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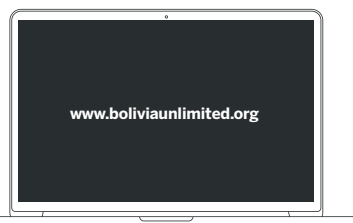


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Editorial #96: Patrimony

By: Caroline Risacher

In 1972, UNESCO adopted the Convention Concerning the Protection of the World Cultural and Natural Heritage. Bolivia signed the convention, but was one of the first countries at the time to remark that the notion of 'folklore' wasn't explicitly mentioned and to claim it as 'natural heritage.' This was an important first step towards the recognition of 'immaterial cultural heritage' as something worth preserving. It also carried the implication that immaterial (or intangible) heritage needed to be defined and that it could belong to someone – in this case the Bolivian state. Today, there are seven Bolivian sites considered (material) cultural heritage and five intangible cultural-heritage practices.

Some of these cultural-material sites are from pre-Columbian times: Tiwanaku, Samaipata, the **Qhapaq Ñan**; others are from colonial times: Potosí, Sucre and the Jesuit missions of Chiquitos. The last one is a natural site: the Noel Kempff Mercado National Park. The intangible Bolivian comprises the **Carnaval de Oruro**, the **Kallawaya** culture, the San Ignacio de Moxos celebration, the Pujllay Ayarichi dance of the **Yampara** and, the latest addition, the Alasitas market.

A country's heritage is something that the nation as a whole identifies as its own, and which is closely connected to its identity – if not an integral part of its identity. But these heritages are also social constructions, something that became patrimony because it was decided as such. In that sense, it is a

fleeting notion, something that represents a nation at a fixed point in time. Because identity is a social construction, it is a dynamic process that responds to the ideals and values of a leading class making it also a political construct. If Bolivia's patrimony comprises those mentioned above, then it says a lot about how Bolivia sees itself and how Bolivians want to be seen in the world.

It could also be argued that cultural patrimony transcends time and space, that once the status is given it can never be taken back. This is true only to an extent; the national park could disappear because of the Amazon rainforest's increasing deforestation and environmental destruction. Cultural sites can be destroyed by overexploitation and tourism. It may be counterintuitive, but the heritage of a country is more likely to remain in its intangible practices and traditions. For example, in a really terrible apocalyptic scenario, **salteñas** could disappear and not physically exist anymore, but the recipe and what it represents in the minds of people would keep on existing.

Because of the fragility of the world we live in, there is a real necessity to value, protect and take care of our patrimony, as individuals and as a nation. Bolivia's heritage is not only items on a list approved by UNESCO, it's all the food, dances and traditions of the people of Bolivia. It's the Uyuni salt flats, the 13 national parks that have been recognised, the **chullpas**. It is everything that surrounds us and that means something to us.

N.B.

Several Spanish and Aymara words are marked in bold throughout this issue. Their meanings can be found in our glossary.



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THE PACEÑO WAY

THE CITY CONTAINS MULTITUDES
TEXT: ADRIANA L. MURILLO A. / PHOTOS: ANDRÉ OCAMPO

*Dances, markets, mountains, minibuses, steep streets, contrasts, chaos, zebras, **llauchas**, **tucumanas del prado**, la Pérez, cable car, marches, all seasons in one day, **marraquetas**, **salchipapas**, **Alasitas** – these are all part of the **paceño** way.*

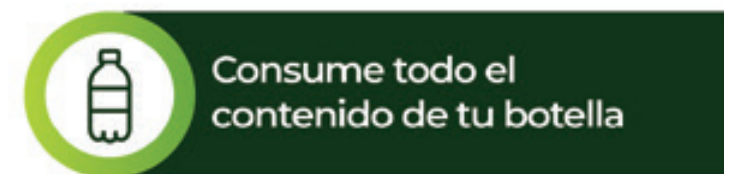
16 July is the day of La Paz, a city which has two names, Nuestra Señora de La Paz and Chuquiago Marka, symbolising the many different facets of La Paz. It's a place where an **anticucho** can be a street snack or turn into a sophisticated gourmet dish. It's a chaotic city that does not sleep, where there may be traffic jams at 3:00 am in la Pérez or where it can be impossible to find a taxi on a rainy day. It's a city full of contradictions where you drink locally produced coffee in sophisticated cafés or enjoy instant coffee with a marraqueta and cheese on a plastic bench in the market.

