Andino Patagónica in March 1999.

At a local level:

- Work meeting: done in Perito Moreno town during the ICOMOS and IUCN advisers' visit together with national, provincial and local authorities on January 30, 1999 (see enclosed report from the Ministry of Foreign Affairs).
- Assessors' of ICOMOS and IUCN visit to Alto Río Pinturas area. January 1999.

MISCELLANEOUS:

Searchers training:

- Training course by Dr. Jean Clottes (CAR-ICOMOS), "European Palaeolithic Art", April 12-15, 1999 (4 p.m.)

Publications:

- Art and Landscape of Cueva de las Manos. Secretariat of Culture. Gaglianone Publishing House (in press) 1999.

Results of conventions and scientific meetings:

- III International Seminar on Reception Tourism in Patagonia. Panel: "Archaeological, Anthropological and Biological Findings as Tourist Attractions". San Carlos de Bariloche, Prov. of Río Negro, Argentina, April 8-9, 1999 (see conclusions of Central Corridor Workshop enclosed).

Dissemination and education:

- Donation of a photograph collection on Cueva de las Manos site art to the Municipality of Perito Moreno, Prov. of Santa Cruz.

Up-dating of the management plan:

- With reference to the cultural aspects of the site:

- 1) The National Direction of Architecture will mark the limits of the Historical National Monument area and will fulfil the corresponding formalities before the municipal and provincial land registry in order that the formalities are initiated before the Museums

and Monuments and Historical Places Commission (see Memorandum of Understanding between the Parties).

2) According to Arch. Taylor's evaluation (National Direction of Architecture) it is not convenient to fence the site on topographic reasons and to avoid visual contamination. The efficient control on the visitors' affluence will be done through the implementation of items 3, 4, 5, 6 and 8 and the proposals of the Direction of Architecture (see Memorandum of Understanding between the Parties).

3) Since early 1998 the site has permanently been guarded by three people during the period of more tourist affluence (October-April) and by only one person during the rest of the year. The Municipality of Perito Moreno is responsible for the personnel's maintenance in charge.

4) No modifications.

5) In the 1998-1999 summer, a strict control of visitors coming along the route from Bajo Caracoles town crossing the site check-point was carried out. As infrastructure was improved the control of people coming from Estancia de los Toldos (left margin of Pinturas River) got better: building of the new bridge over Pinturas River and a new design of the path leading to the check-point. It is planned to build runways and wooden-stairs (in areas of greater movement) leading to the check-point.

6) In the 1998-1999 summer, the local Municipality employed a tourist guide on an occasional basis. INAPL proposes to employ three or four specially trained guides during the opening-period of the site (October-April). INAPL will be responsible for the training of local tourist guides in administration of archaeological resources and regional archaeology (Alto Río Pinturas), at the request of and by agreement with the Under-Secretariat of Tourism of the Province of Santa Cruz. The training course will start in April 1999 and suitable professionals from INAPL and professors from the Universidad de la Patagonia Austral, in Caleta Olivia, Prov. of Santa Cruz will be in charge of it.

7) No modifications.

8) If the site is declared World Heritage by UNESCO it would attract more visitors, so a specific study of the potential load of the site will have to be carried out to effectively control the negative impact produced by the affluence of people. This affluence will be controlled by arranging previously fixed visiting hours of the site. The groups will, without exception, be lead by a trained guide.

9) No modifications.

10) 11) 12) and 13) The National Direction of Architecture will be in charge (see Memorandum of Understanding between the Parties). With reference to item 12 it must be said that there is a radio system installed, owned by the guardian of the site.

14) No modifications.

The Management Plan proposed by INAPL and the modifications suggested by DNA have in view not to allow visual and auditory contamination (pipe concealment, elimination of engines noise, etc.). The different stages in developing the infrastructure will be supervised by experts from INAPL.

It is planned to carry out a deep study on the stability of the rock supporting Cueva de las Manos site. For this purpose experts (geologists, curators) will be hired and the assessment of the Canadian Conservation Institute of Ottawa, Canada, will be requested.



Alto Río Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

**Report : A Descriptive Survey of the geology, Flora and
Fauna of the proposed Upper Rio Pinturas Cultural-
Natural site, Santa Cruz Province, Argentina**

A descriptive survey of the Geology, Flora and Fauna
of the proposed *Upper Río Pinturas Cultural – Natural Site*,
Santa Cruz Province, Argentina.



A place where geology, botany, zoology and anthropology meet.

Miguel I. Christie, Javier Grosfeld and Gustavo Villarosa,
March 1999.

Sociedad Naturalista Andino Patagonica, Bariloche, Argentina.

Prepared for and financed by:

The Instituto Nacional de Antropología y Pensamiento Latinoamericano,
Secretaría de Cultura de la Nación, Buenos Aires, Argentina.

A descriptive survey of the Geology, Flora and Fauna
of the proposed *Upper Río Pinturas Cultural – Natural Site*,
Santa Cruz Province, Argentina.

Executive summary

Introduction

Early in February 1999 our Society was contacted by the National Anthropology Institute to carry out a descriptive survey of the upper Río Pinturas valley and environs, in connection with the proposed World Heritage Site of the Cueva de las Manos, a site filled with rock paintings of unquestionable cultural value covering over 9.000 years of human habitation.

A bibliographic search was initiated right away and in late February three professionals were commissioned to the site for a week, including travel time. Due to time constraints, the following is a summary English report of that survey, placed in the context of a brief description of the salient features of Patagonia.

In view of the different expected readers, we have skipped much of the detail included in the Spanish report, added a few comments to clarify some points that are unnecessary in the local version and have kept the geographic and bibliographic references to an indispensable minimum. Finally we have assumed that all of the descriptive and management details relating to the cultural and anthropological aspects have been covered by the National Anthropology Institute report, adding only a few comments that help relate them to the natural setting.

General Location

Argentine Patagonia is generally accepted to comprise the southern portion of South America, from the Río Colorado (about Latitude 36° S.) southward, an area approximately the size of California or of Norway and Sweden together. Politically it is divided into five Provinces, of which Santa Cruz Province extends from latitude 46° S. southward to the Straights of Magellan and from the Andes to the Atlantic. The area under consideration lies in the north-western corner of this province, in the Department of Lago Buenos Aires (Fig. 1.), about 80 kilometres south of the town of Perito Moreno along Route 40. The tourist access to the cave, however, requires an additional drive of

another 80 kilometres via Bajo Caracoles and Provincial Route 97, overall a long but worthy experience in its own right.

The area lies on the eastern edge of a large basaltic plateau, the Meseta del Lago Buenos Aires, at about 47° 05' to 47° 12' South and 70° 35' to 70° 45' West. Altitudes range between 400 and a little over 1.000 meters and the whole area lies on the Atlantic drainage of the Río Deseado.

The Land

The heartland of Patagonia is formed by two very ancient continental blocks, the northern and the southern (or Deseado) Massifs (Fig. 2.), separated by a low rift that crosses the continent at about latitude 45° S. The Deseado Massif was built up by successive layers of massive explosive volcanic activity during the Jurassic, between 180 and 140 million years before the present (ybp). Though the area suffered some degree of uplifting and marine invasions to the east and south-east, generating cyclic episodes of sedimentation and erosion around its edges, it has remained relatively stable over aeons. During the Tertiary the effect of continental drift to the west, pushing the whole region against the Nazca and Antarctic plate complex of the Pacific, became evident after about 60 million ybp., generating major folding, faulting and volcanoes along the entire western edge that resulted in the Andes Cordillera. More recent volcanic activity during the upper Tertiary and Quaternary added numerous basaltic flows over pre-existing plains that formed a series of elevated tablelands (mesetas) in the central and western portions (Fig. 3.). Finally, since the first glaciation about one million ybp. several cycles of glaciation gutted the Andes, the most extensive ones spilling into the Pacific and out on the plateau's to the east, creating cuts in the Andean range that captured large lacustrine watersheds that alternately drained east or west as the glacial pulses blocked or unblocked the Pacific outlets (Fig. 3.).

Thus the overall lay of the land may be summed up as follows: rising abruptly from the Pacific (in Chile) the Andean chain reaches altitudes of two to four thousand meters, conforming an almost continuous barrier, but occupying only a narrow strip on the western edge of the continent, flanked to the east by uplifted plains and volcanic tablelands that grade down from around fifteen hundred meters in a series of steps along an extended slope, cut by a few rivers that run west to east, reaching sea level on the shores of the Atlantic ocean some 500 kilometres to the east. This layout has important effects on the climate and the biota.

The Climate

The climate can be characterised as cold temperate, wet on the western fringe and dry on the eastern slope. Average temperatures range from a January summer high of 25° C. to a July winter low of 2° C, but can be considerably lower on the elevated plateau's and mountains to the west. These harsher conditions in the highlands are compensated by higher precipitation received mostly in the form of winter snow.

All of Patagonia is dominated by prevalent westerly winds that blow moisture laden off the southern Pacific ocean, where they rapidly drop most of that moisture as they are pushed up over the Andean barrier on the western edge, with yearly precipitation that can reach up to 4.000 mm in some areas. The eastern slope is thus in a sharp rain shadow, with total precipitation dropping to less than 400 mm in the first 100 kilometres or so, and to less than 100 mm in some areas of the central continental mass. These dry conditions are enhanced as the air masses slip down the slope eastward to lower elevations, where they warm up and recapture the little moisture that occasionally falls in this central portion. The eastern edge, however, benefiting from cool air and added humidity blowing off the Atlantic, is wetter and the cool conditions make for a better water balance.

The Biota

In accordance with the sharp change in climatic conditions described above Patagonia is distinctly divided into two mayor biogeographic provinces. The Subantarctic Province, composed of temperate forests and moorlands, squeezes into valleys and lower slopes along the wet Andean chain, most of it in Chile, but spilling over to Argentina from latitude 37° S. southward, while the Patagonian Province, characterised by a variety of herbaceous and shrub steppes, spreads out over the eastern slope from the foot of the Andes to the Atlantic. These steppes, of Neotropical affinity, are usually divided into six floristic districts with some additional sub-districts (Fig. 4) and at least two faunistic districts, based mostly on vertebrate distributions. However, recent work on insects (Curculionid beetles) and the herpetofauna suggest that the micro fauna conforms very closely to the floristic districts, as might be expected. With slight variations these districts form longitudinal strips in a succession from the Andes to the Atlantic that match the changing conditions of altitude, topography and precipitation along the gradients described above. Thus, to capture all the biodiversity at any given

latitude the best strategy is to run a transect across the continent. This contrasts sharply with the present distribution of protected areas (see below). In addition it is worth mentioning that southern Patagonia is recognised as one of the Endemic Bird Areas of the World (Fig. 5). Amongst the plants and small vertebrates, many species have very restricted ranges (lizards for instance, Fig. 6).

The Upper Río Pinturas

The upper Río Pinturas valley is located at the junction of four major geologic features. It lies on the eastern edge of the extensive basaltic plateau of Lago Buenos Aires, of which the flat topped and eroded slide-sloped remnants represent the highest elevations that etch the skyline to the north and south of the nuclear area of the canyon that harbours the Cueva de las Manos and the overhangs with the rock paintings (Meseta Sumich and Cerro Chato, Fig. 7, both a little over 1.000 meters, Fig. 19).

The canyon itself (Fig. 8), though, is carved through hard rocks of much older origin that belong to the Chon-Aike and La Matilde Formations of the Bahía Laura group, the main component of the Deseado Massif. The sharp sloped water eroded landscape of gullies, cliffs and reddish rock outcrops that dominate to the east and north-east also belong to these formations.

In between, erosion has exposed areas of softer sedimentary rocks that belong to the Santa Cruz formation, of intermediate age, a formation that becomes more prevalent to the north-west around Route 40 (Fig. 9, 10), where it conforms a very attractive landscape of badlands coloured in greys, reds and yellows, carved into capricious shapes by wind and water. Surely this was the source of the gypsum base that the indians used for their rock paintings.

Finally, to the west and south west the tributary valley of the Caracoles Canyon is of glacial origin, with a rolling rim of lateral moraines and a terminal moraine that reaches the south side of the Río Pinturas and that you drive along and over as you approach the nuclear area from the south (Fig. 11). The Caracoles and side canyons cut through the extensive loose glaciﬂuvial deposits forming the typical round-edged terraces that complete this landscape (Fig. 12).

The Río Pinturas together with its two tributaries, the Ecker and Caracoles, drain off the eastern slope of the Meseta del Lago Buenos Aires that lies to the west and all the area drains through the Deseado river to the Atlantic, with the exception of a few small closed watersheds that form several temporary ponds and a small lake to the

north-east. It is worth mentioning that the virtually dry Caracoles (Fig. 12) and the rather meagre present flow of the Pinturas river hardly seem capable of carving such majestic canyons, particularly through the hard rocks of the Chon-Aike formation. During several glacial episodes over the last million years glaciers flowing off the north Patagonian ice field, 200 kilometres due west, flowed east blocking the Pacific outlet of the large Lake Pueyrredon watershed, creating a huge paleo-lake that overflowed through the young Caracoles and Pinturas valleys to the Atlantic. It is these massive pulses of water flow, which peaked as the icecap receded, that cut the sheer walls of the canyons, with little secondary erosion due to the dryer conditions of the interglacials. This secondary erosion, however, is of importance with respect to the rock paintings, since most of the caves and overhangs are formed by slower flaking of a softer layer at the base of the ninety meter cliffs (Fig. 13, 14 and cover plate).

For such a small area, the upper Pinturas valley packs an imposing topography with an unusually varied sample of landforms, with the corresponding variety of soil types and microhabitats that support a very rich variety of flora and fauna. The volcanic mesetas support a semidesert of grasses and compact cushion sub-shrubs specifically adapted to the very cold windy conditions prevailing there. The extensive rocky outcrops, the badlands and the Caracoles valley have hardly any ground cover, forming virtual deserts with cushion shrubs and occasional bursts of annual grasses and forbs. The slopes of Cerro Chato and the Meseta Sumich, together with many of the lower slopes and sides of the canyons are covered by a mixed steppe of tussock grass and shrubs that become taller and dominant in the more protected canyons, a preferred habitat for a variety of birds and rodents. On the scant soils of the glacialfluvial terraces a dry herbaceous steppe of bitter tussock grass (*Stipa sp.*) dominates, whereas similar flats and valley floors with richer soils support a wetter grassland of sweet tussock (*Festuca pallescens*), the choice habitat for Guanacos and Darwin's Rhea (Fig. 15, 16). Two other communities of restricted distribution deserve mention: the Rio Pinturas supports a sparse riparian woodland of willows along the edges of the stream (Fig. 8) and wet meadows, called mallines locally, dominated by sedges and reeds and including variety of grasses and forbs, scatter the flood plain and reappear on the slopes wherever permanent seeps keep the soil moist (Fig. 7).

Even though late February is not the best time of the year, our quick survey documented at least 100 plant species and close to 70 vertebrate species, but based on regional distributions and available habitats we estimate the total to be closer to 200

plant species and over 100 vertebrates, a very appreciable count for a small area at this latitude. Many of these are widespread in southern South America or are endemic to the Patagonian steppes generally, but of greater importance is the significant component of species endemic to the austral biogeographic districts and especially the presence of several endemics restricted to north-western Santa Cruz Province. As mentioned before two districts overlap the area: on the higher mesetas and upper slopes Subandean components dominate, whereas Central district components reach the area from the east up the valleys and lower slopes, with the addition of some Andean elements that occupy special habitats such as the cliffs and the sparse riparian woodland of the valley floor. A preliminary species list is given in the Appendix 1, but we wish to emphasise the presence of the more relevant species.

Many of the plants are endemic to central or southern Patagonia. The rare creeping legume *Adesmia tehuelcha* grows on the high tablelands of Santa Cruz, while the monotypic euphorb *Aonikena patagonica* can be found in rocky desert lowlands. The badlands harbour the fleshy tobacco *Nicotiana ameghinoi*, and the cushion bush *Azorella trifurcata* is endemic to the Patagonian Andes (Fig. 12). Amongst the wildlife the most popular and largest are the Guanaco (*Llama guanicoe*, Fig. 15), a camelid that has been the primary prey of the indians inhabiting the area, Darwin's Rhea (*Pterocnemia pennata*, Fig. 16), a large flightless ratite bird that was also hunted, and the imposing Andean Condor (*Vultur gryphus*), probably the largest bird flying today. Less conspicuous but equally important is the presence of Mountain lion (*Puma concolor*) and two smaller cats, two species of fox and two of armadillo and a number of rodents, of which the most significant is a gopher like fossorial Tuco-tuco (*Ctenomys colburni*, Allen 1905), a local endemic restricted to north-western Santa Cruz. Also endemic to the Meseta del Lago Buenos Aires is the lizard *Liolaemus archeforus* (Fig. 6) and most probably a second species of this species complex which we have not been able to identify with certainty yet. The presence of these endemics allow us to suppose several other restricted endemic species belonging to the same communities (at least five plants and another lizard), but that were not specifically detected, are very probably also present in the area.

Till very recently the Huemul or Andean deer (*Hipocamelus bisulcus*) was present in the area, a fact that was documented by the Princeton Expedition to Patagonia in 1899, which camped for a couple of months in the Río Pinturas and a few kilometres to the west in the Ecker valley (Hatcher, 1903, Allen, 1905). Hatcher's Narrative

contains much interesting information on the area and many photographs of the 'basalt cañons', including one of the confluence of the Pinturas and Caracoles Canyons (referred to as the "Cañon of Arroyo Gio", plate 30 opposite p.190) which is within the proposed buffer zone and about which he comments: "*The point where the two cañons meet (Fig. 30) had in times past been a favorite Indian camping ground, as was plainly evidenced by the presence in great numbers of fragments of broken pottery, stone arrow-heads and other implements, as well as the broken and charred bones of fishes, birds and mammals*" (p. 180) (our Figs. 17, 18).

Other features of interest

It is worth mentioning the presence of Tertiary mammal fossil deposits including large mammals such as glyptodonts, toxodonts and other members of this unique South American faunal group, embedded in the Santa Cruz formation to the north west and also near the south bend of the Rio Pinturas (de Barrio et al., 1984). Due to time constraints we were unable to verify if any fall within the proposed area, but the subject deserves further study.

The southern portion of Patagonia is of special interest because it is the only land mass that goes beyond Latitude 47° South. As such it is a key repository of the climatic and evolutionary history in the cold temperate latitudes of the southern hemisphere, particularly of the glacial history of the last million years and a rich source of information on the climatic changes that took place in the Holocene after the last glaciation. In this connection abundant deposits of amberat or rodent guano that are typical of arid environments were found in the very same caves and overhangs that protected the rock paintings (Cover plate, black substance in vertical crevice). Most probably these caves were occupied alternately by humans and by Mountain viscachas (*Lagidium sp.*, Fig. 14) and mice (*Phyllotis sp.*), rodents that are known to produce amberat in northern Patagonia (Pearson and Christie, 1993). These deposits can be several thousand years old (the organic content can be carbon dated) and the pollen and macrofossils they include have permitted very detailed re-constructions of vegetation and faunal changes in other areas, that would be of special interest here because they span the same time frame corresponding to the prehistoric human occupation of the valley.

