

Abenante, Diego

2004

"L'Antropomorfo Schematico in Alcune Raffigurazioni Indigene Sudamericane" in XXI Valcamonica Symposium, Arte Preistorica e Tribale, 8-14 Settembre 2004, Darfo Boario Terme. Nuove Scoperte, Nuove Interpretazioni, Nuove Metodi di Ricerca / New Discoveries, New Interpretations, New Research Methods. Papers / Comunicazioni, :19-23, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Chile, South America. "Praying man," human figure motif(s). Mapuche culture.
LMRAA.

Albornoz Ramos, Luis, Ponce Vargas, Robert and Henríquez Orellana, David

2014

"Mitificación y Sacralización de Montañas y Lagunas como Estrategia de Control Territorial de los Antiguos Grabadores de Arte Rupestre Guaiquivilo de la Provincia de Linares. Centro sur de Chile" in Arqueoweb: Revista sobre Arqueología en Internet, Vol. 15:18-24, , ISSN-e 1139-9201

Linares Province, Achibueno river. central Chile. South America.

Abstract: "Beginning with the Geographic Information Systems (GIS) applied to the study of rock art in the Linares Province, we propose that the mystification and idolization of mountains and lakes would have performed a fundamental role in the

adjudication, control and exploitation of the hydro resources of the Achibueno river watershed and its tributaries. Because of this, we consider that the creation of cosmological constructions and the prolongation of rock art sites towards the Andean sectors would have operated as power devices bound to legitimize and enforce the political and economical power attained in the valley."

Dialnet, Internet.

Aldunate Del S., Carlos, ed., Berenguer, R., Jose, ed. and Castro R., Victoria, ed.

1985

Estudios en Arte Rupestre. Primeras Jornadas de Arte y Arqueología, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, , Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Chile. South America.

Author abstract: "The aim of this book is to examine the present state of research on rock art in Chile. The Museo Chileno de Arte Precolombino scheduled four meetings to this effect; they took place 16-19 August 1983 and were presided over by Dr. Grete Mostny, Hans Niemeyer acting as vice-president. Except for the Inventory section, the participants were asked to present and describe the rock art sites and to indicate their maintenance problems. The works presented in this volume constitute a balance sheet of successes and errors. A.A. and M.B.(transl.)"

AATA, RASNW4, LMRAA.

Aldunate, C., ed., Berenjuer, J. ed. and Castro, V., ed.

1996

Estudios de Arte Rupestre, , Museo de Arte Precolombino, Santiago, Chile.

Chile (?). South America.

Biblio (gives 1985).

Ampuero Brito, Gonzalo

1981

"Rock Art in El Norte Chico, Chile" in Latin American Indian Literatures Journal, Vol. 5(1):33-38, Geneva College, Beaver Falls, Pennsylvania.

El Norte Chico, Chile. South America.

AL@RLG.

Ampuero, B.G.

1993

Arte Rupestre en El Valle de El Encanto, , Editorial Museo Arquelógico de La Serena, La Serena, Chile.

Valle de El Encanto, Chile. South America.

Internet.

Ampuero, B.G. and Rivera, M.

1971

"Las Manifestaciones Rupestres y Arqueológicas del Valle de El Encanto" in Publicaciones del Museo Arquelógico de La Serena. Boletín 14, :71-103, Editorial Museo

Arquelógico de La Serena, La Serena, Chile.

Ovalle, Valle de El Encanto, Chile. South America.

Internet.

Anonymous

n.d.

Yerbas Buenas. Santiago de Rio Grande. San Pedro de Atacama, :n.p., ,

Yerbas Buenas, Rio Grande, Atacama Desert, Chile. South America. Trail Guide. *LMRAA.*

Arenas C., Marco Antonio

2011

Representaciones Rupestres en los Andes Coloniales: Una Mirada desde el Sitio Toro Muerto Tesis de Licenciado en Antropología, , Universidad Academia de Humanismo Cristiano, Santiago, Chile.

Toro Muerto, Chile. South America.

Biblio.

Arenas C., Marco Antonio

2013 (Nov)

"Significantes Rupestres Coloniales del Sitio Toro Muerto (Chile): Canon Descriptivo y Comentario Preliminar" in Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, (27):46-66, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia. ISSN 1017 - 4346

Toto Muerto, Chile. South America.
Colonial rock art.
Cross, church motif(s).
LMRAA.

Arenas, Marco and Martinez, Luis
2007

"Del Camelido y Caballo: Alteridad, Apropiación y Resignificación en el Arte Rupestre Colonial Andino" in Actas del VI Congreso de Antropología Chileno, Vol. II:2067-2076, , Valdivia, Chile.

Andes, Chile. South America.
Colonial rock art.
Biblio.

Arenas, Marco Antonio Martínez, José Luis
2009

"Construyendo Nuevas Imágenes sobre los Otros en el Arte Rupestre Andino Colonial" in Revista Chilena de Antropología Visual, Vol. 13:17-36, Universidad Academia de Humanismo Cristiano, ISSN 0717-876X

Alto Loa, Andes Mountains, northern Chile. Bolivia. South America.
Colonial rock art. Horse and rider, camelid motif(s).

Abstract: "As part of the process of construction of colonial society, a reflection took place in many of American societies about of how to conceptualize and represent the Spaniards conquers. In this article we explored some aspects of the construction of the most popularized pattern in Southern Andes about the Spaniards: the equestrian

configuration. We postulated that although this was a process with shared cultural patterns by many Andean groups, also had local specificities (of style and identity) related with the local historical processes lived by those communities. We propose, finally, that in Southern Andes formed a specific pattern that was transforming throughout the colonial centuries."
Dialnet.

Armstrong Bruzzone, Felipe
2012 (May)

"Engraved Memory: Petroglyphs and Collective Memory at Los Mellizos, Illapel, Chile" in Rock Art Research, Vol. 29(1):19-34, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Los Mellizos, Illapel, Chile. South America. Collective memory.

Abstract: "This article presents an approach to rock art in Los Mellizos, a site located in Chile's semiarid north, from a perspective that considers this material to be a reflection of practices associated with the construction and transformation of the collective memory of the different peoples who inhabited the area. The possibilities for using the archaeological record as a means to access issues such as notions of the past, the use of the past in the past and collective memory, are discussed, as well as a methodological approach that focuses on the visual characteristics of the site."

LMRAA, Refdoc.fr.

Artigas, Diego and Garcia, Juan

2011

"Quebrada Amarga: El Encuentro de Albacoras y Llamas" in FUMDHAMentos- Revista da Fundacao Museu do Homem Americano, (IX):1365-1380, Museu do Homem Americano, Piaui, Brazil. ISSN 0104 351X

Loa River, Atacama Desert, Chile. South America. Albacore (fish), llama (camelid) motif(s).

Abstract: "The Loa River is the only river of the Chilean Big North that crosses the Desert of Atacama, one of the most arid of the world, and arrives to the Pacific Ocean. In its low course it receives the waters of its last tributary before meeting the sea: Quebrada Amarga.

Quebrada Amarga gathers the waters from groundwater that crosses and nourishes big salars, showing and creating a narrow corridor of vegetation that runs a few kilometers before coming together with the Loa. Because

of its configuration, this natural "alley" serves as a communication route among the Andean gullies used by the former caravans, and the Pacific Ocean.

Several rock art stations were recently registered (paintings and engravings) along this gully, where stands out the details in the anatomy of some of the images, allowing to its taxonomical identification. This exceptional characteristic in the rock art of the region, lead us to think that the populations who created them possess a specialized knowledge about the represented animal.

Hereby, from its representations, we can infer two types of economic systems: first, hunters – gatherers - fishermen of the coast of the Pacific Ocean, and secondly, representative of the complex agricultural societies from the high Andean plateau and its western gullies, who, throughout the time, were extending its influence area using its caravans and llamas.

We are, therefore, facing the confluence of the same strategy of landscape construction used by two types of societies with different economic systems, in terms of their respective ecological niches and degrees of complexity, even though we still don't know if this meeting happens synchronic or diachronically.

The rock art of Quebrada Amarga constitutes an evidence of the contact between both types of societies and systems, as well as a unit of measure that allows us to define the spatial range of influence of each one.

Thus, the review of the rock art of this gully allows us to think about the interaction between the complex societies from the high Andean plateau and the coastal ecosystem, including to its local communities.

This reflection from the rock images presents analytical possibilities that promise to be generous, even when the investigations in newly discovered rock art sites of this "place of meeting" called Quebrada Amarga have just begun."

Internet.

Aschero, Carlos A.

1996

"Arte y Arqueología: Una Vision desde la Puna Argentina" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):175-197, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Atacama Desert, Chile. South America. Upper Loa River and Atacama Salar, Chile. Puna, Argentina. South America.

Human figure, camelid motif(s). Internet.

Bahamóndez Prieto, Mónica

2000

"Isla de Pascua, Conservación de su Estatuaria: Un Proceso en Desarrollo" in Conserva 2000, (4):57-70, ,

Easter Island (Isla de Pascua), Chile. Polynesia. Cultural resource management. Conservation and preservation.

Author abstract: "Easter Island, a Chilean possession since 1888 and declared a World Heritage Site by UNESCO in 1996, is one of the largest open-air museums in the world. This article contains a brief summary of Easter Island's history, provides an outlook of its current situation, and, in particular, describes the present condition of the main causes of deterioration of the statues, petroglyphs, and rock paintings, as well as of the conservation actions developed during the last few decades." AATA.

Bahamóndez Prieto, Monica and Van De Maele Silva, Maria Eugenia

1990

"Investigación para la Conservación del Sitio Ana-Kay-Tangata, Isla de Pascua, Chile" in 50 ans après la Découverte de Lascaux: Journées Internationales d'Etude sur la Conservation de l'Art Rupestre: Dordogne-Périgord (France), 20-23 août 1990: Actes, :123-127, Atelier de Recherches et d'Etudes en Périgord, ISBN 2-9504621-0-3

Ana-Kay-Tangata site, Easter Island, Chile. Polynesia. Cultural resource management. Conservation and preservation.

"This project is an investigation to determine how the coastal environment affects the Ana Kai Tangata (Easter Island) cave paintings' deterioration and to diagnose and prescribe actions necessary to their conservation."

Abstractors: Jacques Brunet and Michele Buchholz (transl.)

AATA Nos.:1991-86819 and 28-2008 AATA.

Bahn, Paul G. Cauwe, Nicolas, Huyge, Dirk, Orliac, Catherine, Orliac, Michel, Forment, Francina and Lavachery, Thomas

2000

"L'Ile de Paques: Promenade Parmi les Geants et les Hommes-Oiseaux" in L'Archeologue, Archeologie Nouvelle, Vol. 51:4-27, Epona, Paris, France.

Easter Island, Chile. South America. Polynesia. ICOMOS.

Ballereau, D.

1981

Trois Sites a Petroglyphes du Norte Chico (Chili), , Societe des Antiquites Nationales, Paris, France.

Chile. South America.

Biblio.

Ballereau, Dominique and Niemeyer F., Hans

1996

"Los Sitios Rupestres de La Cuenca Alta del Rio Illapel (Norte Chico, Chile)" in Chungará. Revista de Antropologia Chilena, Vol. 28(1-2):319-352, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

El Maiten de Las Burras, Las Heras de Las Burras, Casa Manque, Salinas, Cespel, La Puntilla, El Rodado de las Bellaca, Los Mellizos, Rio Illapel, Chile. South America. Eight rock art sites described.

Mask, mask-like, anthropomorph, zoomorph, geometric, enclosed cross, quadrilateral with concave sides, rayed circle, shield-sign motif(s). Lemari regional rock art style.

Bancroft, Internet.

Ballereau, Dominique and Niemeyer-Fernandez, Hans

1999

"Los Sitios Rupestres del Valle del Rio Hurtado Superior (Norte Chico, Chile)" in Chungará. Revista de Antropologia Chilena, Vol. 31(2):229-292, Universidad de Tarapaca,

Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Upper Rio Hurtado Valley, Norte Chico, Chile. South America.

Biblio, Internet, LMRAA.

Bate, L.F.

1970

"Primeras Investigaciones sobre el Arte Rupestre de la Patagonia Chilena" in Anales del Instituto de la Patagonia, Vol. 1(1):15-26, ,

Patagonia, Chile. South America.

Biblio, RASNW4.

Bate, L.F.

1971

"Primeras Investigaciones sobre el Arte Rupestre de la Patagonia Chilena (Segundo Informe)" in Anales del Instituto de la Patagonia, Vol. 2:33-41, ,

Patagonia, Chile. South America.

Biblio, RASNW4.

Bednarik, R.G.

1994

"Presentacion de la Escala Estander de la IFRAO" in Boletín de la Sociedad Chilena de Arqueología, Vol. 19:15-18, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Alto Loa, Chile. South America.

Internet.

Bednarik, Robert G.

2010 (May)

"Advantages of a Broader Perspective" in Rock Art Research, Vol. 27(1):53-56, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Choapa, northern Chile, northwest Argentina. South America. Comment on: Andres Troncoso and Donald Jackson, "Images that Travel: Aguada Rock Art in North-Central Chile", RAR 27(1):43-60. Aguada rock art. Feline motif(s).
LMRAA.

Bellelli, Cristina

2008

"Arqueologia de Pasos Cordilleranos: Un Caso de Estudio en Patagonia Norte Durante el Holoceno Tardío" in Boletín del Museo Chileno de Arte Precolombino, Vol. 13(2):37-55, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Northern Patagonia, Argentina. Chile. South America. See pages 47-48 for discussion of rock art.
LMRAA.

Berenguer R. Jose

2004

"Cinco Milenios de Arte Rupestre en los Andes Atacamenos: Imágenes para lo Humano, Imágenes para lo Divino" in Boletín del Museo Chileno de Arte Precolombino, Vol. 9:75-108, Museo Chileno de Arte

Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Atacama Desert Antofagasta, Andes, Chile. South America.
Biblio, Interenet, LMRAA.

Berenguer R., J.

2009

"Las Pinturas de El Medano, Norte de Chile: 25 Años después de Mostny y Niemeyer" in Boletín del Museo Chileno de Arte Precolombino, Vol. 14(2):57-95, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

El Medano, Atacama Desert, northern Chile. South America. Hunting, fishing, seagoing vessel. sea lion skin boat motif(s).

Abstract: "Despite being written for the general public, the publications of Grete Mostny and Hans Niemeyer (1983, 1984) offer the first scientific study of the pictographs of El Médano, a remote coastal ravine in northern Chile that contains more than a thousand marine and terrestrial images, including scenes of group hunting and fishing from seagoing vessels and guanaco hunting with arrows. It is argued that the data and interpretations offered by the aforementioned researchers present problems and raise questions that are pertinent both to the late prehistory of the northern Chilean desert coast and to current studies of rock art."

Biblio, Internet, RASNW4.

Berenguer R., Jose and Martinez, Jose Luis

1986

"El Río Loa, el Arte Rupestre de Taira y el Mito de Yakana" in Boletín del Museo Chileno de Arte Precolombino, Vol. 1:79-99, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Rio Loa, Chile. South America. Myth. *Biblio, Internet*

Berenguer R., Jose, Cabello, B., G. and Artigas S.C., D.

2007

"Tras la Pista del Inca en Petroglifos Paravecinales al Qhapaqnan en el Alto Loa, Norte de Chile" in Chungará. Revista de Antropología Chilena, Vol. 39(1):29-49, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Antofagasta, Alto Loa, north Chile. South America. Camelid motif(s). Chronology.

Abstract: "Doubts about whether a truly Inca rock art ever existed have obsessed researchers for decades. This article reflects upon this problem with information gathered from site SBa-518. a small herder-farmer settlement with both naturalistic as well as schematic figurative rock art, located one kilometer from the Inca Road of Alto Loa, in the Antofagasta Region of northern Chile. After analysing the occupational history of the site, separating five clusters or sub-styles

from within the schematic group, tracing several path changes in the image figuration, and evaluating different temporary scenarios for these groups, it is possible to confirm that the schematic camelid tradition precedes the Inca occupation in this area by several centuries. It is proposed that three of these sub-stylistic groups were contemporary with Tawantinsuyu (the Inca Empire), in particular when SBa-518 was incorporated into the Inca orbit as a satellite settlement."

Biblio, Internet, Refdoc.fr, RASNW4.

Berenguer Rodriguez, Jose, ed. and Gallardo Ibáñez, Francisco, ed.

1999

Arte Rupestre en los Andes de Capricornio, :136 pgs, Museo Chileno de Arte Precolombino, Banco Santiago, Santiago, Chile.

Andes de Capricornio, Atacama Desert, Chile. Argentina. South America.

Biblio, LoC (F3069.1.A8 R63 1999), LMRAA.

Berenguer, J.

2005

"Five Thousand Years of Rock Art in the Atacama Desert: Long-Term Environmental Constraints and Symbolic Devices" in 23°S: Archaeology and Environmental History of the Southern Deserts, M. Smith and P Hesse, eds., :231-248, National Museum of Australia Press, Canberra, Australia. ISBN 1 876944 307

Atacama Desert, Chile. South America.

Biblio, RASNW4.

Berenguer, J.

2009

"Caravaneros y Guerreros en el Arte Rupestre de Santa Bárbara, Alto Loa" in *Cronicas sobre la Piedra. Arte Rupestre de las Americas*, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepulveda, L. Briones and J. Chacama, eds., :193-204, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

Santa Bárbara, Alto Loa, Chile. South America. Caravan driver, warrior motif(s).

Biblio, RASNW4.

Berenguer, Jose

1983

El Arte Rupestre en Chile. Catálogo de Exposición, Museo Chileno de Arte Precolombino, Santiago, Chile.

Chile. South America. Museum exhibition catalog.

Biblio.

Berenguer, Jose

1992

"Atacama" in *The Dictionary of Art*, McMillan Publishers Limited, London, England.

Atacama Desert, Chile. South America.

Biblio.

Berenguer, Jose

1993

"Gorros, Identidad e Interacción en el Desierto Chileno antes y después del Colapso de Tiwanaku" in *Identidad y Prestigio en los Andes: Gorros, Turbantes y Diademas*, Catálogo de exposición, :41-64, Museo Chileno de Arte Precolombino, Santiago, Chile.

Chile. South America.

Biblio.

Berenguer, Jose

1993 (Jun)

"Geoglifo en el Loa a 3000 Metros de Altura" in *Boletín de la Sociedad Chilena de Arqueología*, Vol. 16:14-15, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Loa, Chile. South America. Rock feature: Geoglyph (rock alignment).

Biblio, Internet.

Berenguer, Jose

1995

"El Arte Rupestre de Taira dentro de los Problemas de la Arqueología Acameña" in *Chungará. Revista de Antropología Chilena*, Vol. 27(1):7-43, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Taira, Atacama Desert, Chile. South America.

Biblio, Internet, LMRAA.

Berenguer, Jose

1996

"Identificación de Camélidos en el Arte Rupestre de Taira: ¿Animales Silvestres o Domésticos?" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):85-114, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Chile. South America. Camelid motif(s).

Biblio, Internet..

Berenguer, Jose

1999

"El Evanescente Lenguaje del Arte Rupestre en los Andes Atacameños / The Vanishing Language of Rock Art in the Andes of Atacama" in Arte Rupestre en los Andes de Capricornio / Rock Art in the Andes of Capricorn, J. Berenguer & F. Gallardo, Eds, :9-56, Museo Chileno de Arte Precolombino / Banco Santiago, Santiago, Chile.

Atacama Desert, Chile. South America.

Biblio.

Berenguer, Jose

2002

Tráfico de Caravanas, Interacción Interregional y Cambio Cultural en la Prehistoria Tardía del Desierto de Atacama Ph.D. Dissertation, , Department of Anthropology, University of Illinois at Urbana-Champaign,

Atacama Desert, Chile. South America.

Biblio.

Berenguer, Jose and Martinez, Jose Luis

1989

"Camelids in the Andes: Rock Art Environment and Myth" in Animals into Art, H. Morphy, ed. One World Archaeology, Vol. 7:390-416, Unwin Hyman, Ltd., London, England.

Taira, Upper Loa River, Chile. South America. Camelid, llama motif(s). Camelids in Andean mythology.

LMRAA.

Berenguer, Jose and Caceres, Ivan

1989

"Correlaciones entre Arte Rupestre y Asentamientos de Pastores en al Alto Loa, Norte de Chile, Nota Preliminar. (1)" Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, (3):57-60, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia.

ALTO LOA, CHILE. SOUTH AMERICA. DOMESTICATION OF CAMELIDS MOTIF(S).

PREHISPANIC PASTORS.

LMRAA, RCSL.

Berenguer, Jose, Aldunate, C. and Castro, V.

1983

"Estilos de Arte Rupestre en el Alto Loa" in Revista Creces, Vol. 4(3):22-28, ,

Alto Loa, Chile. South America.
Style.
Biblio.

**Berenguer, Jose, Castro, V.,
Aldunate, C., Cornejo, L. and
Sinclair, C.**

1985

"Secuencia del Arte Rupestre en el
Alto Loa: Una Hipótesis de Trabajo"
in Estudios en Arte Rupestre.
Primeras Jornadas de Arte y
Arqueología, el Arte Rupestre en
Chile. Santiago 16 al 19 de Agosto
de 1983, Carlos Aldunate, Jose
Berenguer and Victoria Castro, eds.,
:87-108, Museo Chileno de Arte
Precolombino, Santiago, Chile.
ISBN 84-89332-01-9

Alto Loa, Chile. South America.
Chronology.
Biblio, LMRAA.

Bittmann, B.

1985

Reflections on Geoglyphs from
Northern Chile, , H.B.C. Publications,
Rickmansworth, England.

NORTHERN CHILE. SOUTH
AMERICA. ROCK FEATURE:
GEOGLYPH (INTAGLIO).

Biblio.

Bolle, Erica and Bolle, Buenos

1995

"El Rol del los Liqueenes en la
Conservacion de Sitios
Arqueologicos" in Administracion y
Conservacion de Sitios de Arte
Rupestre Contribuciones al Estudio

del Arte Rupestre Sudamericano,
(4):22-28, SIARB, La Paz, Bolivia.

MACHU PICCHU, PERU. CERRO
COLORADO, ARGENTINA. VALLE
del ENCANTO, CHILE. SOUTH
AMERICA. CULTURAL RESOURCE
MANGEMENT. CONSERVATION.
THE ETHICAL, AESTHETIC AND
TECHNICAL PRINCIPLES FOR
THE CONTROL OF LICHENS AT
ARCHAEOLOGICAL SITES.

*Author abstract: "Among the
different factors of alteration that
affect ruins or rock art sites are
colonies of primitive vegetation
(fungi, algae, and lichens) that
deteriorate the rock support through
mechanical and biological
processes. The author analyzes the
deterioration processes caused by
lichens and their implications for
archaeological sites, in particular
rock art sites. Some causes of
deterioration of the rock art are the
specific morphology of the lichens
which solidly adhere to the rock as
well as their metabolism generating
substances of potential destruction,
their biological need of storing water
for their subsistence, and the
mechanical action of lichens
penetrating the structure of the rock.
The author discusses the
consequences of the presence of
lichens in archaeological sites such
as Machu Picchu, Peru, Cerro
Colorado, Argentina, and Valle del
Encanto, Chile, and the ethical,
aesthetic, and technical principles of
control methods. A modification of
environmental conditions, such as
the hydrology and vegetation of the
site, may alter the growth of lichens.
When lichens are superimposed on*

engravings or paintings they should be removed, taking into account any possible chemical reaction that might occur between lichens and rock support. The removal procedures should be tested at the site on lichens not covering rock art. The results of treatment with ammonium hydroxide are illustrated."

LMRAA, AATA.

Bosch Gimpera, P.

1964

"El Arte Rupestre de America" in *Miscelánea en Homenaje al Abate Breuil, (1877 -1961)*, E. Ripoll Perello, ed., Vol. I:269-282, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueología, Barcelona, Spain.

Santa Cruz, Chubut, Argentina. Chile. Brazil. South America. San Borjita, Baja California, Mexico. North America. Hand print, guanaco (camelid), anthropomorph motif(s).

LMRAA.

Brand, Mina

1974

"Karl Stolp's Discovery of La Casa Pintada in 1885, translated from the Original Report by Mina Brand" in *Epigraphic Society Occasional Publications*, Vol. 1(23):1-3, Epigraphic Society, Arlington, Massachusetts.

La Casa Pintada, Cajon de Tinguiririca, near Santiago, Chile. South America. Pictographs. This material is cited by Barry Fell in support of his theory of early

Polynesian circumnabulation of the globe. Karl Stolp.

LMRAA.

Briones M., Luis

2006

"The Geoglyphs of the North Chilean Desert: An Archaeological and Artistic Perspective" in *Antiquity*, Vol. 80(307):9-24, Antiquity Publications, York, England. ISSN 0003-598X, 1745-1744

Atacama Desert, Chile. South America. Rock feature: geoglyph.

Biblio, RASNW4.

Briones M., Luis and Chacama R., Juan

1987 (Aug)

"Arte Rupestre de Ariqueilda: Analisis Descriptivo de un Sitio con Geoglifos y su Vinculacion con la Prehistoria Regional" in *Chungará. Revista de Antropologia Chilena*, Vol. 18:15-66, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Alto Ariqueilda, Iquique Province, northern Chile. South America. Rock features: geoglyph, intaglio, ground drawing. Relation to other cultural materials. Chronology.

LMRAA, AATA.

Briones M., Luis E. and Gustavo E., Espisa V.

1991

"Investigacion y Rescate de un Sitio con Arte Rupestre: Cerro Colorado, I Region, Norte de Chile" in *Boletin*

de Sociedad de Investigacion del Arte Rupestre de Bolivia, (5):80-86, Sociedad de Investigacion del Arte Rupestre de Bolivia, La Paz, Bolivia.

CERRO COLORADO, I REGION, NORTH CHILE. SOUTH AMERICA. PETROGLYPHS AND GEOGLYPHS. LIZARD MOTIF(S). FERTILITY.

LMRAA. SIARB, Biblio;

Briones Morales, L. and et al

2010

Catastro de Geoglifos de la Comunidad de Pica, Region de Antofagasta, Chile, :50 pgs, Consejo Nacional de la Cultura y las Artes, FONDART, Pica, Chile.

Pica, Antofagasta, Chile. South America. Rock features: geoglyphs. *Biblio.*

Briones Morales, L. and et al

2011

Catastro de Pinturas Rupestres en el Area de Pica, 1a Region, :12 pgs, Museo Municipal de Pica, Consejo Nacional de la Cultura y las Artes, FONDART, Pica, Chile.