It's a city of fighters, where we see many demonstrations in which people have the courage to struggle for what they want, but at the same time it becomes a showcase for great cultural demonstrations and parades.

CONTINUES ON PAGE 10



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It's a place into which everyone can fit, where there's something for everyone and where you can't get lost because everything and everywhere always takes you back to the centre. It's where the Andean, the ancestral, the traditional can be found in everyday things – in the plays, concerts, the cold beer, gin and singani that accompany nights out.

Musicians, writers, painters, sculptures, designers, filmmakers, actors, entrepreneurs, scientists, revolutionaries, activists, rebels, muralists and anarchists – they all find their muses in every corner of the city.

La Paz. The city where people sing 'Collita' from the bottom of their heart and dance a **kullahuada** with grace and gallantry. Every day from 8:00 am, life on the street becomes alive with the **caseritas**, the zebras, the shoeshine boys, the juice lady, the **pasankallas** man, the ice cream man, the shoe-repair guy and all the **maestritos**. *Imágenes Paceñas*, by La Paz's ill-fated scribe Jaime Sáenz, is mandatory reading for those who want to understand the city, and who will carry those memories forever.



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FLIGHT OF THE BUMBLEBEES

WITH A WORLDWIDE DECLINE IN THE BEE POPULATION,
YUNGAS BEEKEEPERS PROTECT THEIR HIVES

TEXT & PHOTOS: CHRISTOPHER NIKLAS PETERSTAM



Outside Coroico, a small town in the centre of the sparsely populated Nor Yungas Region, a select few begin the process of tearing apart egg cartons and breaking decaying wood into small pieces. They then light the material on fire and place it into a large metal cup, known as a smoker, which apiculturists use to spray bees with smoke in order to calm them. We are here to report on a trend that has been worrying many worldwide, the disappearance of the honey bee. According to Inti Rodriguez, the lead beekeeper, egg cartons and wood have a much 'softer' effect on the bees than other materials. Other beekeepers use sawdust, which has a 'spicy' effect on the bees, causing them to be more aggressive, and some even use rubber or gasoline, which both negatively affect the bees' health and contaminate the honey with harmful toxins and a lingering taste.

Soon after, we were ready and clad in protective clothing, carrying our smokers and taking a 20-minute trek into the bush. The path was quite steep at times and often overgrown with brush and vine. The hives were hidden away in such difficult-to-get-to areas for their own protection. This is due to a variety of factors such as fear of robbery and even ignorance about the nature of bees. Doña Julia Mamani, whom the hives belonged to, said, 'There are also people who are bad or think they are going to die with a bee sting, and that is why they kill them. There are people who even think that bees are bad for plants.' This misperception has led members of local communities to attempt to find and liquidate the hives, either by fumigation or brute force.

We soon made it to the final portion of the path that led to the hives. There we checked our equipment, suited up in our protective clothing and took a short rest to chew some coca leaves. During this sojourn, Rodriguez and Mamani began to speak about the challenges that bees now face. 'In the chicken and pig farms, the use of antibiotics and hormones in these animals affects the bees when they consume water contaminated by faeces and rust that these farms discard,' Rodriguez, said, explaining the dangers that natural resource mining poses to her trade. 'Mercury is used to amalgamate metals and is thrown into the river, contaminating the water that is also consumed by bees to keep the hive in optimum conditions. The nectar then mixes with that water and the honey gets contaminated.'

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The expansion of agricultural areas, especially coca plantations, has led to a variety of problems for the bee population, including worrying levels of deforestation. Natural areas where bees were originally able to go and harvest nectar are being converted into farms and plantations at a very rapid rate. The problem is greater when certain insects that feed on coca plants prompt the use of harmful pesticides. According to Rodriguez, 'Some herbicides and pesticides used in this area contain glyphosate in its chemical components. In the local market it is known as "bazooka" and anyone can buy it. There is no proper control by SENASAG [the National Service of Agricultural Health and Food Safety Improvement], which is the entity responsible for regulating these substances; in Coroico it is sold in the middle of the street even though they are usually high toxicity chemicals.'

With our masks on, gloves and smokers at the ready, we made the short walk to a small ridge to find two sets of white boxes, stacked one upon the other. As the tin roof was removed from above the boxes, it was revealed that the screens used to protect the hive were too large and had allowed thousands of ants to gain entry. While the honey harvest had not been compromised, the battle that had occurred had left thousands of fallen bees under the hive. Slowly, one by one, Rodriguez and Mamani began removing each screen, examining them for the potential to harvest. The sound of buzzing bees was all around. White smoke billowed from the smoker, creating a fog of frantic bees attempting to defend their hive. The time for harvesting was not ideal. A few more weeks were needed.