Protected Areas of Patagonia

A recent evaluation of the Natural Protected areas of Argentina (Las Áreas Naturales Protegidas de la Argentina, 1998), estimates that the Patagonian steppe has a low level of legal protection, in the order of 4,7 % of it's total surface, but some degree of on site control is in effect only in 3,6 %. In contrast the Patagonian temperate forests have 32 % legal protection, with 31 % having on site control. In addition it is also evident from this appraisal that the distribution of those protected areas is strongly biased in favour of areas on the Atlantic coast and to the ecotonal areas on the eastern edge of the forests along the Andes in the west. This leaves a very extensive area of central plateau's, valleys and plains virtually unprotected, including whole floristic districts and some centres of endemism.

Santa Cruz Province has three National, seven Provincial and two private protected areas listed. The two largest areas, Los Glaciares and Perito Moreno National Parks, of 717.000 and 115.000 hectares respectively, protect montane complexes of glaciers, lakes and temperate forests extending on their eastern edge to transitional forest – steppe habitats. Of the seven Provincial areas, six are on the Atlantic coast and the other is a very small (36 ha.) municipal area. The private reserves seem to have no effective protection. This leaves the Monumento Natural Bosque Petrificado (Petrified Forest N. M.), covering 10.000 ha. of fossil rich badlands as the only protected area in the Central District of the Province. The situation in the neighbouring Chubut Province to the north is almost identical.

In this light, the new proposed area on the transition between the Subandean and western edge of the Central District, including a significant number of endemics, though small, **is a very worthy addition to the protection of the biodiversity of Santa Cruz Province.** To be truly effective in this sense, however, the area should be enlarged, but it does not seem advisable to do so at the expense of the same owner (a lawyer), already involved in a complex negotiation. At present we propose a small nuclear protected area around the cave and a larger restricted use buffer zone on this property and suggest some discrete acquisition of less prized but equally adequate land in other directions as a more effective way of affording protection from grazing and hunting to an area large enough to include a good sample of all the regional biodiversity and sustain viable populations of the larger vertebrates.

Our Proposal for a Natural Protected Area

As stated, we propose a small nuclear protected area around the cave and a larger restricted use buffer zone, all within a single property. The limits to the buffer zone were chosen with the following criteria in mind:

- 1) that the area represent a scenic unit, including all the proximal slopes and elevations to the skyline,
- 2) that it include samples of most of the geologic features and natural communities present in the general area, and
- 3) that it be included within only one property, using existing fencing as much as possible, in order to simplify the implementation and to reduce costs.

The proposed limits, which conform an irregular polygon approximately 7.7 x 9.8 x 9.7 x 9.4 kilometres clockwise starting with the west border, are shown on a topographic map (Fig. 19). This buffer area is completely included in the southern portion of the Los Toldos property, involving around 8.350 hectares in total. However, the exact correspondence between the title deed and the topography is not totally clear, so the stated surface is an estimate. This delimitation includes all the proximal vistas with two exceptions: i) the upper slope and crest of the Cerro Chato to the south and ii) the more distant hills and terraces to the west. It also includes portions of most of the landforms and biological communities present in the general area.

The nuclear area of strict protection includes about three kilometres of the Rio Pinturas Canyon, 1.5 km upstream and 1.5 km downstream, taking advantage of corresponding narrow bends that limit the views further, from the valley floor to the upper rim of the cliffs, an area around 400 hectares. An alternative on the south side runs along the 600 meter contour including a small hill to the south (dotted red line).

Management considerations

The whole area seems to be in a fairly good state of conservation, save some signs of overgrazing that don't seem to be current, and some very limited signs of erosion due to the access road and the foot paths around the caves. Only the larger vertebrates appear to have suffered from excessive hunting pressure, with populations that are well below carrying capacity. Of the expected fauna only the Andean deer seems to have been hunted out completely.

Aside from a limited amount of tourism visiting the area on foot or horseback, at present most of this buffer part of the property is used sparsely for extensive grazing, a

use that seems compatible with a protected area of this nature, as long as the grazing load is kept below carrying capacity and hunting is controlled. If the owner retains the right to build overnight lodging or any other type of infrastructure, a provision should be made that these will be out of sight of all the vistas which the visitor to the area sees along the access road and specially from the nuclear area near the cave. A similar restriction should be placed on the location of warden housing and any other infrastructure needed to run the protected area.

The nuclear area can be easily controlled and kept free of any development beyond the indispensable needed for control and to attend the daytime visitors. Ideally it should also be free of cattle, but the valley is an important passage and part of the very limited winter range within the property, so we suggest an agreement be reached whereby the area is kept free of cattle during the summer visiting season. Because the canyon has such abrupt walls, the amount of additional fencing needed to implement this restriction is very limited (probably just closing the valley floor at the south end).

Considering the several thousand visitors the cave has received each summer for almost twenty years, the area is virtually free of trash, a situation that speaks well for the pride and care that the Municipality of Perito Moreno, the local tour guides and in particular the warden, Carlos Inostrosa and his family, have shown over the years. All tours repack their picnic trash and cart it back to be disposed of in town, a practice that should decidedly be kept up indefinitely. A few fallen fences and some litter from old constructions should also be removed and attempts to foster plant growth along the access road cuts and embankments should help temper the rather ugly scar that is the only blemish on an otherwise pretty untouched landscape (Fig. 7, 20, 21).

Interpretation of the site, specially for the independent visitor, is very poor or non existent (Fig. 22). Some outside help in this respect may be needed to get the ball rolling and improve the situation.

In summary, considering the long standing efforts this remote community has made towards the protection and sustained use of this beautiful, interesting and scientifically valuable area, **we strongly recommend support for the initiative.**

Miguel I. Christie, Zoologist,

Javier Grosfeld, Botanist and

Gustavo Villarosa, Geologist.

Sociedad Naturalista Andino Patagonica, Bariloche, March 1999.

Figure 2: Southern South America showing the ancient continental massifs and many of the features mentioned in the text. The proposed area lies just south of L. Buenos Aires (open circle).

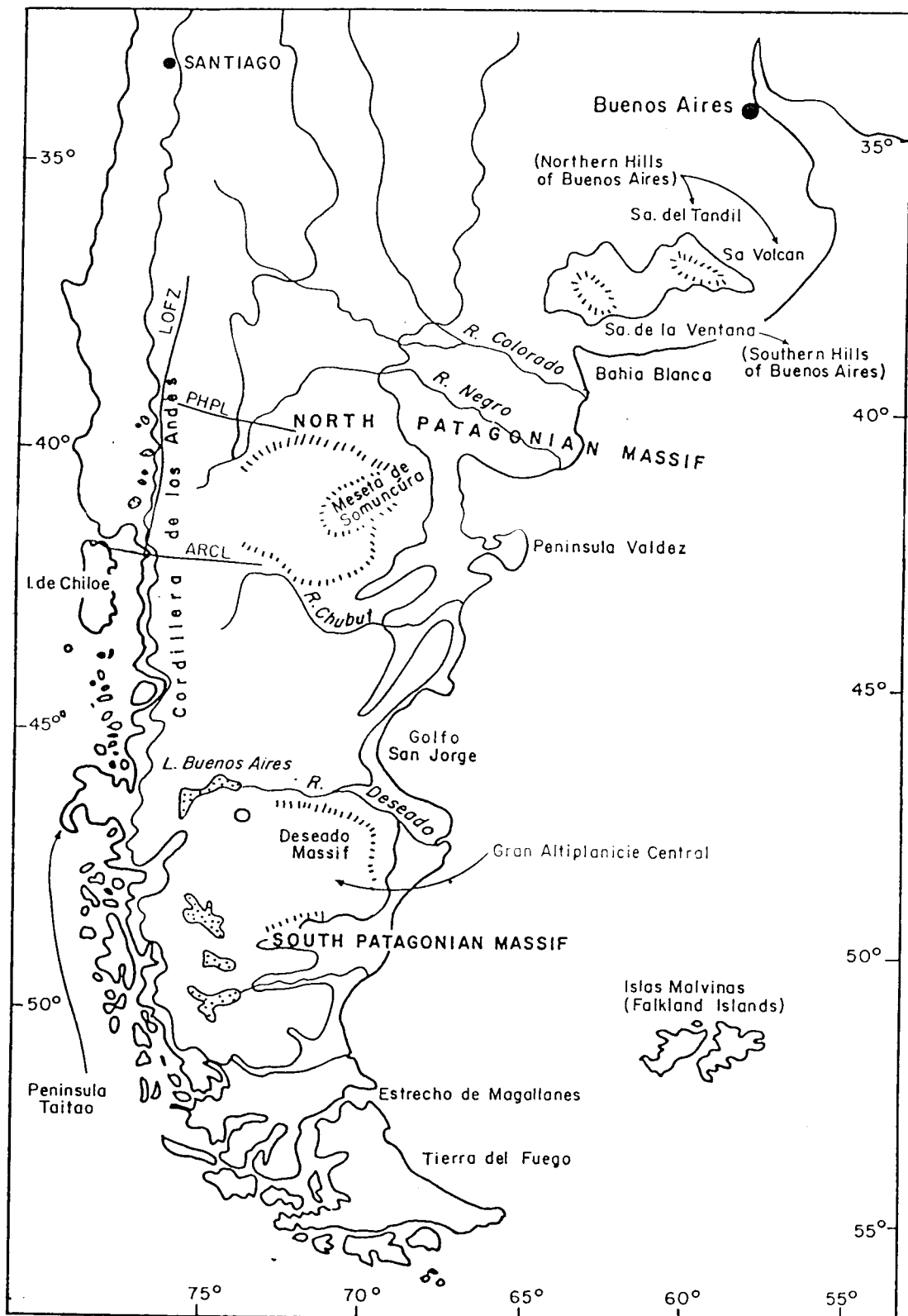


Figure 3: Maximum eastern extent of glaciation (greens), the central massif and the western plateau's (pinks) in central Patagonia. Blue dot-dash line along left over present ice fields (light blue) shows continental divide at glacial peaks. (Caldenius, 1932).



Figure 4: Biogeography of Patagonia. The area under consideration lies between the eastern edge of the Andean and Subantarctic Provinces (1, 4) and the western edge of the Central District of the Patagonian Province (13). (Correa, 1998).

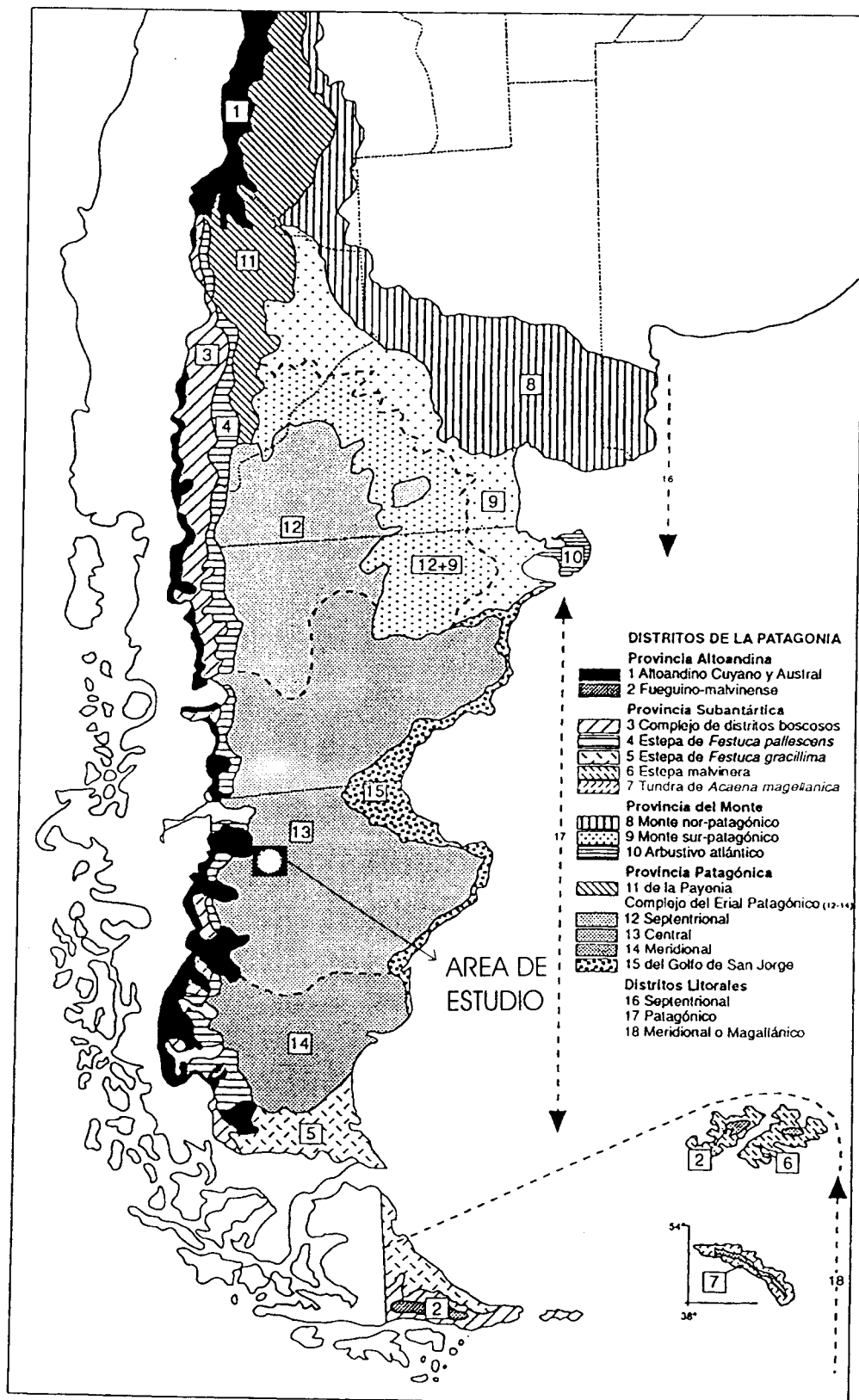


Figure 5: Endemic bird areas of South America: the proposed Rio Pinturas area lies in the north western extension of Area 062, "Southern Patagonia". (Strattersfield et al., 1998).

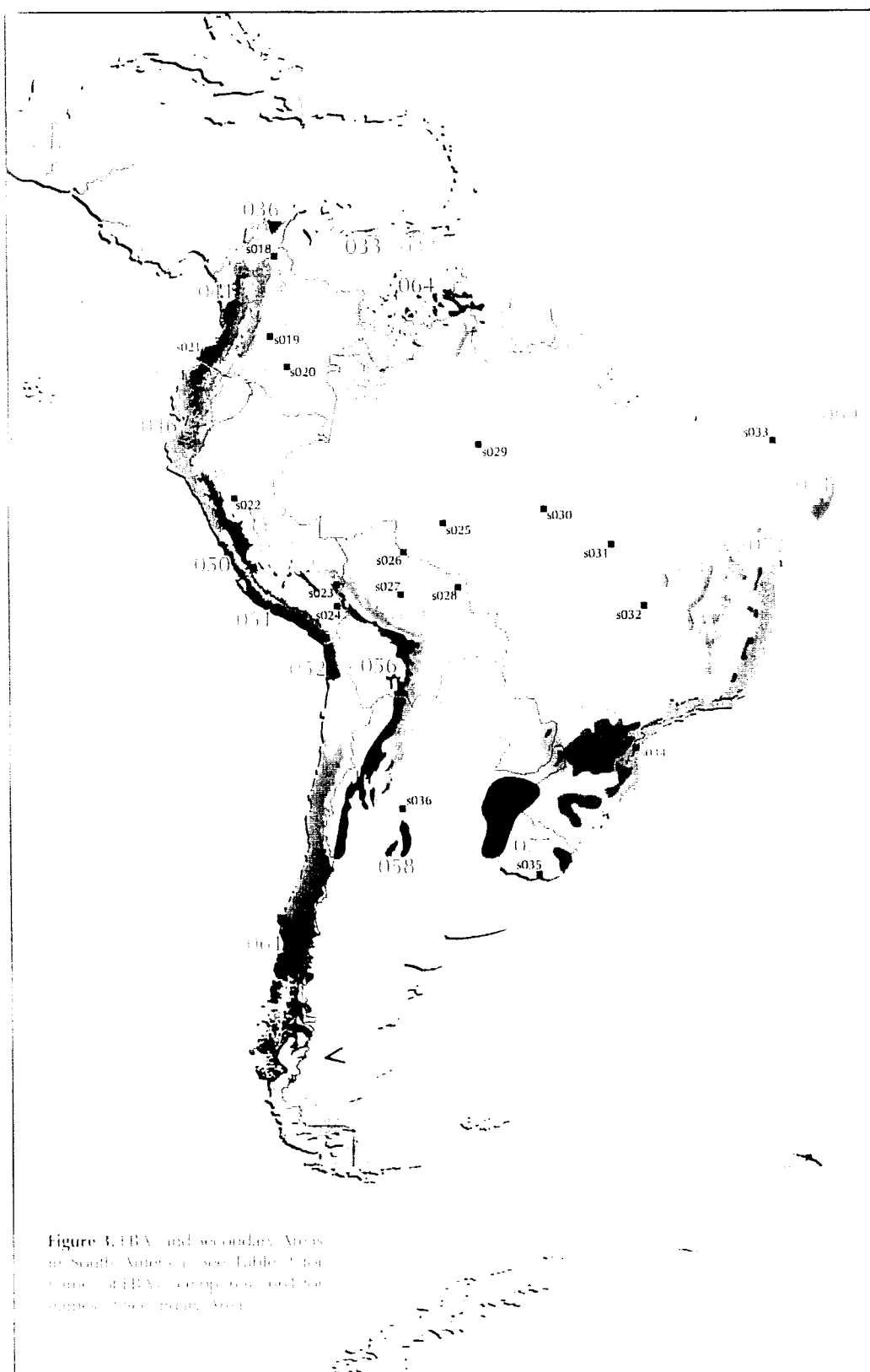


Figure 6: Distribution of two species complexes within the lizard genus *Liolaemus*, showing ranges of endemic species restricted to the western and central highlands. *Liolaemus archeforus* (pictured) is common in the Río Pinturas area (large black triangle). (Scolaro and Cei, 1997).

