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GAMES

TEXT: AMARU VILLANUEVA / PHOTO: MICHAEL DUNN

For why is gambling a whit worse than any other method of acquiring money? How, for instance, is it worse than trade?

—Fyodor Dostoyevsky, *The Gambler*

Games seem just as popular on the playground as they do in the prison courtyard. Why is this so? 'It's about making use of time which to them feels eternal' says Colonel José Peña, San Pedro Prison's maximum authority. Luis, one of the inmates we spoke to for this issue also appreciates the importance of games in his day-to-day life: 'Because our time is often spent in boredom, it's important to keep people busy and relieve the tension. People can get stressed and even violent if they have no way having fun and letting it all out'.

We're told doing sport gives us endorphins, that taking risks gives us adrenaline. One doesn't need to be a chemist or a molecular biologist to understand how much happiness and excitement games can bring about. But it's not just about joy; games are also cathartic and allow us to deal with anger and suffering. And of course, the passions generated by games such as football are often catalysts to displays of violence between fans. Whatever emotions they generate, games tap into the core of our humanities, turning us at once into brutes and aesthetes.

*Bolivian Express editorial
Issue 32 - 2013
full editorial @ bolivianexpress.org*

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La Paz – Bolivia
September 2018

Thanks to: Casa de la mascota GAMLP, Yvonne Goodson English teacher, Instituto Exclusivo team

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Editorial #87: Inside Out

By: Caroline Risacher

In my experience, Bolivia is the taste of **locoto** and **quirquiña**. It's biting into a **salteña** and spilling an unpredictable amount of sauce all over myself. It's jumping into a minibus and being greeted with a **'buen día'** by fellow passengers. It's drinking a **multivitamínico** juice from a plastic bag on the way to work. It's thinking that you need a new broom and running into a broom-seller 10 minutes later. And it's still wondering after years of living there if it's spelled Avaroa or Abaroa.

It's sitting in the plaza on the weekend at dusk and sharing a warm **api con pastel** with friends. It's waiting for the bus to fill up so it can leave and then encountering a roadblock on the way. It's finding out that today is dry day, so you cannot purchase alcohol – unless one has good relations with the **tienda** owner on the corner. There, you will be able to purchase everything that you need, whenever you need it.

There is much more to Bolivia than this limited list, but for people who haven't grown up here, Bolivia is a riddle that remains unsolved. To gain an understanding of this country is a lifelong quest, but a fulfilling one. In this issue *Bolivian Express*, we're looking more intimately into the lives and realities of some aspects of Bolivian life.

We entered the newly built **Casa Grande del Pueblo** for a sneak peek inside. Our journalist wasn't too impressed, but we cannot deny the imposing presence the building has in the skyline. Outside the *Casa del Pueblo*, in the streets of La Paz, over 300,000 streets dogs trot about, a friendly bunch, but their numbers are increasing exponentially and are creating public-health issues.

A few blocks from the *Casa Grande* is MUSEF, the Museum of Ethnography and Folklore, Director Elvira Espejo Ayca opened the museum's doors and showed us the latest exhibit. Here, objects are more than just pretty artefacts; they tell the story of Bolivia and its inhabitants. And to better understand Bolivia, we had to leave the city. We travelled to Sapahaqui, a few hours south of La Paz. There, our team of journalists escaped the urban frenzy and had lunch with the locals in a hairdresser's salon.

There's also a lot to learn about from its people, and for this issue we profiled Bolivian rock star Grillo Villegas, an icon who opened his home to us. Rock is, for many Bolivians, as essential to their culture as the sounds of **quena** and **charango**. Bands such as Gun N' Roses, Led Zeppelin and AC/DC have had profound impacts on local pop culture. Which is why it felt so surprising to realise that there hadn't been a Hard Rock Cafe in Bolivia until just a few years ago.

Ultimately, one can find Bolivia's ethos in its artists – poets like Benjamín Chávez, playwrights like Eduardo Calla and cineastes like Alvaro Manzano. They represent a prolific new generation of artists who are inspired by their country but also want to give back with works of quality and substance.

Bolivia is applying **Mentisan** and feeling immediately better. It's the people and their innovative spirits and determination. It's the mountains, the jungles, the festivals, the wildlife. It's the babies' red cheeks. It's home.

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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EL MÉTODO GRÖNHOLM

A TESTAMENT TO THE RAW TALENT THAT BOLIVIAN THEATRE HAS TO OFFER

TEXT: IRA LEE / PHOTO: ALEJANDRO LOAYZA GRISI



El Método Grönholm, the highly anticipated show featuring some of the most talented figures in Bolivian theatre, opened in August at the Teatro Nuna in La Paz's Zona Sur. When the audience walks into the show the stage is bare except for a bizarre assortment of props, including office chairs, a motorcycle helmet, priest vestments and a red clown nose. What ensues after the public is seated is a dark comedy about four candidates vying for an executive position at a major multinational corporation. The selection process takes the form of psychological trials that force the candidates into unscrupulous power plays of manipulation and deceit.

Bringing to life a sharp and engaging script adapted from a text by Catalan playwright Jordi Galcerán, the four actors (Winner Zeballos, Javicho Soria, Natalia Peña and Mauricio Toledo) deliver a strong physical performance with an energy that captivates the audience as the play moves between a witty satirical comedy and a gripping human drama. The story reflects on human relationships, on the way people present

'THE ACTORS ARE LIKE FOUR LAB RATS IN A BOX WHOSE WORDS AND ACTIONS ARE BEING OBSERVED, JUDGED AND INTERPRETED BY US, THE AUDIENCE.'
—ÁLVARO MANZANO,
DIRECTOR OF EL MÉTODO GRÖNHOLM

themselves and treat one another, and on the masks people use to get what they want. The interaction between characters and the movement of the ensemble play an essential role in conveying the development of these power dynamics. This is what the actors do so brilliantly. Not only do they effectively use their voices and bodies to stake the claim of their individual characters, but they also work with and against each other to vividly evoke the human conflicts of the story.

In addition to the cast's performance, virtually every aspect of the play is well executed. From the writer's sharp dialogue to the lighting and tech design, every step of the process provides a strong platform for the actors to keep us laughing and thinking on the edge of our seats. *El Método Grönholm* is a genuine testament to the incredible raw talent Bolivian theatre has to offer.

This is the fifth play put on this year by Teatro Punto Bo. Eduardo Calla, the executive producer of the initiative, describes the project as a 'platform of sustainability, producing and distributing theatre in Bolivia.' The aim is to 'create a regular series of theatre productions in La Paz as a starting point. Shows of high quality, theatre that is artistically and technically well done, to reach new audiences and foster a theatre-going public.'

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If creating a regular, sustainable theatre scene in Bolivia is the main objective, money is going to be a prime concern. With limited state funding, Bolivian theatre productions tend to have smaller budgets, and theatre companies cannot put on shows as frequently as they would like. This reduces the engagement of the theatre-going public and restricts the activities of the theatre community in the country. According to Calla, an accomplished theatre director in his own right and who has trained and worked in theatre outside of Bolivia, 'This is a very Latin American reality.'

The sheer scale of the theatre industry beyond the region, in cities like New York, London or Berlin, is tremendous when put into perspective. 'It is incomparable,' Calla says. 'In those countries, there is funding, there are systems and infrastructure for theatre.' Although Bolivia also has a theatre system, it is not in the same condition as the theatre industries in the United States or Europe. Without legal, political, or economic support, artists must make do with what they have. Fortunately, what Bolivian artists do have in abundance is creativity and talent, and projects like Teatro Punto Bo have made it their mission to refine this advantage.

The shows put on by Teatro Punto Bo also aim to incorporate talent from outside the world of theatre. The cast of *El Método Grönholm*, for example, features four actors with different backgrounds. Natalia Peña and Mauricio Toledo have spent years working in theatre in a traditional sense, whereas Winner Zeballos is better known for his work in an underground experimental performance circuit, and Javicho Soria is a stand-up comedian by trade. Mauricio Toledo frequently works in film and has also worked as a TV presenter. Even the director, Álvaro Manzano, is primarily a filmmaker and *El Método Grönholm* marks his debut as a theatre director. The diversity of the talent involved has made his theatre debut an exciting and successful experience.

'At first it was quite difficult to coordinate a rehearsal schedule that worked for everyone,' says Manzano, adding that the final product was worth the effort. 'Having a cast that is too uniform or similar would have made it a bit drab and stale,' he explains, 'the performance would have been restricted.' A crossover of talents and performance styles helps to invigorate a theatre scene and ensures Teatro Punto Bo's objective of delivering shows of a high standard. The decision to assemble a cast of diverse backgrounds was also useful for the play because the different performance styles complemented the personalities of the characters who clash in the story. With the audience circling the square stage on all sides, 'The actors are like four lab rats in a box whose words and actions are being observed, judged and interpreted by us, the audience,' Manzano says.