This article was made possible through the non-profit organisation Corazón del Bosque. This group has made it a mission to help improve the overall environment in the Nor Yungas region through sustainable agricultural and reforestation projects in several different communities, according to coordinators Eloise Andre and Romane Chaignau.

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THE CHULLPAS OF THE ANCIENT AYMARA

THESE ANCIENT FUNERARY STRUCTURES HIGHLIGHT THE IMPORTANCE OF CONSERVATION

TEXT & PHOTOS: RACHEL DURNFORD

The recent restoration of the **chullpas** at the Condor Amaya national monument, located in the Aroma province 80 miles south of La Paz, by the Bolivian Ministry of Culture in collaboration with the Swiss government, has renewed interest in the pre-Columbian funerary towers. *Chullpas*, a rich source of cultural and archaeological information, started to appear in 1200 AD, during the collapse of the Tiwanaku civilization. Although *chullpas* were mainly constructed by the Aymara people for burials, they were sometimes used by other ethnic groups that were part of the Inca empire (of which the Aymara were one among many). The materials used to construct *chullpas* vary from place to place, with some Aymara *chullpas* in the southern altiplano region built from stone and mud.

Carlos Lémuz Aguirre, a member of the Anthropological Society of La Paz, says that 'the funerary towers were not made for a single individual, but mark a common ancestry – a tomb house for a group of people that were related to common ancestors or the same community.' This is culturally different from Tiwanakan funeral ceremonies, in which the deceased were interred underground.

Chullpas provide insight into pre-Columbian altiplano mourning rituals. Burial ceremonies lasted anywhere from three to 15 days, during which time the deceased would be honored with food, drink and music. Sometimes the dead would be removed from the towers for rituals to be performed each November.

There is mystery surrounding the construction of these funerary towers, with no definitive answer as to the technologies used that enabled the *chullpas* to endure through the centuries. At a site in the Achocalla municipality southwest La Paz, the *chullpas* were made with equal parts stone and adobe, but other *chullpas* were constructed using a range of different processes and different mixes of materials. In the Japan Times, the Greek archaeologist Irene Delaveris speculated that *chullpa*-makers of the past could have used llama collagen or a local plant to harden the construction materials and enable the *chullpas* to withstand the centuries, but there are no confirmed theories. There are also as-yet-not-understood regional differences in the sizes and shapes of *chullpas*, with some being rectangular and others circular.

Historically, there has been misappropriation of South American artefacts, especially in the 20th century when the market for looted antiquities increased sharply. The Bolivian government passed conservation laws in 1906 that claimed ownership of artefacts and restricting digging and exporting without a government permit. Because of the past wholesale looting of its historical patrimony, the Bolivian government is understandably hesitant to allow foreign collaboration on archaeological efforts, but Lémuz points out that conservation needs multidisciplinary teams, making international collaboration especially important considering the lack of archaeologists in the country. 'Here there is no money for culture and research, so there are no specialised conservationists,' he says. 'We do not believe that the restorations that have been made so far are the most appropriate.' The *chullpas* at Condor Amaya were in need of restoration because of the erosion of their bases by





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wind and rain, which weakened the structures. However, their complex construction, and the techniques used to set their adobe bases before the structures were assembled – as well as the type of agglutination used to do so – are still a mystery, and still pose a challenge to archaeologists and conservationists.

THERE IS MYSTERY SURROUNDING THE CONSTRUCTION OF THESE FUNERARY TOWERS, WITH NO DEFINITIVE ANSWER AS TO THE TECHNOLOGIES USED THAT ENABLED THE CHULLPAS TO ENDURE THROUGH THE CENTURIES.

Lémuz says there is a shortcoming in the anthropological understanding of pre-Columbian civilisations in Bolivia. He says that the Bolivian Ministry of Culture 'spends 30 to 40 percent of its budget on communications, talking about the importance of cultural heritage and conservation, and much on tourism, but only 3 percent on actual conservation work.' Also, Lémuz adds, 'There is a theme of predatory tourism – sometimes people remove artefacts, dismantle everything and sell them, and even though it is prohibited by law, there is no one to enforce it.'