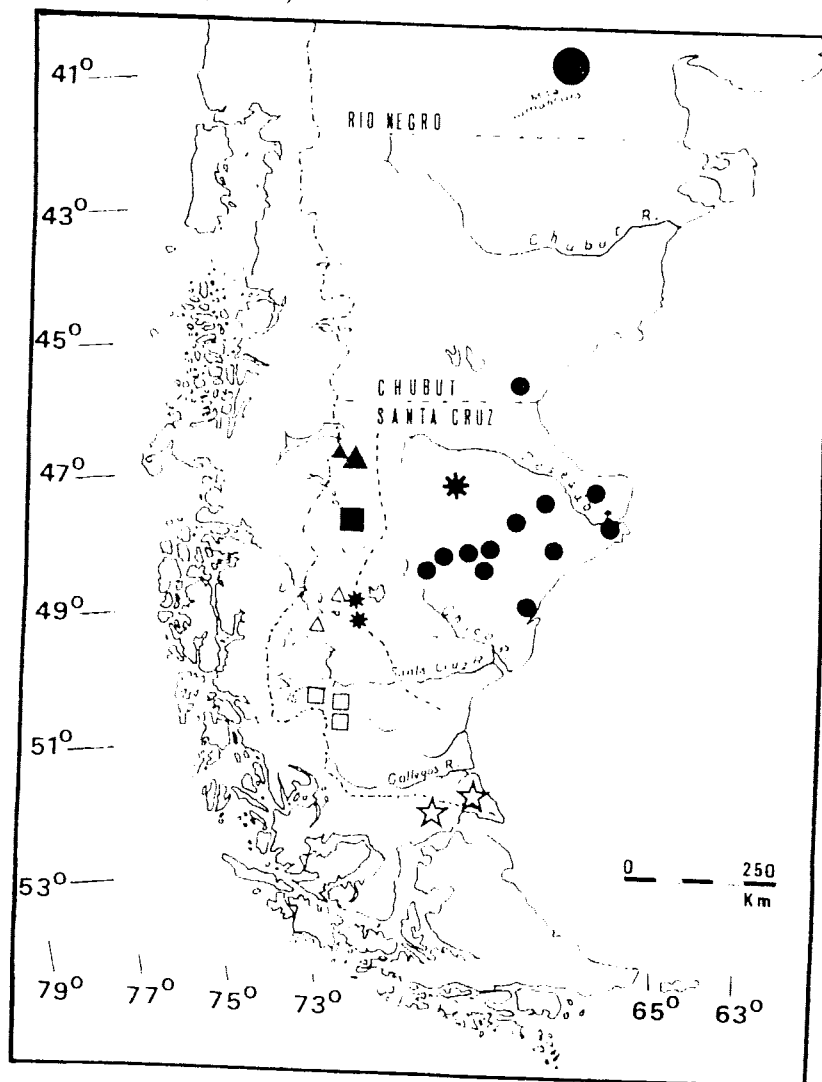


FIGURE 1. Map of the tentative distribution of the *archeforus* and *kuigi* groups of the genus *Liolaemus* from Argentina. Symbols, corresponding only to the samples considered in the present work, are: larger black circle (*L. somuncuensis*), small black circles (*kuigi*), larger radiated star (*L. nivi*), small radiated star (*L. baguila*), larger black triangle (*L. archeforus*), small black triangle (*culicini*), black square (*L. gallardoi*), white pentagonal star (*L. sarmentorum*), white squares (*L. eximius*), white triangles (*nivi*). An irregular broken line indicates the tentative western borders of *kuigi* species group in Santa Cruz Province.

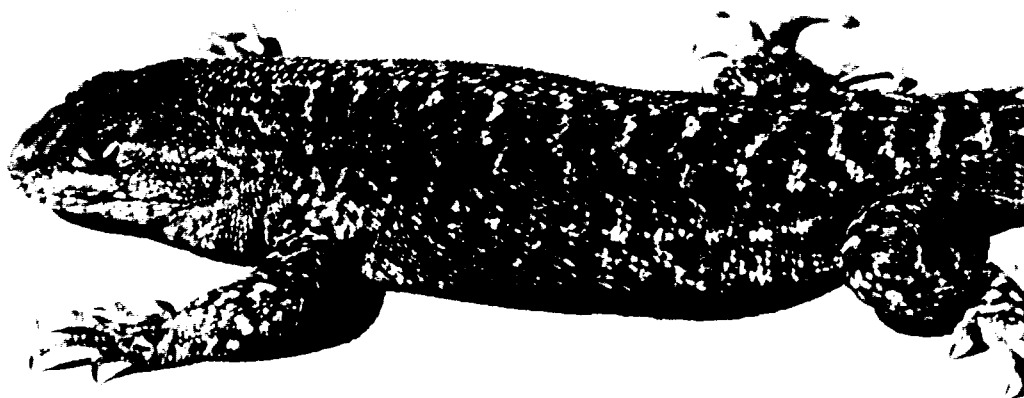


Figure 7: Basaltic table of the Cerro Chato. Black basalt rocks, mixed steppe and a wet meadow along a seep running down the south slope of Meseta Sumieh in foreground. The access road to the canyon and the canyon rim are visible in the mid distance.

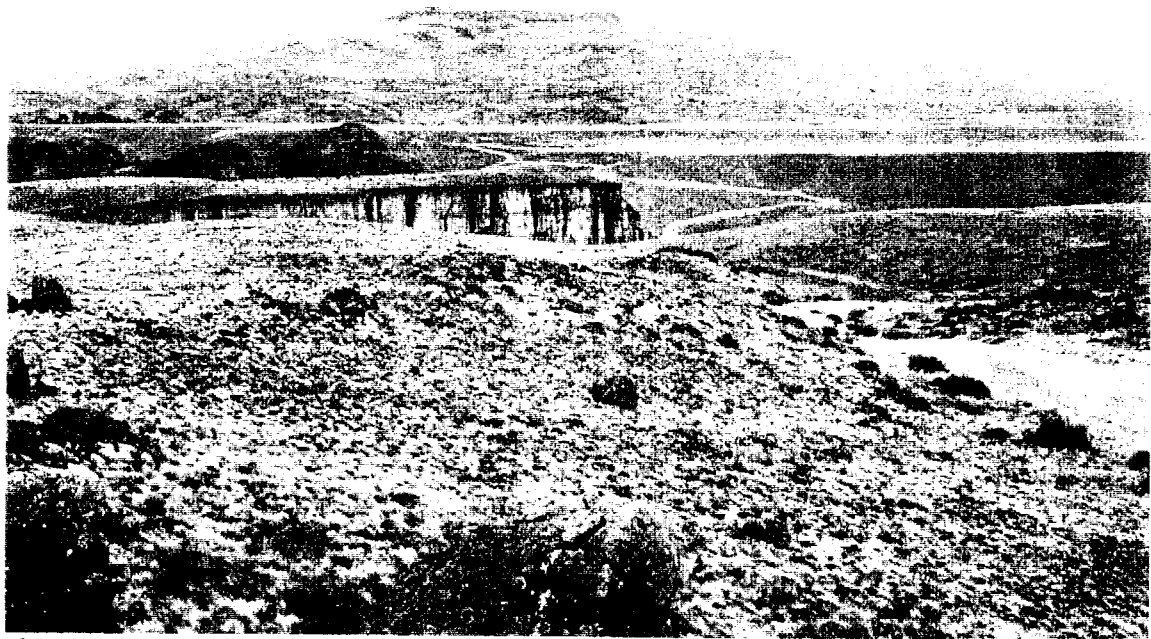


Figure 8: The Pinturas Canyon and stream viewed to the NW from the visitor centre. The stream is lined with willows, and sparse tussocks cover the dry north facing slope, while bushes scatter the shadier south facing slope.



Figure 9: Santa Cruz Formation badlands overlooking Route 40 to the south east. The Pinturas River runs between the road and the large hill in the centre: the Cerro Bayo

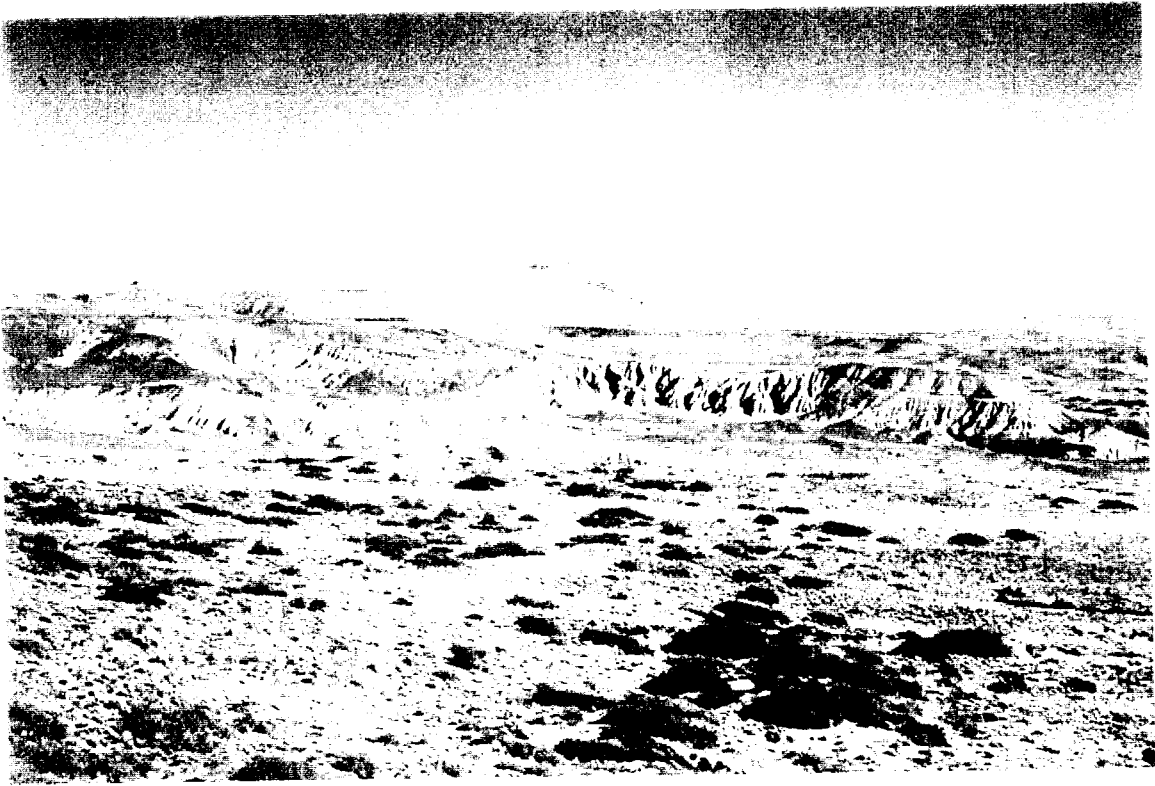


Figure 10: Santa Cruz Formation badlands, same location, view to north-west. Tertiary fossil mammal beds occur in these sediments.

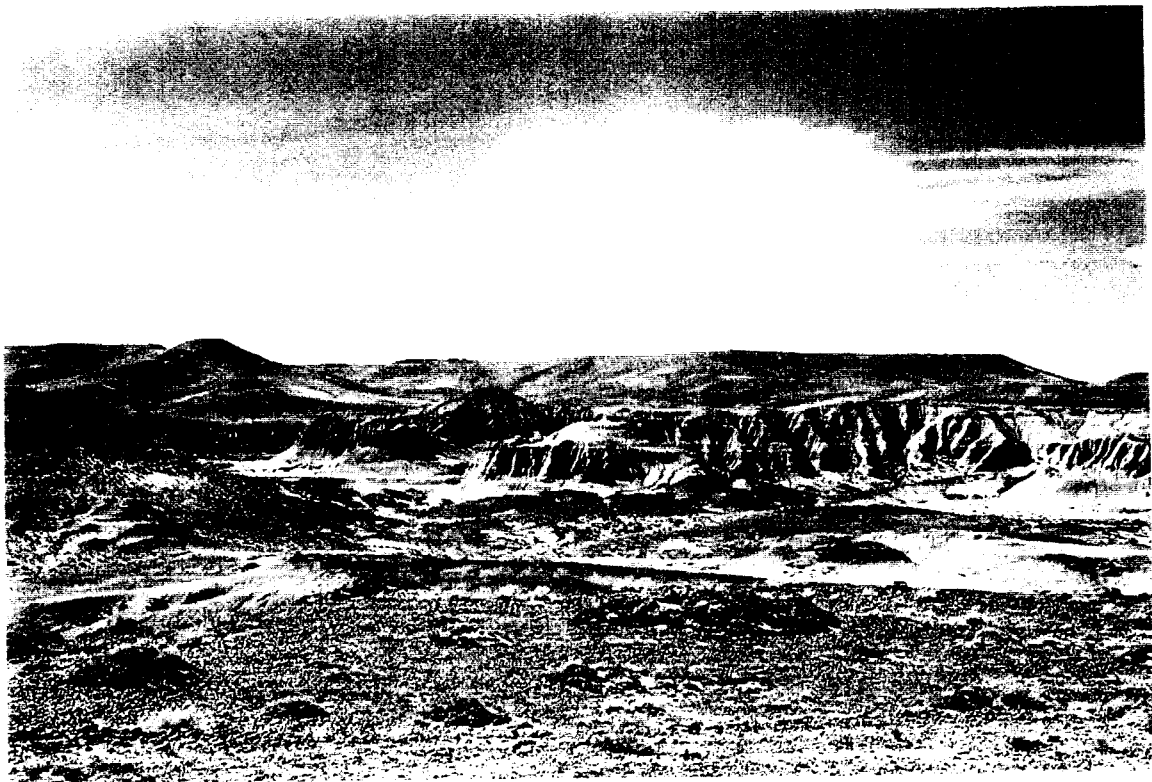


Figure 11: The lower Caracoles Canyon, cutting through glacialfluvial terraces. The terminal moraine is visible in mid-left; the flat basaltic Cerro Chato in upper left.

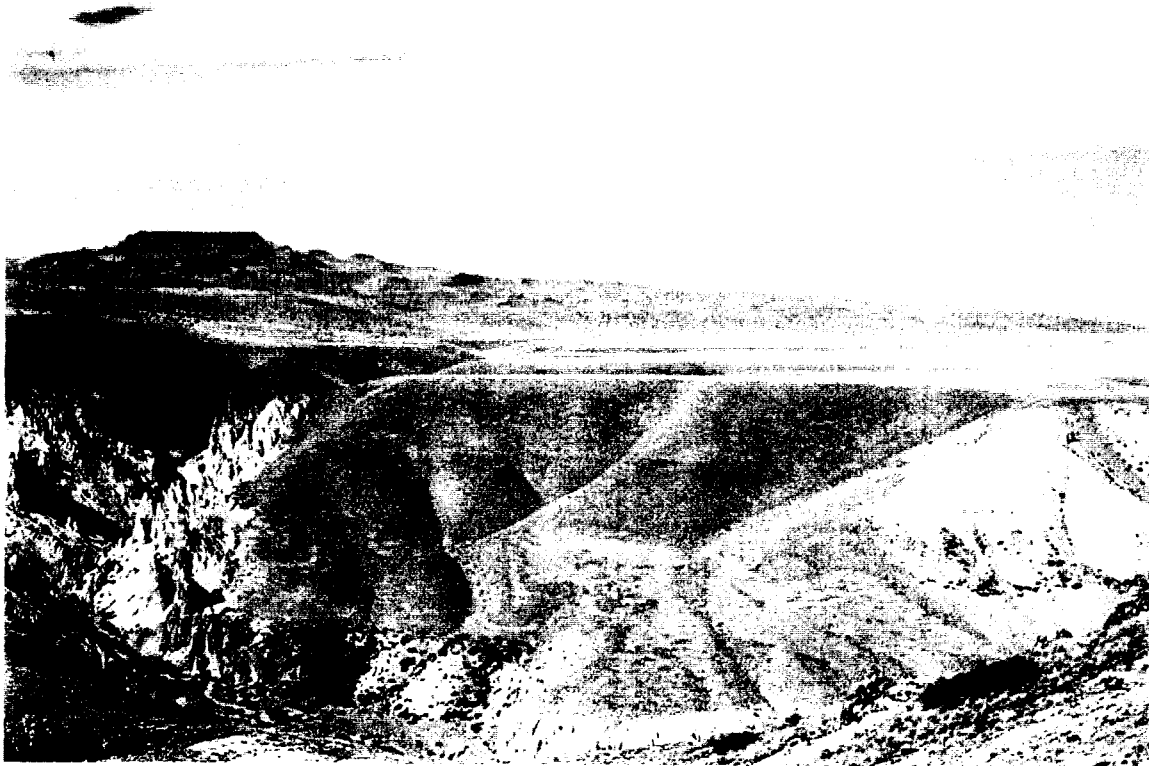


Figure 12: At present the Caracoles Canyon is totally dry. In times past it drained a large glacial paleo-lake. Note *Azorella trifurcata* cushion bush in barren foreground.



Figure 13. Slow flaking of a soft layer at the base of the 90 meter cliffs generate the overhangs that protect the paintings. The sunny dry north facing slope has sparse vegetation including two species of cacti

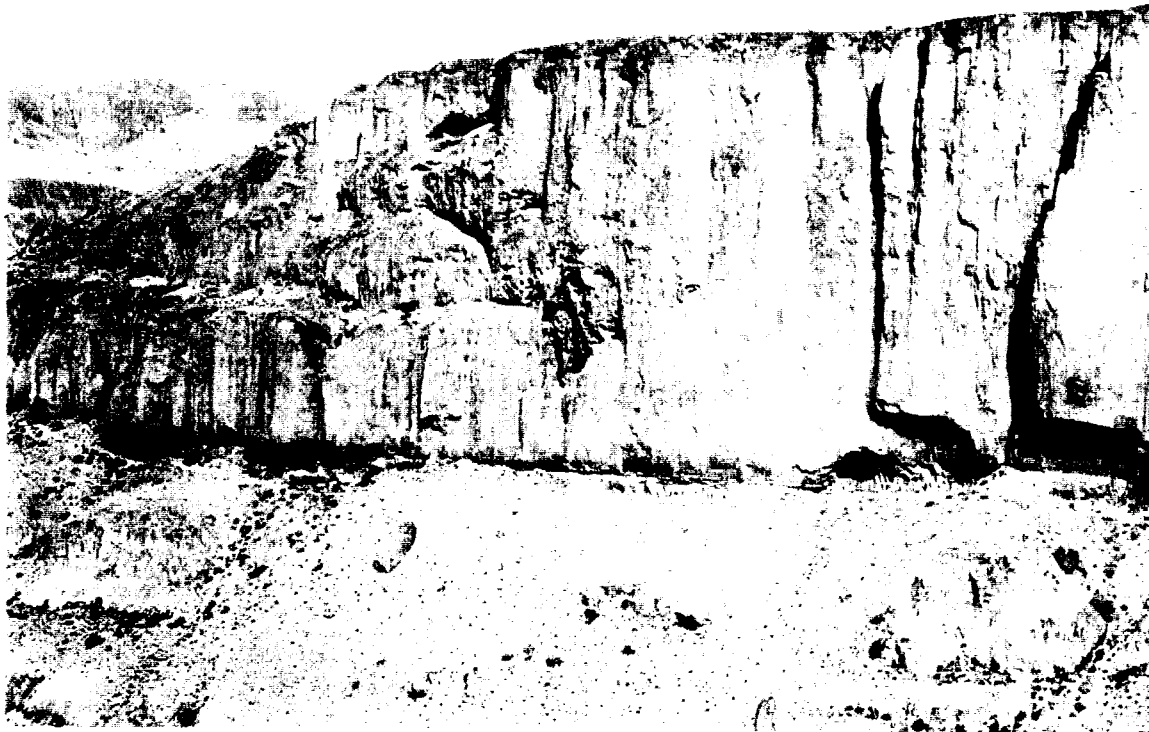


Figure 14: Close up of one of the overhangs above (2° left); visitors help give a sense of scale. Mountain viscachas also favour living in the rubble, leaving amberat deposits.