Given the raw talent of the acting ensemble, the show is entertaining regardless of which side of the stage you sit on. With shows like this, one should be optimistic about the future of theatre in Bolivia. Initiatives like Teatro Punto Bo are slowly building a theatrical ecosystem to deliver more high-quality plays and do justice to the creative potential of Bolivian artists.



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IN THE EYE OF THE BEHOLDER

BOLIVIAN NOTIONS OF BEAUTY BECOME MORE DIVERSE

TEXT & PHOTOS: MARION JOUBERT

At the grand finale of 2018's Miss Bolivia pageant, held at the end of June in Santa Cruz, the judges had to make a difficult decision: selecting just one winner among so many pretty women with such varied features. For them to choose a representative of Bolivia, a country which has such a diverse population, they should have selected all of them! Eventually, though, the stunning **cruceña** Joyce Prado Ribera was crowned the winner at the end of the night. The 21-year-old, six-foot-tall model stands out from past winners of the Miss Bolivia pageant. She has dark hair and skin, not so different (if admittedly more classically beautiful) than the typical Bolivian woman – a refreshing change from the blonde-haired European-looking models of contests in the past.

In Bolivia, like in many Latin American countries, it's common to see advertisements featuring models who are not representative of the populations to which the ads are aimed. There's a lot of white skin, fair hair and blue eyes in a country where most of the population has darker pigment. It's a curious trend, especially in light of Bolivia's 2010 Law Against Racism and All Forms of Discrimination, which allows for sanctions against media outlets that disseminate 'racist and discriminatory ideas.' Of course, there are some Bolivians that do have these lighter, European characteristics (just take a look at Miss Bolivia 2014, or the Mennonite families living out in rural Santa Cruz); the majority, though, are of indigenous origin and do not share these features.

These advertisements can be considered a form of dissimulated discrimination, as they do not represent the majority of the Bolivian population. In order to understand why this distorted view of beauty exists, I decided to ask Bolivians their opinions.



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Their responses were often similar. The same economical, social and historical reasons were often raised. Financial obstacles were frequently mentioned by store owners. 'Models are so expensive, so people get copies from the Internet,' a printer said, 'and there are no Bolivian models on Google with a modern look.' People within the beauty industry also supported that view. 'When we are looking for models on the Internet, Facebook,' a hairdresser said, 'it's hard to find Bolivian models looking modern, with short hair, for example. [Creating our own advertisements] would be so expensive.'

Other explanations emphasised connections with international companies and the importance of toeing the line. 'We work with a company from Spain, and we received the posters from them,' revealed another hairdresser. Other people working in different fields gave the same reason. 'Because we receive our glasses from international companies such as in China, the United States,' an optician said, 'which give us the posters at the same time.'

But financial considerations aside, some said that the fair-skinned models are featured because that's what people want. 'If we are going to show Bolivian models, people are not going to like it,' another hairdresser explained. 'Also, there are no Bolivian celebrities worth being shown as models.'

The optician explained that people are influenced by movies and artists from other countries. 'We are not going to show a peasant from El Alto as a model!' he exclaimed.

There was a consensus among the people I spoke with that most advertisements featured models from a richer social class, a result of Bolivia's colonial past. 'The white people were richer, and they are still now,' said a young woman. 'They are part of the high social class in general.' Another woman had a similar point of view. 'Well, I guess the decolonisation isn't totally done,' she explained. 'But I think it's not only because of our history; it also comes from the more dominant cultures, like from Chile, the United States.' Some, though, had a simpler explanation. 'What is unusual is attractive, no?' one **paceña** said. 'Blue eyes, for example.'

When asked, *paceños* have disparate conceptions of what makes a woman beautiful. 'To be thin, with long and well-cared-for hair,' whispered a petite young lady in Plaza San Pedro, who could have been describing herself. 'When the body is voluptuous,' answered a man named Pedro. 'I like dark skin, brown eyes and long black hair,' said the optician, a zaftig middle-age woman with long and curly dark hair. 'Modern women, thin and blonde,' said a skinny teenage boy with dark features. There was a diversity of opinions regarding

what is beautiful and feminine, and what people want to see in advertisements.

Bolivia has changed over the last 20 years, though. No longer delegated to traditionally subservient roles, **cholitas** are now proud representatives of the country. They are in government and they are leaders of business, and Bolivians expect to see them reflected in the media. 'I am not annoyed when I look at these [old] ads, because I am used to seeing it,' said the young woman in Plaza San Pedro. 'But yes, I would like them to change, even though it's been the same since I was a child.'

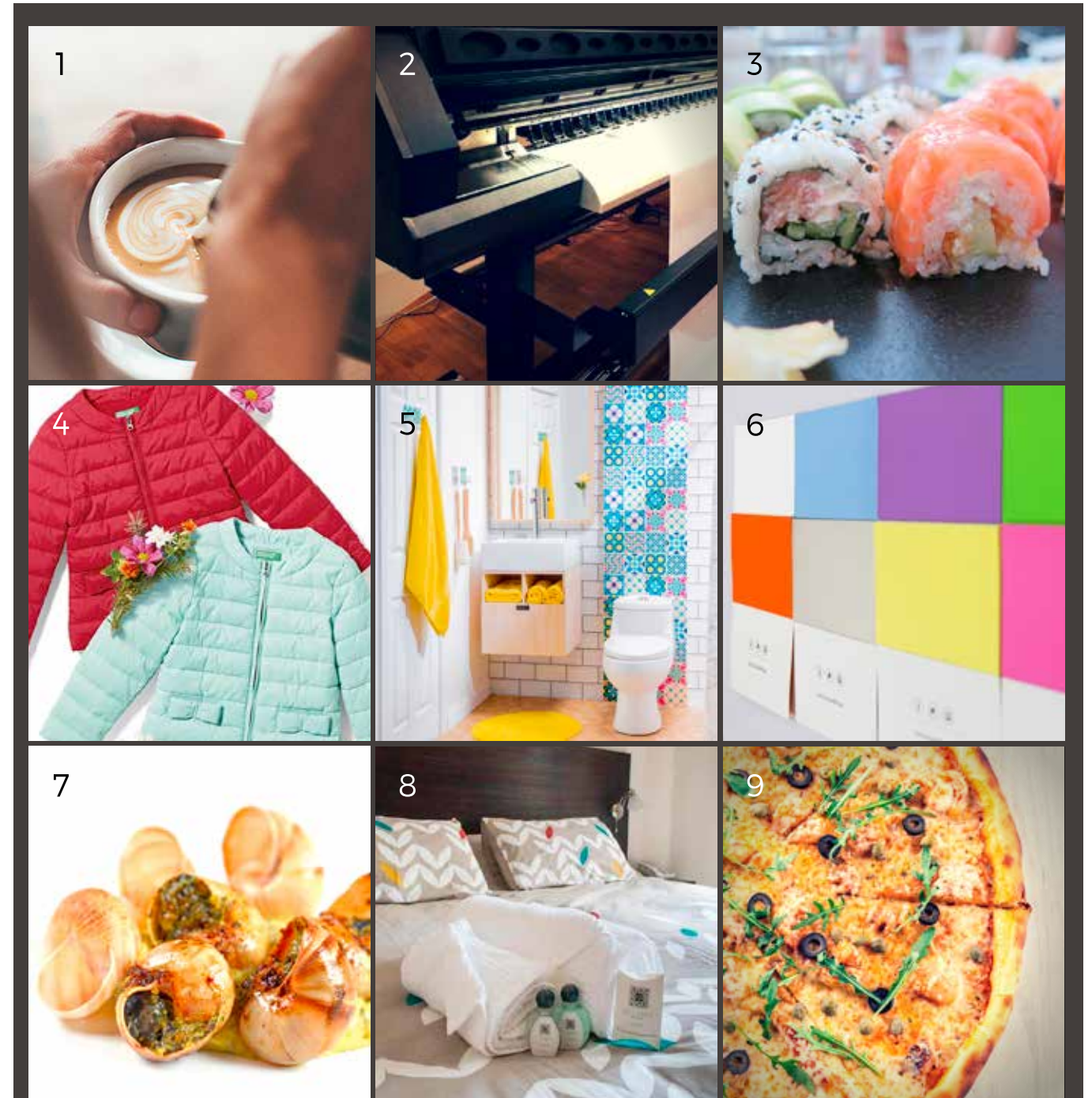
This is something noted by Rosario Aguilar, the director of the only *cholita* modeling school in Bolivia. 'Store managers might receive criticism if they display a *cholita* model in their posters,' Aguilar said. And although this discrimination in the fashion industry still prevails in some places, Aguilar remained positive, noting that these changes are now happening, in no small part due to her school. 'We are breaking the trend,' she said. 'In a few years, people will see more *cholitas* in ads. There is a lot to explore with the **mujer de pollera**.'

'Ten years ago, *cholitas* couldn't even enter in public spaces!' Aguilar said. 'Now the *mujeres de pollera* have real clout – not only in the fashion world, but also in the political and economical scenes. They are not just selling things in the street anymore.' She wants to promote a *cholita* notion of beauty, not only in folkloric commercials but across the entire society. 'The girls that come out of my school find work in shampoo and shoe advertising campaigns,' Aguilar said. 'They find work in national companies as well as international ones. It's more and more open.'