With the risk the elements pose to the preservation of the cultural heritage at sites such as Condor Amaya, Tiwanaku and El Fuerte near Samaipata – three archaeologically important areas identified by experts as likely to deteriorate – and the lack of protection they are afforded from harmful tourism, the greatest challenge for archaeologists may not be only discovering the ancient technologies that allowed their survival, but simply ensuring they continue to do so.

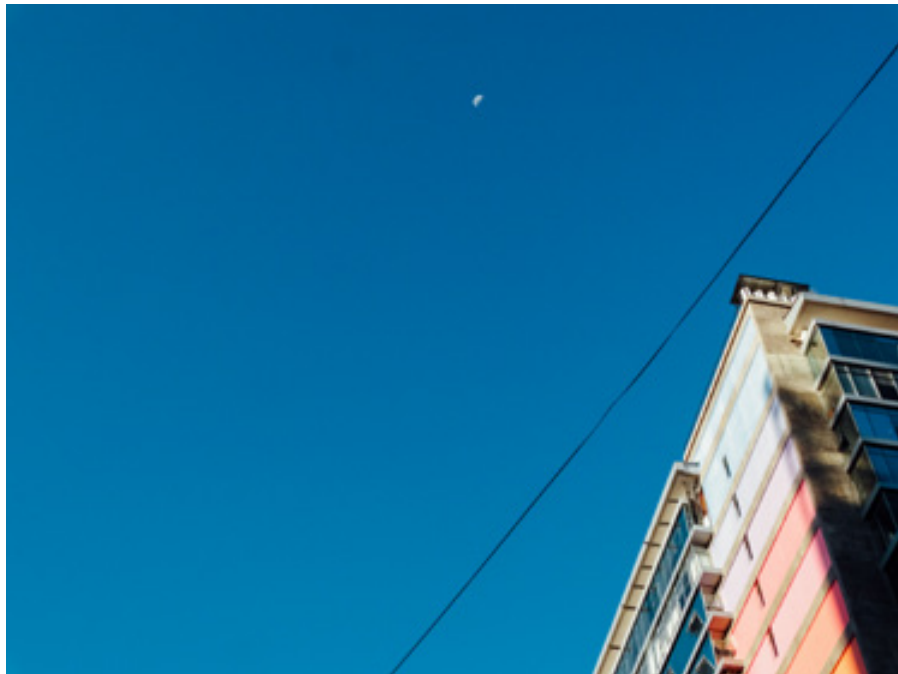


S O P O C A C H I P H O T O S T O R Y

PHOTOS: JULIETTE HAMELLE AND NICOLE WELLE



ARTICLE CONTINUES NEXT PAGE



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THE FIRST INTERNATIONAL QHAPAQ ÑAN WALK

WALKING THE ANCIENT INCAN ROAD SYSTEM

TEXT & PHOTOS: CHRISTOPHER NIKLAS PETERSTAM

In view of the scenic Lake Titicaca a huge ceremony had assembled. Thousands of people dressed in their indigenous garb created a rainbow over the clearing. A stage had been set up adorned with a huge flag of Bolivia, large speakers on each side. The atmosphere was filled with the beating of drums, traditional chants and the smell of a many different barbecues. The excitement was only to be topped by the arrival of the guest of honour, Bolivian President Evo Morales. This was the first ever International Qhapaq Ñan Walk.

The Qhapaq Ñan, known in Western countries as the Incan Road System, was the most advanced and extensive road system within the Americas before the arrival of any European influence. Spanning an amazing 39,900 kilometres, it was enshrined as a UNESCO World Heritage Site in 2014. The road spanned six different present-day countries: Chile, Argentina, Bolivia, Peru, Ecuador and Colombia. Each of these nations had sent state delegates to represent them that day. The symbolic event was aimed at the promotion of tourism, as well as the indigenous cultures around Bolivia and the other participating nations.

Security was noticeable as military police soon began moving people to make way for a motorcade. As soon as Bolivian President Morales stepped out, the air was filled with jubilant cheers. He made his way to the main stage where he was decorated with a brown fedora, a red poncho and wreaths of flowers, and sprinkled with flower petals. Soon all were beckoned towards the path and a huge wave of people made their way onto the ancient trail. The day was perfect for such festivities, blue skies and a bright sun. The path had remained relatively untouched from the days when the Incan tradesmen walked with his llamas carrying goods such as wool, gold and food to different areas of the empire.