Figure 15: A troop of Guanacos, the largest native mammal, wanders amongst Calafate bushes in a lush mixed steppe. It was the staple prey of the Indians.



Figure 16: Darwin's rhea waits out a wind storm in a sparse bunchgrass herbaceous stepp. Ash blown from the 1991 eruption of the Volcan Hudson blurs the horizon.



Figure 17: Hatcher's 1899 photograph of the Pinturas Canyon from the valley floor of the Caracoles Canyon. (Fig. 30 "Cañon of Arroyo Chio" Hatcher, 1903)

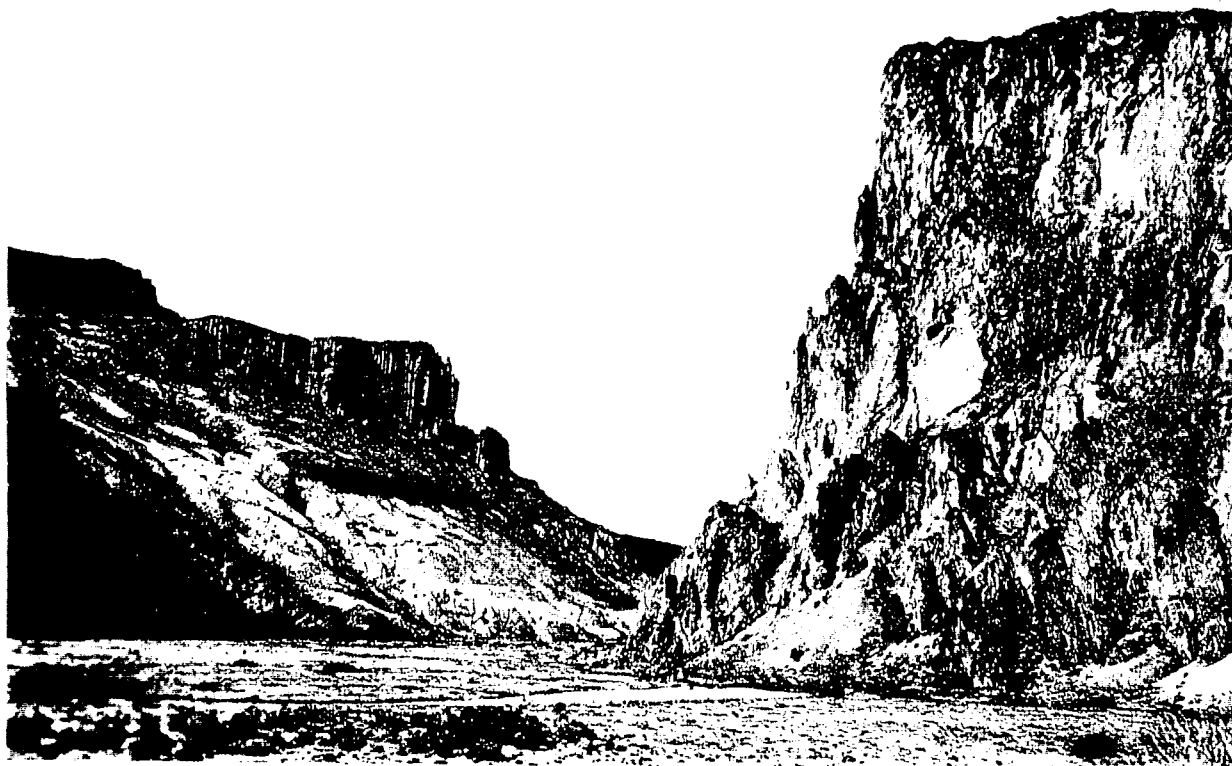


Figure 18: Christie's 1999 photograph of the same general view from the west rim of the Caracoles Canyon. Nothing, beyond photography, seems to have change over the last hundred years.



Figure 19: Topographic map of the area, showing most place names mentioned and the proposed limits of the nuclear area (thick red) and the buffer area (narrow red). Grid is 4 x 4 kilometers (1:100.000). (I.G.M. 1947). The more recent south access (Provincial Route 97) is added in black.

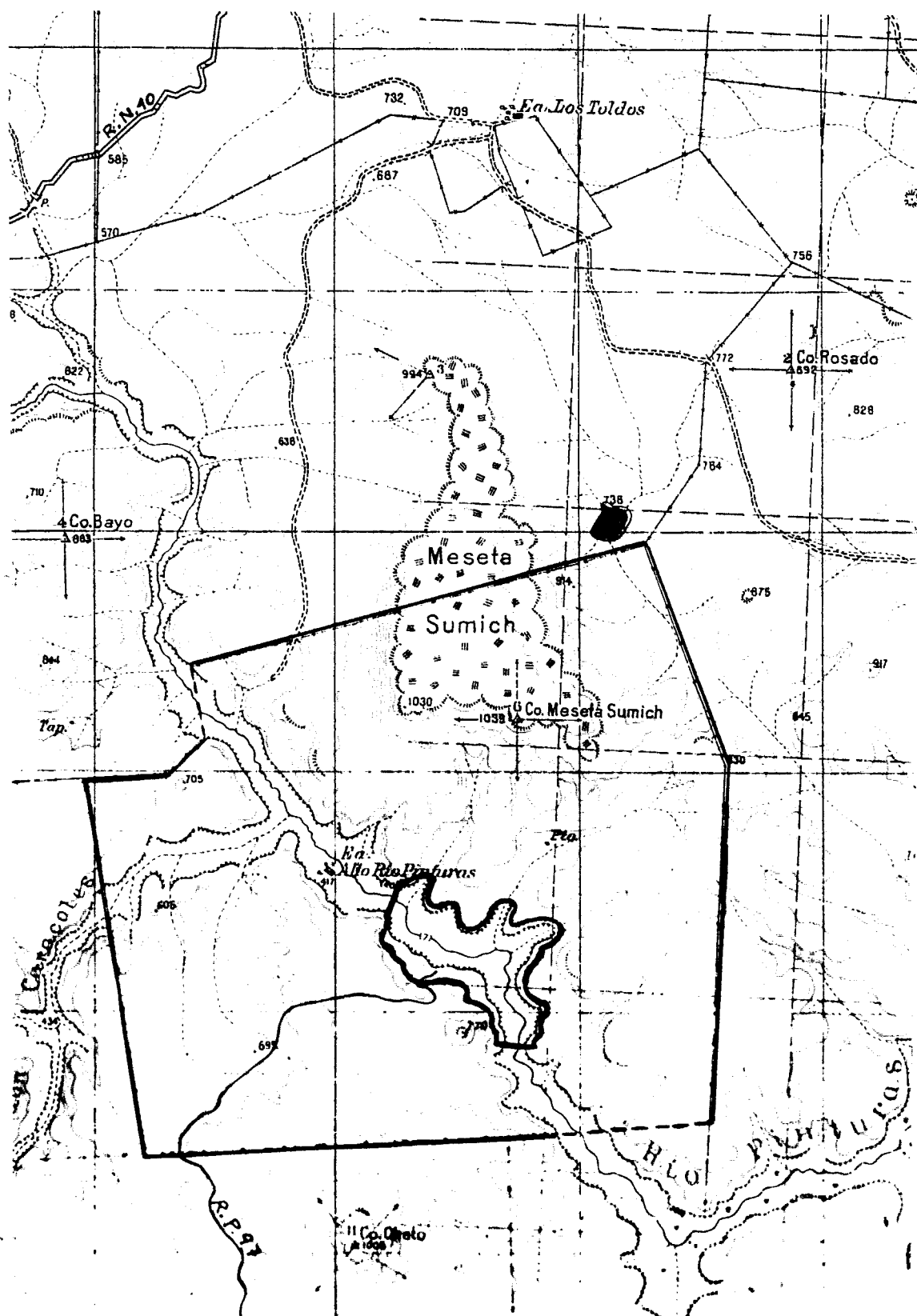


Figure 20: The south access road, the visitor centre and the foot path to the cave virtually the only signs of modern disturbance to the area. Cerro Chato behind.

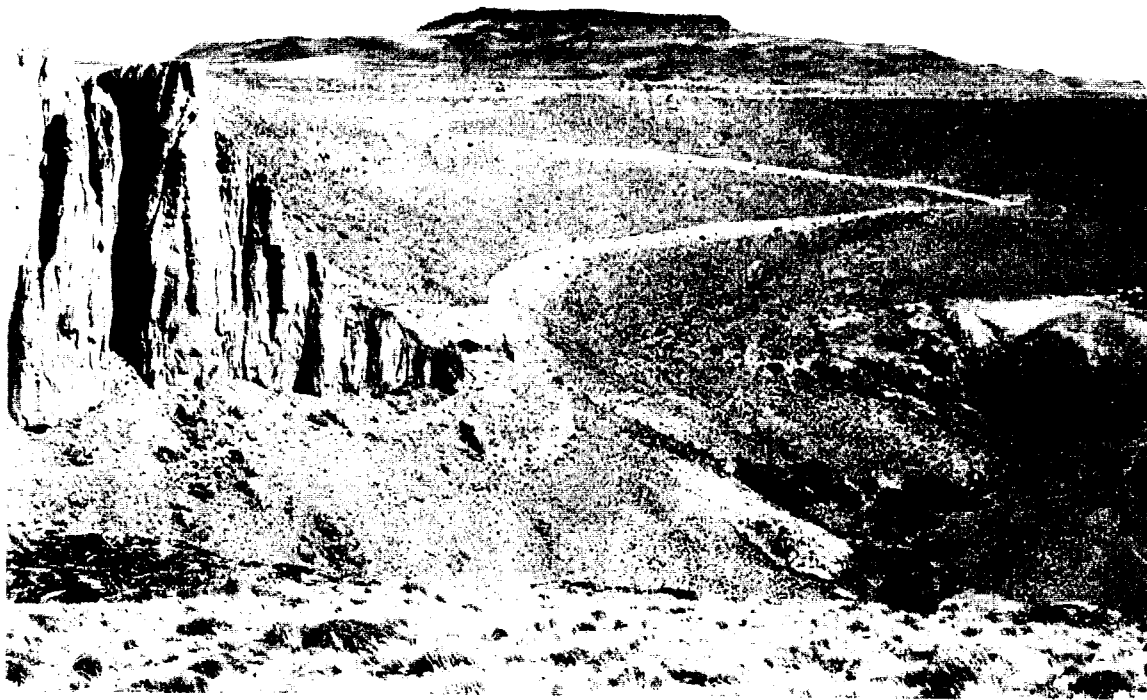


Figure 21: Detail of the end of the road, the visitor centre – warden housing and the beginning of the footpath. Fostering vegetation growth on the road cut is recommended.



Figure 22: Visitors attentive to a guided tour of the cave, with the scenic backdrop of the Río Pinturas Canyon. Interpretation for independent visitors needs improving



Figure 23: Part of our party (circled) discussing details and enjoying the imposing evening view of the cliffs and cave after a strenuous hike on the canyon's north rim.



Alto Rio Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

Act N° 786 of December 29, 1972 declaring it "Provincial
Park, Nature Provincial Monument or Provincial Reserve"

29 DIC 1972

V I S T O :

La autorización del Gobierno Nacional concedida mediante Decreto nº 717/71, la Política Nacional nº 94 y en ejercicio de las facultades legislativas que le confiere el artículo 92 del Estatuto de la Revolución Argentina;

EL GOBERNADOR DE LA PROVINCIA
SANCIONA Y PROMULGA CON FUERZA DE

L E Y :

Artículo 1º.- A los fines de esta Ley podrán declararse Parques Provincial, Monumento Natural Provincial o Reserva Provincial, a las áreas de jurisdicción Provincial que por sus extraordinarias bellezas escénicas y/o riquezas en flora, fauna y gea autóctonas o exóticas adaptadas, o en razón de un interés científico determinado, deban ser protegidas para investigaciones científicas, didácticas y goce de las presentes y futuras generaciones. En cada caso la declaración será hecha por Ley.-

Artículo 2º.- Las tierras de propiedad fiscal existentes en los Parques Provinciales y Monumentos Naturales Provinciales son del dominio público. También tienen ese carácter las comprendidas en las Reservas Provinciales, hasta tanto no sean de afectadas por la autoridad de aplicación.-

Artículo 3º.- Serán Parques Provinciales, las áreas a conservar en su estado primitivo, sin otras alteraciones que las necesarias para asegurarse su control y la atención del visitante. En ellas está prohibida toda explotación económica, con excepción de las derivadas del turismo y de las que puedan efectuarse en propiedades privadas, en ambos casos con sujeción a las

reglamentaciones que dicte la autoridad de aplicación.-

Artículo 4º.- Sin perjuicio de la prohibición general establecida y excepciones referidas en el artículo anterior, queda expresamente prohibido en los Parques Provinciales:

- 1) La enajenación, arrendamiento o concesión de tierras;
- 2) La instalación de industrias;
- 3) La explotación forestal;
- 4) La pesca comercial, la caza y cualquier otro tipo de explotación de los recursos naturales;
- 5) La construcción de viviendas, salvo las destinadas a los servicios de la autoridad de aplicación, de vigilancia o seguridad de la provincia y turísticos;
- 6) La introducción de animales domésticos, con la excepción de los necesarios para la atención de los servicios mencionados en el inciso 5);
- 7) La introducción de fauna y flora exótica;
- 8) Crear pueblos en propiedades particulares;
- 9) Toda otra acción que pudiera originar alguna modificación del paisaje o del equilibrio biológico.-

Artículo 5º.- En toda la extensión de las áreas declaradas Parques Provinciales el ESTADO PROVINCIAL tendrá derecho de preferencia, en igualdad de condiciones, para la compra de las propiedades privadas comprendidas en los mismos, que se ofrezcan a venta. Toda operación de esta naturaleza en la que no se acredite haberlo notificado, a fin de que haga uso de su dere-

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cho de preferencia será nula y el escribano autorizante incurrirá en responsabilidades civiles y penales. El derecho de preferencia deberá ser ejercido dentro de los ciento veinte (120) días corridos desde la notificación.-

Artículo 6º.- Serán Monumentos Naturales Provinciales las regiones, objetos, especies vivas de animales o plantas de interés estético o valor histórico o científico a los cuales se les acuerda protección absoluta. Serán inviolables, no pudiendo realizarse en ellos actividad alguna, con excepción de las necesarias para efectuar visitas, inspecciones oficiales e investigaciones científicas permitidas por la autoridad de aplicación.-

Artículo 7º.- Se entiende por Reserva Provincial las áreas que interesan para la conservación de sistemas ecológicos, el mantenimiento de zonas de transición respecto de ciertas áreas de Parques Provinciales o la creación de zonas de conservación independientes, cuando la situación existente no requiera el régimen legal de un Parque Provincial.-

Artículo 8º.- En las Reservas Provinciales recibirán prioridad la conservación de la fauna, de la flora y de las principales características fisiográficas y bellezas escénicas y de las asociaciones bióticas del equilibrio ecológico. En las mismas se aplicará, particularmente el siguiente régimen:

- 1) Las actividades industriales y comerciales podrán realizarse con arreglo a las reglamentaciones que dicte y con el permiso que, para cada caso, otorgue la autori-

dad de aplicación;

- 2) Para la instalación de centros urbanos o villas turísticas podrán enajenarse o arrendarse tierras fiscales dentro del límite máximo del 10% de la superficie total existente en cada reserva;
- 3) Los centros urbanos y villas turísticas emplazados en tierras fiscales o de propiedad privada, deberán trazarse con planos de urbanización y edificación previamente aprobados por la autoridad de aplicación;
- 4) Queda prohibida la pesca y caza comercial y la introducción de especies animales salvajes exóticas. En las áreas que se determinen podrá permitirse la caza deportiva de especies exóticas ya existentes, la que será reglamentada y controlada por la autoridad de aplicación;
- 5) El aprovechamiento de los bosques y la reforestación sólo podrán autorizarse en las condiciones que a ese efecto determine la Ley nº 65 y su Organismo de aplicación.-

Artículo 9º.- En las tierras fiscales de los Parques Provinciales y Monumentos Naturales Provinciales, solamente podrán residir aquellas personas cuya presencia en el lugar resulte indispensable para su vigilancia, funcionamiento y atención de los servicios turísticos. En las reservas Provinciales podrán residir además las personas vinculadas a las actividades que se permiten en las mismas.-

La autoridad de aplicación está facultada para proceder al de-

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salvo de los intrusos y propender al traslado de los pobladores.-

Artículo 10º.- Las infracciones de la presente Ley, a su reglamentación y a las disposiciones que se dicten por la autoridad de aplicación, serán penadas con multas de Pesos DIEZ (\$ ---- 10,00), hasta Pesos CIENTO MIL (\$ 100.000,00). Las sumas que se recauden por los conceptos mencionados, ingresarán a un fondo denominado "Conservación de los Recursos Naturales", que se crea por este Artículo.-

Artículo 11º.- Dentro de los seis (6) meses de la promulgación de la presente Ley, el Consejo Agrario Provincial y en virtud del acuerdo celebrado con el SERVICIO NACIONAL DE PARQUES NACIONALES en fecha 3 de julio de 1971 cláusula sexta, deberá proponer los límites de las zonas que merezcan estar sujetas al régimen de Parque Provincial, Monumento Provincial y Reserva Provincial.-

Artículo 12º.- Será autoridad de aplicación de la presente Ley, el Consejo Agrario Provincial por intermedio de la Dirección General de Recursos Naturales.-?