Pica, Antofagasta, Chile. South America. *Biblio.*

Briones Morales, Luis

1984 (Aug)

"Fundamentos para una Metodología Aplicada al Relevamiento de los Geoglifos del Norte de Chile" in Chungará. Revista de Antropología

Chilena, Vol. 12:41-56, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Northern Chile. South America. Rock features: geoglyphs. Methodology used to locate and analyse geoglyphs.

Internet, Biblio. LMRAA.

Briones Morales, Luis

2008

Geoglifos del Norte de Chile, Región de Arica y Parinacota, :74 pgs, Sociedad Chilena de Arqueología and Consejo de Monumentos Nacionales, Santiago, Chile.

Anca, Valle de Lluta, Valled de Azapa, Valle de Chaca, Putre, Camarones, Arica, Parinacota, Chile. South America. Rock features: Geoglyphs. *Internet, Biblio, LMRAA.*

Briones Morales, Luis and Alvarez, Luis

1984

"Presentacion y Valoracion de los Geoglifos de Norte de Chile" in Primer Simposio de Arqueología Atacameña Estudios Atacameños, Vol. 7:296-305, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Northern Chile. South America. Rock features: Geoglyphs.

Biblio, (another biblio cites pgs 225-230).

Briones Morales, Luis and Casanova Carrasco, Maria Paz

2011

Conservación y Restauración de Geoglifos en el Norte de Chile, :117 pgs, Consejo Nacional de la Cultura y las Artes, Centro de Investigaciones del Hombre en el Desierto (CIHDE), ISBN: 978-956-8649-02-9

Northern Chile. South America. Rock features: geoglyphs. Cultural resource management. Conservation and preservation.

Internet, Biblio

Briones Morales, Luis and et al

1999

"Husquina, las Charcas y los Geoglifos del Desierto. Una Aproximación al Arte Rupestre Andino" in *Dialogo Andino*, Vol. 18:39-61, Universidad de Tarapaca, Arica, Chile.

Husquina, Chile. South America. Rock features: Geoglyphs.

Biblio.

Briones, L, Clarkson, P., Diaz, A. and Mondaca, C.

2001

"Husquina, las Charcas y los Geoglifos del Desierto: Una Aproximación al Arte Rupestre Andino" in *Revista Dialogo Andino*, Vol. 18:41-62, Universidad de Tarapaca, Arica, Chile.

Husquina, Chile. South America. Rock Features: Geoglyphs.

Biblio, Internet.

Briones, Luis

2009

"Geoglifos y Paisaje en el Desierto del Norte de Chile" in *Cronicas sobre la Piedra. Arte Rupestre de las Americas*, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepulveda, L. Briones and J. Chacama, eds., :15-24, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

Northern Chile, South America. Rock features: Geoglyphs.

Biblio.

Briones, Luis, Nunez, Lautaro and Standen, Vivien

2005

"Geoglifos y Trafico Prehispanico de Caravans de Llamas en el Desierto Atacama (Norte de Chile)" in *Chungará. Revista de Antropologia Chilena*, Vol. 37(2):195-223, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Atacama Desert, north Chile. South America. Rock features: geoglyphs. Llama caravans.

Abstract: "This study brings new empirical evidence, resulting from the excavation of four transitory camp sites and two human burials associated with geoglyphs, and found along a prehispanic caravan path of 150 km long, connecting the Pica oasis with the Pacific coastal ocean in the Atacama desert in northern Chile. Since the majority of these sites are found in resourceless desertic areas and are associated to

contexts such as llama coprolites and corn leaves, we argue that these sites were direct components of caravan trafficking. This route was linked to an intensive long distance macro-regional traffic associated with the circulations of economic and sumptuary goods from diverse origins, including the selva, altiplano, oasis, pampa and coast. Radiocarbon dates obtained at the excavations indicate that even though most of the geoglyphs were created during the Desarrollo Regional period (900-1,450 yrs. A.D.) some transdesertic routes were already used, from at least the Late Archaic Period (1,300 B.C.) by hunters, fishers and gatherers"
Biblio, Dialnet, Biblio, RASNW4.

Briones, Luis, Valenzuela, Daniela and Santoro, Calogero

2007

"Los Geoglifos del Valle de Lluta: Una Reevaluación desde el Estilo (Arica, Norte de Chile, Periodos Intermedio Tardío e Inka)" in *Actas del Primer Simposio Nacional de Arte Rupestre* (Cusco, Noviembre 2004), R. Hostnig, M. Strecker and J. Guffroy, eds. *Actas & Memorias, Instituto Frances de Estudios Andinos*, Vol. 12:377-390, Instituto Frances de Estudios Andinos (IFEA), Institut de Recherche pour le Développement (IRD), Embajada de la República Federal Alemania, Lima, Peru. ISBN 978-9972-623-46-2

Valle de Lluta, Arica, Chile. South America. Rock feature: geoglyph. Zoomorph, anthropomorph motif(s).

Style analysis. Late intermediate style. Inka (Inca) rock art.

Biblio, LMRAA, RASNW4.

Brito, G.A.

1981

"Rock Art in El Norte, Chico, Chile" in *Latin American Indian Literatures*, Vol. 5(1):33-38, , Pittsburg.

El Norte, Chico, Chile. South America.
SCI.

Bruzzzone, Felipe Armstrong

2010

"Art Rupestre como Memoria: Una Propuesta Teórico-Metodológica" in *FUMDHAMentos- Revista da Fundacao Museu do Homem Americano*, (IX):222-233, Museu do Homem Americano, Piauí, Brazil. ISSN 0104 351X

Los Mellizos, Chile. South America. Collective memory. Visibility analysis.

Abstract: "We present a theoretical-methodological proposal in order to approach the rock art record highlighting its role in the construction of the collective memory of the groups that made it. It is assumed that the rock art, being a kind of monument, was made looking for temporary permanence, thereby generating a certain discourse on the past. The visibility/visualization of rock art blocks evidence the relationship between rock art and memory, since the differences in the formal archaeological record are considered

different strategies for transmission of collective memory."
Internet.

Bustamante Diaz, Patricio

2005

"¿Arte? Rupestre, Análisis de la Eficacia de un Concepto Actualmente en Uso" in Rupestreweb, , , ISSN 1900-1495

Chile. South America. Setting: Landscape context.

Abstract: "El lenguaje está vivo, en consecuencia, va mutando con el tiempo y antiguos conceptos van quedando obsoletos. Otros nuevos son incorporados, para satisfacer los requerimientos actuales. Al consultar los diccionarios especializados, es posible apreciar que conceptos como arte y arte rupestre, no expresan con precisión las complejidades inherentes a las obras que pretenden significar.

La aplicación de nuevas técnicas como la arqueoastronomía y la arqueología del paisaje entre otras, demuestran que las obras rupestres fueron construidas con una finalidad diferente de la puramente expresiva o estética, y que están estrechamente ligadas al entorno físico y astronómico en el cual fueron elaboradas.

Para hacer mas precisa la descripción de la realidad material y contextual de las manifestaciones actualmente denominadas genéricamente Arte Rupestre (rock art). El presente artículo propone introducir el concepto Obras Rupestres (rock work).

Esta cuestión resulta relevante, pues en la actualidad es frecuente el traslado de obras rupestres, desde su emplazamiento original, hacia otros emplazamientos. Esto se debe en gran parte, a que estas obras han sido consideradas tradicionalmente, como simples manifestaciones artísticas y en tal calidad son tratadas como si fuesen pinturas de caballete o simples esculturas.

La obra rupestre y su contexto son una unidad inseparable. En este sentido deben ser consideradas en la legislación y tratadas en la práctica, como bienes patrimoniales de carácter inmueble."

Internet.

Bustamante Diaz, Patricio

2005

"Relevamiento de Sitio Arqueológico de Cuz Cuz, IV Región, Chile: Descripción de una Experiencia. Parte I. Relevamiento y Rescate de los Diseños" in Rupestreweb, , , ISSN 1900-1495

Cuz Cuz, IV Región, Chile. South America.

Internet.

Bustamante Diaz, Patricio

2005

"Relevamiento de Sitio Arqueológico de Cuz Cuz, IV Región, Chile: Descripción de una Experiencia. Parte II. Aproximaciones a una Metodología para la Interpretación de las Obras Rupestres en su Relación con el Entorno" in Rupestreweb, , , ISSN 1900-1495

Cuz Cuz, IV Región, Chile. South America. Archaeoastronomy.

Abstract: "Estudios realizados durante los últimos 20 años en diversos sitios arqueológicos de El Choapa, IV Región, Chile indican que:

Existe una relación intrínseca entre las obras rupestres (petroglifos, tacitas, pictografías) y el entorno en que estas fueron concebidas. Este concepto define un sistema de coordenadas: culturales, bióticas, geográficas, climáticas y astronómicas. (Bustamante 2005-1 <http://rupestreweb.tripod.com/elmauro.html>). El rescate integral de los diseños y la comprensión de las obras entre si y con su entorno requiere relevamientos de largo plazo (Bustamante, 2005-2 <http://rupestreweb.tripod.com/bustamante.html>).

El análisis de los diseños y las construcciones encontradas en los sitios, indica que el concepto arte rupestre, no resulta apropiado para definir el objeto de estudio en la totalidad de sus expresiones, por lo tanto propone el concepto obras rupestres en su reemplazo (Bustamante 2005-3 <http://rupestreweb.tripod.com/obrasrupestres.html>).

El análisis de la repetición de diseños con características similares en el sitio Cuz Cuz, permite establecer comparaciones y realizar una propuesta de interpretación, basada en las relaciones entre los diseños y el entorno. La relación obra-entorno, permite detectar coincidencias que abren nuevas perspectivas en la interpretación. Esto indica que estas obras deben

ser estudiadas, interpretadas y conservadas en su ubicación original, de acuerdo a los patrones culturales ancestrales, bajo los cuales fueron concebidas y elaboradas. Estos resultados permiten enunciar una ley que indica que: La Obra Rupestre es al Entorno como el Entorno es a la Obra Rupestre."
Internet.

Bustamante Diaz, Patricio

2005

"Entorno: Obras Rupestres, Paisaje y Astronomía en El Choapa, Chile" in Rupestreweb, , , ISSN 1900-1495

El Choapa, Chile. South America.

Abstract: ""Estudios realizados durante las dos ultimas décadas en la localidad de Cuz Cuz (31°30'-71°10'), ubicada a 6 kms. de Illapel, muestran que en este sitio 17% de los petroglifos, 12% de las piedras de tacitas y 12 construcciones, muestran relación con la observación de eventos astronómicos y elementos del paisaje. Observaciones complementarias en El Coligüe (31°12'-71°18') y El Mauro (31°59'-71°00'), muestran una relación entre obras rupestres y caminos, por lo tanto con otros sitios lejanos. Es decir las obras rupestres tienen relación con su contexto.

La relación entre obras rupestres y el contexto en que están insertas, sugiere la necesidad de introducir el concepto de Entorno en el estudio de los sitios arqueológicos. Este concepto comprende el estudio relacional de: a) Las obras, b) La

Cultura, c) La Geografía, d) La Astronomía, e) La Ecología. Debido al breve espacio del artículo se presentan aquí solo algunos ejemplos de estas variables."
Internet.

Bustamante Díaz, Patricio

2014 (Nov)

"U.S. 2.3 Million: The Largest Fine in Chilean History for Damage to the Archaeological Heritage" in *Rock Art Research*, Vol. 31(2):255-256, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Chile. South America. El Mauro, Cultural resource management. Conservation and preservation. Mining operations damage.
LMRAA, Biblio.

Bustamante Díaz, Patricio

2006

"Hierofanía y Pareidolia como Propuestas de Explicación Parcial, a la Sacralización de Ciertos Sitios, por Algunas Culturas Precolombinas de Chile" in *Rupestreweb*, , , ISSN 1900-1495

Cuz Cuz, Calavera de Quebrada Cavanilla, El Coligüe, Cerro Chahuareche, Aldea de Tolor, Pucará de Chena, Chile. South America.

Abstract: "The reasons why a determined place or rock etc. were considered significant or sacred by the pre-Colombian civilizations, is a difficult question to explain. The

present article shows examples found in archaeological places studied, that can contribute with some clues to resolve in part this question.

The apparently sacred character of some archaeological places could be explained in part, with:

a) The psychological phenomenon known as hierofanía, generally associated to the religious experiences.

b) The psychological phenomenon - perceptive, not necessarily pathological, called Pareidolia. It utilized for example in the psychological exploration (test of Rorschach).

The paper shows, that though the present archaeology has advanced a lot in its techniques of documentation, still they remain important areas were not sufficiently explore and therefore is not possible to permit the indiscriminate alteration of the archaeological places and its background. Interpretation

necessarily has to attend the Entorno and consider the psychological influences that this has in the present observer and could have in the ancient observer.

The relation Entorno—human psychology, would be able to contribute trails to endow of sense to these works and its relations."

Internet.

Bustamante Díaz, Patricio and Moyano, Ricardo

2013

"Cerro Wanguelen: Obras Rupestres, Observatorio Astronómico-Orográfico Mapuche-

Inca y el Sistema de Ceques de la Cuenca de Santiago" in Rupestreweb, :n.p., , ISSN 1900-1495

Santiago, Chile. South America. Archaeoastronomy. Horizon. Mapuche-Inca.

Abstract: "Las evidencias arqueológicas muestran que inicialmente el valle del Mapocho estuvo ocupado por grupos de habla mapudungun, a estos se superponen evidencias de ocupación Inca con fechas cercanas al año 1470 d.C. La evidencia histórica señala además que la ciudad de Santiago fue fundada por Pedro de Valdivia, sobre un centro administrativo y religioso Inca, donde la actual Plaza de Armas y la Catedral Metropolitana ocupan el lugar de la antigua cancha y ushnu. El análisis de las orientaciones orográfico-astronómicas de los sitios arqueológicos actualmente conocidos en la cuenca del Mapocho, sumado al registro fotográfico de eventos astronómicos observados desde la cumbre del cerro Huelen (Santa Lucía), proporcionan evidencias para proponer un posible sistema de ceques con centro en la actual Plaza de Armas, antigua Haucaypata. La evidencia arqueoastronómica muestra -además- que la orientación de la actual calle Catedral (83°) marca las fechas de la salida del Sol 11-12 días antes del equinoccio de septiembre, lo que lleva a pensar en la posibilidad que los incas y/o sus representantes buscaran marcar la posición de la Luna llena cercana a la fiesta de la Citua Quilla Raymi,

inicio de la primavera en el hemisferio sur. Tal fenómeno se conoce como crossover y permite gracias al conocimiento del ciclo Metónico (19 años) y la extensión de 12 lunaciones (354 días) dentro de un año solar (365 días), predecir el momento "fatídico" de peligro de eclipses dentro del ciclo de Saros (18.03 años). Se propone que el cerro actualmente denominado Huelen, pudo llamarse originalmente Wangüelen, cuyo significado estaba más bien vinculado a un la observación astronómica. Se propone que la Plaza de Armas pudo ser el equivalente al Haucaypata de Cuzco y un lugar inundable que podría constituir un instrumento pluviométrico escala 1:1."

Internet.

Bustamante Díaz, Patricio G., Tuki, Javier, Huke, Karlo, Tepano, Juan, Tuki Tepano, Rafael and Hereveri, Clemente

2012

"Empleo de Astronomía y Geometría Básicas en el Emplazamiento de Sitios y en la División Territorial Durante el Reinado de Hotu Matu'a en Rapa Nui" in Rupestreweb, :n.p., , ISSN 1900-1495

Rapa Nui, Easter Island, Chile. South America. Setting: Landscape placement. Astronomy. Geometry.

Abstract: "The oral traditions of the Formative Phase of the Rapanui culture, contains information suggesting that in the period from the arriving of the first inhabitants of the island and the death and

sepulture of the Ariki (king) Hotu Matu'a, the spatial distribution of outstanding sites was intentionally carried out. The location of this primitive sites, established temporal and spatial reference points for the first inhabitants, it means, it allowed to humanize an unknown space.

The relation between the arriving points to the island, Rano Kau (E) and Puu Kiri 'Ohio (C)1 and the location of the Ariki Hotu Matu'a in Akahanga (A) and his daughter Ava Rei Pua Te Peu (B) tombs, suggest the use of astronomic knowledge.

The photographs 1 and 2 taken from Akahanga (A), show that in the dusk of the winter solstice, the sun hides in direction to B, and in the dusk of summer solstice it hides in direction to E.

The Photograph 3 show the location of the Pipihoreko Matu'a (D) in the bottom of a rough equilateral triangle (A, B, C) and the location of the Hotu Matu'a tomb in the bottom of the coastal line, suggest the use of basic geometry. The oral traditions of the Formative Phase of the Rapanui culture, contains information suggesting that in the period from the arriving of the first inhabitants of the island and the death and sepulture of the Ariki (king) Hotu Matu'a, the spatial distribution of outstanding sites was intentionally carried out. The location of this primitive sites, established temporal and spatial reference points for the first inhabitants, it means, it allowed to humanize an unknown space."

Internet.

Bustamante Diaz, Patricio, Vigué Juan, Patricia, Adoue Lelandais, Michel and Tuki Tepano, Rafael

2008

"Rapa Iti como Candidata a ser Identificada como Hiva, Tierra de Origen del Pueblo Rapa Nui" in Rupestreweb, , , ISSN 1900-1495

Rapa Nui (Easter Island), Chile. South America. Polynesia.

Abstract: "Rapa Iti As candidate to be identified As Hiva, Origin Land for Rapa Nui Culture.

The oral traditions show the Island of Hiva as the land of origin of the Rapa Nui culture and native land of King Hotu Matu'a. These traditions indicate that Hiva was a place located to the west and provide clues on its location.

The reinterpretation of the oral traditions by means of the application of the method of "Entorno" (Surroundings) opens the possibility to indicate Rapa Iti as candidate to be identified as Hiva (27°35 S 144° 20 W) 3,420 km to the west of Rapa Nui (27°09 S 109°27 W). Both located in the line East-West, as the legend suggests.

Recent archaeological evidence, allows proposing that around year 1200 DC, Hotu Matu'a and his people left from Rapa Iti navigating in the direction of Rapa Nui, where they gave birth to the Rapa Nui culture as we know it today.

Oral traditions indicate that Hiva sank, but also transmit that there were later trips between Rapa Nui and Hiva, indicating that the collapse of this last one could be just partial. But as consequence of this, there

was a high loss of arable land, reason why they were forced to emigrate.

The initial encounter with the Motu Kau Kau, that observed from the north presents a silhouette similar to a moai (natural) that emerges from the water, could suggest by means of triad Pareidolia - Apophenia - Hierophany, (ver fuente1, ver fuente2), the construction of the most singular and characteristic cultural element of Rapa Nui.

The petroglyph on the back of the Hoa Hakanana'ia moai, could be a map to return to Hiva -Rapa Iti. This moai, would be able to represent the effigy of the first one Ariki (king) of the island, Hotu Matu'a."

Internet.

Bustamante Diaz, Patricio

2006 (Nov)

"Rock Art Destruction at El Mauro, Chile: One of the World's Largest Mining Waste Dams" in Rock Art Research, Vol. 23(2):261-263, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

El Mauro, Chile. South America. Cultural resource management. Conservation and preservation. Mining waste dam. LMRAA.

Bustamente Díaz, Patricio

2007

"Aplicación del Concepto Entorno al Análisis e Interpretación de los Sitios Los Mellizos y Las Bellacas, Alto Río

Illapel, IV Región, Chile" in Rupestreweb, , , ISSN 1900-1495

Los Mellizos and Las Bellacas, Alto Río Illapel, IV Región, Chile. South America

Abstract: "The application of the concept "Entorno" (surrounding) allows to undertake the analysis of Los Mellizos and La Bellaca archaeological places, from an integrative perspective.

By crossing over biotic, cultural, climatic, geographical, and astronomical data, unknown aspects arise in the study of this places, that permit to suggest new explanations to questions as the origin of the name of the place and to interpret some of the rock works.

New finds in human-face-shaped mountains or full-length human shaped mountains, the concept Pareidolia (see reference), permit to introduce as explanation for it the concept of achachilas belonging to the Andean cultures or pillanes belonging to the Mapuche culture, to explain the phenomenon.

The introduction of the concept of Apofenia, (see reference) contribute to the comprehension of the pre-colombian concepts as achachila, pillan and huaca since a different perspective, contributing new meanings.

The evidence obtained on the field and found on the literature (Mapuche toponimia, possible relation of some petroglyphs with Mapuche legends and presence in the zone of descendants of this ethnic group etc.) suggests the possibility to seek

in the Molle culture the origin of the Mapuche culture.

This paper proposes to add a new function to the called "Rock art", the scientific function, considering as such the registration of the systematic observation and by a long time period of the natural cycles." Internet.

Cabello Baettig, Gloria and Gallardo, Francisco

2014

"Iconos Claves del Formativo en Tarapacá (Chile): El Arte Rupestre de Tamentica y su Distribución Regional" in Chungará. Revista de Antropología Chilena, Vol. 46(1):11-24, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Tamentica, Guatacondo Canyon, northern Chile. South America. Distribution. Anthropomorphic Being with Dentate Headdress, the Bird with Extended Wings, and the Manned Sea Lion Hide Raft motif(s). *Abstract: "This article provides a new look at the emblematic site of Tamentica (Guatacondo Canyon, northern Chile). We describe and systematize three rock art motifs which, because of their redundancy and variability, we consider key icons of the Formative Period in Tarapacá, namely: the Anthropomorphic Being with Dentate Headdress, the Bird with Extended Wings, and the Manned Sea Lion Hide Raft. We also review the distribution of these icons on other materials from Tarapacá to Antofagasta. Finally, we discuss the potential role of these icons in their*

social context, as human groups were undergoing new processes of economic intensification, increasing sedentary life, and population nucleation, which required from the inhabitants of the oases, canyons, coast and highlands to find new ways of interaction between them." Dialnet, Biblio.

Cabello, G., Gallardo, F. and Odone, C.

2013

"Las Pinturas Costeras de Chomache y su Contexto Económico-Social (Región de Tarapaca, Norte de Chile)" in Boletín del Museo Chileno de Arte Precolombino, Vol. 18(1):49-66, Museo Chileno de Arte Precolombino, ISSN: 0716-1530

Chomache, Tarapaca, northern Chile. South America.

Abstract: "evidence that provides data on the close ties that existed between fishing and farming-herding populations of Tarapacá Region in the Late Intermediate Period (1000-1400 AD). These preHispanic relations laid the foundation for the organization of the colonial and republican systems. Different kinds of evidence —the iconography of the paintings found at the Chomache 58 coastal site and its correspondence with visual materials found in rock art, pottery, textiles and baskets from villages of the inland valleys; the presence of inland pre-Hispanic products and raw materials at Chomache 1; caravan routes and their

associated infrastructure; and historical documents—tell of a regional network characterized not only by ecological but also social and cultural complementarity."

Biblio.

Cabello, Gloria

2011

"De Rostros a Espacios Compositivos: Una Propuesta Estilística para el Valle de Chalinga, Chile" in Chungará. Revista de Antropología Chilena, Vol. 43(1):25-36, Universidad de Tarapaca, Arica, Chile. ISSN: 0716-1182

Valle de Chalinga, Chile. South America. Mask, framed figures motif(s). Composition. Style.

Abstract: "This article presents a study of rock art from the Chalinga valley in Chile focusing on a set of motifs similar to the famous masks of the Limarí style. Moving from the suggestive concept of "mask" to that of "framed figures", we consider the rock art motifs as compositional spaces within which elements are combined according to specific rules of design. These combinations are studied both statistically and in terms of symmetry in order to propose a design sequence, which—in conjunction with other independent archaeological data—allow us to discuss the development of Chalinga's rock art vis-a-vis the Limarí style and its relation with the populations from Early Ceramic and Diaguita Periods present in this area."

Internet.

Cabello, Gloria and Gallardo, Francisco

2010

"Revisitando las Pinturas Meridionales de Atacama" in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :230-234, Instituto Superior de Estudios Sociales, Consejo Nacional de Investigaciones Científicas y Técnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Técnica de la Universidad de Tucuman (CIUNT); Instituto Arqueología y Museo, Facultad de Ciencias Naturales,

Atacama Desert, Chile. South America.

SIARB, Internet.

Cacerces, R., Ivan and Berenguer R., Jose

1996

"El Caserío de Santa Bárbara 41, su Relación con la W'aka de Taira. Alto Loa" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):381-393, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Santa Bárbara 41, and W'aka de Taira, Alto Loa, Chile. South America.

Internet.

Caceres R, Ivan and Berenguer R., Jose

1996

"Arte Rupestre Mobiliar de Estilo Kalina en el Alto Loa" in Boletín de

la Sociedad Chilena de Arqueología, Vol. 23:14-15, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Alto Loa, Chile. South America. Mobiliary (portable) rock art. *Internet.*

Caceres R., Ivan and Berenguer R., Jose
1993

"Problemas con la Distribución y Cronología del Arte Rupestre de Taira" in Boletín de la Sociedad Chilena de Arqueología, Vol. 16:24-27, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Taira, Chile. Distribution. Chronology. *Biblio, Internet.*

Caceres, R.
2011

"Diagonales Incaicas, Interacción Interregional y Dominación en el Altiplano de Tarapaca, Norte de Chile" in En Ruta. Arqueología, Historia y Etnografía del Tráfico Sur Andino, Nunez, A., Nielson, L., y Nielson, A., eds., :247-283, Encuentro Grupo Editor, Córdoba, Argentina.

Tambillo, Quisma Alto, Tara[aca], northern Chile. South America. *Biblio.*

Callegari, Adriana
2001

"Los Grabados del Rincon del Toro, el Paisaje y Su Relación con el Sistema Iconográfico Aguada" in Boletín del Museo Chileno de Arte Precolombino, Vol. 8:21-33, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Rincon del Toro, Chile. South America. Aguada iconographics. *Biblio.*

Carden, Natalia

2010 (May)

"On the Social Circulation of Images across the Andes" in Rock Art Research, Vol. 27(1):51-52, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Choapa, northern Chile, northwest Argentina. South America. Comment on: Andres Troncoso and Donald Jackson, "Images that Travel: Aguada Rock Art in North-Central Chile," RAR 27(1):43-60. Aguada rock art. Feline motif(s). *LMRAA.*

Casamiquela, R. M.

1973

"Notas sobre Sitios y Piedras Rituales del Ambito Pehuenche Austral" in Actas del VI Congreso de Arqueología Chilena, :487-500, , Santiago de Chile.

Chile. South America. *Biblio.*

Casamiquela, Rodolfo M.

1981

El Arte Rupestre de la Patagonia, :135 pgs, Siringa Libros, Neuquen, Argentina. ISBN: 9509680036 9789509680036

Patagonia. Chile. Argentina. South America.