But while we await this commercial revolution, street artists are actively fighting against this dissimulated discrimination by painting indigenous figures and, consequently, striking a balance. The Bolivian street artist Knorke Leaf is enraged by the media's uniformity, which she says doesn't properly represent Bolivia. 'The problem with these ads is that a lot of teenagers have body trauma because they want to look like the models,' she said, 'but they don't have those bodies at all. This is why we should fight against this propaganda.' Which she does with her art, depicting women who are distinctly Bolivian, and also distinctly beautiful. 'The streets can be a discriminating place and also a challenging one,' Knorke Leaf said. 'The streets are for everyone, and it's also a place to say, "No, it's not like this."'

Hopefully, though, in the future, Rosario Aguilar and Knorke Leaf will be proven correct and the Plurinational State of Bolivia will also have truly plurinational depictions of Bolivians in its media.

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CASA GRANDE DEL PUEBLO

CONTROVERSY AND ART INSIDE THE NEW GOVERNMENT BUILDING

TEXT & PHOTOS: ROSE COCKS

Visible from any point across the skyline of La Paz, Bolivia's new presidential building, the **Casa Grande del Pueblo**, looms over the historic Plaza Murillo, cutting through the traditional and colourful architecture of the surrounding government buildings. The question on everyone's mind, however, is whether this novel structure of 29 floors can really be a house of the people when the people don't know much about it.

At present, to the disappointment of **paceños** and tourists alike, if one approaches the 'Great House of the People' at any time other than the short visiting hours on Saturday, one is greeted at each door by a soldier announcing one cannot enter.

Although the Saturday morning tours seem a reasonable way to reveal the building to the public, visitors are left wanting more after partaking in them. Queueing from 8:30am, visitors are allowed through a side entrance of the building in groups of ten. After passing through security, they are taken to the rooftop helipad and granted five minutes to take photos. They then descend to the third, second and first floor to view a sparse, but impressive collection of artwork. There is little clarity throughout the tour and no consistent guide to escort the groups of tourists.

Alexandra Bravo, one of the artists featured in the collection, was present to speak briefly about her work with real life feathers that addresses issues linked with immigration within Bolivia and discusses human and women's rights. In the lobby of the building there is a colourful tribute to **Pachamama** created by the highly acclaimed Bolivian artist Roberto Mamani Mamani. Angela Pachawte, one of the visitors on the tours, expressed her deep appreciation for the artwork in the Casa Grande del Pueblo, confessing she would like to see more of that art around the city.

The tours focus more on the art and the facade of the building, than on the actual use of this new government structure. Although *La Casa Grande del Pueblo* will replace Bolivia's former presidential palace, called the **Palacio Quemado**, there are clear distinctions between the two. The *Palacio Quemado*, which is now set to become a museum, only permitted the entrance of people in suits and formal attire and was closed to the public. Although, *La Casa Grande del Pueblo* was going to have the same policy at first, President Evo Morales decided to create permanent exhibition rooms that are open to the public, with the hope that the building will become a cultural hub in Bolivia. He presented the building on twitter as evidence of 'the change and renovation of the new Bolivia we are constructing.'

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The helipad that crowns the building was created with the additional use of wedding photos and ceremonies to make the structure more accessible to the public, but the conditions of this accessibility have not been confirmed. The same goes for the nature of the tours. Ivan Ayaviri, a communications officer of the Ministry of Culture and Tourism who now works on the 19th floor of the building with a spectacular view over the south side of the city, informs us that the visiting schedule will likely change in the coming months.

LA CASA GRANDE DEL PUEBLO WILL REPLACE BOLIVIA'S FORMER PRESIDENTIAL PALACE, BUT THERE ARE CLEAR DISTINCTIONS BETWEEN THE TWO.

Ayaviri discussed the artwork both inside and outside *La Casa del Pueblo*, indicating 'the union of Bolivia's three climatic zones', the Andes, the valleys and the lowlands, depicted in the three icons on each face of the building. He also described the 36 faces painted over the archway of the spectacular lobby, which represent the 36 indigenous groups of

Bolivia recognised by the constitution, each divided with a half male, half female face.

Aside from this artwork, the official use of the building has been a point of contention. According to Ayaviri, Bolivia's 'growing economy', demands more space for the government. The skyscraper not only houses the Presidential Suite, but also parts of at least five government ministries: Presidential, Communication, Culture and Tourism, Energy, and Environment and Water. The offices of most of these ministries are split between *La Casa del Pueblo* and offices around La Paz. Citizens, however, have contrasting opinions on this way of organising the nation's bureaucracy.

'The ministries are a little displaced,' said Angela Pachawte, adding that it would be better if they all worked under the same roof to facilitate public access. In opposition to this view, Carlos Arispe, a language teacher working in La Paz, believes 'a government needs to decentralise. It needs to work in different areas, not only in one large place,' he said.

A highly controversial element of *La Casa del Pueblo* was the use of public funds for

such an extravagant construction. Arispe describes the lack of 'hospitals and medical centres to address the health of the people' in La Paz, which he says is 'noticeable given the 'supposedly socialist' nature of the government, and the 'immediate visible needs' around the city. Pachawte points out that, despite her appreciation of the building's use and the artwork it contains, La Paz is 'seriously lacking health and education services' for young people like her. Williams Madrano Cuiza, however, who is from Tarija, claims that the government is building hospitals, but due to a 'lack of communication' in the media, this is not made obvious to the public.

Other residents of La Paz, like Carlos Arispe, display a distaste for the building and describe it as 'an absolute waste of money... a demonstration of the government's power and economic control.' Regardless of these opposing views, Williams Madrano points out that 'when Evo Morales leaves the government, the building will stay in the city.' This sobering insight gives room for thought. *La Casa del Pueblo* will indeed be part of La Paz' skyline for a long time to come, so why not embrace it as the cultural hub that it is intended to become?



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MORNING TREATS

TEXT & PHOTOS: ELOISE CLARK



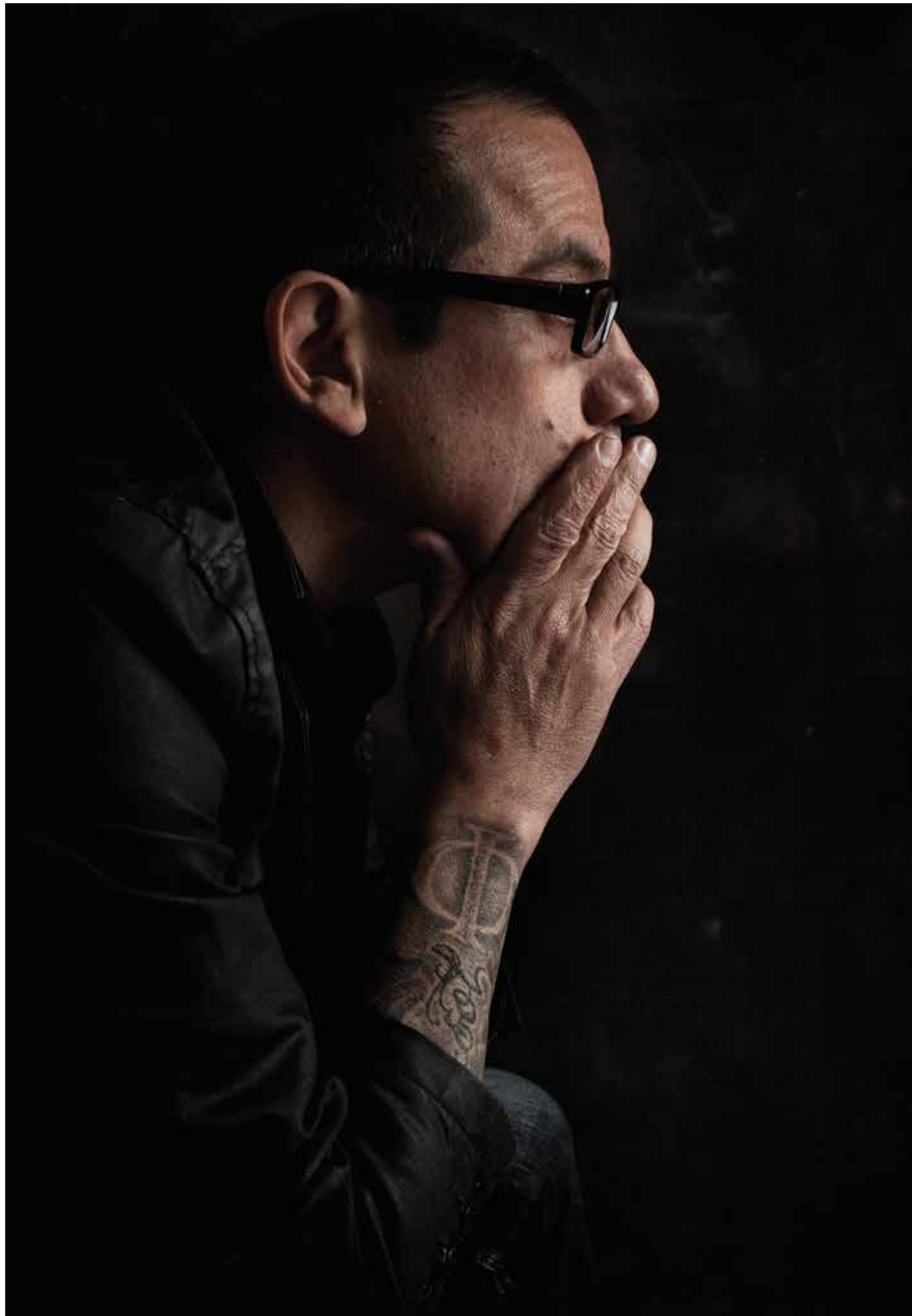
Paulina has a juice cart on Plaza España, serving freshly squeezed orange juice and offers **yapa**. She works everyday except some Fridays, mostly works in the morning and afternoons.