Artículo 13º.- EL CONSEJO AGRARIO PROVINCIAL fijará las condiciones de venta y arrendamiento de tierras fiscales y percibirá sus precios, los de venta de productos forestales, de concesión de pesca y caza deportiva y de toda otra actividad a desarrollarse en las Reservas Provinciales. Proyectará para su aprobación por el Poder Ejecutivo Provincial las tasas, los derechos de entrada, de peaje, de patente, de tránsito y de nave

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gación. Asimismo propondrá al Poder Ejecutivo Provincial la extensión de títulos de propiedad que correspondan.-

Artículo 14º.- EL CONSEJO AGRARIO PROVINCIAL designará y removerá al personal de la Dirección General de Recursos Naturales de acuerdo a las facultades conferidas por Ley 636 y dictará los reglamentos relativos a la forma y condiciones de su funcionamiento y el de los Parques Provinciales, Reservas Provinciales y Monumentos Naturales Provinciales.-

Artículo 15º.- EL CONSEJO AGRARIO PROVINCIAL entenderá en todo lo relativo a:

- 1) La administración y fiscalización de los Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales;
- 2) La conservación de los Parques Provinciales y Monumentos Naturales Provinciales en su estado natural, de su fauna y flora autóctonas y en casos de necesidad, su restitución y el mantenimiento de la integridad de dichos Parques en todo cuanto se relaciona con sus particulares características fisiográficas y asociaciones bióticas animales y vegetales;
- 3) La conservación en las reservas Provinciales, de los ecosistemas, la protección y conservación de su fauna y flora autóctonas y en casos de necesidad su restitución y el mantenimiento de las características fisiográficas particulares y asociaciones bióticas animales y vegetales;

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- 4) La realización de estudios o investigaciones científicas sobre Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales;
- 5) El establecimiento de regímenes sobre accesos, permanencia, tránsito y actividades recreativas en los Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales y el contralor de su cumplimiento;
- 6) La planificación de las vías de acceso y de los circuitos camineros de los Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales, que serán trazados de manera que no afecten las bellezas escénicas y los objetivos de conservación, y de los circuitos especiales de uso restringido para que el visitante pueda observar los conjuntos animales y vegetales u otras atracciones. En el caso de Rutas Nacionales o Provinciales que atraviesen un parque provincial, Monumento Natural Provincial o Reserva Provincial, la autoridad de aplicación intervendrá obligatoriamente en su trazado a los efectos de lo establecido en el párrafo anterior;
- 7) La designación de los lugares donde se erigirán hoteles, hosterías, refugios, campings, estaciones de servicios u otras instalaciones debidamente autorizadas y en el otorgamiento de las correspondientes concesiones de uso, pudiendo también establecerlos por sí pero no explotarlos directamente, sino por arrendatarios o con

cesionarios. En los casos en que el sector privado no desee intervenir, podrá realizarlos directamente con fines de fomento;

- 8) La aprobación de los proyectos de construcción fijando normas para su ejecución, a fin de que armonicen con el escenario natural y no alteren los ecosistemas;
- 9) La sanción de las reglamentaciones que le corresponde dictar como autoridad de aplicación;
- 10) Las concesiones para los varios servicios necesarios para la atención del público;
- 11) La delimitación y amojonamiento de los perímetros de los Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales;
- 12) La aplicación de multas de acuerdo al régimen que determine la reglamentación;
- 13) Las actuaciones administrativas que se refieran directa o indirectamente a los Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales, siendo indispensable su consentimiento en la ejecución de cualquier obra pública que importe una modificación en la situación de aquellos, como también para la creación de nuevos municipios en las Reservas Provinciales y recabar de las autoridades Nacionales, Provinciales o Municipales en su caso, toda la cooperación que necesite para la mejor realización de sus fines;
- 14) La promoción del progreso y desarrollo de las Reservas

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Provinciales mediante la construcción de caminos, puentes, escuelas, sistemas de comunicación, muelles, puertos, desagües, obras sanitarias, etc.; pudiendo celebrar convenios para la financiación y ejecución de esas obras con imputación a sus propios recursos y solicitar de las reparticiones públicas respectivas, la cooperación necesaria a esos fines;

- 15) El cuidado y conservación de los bosques, la lucha contra incendios, y en general el desarrollo presente y futuro de la riqueza forestal existente en las Reservas Provinciales, pudiendo a tal fin tomar las medidas de protección que juzgue convenientes o necesarias.-

Artículo 16º.- Créase el CUERPO DE PROTECTORES NATURALES que, con carácter de fuerza pública, tendrá a su cargo el contralor y la vigilancia en los Parques Provinciales, Monumentos Naturales Provinciales y Reservas Provinciales.-

Artículo 17º.- Toda Entidad Pública que realice actos administrativos dentro de la jurisdicción de los Parques Provinciales, Monumentos Naturales Provinciales y de las Reservas Provinciales deberá dar intervención al Consejo Agrario Provincial en todos los casos que guarden relación con lo determinado por la presente Ley y para su mejor cumplimiento.-

Artículo 18º.- Comuníquese, publíquese, dese al Boletín Oficial y, archívese.-



FERNANDO DIEGO GARCIA
Gobernador

ARTEMIO TRESGUERES
Ministro de Economía y Obras Públicas

725

Alto Río Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

Act N° 2472 of September 25, 1997 on Protection of
Cultural Heritage

Dossier n° 936

LEY DE PROTECCION DEL PATRIMONIO CULTURAL

Artículo 1°.- A los efectos de esta ley se considera Patrimonio Cultural a los bienes que por su valor excepcional desde el punto de vista de la historia, del arte y de la ciencia, merezcan ser conservados y conocidos por la población, a través de las generaciones, como rasgos permanentes de la identidad santacruceña.-

Artículo 2°.- El Estado Provincial garantizará la conservación del Patrimonio Cultural así como promoverá el enriquecimiento del mismo, fomentando y tutelando el acceso de todos los ciudadanos a los bienes comprometidos en él.

También garantizará la difusión para el conocimiento de los bienes integrantes del Patrimonio Cultural, la recuperación de aquellos y el intercambio de información cultural técnica y científica respecto de los mismos.-

Artículo 3°.- Los bienes de Patrimonio Cultural serán declarados tales mediante decreto del Poder Ejecutivo, en orden al procedimiento previsto en esta ley.-

REGISTRO :

Artículo 4°.- Los bienes declarados del patrimonio cultural serán (inscriptos) en un Registro que estará a cargo de la Subsecretaría de Cultura.

Asimismo cada municipio podrá llevar un registro de bienes del patrimonio cultural local.

A los efectos del registro, cada autoridad conformará un legajo de antecedentes de cada bien.

Quando se tratara de bienes registrables la declaración será transcripta en el respectivo título de dominio, para lo cual se notificará al Registro de la Propiedad correspondiente.-

TRAMITE

Artículo 5°.- Cualquier ciudadano podrá solicitar la iniciación de un expediente para obtener la declaración de un bien como Patrimonio Cultural.-

Artículo 6°.- La declaración requerirá la previa iniciación y trámite de un expediente administrativo por ante la Subsecretaría de Cultura, el que deberá constar de un informe favorable de la Comisión del Patrimonio Cultural.

Quando el expediente se refiera a bienes inmuebles se dispondrá la apertura de un período de información dominial pública.-

Artículo 7°.- Se deberá notificar al Registro prescripto en el artículo 4°, la iniciación de expedientes que causarán la correspondiente anotación preventiva hasta que recalga resolución definitiva.



El Poder Legislativo de la Provincia de Santa Cruz
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Esta anotación producirá la aplicación provisional del mismo régimen de protección previsto para los bienes declarados del Patrimonio Cultural, por un plazo de sesenta (60) días durante el cual deberá expedirse la Comisión del Patrimonio Cultural.-

COMISION DEL PATRIMONIO CULTURAL

Artículo 8°.- A los fines de dictaminar sobre la procedencia de la declaración y del registro previstos en esta ley, créase una COMISION DEL PATRIMONIO CULTURAL, que estará integrada por un representante de la Subsecretaría de Cultura que la presidirá; un representante del municipio o comisión de fomento donde el bien esté ubicado o de su cercanía, un director del Museo Provincial, un director de la Biblioteca Provincial, un director del Archivo Histórico Provincial, un representante de las Entidades Universitarias y un representante de las asociaciones culturales.

A los fines de su labor la Comisión podrá asistirse por los profesionales o técnicos de las disciplinas que en cada caso correspondiere.-

Artículo 9°.- Queda exceptuada la declaración de Patrimonio Cultural la obra de un autor vivo, salvo si existiere autorización expresa de su propietario o fuere adquirida por el Estado.-

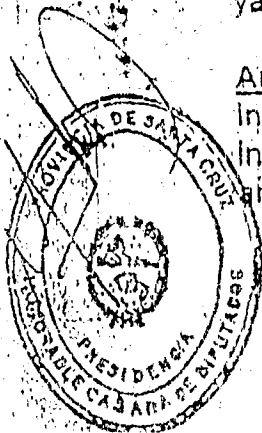
Artículo 10°.- Los propietarios de los bienes declarados patrimonio cultural y en su caso los titulares de otros derechos reales sobre los mismos están obligados a permitir y facilitar su inspección a la Comisión del Patrimonio Cultural, su estudio a los investigadores previa solicitud fundada y su visita pública en las condiciones que se determinen reglamentariamente.

En el caso de bienes muebles se podrá igualmente acordar como obligación sustituta el depósito del bien en lugar, plazo y modo determinados.-

CLASIFICACION DE BIENES

Artículo 11°.- Los bienes inmuebles que integran el patrimonio cultural pueden ser declarados monumentos, lugares históricos, yacimientos arqueológicos, o yacimientos paleontológicos.-

Artículo 12°.- Son monumentos aquellos bienes que, considerados individualmente, constituyen realizaciones urbanísticas, arquitectónicas, de ingeniería u obras de escultura colosal siempre que tengan un interés histórico, artístico o científico.



*El Poder Legislativo de la Provincia de Santa Cruz**Sanciona con Fuerza de:**L. L. Y*

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Son lugares históricos los espacios delimitados estimados de interés en función de su origen o pasado histórico o de sus valores estéticos, sensoriales o botánicos, y los sitios o parajes naturales vinculados a acontecimientos del pasado, a tradiciones populares, creaciones culturales o de la naturaleza y a las obras del hombre que posean valor histórico, etnológico, paleontológico o antropológico.

Yacimiento arqueológico es el lugar o paraje natural donde existen bienes susceptibles de ser estudiados con metodología arqueológica, hayan sido o no extraídos y tanto si se encuentran en la superficie, en el subsuelo o bajo las aguas.

Se considera yacimiento paleontológico a la zona donde hubiere una suma de elementos paleozoológicos o paleobotánicos.-

MEDIDAS DE PROTECCION

* Artículo 13°.- Los bienes inmuebles y los muebles declarados patrimonio cultural gozarán de la protección de la presente ley.

A tales efectos la autoridad de aplicación confeccionará un plan de protección para la más eficaz conservación de los bienes, como así también elaborará un plan provincial de información sobre patrimonio cultural santacruceño.-

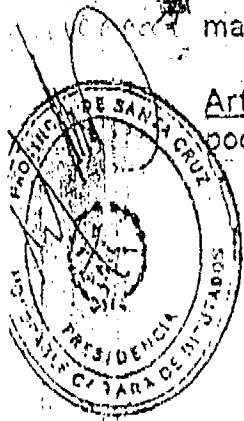
* Artículo 14°.- Los propietarios o los titulares de otros derechos reales sobre los bienes integrantes del Patrimonio Cultural están obligados a conservarlos, mantenerlos y custodiarlos.-

• Artículo 15°.- Los bienes declarados patrimonio cultural podrán ser utilizados en tanto no peligren los valores que aconsejan su conservación. Cualquier cambio de uso debe ser autorizado por la autoridad de aplicación.-

Artículo 16°.- Las piezas, documentos u objetos declarados de patrimonio cultural o aquellas que se encuentren en sitios comprendidos en la declaración, no podrán ser sacados del territorio de la provincia sin autorización de la autoridad de aplicación, la que solo podrá concederse transitoriamente y de acuerdo a las pautas de uso incluidas en el dictamen producido por la Comisión, debiendo adoptarse las debidas garantías para su reingreso.-

Artículo 17°.- La autoridad de aplicación procurará por todos los medios de la técnica, la prevención, la conservación, la restauración, la salvaguarda, el mantenimiento, la consolidación y la mejora de los bienes del Patrimonio Cultural.-

Artículo 18°.- De oficio o a instancia de un titular de un interés legítimo y directo podrá tramitarse expediente administrativo para resolver la exclusión o baja de un



*El Poder Legislativo de la Provincia de Santa Cruz
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bien declarado patrimonio cultural.-

Artículo 19°.- En los bienes declarados patrimonio cultural no podrán realizarse obras exteriores o interiores que los afecten directamente en los valores considerados en su declaración. Las obras que los afecten requerirán autorización expresa de la autoridad de aplicación basada en criterios técnicos de preservación. Idéntica autorización se necesitará para la colocación de cualquier clase de rótulo, señal o símbolo.

Queda prohibido en los yacimientos arqueológicos y paleontológicos el retiro de material, realizar remociones del terreno o excavaciones sin autorización previa.-

Artículo 20°.- Queda prohibida la colocación de publicidad comercial en todos los bienes integrantes del patrimonio cultural, con excepción de aquellas que tengan por finalidad el sostén económico para la preservación y custodia de los mismos.-

Artículo 21°.- El que dañase, destruyese total o parcialmente, no ejecutase los actos de conservación necesarios, alterase sin la autorización requerida o de cualquier modo incumpliese las disposiciones de esta ley, será pasible de la aplicación de una sanción que consistirá en la reparación del daño causado no redimible por multa. Si la restauración fuese imposible se aplicará una multa que podrá alcanzar hasta el cuádruplo del valor del daño ocasionado.-

Artículo 22°.- Las sanciones administrativas requerirán la tramitación de un expediente con audiencia del interesado para exponer los hechos o en su caso el debido descargo, siendo aquellas proporcionales a la gravedad, a las circunstancias personales del sancionado y al perjuicio causado.-

Artículo 23°.- Será de aplicación supletoria la ley 1260 en todo lo no previsto en la presente.-

Artículo 24°.- La organización y funcionamiento de la Comisión del Patrimonio Cultural, así como del registro de bienes y las normas de la presente sujetas a reglamentación estarán previstos en ésta dentro de los noventa (90) días de la sanción de esta ley.-

AUTORIDAD DE APLICACION

Artículo 25°.- La Subsecretaría de Cultura en todo el ámbito provincial y los municipios y comisiones de fomento a través de sus autoridades culturales respectivas, en el ámbito de sus jurisdicciones en forma concurrente con aquellas, serán autoridad de aplicación de la presente ley.-



El Poder Legislativo de la Provincia de Santa Cruz
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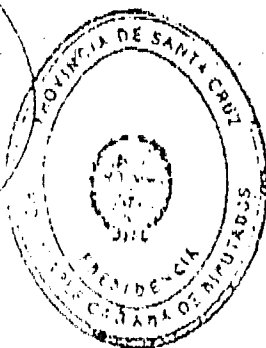
Artículo 26°.- Los bienes declarados del patrimonio cultural podrán ser exceptuados del pago de impuestos y tasas.-

Artículo 27°.- DEROGASE la ley 2210 y toda otra norma que se oponga a la presente.-

Artículo 28°.- COMUNIQUESE al Poder Ejecutivo Provincial, dese al Boletín Oficial y cumplido, ARCHIVESE.-

DADA EN SALA DE SESIONES: RIO GALLEGOS; 25 DE SETIEMBRE DE 1997.

LEONARDO SANCHEZ PERUGA
SECRETARIO GENERAL
Honorable Cámara de Diputados



EDUARDO A. ARNOLD
PRESIDENTE
Honorable Cámara de Diputados

Annex N° 4

Alto Río Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

Memorandum of Understanding between the Parties
signed in Perito Moreno on December 3, 1998

Dossier n° 936

11/17/1967

Juan José Blanco
 Director Area de Tránsito
 Ministerio de Gobierno, Pinar del Río, Santa Clara

ACTA DE ACUERDO DE PARTES

En la Ciudad de Perito Moreno, Departamento Lago Buenos Aires, Provincia de Santa Cruz, a los tres días del mes de Diciembre de mil novecientos noventa y ocho se reúnen el Sr. Gregorio Abadie, Secretario de Gobierno de la Municipalidad de Perito Moreno, el señor Oscar David Ramos, Jefe Departamento de Turismo, la Señora Graciela Beatriz Umile, Jefe Departamento de Cultura, Licenciado Damian Pesolano, Coordinador de la Zona Norte de Santa Cruz de Turismo, el Arquitecto Carlos Barletta, de la Municipalidad de Perito Moreno, la Licenciada María Onetto por el Instituto Nacional de Antropología y Pensamiento Latinoamericano (INAPL) dependiente de la Secretaria de Cultura de la Nación, y el Arquitecto Carlos Luis Taylor Jefe Distrito Sur de la Dirección Nacional de Arquitectura dependiente de la Secretaria de Obras Publicas del M. E. y O. y S. P., a los efectos de consensuar las trabajos que se ejecutaran dentro del contrato de la Obras de Protección, Seguridad y Ampliación de Infraestructura en el Monumento Histórico Nacional "Cueva de las Manos".

En tal sentido se conviene:

1. Construcción de un sistema de pasarelas o pasadizos de doble baranda, frente a cada sector de Arte y abalconamientos en coincidencia con la mayor cantidad de pinturas en el sector. Las pasarelas se construirán con madera por sistema prefabricado y se colocaran sobre pilotes, quedando a definir, calculo y trazado/ proyecto definitivo.-
2. Provisión, Instalación y ajuste de un sistema de monitoreo televisivo a color con 5 puntos de observación y entre 2 o 3 estaciones de monitoreo. El sistema incluye audio inverso.
3. Provisión, Instalación y ajuste de un sistema automático de alarmas electrónicas que actúen por sobrepaso de línea de seguridad, con aviso en los locales de monitoreo.
4. Provisión y colocación de un sistema de intercomunicador inalámbrico entre la Hostería Cueva de las Manos y el refugio de control.
5. Mejoramiento del sendero existente entre el puente instalado sobre el río Pinturas y el refugio de control, que incluye la construcción de dos (2) escalinatas de madera de aproximadamente 20 (veinte) metros y 30 (treinta) metros.
6. Ampliación y mejoras en el edificio del refugio de control a los efectos de independizar los sanitarios del público, construir 2 (dos) habitaciones y sendos sanitarios para guías de ambos sexos, incluyendo mesada, anafe y espacio para cocinar. Ampliación del centro de interpretación y provisión de equipamiento para su funcionamiento.