Melvyl, Biblio, Internet.

soluble salts and problems with adhesion and cohesion of the pigments. The paper concludes that these changes result from factors intrinsic to production, which distinguish the red pictographs from those of other colors. The relative inaccessibility of the sites, which are minimally affected by humans, is favorable to their conservation."
Internet, Biblio.

Casanova, Paz

2011

"Primeros Reconocimientos sobre el Estado de Conservacion de Pinturas Rupestres en el Sector del Alto Loa, Region de Antofagasta, Chile" in Boletin del Museo Chileno de Arte Precolombino, Vol. 16(1):47-66, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Alto Loa, Region de Antofagasta, Chile. South America. Condition survey. Cultural resource management. Conservation and preservation.

Abstract: "The paper describes the first general survey of the state of conservation of rock paintings located in the Alto Loa area, in Chile's Region II. The physical integrity of 88 archaeological sites was evaluated, taking into account the value and use of these cultural resources. The links between the alterations recorded and the processes involved in making the works was also studied. The results establish the stability of the substrata and paintings, but identify as a weak point the loss of material caused by

Cases, Barbara and Montt, Indira

2012

"Las Tunicas Rupestres Pintadas de la Cuenca Media y Alta del Loa Vistas desde Quillagua (Norte de Chile)" in Chungará. Revista de Antropologia Chilena, Vol. 44(2):249-275, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Quillagua, Loa River, Tarapacá, Atacama Desert, northern Chile. South America. Textiles, tunic motif(s).

Abstract: "Since the Formative Period (700 B.C. - A.D. 700), Quillagua (Lower Loa river basin) has demonstrated social interaction with populations from the adjacent Tarapacá and Atacama regions, an interaction that is particularly conspicuous during the Late Intermediate Period (A.D. 900 - 1400). The primary indicators of this interaction are textiles from funerary contexts, particularly tunics that show differences in shape and are associated with different regions. In this context, we present an analysis of a group of anthropomorphic paintings from the Middle and Upper

Loa River region that depict individuals in tunics. Our analyses of rock art figures allow us to suggest that the co-traditional or "soft-border" zone models presented for Quillagua can be extended to the rest of the Loa river basin."
Internet.

Cases, Bárbara and Montt, Indira
2013

"Las Túnicas Rupestres Pintadas de la Cuenca Media y Alta del Loa Vistas desde Quillagua (Norte de Chile)" in Chungará. Revista de Antropología Chilena, Vol. 45(2):249-275, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Loa River basin, Quillagua, northern Chile. South America. Anthropomorph in tunic motif(s).

Abstract: "Since the Formative Period (700 B.C. - A.D. 700), Quillagua (Lower Loa river basin) has demonstrated social interaction with populations from the adjacent Tarapacá and Atacama regions, an interaction that is particularly conspicuous during the Late Intermediate Period (A.D. 900 - 1400). The primary indicators of this interaction are textiles from funerary contexts, particularly tunics that show differences in shape and are associated with different regions. In this context, we present an analysis of a group of anthropomorphic paintings from the Middle and Upper Loa River region that depict individuals in tunics. Our analyses of rock art figures allow us to suggest that the co-traditional or "soft-border"

zone models presented for Quillagua can be extended to the rest of the Loa river basin."
Dialnet, Biblio.

Castelleti D, José
2008

"La Serpiente en el Arte Rupestre de Nocui, Norte Semiárido de Chile" in Estudios Atacamenos, Vol. 36:73-91, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Nocui, Coquimbo region, northern Chile. South America. Serpent (snake) motif(s). Diaguita Culture.

Abstract: "Rock art research recently conducted at the pastures of Nocui (region of Coquimbo, Chile) reveals the remarkable technical and iconographic development achieved in engravings during early ceramics period (ca. 2000 BP) and until the blossoming of Diaguita Culture (1000-1536 AD). This suggest that rupestrian expressions played a primary role in the process of appropriation of the local territory, as carried out through a seasonal hunting and grazing economic strategies. We propose that the high symbolic value attributed in this way to specific locations became sacralized through time, making certain places essential to the construction of local identity and the promotion of its cosmovision."

Biblio, Internet.

Castelleti D., José
2007

"El Arte Rupestre en la Zona Boscosa y Lacustre Cordillerana del Sur de Chile y Sus Relaciones con Regiones Vecinas" in Boletín de la Sociedad Chilena de Arqueología, Vol. 40:57-, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Southern Chile. South America.
Internet.

Castro R., Victoria, Gallardo I., Francisco and Miranda B., Pablo
1989

"Un Estudio de Arte Rupestre en la Subregion del Rio Salado: Notas de una Investigacion en Curso (1)" in Boletin de Sociedad de Investigacion del Arte Rupestre de Bolivia, (3):61-64, Sociedad de Investigacion del Arte Rupestre de Bolivia, La Paz, Bolivia.

Subregion of the SALADO RIVER, NORTH CHILE. SOUTH AMERICA.
SITE DESCRIPTION.
LMRAA, RCSL.

Castro, V. and Gallardo, F.
1995 - 1996

"El Poder de los Gentiles: Arte Rupestre en el Rio Salado (Desierto de Atacama)" in Revista Chilena de Antropologia, Vol. 13:79-98, ,

Rio Salado, Atacama Desert, Chile. South America.
Biblio, Internet.

Castro, Victoria and Gallardo, Francisco

2002

"El Poder de los Gentiles. Arte Rupestre en el Río Salado (Desierto de Atacama, Chile)" in Rupestreweb, , , ISSN 1900-1495

Rio Salado, Atacama Desert, Chile. South America.
Internet.

Cerda Fernandez, Pablo and Fernandez Fraile, Sixto

1987

"Los Geoglifos de Iquique - Chile: Una Magnitud Insospechada" in Actas del VIII Simposio Internacional de Arte Rupestre Americano, :343-361, Museo del Hombre Dominicano, Santo Domingo, Dominican Republic.

Iquique, Chile. South America. Rock feature: Geoglyphs.
LMRAA.

Cerda Fernandez, Pablo and Fernandez Fraile, Sixto

1987

"Geoglifos del Sitio Arikuida, Tarapaca - Norte de Chile" in Actas del VIII Simposio Internacional de Arte Rupestre Americano, :363-372, Museo del Hombre Dominicano, Santo Domingo, Dominican Republic.

Arikuida, Tarapaca, Chile. South America. Rock feature: Geoglyphs.
LMRAA.

Cerrillo-Cuenca, Enrique and Sepulveda, Marcela

2015

"An Assessment of Methods for Digital Enhancement of Rock Paintings: The Rock Art from the Precordilera of Arica (Chile) as a Case Study" in Journal of Archaeological Science, Vol. 55:197-208, Elsevier, ISSN: 0305-4403

Arica, Chile. South America. Documentation. Recording methodology. Digital enhancement. *Biblio.*

Cervellino G., Miguel

1985

"Aportes del Museo Regional de Atacama a La Mesa Redonda de Inventario y Conservación en Arte Rupestre" in Estudios en Arte Rupestre. Primeras Jornadas de Arte y Arqueología, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :399-401, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Atacama Desert, Chile. South America. Cultural resource management. Conservation and preservation.

"The region in northern Chile where this museum is located, is a semi-arid area rich in rock art archaeological sites and remains. Many of them are well known due to their closeness to urban areas, but no steps have been taken for their conservation. Measures are proposed for their protection, methods to carry out an inventory are discussed, and the first steps

taken by the museum are described. The chapter concludes with a list of conservation priorities that must be observed in this region. M.B."

Abstractor: Michele Buchholz

*AATA Nos.:1989-96792 and 26-1182
AATA, LMRAA.*

Chacama R., Juan M. and Briones, M., Luis E.

1996 (Oct)

"Arte Rupestre en el Desierto Tatapaqueno, Norte de Chile" in Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, Vol. 10:41-51, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia.

CERROS PINTADOS, CERROS UNITA, SANTA ROSITA and ARIQUILDA, TARAPACA DESERT, NORTH CHILE. SOUTH AMERICA. GEOGLYPHS. INTAGLIOS. PETROGLYPHS. MAP. *LMRAA, Biblio.*

Chacama, J. and Espinosa, G.

1997

"La Ruta de Tarapacá: Análisis de un Mito y una Imagen Rupestre en el Norte de Chile" in Actas del XIV Congreso de Arqueología Chilena, Vol. 2:769-792, Museo Regional de Atacama, Copiapó, Chile.

Ruta de Tarapacá, Chile. South America. *Internet.*

Chacama, Juan M., Morales, Luis E. Briones and Santoro, Calogero M.

1992

"Arte Rupestre Posthispano: Una Aproximacion al Problema en el Norte de Chile" in *Arte Rupestre Colonial y Republicano de Bolivia y Paises Vecinos Contribuciones al Estudio del Arte Rupestre Sudamericano*, (3):168-171, SIARB, La Paz, Bolivia.

CHILE. SOUTH AMERICA. COLONIAL AND REPUBLICAN ROCK ART. CHRISTIAN and SECULAR (HORSEMEN) MOTIF(S). *LMRAA*.

Clarkson, P.B.

1999

"Considerations Historiques et Contextualisation de la Recherche sur les Geoglyphes au Chili" in *Anthropologie et Societes*, Vol. 23(1):125-150, ,

Chile. South America. Rock feature: Geoglyphs (intaglios). *Biblio*.

Clarkson, Persis

1996

"Técnicas en la Determinación de las Edades Cronológicas de Geoglifos" in *Chungará. Revista de Antropología Chilena*, Vol. 28(1-2):419-460, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Nasca, Peru and northern Chile. South America. Southwest, United

States. North America. Rock features: geoglyphs. Dating. AMS C dating of organic materials encapsulated by rock coatings. Reliability.

Internet.

Clarkson, Persis B.

2001

"Art as Science, Science as Art: Aerial Photographic Applications in Rock Art Research" in *American Indian Rock Art*, Phoenix, Arizona, Vol. 27:177-183, American Rock Art Research Association, Tucson, Arizona.

Chile. South America. ARARA Oliver photography award. W. Johnson. Geoglyphs. Aerial photography. *LMRAA*.

Clarkson, Persis B.

2002

"Contextual Archaeological Approaches to Geoglyphs in Northern Chile: Extending the Theoretical Landscape" in 1999 *International Rock Art Conference Proceedings, Volume 2 American Indian Rock Art*, Ripon, Vol. 26:191-198, American Rock Art Research Association, Tucson, Arizona.

Atacama Desert, Chile. South America. Rock features: Geoglyphs (intaglios). *LMRAA*.

Clarkson, Persis B. and Briones, Luis

2001

"Geoglifos, Senderos y Etnoarqueología de Caravanas en el Desierto Chileno" in Boletín del Museo Chileno de Arte Precolombino, Vol. 8:35-45, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Chile. South America. Rock features: Geoglyphs. Trails (foot paths, travel routes).
Biblio, Internet.

Clarkson, Persis B., Briones, Luis, Johnson, Gerald, Johnson, William and Johnson, Evan

1999 (Oct)

"La Percepción de Geoglifos por Vison Aérea" in Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, (13):46-52, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia.

BETWEEN QUEBRADAS PINTADOS and GUATACONDO, northern CHILE. SOUTH AMERICA. DOCUMENTATION. AERIAL PHOTOGRAPHY BY USE OF A TETHERED BALLOON. ROCK FEATURES: GEOGLYPHS (INTAGLIO).
LMRAA, Biblio.

Clarkson, Persis B., Johnson, Gerald, Johnson, William, Briones, Luis and Johnson, Evan

1999

"Low Cost High-Return Aerial Photography in Archaeology" in International Newsletter on Rock Art,

(24):21-25, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

Nazca, Peru. Quebradas Guatacondo, Pintados and Honda, Northern Chile. South America. Research methodology: Aerial photography. Geoglyph, intaglio, ground drawing.
LMRAA.

Comunidad Atacameña de Lasana
n.d.

Comunidad Atacameña de Lasana, :n.p., Comunidad Atacameña de Lasana,

Lasana Valley, Loa River Canyon, Antofagasta Region, Chile. South America. Trail guide.
LMRAA.

Comunidad Lickanantay de Toconao
n.d.

Ruta Arqueo/Astronómica. Quebrada de Jere, :n.p., Comunidad Lickanantay de Toconao,

Quebrada de Jere, Toconao, Atacama Desert, Chile. South America. Trail guide.
LMRAA.

Consens, Mario
1985

"Utilización de la Informática en la Determinación de Estilos de Arte Rupestre: un Ejemplo de Análisis Factorial de Correspondencia" in Estudios en Arte Rupestre. Primeras

Jornadas de Arte y arqueología, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :37-58, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Chile. South America. Style distribution.

"A project was undertaken using multivariate factor analysis to analyze archaeological data gathered on a relatively small geographic area with high site density and high morpho-technical variety of indicators. The aim was to determine areas of distribution and influence of the styles at a regional level. The choice among available techniques are discussed as are the criteria presented for the interpretation of results. Further reflections on the theoretical aspects of this project that involved 124 deposits with 5000 entries take into account a series of questions intended to serve as guidelines for the research. The methodology used is detailed in appendix form. M.B."

Abstractor: Michele Buchholz

AATA Nos.:1989-96799 and 26-203

AATA, Biblio, LMRAA.

Consens, Mario

1991

"Methodological Approaches in the Research Processes of South American Rock Art" in Rock Art - The Way Ahead Occasional SARARA Publication, (1):269-285, South African Rock Art Research Association, Parkhurst, South Africa.

ARGENTINA. BOLIVIA. BRAZIL. CHILE. GUYANA, SURINAM, AND FRENCH GUYANA. PARAGUAY. PERU. URUGUAY. VENEZUELA, COLUMBIA, AND ECUADOR. SOUTH AMERICA. PROBLEMS AND SHORTCOMINGS IN RESEARCH METHODS IN THE REGION ARE DISCUSSED, PARTICULARLY IN RELATION TO STYLE ANALYSIS.

LMRAA.

Cordero, Rosario, Larach, Pablo and Vergara, Francisco

2010

"Propuesta Metodológica para el Estudio de Tecnologías Involucradas en la Producción de Grabados Rupestres (Proyecto FONDECYT 1080360)" in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de NoviembrGre, 2010, :6-9, ,

Chile, South America.

SIARB, Internet.

Cornejo, L., Berenguer, J., Sinclair, C. and Gallardo, F.

1996

Vida y Muerte en el Desierto. Catálogo de la Exposición Nasca, , Museo Chileno de Arte Precolombino, Santiago, Chile.

Nasca, Chile. South America Museum exhibition catalog.

Danielsberg, P., Briones, L., Chacon, S., Vasquez, E. and Alvarez, L.

1975

"Los Grandes Geoglifos del Valle de Lluta" in Revista Universidad de Chile Sede Arica, Vol. 3:13-16, ,

Valle de Lluta, Chile. South America. Rock features: Geoglyphs. *RASNW4*.

Dauvois, Michel

1996

"Evidence of Sound-Making and the Acoustic Character of the Decorated Caves of the Western Paleolithic World" in International Newsletter on Rock Art, (13):23-25, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

EASTER ISLAND, CHILE. SOUTH AMERICA. PALEOLITHIC SOUND MAKING. SETTING: CAVE RESONANCE. Acoustics. *LMRAA*.

Dubelaar, C.N.

1991

Bibliography of South American and Antillean Petroglyphs Archaeological Museum Aruba No. 5, (129):134 pgs, Foundation for Scientific Research in the Caribbean Region, Aruba.

Anguilla, Antilles, Argentina, Aruba, Barbuda, Bolivia, Brazil, Canouan, The Caribbean, Chile, Colombia, Cuba, Curacao, Dominica, Dominican Republic, Ecuador, French Guiana, Grenada, Guadeloupe, Guana, Haiti, Jamaica,

Marie-Galante, Martinique, Paraguay, P Bibliography contains more than 2200 citations.

SIARB, Biblio, LMRAA (also, photo copy).

Dudognon, Carole and Sepulveda, Marcela

2013

"Hunting Practices in Rock Art Sierra Arica (Far North of Chile)" in Art as a Source of History, Pre-Proceedings of the XXV Valcamonica Symposium 2013, Capo di Ponte, 20-26 September 2013, :237-242, Edizioni del Centro, Capo di Ponte, Italy. ISBN 978-88-86621-39-7

Sierra Arica, northern Chile. South America. Camelid, hunting motif(s).

Abstract: "Placed in the northernmost part of Chile, Sierra d'Arica hides several rock art sites. These sites contain animal representations, especially camelids, drawn using a range of ochre colours and dated to the recent archaic age (6,000–4,000 years ago). This phase is particularly interesting because of the deep social and cultural changes which happened in this period, among which the most remarkable event was the taming of the camelids. On the walls of the shelters in this region it is possible to observe the representations of many capturing systems, as well as entrapping and encircling techniques. Therefore, the organization complexity of the hunters may be underlined. The research D. Lavallée led at Junín, Peru (1985) has shown that the development of a hunting technique

specializing in the camelids was an essential step in the route to taming other species. This paper also aims to characterize, through rock art, the cynegetic techniques used by archaic people. This will allow us to highlight the gradually increasing level of technical and social complexity reached in the period considered, which will help us make sense of the deep behavioural changes in relation to this animal resource."

Academia.edu, Internet.

Dudognon, Carole and Sepúlveda, Marcela

2015

"Scenes, Camelids and Anthropomorphics Style Variations in the North Chile's Rock Art During Archaic and Formative Transition" in XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, Vol. 37:217-230, Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X

Northern Chile. South America. Camelid, anthropomorph motif(s). Scenes.

Abstract: "The stylistic study of two regions of northern Chile (southern Atacama Desert and north foothills of Arica Parinacota region) draws parallels artistic tendencies that we recognize in the rock art of southern Andes. Despite the apparent diversity of aesthetic figures and scenes

between these two zones, this analysis allows to find the intrinsic mechanisms that vary uniformly human and animal representation. With the archaeological contexts or figures overlays features a chronostylistic description can be proposed for these rock art sites from Arica foothills, less known. A detailed reading of the change in the treatment of the main figures (camelids and humans) helps us to design the new perception of a group, of their environment and themselves. But relationships between man and animal shown in scenes allow us to understand simultaneously the emergence of new socioeconomic practices and changes in the artistic treatment of the various figures. This comparison is an important starting point for understanding the profound changes taking place in the symbolic sphere of Andean cultures. Stylistic mutations are indices of the overthrow of the system of representations probably linked to the new socioeconomic context of highland artists."

Academia.edu, LMRAA (CDRom).

Espinosa, Gustavo

1996

"Lari y Jamp'atu: Ritual de lluvia y Simbolismo Andino en una Excavación de Arte Rupestre de Ariqueña 1, Norte de Chile" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):133-157, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Ariquilda 1, Andes, Iquique Province, northern Chile. South America. Rain, "musician" fox, frog motif(s). Rainmaking. Ethnography.
Biblio.

Falchi, Maria Pia, Podesta, M. Mercedes, Rolandi, Diana S., Re, Anahi, and Torres, Marcelo A.

2011

"Arte Rupestre entre las Sierras los Llanos Riojanos: Localidad Arqueologica Palancho" in Dossier: Arte Rupestre y Paisajes del Centro-Oeste de Argentina y Chile Central Comechingonia: Revista de Arqueologia, Vol. 15:39-63, , ISSN 0326-7911

La Aguada, Sanagasta, La Rioja, Chilecito, Argentina. South America.

Abstract: "This paper presents the archaeological site with rock art Palancho (Depto. Chilecito, La Rioja). Given the extension of the site and the number of representations, the main purpose of this presentation is to do a first preliminary description of the site and to propose a chronological sequence for rock art representations. To accomplish this goal four variables were analyzed (techniques, types of motifs, superimpositions and different desert varnish shades) in order to make five groups of representations from different chronological periods. Also, because of the absence of other archeological remains, stylistic regional indicators were used."

Biblio, Internet.

Fell, Barry

1974

"The Polynesian Discovery of America 231 B.C." in Epigraphic Society Occasional Publications, Vol. 1(21):1-8, Epigraphic Society, Arlington, Massachusetts.

Near Santiago, Chile. South America. Epigraphy. Author summarizes his theory that early Polynesian (Libyan) sailors circumnabulated the globe, leaving inscriptions in Polynesia and on the west coast of the Americas. An inscription originally recorded in 1885 by Karl Stolp is interpreted as *LMRAA*.

Fernández Distel, A.A., ed.

2002

Arte Rupestre y Region. Arte Rupestre y Menhires en el Sur de Bolivia, NO de Argentina y Norte de Chile, :176 pgs, Editorial Universidad Nacional de Jujuy, Centro de Estudios Indigenas de la Provincia de Jujuy, Jujuy, Argentina.

Bolivia, Chile, Argentina. South America. Nine papers presented at the Vth International Rock Art Symposium (Section 2), organized by SIARB from Bolivia in Tarija in 2000.

Biblio.

Fernández Distel, Alicia A., ed.

2001

Arte Rupestre y Region. Arte Rupestre y Menhires en el Sur de Bolivia, Norte de Argentina y Norte de Chile Anuario del Centro de

Estudios Indigenas y Coloniales, (2):177 pgs, Centro de Estudios Indigenas y Coloniales, Universidad Nacional de Jujuy, S.S. de Jujuy, Argentina.

Bolivia. Argentina. Chile. South America. Includes 9 papers presented to section 2 of the V International Rock Art Symposium, Tarija, Bolivia, 2000. SIARB. *Biblio.*

Fernandez Fraile, Sixto and Cerda Fernandez, Pablo
1987

"Geoglifos del Sitio Cerro Monos, Tarapaca, Norte de Chile" in Actas del VIII Simposio Internacional de Arte Rupestre Americano, :113-115, Museo del Hombre Dominicano, Santo Domingo, Dominican Republic.

Cerro Monos, Tarapaca, northern Chile. South America. Rock feature: Geoglyph. *LMRAA.*

Fernandez Fraile, Sixto and Cerda Fernandez, Pablo
1987

"Metodologia de Ordenamiento y Codificacion de Informacion Sobre Geoglifos" in Actas del VIII Simposio Internacional de Arte Rupestre Americano, :273-281, Museo del Hombre Dominicano, Santo Domingo, Dominican Republic.

Chile. South America. Rock Features. Geoglyphs. Documentation. Recording.

LMRAA.

Fernandez Murillo, M.S., Briceno J., L., Espinoza R., F. and et al
2013

"Primeros Acercamientos al Arte Rupestre del Periodo Formativo en el Valle de Azapa, Chile" in XXVI Reunion Anual de Etnologia, Vol. 1:113-123, MUSEF, La Paz, Bolivia.

Valle de Azapa, Chile. South America. Formative rock art. *Biblio,*

Figueroa, L.
1982

"Informe de Análisis Químico de las Pinturas" in Estudios de las Poblaciones del Extremo Norte de Chile. Documentos de Trabajo, Vol. 2:94-96, Departamento de Antropología, Universidad de Tarapacá.,

Northern Chile. South America. *Internet.*

Fiore, Danae
2010 (May)

"Images that Travel Faster than Technology" in Rock Art Research, Vol. 27(1):52-53, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Choapa, northern Chile, northwest Argentina. South America. Comment on: Andres Troncoso and Donald Jackson, "Images that Travel: Aguada Rock Art in North-Central

Chile", RAR 27(1):43-60. Aguada rock art. Feline motif(s). LMRAA.

Franchomme, Jean Marie

1992

"Patagonian Prehistoric Rock Art: The Case of the Central Meseta. The Andean Piedmont to the Strait of Magellan, Argentina and Chile" in International Newsletter on Rock Art, (2):24-27, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

PATAGONIA, CENTRAL MESETA, ANDEAN PIEDMONT, STRAITS OF MAGELLAN. ARGENTINA and CHILE. SOUTH AMERICA. LMRAA (PHOTO COPY).

Gallardo I., Francisco

2001

"Arte Rupestre y Emplazamiento Durante el Formativo Temprano en el Cuenca del Río Salado (Desierto de Atacama, Norte de Chile)" in Boletín del Museo Chileno de Arte Precolombino, Vol. 8:83-97, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Río Salado, Atacama Desert, northern Chile. South America. *Biblio, Internet.*

Gallardo I., Francisco

2004

"El Arte Rupestre como Ideología: Un Ensayo acerca de Pinturas Y

Grabados en la Localidad del Río Salado (Desierto de Atacama, Norte de Chile)" in Chungará (Arica), Vol. 36(1, suppl.):427-440, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0717-7356

Río Salado, Atacama Desert, northern Chile. South America.

Abstract: "A community must be reproduced at the economic and social level. However, to make this possible the cultural imaginary of the group must include ideology, as a form of social and cultural practice that represent the social process without contradictions. The present essay explores various visual "rhetorics" of rock art, of the Initial Early Formative period, to understand how these cultural representations operated at the ideological level, during the process of cultural change endured by these communities. During this epoch, a hunter rock art operated simultaneously with a herder art, when the Late Archaic hunting mode of production was in the process of transformation by the herding new mode of production strongly dependent on interregional exchange"
Biblio, Internet.

Gallardo I., Francisco

2009

"Sobre la Composición y Disposición en el Arte Rupestre de Chile: Consideraciones Metodológicas e Interpretativas" in Magallania, Vol. 37(1):85-98, Universidad de Magallanes. Instituto de la

Patagonia. Centro de Estudios del Hombre Austral, Magallanes, Chile. On-line ISSN 0718-2244

Chile. South America.

Abstract: "Units of designs or motifs have dominated the studies of rock art, leaving aside those arrangements that are organized into larger units. In this article, offers some operational definitions and suggested that the study of these configurations allow the opening of a new field of archaeological interpretation. For this purpose here are considered rock art of Chilean territory, a starting point for a discussion that will surely exceed those limits."

Biblio, Internet, RASNW4.

Gallardo I., Francisco, Castro R., Victoria and Miranda B., Pablo

1990

"Jinetes Sagrados en el Desierto de Atacama: Un Estudio de Arte Rupestre Andino" in Boletín del Museo Chileno de Arte Precolombino, Vol. 4:27-56, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Rio Salado, Rio Loa, Chile. South America. Horse and rider motif(s). *Internet, Biblio.*

Gallardo I., Francisco, Vilches V., Flora, Cornejo B., Luis and Rees H., Charles

1996

"Sobre un Estilo de Arte Rupestre en la Cuenca del Rio Salado (Norte de Chile): Un Estudio Preliminar" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):353-364, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Cuenca del Rio Salado, Chile. South America. Style analysis. *Internet.*

Gallardo Ibanez, Francisco

1992

"Conceptos Basicos de Arte Rupestre" in Boletín de la Sociedad Chilena de Arqueología, Vol. 15:19-21, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Chile. South America. Rock art studies.

Biblio, Internet.