Sandra sells **salteñas** (pork, rice, chicken etc) with traditional sauces. She is based in Plaza España and works everyday for as long as she can from early in the morning to late at night.



Suri has a **jugos naturales** stand in San Miguel. She sells fresh fruit juices and fruit salads with yoghurt – she works everyday all day (until around 8pm). This is her only job and she works hard to do well.





GRILLO VILLEGAS

THE LIVING IMAGE OF BOLIVIAN ROCK

TEXT: ADRIANA L. MURILLO A. / PHOTO: CECILIA FERNANDEZ

There he was, so human, real, artistic, frank, lucid, critical and precise. One of the most recognisable figures in Bolivian rock, Rodrigo 'Grillo' Villegas welcomed us into the privacy of his home to discuss his artistic career and the celebration of the twentieth anniversary of his second album, *Almaqueloide*.

Almost as if he had anticipated the first questions, Villegas answers them with ease and the conversation seems close, despite the fact that we are perfect strangers. According to Grillo, *Almaqueloide* was the album that helped him boost his career. '*Almaqueloide* started more than 20 years ago,' he reminisces, 'when I borrowed money to record five demos. In May of 1997, I presented these demos to Sony Music. That was a year and a half before the actual album came out. Back then, I already had the album in my head, I knew where the album was going. Now these demos are included as bonus tracks in the anniversary edition.'

'Remembering this album is a journey, it's like going inside a time machine,' he says. It represented an era for an entire generation of Bolivian adolescents. Songs like 'Debería', 'Epílogo', 'Momentos', reflect on the confusing and painful times that teenagers often go through. Villegas had already connected with this audience through his previous band, Loukass, but his new work made the public admire him even more.

Throughout his career Grillo Villegas has released 18 albums. 'There are albums that I like,' he says, 'and there are others that I do not like so much, but I believe in hard work. I respond to my detractors with work. I have released 18 albums, it could be more, but I was sick between 2006 and 2010 and I did

not do anything. There could have been one or two more albums and that hurts.' There have been bright and dark stages in Grillo's career and he shows these emotions through his songs. The work, however, has always remained meticulous.

All of his 18 albums carry the clear stamp of the Rodrigo Villegas brand. Although each one has a peculiar style, they all have a distinct sound in common. Consciously or unconsciously, Villegas seeks for each work to have a catharsis of sorts that is comparable to a journey of knowledge and personal musical learning. Like an open vein, he shows hardness and sensitivity in his work. His trade is highly demanding. His recorded material and live performances are examples of honest work and personal sacrifice.

**'ALMAQUELOIDE STARTED
MORE THAN 20 YEARS AGO
WHEN I BORROWED MONEY
TO RECORD FIVE DEMOS.'**
—RODRIGO 'GRILLO'
VILLEGAS

In 2015 Villegas left La Paz to go to Buenos Aires and study arrangements and composition with the renowned musician, Juan Raffo. 'It makes me happy to learn and study,' he says. 'I created something quite new on my last album, with vocal arrangements and the guitar. Those songs don't follow a typical rock or pop structure. I also learned what it means to be a foreigner.' Living in

another country allowed him to appreciate certain things, such as the mountains, the food and the family landscape, bringing him closer to his own city and country.

'I am another' is the title of his last production, an album that conveys a sense of growth and maturation that seems implicit in living life: 'It tries to say that I am not the same, that learning is necessary and accepting the other is very important,' Grillo explains. From a musical standpoint, the album is different from his previous work and offers something more complex.

The close relationship Grillo has created with his followers is as strong as ever. It is a faithful and constant bond that has survived the demands of his fan base. 'It's a relationship without demagoguery, it has nothing to do with marketing. I have built a significant following and maintaining it is a great challenge,' he says. Although his personal contact with fans on *paceño* nights are a thing of the past, Villegas thinks that this is what allowed him to build a lasting connection. Beyond the natural barrier that the stage represents between the public and the performer, the majority of Villegas' concerts are sold out, which is something not all artists can claim. Undoubtedly, 'El Grillo' is still the living image of Bolivian rock.

'Do not be so bad I cannot see you so tired
To explain everything that is killing you
I'm here to be on your side.'
'Momentos', *Almaqueloide*, R. Villegas

Bolivian personalities like Grillo Villegas help us realise that in a world of *facebookeros*, *twittereros*, *whatsappers*, who disconnect us from reality, a sigh, a word, a memory, a push forward, a person, a landscape, even a cat, can allow us to reinvent our present.



MUSEO PORTÁTIL

THE NATIONAL MUSEUM THAT BRINGS THE ARTEFACTS TO LIFE AND IDENTITY TO THE PEOPLE

TEXT & PHOTO: IRA LEE

The Museo Nacional de Etnología y Folklore (MUSEF) in the centre of La Paz, is one of the most prestigious and popular museums in Bolivia. It boasts a collection of more than 30,000 cultural artefacts, with exhibitions that display a wide range of traditional vestments and craftsmanship, among other items. Its new exhibit of beautifully intricate stonework, which is part of the cycle *La rebelión de los objetos*, continues the museum's mission of preserving indigenous identities and spreading the cultural heritage of the diverse ethnic groups that make up the Bolivia we see today. The future of the museum looks bright and promising, with exciting new ventures on the horizon, including the ambitious and innovative project of the Portable Museum, or **Museo Portátil**.

The idea of the Portable Museum was conceived in 2013 in conjunction with the cycle of exhibits entitled *La Rebelión de los Objetos* (The Rebellion of the Objects) that revolutionised how the museum organises its collections. The structure of the exhibitions begins with a focus on raw materials, such as textiles, ceramics, wood and metals; proceeds to displaying objects crafted from these materials, such as ceremonial masks, colourful feather headdresses and metal weapons and tools; and then illustrates the social functions of the objects.

In August, the cycle of materials and objects is moving forward with the new exhibit of stonework. From displays that detail the process of mining precious gems and

regular stones, to exhibits that celebrate the vast array of sculptural and architectural achievements of indigenous civilisations in Bolivia. The objects are shown in their respective contexts, connected to the history of the peoples who used them, and thus they are brought to life as an interconnected cultural tapestry. According to Elvira Espejo Ayca, who has been the director of MUSEF since 2013, 'The objects begin to shout, saying: I am identity, I am culture, I am science, I am technology, I am economy, I am history. In short, they constitute a complete whole.'



In addition to conducting extensive anthropological and archaeological research, the MUSEF team aims to expand the museum's activity beyond the colonial building, known as *El Palacio de los Marqueses de Villaverde*, that currently houses its impressive collection. The *Museo Portátil* programme seeks to bring the exhibitions to communities outside of La Paz that normally wouldn't have access the museum and its resources. The programme

consists in setting up tents or stalls with photos and even 3D replicas of the artefacts from the exhibits and hosting educational workshops to teach people about the history of the objects.

Milton Eyzaguirre Morales, head of the MUSEF's Extension Unit and overall supervisor of the programme, explains the social mission of the initiative: 'When we take the Portable Museum to these communities, the people learn about themselves, fundamentally because they see objects that their own people have made.' According to Eyzaguirre, there is often a feeling of surprise amongst the public in rural communities when they 'recognise themselves in the exhibit.'

The MUSEF team also works with teachers and community leaders to help explain the history of their ethnic group and its original language in Quechua or Aymara, for instance, rather than in Castilian Spanish. The *Museo Portátil* is a way of celebrating Bolivia's cultural heritage with the people themselves, the very people whose ancestors created the artefacts that are now on display in the city.

Some museums might treat such artefacts in a way that reduces them to soulless details on a timeline or aesthetic trinkets hanging lifelessly on the wall. MUSEF's vision, however, is interdisciplinary and in touch with the reality of the objects. With the expansion of its collection and its *Museo Portátil* programme it will help preserve the memory of Bolivia's rich and diverse indigenous heritage.





BENJAMÍN CHÁVEZ

AN UNLIMITED VISION FOR BOLIVIAN POETRY

TEXT: RYAN MCMEEKIN / PHOTO: ADRIANA L. MURILLO A.