[Signature]
Mr. Carlos Barletta

[Signature]
D. Onetto
MARIA ONETTO

[Signature]
Jefe
Graciela Umile

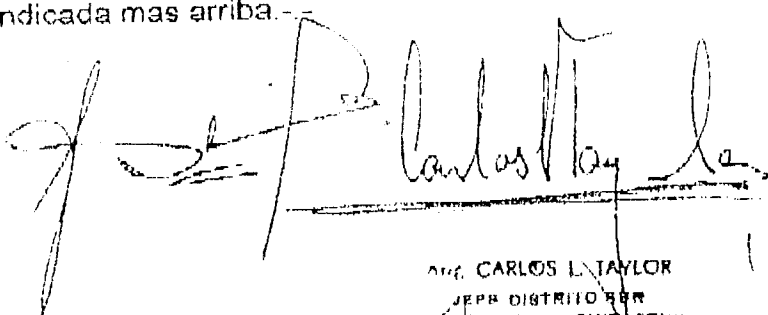
[Signature]
Juan José Álvarez
Director Area de Franja
Ministerio de Gobierno Rio de Santa Cruz

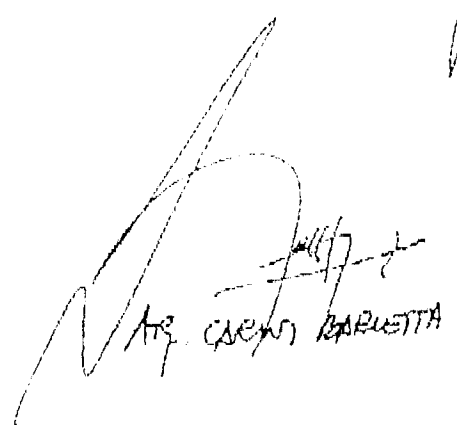
Municipalidad de Perito Moreno
Provincia de Santa Cruz

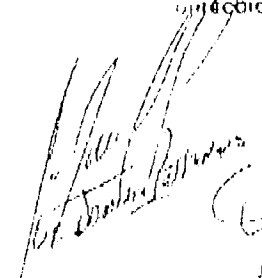
7. Ampliación del sector del actual estacionamiento a los efectos de permitir el movimiento de tierra necesario y la construcción del pavimento de hormigón simple en el área de estacionamiento.
8. Provisión y colocación de un grupo generador eólico de baja potencia para alimentación permanente de alarmas, monitoreos o intercomunicadores. Incluyendo baterías de gel para asegurar continuidad de funcionamiento.
9. Provisión y colocación de carteles de madera de medidas diversas y según textos que se suministraran.
10. Provisión y colocación de un grupo generador alimentado a gas o gasoil según se determine y de capacidad suficiente para alimentar edificio del refugio completo, bomba de elevación de agua, iluminación externa del edificio, etc.
11. Provisión y colocación de sistemas detectores de metales en pasa- personas a los efectos del control del ingreso de turistas.
12. Provisión y colocación de un sistema de radio VHF, o bien equipo de telefonía celular de potencia con antena Parabólica de emisión/ recepción instalado en la parte superior de la barda.
13. Provisión y colocación de una toma de agua ubicada sobre el río Pinturas, completa con cañería de impulsión ascendente para alimentar nueva cisterna a construir en el sector del refugio.
14. Provisión y colocación de barandas de madera de tipo liviano (proyecto a definir) para ubicar en determinados sectores del sendero existente para dotarlo de mayor seguridad.
15. Realización de una mensura destinada a delimitar el sector del entorno del Monumento Histórico Nacional ya declarado, completo con los tramites correspondientes ante el catastro municipal y Provincial, a los efectos de permitir la iniciación del trámite correspondiente ante la C. N. M. M. y L. H. para lograr la declaratoria anexa de Monumento Histórico Nacional del referido entorno.

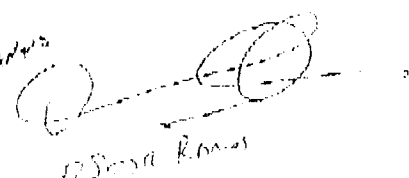
Queda aclarado que la realización de estos trabajos quedan supeditados a las autorizaciones pertinentes emanadas de organismos intervinientes en sus máximas instancias.

En prueba de conformidad y acuerdo sobre todos y cada uno de los trabajos a realizar, se firman cuatro (4) ejemplares de un mismo tenor y a un solo efecto, en Perito Moreno, en la fecha indicada mas arriba.

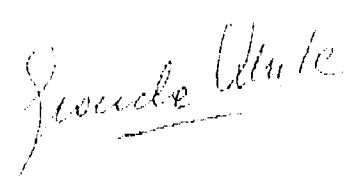

Ing. CARLOS L. TAYLOR
JEFE DISTRITO PERITO MORENO
DIRECCION DE ARQUITECTURA


Ing. CARLOS BARUETTA


Ing. Jorge Barrios


Susana Ramos


Juan José Herrer
Director Area de Tránsito
Ministerio de Gobierno, Provincia de Santa Cruz


Jorge Ulloa

Alto Río Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

Report of the Mission on the evaluation of Península
Valdés and Alto Río Pinturas done by M. Bidal D'Asfeld
from the Ministry of Foreign Affairs, International Trade
and Worship on March 19, 1999

Dossier n° 936

INFORME
SOBRE LA MISION DE EVALUACION DE
"PENINSULA VALDES" Y "ALTO RIO PINTURAS"

Entre los días 24 de enero y 2 de febrero se llevaron a cabo las misiones de evaluación de "Península de Valdés" y "Alto Río Pinturas", sitios propuestos formalmente en julio de 1998 por la República Argentina para ser ingresados a la Lista del Patrimonio Mundial, en los términos de la "Convención sobre la protección del patrimonio mundial cultural y natural", aprobado por la UNESCO en 1972.

De acuerdo con los propios términos de la Convención, la Unión Internacional para la Conservación de la Naturaleza (UICN) y el Consejo Internacional de Monumentos y Sitios (ICOMOS), son las organizaciones no gubernamentales encargadas de efectuar las evaluaciones técnicas -en sus aspectos natural y cultural, respectivamente- relativas a la "autenticidad" e "integridad" de los sitios propuestos por las Partes contratantes.

1. Península de Valdés:

La evaluación del sitio fue llevada a cabo, entre los días 24 y 28 de enero, por el señor Lic. Pedro Rosabal (UICN) -geógrafo de formación-, acompañado por el señor Francisco Erize (UICN-Argentina, ex-Presidente y actual asesor de Parques Nacionales). Participaron de la misión el Lic. Pedro Neiff, Director de Relaciones Internacionales de la Secretaría de Turismo de la Nación (responsable focal de la presentación), el Lic. Pedro Romero, de la Comisión Nacional de Cooperación con la UNESCO (CONAPLU) y el Cons. Marcos Bidal d'Asfeld, de esta Dirección.

Además de sus incuestionables cualidades profesionales, el Lic. Pedro Rosabal demostró en todo momento una sincera disposición para poner sus conocimientos al servicio de sus interlocutores, estableciéndose siempre relaciones afectuosas y enriquecedoras.

1.1. Criterio de "integridad" (aspectos relacionados a la voluntad política, organización legal, administrativa y de manejo efectivo del sitio):

El Lic. Rosabal participó, junto a sus acompañantes, al acto de presentación formal del "Plan de Manejo Área Protegida Sistema Península Valdés", que dieciocho instituciones gubernamentales y no gubernamentales -relacionadas con el manejo de la Península- entregaron al señor Gobernador de la Provincia de Chubut, Dr. Carlos Maestro. Luego se mantuvieron reuniones con autoridades provinciales y con las instituciones no gubernamentales directamente vinculadas

(monitoreo de las pinturas rupestres mediante pasarelas, circuito cerrado T.V. y parlantes, haces de luz laser).

2.2. Criterio de "autenticidad":

Desde el punto de vista cultural, la apreciación "in situ" del sitio arqueológico confirmó -de acuerdo con la inocultable ponderación del evaluador de ICOMOS- su carácter "excepcional".

Desde el punto de vista natural, el experto de UICN constató asimismo la importancia del sitio, no documentada suficientemente por la presentación inicial de nuestro país. Cabe señalar que el carácter mixto (cultural/natural) del sitio, fue contemplado por los arqueólogos que elaboraron el informe más en función del nexo de los pintores rupestres con el habitat, que por la calidad natural intrínseca del sitio.

En el transcurso de la estadía se llevó a cabo una visita del "Alero de Charkamata", dentro de los límites de la misma propiedad. Se constató la gran importancia arqueológica de sus pinturas rupestres (semejantes a las de Río Pinturas) y, asimismo, la relevancia de su contexto geológico-morfológico. El sitio sólo es accesible mediando participación del propietario de la estancia.

2.3. Consideraciones:

2.3.1. El sitio es Monumento Histórico Nacional (Ley 24.225) desde el año 1993, lo cual asegura la tutela legal del sitio -en su aspecto cultural- por la Ley 12.665 sobre Museos, Monumentos y Lugares Históricos y la competencia de la Comisión Nacional que ejerce la función de órgano de aplicación.

Sin embargo, el sitio no está debidamente tutelado legalmente en su aspecto natural. Se recomendó -Francisco Erize- la adopción de una Ley provincial que declare el sitio "reserva natural" (que contemple la prohibición de la caza y de la alteración de la naturaleza) y normas complementarias (plan de manejo que establezca los controles de rigor);

2.3.2. En razón de la constatada importancia del sitio natural, el Lic. Rosabal recomendó elaborar un informe más detallado sobre la flora y la fauna del lugar -que podría ser elaborado por una ONG reconocida, tal como Fundación Vida Silvestre o la Sociedad Naturalista Andino Patagónica (SNAP)-. Informalmente dijo que en su evaluación se ocuparía de hacer mención de los aspectos paisajístico, morfológico y geológico del sitio.

2.3.3. La valoración y preservación del sitio, desde el punto de vista natural, requiere la redefinición y ampliación de sus límites.

Respecto del "Alero de Charkamata" existen las siguientes posibilidades: a) ampliar los límites del sitio "Río Pinturas" de manera que lo incluya (Querejazu), b) apelar a la figura del parr. 19 de las "normas de aplicación" de la Convención -inscripción única de serie de bienes-. En cualquiera de los dos casos, se estima

conveniente no innovar por el momento;

2.3.4. Es necesario la más clara determinación normativa del órgano de responsabilidad primaria en el manejo del sitio (plan de manejo). Naturalmente correspondería a una autoridad provincial (podría surgir de la Ley que declare el sitio "reserva natural"), siendo además conveniente determinar claramente los roles de otros órganos jurisdiccionales: la Intendencia de Perito Moreno, la Secretaría de Cultura de la Nación (INAPL); para ello podría contemplarse la firma de un acuerdo.

3. Reunión con Secretarios de Estado el día 2 de febrero:

El día 2 de febrero se llevó a cabo en la Secretaría de Cultura de la Nación una reunión (convocada por la CONAPLU), a la que asistieron la Prof. Olijela del Valle Rivas, Secretaria de Cooperación e Integración Educativa Internacional (Ministerio de Cultura y Educación) y Secretaria Permanente de la Comisión Nacional Argentina de Cooperación con la UNESCO (CONAPLU); la Dra. Beatriz Gutiérrez Walker, Secretaria de Cultura de la Nación; D. Francisco Mayorga, Secretario de Turismo de la Nación; D. Fernando Ardura, Vicepresidente de la Administración Nacional de Parques Nacionales; la arq. María Rossi, Directora de Calidad Ambiental, en representación de la Ing. María Julia Alsogaray, Secretaria de Recursos Naturales y Desarrollo Sustentable, el Cons. Marcos Bidal d'Asfeld, en representación del Embajador Raúl Ricardes, Director de Organismos Internacionales de la Cancillería, representantes de las Casas de las Provincias de Chubut y Santa Cruz, el Dr. Julio Herrero Anzorena, Director Nacional de Arquitectura del Ministerio de Economía y Obras y Servicios Públicos; los evaluadores de ICOMOS y UICN y funcionarios que integraron la misión recién finalizada.

El encuentro tuvo por objeto reiterar una vez más el alto compromiso político que nuestro país tiene con las presentaciones de "Península de Valdés" y de "Alto Río Pinturas" y con el adecuado seguimiento.

Los evaluadores agradecieron la excelente acogida brindada a lo largo de la estadía y prudentemente ponderaron las bondades de los sitios visitados. Previa solicitud de los responsables nacionales de ambas áreas, sintetizaron las siguientes recomendaciones:

3.1. Península Valdés:

3.1.1. Remitir a la brevedad copia del Plan de Manejo al Centro del Patrimonio Mundial (próximo codip), especificando en la nota los aspectos ampliatorios respecto de la presentación inicial: a) ampliación de los límites del área, b) importancia paleontológica y geológica y c) importancia de la fauna terrestre;

3.1.2. Preparar preventivamente una buena documentación probatoria de la no afectación de la ganadería sobre la fauna autóctona;

3.1.3. Determinar más nítidamente la autoridad responsable del manejo

del sitio.

3.2. Alto Río Pinturas:
Presentar ante el Centro del Patrimonio Mundial:

3.2.1. La ampliación los límites del área para realzar el aspecto natural de la propuesta, en función de la protección paisajística y de la flora y la fauna;

3.2.2. Un informe complementario relativo a la flora, la fauna y la importancia morfológica-geológica del sitio;

3.2.3. La rectificación de la información relativa a las medidas de protección sobre el terreno (mayor presencia constatada de custodios del sitio: un guarda todo el año y tres en temporada estival) se explicará diciendo que responde a una nueva fase en el desarrollo del plan de manejo;

3.2.4. El proyecto de mejoramiento de la infraestructura (Dirección de Arquitectura del Ministerio de Economía);

3.2.5. La determinación clara del responsable del manejo del sitio, de sus competencias y facultades (eventual firma de un acuerdo, teniendo en cuenta la jurisdicción provincial). Mediando la categorización de "Reserva Natural Provincial" (Decreto provincial a refrendar por la Legislatura), el responsable sería el Consejo Agrario de Santa Cruz y, respecto del aspecto cultural, se mantendría la responsabilidad del INAPL.

4. Consideraciones generales:

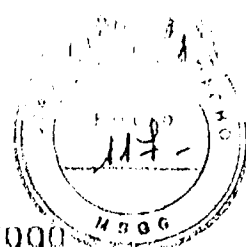
4.1. En todos los casos, deberían lograrse las definiciones antes del fin del mes de marzo próximo, para mejorar las propuestas en tiempo útil.

Alto Río Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

Declaration of the Cueva de las Manos site as "Historical -
Cultural Nature Heritage of the Province of Santa Cruz",
by the Governor of the Province of Santa Cruz Dr. C.
Kirchner, Río Gallegos. Decree N° 491 of March 23, 1999

Dossier n° 936



VISTO:

El expediente Gob-N° 102.762/99; y

CONSIDERANDO:

Que mediante el mismo se tramita la Declaración como Patrimonio Histórico-Cultural, Natural de la Provincia de Santa Cruz, al sitio "CUEVA DE LAS MANOS", ubicado en el Paraje Los Toldos, Estancia La Elisa, inscripto en la matrícula 63, Departamento VII - Lago Buenos Aires, abarcado el bien mencionado y todo su entorno natural las parcelas 8, 13 y 18;

Que la Ley Provincial N° 2.472 considera Patrimonio Cultural a los bienes que por su valor excepcional desde el punto de vista de la humanidad, el Arte y la Ciencia, merezcan ser considerados y conocidos por la población a través de las generaciones, con rasgos permanentes de la identidad santacruceña;

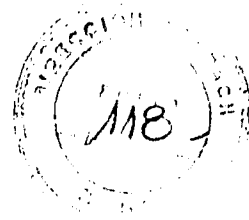
Que es oportuna la intervención de la autoridad de aplicación de la citada norma provincial - Subsecretaría de Cultura al efectivizar el procedimiento establecido por la Ley, teniendo en cuenta que la UNESCO ha aceptado este año la candidatura del paraje "Cuevas de las Manos", pueda ser declarado "Patrimonio Mundial Cultural de la Humanidad";

Que asimismo los días 29, 30 y 31 de Enero del corriente año se efectuaron las Jornadas y Talleres informativos Arqueológicos, así como la Evaluación "in situ" en el lugar, por los representantes de la UNESCO, ICOMOS y UICN de la Secretaría de Cultura de la Nación";

Que por sus distintas características este paraje, ya fue declarado Monumento Histórico Nacional por la Ley Nacional N° 24.225 y dentro de la Legislación Provincial tenemos la Ley N° 786 que prevé que cualquier área, zona o lugar podrán ser declarados Parque Provincial o Reserva Natural, ya sea por su extraordinaria belleza escénica o el de su flora o fauna,

Que la Comisión de Patrimonio Cultural de la Provincia, se expidió favorablemente para la Declaración como Patrimonio Histórico, Natural del lugar, con los antecedentes, estudios e informes de la Subsecretaría de Turismo, Medio Ambiente de Cultura, del Consejo Agrario Provincial, Registro de la Propiedad y Dirección Provincial de Catastro y demás áreas del Gobierno Provincial;

Que de ello surge la importancia de las manifestaciones artísticas relacionadas



111-2-

con los antiguos cazadores que habilitaron nuestro territorio, observando variado arte parietal de diferentes estilos, de diferentes épocas desde el año diez mil A.C. hasta el año seiscientos de nuestra era;

Que así también expresan el interés que reviste la dimensión del ecosistema imperante en el área arqueológica y natural Alto Río Pinturas, marcando como objetivo principal la preservación y protección de las riquezas antropológicas, faunísticas y de la flora de su entorno;

Que del informe dominial surge que el inmueble dominado como lotes 2-3-7-8-9-12-13-14 y 18, Fracción "A" de la Colonia Presidente Carlos Pellegrini, es propiedad de la señora Alicia Noemí Sosa, Vda. de don Pedro Eustacio Molina;

Que de acuerdo al encuadre jurídico indicado por la Secretaría Legal y Técnica, Artículo 3° de la Ley N° 2.472, es facultad del Poder Ejecutivo Provincial viabilizar la declaración propiciada por lo que nada obsta al dictamen del presente Instrumento Legal;

Por ello y atento a Nota N° 452/99, elevado por la Secretaría Legal y Técnica de la Gobernación, obrante a fojas 114;

EL GOBERNADOR DE LA PROVINCIA

DECRETA:

Artículo 1°.- DECLARASE PATRIMONIO HISTORICO-CULTURAL, NATURAL DE LA PROVINCIA DE SANTA CRUZ al Paraje "CUEVA DE LAS MANOS", y el de todo su entorno, ubicado en el área Alto Río Pinturas, del establecimiento Los Toldos - Estancia "La Elisa" Dpto. VII, Lago Buenos Aires, en un todo de acuerdo a los considerandos del presente. -

Artículo 2°.- Instruyase a la autoridad de aplicación de la Ley N° 2472, a fin que prosigan las tramitaciones correspondientes con el objeto de culminar el procedimiento previsto en la norma. -

Artículo 3°.- Notifiquese del presente a la señora Alicia Noemí Sosa, Vda. de don Pedro Eustacio Molina. -

Artículo 4°.- El presente Decreto será refrendado por el señor Ministro en el Departamento de Gobierno. -

Artículo 4°.- Pase al Ministerio de Gobierno (Subsecretaría de Cultura), quien dará cumplimiento.