Spirits were high as traditional music filled the air. The walk for that day would be only four kilometers, a tiny fraction of the original road. The topography varied the more you walked. Some areas were quite flat and smooth while others wound up hills and were covered with rocks. The altitude was around a breathtaking 3,815 metres, which forced walkers to take short breaks to regain their breath. The walk ended in a small square in which hundreds of people had gathered. The area was filled with music, singing and dancing. A small bonfire was built and vendors sold an array of ice creams and drinks. The crowd soon subsided as President Morales's motorcade left the area. Thus was the first International Qhapaq Ñan Walk.



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THELONIOUS FROM CLUB TO CULTURAL CENTRE

THE CITY'S JAZZ FANS CONGREGATE IN THE NEW LOCATION

TEXT & PHOTOS: RACHEL DURNFORD

Entering the Centro Cultural Thelonious is to be transported to another world, away from the bustling cityscape of La Paz. It's easy to feel the jazz legacy it's inherited, with black-and-white photographs and vividly painted portraits of performers hung on every wall, candlelight reflecting off brass instruments to give a warm and intimate atmosphere. Originally established in July 1997, Thelonious is one of the few spaces in Bolivia dedicated to jazz. After an uncertain moment in 2016, when the old club was demolished to make way for another building, there was a struggle in meeting the legal requirements for restoring and moving the jazz club. It was then that the concept of a cultural centre emerged and gained support among musicians and others within La Paz's small jazz community. Thelonious was reborn as a cultural centre, and it's now going strong, with both performances and jazz instruction sharing centre stage.

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Juan Carlos Carrasco, the current owner who took over the re-establishment of Thelonious, elaborates on what makes it one-of-a-kind. 'Musicians perform for money, and then they come here to play for enjoyment,' he says. 'Lots of jams happen – sometimes we come here at 5:00 am and they're still playing.' Carrasco has a cool demeanour, complete with casual white T-shirt and jeans, but it becomes apparent that he has the same energy as the bebop jazz the Centro Cultural Thelonious – and its namesake – is renowned for. He's engaging when he talks, and, with a youthful glint in his eyes, his passion for jazz is clear. Carrasco jokingly describes his relationship with jazz as similar to falling in love with an ugly girl. 'It's like, Oh I don't know, maybe, I'll take it, and then you start to really love her, and then by the end it's like wow!' he says. Carrasco has a hands-on approach to the Centro Cultural Thelonious and is keen to spend time there helping to develop it. After being enchanted by live music for much of his life, Carrasco is the perfect fit for the cultural centre. His enthusiasm is infectious. 'I love to see people happy with music,' he says as he leans forward and gesticulates in a way that makes one believe, as he does, that this is something special.

Thelonious's evolution from bar to cultural centre is particularly important to Carrasco, who described the importance of jazz instruction in the new space. There are instruction studios for music courses, everything from general jazz to big-band music, in the building, in addition to rehearsal spaces for professional musicians. Thelonious provides the classes specifically for amateur musicians

who wish to elevate their playing, something that Carrasco hopes will raise the standard of jazz performance in La Paz to a new level. However, he does not underestimate the skill of the musicians Thelonious hosts. 'You don't expect this quality of music here, he says. 'A lot of people think, "Okay, I'll go," but after the show's over, some people are even crying, saying how incredible the performance was.'

I understand this reaction after attending some performances myself. While a group of young musicians perform, the atmosphere is one of raw talent. They clearly relish playing on stage, but they exhibit a sense of shyness that is inevitable considering the importance of the cultural centre to jazz musicians in La Paz. Perhaps the large photograph of Miles Davis staring at the room, his eyes observing the performers with a pensive gaze, is a little intimidating. I also watch Las Vacas Locas, an established Bolivian jazz group with decades of experience. They have a history of performing at Thelonious, so they're more comfortable displaying their camaraderie in front of an audience. Easy smiles and comments are traded, contrasting with the precise and complex pieces they're playing, and it's clear that music is a pure joy for them.

During the breaks, I talk to bassist Christian Bernal, and he relates the more difficult side of performing jazz in Bolivia. 'The only way that jazz evolves is if we write new music,' he says. 'But it's very hard for people in Bolivia to listen to new, original music.' Carrasco shares a similar

perspective. 'The audience can't understand that they must pay to hear music,' he says. 'The attitude is "I don't know the band, I don't want to pay." Here it's, say, five dollars for the cover, so if there are five musicians playing you're paying one dollar for each. It's so cheap it's like they're playing in the street and, even so, we have protests. The performers need to be big stars to ask for 10 or 15 dollars.'