Born in Santa Cruz and raised in Oruro, a student in Cochabamba, and a resident of La Paz, Benjamín Chávez is a poet with an intimate knowledge of Bolivia, and of the country's creative spaces. He is not only a successful poet, who received the **Premio Nacional de Poesía** for his collection *Pequeña librería de viejo* (2007), but he is also an artist committed to finding poetic talent in Bolivia and presenting it to those outside of his country. In 2010, Chávez founded the International Poetry Festival of Bolivia, primarily to showcase local poets, but also to present talent from across the Hispanic world. Chávez's vision for his poetry looks inside and beyond the country's borders; a celebration of poetry from within that is simultaneously becoming more accessible to those outside.

Chávez's poetry, though technically Bolivian, is not tied to his nationality. For Chávez, 'there is no difference between those who write poetry here [in Bolivia], or in another Spanish-speaking Latin American country. Someone who reads a lot of poetry might recognise if a poet is Chilean, Argentinian or Bolivian...but they could also get it wrong,' he says. This blending of Latin American poetry has only been accelerated by the growing ease of publication. As Chávez notes, 'thanks to new digital technology and digital impressions, costs of printing are lower and there is an increasing number of small, independent publishing companies and cultural initiatives that decide to publish poetry.' Years ago, Chávez recalls, it was harder to publish in La Paz, as only a few large publishing companies existed. 'Costs were higher,' he explains, 'printing wasn't digital.' Though poetry has 'always had a space here in La Paz,' only recently has it gained easier access to the world outside.

Chávez's poetry is fascinated by ideas of space and movement not only in what the poem contains, but, more enticingly, in what the poem may have left out. He asks

his reader not only to consider the page, but to imagine what may lie outside of it. Chávez describes his fifth book, *Extramuros* (2004), as 'an exploration of the frontier of languages, the frontier close to silence.' His poems are 'an experiment in stripping yourself of words, to see what you can say with one word, or with silence.' In contrast with *Extramuros*, his fourth collection, called *Y allá en lo alto un pedazo de cielo* (2003), is composed of a single poem of 40 pages. 'These are two extremes of language, one that tries to say nothing and the other that tries to say everything,' he explains. According to Chávez, 'between these two spaces is everything.'

Extramuros consists of three sections – 'entreacto', 'inaudible' and 'fragmentaria' – that are themselves made up of several shorter poems, or fragments. Chávez's exploration of poetry and physical space is best expressed in the sixth poem of 'entreacto', made up of six words and simply titled '6':

*ilimitada
geografía
yo quien me limito*

*[unlimited
geography
I who limit myself]*

On the page, '6' is visually empty. The type that makes up the body of the poem is surrounded by a sea of white space that threatens to break up what is contained in the text. But the poem holds its own and breaks the very boundaries of the page. 'It is trying to say that there is a relation between the outside world and the inside world, that one has within oneself,' Chávez says. 'If at some point you realise that the universe is infinite, you tend to find a limit inside of yourself. The opposite can also happen. You can also feel unlimited on the inside and

limited on the outside; limits in what you can say, what you can see... In this case, in this moment, what I saw was an unlimited world, contrasted with the limits inside of myself,' he adds.

For Chávez, Bolivian poetry has the potential to be limitless, to reach outside of the page, outside of the country itself, and perhaps even beyond the Spanish-speaking world. Parts of Chávez's works have been translated into English, German and Estonian, and his work has been featured in various anthologies published in countries across Europe and the Americas. Chávez also notes the success of Bolivian poets such as Jaime Sáenz, whose work has been translated into English and German as well.

Part of the growth of Bolivian poetry is due to an increased number of poetry festivals and prizes in the country. Poetry 'is very alive, especially in the cities,' Chávez says. 'There is always something to read, and sometimes there are surprises. Little by little, local poets are getting more and more popular outside of Bolivia. They participate in literary festivals and are published outside of the country.' Chávez's poetry does not follow a conscious path. For him, 'there hasn't been a plan' in his work. 'I try to respect classical forms of verse, but I also play with white spaces and calligrams... My most extreme experiments have been in *Extramuros* and *Y allá en lo alto un pedazo de cielo*.'

It seems the future of Bolivian poetry will increasingly challenge the boundary between the 'inside' and the 'outside.' 'The writers have to keep writing,' Chávez suggests, 'there's no other way around it.' According to him, the problem is one of space, 'Maybe what needs to happen is the creation of more spaces to discuss and debate what is being written. The literary prizes also help attract attention, even if momentary, and to centre it.' Poetry is 'not difficult or hermeneutic,' he says, 'you just have to give it an opportunity.'



BOLIVIA'S CANINE CITIZENS

BOTH A BANE AND A BOON, THE COUNTRY'S DOG POPULATION IS GROWING – AND THERE ARE SOME PEOPLE TRYING TO HELP MAN'S BEST FRIEND OUT

TEXT: RYAN MCMEEKIN / PHOTOS: WIKIMEDIA.ORG AND COURTESY OF FERNANDO KUSHNER

Over the past decade, Bolivia's street-dog population has become an increasing public-health issue. There are currently 1.9 million dogs on the streets of Bolivia, an estimated 42 percent of which are abandoned pets. Rabies still presents a significant risk to Bolivians, and the population of abandoned dogs is multiplying, seemingly without restraint. In May 2017, for example, in Cochabamba alone there were two human rabies fatalities. Whilst the World Health Organisation recommends that any given dog population should not exceed 10 percent of its cohabiting human population, Bolivia is rapidly approaching this level, which only increases the risk of pathogenic transmission.

Yet Bolivia is also a country of diehard dog fanatics. In 2017, a schnauzer named Carmelo was chosen as the newest monk at a monastery in Cochabamba, having been rescued from the street by fellow brothers. Meanwhile, every year on the 16th of August, the feast of San Roque sees **paceños** celebrate the patron saint of canines by adorning their dogs in elaborate

costumes. Even on a regular day, it is not uncommon to spot a well-pampered pooch sharing the pavement or plaza with the scruffiest of canines.

There are a number of explanations for this difference, the principal reason perhaps being a lack of education about the realities of dog ownership, ineffective sterilisation campaigns and an occasional impression of dogs simply as 'guards' or 'house furniture' that may easily be discarded. Bolivians often view their dogs as practical means of protection and hence issues such as sterilisation, inoculation and general welfare are not top priorities.

Attempts have certainly been made by the government to improve the lives of Bolivian pets. In 2017, for example, the **Ley Municipal Autónoma para Animales de Compañía**, approved by the Municipal Council of La Paz, outlined 22 regulations involving the sale and treatment of animals in the country. In particular, Article 48 prohibits the abandonment of pets, the sale of sick pets, the mutilation of pets for aesthetic value and the use of abandoned animals in military practices where harm is intended. The law

also requires pet owners, vets and pet shops to be registered with the government.

Bolivia's Constitution makes it the only one in South America that specifically addresses animal protection. Additionally, various laws establish a general legal framework for the protection of **Pachamama**, ensuring the harmonious codevelopment of the human and the natural worlds. These governmental policies have, however, largely failed to stem the growth of Bolivia's population of abandoned dogs. Alongside a general lack of education concerning the realities of pet ownership, these laws simply haven't been effective in reducing the potential harm posed by these animals.

The failure to stem the growth of Bolivia's street-dog population has provoked a number of additional responses, both from inside and outside the government. One of the main schemes that has emerged from within the municipality of La Paz is the **Casa de la Mascota**, a programme that is part of ZONOSIS, the municipal department concerned with public health regarding animals. The main objective of the Casa de

la Mascota is to curb the transmission of zoonotic diseases to the human population, especially rabies.

Miguel Aparicio, the officer in charge of the *Casa de la Mascota*, emphasises the role that the organisation plays in providing access to the services required by pet owners by law. Alongside its main objective, providing sterilisations and vaccinations, the *Casa de la Mascota* is also 'starting to implement an online platform to register animals and their owners,' said Aparicio. As well as medical and administrative measures, the unit intends 'to launch different campaigns in areas around La Paz' in the near future that will be vital in educating pet owners on the realities of pet ownership and providing access to medical services. The benefits of this will be twofold: a reduction in the number of abandoned dogs, and a reduction in the health risk posed by existing dogs.

On the subject of animal abuse, the *Casa de la Mascota* is less certain, commenting that it's 'unsure' of exact numbers. Aparicio claimed that the unit 'knows that there are issues of maltreatment' – for example, 'abandoned animals, animals being abused.' The unit received 'about 50 complaints from January to June 2018,' but Aparicio was certain that 'there must be more unreported cases.' In particular, Aparicio made a distinction between the rural and urban areas of La Paz. 'There are no complaints coming from the more rural areas,' he said, but he also noted the deceptive nature of this fact. 'Because these [rural] areas are bigger, it's harder to see if there are problems there,' he acknowledged. 'But we do hear about abandonments and lack of food, and, in some instances, cases where people were killing dogs and eating them – but we could never confirm that this was the case.'