Gallardo Ibanez, Francisco

2005

"Arte Rupestre, Contenido de la Forma e Ideología durante el Formativo Temprano en el Rio Salado (Desierto de Atacama, Chile)" in Reflexiones sobre Arte Rupestre, Paisaje, Forma y Contenido, Manuel Santos Estevez and Andres Troncoso Melendez, eds. Trabajos de Arqueología y Patrimonio (TAPA), Vol. 33:37-52, , Santiago de Compostela, Spain. ISBN 978-84-00-08731-9 ISSN 1597-5357

Rio Salado, Atacama Desert, Chile.
South America.
Biblio, Academia.edu.

Gallardo-Ibanez, Francisco and Vilchex-Vega, Flora

1996

"An Original Rock Art Style in the Atacama Desert (Northern Chile)" in International Newsletter on Rock Art, (15):14-17, Comite International d'Art Rupestre, Foix, France. ISSN 1022-3282

SALADO RIVER SUBREGION, ATACAMA DESERT, NORTHERN CHILE. SOUTH AMERICA. 13 ROCK SHELTER PAINTING SITES HAVE BEEN IDENTIFIED. NATURALISTIC HUMAN AND ANIMAL MOTIF(S). LOA COMPLEX CIRCA 200 BC - 400 AD.
LMRAA.

Gallardo, F.

1996

"Acerca de la Interpretacion en Arte Rupestre" in Boletin de la Sociedad Chilena de Arqueologia, Vol. 23:31-33, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Chile. South America.
Biblio.

Gallardo, F.

2004

"Apuntes sobre el Movimiento y su Expresión en el Arte Rupestre del Norte de Chile" in Boletín de la Sociedad Chilena de Arqueología,

Vol. 37:19-24, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Northern Chile. South America.
Movement.
Internet.

Gallardo, F.

2014

"Niemeyer, Hans" in Encyclopedia of Global Archaeology, Claire Smith, ed. Archaeology of Art, J. McDonald, I. Domingo, D. Fiore, and T. Heyd, eds., :5291-5293, Springer, New York, New York. ISBN 978-1-4419-0426-3

Chile. South America. Hans Niemeyer biography. Rock art studies.
Biblio.

Gallardo, F. and de Souza, P.

2008

"Rock Art, Modes of Production, and Social Identities During the Early Formative Period in the Atacama Desert (Northern Chile)" in Archaeologies of Art: Time, Place and Identity, I. Domingo Sanz, D. Fiore and S.K.May, eds., :79-97, Left Coast Press, Walnut Creek, California.

Atacama Desert, northern Chile.
South America.
RASNW4.

Gallardo, F. and Yacobaccio, H.

2005

"Wild or Domesticated? Camelids in Early Formative Rock Art of the Atacama Desert (Northern Chile)" in *Latin American Antiquity*, Vol. 16(2):115-130, Society for American Archaeology, ISSN: 0002-7316

Atacama Desert, Chile. South America. Camelid motif(s). Domestication.
Biblio, Internet, RASNW4.

Gallardo, F. and Yacobaccio, Y.
2007

"¿Silvestres o Domesticados? Camelidos en el Arte Rupestre del Formative Temprano en el Desierto de Atacama (Norte de Chile)" in *Boletín del Museo Chileno de Arte Precolombino*, Vol. 12(2):9-31, Museo de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Atacama Desert, Chile. South America. Camelid motif(s). Early Formative Period.

Abstract: "The absence of suitable methodologies to distinguish between

wild and domesticated camelids in rock art has limited the interpretation of the visual preferences of the pre-Hispanic Andean cultures. In the present article, zoological and zooarchaeological knowledge of South American camelid morphology is used to identify and compare this Atacama Desert rock art attributed to the Initial Pastoral Phase (1500-500 BC, Early Formative Period, Northern Chile). Based on this analysis, there are strong arguments

for sustaining that during this period, wild camelids were represented in one manner, and domesticated camelids in another, expressing two common types of subsistence modes—one of hunting, the other of herding—which would have coexisted during this transitional period."

Biblio, Internet, RASNW4.

Gallardo, Francisco

2009

"Social Interaction and Rock Art Styles in the Atacama Desert (Northern Chile)" in *Antiquity*, Vol. 83(321):619-633, Antiquity Publications, ISSN 0003-598X, 1745-1744

Atacama Desert, northern Chile. South America.

Abstract: "In this ground-breaking study the author looks at three consecutive styles of rock art, placing them in the social context in which they were produced. Although necessarily succinct, the argument shows that as hierarchy increased and functioned over longer distances, rock art could perform as the organ of pastoralist authority, or the badge of marginalised hunters or, most often, as the imagery of consensus masking social inequality."

Biblio, Refdoc.fr.

Gallardo, Francisco and Vilches, Flora

1995

"Nota Acerca de los Estilos de Arte Rupestre en el Pukara de Turi (Norte

de Chile)" in Boletín de la Sociedad Chilena de Arqueología, Vol. 20:26-28, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Pukara de Turi, northern Chile. South America. Internet.

Gallardo, Francisco and Vilches, Flora

2001

"Arte Rupestre en la Epoca de Dominación Inka en el Norte de Chile" in Tras la Huella del Inka en Chile, C. Aldunate y L. Cornejo, eds., :34-37, Museo Chileno de Arte Precolombino, Santiago, Chile.

Northern Chile. South America. Inca (Inka). Internet, Biblio.

Gallardo, Francisco, Cabello, Gloria, Pimentel, Gonzalo, Sepúlveda, Marcela, and Cornejo, Luis

2012

"Flujos de Informacion Visual, Interaccion Social y Pinturas Rupestres en el Desierto de Atacama (Norte de Chile)" in Estudios Atacamenos, Vol. 43:35-52, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Atacama Desert, northern Chile. South America. Social interaction. Visual information flows.

Abstract: "This article explores social interaction in the Atacama region

Through the local rock art paintings. Using a quantitative and qualitative study of pictorial distribution, including both compositional structure and key icons that appear simultaneously in two or more areas withrupestrian art sites, we can determine the presence of differential visual information flows. This flow of knowledge and people would have operated as an expression of preferential social relations between the different Atacama Desert communities." Academia.edu, Biblio.

Gallardo, Francisco, Castro, Victoria and Miranda, Pablo

1999

"Riders on the Storm: Rock Art in the Atacama Desert (Northern Chile)" in World Archaeology, Vol. 31(2):225-242, Routledge & Kegan Paul, Ltd., London, England. ISSN : 0043-8243

Atacama Desert, Northern Chile. South America. Horsemen, horsewomen motif(s).

Abstract: "Rider and mount iconography is common in the rock art of northern Chile but it is little investigated and poorly understood. This paper takes a new approach which focuses on the meaning and context of these equestrian images. It surveys the contexts in which equestrian imagery, particularly that associated with Apostle Santiago, is used and the meanings it invokes in colonial period illustrations and contemporary indigenous Andean cultures. These insights form the basis of a new interpretation of the equestrian rock art imagery of the

Aiquina area of northern Chile. It is argued that the incorporation of equestrian iconography into rock art was not a simple process of importing exotic items and ideas but a complex process involving the appropriation of imagery and ideas and the renegotiation of their meanings in new cultural contexts."
AL@RLG, Uncover, SCI, Refdoc.fr, IAAL.

Gallardo, Francisco, Montt, Indira, Sepulveda, Marcela and Pimentel, Gonzalo

2006 (Nov)

"Nuevas Perspectivas en el Estudio del Arte Rupestre en Chile" in Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, (20):77-87, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia.

Chile. South America. Rock art studies. Regional review.
LMRAA, Academia.edu.

Garcia, Magdealena and Sepúlveda, Marcela

2011

"Contextos Vegetales de Aleros con Pinturas (Precordillera de Arica, Norte de Chile) " in Estudios Atacamenos, Vol. 41:97-118, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Pampa El Muerto 3 y 8 (PM-3 y PM-8) y Tangani 1 (TAN-1), Precordillera de Arica, northern Chile. South America. Archaeological context.

Abstract: "Se presentan los resultados obtenidos del análisis de los restos vegetales provenientes de tres aleros con pinturas rupestres de la precordillera de Arica (extremo norte de Chile): sitios Pampa El Muerto 3 y 8 (PM-3 y PM-8) y Tangani 1 (TAN-1). A partir del material vegetal intentamos precisar las distintas actividades desarrolladas al interior de estos espacios y, de este modo, aproximarnos a los autores de estas manifestaciones rupestres en tiempos prehispánicos. Finalmente, discutimos nuestros resultados en relación con lo observado en otros contextos contemporáneos de la subárea Circumpuneña.

We present the results of the analysis of archaeological plant remains from rock shelters with paintings of Arica's precordillera (Northern Chile), specifically, we refer to Pampa El Muerto 3 and 8 (PM-3 and PM-8) and Tangani 1 (TAN-i) sites. With these results, we identified the different activities developed in these spaces and, thus, we try to document who could be the authors of these rock art manifestations in pre-Hispanic times. Finally, our results are discussed in relation to other contemporary sites of the Atacama region."

JSTOR, Academia.edu, Biblio.

Giannoni, Miguel Cervellino

1992

"La Imagen de el Sacrificador el el Arte Rupestre de la Region de Atacama - Chile

" in Contribucion Arqueologica Boletín del Museo Regional de

Atacama - Copiapo, (4):161-174, Museo Regional de Atacama - Copiapo, Santiago, Chile.

Atacama, Copiapo, Chile. South America.
Bancroft.

Gonzalez A., J.

2003

"Etologia de Camelidos y Arte Rupestre de la Subregion Rio Salado (Norte de Chile, II Region)" in Estudios Atacamenos, (23):23-32, Universidad Catolica del Norte, Instituto de Investigaciones Arqueologicas y Museo R.P. Le Paige, San Pedro de Atacama, Chile.

Rio Salado, northern Chile. South America. Camelid motif(s).
Biblio.

Gonzalez A., Josefina

2002

"Etologia de Camelidos y Arte Rupestre de la Subregion Rio Salado (Norte de Chile, II Region)" in Estudios Atacamenos, Vol. 23:23-32, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Rio Salado, northern Chile. South America. Camelid (llama) motif(s). Early Formative Period.

Abstract: "This paper discusses the Early Formative Period rock-art style that was recorded in the mountains of the Salado river sub-region. The style, called Confluencia, is mainly characterized by the detail with

which it portrays animals and the precision with which attitudes and postures reveal certain activities. On this basis, an analogy is made with a range of activities observed in vicuña family groups (Vicugna vicugna). The results show that certain activities were depicted while others were left aside, suggesting there was an internal coherence to the style, which is necessarily related to the sociocultural context in which it developed."

Biblio, Internet.

Gonzalez C, Paola

2005

"Codigos Visuales en las Pinturas Rupestres Cueva Blanca: Formas, Simetria y Contexto" in Boletin del Museo Chileno de Arte Precolombino, Vol. 10(1):55-72, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Cueva Blance, Rio Salado, northern Chile. South America. Abstract, geometric, human motif(s). Formative Period. Symmetry.

Abstract: "The structural analysis of Formative period abstract rock art designs found along the Salado River (northern Chile) revealed certain decorative patterns (predominance of geometric shapes, heavy use of symmetry and the representation of human figures in complex vertical structures). The use of symmetry points to a change in the codes that ruled this visual art so that two styles can be differentiated in this rock art (Confluencia and

Cueva Blanca). This feature represents a conceptual advance that enabled the Cueva Blanca artisans to develop abstract and standardized designs, in contrast to the Confluencia style which focused on representing naturalistic scenes."
Biblio, Internet, LMRAA.

Gonzalez Calderon, Martin, Ganan M., Melisa and Serrano F., Alberto
 2014

"Primero Registro de Arte Rupestre en Tierra Del Fuego" in Magallania, Vol. 42(2):175-181, Universidad de Magallanes. Instituto de la Patagonia. Centro de Estudios del Hombre Austral, Magallanes, Chile. ISSN: 0718-0209

Ponsonby Sound, within the Hoste Island, Tierra del Fuego. Chile. Argentina. South America.

Abstract: "The presence of rock art in the channels of Tierra del Fuego is reported for the first time. The place is located in the area of the Ponsonby Sound, within the Hoste Island, in the central portion of the Yahgan canoeist people territory. Martín González Calderón, of yahgan origins, reveals this finding he knew by cultural heritage. The need of safekeeping arises by the indigenous community to which it belongs"
Internet.

Gonzalez Carvajal, Paola
 2005

"Codigos Visuales en las Pinturas Rupestres del Rio Salado (Desierto de Atacama, Chile)" in Reflexiones

sobre Arte Rupestre, Paisaje, Forma y Contenido, Manuel Santos Estevez and Andres Troncoso Melendez, eds. Trabajos de Arqueologia y Patrimonio (TAPA), Vol. 33:53-67, , Santiago de Compostela, Spain. ISBN 978-84-00-08731-9
 ISSN 1597-5357

Rio Salado, Atacama Desert, Chile. South America.
Biblio, Academia.edu.

González Carvajal, Paola
 2011

"Universo Representational del Arte Rupestre del Sitio Los Mellizos (Provincia del Choapa): Converciones Visuales y Relaciones Culturales / Representational Universe of Los Mellizos Rock Art Site 9Choapa Province): Visual Conventions and Cultural Relations" in Boletin del Museo Chileno de Arte Precolomino, Vol. 16(2):49-59, Museo Chileno de Arte Precolombino, ISSN: 0716-1530, 0718-6894

Los Mellizos, Choapa Province, Chile. South America. Style analysis. Cultural context. Diaguita culture.

Abstract: "This paper examines new methodological approaches to the systematic study of Los Mellizos rock art iconography. In particular, we use the geometrical principles of symmetry to describe and understand this visual art, then classify the forms and underlying structures. At the same time, the structure of the design has been shown to be sensitive to issues of group identity, exchange and

interaction. Therefore, a secondary effort compares Los Mellizos decorative patterns with ceramic decorative patterns of the pre-Hispanic cultures present in the region. As a result of this exercise, we identified the strong presence of Inka and Diaguita-Inka visual patterns and other cultural influences."
GetInfo.

Grau, Dr. Juan Lee, Georgia and Bock, Frank

1996

"Petroglyphs in Peril on Easter Island" in International Newsletter on Rock Art, (13):21-22, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

EASTER ISLAND, CHILE. SOUTH AMERICA. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION. CALL FOR LETTERS IN OPPOSITION TO NEW SHIPPING AND AIRPORT CONSTRUCTION.
LMRAA.

Guerra Terra, Alejandra

2004

"El Arte Rupestre de la Comuna de Canela (Chile): Una Aproximación a su Interpretación" in Revista de Arqueología, Vol. 25(282):34-43, Zugarto Ediciones, Madrid, Spain. ISSN 0212-0062

Canela, Chile. South America.
Dialnet.

Guerra Terra, Alex

2013

"Arte Rupestre y Turismo. Los Petroglifos en El Coligüe (Choapa, IV Región, Chile)" in Rupestreweb, :n.p., , ISSN 1900-1495

El Coligüe, Choapa, IV Región, Chile. South America. Cultural resource management. Conservation and preservation.
Internet.

Guerra, Alejandra

2014

"Plan de Manejo para la Puesta en Valor y Preservación del Arte Rupestre Frente al Turismo: El Caso de la Comuna de Canela (Provincia del Choapa, IV Región, Chile)" in Rupestreweb, :n.p., , ISSN 1900-1495

Comuna de Canela (Provincia del Choapa, IV Región, Chile. South America. Cultural resource management. Conservation and preservation. Tourism.
Internet.

Guerrero, Zaray, Sepúlveda, Marcela and Cerrillo-Cuenca, Enrique

2015

"Aproximación Mediante Técnicas Digitales de Documentación al Estudio del Arte Rupestre Pictórico en el Sector Pampa el Muerto (extremo norte de Chile)" in XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context, H. Collado, J. J. García

Arranz, eds. Arkeos, Perspectivas em Dialogo, Vol. 37:523-536, Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X

Pampa el Muerto, northern Chile. South America. Documentation. Digital techniques.

Abstract: "El arte rupestre de la precordillera de Arica, en el Desierto de Atacama

del extremo norte de Chile fue descrito por primera vez en la década de los setenta por Hans Niemeyer. Desde las primeras investigaciones se destacaron las escenas con figuras zoomorfas de camélidos en actitudes dinámicas y, con distintos grados de naturalismo. Actualmente, su variabilidad, junto con la de las figuras antropomorfas, ha permitido precisar dos variantes estilística (GE1 y GE2), cuya adscripción cronológica es debatida, debido a la dificultad de asociar el conjunto artístico con los sitios arqueológicos. El sector de pampa el Muerto en la precordillera de Arica, se ubica en la cuenca de los ríos Tignamar-San José, entre 2.500-3.800 msnm. Concretamente para el sector, contamos con cinco dataciones procedentes de tres sitios (Pampa el Muerto 3, 8 y 12), las cuales evidencian ocupaciones que oscilan entre finales del período Arcaico Medio (aproximadamente 5.000 años a.C.), asociado a grupos de cazadores-recolectores, y el Intermedio Tardío, definido por grupos aldeanos

agroalfareros entre los siglos XIII y XV. No obstante, los registros descriptivos

revelan una actividad pictórica prolongada hasta la época colonial. En este contexto, se hace patente la necesidad de un estudio que permita precisar la variabilidad estilística existente y los distintos momentos de ejecución de las figuras, es decir, un estudio que analice las pautas de representación características de las manifestaciones rupestres ya que, generalmente, muestran variaciones espaciales y temporales en función de diversos factores. El abordaje a micro-escala para evaluar la variabilidad estilística nos parece hoy fundamental en la precordillera de modo que la localidad de Pampa el Muerto aparece como un área suficientemente acotada, en función de sus características geomorfológicas, geográficas y ambientales. También se requiere mejorar las formas de documentación, más allá del registro mediante ficha y fotografía

digital realizado hasta ahora, privilegiando la aplicación de técnicas digitales

para la documentación e interpretación del conjunto rupestre. Para Pampa el Muerto. la creación de modelos geométricos de alta resolución de los aleros rupestres ha sido posible gracias a técnicas de fotogrametría digital. La información radiométrica ha sido sometida a análisis estadísticos a modo de: 1) destacar elementos pintados que son imperceptibles a simple vista y 2) proporcionar calcos nítidos de manera automática. Con este propósito se diseñaron nuevos algoritmos, algunos de forma específica para este trabajo, que permiten mejorar notoriamente la

resolución del registro obtenido. Esta aproximación, mediante innovadoras técnicas de documentación permitirá disponer de un registro integral, de alta resolución y objetivo de las representaciones pictóricas. En este trabajo se discuten las implicancias de estas técnicas

para el estudio de las pinturas de Pampa el Muerto en la Precordillera de Arica."

Academia.edu, LMRAA (CDRom).

Hernandez Llosas, Maria Isabel

2006

"Inkas y Espanoles a la Conquista Simbolica del Territorio Humahuaca: Sitios Motivos Rupestres y Apropiacion Cultural del Paisage" in Boletin del Museo Chileno de Arte Precolombino, Vol. 11(2):9-34, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Chile. South America. Humahuaca. Inca. Cultural appropriation.

Abstract: "This paper presents an assessment of the rock art sites and motifs of Quebrada de Humahuaca and their relationship with four traumatic episodes that occurred during a brief lapse of time, ca. 150 years. These episodes are: the conquest and establishment of the Inkas in Quebrada de Humahuaca; the subsequent arrival of the Spanish conquerors; the aboriginal resistance and rebellion wars; and the final Spanish victory that resulted in the area's political and economic incorporation into the Spanish Empire, and the initiation of the

colonial way of life. This analysis is based on the Landscape Theory, which considers the symbolic appropriation of the territory as one of

the most important mechanisms used."

Biblio, RASNW4, LMRAA.

Horta T., Helena

1996

"Taira: Definición Estilística e Implicancias Iconográficas de su Arte Rupestre" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):395-417, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Taira rockshelter (SBa-43), Santa Barbara sector of the Loa River, Second Region, north Chile. South America. Superpositioning of images. Style analysis. Camelid motif(s).

Internet.

Horta T., Helena

2004

"Iconografia del Formativo Tardío del Norte de Chile. Propuesta de Definición e Interpretación Basada en Imágenes Textiles y Otros Medios" in Estudios Atacameños, Vol. 27:45-76, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Northern Chile. South America. Late Formative Iconography in textiles and other media.

Biblio.

Horta, E.

2001

"Sectorización de Estilos en el Arte Rupestre del Loa, Norte de Chile" in Estudios en Arte Rupestre - Segundas jornadas de Arte y Arqueología, J. Berenguer, L. Cornejo, F. Gallardo y C. Sinclair, eds., :85-108, Museo Chileno de Arte Precolombino, Santiago, Chile.

Loa River, northern Chile. South America. Style.
Internet.

Horta, H. and Berenguer, J.

1995

"Un Icono Formativo en el Arte Rupestre del Alto Loa" in Boletín de la Sociedad Chilena de Arqueología, Vol. 20:23, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Alto Loa, Chile. South America.
Biblio, Internet.

Hostnig, Rainer and Strecker, Matthias

2007

"Introducción" in Actas del Primer Simposio Nacional de Arte Rupestre (Cusco, Noviembre 2004), R. Hostnig, M. Strecker and J. Guffroy, eds. Actas & Memorias, Instituto Frances de Estudios Andinos, Vol. 12:11-16, Instituto Frances de Estudios Andinos (IFEA), Institut de Recherche pour le Developpement (IRD), Embajada de la Republica Federal Alemania, Lima, Peru. ISBN 978-9972-623-46-2

Peru. Bolivia. Chile. Argentina.
Ecuador. South America.
Biblio, LMRAA.

Hostnig, Rainer, ed., Strecker, Matthias, ed. and Guffroy, Jean, ed.

2007

Actas del Primer Simposio Nacional de Arte Rupestre (Cusco, Noviembre 2004), R. Hostnig, M. Strecker and J. Guffroy, eds. Actas & Memorias, Instituto Frances de Estudios Andinos, Vol. 12:450 pgs, Instituto Frances de Estudios Andinos (IFEA), Institut de Recherche pour le Developpement (IRD), Embajada de la Republica Federal Alemania, Lima, Peru. ISBN 978-9972-623-46-2

Peru. Bolivia. Chile. Argentina.
Ecuador. South America.
Biblio, LMRAA.

Huyge, Dirk, Cauwe, Nicolas, Forment, Francina and Haoa, Somia

2002

"The Ahu o Rongo Project: Archaeological Research on Rapa Nui" in Rapa Nui Journal, Vol. 16(1):11-16, ,

Ahu o Rongo, Rapa Nui (Easter Island), Chile. South America.
Archaeological research.
Biblio.

Igualt Ansted, Fernando

1970

"Investigaciones de Petroglifos en Jahuel" in Anales del Museo de Historia Natural de Valparaiso, (3):193-202, Museo de Historia Natural de Valparaiso, Valparaiso, Chile.

Jahuel, El Saino, Provincia del Aconcagua, Departamento de San Felipe, Chile. South America.

Bancroft.

International Council on Monuments and Sites (ICOMOS)

2009 (March)

Rock Art Sites on the UNESCO World Heritage List. Bibliography, :130 pgs, Centre de Documentation, UNESCO - ICOMOS, Paris, France.

Tsodilo, Botswana. Lope-Okanda, Gabon. Chongoni, Malawi. Twyfelfontein, Namibia. Mapungubwe, uKhahlamba Drakensberg Park, South Africa. Kondo, United Republic of Tanzania. Matopo Hills, Zimbabwe. Tassili N'Ajjer, Algeria. Tadrart Acacus, Libya. North Af Bibliography with vignette descriptions of the World Heritage sites. All documents cited are available at the UNESCO - ICOMOS Documentation Center, Paris, France.

LMRAA (download photo copy).

Iribarren, Jorge

1973

"Geoglifos, Pictografías y Petroglifos de Chile" in Publicaciones del Museo Arqueológico de La Serena,

Boletín, (15):133-159, , La Serena, Chile.

Chile. South America.

Biblio.

Jackson, D.. Artigas D. and Cabello, G.

2001

"Nuevas Manifestaciones de Petroglifos en la Precordillera del Choapa: Técnicas, Motivos y Significados" in Boletín de la Sociedad Chilena de Arqueología, Vol. 32:43-49, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Choapa, Chile. South America.

Internet.

Jaillet, S., Fage, L.-H., Maire, R., and Tourte, B.

2010

"Decouverte d'une Grotte Ornee dans l'Archipel de Patagonnie Chilienne: La Grotte du Pacifique" in Spelunca Memoires, Vol. 34:1-8189-199, ,

Pacific Cave, Chile, Madre de Dios, Archipelago, Patagonian Archipelago. South America.

Biblio.

Jaillet, Stephane, Fage, Luc-Henri, Maire, Richard, Tourte, Bernard and et al

2010

"The Pacific Cave (Chili). First Decorated Cave in the Patagonian Archipelago" in International

Newsletter on Rock Art, (58):1-8, Comite International d'Art Rupestre, Foix, France. ISSN 1022-3282

Pacific Cave, Chile, Madre de Dios, Archipelago, Patagonian Archipelago. South America. LMRAA.

Klein, Otto

1973

Cultura Ovalle. Petroglifos y Pictografías del "Valle del Encanto" Scientia. Publicación Oficial de la Universidad Técnica "Federico Santa María", Vol. XXXVII(143):123 pgs, Universidad Técnica "Federico Santa María", Valparaíso, Chile.

Valle del Encanto, Ovalle, Coquimbo Province, Chile. South America. LMRAA.

Krusell J., Harold

1985

"Nota sobre Reproducciones de Arte Rupestre en Chile" in Estudios en Arte Rupestre. Primeras Jornadas de Arte y arqueología, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :395-397, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Chile. South America. Cultural resource management. Conservation and preservation.

"The reproduction of rock art as a solution to the problem of its conservation is discussed. Factors to be considered when selecting the

appropriate molding material, properties of the material, antecedents, advantages are reviewed. The Museo Nacional de Historia Natural has started such a program."

Abstractor: Michele Buchholz

AATA Nos.:1989-96793 and 26-1296

AATA, LMRAA.

Kutscher, Acha

1983

"Les Enigmes de l'Ile Paques" in Informations Unesco, (73):1-4, Unesco, Paris, France.

Easter Island, Chile. South America. Polynesia. Cultural resource management. Conservation and preservation.

ICOMOS.

Larach, P.

2010

Estudio de los Contextos Arqueológicos de un Sitio de Arte Rupestre . Los Mellizos, Curso Superior de Illapel. Memoria para Optar al Título de Arqueólogo Master's Thesis, , Universidad Internacional, SEK, Santiago, Chile.

Los Mellizos, Illapel, Chile. South America. Archaeological context.

Biblio.