Despite the struggle for performers and club owners alike, the continued thriving of the Centro Cultural Thelonious demonstrates that there's a demand for jazz in the city. Carrasco tells of exciting moments in Thelonious's past, such as when one of Prince's drummers was in the city and came to the old jazz bar, amazing everyone with his skill. More currently, the cultural centre hosts the annual September Jazz Festival, and Carrasco has talked with excitement about the part he has played in putting on a live production of West Side Story. With a tale not dissimilar to one of a phoenix rising from the flame, it seems that the Centro Cultural Thelonious will continue to be a haven for trainee musicians, journeyman performers, jazz lovers and the occasional jazz maestro in La Paz for many years to come.

The Centro Cultural Thelonious is located at the southern end of Avenida 6 de Agosto; go to @Centroculturalthelonious on facebook.com for more information.





SINGANI COMES FINDS AN INTERNATIONAL AUDIENCE

AND DIRECTOR STEVEN SODERBERGH THINKS IT'S IN A CLASS OF ITS OWN

TEXT: CHRISTOPHER NIKLAS PETERSTAM / PHOTOS: COURTESY OF SINGANI 63

Singani is the national spirit of Bolivia, created by newly arrived Spanish monks who needed a sacramental wine in the 16th century. By law, singani is crafted exclusively from muscat of Alexandria grapes, grown and distilled at a minimum of 1,524 metres above sea level, which lowers the boiling temperature of the grapes. This unique drink is now being courted by the famed Hollywood director Steven Soderbergh.

Soderbergh first discovered singani while filming his 2008 biopic film, *Che*, and the director instantly fell in love with the grape brandy and decided to import and promote it in the United States. Singani 63, named for the director's birth year, has been a project of Soderbergh's since 2014, when the first boxes of the spirit were delivered to his doorstep. While the drink is available in New York City, as well as some select cities within the United States, the real battle that Singani 63 has been facing is the category of spirit that it has been placed into. Although Singani 63 can be described as a fruit brandy, similar to the Brazilian spirit *Leblon Cachaça*, the company has been lobbying the US government to place Singani 63 into its own unique category of spirit.

According to the Singani 63 brand manager Stephan Pelaez, 'We are not fighting for singani to be its entirely new category. Singani is a brandy by the largest definition – any fruit distillate is a brandy – but there are distinct category "types" recognized in the US and internationally. *Cachaça* is now a recognised category type under rum, pisco is a recognized category type under brandy, as is cognac and almost 14 other distinct fruit distillates.'

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SAT:
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The legal confrontation has been going on for around four years at this point. Singani 63 has hired the same lobbying group that represented Leblon Cachaça, which took 10 years of negotiations to be considered a unique product from Brazil instead of generic rum. To this day, Singani 63 is still lobbying the US government to grant them this same privilege. According to Pelaez, 'Steven [Soderbergh] presented this to the deputy Treasury secretary of the United States. This made our case very clear.' The brand remains optimistic that it will soon be able to break through the 'brandy quandary,' and Pelaez says that 'if we get Singani done in under six [years] that's not bad at all!'

When speaking about the marketability of singani in the US and Europe, Pelaez says, 'The leading global industry voices have all recognised that singani is distinct from any other spirit, have added singani to their coveted influential programmes and have written about and recognised the category of singani.... These are the same people who embraced mezcal 20-30 years ago and now across the world everyone is ordering mezcal. So, yes, we are confident singani will be embraced and celebrated the world over. It's already happening.'



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 LA PAZ - BOLIVIA

BX-96 RECOMMENDATIONS

DESTINATION

TIWANAKU

DESCRIPTION: The spiritual and political center of the Tiwanaku culture is one of the most important archaeological sites in Bolivia. UNESCO has declared this site as World Heritage Centre in 2000. There are two museums that are open everyday from 9am to 5pm.

HOW TO GET THERE: There are several tour agencies that organise visits to Tiwanaku but you can also take a minibus from the general cemetery in La Paz city, it takes about 2 hours to get there.

PHOTO: Fernando Cuéllar for CIAAT
WEBSITE: www.tiwanaku.gob.bo



HOTELS

ALLKAMARI

DESCRIPTION: This Boutique Eco-Resort & Spa is located 30 minutes from the southern area of the city, in the Valle de las Ánimas. Allkamari is a great place to relax and rest from the city chaos, it has comfortable rooms but the most outstanding aspect is the view of the Illimani which creates an amazing landscape.