Another source of hope for Bolivia's street dogs works inside the community itself. Fernando Kushner abandoned his work as a publicist for luxury brands such as Chanel, Bulgari and Lacoste to instead pursue a life of helping Bolivia's street dogs. Kushner claims that his fortune in the world of work has given him 'a life philosophy where [he] can't just ask, ask, ask' but must 'also give.' Much of his work follows the same intention as the *Casa de la Mascota*, such as his 'goal to sterilise all dogs in Bolivia'; for Kushner, this is 'the only way Bolivia can be a country without street dogs.'

Generally, however, Kushner is skeptical of the legal efforts made to reduce the harm posed by street dogs. He believes that the government's efforts have come too late, and are largely for publicity. The government, Kushner argues, is capitalising on a growing trend in **animalismo**, when the laws it is currently passing should have, in reality, been passed years ago. Kushner claims that 'even if there are laws that are useful, they are only useful in La Paz. 'Yes, you can't abandon your dog in the street [in La Paz],' he said. 'But what's the point if you can go and buy another in El Alto?' Ultimately, Kushner is skeptical. 'What's the use of the law?' he asked. 'It's a show. I don't want to take part in it and I don't agree with the personal advantage politicians take from campaigns for animal protection.'

For Kushner, the solution to Bolivia's street-dog problem is hands-on, and comes from inside the community. Kushner feeds more than 1,000 dogs a day. 'I pick up food from six restaurants, including Don Pollo, Pollos Copacabana, Gustu, Margarita, Factory,' he said. 'They give me food and I also buy 50 bags of food – 22 kilogrammes each – per month. I give out food for five to six hours a day, and I volunteer at shelters five to six times per week.' Kushner's work extends beyond street dogs. His foundation, Abril y Ariel, named after his nephews, cares for La Paz's young and elderly human populations; as with his work with dogs, much of Kushner's help is focused on feeding those living on the street. For Kushner, these projects are not publicity stunts. Though he has appeared on numerous TV and radio channels, including CNN, he asserts that this is

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not his priority. 'I don't just want to appear, bring presents to the shelters, have my photo taken and then disappear,' he said.

According to Kushner, the lasting solution for Bolivia's street-dog problem must come from inside the home, and not from governmental organisations. Kushner agrees with the *Casa de la Mascota's* Aparicio that the main issue is not one of money, but is instead about time and education. Education about a dog's needs, and the realities of owning a dog, is the key to ensuring that pet owners do not assume a responsibility beyond their capabilities: 'I lived with six dogs in Buenos Aires in a flat,' Kushner said. 'When you take the dogs out twice a day, they don't damage anything, nothing gets dirty. It's all about education.'

Kushner's past in brand marketing makes him a keen advocate of the power of social media. 'Let's do massive campaigns,' he urged. 'I have had 1,300 interviews with TV channels, and newspapers both inside and outside of Bolivia. I am not a politician or a star that needs to be followed. I just do what I do transparently.' Kushner's glamorous past has also provided access to companies that have helped him in his endeavour. For example, the airline Amaszonas has helped transport vets and animals, whilst Sagitario Printing has helped produce material for Kushner's workshops.

The future of Bolivia's street dogs ultimately lies within the Bolivian home. Transparent education about pet ownership seems the only way to close the gap between Bolivia's pampered pooches and its deserted dogs. Whilst the *Casa de la Mascota* and Fernando Kushner continue extensive campaigns for sterilisation and vaccination, real change for Bolivia's street dogs may depend on the attitudes of pet owners themselves.

IT IS NOT UNCOMMON TO SPOT A WELL-PAMPERED POOCH SHARING THE PAVEMENT OR PLAZA WITH THE SCRUFFIEST OF CANINES.

An advertisement for 'Madness Adventures' with an orange background. It features two circular images: one of a person standing on a cliff edge holding a bicycle, and another of a person ziplining through a lush green forest. The text is in white and includes the company name in a stylized font, a slogan, and contact information.

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SAPAHAQUI WELCOMES YOU

THE SMALL FRUIT-FARMING COMMUNITY IS A PICTURESQUE RESPITE FROM THE CITIFIED CHAOS OF LA PAZ

TEXT & PHOTOS: ROSE COCKS



HERE, VISITORS
ARE WELCOMED
WITH OPEN
ARMS.

In the small town of Sapahaqui, lying a bumpy two-hour minibus ride outside of La Paz, is a warmth and hospitality that is hard to find in large cities. With a population of around 1,000 people, Sapahaqui sits below picturesque mountains and is surrounded by countryside, not far from the hot springs of Urmiri. It's known for its fruit production – which is notable given that most fruit available in Bolivia comes from Chile, Argentina or Peru. When one arrives in the town's central plaza, there is little to see – just a church, the mayor's office and a smattering of shops surrounding the square; however, the character of the town can easily be discovered through its inhabitants.

There is a contented quietness around the town, in stark contrast to the busy, chaotic and loud life of a city such as La Paz. The kindness of Sapahaqui's inhabitants is clear to outsiders, as after visiting for just one day we were invited into a local's house for soup, made by her elderly mother, and thanked repeatedly simply for taking an interest in the town. Victoria Infante Rodríguez, a hairdresser, has in the past lived in Cochabamba and La Paz, but has now come back to Sapahaqui to be with her parents. Infante told us about the town's tradition of hospitality. Any person walking past will immediately be greeted with a '**buen día**', and elders are usually referred to as **Tía** or **Tío**, regardless of family relation. Whilst this may be common within a number of small Bolivian towns, to an outsider this goes above and beyond simple courtesy.

The sun beating down on the central plaza gives the town a lazy and relaxed feel; however, the work ethic of **sapaqueños** could be described as anything but. Having been given the opportunity to talk to the president of the **junta de vecinos**, Alfonso Guarachi Ayaviri, who works alongside the mayor's office, we were provided with an insight into how the town functions.

Ayaviri discussed the 'communal' way in which the town works and develops, in contrast to larger cities. 'I have to make sure that everyone works,' he said. 'Those that don't work, we sanction them.' This communal way of living reflects how residents are tackling the biggest issue Sapahaqui currently faces: the recent and continued lack of water. Because it's a fruit-farming community, Guarachi informs us that 'more importance is placed not on the personal consumption of water – here more importance is given to water for irrigation.' Because of this, water is allocated depending on the size of someone's crop.

Sapahaqui also suffers from a lack of modern infrastructure, which Guarachi wants to address by the community becoming 'a consolidated town, a town where all the neighbours have the documentation of their houses in order, have owner's rights, have good lighting and principally have basic services.' He also addressed

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COCA LEAF LOZENGE

PHOTO BY KYLE LOFTUS
YUNGAS - LA PAZ, BOLIVIA

sapaqueños' distrust of outsider institutions, claiming that, whilst they have money, 'they don't deposit the money in a bank, they don't trust it; it's in the mattress.' However, this distrust is aimed externally, as residents have formed unions to facilitate the production and trade of fruit. Guarachi said that 'people from rural areas, their essence is to mistrust,' an attitude epitomised by the community's suspicion of authorities from larger metropolitan areas such as La Paz. 'In the past,' Guarachi said, 'money only used to come to the cities, it didn't come to rural areas.'

Although both boys and girls are educated within Sapahaqui's school through the primary and secondary levels, Guarachi admitted that 'older men didn't want women to study here,' citing antiquated attitudes of machismo that still remain somewhat common. Even now, he said, in district meetings 'not much importance is given to the position and to what a woman says.'

Post-secondary education is still uncommon for Sapahaqui's young people, but Guarachi would like to see a technical institute founded within few years, providing students with skills that are vital within this type of community, such as farming, mechanical and electrical engineering, and nursing. Victoria Infante Rodríguez, the hairdresser, also highlighted the need for not only trained medical professionals,

but a modernised and properly supplied medical centre.

Although Sapahaqui's customs and traditions are still incredibly important to its inhabitants, Infante expressed dismay that 'traditional customs are being lost little by little,' among them the knowledge of the town's language, Aymara. Infante is proud of her ability to speak this language, and said that it is vital to the preservation of the town's individuality as a community.

When travelling through Bolivia, it's easy to view large cities such as La Paz as the main attractions; however, spending even a day in a small town like Sapahaqui demonstrates the worth of expanding one's touristic view. Here, visitors are welcomed with open arms, with *sapaqueños* displaying a work ethic, sense of pride and respect for one another that is admirable. So if you're on your way out of La Paz, or travelling to Urmiri, stop in Sapahaqui and have a bowl of homemade soup with locals who will welcome you with open arms.

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LA PAZ

THE ANDES' OWN HARD ROCK CAFE

LA PAZ IS HOME TO THE BRAND'S HIGHEST FRANCHISE SO FAR

TEXT: JOSEPHINE ZAVAGLIA / PHOTO: IVAN RODRIGUEZ PETKOVIC

█ The museum for people who don't like museums' is how general manager Rafael Pérez describes the global Hard Rock Cafe chain. Hard Rock is one of the few international brands that has the ability to change people's travel plans and incite a certain loyalty.