Lee, Georgia

1984

"El Proyecto Petroglifo de Rapa Nui: The 1981 Field Season" in New Zealand Archaeological Association

Newsletter, Vol. 27(1):9-26, New Zealand Archaeological Association,

RAPA NUI, EASTER ISLAND, CHILE. POLYNESIA.

Biblio.

Lee, Georgia

1986

Easter Island Rock Art: Ideological Symbols as Evidence of Socio-Political Change Ph.D. Dissertation, , University of California, Los Angeles, California.

EASTER ISLAND, CHILE. SOCIO-POLITICAL CHANGE.

Biblio.

Lee, Georgia

1986

"Easter Island: Recent Archeological Research" in Bollettino del Centro Camuno di Studi Preistorici, Vol. 23:69-90, Centro Camuno di Studi Preistorici, Valcomonica, Italy. ISSN: 0577-2168

EASTER ISLAND, RAPA NUI, CHILE. POLYNESIA.

BIBLIO, ALOD, ICOMOS, LMRAA.

Lee, Georgia

1988

"Fit for a King: The Petroglyphs of Anakena, Rapa Nui" in Clava, (4):49-62, Museo Sociedad Fonck, Vina del Mar, Chile.

ANAKENA, RAPA NUI, EASTER ISLAND, CHILE.

Biblio.

Lee, Georgia

1992

"The Rock Art of Easter Island: A Current Appraisal" in International Newsletter on Rock Art, (3):4-5, Comite International d'Art Rupestre, Foix, France. ISSN 1022-3282

EASTER ISLAND, CHILE. CONSERVATION AND PRESERVATION. VANDALISM BY ISLANDERS NOTED.

LMRAA (PHOTO COPY).

Lee, Georgia

1993

"The Rock Art of Rapa Nui" in Easter Island Studies, Contributions to the History of Rapa Nui in Memory of William T. Mulloy, Steven R. Fischer, ed. Oxbow Press Monograph, (32):112-121, Oxbow Press,

RAPA NUI, EASTER ISLAND. CHILE.

Biblio.

Lee, Georgia

1994

"The Petroglyphs of Easter Island: Problems of Natural Erosion and Human Impact" in Lavas and Volcanic Tufts Proceedings of the International Meeting, World Monuments Fund and ICCROM, :269-282, ICCROM,

EASTER ISLAND, CHILE. CONSERVATION AND PRESERVATION. CULTURAL RESOURCE MANAGEMENT.EROSION.

VISITOR IMPACT. VANDALISM.
LICHEN GROWTH.
LMRAA (REPRINT, 2 copies)

Lee, Georgia

1996

"Conservation Study of Easter Island Petroglyphs" in *La Pintura*, Vol. 22(3):7, American Rock Art Research Association, Lemon Grove, California.

EASTER ISLAND, CHILE. AN INVENTORY OF PETROGLYPH SITES REVEAL LOSSES DUE TO GRAFFITI, VANDALISM, AND NATURAL CAUSES. WORLD MONUMENTS FUND SPONSORS AN EVALUATION. NATIONAL PARKS OF CHILE RESTRICTS ACCESS TO THE ORONGO SITE.
LMRAA.

Lee, Georgia

2009

"Hawaiian Islands Rock Art Project" in *La Pintura*, Vol. 35(3):10-11, American Rock Art Research Association, Tucson, Arizona.

Puako, Kau'ulchu, Pu'uloa, Hawaii, United States. Orongo, Tongariki, Papa Moa Papa, Vaka, Aju Raai, Easter Island, Chile. Polynesia. Cultural resource management. Conservation and preservation.
LMRAA, Bancroft.

Lee, Georgia and Liller, William

1987

"Easter Island's "Sun Stones": A Critique" in *Journal of the*

Polynesian Society, Vol. 96(1):81-93, The Polynesian Society, ISSN 0032-4000

EASTER ISLAND, CHILE. SUN STONES.

Biblio.

Lee, Georgia and Padgett, Antoinette

1996

"Conservation Study of Easter Island Petroglyphs" in *International Newsletter on Rock Art*, (13):20-21, Comite International d'Art Rupestre, Foix, France. ISSN 1022-3282

EASTER ISLAND, CHILE. SOUTH AMERICA. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION.
LMRAA.

Lee, Georgia and van Tilburg, Jo Anne

1982

"Rock Art on Easter Island" in *Archaeology*, Vol. 35(6):58-60, Archaeological Institute of America, New York, New York.

EASTER ISLAND, RAPA NUI, CHILE. POLYNESIA.

BIBLIO, SCI.

Liller, William and Lee, Georgia

1987

"Easter Island's "Sun Stones": A Re-Evaluation" in *Archaeoastronomy*, (11):1-11, ,

EASTER ISLAND, RAPA NUI,
CHILE. POLYNESIA. SUN
STONES.

Biblio.

Llamazares, Ana Maria

1992

"Arte Rupestre de las Quebradas de Guatacondo y Quisma, Norte de Chile" in Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, (7):38-47, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia.

TAMENTICA, GUATACONDO and
QUISMA RAVINES, CHILE. SOUTH
AMERICA. ALTO RAMIRO PHASE
OF THE EARLY INTERMEDIATE
PERIOD ROCK ART.

LMRAA.

Long, Rachael Freeman

2009 (Dec)

"Valle del Encanto, Chile" in Bay Area Rock Art News, Vol. XXVII(2):8-9, Bay Area Rock Art Research Association, San Francisco, California.

Valle del Encanto, Chile. South America. Petroglyph site, including cupules and mortars.

LMRAA.

Maire, Richard and et al

2009

"Geomorphic and Archeological Features of Coastal Caves in Madre de Dios Archipelago (Patagonia, Chile)" in Proceedings of 15th International Congress of

Speleology, Kerrville, Texas, USA, 19-26 July 2009, Symposium on Karst Islands, :8 pgs, ,

Pacific Cave, Madre de Dios Archipelago, Patagonia, Chile. South America. Kawesqar culture rock paintings.

Abstract: "Located at 50°30' S, Madre de Dios archipelago is an outstanding natural and archeological heritage, which Chile designated a protected area in January 2008. Together with Diego de Almagro Island (51°30'S), this is the most southerly and inhospitable karst on Earth, owing to a subpolar climate with extreme rainfall (>7-8 meters/year) and strong winds ("roaring fifties"). The Upper Carboniferous and Lower Permian Tarlton Limestones (500 m thick) form part of the pre-Jurassic basement of the Andean Cordillera, the former Pacific margin of Gondwana. Along the fjords and Pacific front, cliff-side exploration with rubber dinghies has revealed three exceptional caves with: 1) archeological artifacts (Pacific Cave); 2) glacial sediments (Moraine Cave); 3) stepped beaches and whale bones (Whale Cave). Discovered in 2006, Pacific Cave is the first archeological cave found in the Patagonian islands containing paintings from the Kawésqar culture. This marine cave, 3 m above sea level, contains thick shelly deposits (limpets), bone fragments, fireplaces with charcoal and 50 paintings. Thirty were made with red ochre (anthropomorphic figures, "sun-wheel"). Geochemical analyses with a portable X-ray analyzer (Niton)

indicate about 1 to 3 % of iron. Twenty drawings were made with charcoal, and one seems to represent a galleon. Because of recent glacio-isostatic uplift (main upper horizontal shoreline at +3 m), the age of the drawings is probably between several hundred and about 3000-4000 years. The oldest known burial site is 4520 $\pm$ 60 years BP in Ayayema Cave (+10 m), explored in 2000. Moraine Cave has a 40 m large entrance situated 50 m above sea level on the west front of Guarello Island; it is filled by a 25-m-thick morainic deposit with interbedded varves. The oldest stalagmite is 9055 $\pm$ 915 years BP. Three stepped horizontal wall notches at about +55 m are not yet interpreted. Whale Cave contains a huge entrance 70 m high and 50 m wide, located on the Pacific front, but perpendicular to the swell direction. This karstic cave, 180 m long, contains several stepped pebble marine terraces at +5 m, +7 m, +9 m, and +10.5 m, all with granite pebbles carried from the eastern part of the island by glaciers. Many whale bones (6 skulls, many vertebrae, and ribs), especially blue whale and *Hyperodon*, are dispersed throughout the middle and bottom parts of the cave between +7 and +11.5 m. Two ¹⁴C dates indicate ages of 3200 $\pm$ 100 years BP at +9 m, and 2600 $\pm$ 60 years BP for another whale bone at +37 m, suggesting deposition by a tsunami. All these karst and archeological features recorded in littoral caves provide an understanding of the complex evolution of this coastal area since

the last deglaciation and the origin of Kawésqar occupation." Academia.edu.

Marinov M., Branko

1985

"Conclusiones y Recomendaciones de la Mesa Redonda: Inventario y Conservación" in *Estudios en Arte Rupestre. Primeras Jornadas de Arte y arqueología, el Arte Rupestre en Chile*. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :409-410, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Chile. South America. Cultural resource management. Conservation and preservation.

"Considering the universal value of rock art as an expression of human culture, and the high risk of deterioration or total loss that threatens it, this round table concludes with a list of recommendations encompassing education, diffusion of awareness, creation of teams of volunteers, supervised parks and museums, help from the authorities, inventorying and documenting, training, legislation, study and permanent action. M.B."

Abstractor: Michele Buchholz

AATA Nos.: 1989-96794 and 26-160
AATA, LMRAA.

Martinez C. José Luis

2009

"Registros Andinos al Margen de la Escritura. El Arte Rupestre Colonial"

in Boletín del Museo Chileno de Arte Precolombino, Vol. 14(1):9-35, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Chile, Peru, Bolivia, Argentina. South America. Colonial rock art.

Abstract: "The paper proposes that rock art was a system used for recording and communicating in the Andes that continued in use, with some adaptations and changes, during the colonial period. It attempts to demonstrate that, except in special cases, rock art was not perceived by the Spaniards as an active system that enabled the expression and circulation of images, meaning and thoughts. It was the absence of a colonial-and therefore repressive-perspective that enabled the very system imposed by the Spanish for those aims, to operate outside of the traditional European systems, especially written ones. The paper proposes that rock art was a system used for recording and communicating in the Andes that continued in use, with some adaptations and changes, during the colonial period. It attempts to demonstrate that, except in special cases, rock art was not perceived by the Spaniards as an active system that enabled the expression and circulation of images, meaning and thoughts. It was the absence of a colonial-and therefore repressive-perspective that enabled the very system imposed by the Spanish for those aims, to operate outside of the traditional European systems, especially written ones."

Biblio Internet, RASNW4, LMRAA.

Martinez, Jose Luis and Arenas, Marco

2011

"Los Petroglifos del Sitio Tarapaca - 47 y su Contribucion a la Comprension del Arte Rupestre Colonial Andino" in Temporalidad, Interacion y Dinamismo Cultural. La Busqueda del Hombre. Homenaje al Profesor Dr. Lautaro Nunez Atencio, André Hubert R. sj José Antonio Gonzalez P. Mario Pereira, eds., :151-162, Universidad Católica del Norte Ediciones Universitarias,

Tarapaca, Chile, Andes. South America. Colonial period rock art. *Academia.edu.*

Massone, M.

1982

"Nuevas Investigaciones sobre Arte Rupestre de Patagonia Meridional Chilena" in Anales del Instituto de la Patagonia, Vol. 13:73-94, ,

Patagonia, Chile. South America.

Biblio, RASNW4 (author's name is misspelled).

Mena, F., Gozalez, E. and Labarca, R.

2011

"Primeros Registros de Arte Rupestre en el Litoral de Patagonia Septentrional Chilena" in Magallania, Vol. 39(2):303-307, Universidad de Magallanes. Instituto de la Patagonia. Centro de Estudios

del Hombre Austral, Magallanes, Chile. On-line ISSN 0718-2244

North coast of Patagonia, Chile. South America.

Abstract: "The presence of rock art in the northern Patagonian coast is reported for the first time. The findings correspond to caves on the Vilcún hill (42°49'S-72°50'O), Santa Bárbara, close to the modern city of Chaitén and are both paintings and engravings. No surface archaeological materials were found."

Biblio, Internet.

Mendez, C.

2008

"Cadenas Operativas en la Manufactura de Arte Rupestre: Un Estudio de Caso en El Mauro, Valle Cordillerano del Norte Semiárido de Chile" in *Intersecciones en Anthropologia*, Vol. 9:17-27, Facultad de Ciencias Sociales - Universidad Nacional del Centro de la Provincia de Buenos Aires - UNCPBA, Buenos Aires, Argentina. ISSN 1850-373X

El Mauro, Chile. South America. Petroglyph production techniques. Lithic analysis.

Abstract: "Rock art production is a marginal issue in specialized discussions. Independently of the reasons for this bias in the current understanding of the subject, it is argued that an examination of production processes is crucial in order to fully account for the phenomenon. It is suggested that the elaboration of motifs is itself a

communicative act, as loaded with social content as the images themselves, which have received more attention in specialized studies. This paper proposes a series of methodological procedures aimed at understanding rock art production through its production tools and recovery contexts. The study area comprises El Mauro mountain basin in semiarid northern Chile, where there is a high density of these manifestations from the late Holocene. A methodological strategy is discussed in light of the idea that every technological act is itself a social act, utilized tools are defined, and a synthetic view of the process as a chaîne opératoire is proposed."
Biblio.

Mercedes Podesta, M., Rolandi, Diana S., Santoni, Marta, Re, Anahi, Pia Falchi, Maria, Torres, Marcelo A. and Romero, Guadalupe

2013

"Poder y Prestigio en los Andes Centro-Sur. Una Vision a traves de las Pinturas de Escutiformes en Guachipas (Noroeste Argentino) / Power and Prestige in the South-Central Andes. An Approach Based on the Shield-Shape Paintings of Guachipas (Northwestern Argentina)" in *Boletín del Museo Chileno de Arte Precolombino*, Vol. 18(2):63-88, Museo Chileno de Arte Precolombino, ISSN: 0716-1530

Guachipas, Salta, south-central Andes, northwest Argentina. North Chile. South America. Shield shaped motif(s).

Abstract: "This article presents a detailed analysis of the shield-shape motif in two areas in the Guachipas region, Salta (north western Argentina). The dispersion of this representation in archeological contexts from Northwestern Argentina and North Chile, and its chronological order to the Tardío (Desarrollos Regionales and Inka periods) is debated. The possibility of considering these motifs as symbols of power and prestige of individuals that represent the new hierarchy during those periods in the center-south Andes, is evaluated."
Academia.edu, Biblio. LMRAA.

Miranda B., Pablo and Saavedra V., Miguel

1995

"De como Caminamos 30 Dias por las Tierras de Caspana, de las Cosas que Hichimos y las Maravillas que Alli Vimos" in Boletín de la Sociedad Chilena de Arqueología, Vol. 20:24-25, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Caspana, Rio Salado, Chile. South America.
Internet.

Miranda, Pablo and Saavedra, Miguel

1997

"Arte Rupestre en el Rio Colorado, Cajon del Maipo" in Boletín de la Sociedad Chilena de Arqueología, Vol. 24:18-19, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Rio Colorado, Cajon del Maipo, Chile. South America.
Internet.

Montt S., I.

2003

"Faldellines del Periodo Formativo en el Norte Grande: Un Ensayo acerca de la Historia de su Construcción Visual" in Estudios Atacamenos, (23):7-22, Universidad Católica del Norte, Instituto de Investigaciones Arqueológicas y Museo R.P. Le Paige, San Pedro de Atacama, Chile.

Norte Grande, Chile. South America.
Rock art and textiles.
Biblio.

Montt S., I.

2004

"Elementos de Atuendo e Imagen Rupestre en la Subregion de Rio Salado, Norte Grande de Chile" in Chungará (Arica), Vol. 36(suppl.):651-661, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0717-7356

Rio Salado, Norte Grande, northern Chile. South America.
Anthropomorphic figures; attire; fringed pubic covering; headdress; spearthrower; dart motif(s).

Abstract: "Along the history of archaeological research works that consider the religious, magic, cultic, mythic-ritualist or ceremonial aspects of rock art. This kind of interpretations are based on categories and explicative models detached from the representation

and the way it is constructed. This investigation begins from a different premise: the rupestrine image can be analyzed and interpreted, and therefore known by itself, and the elements and attributes that shapes it, for us to go into its inherent sociocultural contents. Maybe the most important thing of this article is the idea of an image study from its production context and not from the use context. In this perspective, this study assumes the problem of the anthropomorphic figures and their attire. Fringed pubic coverings, headdresses and hand objects are repeatedly represented, reaching the 77% of the total anthropomorphic figures, in a temporal continuity that obviously presents formal variability and differences in their expression. In a parallel way a revision of this materials in the Norte Grande was realized obtaining orientations that are considered in this article."

Biblio, Internet.

Montt, I.

2005

Vestimenta en la Cultura Visual Tardia del Desierto Ade Atacama Memoria para optar al Tutulo Profesional de Arqueologo, , Universidad de Chile, Santiago, Chile.

Atacama Desert, Chile. South America.

RASNW4.

Montt, I.

2010

"Las Representaciones de Ghatchi-O2VI90 en el Contexto Rupestre Local y Regional (Cuenca del Rio Vilama, San Pedro de Atacama)" in XVII Congreso Nacional de Arqueologia Chilena, Valdivia, 2006, Actas, Vol. 1:133-143, Sociedad Chilena de Arqueología, Santiago, Chile.

Ghatchi-O2VI90, cuenca del rio Vilama, San Pedro de Atacama, Chile. South America.

SIARB, RASNW4.

Montt, I. and Pimentel, G.

2009

"Grabados Antropomorfos Tardíos. El Caso de las Personificaciones de Hachas en San Pedro de Atacama (Norte de Chile)" in Cronicas sobre la Piedra. Arte Rupestre de las Americas, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepulveda, L. Briones and J. Chacama, eds., :221-234, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

San Pedro de Atacama, northern Chile. South America. Anthropomorph motif(s).

Biblio, RASNW4.

Moragas W., Cora R.

1996

"Manifestaciones Rupestres en el Tramo Bajo de la Quebrada de Tambillo, Provincia de Iquique, I Region" in Chungará. Revista de Antropologia Chilena, Vol. 28(1-

2):241-252, Universidad de Tarapaca, Instituto de Antropología, Arica, Valle Occidentales, Chile. ISSN: 0716-1182

Tramo Bajo de la Quebrada de Tambillo, Provincia de Iquique, I Region, Chile. South America. Site description. Chronology. Function. Environmental characteristics. Cultural associations. Internet..

Moreno P., Patricio

1985

"El Sitio-Tipo Pintados y los Problemas de Conservación del Arte Rupestre del Norte de Chile: S.O.S. A UNESCO" in Estudios en Arte Rupestre. Primeras Jornadas de Arte y arqueología, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :349-353, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Chile. South America. Cultural resource management. Conservation and preservation.

"A discussion about the distinction between the concepts of restoration and conservation, taking the Pintados site as prototypical of worldwide cultural repository, leads to the description of further problems concerning the conservation of such sites; the author warns about practices that lead to further deterioration; he emphasizes the urgent need for inventorying, deplores the lack of qualified personnel in the third world, and

presents some proposals, among them a campaign of appeal to UNESCO. M.B."

Abstractor: Michele Buchholz

ATA Nos.:1989-96801 and 26-1322

ATA, LMRAA.

Mostny Glaser, Grete and Niemeyer Fernández, Hans

1983

Arte Rupestre Chileno Serie El Patrimonio Cultural Chileno, Colección Historia del Arte Chileno, Vol. 8:147 pgs, Departamento de Extensión Cultural del Ministerio de Educación, Santiago, Chile.

Chile. South America.

Biblio.

Mounoz Ovalle, I.

2013

"Paisaje Monumental y Complejidad Social en los Pescadores Arcaicos de la Costa de Arica: Analisis de Materialidad y Arte Pictorico en la Cueva Capilla" in Boletin del Museo Chileno de Arte Precolomino, Vol. 18(1):25-48, Museo Chileno de Arte Precolombino, ISSN: 0716-1530

Cueva Capilla, Arica, Chile. South America.

Abstract: "The article analyzes cultural evidence found at La Capilla cave to learn about the social interactions that occurred there. The analysis is undertaken from the lens of social archaeology, taking into account that the site is a unique place in Chile's northern coast. The site yielded pictorial evidence and cultural remains

in an environment associated with fishing settlements of the Late Archaic Period (1800-800 BC). The discussion revolves around the importance of the cave, which seems to have been built by fishermen as a monument with a variety of social functions."

Biblio, Internet.

Moya, Francisca, Armstrong, Felipe, Basile, Mara, Nash, George, Troncoso, Andres and Vergara, Francisco

2014

"On-Site and Post-Site Analysis of Pictographs Within the San Pedro Viejo de Pichasca rock-shelter, Limari Valley, North-Central Chile" in Proceedings of the University of Bristol Speleological Society, Vol. 26(2):171-184, ,

San Pedro Viejo de Pichasca rock-shelter, Limari Valley, North-Central Chile. South America. Pigment analysis.

Abstract: "The San Pedro Viejo de Pichasca rock-shelter, located some 70 km east of the provincial town of Ovalle within the province of Limari is considered one of Chile's most important prehistoric sites with dates of human occupation dating to at least 10 ka BCE. The rock shelter standing within the foothills of the Southern Andes Mountains is cut into a semiarid environment. Since the 1960s there has been much archaeological interest with major excavations occurring between 1960 and 1970. As part of an intense survey of the rock shelter walls, archaeologists have discovered and

recorded many prehistoric paintings that have been constructed using a variety of organic and inorganic pigments. The different painting styles suggest the paintings represent many generations of community. In July 2013 an Anglo-Chilean/Argentinean team further explored the walls and ceilings of the rock-shelter in order to experiment with different photogrammetric recording techniques, including microscopy, arqueometrical analysis, and post-site digital analysis. This paper includes a synopsis of the long archaeological history of the site, along with observations and scientific analysis on a number of selected painted panels that are located within the central section of the rock shelter. The various scientific methodologies employed assisted in further understanding the underlying mechanisms that would have controlled and manipulated people to paint in this rock shelter."

Academia.edu.

Munoz, I. and Briones, L.

1996

"Poblados, Rutas y Arte Rupestre Precolombinos en Arica, Descripcion y analisis de Sistema de Organizacion" in Chungará. Revista de Antropologia Chilena, Vol. 28(1-2):47-84, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Arica, Chile. South America. Habitation sites, trails and rock art.

Biblio, Internet.

Niemeyer F., Hans and Ballereau, Dominique

1996

"Los Petroglifos del Cerro La Silla, Region de Coquimbo" in Chungará. Revista de Antropología Chilena, Vol. 28(1-2):277-317, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Quebrada Los Tambos, cerro La Silla, Coquimbo, Chile. South America. La Silla Style. Bancroft, Internet.

Niemeyer Fernandez, Hans

2010

Cronica de un Descubrimiento. Las Pinturas Rupestres de El Medano, Taltal, :119 pgs, Museo Chileno de Arte Precolombino, Santiago Chile. ISBN: 9789562430616 9562430618

El Medano, Taltal, Atacama Desert, northern Chile. South America. Marine hunting scene, turtle motif(s). Biblio, Internet.

Niemeyer Fernández, Hans

1972

Las Pinturas Indígenas Rupestres de la Sierra de Arica Enciclopedia Moderna de Chile, Vol. 3:114 pgs, Editorial Jerónimo de Vivar, Santiago, Chile.

Sierra de Arica, Chile. South America. Pictographs. Melvyl (UCI Main Lib: Call No: F3069.3.A7 N54:), LMRAA.

Niemeyer Fernández, Hans

2001

Arte Rupestre Precolombino en el Tinguiririca: Provincia de Colchagua, Sexta Región de Chile, :138 pgs, FONDART, Gobierno de Chile, Ministerio de Educación, Santiago de Chile.

Tinguiririca, Provincia de Colchagua, Sexta Región de Chile. South America. LoC.

Niemeyer Fernandez, Hans and Ballereau, Dominique

2004

"Arte Rupestre del Rio Grande, Cuenca del Rio Limari, Norte Chico Chile" in Chungará. Revista de Antropología Chilena, Vol. 36(1):37-101, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Rio Grande, Rio Limari, Norte Chico, Chile. South America. Radiocarbon dating. Tiwanaku.

Abstract: "Los fechados radiocarbónicos del Estado de Tiwanaku han aumentado en los últimos años a más de 130 fechas. En este trabajo se discuten, analizan y se calibraron las fechas radiocarbónicas recopiladas de la literatura para diferentes regiones de Tiwanaku. Las fechas fueron comparadas con los diferentes marcos cronológicos propuestos para esta Cultura y su desarrollo cultural. Las fechas radiocarbónicas calibradas asociadas a contextos culturales muestra que hay un traslape entre las fases Tiwanaku I, II y III y sólo un traslape parcial con

Tiwanaku IV y V. Las calibraciones de los fechados analizados según su origen geográfico demuestra que el período principal de Tiwanaku cae bajo la mitad del primer milenio, pero habrían algunas diferencias cronológicas de acuerdo al área de influencia"

Biblio, Dialnet, Refdoc.fr, LMRAA.

Niemeyer, F. Hans and Ballereau, Domonique

1995

"Rock Art in the Upper Valley of the Rio Illapel (Norte Chico, Chile)" in International Newsletter on Rock Art, (12):10-13, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

RIO ILLAPEL, NORTE CHICO, CHILE. SOUTH AMERICA. PETROGLYPHS. MASK MOTIF(S). LMRAA (PHOTO COPY).

Niemeyer, Fernandez, Pr. Hans and Ballereau, Domonique

1998

"The Mialqui Petroglyph Site, Rio Grande, Norte Chico, Chile" in International Newsletter on Rock Art, (19):1-7, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

MIALQUI PETROGLYPH SITE, RIO GRANDE, NORTE CHICO, CHILE. SOUTH AMERICA. LIMARI STYLE. Biblio.

Niemeyer, H.

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"Los Petroglifos de Taltape (Valle de Camarones, Prov. de Tarapacá)" in Boletín Museo Nacional de Historia Natural, Vol. 30:95-117, Museo Nacional de Historia Natural,

Taltape, Valle de Camarones, Provincia, de Tarapacá, Chile. South America. Internet.

Núñez, L.

1985

"Petroglifos y Trafico de Caravanas" in Estudios en Arte Rupestre. Primeras Jornadas de Arte y Arqueología, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :243-264, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Chile. South America. Petroglyphs in relation to llama caravan routes. Internet. Biblio, LMRAA.

Núñez, L. and Briones, L.

1967 - 1968

"Petroglifos del Sitio Tarapacá - 47 (Provincia De Tarapacá)" in Estudios Arqueológicos, (3-4):43-83, ,

Provincia de Tarapaca, Chile. South America. Biblio.

Núñez, L. Cartajena, I. de Souza, P. and Carrasco, C.