WEBSITE: www.allkamari.com
ADDRESS: Av. Camiraya N° 222 (Zona Chañoco - Uni) - Valle de Las Animas, La Paz - Bolivia
PHOTO: Allkamari



CULTURE

CARNAVAL DE URURO

DESCRIPTION: Declared Intangible Cultural Heritage of Humanity by UNESCO, the Carnival of Oruro is the maximum representation of carnivals in Bolivia and is one of the most important in the world. This carnival is an explosion of culture, dance, music, devotion, joy and fun, where more than 60,000 dancers and musicians pilgrim to the temple of the Virgin of Socavon, representing dances from all regions of Bolivia.

NEXT CARNIVAL: February 22-23, 2020. Oruro, Bolivia.
OPENING HOURS: 10:00-19:00
PHOTO: Sergio Saavedra Patiño



RESTAURANTS

POPULAR

DESCRIPTION: At Popular you'll get the best of Bolivian cuisine served with a contemporary touch. The taste of each dish takes the best of Bolivian food, flavours and traditions. They also have a selection of craft beers, singani and Bolivian wines. Popular is a 'must visit' if you are in La Paz, you'll have an unforgettable culinary experience.

ADDRESS: Murillo street #826
OPENING HOURS: Monday to Saturday from 12:30 to 14:30
PHOTO: Popular

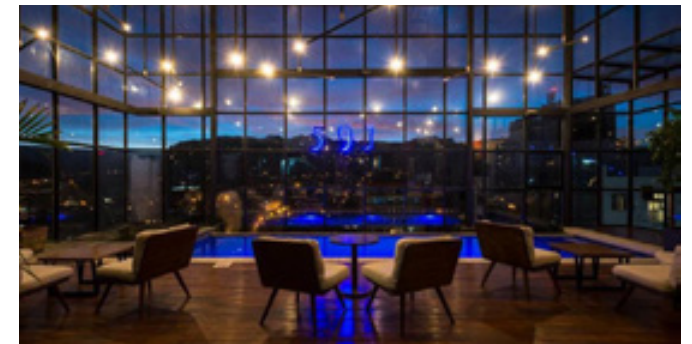


BARS

+591 BAR

DESCRIPTION: The +591 Bar-named after the Bolivian area code- is one of the top places to visit in the city. They offer a new Bolivian cocktail bar experience, their cocktails are inspired by Bolivian flavours, culture, places and stories. The bar is located on the seventh floor (rooftop) of the luxurious Atix Hotel which offers wonderful views of the city.

ADDRESS: Atix Hotel. Calacoto, street 16 #8052
OPENING HOURS: 19:00-2:00
PHOTO: +591 Bar



SHOPPING

WALISUMA

DESCRIPTION: Walisuma is a compound word in Aymara that means: 'The best of the best.' The store promotes the best producers in our country, carefully selecting their best products and also designing exclusive high-end pieces, allowing you to take extraordinary pieces of Bolivia with you.

ADDRESS: Claudio Aliaga street, #1231
WEBSITE: www.walisuma.org
OPENING HOURS: 7:30-20:00
PHOTO: Walisuma



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GLOSSARY BX96 BolivianExpress Magazine

ALASITAS	Annual month-long cultural event. It honours Ekeko, the Aymara god of abundance, and is noted for the giving of miniature items
ALTIPLANO	High plateau
ANTICUCHO	Cow's heart grilled over fire and served with potatoes
CARNAVAL DE ORURO	Carnaval of Oruro
CASERITAS	Term referring to someone selling or buying something
CHULLPAS	Ancient Aymara funerary tower originally constructed for a noble person or noble family. Chullpas are found across the Altiplano in Peru and Bolivia
KALLAWAYA	Traditional healers living in the Andes of Bolivia
KULLAHUADA	Aymara folkloric dance
LLAUCHA	Type of cheese empanada
MAESTRITO	'Little master', term used to address drivers and other professional working men
MARRAQUETA	Typical bread of La Paz
PACEÑO	From La Paz
PASANKALLA	From Copacabana, this is a variety of giant white corn which is puffed and turned into a sweet snack
QHAPAQ ÑAN	Inca road system
SALCHIPAPA	Popular street food snack consisting of fried hot dog strips on a bed of chips
SALTEÑA	Bolivian pastry filled with a stewy mixture of vegetables, meat and eggs
TUCUMANAS DEL PRADO	Fried pasties filled with meat or vegetables
YAMPARA	Culture in the department of Chuquisaca
YATIRI	Medical practitioners and community healers among the Aymara of Bolivia