111-3-

plimiento de lo normado en el Artículo 3° del presente y remitirá copia a la Municipalidad de Perito Moreno), a sus efectos, tomen conocimiento Escribanía Mayor de Gobierno, Consejo Agrario Provincial y Dirección Provincial de Registros Públicos (Registro de la Propiedad), dése al Boletín Oficial y, cumplido, ARCHIVESE.-

Dr. NESTOR CARLOS KIRCHNER
Gobernador

Arq° JULIO MIGUEL DE VIDO
Ministro de Gobierno

DECRETO

Nº

491

/99.-

CERTIFICO: Que la presente es copia
del original. Tenido ante mí vista,
Dirección Provincial de Despacho. M.S.G.
SANTA CRUZ, Río Chichas.

VILMA GUSANA JUAREZ
Directora Provincial del Despacho
Secretaría de Gobierno

Annex N° 7

Alto Río Pinturas
Summary of work done from 1995 to April 1999

(complementary information)
june 1999

Conclusions of the Central Corridor Workshop during the III
International Symposium Reception Tourism for the
Patagonia , S. C de Bariloche, Prov. Of Río Negro, 8- 10
April, 1999

Dossier n° 936

TALLER CORREDOR CENTRAL

Coordinación: Lic. Lorena V. Prieto (Prov. Santa Cruz)

La temática presentada para el presente taller debió ser modificada como consecuencia de la ausencia de los representantes de los sectores privados y públicos de los distintos municipios que conforman el Corredor Central, desaprovechándose una oportunidad de expresar la problemática propia de aquellos sectores involucrados en la búsqueda de soluciones conjuntas.

La metodología adoptada fue la reunión plenaria, en la cual se comenzó por analizar el grado de avance en las propuestas efectuadas dentro del taller llevado a cabo en el II Seminario de Turismo Receptivo en Puerto Madryn. De esta manera hemos efectuado una aproximación a la problemática turística del Corredor Central, proponiendo una serie de posibles soluciones y acciones.

Aproximación a la problemática turística del Corredor Central

1. El Corredor Central de la Patagonia carece de una imagen de marca que le otorgue una identidad propia. Dicho espacio se encuentra ubicado entre sectores fuertemente posicionados en el mercado turístico nacional, representando la oferta que se comercializa en la actualidad. Por otro lado, el nombre de Corredor Central no hace alusión a los recursos turísticos propios del mismo.
2. El actual sistema de comunicaciones entre los sectores públicos y privado de los distintos ámbitos geográficos del Corredor presenta ciertas falencias en cuanto a los requerimientos necesarios para mantener un fluido intercambio de información.
3. Falta de reconocimiento del sector turístico como actividad productiva de la región.
4. Imposibilidad de dar respuesta a una demanda real interesada en circuitos alternativos por insuficiencia de las redes viales.
5. Una de las nuevas tendencias del turismo alternativo es el turismo arqueológico que en la situación actual, pone en peligro el sistema natural de preservación de los sitios arqueológicos.

Propuestas a los respectivos problemas citados

1. Definir y crear una imagen diferenciadora que le otorgue al Corredor una identidad propia a fin de facilitar el posicionamiento en el mercado.
2. Finalizar el relevamiento de atractivos, servicios e infraestructura del Corredor y lograr su inmediata articulación entre los diferentes actores del sistema turístico.
3. Lograr el posicionamiento del sector turístico.
4. Búsqueda del mejoramiento de rutas y caminos que permitan unir sitios de interés.

5. Puesta en valor de los sitios arqueológicos que están sufriendo un impacto turístico a fin de asegurar el aprovechamiento turístico de las generaciones presentes y futuras.

Acciones identificadas para cada una de las propuestas definidas

1) La lámina del Corredor Central que fue oficialmente presentada en el II Seminario Internacional de Turismo Receptivo realizado en 1998 en la ciudad de Puerto Madryn es un trabajo que otorga un panorama evolutivo de dicho corredor a lo largo de las distintas eras geológicas y su concreción brindaría una herramienta diferenciadora que podría contribuir en la definición de la imagen de marca. Dicha lámina cuenta con un amplio respaldo de los distintos actores involucrados en el proceso turístico, tanto públicos como privados, (además de haber sido declarada de interés provincial por las respectivas autoridades turísticas), siendo necesario para su concreción definir la fuente de financiamiento.

Tomar como base los trabajos de relevamiento de los distintos municipios de Chubut llevado a cabo por el Departamento Turismo de la Facultad de Humanidades de la Universidad Nacional de la Patagonia "San Juan Bosco" de Comodoro Rivadavia y los estudios realizados por la Dirección de Turismo de Puerto Deseado sobre la Comarca Atlántica del Río Deseado, a fin de completar el inventario turístico del corredor bajo una metodología turística unificada. Además se hizo especial hincapié en incluir los eventos programados por las distintas jurisdicciones a fin de crear el Calendario del Corredor.

Una vez concluido el inventario, una acción inmediata sugerida es tomar como referencia el documento elaborado por el ex director de turismo de Puerto Deseado, Sr. Ricardo Bogetti, denominado "Política Ecoturística para la Comarca Atlántica del Río Deseado", contemplando básicamente el análisis de la demanda, los componentes de la oferta, diagnóstico de competitividad y la definición de la política turística.

- 2) Facilitar líneas de capacitación al empresariado turístico que les otorgue las herramientas necesarias para mejorar la comercialización y calidad de sus servicios y productos.

Incentivar la asociatividad entre los prestadores de turismo del corredor, los sectores públicos y privados y de éstos con el sistema formativo.

Facilitar el encuentro entre los prestadores turísticos y los operadores a fin de adecuar la oferta de productos a los requerimientos de la demanda y optimizar los canales de la comercialización indirecta. Para ello es imprescindible continuar con una serie de acciones que vienen realizándose en los últimos años (especialmente durante el año 98), como por ejemplo el fam press que visitara las principales puntos del corredor, fam tour realizados por los distintos municipios y sus privados, concurrencia a workshops, desayunos de trabajo en los principales puntos de venta, rondas de negocios.

- 3) Asegurar un constante mantenimiento de los caminos de ripio en particular durante el periodo de mayor afluencia turística.

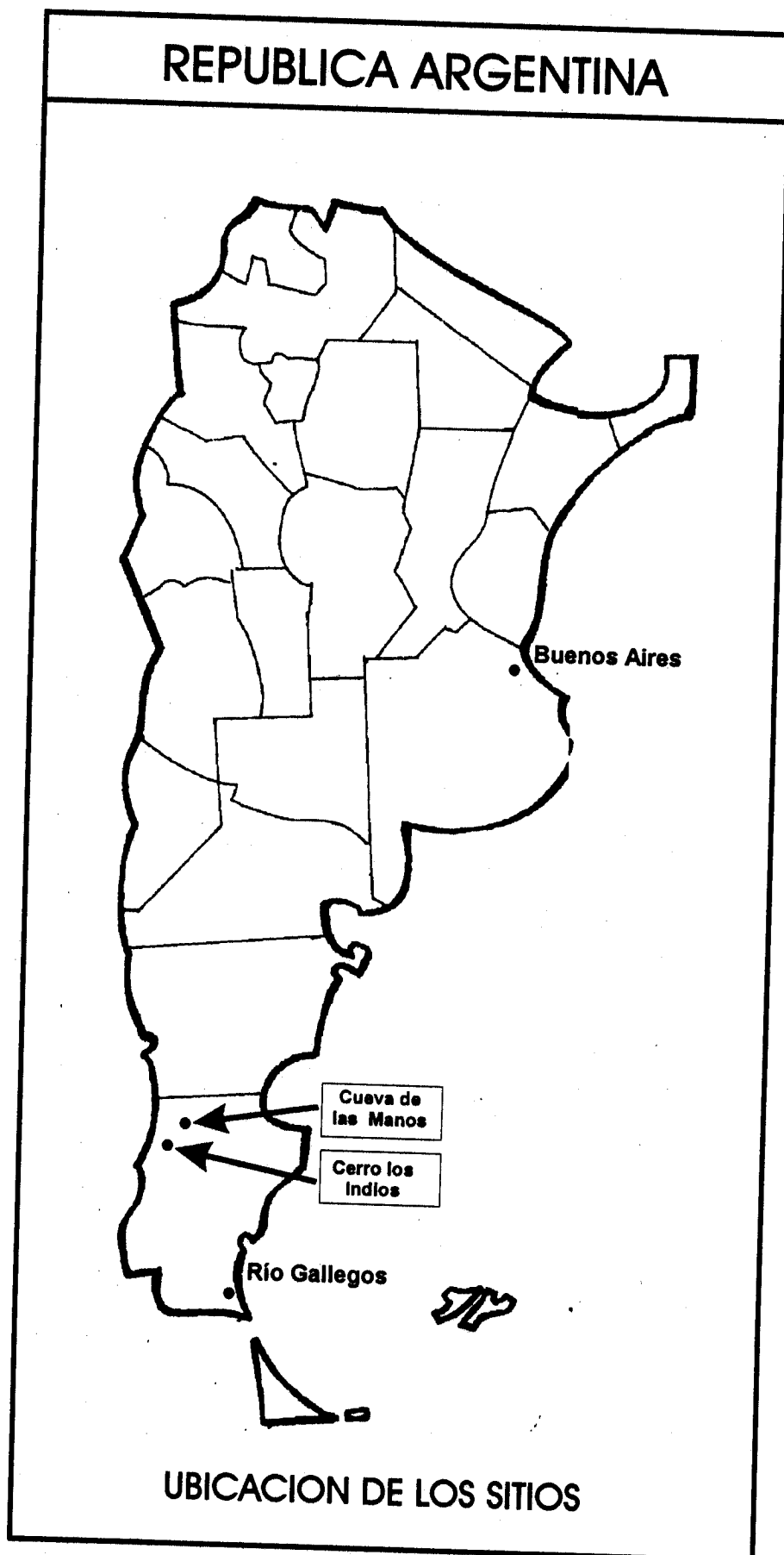
Mejoramiento de la ruta que parte de la localidad de Los Antiguos hacia Paso Roballos, de manera tal de afianzar un producto turístico alternativo y novedoso en el circuito comarcal, incrementando el flujo turístico (nacional e internacional) que enlaza atractivos turísticos de jerarquía internacional tanto argentinos como chilenos.

Integrantes del taller propusieron que sea asfaltado el tramo de 110 Km de la ruta 55 entre el sur de Río Mayo y el Hito 50 conocido como "Paso Valle Huemules", compromiso tomado por el Comité Binacional de Fronteras dentro del ámbito de reuniones del Corredor Bioceánico.

Concreción del proyecto Parador Turístico Costero de Jaramillo, así como del resto de los paradores que son la puerta de entrada para el ámbito del Corredor

5) Implementar el Plan de Manejo del sitio Cueva de las Manos, formulado en base a la identificación de los intereses de los distintos sectores involucrados. Si bien existen proyectos dentro de este plan que han sido y se están concretando, existen varios otros que necesitan una fuente de financiamiento para llevarlos a cabo, como por ejemplo el Centro de Interpretación y el sistema de señalización, suficiente personal de vigilancia del sitio

Gestionar ante las autoridades competentes la finalización e implementación del Plan de Manejo del Bosque Petrificado de Sarmiento.



LAGO

R. Ecker
R. Pintu
R. Caracoles

Crd. Caracoles

Ruta Nacional N° 40

Co. Polvre

Mallín Grande

Ruta Provincial N° 37

Bajo Caracoles

Ruta Provincial N° 39

Ruta Provincial N° 39

Carta Imagen
Satelitaria

1: 250.000



Río Pinturas (Argentina)

No 936

Identification

<i>Nomination</i>	La Cueva de los Manos, Río Pinturas
<i>Location</i>	Patagonia Region, Santa Cruz Province
<i>State Party</i>	Argentina
<i>Date</i>	30 June 1998

Justification by State Party

The Area Arqueológica y Natural Río Pinturas-Santa Cruz, which includes the archaeological site of the Cueva de los Manos (Cave of the Hands) with its cave, rock shelters, and rock walls decorated with magnificent paintings, is an outstanding area because it contains the oldest artistic representations belonging to the first hunter-gatherer groups who inhabited what is now the territory of Argentina.

The artistic sequence, which includes three main stylistic groups, began as early as the 10th millennium BP [Before Present]. It is one of the few rock-art sites from the Early Holocene Period in Patagonia that is still well preserved. The sequence is a long one: archaeological investigations have shown that the site was last inhabited around AD 700 by the possible ancestors of the first Tehuelche people of Patagonia. The Cueva de los Manos is considered by the international scientific community to be one of the most important sites of the earliest hunter-gatherer groups in South America.

The Area Arqueológica y Natural Río Pinturas-Santa Cruz is an outstanding example of a prehistoric human habitat. Archaeological sites found on both sides of the Río Pinturas Canyon are evidence of occupation by pre-Hispanic hunters who made use of the resources of the canyon and its environment.

The paintings on the rock shelters and cave are located in an outstanding landscape, with the river running through a deep canyon, and provide an incomparable aesthetic experience for the visitor. The hunting scenes depict animals and human figures interacting in a dynamic and naturalistic manner. Different hunting strategies are shown, with animals being surrounded, trapped in ambushes, or attacked by hunters using their throwing weapons, round stones known as *bolos*. Some scenes shown individual hunters and others groups of ten or more men.

There is no doubt that the Area Arqueológica y Natural Río Pinturas-Santa Cruz has high symbolic value. The inhabitants of Argentina are hardly aware of their pre-Hispanic past, since the links with that period were broken by the Spanish conquest and in the subsequent colonization

of the territory. The Cueva de los Manos is one of the most important testimonies to that past, and it is the archaeological site best known to the Argentinian people.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

History and Description

The progress of human penetration into South America is the subject of intensive scientific debate at the present time. Some early radiocarbon dates from the north-eastern region of Brazil have challenged the hitherto generally accepted view that this began around 12,000 BP.

However, this does not affect the dating of the occupation of the Río Pinturas rock shelter, which has been established by excavation and radiocarbon analysis to c 9300 BP. The first human group (whose art is classified as Stylistic Group A) were long-distance hunters whose main prey was the guanaco.

Around 7000 BP a second cultural level can be identified, distinguished by Stylistic Group B. Hunting scenes are no longer found, and the rock art is dominated by hand stencils. There are also some examples of stencils of the feet of the American ostrich (*ñandú*). This culture lasted until c 3300 BP, when the art became more schematic and included highly stylized zoomorphic and anthropomorphic figures.

The final cultural phase at Río Pinturas began around 1300 BP. Its art (Stylistic Group C), executed in bright red pigments, concentrated on abstract geometric figures and highly schematic representations of animals and humans. It is believed to have been the work of the historic Tehuelche hunter-gatherers who were inhabiting the vast area of Patagonia when the first Spanish traders and settlers arrived. It was the creation of vast cattle ranches (*estancias*) that brought their way of life to an end.

The Area Arqueológica y Natural Río Pinturas-Santa Cruz is located in the *pampas* section of the Pinturas River region. Low plateaux at an altitude of 800-1000m are cut by deep canyons bordered by steep cliffs, the main one being that of the Pinturas itself. There are many natural rock shelters in these cliffs. The soil is rocky and poor, but the region supports a diverse natural fauna, in which the guanaco (*Lama guanicoe*) figures prominently.

The climate of the canyons is temperate, since they are protected from the winds that sweep the *pampas*. The mild winter temperatures and the high humidity as compared with the *pampas* make this region appropriate for seasonal grazing of the cattle from the *estancias*. Palaeoclimatic studies based on the sediments of the Cueva de los Manos suggest that the present conditions had been established by 11,000 BP.

The entrance to the Cueva de los Manos is screened by a rock wall that is covered by many hand stencils. Within the rock shelter itself there are five concentrations of rock art. Later figures and motifs are frequently superimposed upon those from earlier periods.

The paintings were executed with natural mineral pigments that were ground and mixed with some form of binder, the nature of which is unknown. Traces of the pigments were found in the archaeological excavations carried out in the entrance to the cave, thus establishing a contextual link between the paintings and the stratified cultural material. X-ray diffraction analysis has shown that the most common minerals used were iron oxides (hematite and maghemite) for red and purple, kaolin for white, natrojarosite for yellow, and manganese oxide for black; gypsum was sometimes added to the mixture.

Management and Protection

Legal status

The National Congress of the Argentine Republic declared the Cueva de los Manos an Historic National Monument by Law No 24.225 of 20 July 1993. This was in accordance with powers accorded by Law No 12.665 of 1940 to the National Commission of Museums, Monuments, and Historic Places.

At provincial level, the Government of the Province of Santa Cruz declared the City of Perito Moreno as the Archaeological Capital of Santa Cruz, because of the importance of the archaeological site of the Cueva de los Manos, by Decree No 133 of 13 May 1981. The promulgation of a provincial bill on the Protection of the Cultural Heritage is currently in progress.

Management

The 1993 National Law assigns responsibility for all actions relating to the Cueva de los Manos to the National Commission for Museums, Monuments, and Historic Places and the Culture Secretariat of the Presidency of the Nation.

An Agreement for the Protection, Security, and Expansion of Infrastructure in the National Historic Monument "Cueva de los Manos" was signed in December 1998 between the Municipality of Perito Moreno, the local Departments of Culture and Tourism, the Southern Directorate of Architecture (an agency of the national Secretariat of Public Works), and the National Institute of Anthropology and Latin-American Thought (*Instituto Nacional de Antropología y Pensamiento Latinoamericano* – INAPL), which reports to the Culture Secretariat of the Presidency. This agreement assigned responsibilities to each of these bodies for specific activities within the framework of the Agreement.

INAPL began work on a management plan for the site in 1995. The first phase, which was completed in 1997, involved comprehensive recording, survey, and documentation of the entire site, inventarization of the state of conservation of the paintings, analysis of the reasons for deterioration and sampling for analysis, and the creation of a database. This was accompanied by programmes of education and public information, training of specialists, and dissemination of scientific results.

The second stage is under way. Activities in 1998 covered the preparation of bilingual interpretive material and signage and monitoring of the state of conservation of the paintings (including vandalism). A comprehensive site management proposal that is being presented to the responsible authorities covers precise delimitation of the site and the erection of a secure barrier round it, the installation of two alternating guardians permanently on the site, tighter control of tourist visits, the training of local guides and the provision of facilities for them, setting up regular opening and closing hours for visits, imposition of a charge for visits, provision of adequate on-site signage, creation of an interpretation centre, and replacing the barrier with a boardwalk.

The area proposed for inscription covers 600ha: this is shown on the map accompanying the nomination dossier as a rectangle surrounding the Cueva de los Manos. The buffer zone, however, which is not shown on the map, is only 2.331ha. Both the site and the buffer zone are within the property of a private individual, who has signed an agreement consenting to the declaration of her land as a World Heritage site.