2009

"Los Estilos Confluencia y Taira Tulán: Ritos Rupestres del Formativo Temprano en el Sureste del Salar de Atacama" in *Cronicas sobre la Piedra. Arte Rupestre de las Americas*, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepulveda, L. Briones and J. Chacama, eds., :205-220, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

Southeast Salar de Atacama, Chile. South America.
Biblio.

Núñez, L., Cartajena, I., Loo, J. P., Ramos, S., Cruz T. and Ramírez, H.

1997

"Registro e Investigación del Arte Rupestre en la Cuenca de Atacama (Informe Preliminar" in *Estudios Atacameños*, Vol. 14:307-325, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

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Internet, Biblio.

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"Geoglifos y Trafico de Caravanas en el Desierto Chileno" in *Homenaje al Dr. Gustavo Le Paige*, H. Niemeyer, ed., :147-201, Universidad del Norte, Santiago, Chile.

Chile. South America. Rock feature: Geoglyphs in relation to llama caravan routes.

INTERNET, Biblio, RASNW4

Núñez, Lautaro, Cartajena, Isabel, Carrasco, Carlos, de Souza, Patricio and Grosjean, Martin

2006

"Patrones, Cronologia, y Distribucion del Arte Rupestre Arcaico y Formativo Temprano en al Cuenca de Atacama" in *Tramas en la Piedra. Produccion y Usos del Arte Rupestre*, D Fiore and M.M. Podesta, eds. *Actas de la Seccion 3 del Simposio Internacional de Arte Rupestre*. Jujuy, Nov. - Dec. de 2003, :191-204, Asociacion Amigos del Instituto Nacional de Antropologia, World Archaeological Congress, Sociedad Argentina de Antropologia, Buenos Aires, Argentina. ISBN 987-1280-04-1

Cuenca de Atacama, Chile. South America.

Biblio, RASNW4, LMRAA.

Otto, Josef

2003

The Petroglyphs of the Valle de El Encanto, Chile *StoneWatch: The World of Petroglyphs*, (Part 30):62 pgs, Society and Academy for Conservation and Documentation of Rock Art (ARAD-ACADEMY), Warmsroth, Germany.

Valle de El Encanto, Chile. South America. Site overview.

Internet.

Pia Falchi, María, Podestá, M. Mercedes, Rolandi, Diana S., Re, Anahí and Torres, Marcelo A.

2010

"Palancho: Localidad Arqueologica con Arte Rupestre entre las Sierras y los Llanos Riojanos" in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :126-130, Instituto Superior de Estudios Sociales, Consejo Nacional de Investigaciones Cientificas y Tecnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Tecnica de la Universidad de Tucuman (CIUNT); Instituto Arqueologia y Museo, Facultad de Ciencias Natural,

Palancho, Departamento Chilecito, La Rioja, Argentina. South America. *SIARB, Internet.*

Pimentel G., Gonzalo

2010

"La Construcción Visual de los Geoglifos. El Caso del Sitio Chug-Chug (Region de Antofagasta, Chile)" in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :239-241, Instituto Superior de Estudios Sociales, Consejo Nacional de Investigaciones Cientificas y Tecnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Tecnica de la Universidad de Tucuman (CIUNT); Instituto Arqueologia y Museo, Facultad de Ciencias Natural,

Chug-Chug site, Region de Antofagasta, Chile. South America. Rock features: Geoglyphs. *SIARB, Internet.*

Pimentel G., Gonzalo

2011

"Geoglifos e Imaginarios Sociales en el Desierto de Atacama" in Temporalidad, Interaccion y Dinamismo Cultural. La Busqueda del Hombre. Homenaje al Profesor Dr. Lautaro Nunez Atencio, André Hubert R.. sj José Antonio Gonzalez P. Mario Pereira, eds., :163-200, Universidad Católica del Norte Ediciones Universitarias,

Atacama Desert, Chile, Andes. South America. Rock features: Geoglyph.

Abstract: "La arqueología ha transcurrido desde la negación a abordar aspectos simbólicos de la cultura material como lo asumía la visión procesualista, hasta la entrada de las escuelas postestructuralistas que han concebido con particularidades y énfasis propios la relación entre materialidad e imaginarios sociales. A partir del análisis preliminar de los geoglifos de la Región de Antofagasta, se explora en el presente artículo el potencial visual y normativo de este tipo de manifestación rupestre como indicador de los imaginarios sociales e ideológicos de los períodos tardíos en el área atacameña."

Academia.edu.

Pimentel, G. and Montt, I.

2008

"Tarapaca en Atacama: Arte Rupestre y Relaciones Intersociales entre el 900 y 1450 DC." in Boletín del Museo Chileno de Arte Precolombino, Vol. 13(1):35-50, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Tarapaca, Atacama Desert, Chile. South America. Late Intermediate Period. Anthropomorphs with trapezoidal apparel motif(s).

Abstract: "This paper explores the Tarapacan presence in Atacama during the Late Intermediate Period, relying on systematized evidence from cemeteries and settlements, and a registry of anthropomorphic rock art figures depicted with the culture's characteristic trapezoidal apparel. In the framework of the social theory, the authors discuss the types of occupation that Tarapacá had in Atacama, and the nature of the group's intersocietal relationships in the Loa River area."

Internet.

Podesta, Maria Mercedes

2006

"Zone 5: West-South-West and Southern South America: Chile, Argentina, Uruguay" in Rock Art of Latin America and the Caribbean. Thematic Study, :151-166, Centre de Documentation, UNESCO - ICOMOS, Paris, France.

Chile, Argentina, Uruguay. South America. Regional overview.

Biblio, LMRAA (download photo copy).

Podesta, Maria Mercedes

2008

"Arte Rupestre en Pasos Cordilleranos del Bosque Andino Patagónico (El Manso, Región de los Lagos y Provincia de Río Negro, Chile - Argentina)" in Magallania, Vol. 36(2):143-153, Universidad de Magallanes. Instituto de la Patagonia. Centro de Estudios del Hombre Austral, Magallanes, Chile. On-line ISSN 0718-2244

Manso River Basin, northern Patagonia, Argentina, and Chile. South America.

Abstract: "This paper presents information related to archaeological sites with rock art known so far in the basin of Manso river (northern Patagonia), in Argentine territory, and two sites recently discovered in the valley of the same river in Chile. The stylistic relations between all the sites located on both sides of the Cordillera de los Andes permits their inclusion in the same cultural and temporal unit related to the Grecas style o TAGC, and specially the Ámbito Boscoso Lacustre modality of the hunter gatherers's of the late Holocene in Patagonia."

Biblio, Internet, RASNW4.

Prieto, M., Pilar, M. and Santos E., Manuel

2009

"Propuesta Metodológica para el Análisis de los Códigos Decorativos: Comparando Piedras y Cerámica" in

Estudios Atacamenos, Vol. 37:123-138, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Valley of Aconcagua, Chile. South America. Galicia, Spain. Europe. Comparisons between rock art and ceramic designs.

Abstract: "If structural principles model socio-cultural formations, material culture concretizes their spatiality. If there is also a structural compatibility between the codes involved, then the spatial organization of the designs should also express patterns of formal regularity. This paper compares two long-lasting phenomenological ambits -pottery and rock art- from Galicia (NW Spain) and the Valley of Aconcagua (Chile) in order to characterise shared patterns of spatial regularity and access the underlying notions of space. Although each culture has its own material idiosyncrasy, each pattern of rationality is represented by a structure that may be found in similar socio-cultural formations. Our aim is to discover this formal structure, and gauge the universal validity of code compatibility."

Biblio, Internet.

Querejazu Lewis, Roy, ed.

1992

Arte Rupestre Colonial y Republicano de Bolivia y Países Vecinos Contribuciones al Estudio del Arte Rupestre Sudamericano, (3), SIARB, La Paz, Bolivia.

BOLIVIA. CHILE. ARGENTINA. SOUTH AMERICA. (17) COLLECTED PAPERS INCLUDING PREFACE AND INTRODUCTION. In Spanish with English summaries. LMRAA.

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Cerros Pintados Geoglifos, :n.p., CONAF. Reserva Nacional Pampa del Tamarugal, Region de Tarapaca.

Cerro Pintados, Reserva Nacional Pampa del Tamarugal, Tarapaca, Chile. South America. Rock feature: Geoglyphs. Pamphlet. LMRAA.

Rivera, M. and Marinov, B.

2001

"Arte Rupestre y Arqueología del Sitio Laguna Este, Alto Río Loa, Norte de Chile" in Estudios en Arte Rupestre - Segundas Jornadas de Arte y Arqueología, J. Berenguer, L. Cornejo, F. Gallardo y C. Sinclair, eds., :115-133, Museo Chileno de Arte Precolombino, Santiago, Chile.

Laguna Este, Alto Río Loa, northern Chile. South America. Style. *Internet.*

Rodriguez, A.

2004

"El Complejo de Geoglifos de Cerro Panteon, Valle del Río Chillón, Costa Central" in Primer Encuentro Peruano de Arte Rupestre, June 30 –

July 7, 2004, Resumenes, :9-10, Instituto Riva-Aguero, Lima, Peru.

Cerro Panteon, Valle del Rio Chillan, central coast of Chile. South America. Rock features: Geoglyphs. RASNW3.

Romero Guevara, Alvaro L.

1996

"Enfrentamientos Rituales en la Cultura Arica: Interpretacion de u Icono Rupestre" in Chungará. Revista de Antropologia Chilena, Vol. 28(1-2):115-132, Universidad de Tarapaca, Instituto de Antropologia, Arica, Valle Occidentales, Chile. ISSN: 0716-1182

Arica, Chile. South America. Tinku (Andean ritual battle). Internet..

Ross, June, Valenzuela, D., Hernandez Llosas, M.I. and et al

2008

"More than the Motifs: The Archaeological Analisis of Rock Art in Arid Regions of the Southern Hemisphere" in Chungará. Revista de Antropologia Chilena, Numero Especial, Vol. 40:273-294, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Valle de Lluta, north Chile, and Quebrada de Humahuasca, Argentina. South America. Northwest central Queensland, Australia. Rock art production, context, social strategies, arid environments.

Abstract: "Three regional rock art studies undertaken in the southern hemisphere (northwest central Queensland in Australia, Lluta Valley in northern Chile and Quebrada de Humahuaca in Northwest Argentina) are analysed. Based on the relationships between rock art and other aspects of the physical, social and chronological context of its production, we show the articulation between the production of rock art and past social strategies. The three examples demonstrate many consistencies in the way rock art has been utilised in arid environments while also identifying regionally distinct variations in technique and function. In each of the arid regions, competition arose for limited and valued resources. In each example, the production of rock art was used as a powerful tool to negotiate newly arising circumstances in order to ensure predictable and desirable economic and social outcomes for the artists' group. The methods and form used to achieve these outcomes varied in each case study, because of the availability of materials for art production, the topography and environmental conditions in each specific area, particular cultural preferences and the ways in which people utilised art. In northwest central Queensland the rock art assemblage was employed for the negotiation of group identity at several levels. In the Lluta Valley, the geoglyphs embody social, political and economical aspirations, being produced as a means of legitimating the access of lama

caravans to the coast and its resources. In the Quebrada de Humahuaca increased competition for resources led to the production of different rock art assemblages; the herders produced panels that played roles such as marking grazing territories, commemorating past events and most significantly, as part of the ritual life of the herders."
Biblio, Internet, Refdoc.fr, RASNW4.

Salatino, Patricia and Artigas, Diego

2010

"Mundos Simbolicos del Choapa: La "Escritura de Inios" y los Mitos sobre Brujos" in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :161-164, Instituto Superior de Estudios Sociales, Consejo Nacional de Investigaciones Cientificas y Tecnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Tecnica de la Universidad de Tucuman (CIUNT); Instituto Arqueologia y Museo, Facultad de Ciencias Natural,

Valle de Choapa, Chile. South America. Myth. "Brujo" (wizard).
SIARB, Internet.

Salatino, Patricia B.

2012

"Semiótica, Paisaje Social y Arte Rupestre de Epoca Incaica en la Cuenca Superior del Río Aconcagua, Chile central. / Semiotics, Social Landscape and Rock Art during Inka Period in Aconcagua Upper Basin, Central

Chile" in Revista Arqueologia, Vol. 18:209-234, Instituto de Arqueología, Facultad de Filosofía y Letras, Universidad de Buenos Aires (UBA), Buenos Aires, Argentina. ISSN (print) 0327-5159, ISSN (online) 1853-8126

Aconcagua Upper Basin, Central Chile. South America. Inca (Inka). Semiotics.
Internet, Biblio.

Sanchez Ramero, Rodrigo and Troncoso Melendez, Andres

2008

"Arquitectura, Arte Rupestre y las Nociones de la Exclucion e Inclusion: El Tawantinsuyo en Aconcagua, Chile Central" in

Lenguajes Visuales de los Incas, P. Gonzalez and T. Bray, eds. British Archaeological Reports (BAR) International Series, (1848):125-131, Archaeopress, Publishers of British Archaeological Reports, Oxford, England.

Tawantinsuyo, Aconcagua, central Chile. South America. Inca.
Biblio, RASNW4.

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1983

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Chile. South America.
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Cave and Rockshelter Art Study in Northern Chile, Final Report National Geographic Society Grant No. 2983/84, , National Geographic Society,

Northern Chile. South America.

Biblio.

Santoro, C. nd Dauelsberg, P.

1985

"Identificacion de Indicadores Tempo-Culturales en el Arte Rupestre del Extremo Norte de Chile" in Estudios en Arte Rupestre. Primeras Jornadas de Arte y arqueologia, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :69-86, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Northern Chile. South America. Pigment analysis.

Biblio, LMRAA.

Santoro, Calogero, Valenzuela, Daniela, Ugalde, Paula, Salas, Carolina and Latorre, Claudio

2010

"Grabados Rupestres de Tradicion Naturalista en la Zona de Oasis y Quebradas Endorreicas del Norte de Chile, Valles Occidentales, Andes Centro Sur: El Caso de Chacarilla 15" in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :235-238, Instituto

Superior de Estudios Sociales, Consejo Nacional de Investigaciones Cientificas y Tecnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Tecnica de la Universidad de Tucuman (CIUNT); Instituto Arqueologia y Museo, Facultad de Ciencias Natural,

Chacarilla 15, Tarapacá Region, south-central Andes, northern Chile. South America. Naturalistic camelid motif(s).

SIARB, Internet.

Santos Estevez, Manuel, ed. and Troncoso Melendez, Andres, ed.

2005

Reflexiones sobre Arte Rupestre, Paisaje, Forma y Contenido Trabajos de Arqueologia y Patrimonio (TAPA), Vol. 33:178 pgs, Consejo Superior de Investigaciones Cientificas, CSIC, Santiago de Compostela, Spain. ISBN 978-84-00-08731-9

ISSN 1597-5357

Chile. South America.

Biblio, Dialnet, Academia.edu.

Schiappacasse, Virgilio and Niemeyer F., Hans

1996

"Las Pictografias de los Aleros de Itiza y de Mullipungo de la Sierra de Arica" in Chungará. Revista de Antropologia Chilena, Vol. 28(1-2):253-276, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Itiza, Mullipungo, Atacama Mountains, Chile. South America. Site description. Function. Cultural context.

Biblio, Internet.

Schmidt, Bruno and Otto, Josef

2001

Rapa Nui / Easter Island - Chile
StoneWatch: The World of Petroglyphs, Vol. 6(Part 22):120 pgs, Society and Academy for Conservation and Documentation of Rock Art (ARAD-ACADEMY), Warmsroth, Germany.

Easter Island, Rapa Nui, Chile. Site overview. Drawings after Georgia Lee.

Internet.

Schobinger, Juan

1985

"Relacion entre los Petroglifos del Oeste de la Argentina y los de Chile" in Estudios en Arte Rupestre. Primeras Jornadas de Arte y Arqueologia, el Arte Rupestre en Chile. Santiago 16 al 19 de Agosto de 1983, Carlos Aldunate, Jose Berenguer and Victoria Castro, eds., :195-203, Museo Chileno de Arte Precolombino, Santiago, Chile. ISBN 84-89332-01-9

Western Argentina and Chile. South America.

Biblio, LMRAA.

Schobinger, Juan and Strecker, Matthias

2001

"Andean South America" in Handbook of Rock Art Research, David S. Whitley, ed., :707-759, Alta Mira Press, Walnut Creek, Lanham, New York, Oxford.

Andes Mountains. Peru. Bolivia. Chile. Argentina. South America. Regional overview.

LMRAA, Biblio.

Seoane, Y., Santos, M. and Troncoso, A.

2009

"Metodología para el Relevamiento de Arte Rupestre a partir de Calcos sobre Plástico: Aplicación a Petroglifos de la Cuenca Superior del Río Aconcagua, Chile Central" in Crónicas sobre la Piedra. Arte Rupestre de las Américas, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepúlveda, L. Briones and J. Chacama, eds., :141-152, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

Cuenca Superior del Río Aconcagua, Chile Central. South America.

Biblio.

Sepúlveda R, Marcela A., Saintenoy, Thibault and Faundes, Wilfredo.

2012

"Rock Paintings of the Precordillera Region of Northern Chile" in Rupestreweb, , , ISSN 1900-1495

Tangani, Arica Precordillera Region, Northern Chile. South America. Sierra de Arica Style.

Abstract: "The paper presents the findings of field research undertaken in the Arica Precordillera region at the sites of Tangani, studied by Hans Niemeyer in the late 1960s. Surveying activities led to the identification of more sites than were previously recognised, indicating intensive use of the area from the Archaic period to the recent past. Paintings from fourteen sites were analysed in regard to attributes such as the number of figures present, colours used, composition and rock support employed. The findings obtained invite a revision of the previously defined 'Sierra de Arica style', because the authors recognise a greater stylistic variability between the Late Archaic period (4000–2000 BCE) and Regional Development period (1000–1350 CE). Following this, possible interpretations of the different styles identified are discussed in relation to the particular socio-cultural processes occurring during each period."
Internet.

Sepulveda R., M., Romero Guevara, A. and Briones, L.

2005

"Tráfico de Caravanas, Arte Rupestre y Ritualidad en la Quebrada de Suca (Extremo Norte de Chile)" in Chungará. Revista de Antropología Chilena, Vol. 37(2):225-243, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Quebrada de Suca, north Chile. South America. Llama caravans.

Abstract: "This work analyses the strong and recognized relationship between rock art and traffic routes within the Atacama Desert. The model of circuit mobility is analyzed and in addition Andean ritualism is considered. We describe the architectural, ceramic and rock art evidence from two adjacent sites in the interior of the Quebrada Suca, in the Valley of Camarones (Northern Chile). The sites Suca 7 and Suca 13 were selected for their significance within the landscape and contextual associations. The two sites present different logistical functions within the model of circuit mobility, for distinctive traffic, one being interregional and the other local and circumscribed to the gorge and adjacent valleys. Furthermore, the analysis of rock art permits observations about spatial appropriation, ritualism, and economic and ideological interactions among different late pre-Hispanic populations (A.D. 1,000 to 1,350) within the desert."

Biblio, Dialnet, Refdoc.fr, RASNW4.

Sepulveda R., Marcela A.

2011

"Pinturas Rupestres y Tecnología del Color en el Extremo Sur de Chile" in Magallania, Vol. 39(1):193-210, Universidad de Magallanes. Instituto de la Patagonia. Centro de Estudios del Hombre Austral, Magallanes, Chile. On-line ISSN 0718-2244

Southern Chile. South America. Pigment analysis.

Academia.edu, Biblio.

Sepúlveda R., Marcela A.

2011

"La Tradition Naturaliste des Peintures Rupestres des Groupes de Chasseurs - Cueilleurs de l'Extrême Nord du Chili" in *Peuplements et Préhistoire en Amériques*, Denis Vialou, :447-459, Comité des Travaux Historiques et Scientifiques - CTHS, Paris, France. ISBN-10: 2735507513

ISBN-13: 978-2735507511

Northernmost Chile. South America. Naturalist style.
Academia.edu.

Sepúlveda R., Marcela A.

2004

"Esquemas Visuales y Emplazamiento de las Representaciones Rupestres de Camélidos del Loa Superior en Tiempos Incaicos: ¿Una Nueva Estrategia de Incorporación de Este Territorio al Tawantinsuyu?" in *Chungará. Revista de Antropología Chilena*, Vol. 36(2):439-451, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Alto Loa, Salado River basin, northern Chile. South America. Camelid motif(s).

Abstract: "I present the results of study rock art dated to the Late period (1.450- 1.540 A.D.), which corresponds to the Inka presence in the upper Loa region. Particularly, I analyzed camelid representations

from several sites of the Salado river basin and compared them with representation from the upper Loa river. I present an analysis of anatomical forms defined as visual schemaes, along with observations about the location of the rock art, related to different activities of everyday life. The described characteristics of Late period rock art suggest a tight relation to the Inka expansion in the region. My hypothesis, expands on previous interpretations, for the Salado river basin, which consider that the rock art was used by the Inka as a strategy for domination and integration into Tawantinsuyu, carried out in a different fashion in the upper Loa basin."

Dialnet, Biblio.

Sepúlveda R., Marcela A.

2008

"Esquemas Visuales y Emplazamiento de las Representaciones Rupestres de Camélidos del Loa Superior en Tiempos Incaicos. ¿Una Nueva Estrategia de Incorporación de este Territorio al Tawantinsuyu?" in *Rupestreweb*, , , ISSN 1900-1495

Loa River Basin, Salado River Basin, Chile. South America. Inca rock art. Camelid motif(s).

Abstract: "I present the results of study rock art dated to the Late period (1.450- 1.540 A.D.), which corresponds to the Inka presence in the upper Loa region. Particularly, I analyzed camelid representations from several sites of the Salado river

basin and compared them with representation from the upper Loa river. I present an analysis of anatomical forms defined as visual schemaes, along with observations about the location of the rock art, related to different activities of everyday life. The described characteristics of Late period rock art suggest a tight relation to the Inka expansion in the region. My hypothesis, expands on previous interpretations, for the Salado river basin, which consider that the rock art was used by the Inka as a strategy for domination and integration into Tawantinsuyu, carried out in a different fashion in the upper Loa basin."
Internet.

Sepúlveda R., Marcela A.

2011

"Arte Rupestre y Complejidad Social Durante el Período Intermedio Tardío en la Subregión del Río Salado (Norte de Chile)" in Chungará. Revista de Antropología Chilena, Vol. 43(1):53-72, Universidad de Tarapaca, Arica, Chile. ISSN: 0716-1182

Rio Salado, northern Chile. South America.

Abstract: "We present the results of the study of several rock art sites assigned to the Late Intermediate Period in the basin of the Salado River (Region of Antofagasta, North of Chile). Iconographic and contextual analysis allows us to identify several stylistic modalities unique to this period. The characteristics of form and

emplacement help us to elucidate the function of these motifs in relation to the profound social, economic and political changes relating to increasing social complexity that were occurring in the region during this period. We then consider the role of human agency, which is what ultimately gives rise to the variations observed in the modes of representation and stylistic modalities expressed."

Internet, Refdoc.fr, Academia.edu.

Sepúlveda R., Marcela A., Álvaro L., Romero Guevara and Briones, Luis

2008

"Tráfico de Caravanas, Arte Rupestre y Ritualidad en la Quebrada de Suca (Extremo Norte de Chile)" in Rupestreweb, , , ISSN 1900-1495

Quebrada de Suca, Valley of Camarones, Atacama Desert, northern Chile. South America. Late Intermediate Period. Ritualism.

Abstract : "This work analyses the strong and recognized relationship between rock art and traffic routes within the Atacama Desert. The model of circuit mobility is analyzed and in addition Andean ritualism is considered. We describe the architectural, ceramic and rock art evidence from two adjacent sites in the interior of the Quebrada Suca, in the Valley of Camarones (Northern Chile). The sites Suca 7 and Suca 13 were selected for their significance within the landscape and contextual associations. The two sites present different logistical

functions within the model of circuit mobility, for distinctive traffic, one being interregional and the other local and circumscribed to the gorge and adjacent valleys. Furthermore, the analysis of rock art permits observations about spatial appropriation, ritualism, and economic and ideological interactions among different late pre-Hispanic populations (A.D. 1,000 to 1,350) within the desert. "
Internet.

Sepulveda R., Marcela A., Saintenoy, Thibault and Faundes, Wilfredo

2010 (Nov)

"Rock Paintings of the Precordillera Region of Northern Chile" in *Rock Art Research*, Vol. 27(2):161-175, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Tangani, Arica Precordillera Region, Chile. South America. Sierra de Arica Style.

Abstract: "The paper presents the findings of field research undertaken in the Arica Precordillera region at the sites of Tangani, studied by Hans Niemeyer in the late 1960s. Surveying activities led to the identification of more sites than were previously recognised, indicating intensive use of the area from the Archaic period to the recent past. Paintings from fourteen sites were analysed in regard to attributes such as the number of figures present, colours used, composition and rock support employed. The findings obtained invite a revision of the

previously defined 'Sierra de Arica style', because the authors recognise a greater stylistic variability between the Late Archaic period (4000-2000 BCE) and Regional Development period (1000-1350 CE). Following this, possible interpretations of the different styles identified are discussed in relation to the particular socio-cultural processes occurring during each period."
LMRAA, Refdoc.fr, RASNW4.

Sepulveda R., Marcela and Valenzuela R., Daniela

2012

"Rock Art in Chile, 2005-2009" in *Rock Art Studies: News of the World IV*, Paul Bahn, Natalie R. Franklin, and Matthias Strecker, eds., :386-398, Oxbow Books, Oxford, England. ISBN 10: 1842174827 / ISBN 13: 9781842174821

Chile. South America. Rock art studies. History of research. Review of recent literature.

LMRAA, Academia.edu.

Sepulveda Retamal, Marcela and Laval, Eric

2010

"Uso de Minerales de Cobre en la Pintura Rupestre de la Localidad del Rio Salado (II Region, Norte de Chile)" in *XVII Congreso Nacional de Arqueología Chilena*, Valdivia, 2006, Actas, Vol. 2:1111-1122, Sociedad Chilena de Arqueología, Santiago, Chile.

Rio Salado, Antofagasta region, northern Chile. South America. Pigment analysis. Copper.

Abstract: "La II región del norte de Chile, la región de Antofagasta, se destaca por su riqueza minera caracterizada esencialmente por la presencia de grandes yacimientos de cobre. Desde tiempos prehispánicos, estos minerales han sido explotados con fines metalúrgicos y lapidarios, para la confección de instrumentos y objetos suntuarios que implicaron un gran desarrollo tecnológico para su producción. Recientes análisis físico-químicos (MEB-EDS) realizados sobre algunas pinturas rupestres de la localidad del río Salado revelan que fueron realizadas con minerales de cobre (óxidos de cobre, sulfatos y cloruros de cobre), que podrían corresponder a los diferentes minerales explotados en los yacimientos de la región. Con ello se plantea una nueva utilidad de los minerales de cobre explotados en la región, función insospechada hasta ahora."