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66-58839

CULTURAL AGENDA

JULY - AUGUST 2019

MUNAY
outfit design

LA PAZ

OPERA PAGLIACCI

19:30
July 25-28
From Bs. 50
Teatro Municipal Alberto Saavedra Pérez

JATUM KILLA

Andean lyric music
19:30
July 30
Teatro Municipal Alberto Saavedra Pérez

ENKUMENTRO

Theatre festival
19:30
July 31
Free
Teatro Municipal Alberto Saavedra Pérez

"AY AMOR NO ME QUIERAS TANTO"

Theatre play
19:30
July 31
Casa Grito - Los Pinos, street 3

GUITARS IN THE ILLIMANI

International music festival
19:30
July 31 to August 1st
MUSEF - Ingavi street, #916

IRUPANA PARAGLIDING FESTIVAL

15:00-18:00
August 2-4
Irupana, Yungas Region
More info: +591 78946580

WINE FEST 2019

19:00 - 23:55
August 8-10
Centro de Eventos Mediterráneo -
Costanera avenue, street 31

PICO AUSTRIA 2019

Skyrunning
7:00 -15:00
August 24, 2019
Bs. 150
More info: Skyrunning Bolivia +591
77208646

COCHABAMBA

THE DANCE OF THE DEATH

19:30
July 30-31
Teatro Adela Zamudio

'ART AND COLOR'

Collective exhibition painting and sculpture
19:30
July 23 to August 5
Casa de la Cultura Cochabamba

LLAJTA URBAN

Music Festival
15:00-3:00
•Metal Stage: July 27 at Plaza Granado
•Hip Hop stage: August 3rd at Plaza 14 de
Septiembre
•Ska, Reggae and Jazz Stage: August 10th
at Plaza de las Banderas

CULTIVA REGGAE 2019

14:00-23:59
August 3rd
Bs. 30
Proyecto mARTadero - 27 de agosto and
Ollantay avenue

SANTA CRUZ

'TE LO CUENTO EN SEÑAS'

Inclusive presentation of storytelling
suitable for all audiences (hearing and
hearing impaired people) with interpretation
in sign language
19:30 - 21:00
July 27
Bs. 20
Centro Cultural Seoane - Seoane street,
#123

FILM DEBATE GREAT DIRECTOR: WONG KAR WAI

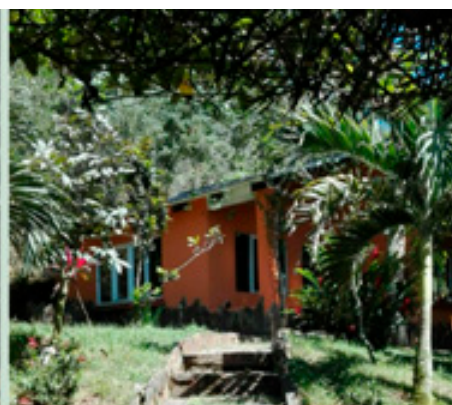
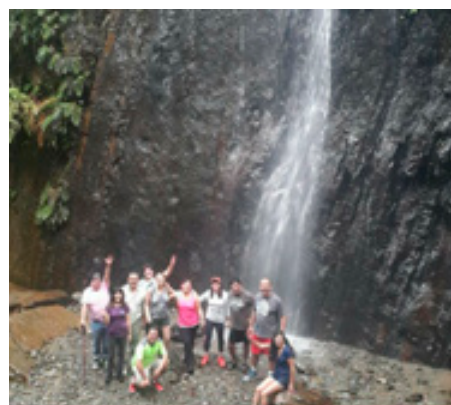
19:00
•"2.046" (2004): July 23
•"El fluir de las lágrimas..." (1988): July 30
Free
Centro de la Cultura Plurinacional Santa
Cruz - Rene Moreno street, #369

EXTREME CHOCHIS

Multi-adventure festival 2019
August 3 to 6
Bs. 950
Chochis, Chiquitos Region
More info: +591 78049029

PIRAÍ VACA CONCERT

18:00
August 28
Free
Escuela Nacional de Teatro - Plan 3000



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📍 Calle Linares #956
entre calle Sagarnaga y Viluyo

📌 Munay outfit design

📷 Munay (outfit design)

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