There is a guardian living on the site, which is remote from any settlement, during the four summer months; he is assisted by his son and daughter. They are responsible for supervision, security, and visitor management. Visitors register at a cabin on the site and must be accompanied by a guide. Organized tours from Perito Moreno are accompanied by a national tourist guide who is a specialist in the Cueva de los Manos. Private visits are also organized by local *estancia* owners as part of horse-riding or backpacking tours.

Conservation and Authenticity

Conservation history

Travellers have been visiting the Cueva de los Manos since the mid 19th century and recording their impressions of the paintings. They were first mentioned in the scientific literature during the present century, but it was not until the 1960s that they became the subject of serious study by Carlos J Gradín and his co-workers. Their work on recording and excavation established the importance of the Cueva de los Manos as a prehistoric rock-art site of international scientific importance.

The favourable conditions (very low humidity, no water infiltration, stable rock strata) at the rock shelter have ensured that the state of conservation of all but the most exposed paintings is excellent.

However, the increase of tourism to Patagonia in recent years has resulted in damage from human vandalism. This has included graffiti, removal of fragments of painted rock, touching of painted surfaces, accumulation of dust and refuse, etc. Visitor numbers to the Cueva de los Manos have risen from 123 in 1991/92 to 3027 in 1997/98. The presence of a guardian on the site during the summer months, when almost all visits take place, and the installation of a protective barrier in front of the paintings, which stretch along some 680m, have helped to reduce damage of this kind, but the need for better protection remains.

Authenticity

The authenticity of the rock art of the Cueva de los Manos is unquestionable. It has survived several millennia untouched

and no restoration has been carried out since it became widely known to the scientific community in the second half of the 20th century. The archaeological excavations have been very restricted, so as to obtain the maximum cultural information for dating the art with the minimum disturbance to archaeological layers or to the appearance of the rock shelter.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the Area Arqueológica y Natural Río Pinturas-Santa Cruz in January/February 1999. ICOMOS also consulted its International Scientific Committee on Rock Art.

Qualities

The rock art of the Cueva de los Manos in the Area Arqueológica y Natural Río Pinturas-Santa Cruz is exceptional, both for the range of its subject matter and execution and its remarkable state of conservation after several millennia.

Comparative analysis

The nomination dossier refers to several comparable rock-art sites in Patagonia, but concludes that they do not approach the significance of the Cueva de los Manos.

In a comparative study carried out in 1998, the ICOMOS International Scientific Committee on Rock Art identified six criteria for evaluating rock-art sites: aesthetic qualities; ethnological qualities; archaeological and chronological qualities; environmental qualities; number of images in a prescribed area (sacred sites); and degree of protection. In applying these criteria, the study identified the Cueva de los Manos as conforming in an exceptional manner with these criteria.

ICOMOS recommendations

There was considerable ambiguity about what was originally proposed for inscription on the World Heritage List. The area shown on the map supplied seems to be a somewhat arbitrarily drawn rectangular area of 600ha. However, the nomination dossier concentrated entirely on the Cueva de los Manos and its rock art. ICOMOS recommended that only the rock-shelter site itself, with a small security and facilities area around it, should be delineated and proposed for inscription. The 600ha area shown in the nomination dossier could be retained as an appropriate buffer zone, since its role has already been acknowledged by the owner of the land. This proposal was accepted by the State Party.

ICOMOS was concerned about the management of the site, in the light of the remarkable growth of visitor numbers over the present decade and the continued increase likely to result from eventual World Heritage inscription. However, the State Party has informed ICOMOS that the proposals made for the second phase of the INAPL programme were now in force and constituted an official management plan, fully supported by the responsible institutions.

Recommendation

That the title of the nominated property be changed to “The Cueva de los Manos, Río Pinturas” and that it be inscribed on the World Heritage List on the basis of *critterion iii*:

Criterion iii The Cueva de los Manos contains an outstanding collection of prehistoric rock art which bears witness to the culture of the earliest human societies in South America.

ICOMOS, September 1999

Río Pinturas (Argentine)

No 936

Identification

Bien proposé La Cueva de los Manos, Río Pinturas

Lieu Patagonie, province de Santa Cruz

État partie Argentine

Date 30 juin 1998

Justification émanant de l'État partie

L'Area Arqueológica y Natural Río Pinturas - Santa Cruz, qui comprend le site archéologique de la Cueva de los Manos (la grotte des mains), avec ses grottes, ses abris-sous-roche et ses murs rocheux ornés de magnifiques peintures, est une zone remarquable, car elle abrite les plus anciennes représentations artistiques des premiers groupes d'habitants de ce qui est aujourd'hui l'Argentine, dont la civilisation reposait sur la chasse et la cueillette.

La séquence artistique, qui inclut trois grands groupes stylistiques, commence dès le X^e millénaire. C'est l'un des rares sites d'art rupestre de l'Holocène ancien en Patagonie qui reste bien préservé. La séquence est longue : les recherches archéologiques ont démontré que le site a été habité pour la dernière fois aux alentours de 700 après J.-C., par les probables ancêtres du premier peuple Tehuelche de Patagonie. La communauté scientifique internationale considère la Cueva de los Manos comme l'un des plus importants sites des premiers groupes de chasseurs-cueilleurs en Amérique du Sud.

L'Area Arqueológica y Natural Río Pinturas - Santa Cruz est un exemple remarquable d'habitat humain préhistorique. En effet, les sites archéologiques découverts des deux côtés du canyon Río Pinturas prouvent l'occupation des lieux par des chasseurs préhispaniques qui vivaient des ressources du canyon et de ses alentours.

Les peintures des abris et des grottes s'inscrivent dans un paysage remarquable, avec la rivière coulant dans un profond canyon, et offrent au visiteur une expérience esthétique incomparable. Les scènes de chasse dépeignent des animaux et des figures humaines en pleine interaction, sur un mode dynamique et naturaliste. Différentes techniques de chasse sont illustrées : les animaux sont encerclés, pris dans des pièges ou attaqués par des chasseurs à l'aide de leurs armes de jet, des pierres rondes connues sous le nom de

bolas. Certaines scènes représentent des chasseurs seuls, d'autres des groupes de dix hommes ou plus.

Il ne fait aucun doute que l'Area Arqueológica y Natural Río Pinturas - Santa Cruz possède une grande valeur symbolique. Les Argentins n'ont que peu conscience de leur passé préhispanique, car la conquête espagnole et la colonisation importante du territoire qui s'ensuivit ont brisé les liens avec cette période. La Cueva de los Manos est l'un des témoignages le plus important de ce passé ; c'est aussi le site archéologique que les Argentins connaissent le mieux.

[Remarque L'État partie n'avance aucune hypothèse dans la proposition d'inscription quant aux critères en vertu desquels il considère que ce bien devrait être inscrit sur la Liste du patrimoine mondial.]

Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *site*.

Histoire et description

L'avancée des incursions humaines en Amérique du Sud fait actuellement l'objet de débats passionnés au sein de la communauté scientifique. Certaines datations au carbone 14 effectuées au Brésil, dans le Nordeste, remettent en effet en question l'opinion généralement répandue jusqu'à présent, selon laquelle ces incursions auraient commencé aux alentours de 12000 ans.

Toutefois, cela n'affecte pas la datation de l'occupation de l'abri-sous-roche Río Pinturas, qui, d'après les fouilles et l'analyse au carbone 14, remonte à 9300 ans, environ. Le premier groupe humain (dont les peintures constituent le groupe stylistique A) chassait sur de longues distances et principalement le guanaco.

On peut identifier aux environs de 7000 ans un second niveau culturel, baptisé groupe stylistique B. Les scènes de chasse disparaissent, l'art rupestre est dominé par des représentations en négatif de mains, parfois même d'empreintes d'autruche américaine (le nandou, *ñandú*). Cette culture a duré jusqu'en 3300 ans, environ, époque à laquelle l'art devient plus schématique, intégrant des figures zoomorphiques et anthropomorphiques très stylisées.

C'est aux alentours de 1300 ans que fut entamée la dernière phase culturelle de Río Pinturas. Les peintures de cette période (groupe stylistique C), réalisées avec des pigments rouges vifs, se concentraient sur des figures géométriques abstraites et des représentations très schématiques d'animaux et d'humains. On pense qu'il s'agit là de l'œuvre des anciens chasseurs-cueilleurs Tehuelche, qui habitaient cette vaste région qu'est la Patagonie avant l'arrivée des premiers marchands et colons espagnols. La création de grands élevages de bétail (*estancias*) a mis fin à leur mode de vie.

L'Area Arqueológica y Natural Río Pinturas - Santa Cruz est située dans la *pampa* de la région du fleuve Pinturas. Ses plateaux peu élevés, culminant à 800-1000 m, sont entrecoupés de profonds canyons bordés de falaises abruptes, dont le principal est celui du Pinturas lui-même. Ces falaises comptent nombre d'abris-sous-roche naturels. Le sol est rocheux et pauvre, mais la région abrite une faune naturelle variée, au sein de laquelle le guanaco (*Lama guanicoe*) tient une place prépondérante.

Le climat des canyons, abrités des vents qui balaient la *pampa*, est tempéré. Ainsi, grâce aux températures hivernales relativement douces et à l'humidité élevée par rapport à la *pampa*, le bétail des *estancias* peut y paître de façon saisonnière. Des études paléoclimatologiques basées sur les sédiments de la Cueva de los Manos suggèrent que les conditions actuelles étaient déjà présentes dès 11000 ans.

L'entrée de la Cueva de los Manos est masquée par un mur de roche couvert de nombreuses mains négatives. Dans l'abri lui-même, on compte cinq concentrations d'art rupestre, les figures et les motifs les plus récents se superposant fréquemment aux plus anciens.

Ces peintures ont été exécutées à l'aide de pigments minéraux naturels, moulus et mélangés à un quelconque liant, dont la nature est inconnue. Des traces de pigments ont été découvertes lors de fouilles archéologiques conduites à l'entrée de la grotte, établissant ainsi un lien contextuel entre les peintures et les matériaux culturels stratifiés. L'analyse par diffraction des rayons X montre que les minéraux les plus communément utilisés étaient les oxydes de fer (hématite et maghémite) pour le rouge et le violet, le kaolin pour le blanc, le natrojarosite pour le jaune, et l'oxyde de manganèse pour le noir ; du gypse était parfois ajouté au mélange.

Gestion et protection

Statut juridique

Le Congrès national de la République argentine a classé la Cueva de los Manos monument historique national en vertu de la loi n° 24.225 du 20 juillet 1993 et conformément aux pouvoirs accordés par la loi n° 12.665 de 1940 à la Commission nationale des musées, monuments et lieux historiques.

Au niveau provincial, le gouvernement de la province de Santa Cruz a déclaré la ville de Perito Moreno capitale archéologique de Santa Cruz, du fait de l'importance du site archéologique de la Cueva de los Manos, par décret n° 133 du 13 mai 1981. En outre, un projet de loi provinciale sur la protection du patrimoine culturel est actuellement en cours d'adoption.

Gestion

La loi nationale de 1993, pour sa part, assigne la responsabilité de toutes les actions relatives à la Cueva de los Manos à la Commission nationale des musées,

monuments et lieux historiques, ainsi qu'au secrétariat de la Culture de la Présidence de la nation.

En outre, un accord pour la protection, la sécurité et l'expansion de l'infrastructure du monument historique national «Cueva de los Manos» a été signé en décembre 1998 entre la municipalité de Perito Moreno, les directions locales de la Culture et du Tourisme, la direction méridionale de l'Architecture (agence du secrétariat national des Travaux publics), et l'Institut national de l'anthropologie et de la pensée latino-américaine (*Instituto Nacional de Antropología y Pensamiento Latinoamericano* – INAPL), ce dernier étant chapeauté par le secrétariat de la Culture de la Présidence. Cet accord assigne à chacun de ces organismes la responsabilité d'activités données dans le cadre de l'accord même.

L'INAPL a commencé à travailler sur un plan de gestion du site en 1995. La première phase, achevée en 1997, impliquait un inventaire détaillé, une étude et une documentation exhaustive du site entier, l'inventaire de l'état de conservation des peintures, l'analyse des raisons de la détérioration, le prélèvement d'échantillons en vue d'une analyse, et la création d'une base de données. Elle s'accompagnait de programmes d'éducation et d'information publique, de formation de spécialistes et de diffusion des résultats scientifiques.

La seconde phase est actuellement en cours. En 1998, les activités couvraient la préparation de matériels d'information bilingues et le suivi de l'état de conservation des peintures (y compris du vandalisme). En outre, une proposition exhaustive de gestion du site actuellement présentée aux autorités compétentes traite de la délimitation précise du site et de l'érection d'une clôture sûre autour de celui-ci, de l'installation de deux gardiens, en alternance, assurant une présence permanente sur le site, d'un contrôle plus strict des visites touristiques, de la formation de guides locaux et de l'aménagement d'infrastructures à leur intention, de l'organisation d'heures régulières d'ouverture et de fermeture pour les visites, d'un droit d'entrée, de l'installation de panneaux signalétiques appropriés sur le site, de la création d'un centre d'information, et du remplacement de la clôture par une passerelle en bois.

La zone proposée pour inscription couvre 600 hectares : sur la carte accompagnant le dossier de proposition d'inscription, elle apparaît comme un rectangle entourant la Cueva de los Manos. Cependant, la zone tampon, qui n'apparaît pas sur la carte, ne couvre que 2331 hectares. Le site et la zone tampon sont tous deux situés dans la propriété d'une particulière, qui a signé un accord par lequel elle consent à ce que sa terre soit inscrite sur la Liste du patrimoine mondial.

Un gardien vit sur le site, isolé de tout lieu de peuplement, pendant les quatre mois d'été ; il est assisté par son fils et sa fille. Tous trois sont responsables du contrôle, de la sécurité et de la gestion des visiteurs. Ces derniers s'inscrivent à un guichet situé sur le site et doivent être accompagnés d'un guide. Des visites organisées à partir de Perito Moreno sont accompagnées par un guide touristique national, spécialiste de la Cueva de los Manos, tandis que des visites privées sont

également organisées par les propriétaires des *estancias* locales, dans le cadre de randonnées équestres ou pédestres.

Conservation et authenticité

Historique de la conservation

Depuis le milieu du XIX^e siècle, les voyageurs visitent la Cueva de los Manos et enregistrent leurs impressions des peintures. Ces dernières apparaissent pour la première fois dans la littérature scientifique au cours de notre siècle, mais ce n'est que dans les années soixante qu'elles font l'objet d'une étude sérieuse, réalisée par Carlos J. Gradín et ses collaborateurs. Leur travail sur l'enregistrement et les fouilles a établi l'importance de la Cueva de los Manos comme site d'art rupestre préhistorique d'envergure scientifique internationale. Les conditions favorables (humidité très faible, absence d'infiltrations d'eau, strates rocheuses stables) dans l'abri-sous-roche ont assuré un état de conservation excellent pour la quasi-totalité des peintures, exception faite des plus exposées.

Toutefois, l'augmentation du tourisme en Patagonie ces dernières années a entraîné des dégâts dus au vandalisme : graffiti, vols de fragments de roche peinte, contact avec les surfaces peintes, accumulation de poussière et d'ordures, etc. De 123 en 1991-1992, le nombre des visiteurs de la Cueva de los Manos est passé à 3027 en 1997-1998. La présence d'un gardien sur le site pendant les mois d'été, où ont lieu presque toutes les visites, et l'installation d'une barrière de protection devant les peintures sur une longueur de 680 m ont favorisé la réduction des dégâts de ce type, mais le renforcement de la protection continue de s'imposer.

Authenticité

L'authenticité de l'art rupestre de la Cueva de los Manos ne fait absolument aucun doute. Il est en effet resté intact pendant plusieurs millénaires, et aucune restauration n'a été effectuée, puisqu'il n'est largement connu de la communauté scientifique que depuis la seconde moitié du XX^e siècle. Les fouilles archéologiques ont en outre été limitées, de façon à obtenir le maximum d'informations culturelles et à permettre la datation des peintures en troublant le moins possible les différentes couches archéologiques et l'aspect de l'abri-sous-roche.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité l'Area Arqueológica y Natural Río Pinturas - Santa Cruz en janvier/février 1999. L'ICOMOS a également consulté son Comité scientifique international sur l'art rupestre.

Caractéristiques

L'art rupestre de la Cueva de los Manos, dans l'Area Arqueológica y Natural Río Pinturas - Santa Cruz, est exceptionnel, tant par l'étendue de sa thématique et

par son exécution que par son état remarquable de conservation après plusieurs millénaires d'existence.

Analyse comparative

La proposition d'inscription fait référence à plusieurs sites d'art rupestre comparables en Patagonie, pour finalement parvenir à la conclusion qu'ils sont loin d'égaliser, en termes de signification, la Cueva de los Manos.

Dans une étude comparative réalisée en 1998, le Comité scientifique international de l'ICOMOS sur l'art rupestre identifiait six critères d'évaluation des sites d'art rupestre : qualités esthétiques ; qualités ethnologiques ; qualités archéologiques et chronologiques ; qualités environnementales ; nombre des représentations sur une superficie bien délimitée (lieux sacrés) ; degré de protection. L'étude, en appliquant ces critères, a estimé que la Cueva de los Manos les satisfaisait de manière exceptionnelle.

Recommandations de l'ICOMOS

Une certaine ambiguïté sous-tendait la proposition d'inscription sur la Liste du patrimoine mondial. En effet, la zone montrée sur la carte fournie semble être un rectangle quelque peu arbitraire de 600 hectares. Pourtant, la proposition d'inscription se concentrait exclusivement sur la Cueva de los Manos et son art rupestre. L'ICOMOS a recommandé que seul le site de l'abri-sous-roche lui-même, avec une petite zone de sécurité et d'infrastructures autour de lui, soit délimité et proposé pour inscription. La zone de 600 hectares qui apparaît dans la proposition pourrait être retenue comme zone tampon adéquate, son rôle ayant déjà été reconnu par la propriétaire du terrain. Cette proposition avait été acceptée par l'Etat partie.

L'ICOMOS était préoccupé par la gestion du site, à la lumière de l'incroyable augmentation du nombre de visiteurs ces dix dernières années, tendance que devrait confirmer une éventuelle inscription sur la Liste du patrimoine mondial. Toutefois, l'Etat partie a informé l'ICOMOS que les propositions faites pour la seconde phase du programme de l'INAPL sont maintenant mises en oeuvre et constituent un plan de gestion officiel tout à fait soutenu par les institutions responsables.

Recommandation

Que l'intitulé du bien proposé pour inscription soit changé en « La Cueva de los Manos, Río Pinturas » et que ce bien soit inscrit sur la Liste du Patrimoine mondial sur la base du **critère iii** :

La Cueva de los Manos renferme un ensemble exceptionnel d'art rupestre préhistorique qui témoigne de la culture des premières sociétés humaines en Amérique du Sud.

ICOMOS, septembre 1999