SIARB, RASNW4, Academia.edu.

Sepulveda, M.

2005

"Arte Rupestre del Extremo Norte de Chile: Evaluación Crítica y Nuevas Perspectivas de Análisis" in *De l'Altiplano Mexicain a la Patagonie: Travaux et Recherches a l'Université de Paris 1*, C. Giorgi, ed., Paris Monographs in American Archaeology 16 British Archaeological Reports (BAR) International Series, (1389):227-236, Archaeopress, Publishers of British

Archaeological Reports, Oxford, England.

Northern Chile. South America.

Biblio, RASNW4.

Sepulveda, M. and Laval, E.

2010

"Aplicación y Aplicabilidad de Métodos Físico-Químicos para el Estudio de Pinturas Rupestres. Ejemplo de Estudio en la Localidad de Río Salado (Norte de Chile)" in XVII Congreso Nacional de Arqueología Chilena, Valdivia, 2006, Actas, Vol. 2:825-834, Sociedad Chilena de Arqueología, Santiago, Chile.

Rio Salado, northern Chile. South America. Pigment analysis. Physical - chemical analysis.

Abstract: "The description and results of physical-chemical analysis methods applied on 40 rock art paint samples from the locality of Salado river (North of Chile), are presented. We discuss the advantages and disadvantages of the use of the Electronical Sweeping Microscope in conjunction with a system of dispersed energy detection (SEM-EDS), in comparison to the more commonly employed X Ray Diffraction technique. Our conclusions confirm the need to develop a scientific protocol combining different physical-chemical techniques in order to precisely define archaeological paint compositions."

SIARB, RASNW4, Academia.edu.

Sepulveda, M., Laval, E. and Menu, M.

2010

"Caracterización Físico-Química de Pinturas Rupestres del Norte de Chile" in *Arqueometría en Latinoamérica*, 53° Congreso Internacional de Americanistas, México D.F. 2009. México, D.F. 2009 R. Esparza and C. Weighan, eds., , Ediciones Colegio de Michoacán, La Piedad, Mexico.

Northern Chile. South America. Pigment analysis.
RASNW4, Internet.

Sepulveda, Marcela

2002

"Rock Paintings of the Del Rio Salado Basin (Northern Chile): Late Intermediate Period (LIP)" in *International Newsletter on Rock Art*, (31):22-31, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282

Del Rio Salado Basin, Northern Chile. South America. Late Intermediate Period pictographs.
LMRAA.

Sepulveda, Marcela

2006

Rock Art and Iconography in the Río Salado Basin (Northern Chile) During the Late Intermediate Period (850-1450 AD) Phd Dissertation, , Paris 1, Panthéon-Sorbonne, Paris, France.

Rio Salado Basin, Atacama Desert, northern Chile. South America. Late Intermediate Period.

Abstract: "Research conducted during the past ten years on rock art in the Río Salado Basin (Atacama desert, northern Chile) shows the existence of several representation styles for the Formative Horizon (1500 BC- AD 850) and the Late or Incan Horizon (AD 1450-1550).

The study considers 14 cave art sites, whose archaeological remains and dating are attributed to the Late Intermediate Period (AD 850-1450), allowing us to characterise and identify the presence of styles for this period, whose rock art manifestations have not been studied specifically until now.

For this work, we used the combination of various approaches:

- *an iconographic and stylistic approximation in order to characterise categorically the images and to identify the panel compositions,*

- *a contextual approach, from the study of the associated archaeological remains and the dating performed at the rock art sites, and*

- *finally, the study of the rock paint pigments in order to evaluate the technology used in the realisation of these representations.*

This study offers, therefore, a more global vision of the rock art in the Río Salado Basin, ultimately trying to reconstitute their use and function linked to the sociocultural and historical processes of the Late Intermediate Period."

Internet, RASNW4.

Sepulveda, Marcela

2008 (Nov)

"Pinturas Rupestres de la Precordillera de Arica (Norte de Chile). Re-Evaluacion a 40 Anos de la Obra Pionera de Hans Niemeyer"" in Boletin de Sociedad de Investigacion del Arte Rupestre de Bolivia, (22):68-79, Sociedad de Investigacion del Arte Rupestre de Bolivia, La Paz, Bolivia.

Highlands of Arica, Chile. South America. Hans Niemeyer.
LMRAA, RASNW4.

Sepulveda, Marcela

2009

"Aspectos Tecnológicos en la Pintura Rupestre. Reflexiones Elaboradas a Partir de Análisis Fisicoquímicos Aplicados al Estudio de las Pinturas de la Localidad del Río Salado (II Región, Norte de Chile)" in Cronicas sobre la Piedra. Arte Rupestre de las Americas, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepulveda, L. Briones and J. Chacama, eds., :119-128, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

Rio Salado, northern Chile. South America. Pigment analysis, physical-chemical analysis, SEM-EDX.

Abstract: "We present here some of the results obtained from the physical and chemical analysis applied upon 40 samples of cave paintings sites located in the Salty river area (northern Chile). More than some technical explanations

regarding those results, this paperwork is the opportunity to develop the already brought over discussion on the topic of Northern Chilean cave paintings, where analyses of this type have not been systematically applied until now. One peculiar aspect is to be particularly dealt with in these lines: we propose a description of the skills as of the techniques required to achieve such paintings; we above all draw the reader's attention to the material production and manual achievement of those paintings."

Biblio, RASNW4, Academia.edu.

Sepulveda, Marcela

2011

Estilo vs. Agente: Rescate del Individuo en la Practica Rupestre" in Teoria Arqueologica en Chile: Reflexionando en torno a Nuestro Quehacer Disciplinario, Patricia Ayala y Flora Vilches, eds. Qillqa Seria IIAM, :188-209, Universidad Caolica del Norte,

Precordillera de Arica, Chile. South America. Camelid motif(s). Retouch. Style.

Academia.edu.

Sepúlveda, Marcela, Garcia, Magdealena, Calás, Elisa, Carrasco, Carlos and Santor, Calogero

2013

"Pinturas Rupestres y Contextos Arqueologicos de la Precordillera de Arica (Extremo Norte de Chile" in Estudios Atacamenos, Vol. 46:27-46, Universidad Católica del Norte, San

Pedro de Atacama, Chile. ISSN 0718-1043

Pampa El Muerto 3 (PM-3), Pampa El Muerto 8 (PM-8) and Tangani 1 (TAN-1), Precordillera de Arica, northern Chile. South America. Archaeological context. Naturalistic style. Seasonal camps.

Abstract: "Evidences from sites Pampa El Muerto 3 (PM-3), Pampa El Muerto 8 (PM-8) and Tangani 1 (TAN-1) allow reaffirming that rock art found at the foothills of northern Chile is synchronic with a late colonization of this zone, 7000 BP. Its occupation by hunter-gatherers was intensified towards the end of the Archaic (

ca. 6000-3700 years BP), continued until the Late Formative (ca. 1500 years BP), and reemerged during Late Intermediate and Late periods (800-500 years BP). Throughout the Late Archaic phase the creation of a common cultural landscape for northern Chile and southern Peru is evidenced by rock art paintings naturalistic on the walls of rock shelters. Lithics, archaeological plant and bones remains indicate temporary domestic activities. Thus rock art painting sites are interpreted as seasonal logistical camps. Consecutively, more than articulating different ecological floors, these sites evidence horizontal mobility in foothills between 2500 and 3800 m.asl, in times of increased complexity in coastal and low valleys of the region and the Circumtiticaca subarea."

Academia.edu, Biblio.

Sepúlveda, Marcela, Laval, Eric, Cornejo, Lorena and Acarapi, Jorge

2012 (May)

"Elemental Characterisation of Pre-Hispanic Rock Art and Arsenic in Northern Chile" in Rock Art Research, Vol. 29(1):93-107, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Tangani and Vilacaurani, Andean foothills of Arica, northern Chile. South America. Pigment analysis (SEM-EDX). Iron, manganese, arsenic.

Abstract: "We present results of elemental physicochemical characterisation (by SEM-EDX) from two rock painting sites in northern Chile, Tangani and Vilacaurani. Different pigments have been identified, specifically iron and manganese oxides, commonly found worldwide. The presence of minor elements, such as arsenic, is also observed. Analysis of possible sources (by ED-XRF) enables us to infer that arsenic came from water used as a possible diluent. These results bring new information about the paint technologies developed by the pre-Hispanic peoples in northern Chile."

LMRAA, Refdoc.fr, Academia.edu.

Sepulveda, Marcela, Valenzuela, Daniela, Cornejo, Lorena, Lienqueo, Hugo and Rousseliere, Helene

2013

"Oxidos de Manganese en el Extremo Norte de Chile:

Abastecimiento, Produccion y Movilidad del Color Negro Durante el Periodo Arcaico / Manganese Oxide in Northernmost Chile: Black Color Procurement, Production and Mobility during the Archaic Period" in Chungará. Revista de Antropología Chilena, Vol. 45(1):143-159, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Chile. South America. Pigment analysis. Manganese oxide. Black pigment.

Abstract: "Evidence of the use of manganese oxides in the northernmost area of Chile has been dated as early as the Archaic Period (ca.11,500-4,000 cal. BP). In the lowland coastal zone and valleys, this material is usually associated with the hunting, gathering and fishing Chinchorro groups that used this substance in the processes of artificial mummification as well as for naturally mummified corpses. In the highlands, manganese oxide has been identified in rock shelters occupied by highland hunter-gatherer and used in rock art painting, attributed to this period. Additionally, the geology of the region indicates that manganese oxides would have come from the highlands. Given this set of information, and the results of the elemental analyses of pigments and paints from archaeological context, we discuss about the production or "chaîne opératoire" of black color from manganese ore, the cryptomelane. Also, different alternatives of procurement and mobility of manganese oxides

developed by archaic societies from this region are proposed."
Academia.edu.

Sepúlveda, Marcela, Valenzuela, Daniela, Saintenoy, Thibault, Oyaneder, Adrián and Corvalán, Matías

2010

"Pinturas Rupestres en la Costa del Extremo Norte de Chile: Uso del Color Durante el Periodo Arcaico, ca. 9.000 - 2,000 A.C." in Actas del VIII Simposio de Arte Rupestre, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :170-172, Instituto Superior de Estudios Sociales, Consejo Nacional de Investigaciones Científicas y Técnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Técnica de la Universidad de Tucuman (CIUNT); Instituto Arqueología y Museo, Facultad de Ciencias Naturales,

Northern coast of Chile. South America. Archaic Period. Use of color. Pigment.
SIARB, Internet.

Sinclair, C.

1997

"Pinturas Rupestres y Textiles Formativos en la Región Atacameña: Paralelos Iconográficos" in Estudios Atacameños, Vol. 14:327-348, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Atacama, Chile. South America. Rock art and textiles.

Internet.

Strecker, Matthias

1996

"South America: Introduction to South American Rock Art Studies" in Rock Art Studies: News of the World I, Bahn and Fossati, eds. Oxbow Monograph, (72):202-206, Oxbow Books, Oxford, England.

VENEZUELA. GUIANAS (GUYANA, SURINAM, FRENCH GUYANA). COLUMBIA. ECUADOR. PERU. CHILE. SOUTH AMERICA. ROCK ART STUDIES. BIBLIOGRAPHY. LMRAA.

Strecker, Matthias

1996 (Oct)

"Diez Anos SIARB" in Boletín de Sociedad de Investigación del Arte Rupestre de Bolivia, Vol. 10:52-54, Sociedad de Investigación del Arte Rupestre de Bolivia, La Paz, Bolivia.

BOLIVIA. PERU. CHILE. ARGENTINA. SOUTH AMERICA. SOCIEDAD DE INVESTIGACION DEL ARTE RUPESTRE DE BOLIVIA. SIARB. LMRAA.

Strecker, Matthias

1999

"South America: Introduction to South American Rock Art Studies" in News 95 - International Rock Art Conference Proceedings, :unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Venezuela. Guianas (Guyana, Surinam, French Guyana). Colombia. Ecuador. Peru. Chile. South America. Rock art studies. History of research. Regional overview. LMRAA.

Tellez Cancino, F.

2002

"Las Pinturas Rupestres del Alero de Peine; Un Proyecto Comunitario de Puesta en Valor y Conservación Preventiva. San Pedro de Atacama, Región de Antofagasta - Chile" in Memoria, II Congreso Internacional sobre Patrimonio Histórico e Identidad Cultural 2001, :150-159, Universidad Mayor de San Simón / Instituto Internacional de Integración del Convenio Andrés Bello, Cochabamba.

San Pedro de Atacama, Región de Antofagasta, Chile. South America. *Biblio.*

Toner, Carolyn

2005 (Dec.)

"Easter Island" in Bay Area Rock Art News, Vol. XXIII(2):3-4, Bay Area Rock Art Research Association, San Francisco, California.

Easter Island (Rapa Nui). Chile. South America. Polynesia. Birdman motif(s). LMRAA.

Toner, Carolyn

2005 (Jun.)

"Atacama Desert" in Bay Area Rock Art News, Vol. XXIII(1):3-4, Bay Area Rock Art Research Association, San Francisco, California.

Atacama Desert, Chile. South America. Rock features: Geoglyph, intaglio.
LMRAA.

Touron, S.

2009

Chili. Region de Tarapaca - Sierra de Arica. Etat Sanitaire des Peintures Rupestres Unpublished Report No. 1242A, , Laboratoire de Recherche des Monuments Historiques, Paris, France.

Tarapaca, Arica, northern Chile. South America.
Biblio.

Troncoso M., A.

2010

"Cuatriparticion, Arte Rupestre y Espacio: Forma, Interpretacion y una Arqueologia Simetrica" in XVII Congreso Nacional de Arqueologia Chilena, Valdivia, 2006, Actas, Vol. 2:641-655, Sociedad Chilena de Arqueología, Santiago, Chile.

Chile. South America.
SIARB.

Troncoso M., Andres

2001

"De Monumentos y Heterotopias: Arte Rupestre y Paisaje en el Curso Superior del Rio Illapel, IV Region, Chile" in Boletin del Museo Chileno

de Arte Precolombino, Vol. 8:9-20, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Rio Illapel, IV Region, Chile. South America.
Biblio, Internet.

Troncoso M., Andres

2003

"Proposicion de Estilos para el Arte Rupestre del Valle de Putaendo, Curso Superior del Rio Aconcagua" in Chungará. Revista de Antropologia Chilena, Vol. 35(2):209-231, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Valle de Putaendo, Curso Superior del Rio Aconcagua, Chile. South America. Style analysis.

Abstract: "This paper presents new archaeological research undertaken on the rock art of the Putaendo Valley. From the information gathering, we are proposing the existence of three styles of rock art associated with the Late Intermediate (900-1.400 A.D.), Late or Inca (1.400-1.536 A.D.) and Historical Periods (1.536 A.D. onwards)."

Biblio, Internet.

Troncoso M., Andrés

2007

"Beyond Materiality: Sintaxis and Relationality of Rock Art and Some of the Things We Call Nature" in Journal of Iberian Archaeology, Vol.

9-10:231-244, ADECAP, Porto, Portugal. ISSN: 0874-2677

Aconcagua River, central Chile. South America. Setting: Landscape. *Academia.edu, Internet.*

Troncoso Melendez, A.R.

2007

"Arte Rupestre y Microespacios en el Valle de Putaendo, Chile: Entre la Movilidad, la Visibilidad y el Sentido" in *Procesos Sociales Prehispanicos en el Sur Andino. La Vivienda, la Comunidad y el Territorio*, A. Nielsen, et al, eds. Colección Historia Social Precolombina, Vol. 1:393-411, Editorial Brujas, Cordoba, Argentina.

Putando, Chile. South America. *Biblio Internet, RASNW4.*

Troncoso Melendez, Andres

2005

"Un Espacio, Tres Paisajes, Tres Sentidos: La Configuración de un Contexto en Chile Central" in *Reflexiones sobre Arte Rupestre, Paisaje, Forma y Contenido*, Manuel Santos Estevez and Andres Troncoso Melendez, eds. *Trabajos de Arqueología y Patrimonio (TAPA)*, Vol. 33:69-81, , Santiago de Compostela, Spain. ISBN 978-84-00-08731-9
ISSN 1597-5357

Central Chile. South America. Setting: Landscape. *Biblio, Academia.edu.*

Troncoso Meléndez, Andrés

2002

"Estilo, Arte Rupestre y Sociedad en la Zona Central de Chile" in *Complutum*, Vol. 13:135-153, Universidad Complutense: Departamento de Prehistoria, ISBN 1131-6993

Central Chile. South America. Style. Inca. Pre-Inca.

Abstract: "In this paper we discuss the concept of style from a rock art viewpoint and we propose an holistic definition to it. This definition includes from the drawings to settlement patterns of the rock art stations. We exemplify our proposition with a study of the preincaic and incaic rock art from Central Chile, where we suggest the importance of studying rock art to understand the prehispanic processes of social construction of reality."

Dialnet, Refdoc.fr.

Troncoso Meléndez, Andrés

2004

"El Arte de la Dominación: Arte Rupestre y Paisaje durante el Período Incaico en la Cuenca Superior del Río Aconcagua" in *Chungará. Revista de Antropología Chilena*, Vol. 36(2):453-461, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Cuenca Superior del Río Aconcagua, central Chile. South America. Inca (Inka).

Abstract: "Considering the formal and spatial characteristics of the rock

art in the upper basin of Aconcagua river, central Chile, I attempt to understand the Inka presence in this region and, particularly, the social role played by this system of visual representation. For this purpose, the social function of rock is defined for the Late Intermediate period. Next, considering the meaning of the material statement and the changes that affected it during Inka times, I analyze it as an active agent in the social process of spatial occupation and domination imposed by the Tawantinsuyu in the upper basin of the Aconcagua river"

Dialnet, Biblio, Refdoc.fr.

Troncoso Meléndez, Andrés

2005

"Hacia una Semiótica del Arte Rupestre de la Cuenca Superior del Río Aconcagua, Chile Central" in Chungará. Revista de Antropología Chilena, Vol. 37(1):21-35, Universidad de Tarapaca, Instituto de Antropología, Arica, Chile. ISSN: 0716-1182

Cuenca Superior del Río Aconcagua, central Chile. South America. Semiotics. Style.

Abstract: "In this article the material world of prehispanic central Chile is conceptualized as a system of specialized semiotics and a product of a particular thought process. Using a semiotic characterization of a rock art from the upper basic of the Aconcagua River has allowed the characterization of two rock art styles. These styles are compared with other representational systems from the same area in order to

characterize a general semiotic principle for the production of the visual systems such as pottery and architecture. The results allow for a discussion of chronological associations of local rock art, with ties to the Late Intermediate Period and Late Horizon."

Biblio, Dialnet, Refdoc.fr, RASNW4.

Troncoso, A.

2002

"Investigaciones Deconstruyendo el Signo Escudo y el Estilo Aconcagua: Reconstruyendo la Problemática Rupestre de Chile Central" in Boletín de la Sociedad Chilena de Arqueología, Vol. 33-34:12-26, Sociedad Chilena de Arqueología, Santiago, Chile. ISSN 0716-5730

Central Chile. South America. Shield motif(s). Aconcagua Style.

Internet.

Troncoso, A.

2005

"Genealogía de un Entorno Rupestre: Un Espacio, Tres Paisajes, Tres Sentidos" in Boletín del Museo Chileno de Arte Precolombino, Vol. 10(1):38-52, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Chile. South America.

Abstract: "The landscape, understood as a human endeavor, is a dynamic and specific part of every socio-cultural formation. Therefore, based on the features of rock art

sites during the Late Intermediate (AD 1000– 1400), Late (AD 1400– 1536) and Early Historic (AD 1536 and later) in the Putaendo Valley, central Chile, the different configurations and possible meanings acquired by a particular space are discussed as well as its relationship to the social, political and cultural context."
 RASNW4, LMRAA.

Troncoso, A.

2008

"Arquitectura Imaginaria y Ritualidad del Movimiento: Arte Rupestre y Espacio en el Cerro Paidahuen, Chile Central" in *Sed non Satiata II: Acercamientos Sociales en la Arqueología Latinoamericana*, Félix A. Acuto, Andrés Zarankin, eds. Colección Contextos Humanos, Inter/Cultura, Memoria y Patrimonio, Vol. 4:277-301, Editorial Brujas, Córdoba, Argentina. ISBN 9871432208, 9789871432202

Cerro Paidahuen, Aconcagua Valley, central Chile. South America. Imaginary architecture.

Abstract: "In this paper I intend to develop an understanding about the spatial nature of rock taking into account sites spatial organization and the way movement was organized, and considering the production of phenomenological experiences occurred within these built environments. To accomplish this goal, this paper discusses the idea of imaginary architecture, applying this concept to the study of one specific site located in the upper course of Aconcagua Valley, Central

Chile. Finally, I discuss the potential of phenomenology to understand the archaeological record and the past."
 Internet, RASNW4, Academia.edu.

Troncoso, A.

2009

"Arte Rupestre y Alteridad del Espacio en Chile Central" in *Cronicas sobre la Piedra. Arte Rupestre de las Americas*, VII simposio Internacional de Arte Rupestre, realizado en Arica-Diciembre 2006, M. Sepulveda, L. Briones and J. Chacama, eds., :235-244, Ediciones de Universidad de Tarapaca, Arica, Chile. ISBN: 978-956-7021-20-4

Central Chile. South America.

Biblio, RASNW4.

Troncoso, A.

2012

Arte Rupestre en el Valle del Limari Informe Proyecto Fondecyt Ano 1, , Conicyt, Santiago, Chile.

Valle del Limari, Chile. South America.

Biblio.

Troncoso, A., Vergara, F., Gonzalez, P., Larach, P., Pino, M., Moya, F. and Gutierrez, R.

2014

"Arte Rupestre, Practicas Socio-Espaciales y la Construcción de Comunidades en el Norte Semiárido de Chile (Valle de Limari)" in *Distribución Espacial en Sociedades no Aldenas: Del Registro*

Arqueologico a la Interpretacion Social, F. Falabella, L. Sanhueza, L. Cornejo and I. Correa, eds. Monografia de la Sociedad Chilena de Arqueologia, :89-115, , Santiago, Chile.

Valle de Limari, Chile. South America.
Biblio.

Troncoso, Andres

2001

"Rock Art in Central Chile: Forms and Style" in International Newsletter on Rock Art, (28):6-15, Comit  International d'Art Rupestre, Foix, France. ISSN 1022-3282

Putando valley, Central Chile. South America. Style analysis. 27 rock art sites surveyed. Style I: Late Intermediate Period (900 - 1400 A.D.), Rock Art from the Aconcagua River Style. Style II: Inca Period (1400 - 1536 A.D.). Style IIIa: Early Historical Style. Style IIIb: Late Historical Style.
LMRAA.

Troncoso, Andres

2011

"Articulaciones Espaciales, Cuerpos y Rocas: Explorando una Estetica del Arte Rupestre en el Norte de Chile" in

FUMDHAMentos- Revista da Fundacao Museu do Homem Americano, (IX):667-682, Museu do Homem Americano, Piaui, Brazil. ISSN 0104 351X

Los Mellizos, valle de Illapel, North central Chile. South America. Aesthetics.

Abstract: "La conformaci n est tica ha estado indisolublemente unida a la materialidad de los objetos y su percepci n, reproduciendo una dicotom a entre objeto/sujeto-naturaleza/cultura propia a Occidente. En arte rupestre, como bien ha sido ya mencionado, no podemos excluir sus espacios de inserci n como referente significativo para la comprensi n de esta materialidad. En este trabajo, a partir de la definici n del concepto de arquitectura imaginaria, proponemos que la conceptualizaci n est tica del arte rupestre se establece a partir de una relaci n dial gica entre un conjunto de elementos que traspasan la oposici n naturaleza/cultura, tales como son: rocas con grabados, rocas sin grabados, espacios con rocas, espacios sin rocas, campos de visibilidad y otros. A partir de su sintaxis, el arte rupestre promueve una experiencia espacial anclada en la est tica del ser-en-el-espacio. Esta proposici n se explora a partir de la discusi n de un caso de estudio en el Norte Semi rido de Chile."

Internet, Academia.edu.

Troncoso, Andres

2011

"Personajes Fuera de Lugar: Anthropomorfos Tardios en el Arte Rupestre del Norte Semi rido de Chile" in Intersecciones en Anthropologia, Vol. 12:221-230, Facultad de Ciencias Sociales –

Universidad Nacional del Centro de la Provincia de Buenos Aires - UNCPBA, Buenos Aires, Argentina. ISSN 1850-373X

Northern Chile. South America. Anthropomorph with clothing motif(s).

Abstract: "IMAGES OUT OF PLACE: LATE PERIOD ANTROPOMORPHOUS FIGURES IN THE ROCK ART OF CENTRAL CHILE. Anthropomorphous figures with clothing stand out among the most frequent representations in the rock art of Northwestern Argentina and Northern Chile. Their ubiquity in both areas has been considered as an indicator of the dynamics of interregional interaction during late prehistory. Antropomorphous with concave sides (sensu Montt 2005) are but one expression of these popular type of representations, and at least in some cases are associated with "shield-man" of the Santa María style. Even though it has been stated previously that for the western Cordillera de los Andes the southernmost dispersion of this type of anthropomorphous figure is the San Pedro de Atacama area (Montt 2005), in this paper we present three such figures recently recorded in the rock art of the Illapel valley, in the Choapa Province, north-central Chile (30°LS). We will discuss the chronology, affinities and relations between these anthropomorphous figures and their northern counterparts and evaluate why they are present in places so far away from their original spatial distribution pattern. Also we discuss the relations between these designs

and the image circulation realized by the Tawantinsuyu."
Academia.edu.

Troncoso, Andres and Jackson, Donald

2010 (May)

"Images that Travel: Aguada Rock Art in North-Central Chile" in Rock Art Research, Vol. 27(1):43-60, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Choapa, northern Chile, northwest Argentina. South America. Aguada rock art. Feline motif(s).

Abstract: "The presence of two petroglyphs ascribed to Aguada iconography (north-west Argentina) identified in the Province of Choapa, central-northern Chile (31° latitude south), is herein discussed. Through a formal comparison of the motifs of rock art and those recognised in the iconography of north-western Argentina, the homology of the representations is established. Specifically, the analysis allows identifying the presence of the feline motif, the main character of Aguada iconography, related to a particular symbolic system that expanded across the southern Andes about the middle of the first century of our era. With these antecedents, the implications of the presence of this motif in the area of study are discussed."

LMRAA, Refdoc.fr, RASNW4, Academia.edu.