La Paz's own chain is no different, having recently hosted the 320th and 280th visit of two intrepid Hard Rockers. 'It's an important part of tourism in La Paz,' says Pérez, and numbers are expected to rise for this kind of visitor as the La Paz location remains fairly new. It will celebrate its first anniversary on 21 September 2018.

La Paz is a city with a strong rock 'n' roll culture. In fact, the 'Hard Rock' name has already been used here before, albeit entirely unofficially by a bar formerly in the city centre. So why did it take so long for La Paz to have its own official offshoot of the brand? 'The Hard Rock franchise is committed to finding local owners and investors...people who know the place and are Bolivians, not Americans or Europeans,' Pérez says.

It's not just a matter of money when it comes to obtaining a Hard Rock license and opening a cafe; the corporation undertakes market research and chooses the location. Hard Rock Cafe in La Paz is found inside the MegaCenter mall in Zona Sur, a locale more accommodating toward a 89 bolivianos

(US\$13) burger; however, its location does mean tourists, who usually congregate in the city's centre, 'have to look for us,' says Pérez. 'It can be a good reason, though, for people to come down here [to Zona Sur] and discover another part of La Paz.'

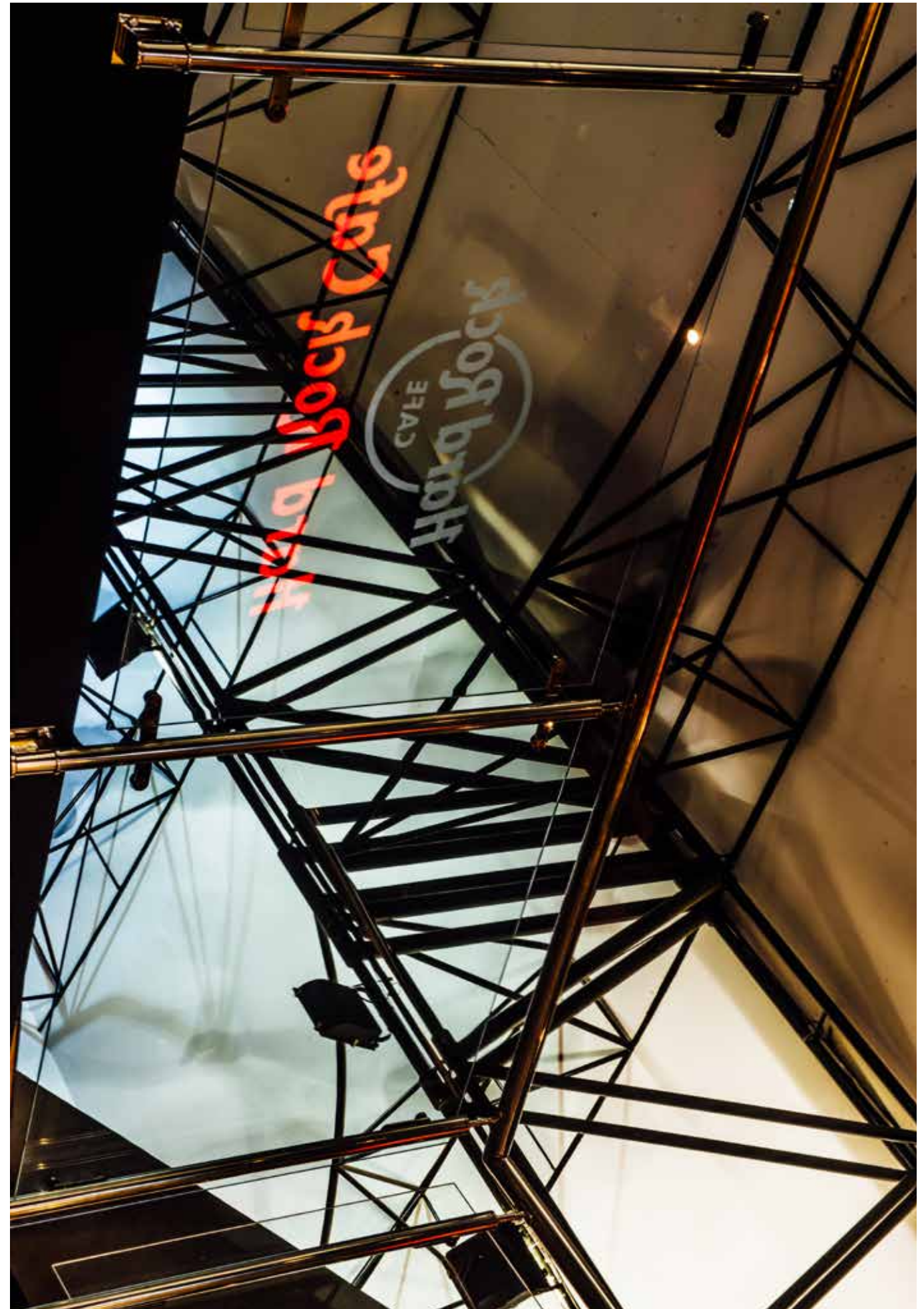
But no matter where they are in the world, Hard Rock Cafes have 80 to 90 percent of their menus in common. The La Paz branch has its own local variations, such as a singani cocktail and a Bolivian-inspired burger to be revealed on the bar-restaurant's anniversary. When asked what ingredients this burger might include, the only hint given is that it will be 'made with love.'

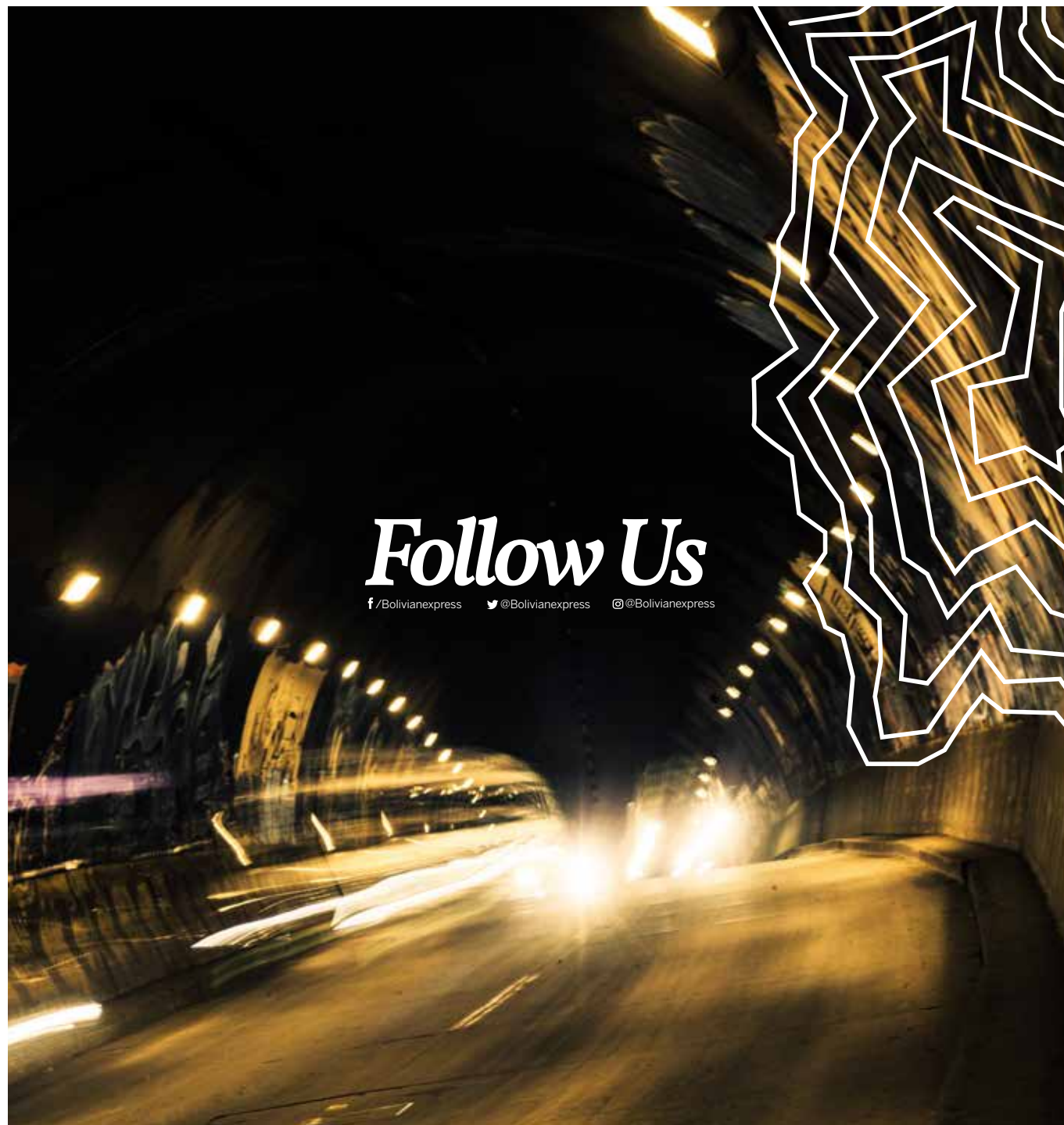
For tourists or expats hunting familiar fare or taking a day off from foreign flavours, Hard Rock might be the cure for homesickness (or perhaps just physical sickness) here in La Paz – especially since there is no McDonald's in the country.