Troncoso, Andres and Jackson, Donald

2010 (May)

"About an Ophidian / Feline and its Interpretation" in Rock Art Research, Vol. 27(1):56-58, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Choapa, northern Chile, northwest Argentina. South America. Reply to comments on: Andres Troncoso and Donald Jackson, "Images that Travel: Aguada Rock Art in North-Central Chile", RAR 27(1):43-60. Aguada rock art. Feline motif(s). LMRAA.

Troncoso, Andrés and Vergara Murua, Francisco

2013

"History, Landscape, and Social Life: Rock Art among Hunter-Gatherers and Farmers in Chile's Semi-Arid North" in Time and Mind: The Journal of Archaeology, Consciousness and Culture, Vol. 6(1):105-112, Bloomsbury Journals, ISSN 1751-696X, Online ISSN: 1751-6978

Chile. South America.

Abstract: "This article discusses the transformations and continuities over more than 3,000 years of rock art production in Chile's semi-arid north, through a characterization of its spatial contexts and the dynamics of its manufacture. Considering that both of these aspects are relevant for understanding the way in which pre-Hispanic communities are organized, a change is proposed in

the role of rock art from small bands of hunter-gatherers to later horticultural communities. While the former is characterized by production and use of rock art inside a residential space for small groups, the latter used petroglyphs in supra-familiar spaces. During the Inca period, these larger spaces were a place in which the tensions of assimilating new social situations into continued traditional practice were expressed.
GoogleScholar.

Troncoso, Andrés Armstrong, Felipe, Vergara, Francisco, Urzúa, Paula and Larach, Pablo

2008

"Arte Rupestre en el Valle El Encanto (Ovalle, Región de Coquimbo): Hacia Una Revaluación del Sitio-Tipo Estilo Limari" in Boletín del Museo Chileno de Arte Precolombino, Vol. 13(2):9-36, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Valle El Encanto, Ovalle, Coquimbo, Chile. South America. Limari Style.

Abstract: "This paper presents a reevaluation of the Valle El Encanto rock art site (Ovalle, Región de Coquimbo, Chile). The Limarí style was originally defined at this site and was interpreted as associated chronologically with the El Molle Complex, a representative culture of the Early Ceramic period in Chile's Semi-arid North. Based on a critical assessment of the assumptions that led to this interpretation, and also

through a new analysis of the rock art itself we have proposed dividing its representations into three main sets, associated with the Late Archaic, Early Ceramic and Late Intermediate/Late periods. Through the results, we discuss and redefine the topic of rock art expression in Chile's Semiarid North."

Biblio, Internet, RASNW4, LMRAA.

Troncoso, Andrés M.

2009 (Sep)

"Rock Art and Ritual Space in Central Chile" in *Antiquity, Project Gallery*, Vol. 83(321), Antiquity Publications, ISSN: 0003-598X

Casa Blanca 13, Putaendo River, central Chile. South America. Setting: landscape. Orientation. Social aggregation site. Plaza.
Internet.

Troncoso, Andrés, Criado-Boado, Felipe and Santos-Estévez, Manuel

2011

"Arte Rupestre y Códigos Espaciales: un Caso de Estudio en Chile Central" in *Chungará. Revista de Antropología Chilena*, Vol. 43(2):157-167, Universidad de Tarapaca, Arica, Chile. ISSN: 0716-1182

Central Chile. South America. Setting: landscape.

Abstract: "Using Landscape Archaeology as a theoretical and methodological framework, we explore the spatial organization of a rock art site in Central Chile in

search of the structures that order the distribution of engravings in the site. We recognize the presence of a group of spatial codes, which define the placement of the carved blocks through a system that combines duality, tripartition, and quadripartition. By identifying this organization system, we propose that these codes materialize in space some structural principles of Andean thought. We discuss the implications of that idea for the archaeology and prehistory of Central Chile."

Internet, Refdoc.fr.

Troncoso, Andrés, Vergara, Francisco, Larach, Pablo and Cordero, Rosario

2010

"Dinamicas de Produccion en el Arte Rupestre: El Caso del Valle del Choapa" in *Actas del VIII Simposio de Arte Rupestre*, San Miguel de Tucuman, Argentina, 8-12 de Noviembre, 2010, :153-159, Instituto Superior de Estudios Sociales, Consejo Nacional de Investigaciones Cientificas y Tecnicas/UNT (ISES, CONICET?UNT); Secretaria de Ciencia y Tecnica de la Universidad de Tucuman (CIUNT); Instituto Arqueologia y Museo, Facultad de Ciencias Naturales,

Valle de Choapa, Chile. South America. Identification of modes of production of rock art. Chronology.
SIARB, Internet.

Troncoso, M.A.

2012

"Arte Rupestre y Camelidos en el Norte Semiárido de Chile: Una Discusión desde el Valle de Choapa" in Boletín del Museo Chileno de Arte Precolombino, Vol. 17(1):75-93, Museo Chileno de Arte Precolombino, ISSN: 0716-1530, 0718-6894

Valle de Choapa, Chile. South America. Camelid motif(s). Chronology.

Abstract: "Camelids are one of the most ubiquitous motifs in the rock art of the prehispanic Semiárid North of Chile. Although traditionally associated with the Early Ceramics Period (0-1000 AD), no studies have examined the visual composition of these carvings to determine their homogeneity or heterogeneity, or even their chronological association. In this paper we attempt such a task by considering the camelids depicted in the Choapa River Valley. A formal and compositional analysis is employed to discuss the chronology of these designs and suggest their association with the Late Intermediate and Late Periods (1000-1540 AD). The data is evaluated in relation to the spatial dynamics of the archaeological record and to prehistoric social life dynamics."

Biblio.

Unanue, Jacqueline

1982

El Arte Rupestre Chileno: Un Encuentro con el Hombre Primitivo, , Arte Raimi, Viña del Mar, Chile.

Chile. South America.

LoC.

Valenzuela, C.

2008

Plan de Manejo de los Petroglifos Rosario, Valle de Lluta. Base para su Posterior Puesta en Valor en el Marco de un Turismo Sostenible Informe Final Proyecto Fondart 2008-63389, , , Arica, Chile.

Valley de Lluta, Arica, northern Chile. South America. Cultural resource management. Conservation and preservation. Cultural tourism.

RASNW4.

Valenzuela, C., Briones, L. and Santoro, C.

2010

"Arte Rupestre en el Contexto de la Interacción Social del Periodo Tardío, en el Valle de Lluta (Arica, Chile)" in Arqueología Argentina en los Inicios de un Nuevo Siglo, Publicación del XIV Congreso Nacional de Arqueología Argentina, Fernando Oliva, Nélida de Grandis, Jorge Rodríguez., eds., Vol. III:573-590, Laborde Editor, Rosario, Argentina. ISBN 978-987-1315-20-8

Valle de Lluta, Arica, northern Chile. South America.

RASNW4, Internet.

Valenzuela, D. Santoro, C.M. and Briones, L.

2011

"Arte Rupestre, Tráfico e Interacción Social: Cuatro Modalidades en al

Ambito Exorreico de los Valles Occidentales, Norte de Chile (Periodos Intermedio Tardio y Tardio, ca. 1000-1535 d.C.)" in En Ruta. Arqueologia, Historia y Etnografia del Trafico Sur Andino, Nunez, A., Nielson, L., y Nielson, A., eds., :199-245, Encuentro Grupo Editor, Cordoba, Argentina.

Western valleys, northern Chile.
South America.
Biblio.

Valenzuela, D., Santoro, C. and Romero, A.

2004

"Arte Rupestre en Asentamientos del Periodo Tardio en los Vallis de Lluta y Azapa, Norte de Chile" in Chungará. Revista de Antropologia Chilena, Vol. 36(2):421-438, Universidad de Tarapaca, Instituto de Antropologia, Arica, Chile. ISSN: 0716-1182

Lluta Valley, Azapa Valley, northern Chile. South America. Inka (Inca).

Abstract: "This paper intends to contribute to discussion of the Inka state expansion toward the peripheral areas of the southern Andes, including the Lluta and Azapa coastal valleys, northern Chile. This process is analysed through exploration of the role of rock art -as a material medium for ideological transmission- in the Inka integration of local populations. We try to demonstrate whether it is possible to recognize an Inka rock art and how this was related to the Inka expansion. We analyse three small residential sites, which include

engraved stones and were occupied, at least, during the Late period (ca. 1300-1450 A.D.). Millune and Vinto are in the Lluta valley and Achuyo is in the Azapa valley. Based on differences in the formal attributes of the rock art, and associated features such as decorated pottery, architecture and spatial organization of the rock art, we postulate the existence of a local and pre-Inka rock art style. This style was transformed and utilized by the Inka state as an ideological tool, based on their imperial interest, for the conquest and control of this province. We conclude that the most remarkable change took place in the conversion of formal aspects of the local rock art style to more standardized, Inka style, and in the relocation of the rock art scenario from private to public spaces"
Biblio, Dialnet, Refdoc.fr.

Valenzuela, Daniela and et al

2004

"Arte Rupestre e Integración Estatal. Valles de Arica, Norte de Chile" in Anales de la Reunion Anual de Etnologia XVII, 2003, Vol. 1:33-40, Museo Nacional de Etnografia y Folklore (MUSEF), La Paz, Bolivia.

Valles de Arica, northern Chile.
South America.
Biblio.

Valenzuela, Daniela, Briones, Luis and Santoro, Calogero

2006

"Arte Rupestre en el Paisaje: Contexto de Uso del Arte Rupestre

en el Valle de Lluta, Norte de Chile, Periodos Intermedio Tardío y Tardío" in *Tramas en la Piedra. Producción y Usos del Arte Rupestre*, D Fiore and M.M. Podesta, eds. Actas de la Sección 3 del Simposio Internacional de Arte Rupestre. Jujuy, Nov. - Dec. de 2003, :205-220, Asociación Amigos del Instituto Nacional de Antropología, World Archaeological Congress, Sociedad Argentina de Antropología, Buenos Aires, Argentina. ISBN 987-1280-04-1

Valle de Lluta, Arica, northern Chile. South America.

RASNW4, LMRAA, Biblio.

Valenzuela, Daniela, Sepuveda, Marcela, Santoro, Calogero M. and Montt, Indira

2014

"Arte Rupestre, Estilo y Cronología: La Necesidad de un Contexto Histórico para las Manifestaciones Rupestres en Costa y Valles del Extremo de Chile" in *Interciencia*, Vol. 39(7):444-449, Interciencia Association, Caracas, Venezuela. ISSN 0378-1844

Chile. South America. Chronology. Style.

Abstract: "Se discute la importancia del concepto de estilo en arqueología y su valor cultural, cronológico e histórico, más allá de la obtención de fechas específicas. A partir de la revisión crítica de la aplicación de estos conceptos en la arqueología del arte rupestre del extremo norte de Chile, planteamos que las dificultades para un mejor entendimiento de los procesos

sociales en los que el arte prehispánico participó, se debe principalmente a un conocimiento deficiente de su historia. Se presentan los primeros resultados de nuestras investigaciones orientadas a establecer el contexto temporal del arte rupestre, con una perspectiva que cubre 12000 años de historia cultural. Sos tenemos que la importancia de la cronología no radica en sí misma sino en su capacidad de definir el marco histórico dentro del cual la cultura material fue producida y usada por sujetos que integraron procesos sociales."

Academia.edu

Valenzuela, R.

2001

"Arte Rupestre de la Quebrada de Quesada: Relaciones con el Área Circumpuna (Atacama, Chile)" in *Arte Rupestre y Región. Arte Rupestre y Menhires en el Sur de Bolivia, Norte de Argentina y Norte de Chile*, Alicia A. Fernández Distel, ed. Anuario del Centro de Estudios Indígenas y Coloniales, (2):35-67, Centro de Estudios Indígenas y Coloniales, Universidad Nacional de Jujuy, S.S. de Jujuy, Argentina.

Atacama, Chile. South America.

Biblio.

Valenzuela, R.D.

2004

"Paisaje, Senderos y Arte Rupestre de Quesada, Puna de Atacama" in *Chungará* (Arica), Vol. 36(suppl.):673-686, Universidad de

Tarapaca, Instituto de Antropologia,
Arica, Chile. ISSN: 0717-7356

Quesala, Puna de Atacama, Chile.
South America. Setting: landscape,
passage. Mobility.

Abstract: "This paper presents the results of a rock art study carried out at Quebrada Quesala on the eastern border of the Salar de Atacama basin (Antofagasta, second region in northern Chile). The study focuses on the relationship between the rock art and its surrounding space, emphasizing the location of the rock art within the context of the natural and cultural features of the landscape. A recurring association was identified between the rock art and five wider sections of the generally narrow canyon of Quesala, which is connected to complementary ecological zones. As well, the rock art was linked to specific cultural features such as trails, stone structures of transitory camps, and the intentional grouping of copper bearing stones, among others. Based on these findings, I propose that the rock art was located along the wider section of the canyon of Quesala to denote or because of its particular geographic attributes, and that the choice of location was a cultural response to the conditions of passage of mobile prehistoric human groups. This rock art was possibly made between the Formative Period and Middle Period (ca. 1.000 a.C.-900 d.C.)."

Biblio, Internet.

Van Hoek, M.
2000

"Fish Petroglyphs at 'Ava 'o Kiri, Rapa Nui: An Approximation of a Remarkable Rock Art Site at Easter Island" in Rapa Nui Journal, Vol. 14(1):13-17, Los Osos, California. ISSN 1040-1385

'Ava 'o Kiri, Rapa Nui, Easter Island, Chile, South America. Fish motif(s).
Biblio, LMRAA

Van Hoek, M.
2001

"Die Verborgenen Gotter von Chiuchiu" in Stonewatch Magazine, (6):48-55, Society and Academy for Conservation and Documentation of Rock Art (ARAD-ACADEMY),

Atacama Desert, Chile. South America. Petroglyphs.
Biblio.

Van Hoek, M.
2001 - 2002

"The Rosario Birds - Possible Indications of El Niño Disasters in the Chilean Atacama Desert" in Almogaren, Vol. 32-33:303-328, Institutum Canarium und der Gesellschaft für Interdisziplinäre Saharaforschung, Wien, Austria. ISBN: 3-900861-17-X

Atacama Desert, Chile. South America. Rosario birds. El Niño disasters.
Biblio.

Van Hoek, M.

2002

"A Survey into Shaman-Related Rock Art of the Atacama Desert" in Stonewatch Magazine, (7):5-18, Society and Academy for Conservation and Documentation of Rock Art (ARAD-ACADEMY), Warmsroth, Germany.

Atacama Desert, Chile. South America. Shaman.

Biblio.

Van Hoek, M.

2002

"Symbiosis in Rock Art. A Rare Example in the Atacama Desert of Northern Chile" in Adoranten Arsskrift 2002, :55-62, Scandinavian Society for Prehistoric Art, Underslös, Sweden. ISSN 0349-8808

Atacama Desert, Chile. South America. Symbiosis.

Biblio, LMRAA.

Van Hoek, M.

2003

"Upside-Down Bird Petroglyphs near Arica, Chile. Imitating Earlier Rock Art Symbolism?" in Almogaren, Vol. 34:265 - 268, Institutum Canarium und der Gesellschaft für Interdisziplinäre Saharaforschung, Vienna, Austria. ISBN: 3-900861-18-8

Arica, Chile. South America. Upside-down bird motif(s). Imitation.

Biblio, Internet.

Van Hoek, Maarten

2000

"El Valle del Sol, Petroglyphs in the Coquimbo Region, Chile" in Adoranten 2000, :69-75, Scandinavian Society for Prehistoric Art, Tanumshede, Sweden. ISSN 0349-8808

Valle del Sol, Coquimbo Region, Chile. South America.

Biblio, LMRAA.

van Hoek, Maarten

2001 (Nov)

"The Stepped 'Daimond' in Andean Rock Art" in Rock Art Research, Vol. 18(2):96-100, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Atacama Desert, Chile. South America. Stepped diamond motif(s). Andean cultures.

LMRAA, Biblio.

van Hoek, Maarten

2003

"Tacitas or Cupules? An Attempt at Distinguishing Cultural Depressions at Two Rock Art Sites near Ovalle, Chile" in Rupestreweb, , , ISSN 1900-1495

Ovalle, Coquimbo Region , Chile. South America. Cupules. "large artificial depressions, often bowl-shaped and looking like mortars, described in Chilean literature as "Tacitas". "

Internet.

van Hoek, Maarten

2013

"The Case of Panel 3-Bloque 69 - Arikuida-1, Chile" in *Rupestreweb*, :n.p., , ISSN 1900-1495

Panel 3-Bloque 69 - Arikuida-1, Quebrada de Aroma, northern Chile. South America. Rain, "musician" fox, frog motif(s). Rainmaking.

Abstract: "In 1996 Gustavo Espinosa, then archaeologist at the Departamento de Arqueología y Museología of the Universidad de Tarapacá, Arica, Chile, published an interesting report on a specific scene on Panel 3 of Bloque 69 at Arikuida-1 (Panel and Bloque in italics are Spanish terms); an extensive and important petroglyph site in the Quebrada de Aroma in the north of Chile. In his paper Espinosa attempted to interpret a rock art 'scene' in which he explored the relationship between images of the 'musician fox' (Lari) and the 'frog' (Jamp'atu - see the Note at the end of this paper). He proposed that 'this scene is a symbolic representation which functioned as a symbol for rainmaking' (1996: 133). However, having surveyed the site and this specific panel in particular, I have a number of reservations and observations that question the hypothesis put forward by Espinosa. My hesitations are based on several aspects of the images involved: the factual lay-out of the petroglyphs, the graphical context and their geographical location described in his paper. But before dealing with those issues, it will be necessary to describe the site in more detail."
Internet.

van Hoek, Maarten

n.d.

"Aldea de Ramaditas, Chile: Architectural Art or Rock Art?" in *Rupestreweb*, :n.p., , ISSN 1900-1495

Aldea de Ramaditas, Chile. South America.

Abstract: "First it will be necessary to define architectural art and rock art. Architectural art comprises all art forms (engravings, sculptures, paintings etc.) that have intentionally been made to exclusively adorn surfaces of anthropic (humanly made) constructions. Fine examples of architectural art are the engravings at Cerro Sechín in northern Peru. Also the zoomorphic images made up by small stone blocks built in into the stone terraces at Choquequirao, an archaeological complex west of the city of Cusco, Peru, must be regarded as architectural art and not as rock art, despite the unwanted manipulation of the definition of rock art by Echevarría López & Valencia García and despite the uncritical acceptance of their paper in Rock Art Research (2009: 213). On the other hand, rock art is the corpus of imagery (mainly petroglyphs and rock paintings) that is found on natural rock surfaces (boulders and outcrop)."
Internet.

van Kessel, J.

1976

"La Pictografía Rupestre como Imagen Votiva: Un Intento de Interpretación Antropológica" in *Homenaje al Dr. Gustavo Le Paige*,

:227-244, Universidad del Norte,
Santiago, Chile.

Chile. South America.
Biblio.

**Van Tilburg, Jo Anne and Lee,
Georgia**

1987

"Symbolic Stratigraphy: Rock Art and
the Monolithic Statues of Easter
Island" in World Archaeology: Rock
Art, Ian Longworth, ed., Vol.
19(2):133-149, Routledge & Kegan
Paul, Ltd., London, England.

EASTER ISLAND, CHILE. SOUTH
AMERICA. POLYNESIA.
IDEOLOGICAL INTER-
RELATIONSHIPS BETWEEN
STATUE AND ROCK ART SITES.
CUPULES.

LMRAA, SCI, Refdoc.fr,
Academia.edu.

**Vega, Teresa, Martinez, Mario,
Piombo, Marcelo, Bestard, Pablo,
Gelos, Monica and Sero, Cesar**

1996

"Profundización de los Aspectos
Estéticos de Petroglifos y
Pictografías de la Provincia El
Neuquén. I Parte" in Chungará.
Revista de Antropología Chilena,
Vol. 28(1-2):365-379, Universidad de
Tarapaca, Instituto de Antropología,
Arica, Chile. ISSN: 0716-1182

Colomichoco, Chacay and
Chaquiras, Neuquén Province, Chile.
South America. Cultural resource
management. Conservation and
preservation. Tourism.

Internet.

**Véliz, L. and Chacama, J. and
Briones, L.**

2009

"Petroglifos del Valle de Azapa,
Norte Grande de Chile" in Crónicas
sobre la Piedra. Arte Rupestre de las
Américas, VII simposio Internacional
de Arte Rupestre, realizado en Arica-
Diciembre 2006, M. Sepulveda, L.
Briones and J. Chacama, eds., :363-
380, Ediciones de Universidad de
Tarapaca, Arica, Chile. ISBN: 978-
956-7021-20-4

Azapa Valley, Norte Grande de
Chile. South America.

Biblio, RASNW4.

Vergara Murua, Francisco

2010

Caracterización Tecnológica de los
Petroglifos del Sitio Los Mellizos,
Cuenca Superior del Valle de Illapel
Master's Thesis, , Universidad
Internacional, SEK, Santiago, Chile.

Los Mellizos, Valle de Illapel, Chile.
South America.

Biblio.

Vergara Murua, Francisco

2011

"Postulados Metodológicos para un
Acercamiento a las Tecnologías de
Producción de Grabados Rupestres.
Entre la Corporalidad, el Gesto y la
Técnica" in
FUMDHAMentos- Revista da
Fundação Museu do Homem
Americano, (IX):589-611, Museu do

Homem Americano, Piaui, Brazil.
ISSN 0104 351X

Los Mellizos, Valle de Illapel, Norte Chico, Chile, South America. Petroglyphs, methods of production. Groove analysis. Experimental replication.

Abstract: "This work aims to propose a methodology for the study of production technology engravings. From the definition of a number of variables is proposed groove level analysis that defines the attributes of the strokes that originated the petroglyph, allowing them to tackle a systematic variable slightly studied in this type of material. This research was conducted under the FONDECYT GRANT N° 1080360." Internet.

Vergara Murua, Francisco

2013

"El Lado Material de la Estetica en el Arte Rupestre / The Material Side of the Aesthetics of Rock Art" in Boletín del Museo Chileno de Arte Precolombino, Vol. 18(2):33-47, Museo Chileno de Arte Precolombino, ISSN: 0716-1530

Limari and El Encanto, northern Chile. South America. Aesthetics.

Abstract: "This article argues that the problems identified in the use of an aesthetic perspective in rock art studies arise primarily from theoretical redundancy in the way the issue is addressed. As an alternative, an analysis focused on the technological and spatial attributes of this materiality is presented. This study considers two

rock art Styles from the semiarid North of Chile: Limarí and El Encanto. The results allow us to discuss the different ways in which space, technology and aesthetics are articulated within two different societies, as well as to widen the scope of current discussion on aesthetic and rock art."

Academia.edu, LMRAA.

Vergara, Francisco and Troncoso, Andres

2015 (Mar)

"Rock Art, Technique, and Technology: An Exploratory Study of Hunter-Gatherer and Agrarian Communities in Pre-Hispanic Chile (500 to 1450 CE)" in Rock Art Research, Vol. 32(1):31-48, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426

Valle El Encanto, Chile. South America. Formal characteristics of hunter-gatherer compared to agrarian (pastoral) rock art. Technique. Technology. Experimental petroglyph manufacture. LMRAA.

Vilches V., F. and Uribe R., M.

1999

"Grabados y Pinturas del Arte Rupestre Tardío de Caspana" in Estudios Atacamenos, Vol. 18:73-87, Universidad Católica del Norte, San Pedro de Atacama, Chile. ISSN 0718-1043

Caspana, Atacama Desert, Chile.
South America.
Biblio, Internet.

Vilches V., Flora

2005

"Espacio Celeste y Terrestre en el Arte Rupestre de Taira" in Boletín del Museo Chileno de Arte Precolombino, Vol. 10(1):9-34, Museo Chileno de Arte Precolombino, Santiago de Chile, Chile. ISSN 0716-1530, ISSN 0718-6894

Tairo, Alto Loa, Region II, Chile. South America. Archaeoastronomy. Andean mythology.

Abstract: "This article explores the possibility of interactions between the earth and the sky in the rock art site known as Taira, Alto Loa, Region II, Chile. Based on the hypotheses put forth by José Berenguer and José Luis Martínez in 1989, this study presents the results of a spatial analysis of the site and its surrounding area. The cross-examination of astronomical, archaeological, and ethnographic data enables a discussion of the role that astronomy."

Biblio, Internet, RASNW4, LMRAA.

Vilches, F.

2006

"Arte Rupestre y Vida Cotidiana en Chusmisa" in Arte Americano: Contextos y Formas de Ver, Terceras Jornadas de Historia del Arte, J.M. Martinez, ed., Vol. RII:63-68, , Santiago de Chile, Chile.

Chusmisa, Chile. South America.
RASNW4.

Vilches, F. and Cabello, G.

2006

"De lo Público a lo Privado: El Arte Rupestre Asociado al Complejo Pica - Tarapaca" in Actas del V Congreso Chileno de Antropología: Antropología en Chile Balance y Perspectivas, Vol. 1:358-369, Colegio de Antropólogos, Santiago de Chile, Chile.

Pica - Tarapaca, Chile. South America. Public. Private.
RASNW4.

Vilches, F. and Cabello, G.

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"Arte Rupestre y Asentamiento en el Complejo Pica - Tarapaca: Las Imágenes como Indicadores de Identidad y Complejidad Social" in XVII Congreso Nacional de Arqueología Chilena, Valdivia, 2006, Actas, Vol. 2:671-680, Sociedad Chilena de Arqueología, Santiago, Chile.

Pica - Tarapaca, Chile. South America.
SIARB, RASNW4.

Vilches, Flora and Cabello, Gloria

2011

"Variaciones sobre un Mismo Tema: El Arte Rupestre Asociado al Complejo Pica-Tarapacá, Norte de Chile" in Chungará. Revista de Antropología Chilena, Vol. 43(1):37-

52, Universidad de Tarapaca, Arica,
Chile. ISSN: 0716-1182

Pica-Tarapacá Complex, northern
Chile. South America. In association
with habitation sites.

*Abstract: "This article presents a
synthetic view of rock art
iconography associated with
habitation sites in the northern
portion of the Tarapacá
region. Specifically, we discuss the
data in relation to its iconographic
variability, both intra- and inter- site,
establishing a common set of images
that function differently at each
settlement. Moreover, we discuss
the role that rock art might have
played on the regional level during
the Late Intermediate Period. Special
attention is given to the dialogue
between the information reported
here -which belongs to the private
sphere- and that of the public
sphere, which is well-known in the
region although not associated with
habitation sites."*

Internet, SIARB, Refdoc.fr.



*Leigh Marymor,
RAS Database Compiler
Hierbas Buenas, Chile
12/15*