Punters who do make their way to the city's Hard Rock Cafe will find an impressive display of memorabilia, with a number of items from international stars as well as Bolivia's own rock group Octavia.

'It's a point of pride that La Paz has a Hard Rock Cafe,' Pérez says. Hard Rock Cafes are limited to one per city (Las Vegas and New York being among the exceptions). Bolivia now has two, the other is in Santa Cruz, which opened in 2014.

'THE MUSEUM FOR PEOPLE WHO DON'T LIKE MUSEUMS.'
—**RAFAEL PÉREZ,**
GENERAL MANAGER OF HARD ROCK CAFE LA PAZ





THE SKY SAYS IT ALL

LA PAZ HAS A NEW NAME AND IT'S HOPEFUL FOR CONTINUED FAME

TEXT: JOSEPHINE ZAVAGLIA / PHOTO: IVAN RODRIGUEZ PETKOVIC

La Paz has been branded and given an iconic title to broadcast its delights to the world. The result: 'The City of the Sky.' It's a collaboration of branding experts, Bolivian academics and **paceños** themselves. 'The sky is a place where distinct things take place, special and even better things,' says Jordi Torrents, branding expert and guest lecturer at the Catholic University of Bolivia. 'The Sky' has been used to evoke imagery and symbolism – combining La Paz's indigenous culture, natural landscape and modern innovation.

nation. Journalists from Asia, Europe and other parts of Latin America also provided insights about international audiences and their engagement with La Paz.

'It is very important that the way in which we explain the city to the world is the same way the people of the city identify and feel represented,' says Torrents. 'So we have to make this match between what generates pride for the citizens of the city and the difference La Paz has in comparison to other cities...why people should visit La Paz.'

When Torrents and other academics from the Catholic University of Bolivia embarked on this new encapsulation of the city, they soon realised that 'there is no [collective] mental image for La Paz,' says Torrents. 'When you think of Sydney [Australia], the image of the Sydney Opera House comes to mind; Barcelona, the Sagrada Familia; Paris, the Eiffel Tower... The main objective of a brand for the city is to create this image for La Paz and transmit this image [to the world].'

'The City of the Sky' is a 'combination between the ancestral and innovative [aspects of the city] together with the mental image of the Illimani [mountain peak],' says Torrents. It is a brand that tells the world that 'La Paz is not only the Andes – it is a place of rich, profound, magnificent ancestry, as well as an innovative country capable of developing the world's largest cable-car system as a means of everyday transport. To create a city at 3,600 metres of altitude you have to become very innovative; otherwise, you fail.'

The process involved 60 qualitative interviews with **paceños** representative of the city's diverse strata, followed by a quantitative survey to corroborate the qualitative responses distributed to 200 **paceños** and **alteños**, as well as 200 Bolivians from other parts of the

Currently, three local publicity agencies (narrowed down from nine) are developing a logo and publicity campaign to accompany the city's new brand. A winner will be chosen shortly.

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GLOSSARY BX87 BolivianExpress Magazine

ALTEÑO/A	From the city El Alto
ANIMALISMO	Refers to the ideology that animals have rights and deserve to be treated with respect and empathy
API CON PASTEL	A purple corn drink traditionally eaten with a fried cheese pasty
BUEN DÍA	Good Morning
CASA DE LA MASCOTA	'House of Pets', municipal programme aimed at protecting pets
CASA GRANDE DEL PUEBLO	'Great House of the People', the new presidential palace
CHARANGO	Small bolivian guitar
CHOLITA	Bolivian woman of indigenous decent
CRUCEÑO/A	From the city of Santa Cruz
JUGOS NATURALES	Fresh juices
JUNTA DE VECINOS	Neighbourhood association
LEY MUNICIPAL AUTONÓMICA PARA ANIMALES DE COMPAÑÍA	Municipal Law for the Protection of Pets
LOCOTO	Type of chili
MENTISAN	Bolivian ointment
MUJER DE POLLERA	Refers to a woman wearing the traditional multilayered skirts
MULTIVITAMÍNICO	Multivitamin
MUSEO PORTÁTIL	Portable Museum
PACEÑO/A(S)	From the city of La Paz
PACHAMAMA	Mother Earth
PALACIO QUEMADO	'Burned Palace', the previous Bolivian palace of government
PREMIO NACIONAL DE POSÍA	National Poetry Prize
QUENA	Type of flute
QUIRQUIÑA	Bolivian aromatic herb
SALTEÑA	Juicy Bolivian meat pasty
SAN MIGUEL	Neighbourhood in the south of La Paz
SAPAQUEÑO/A	From the town of Sapahaqui
TÍA	Aunt
TIENDA	A small shop
TÍO	Uncle
YAPA	Expression used to receive more of something
ZONA SUR	South zone of La Paz



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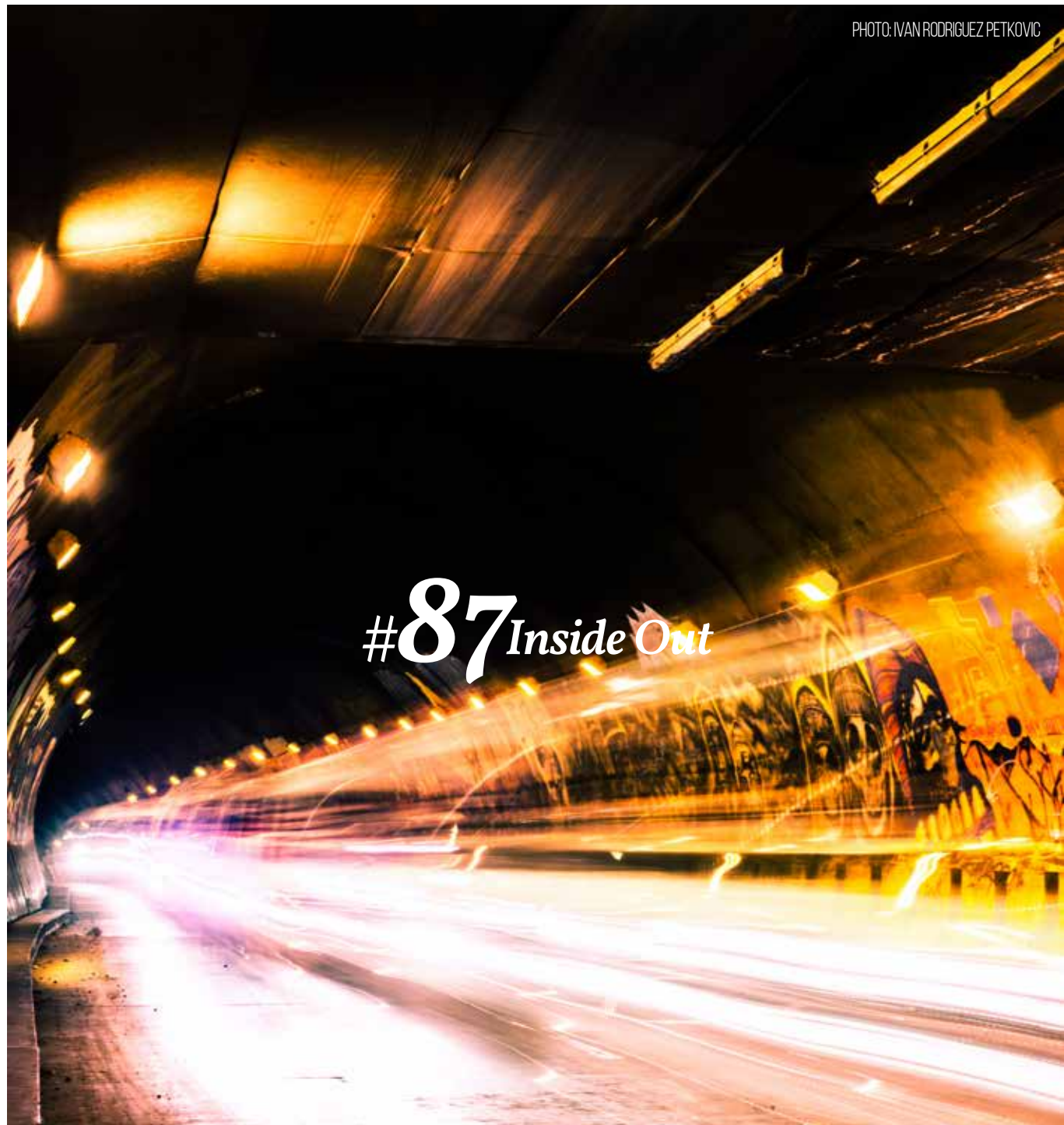
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