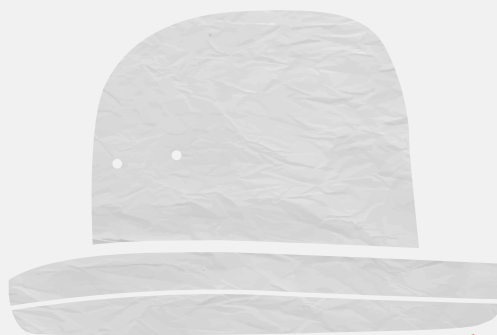


# BolivianExpress

Gratis Magazine



**LA PAZ**  
**CIUDAD**  
**MARAVILLOSA**  
— SPECIAL EDITION —



**Directors:** Amaru Villanueva Rance and Ivan Rodríguez Petkovic. **Partners:** Jack Kinsella, Xenia Elsaesser, Sharoll Fernandez. **Editorial Team:** William Wroblewski, Matthew Grace, Juan Victor Fajardo. **Editorial Coordinator:** Anna Grace. **Web and Legal:** Jack Kinsella. **Printing and Advertising Manager:** Ivan Rodríguez Petkovic. **Commercial Manager:** Rodrigo Barrenechea. **General Coordinator:** Wilmer Machaca. **Head of Production:** Valeria Wilde. **Head of Design and Photography:** Michael Dunn Cáceres. **Domestic Coordinator:** Virginia Tito Gutiérrez. **Photography Instructor:** Alexandra Meleán A. **Journalists Instructor:** Jerusa Pozo. **Journalists:** María Fernández, Luke Henriques-Gomes, Isabel Cocker, David Kavanagh, Isabel Ioni, Abigail Alves, Laetitia Nappert-Rosales, María Maybäck. **Our Cover:** Michael Dunn Cáceres. **Marketing:** Rodrigo Barrenechea. **Advertise With Us:** rodrigo@bolivianexpress.org. **Address:** Calle Prolongación Armaza, # 2957, Sopocachi, La Paz. **Phone:** 78862061- 79658778 - 70672031. **Contact:** info@bolivianexpress.org

La Paz – Bolivia,  
July 2016

f: BolivianExpress    @Bolivianexpress  
www.bolivianexpress.org

**CONTENTS**

- 9 BECOMING A WORLD WONDER**
- 12 CULTURE**
  - The Unstoppable Pepe Murillo — 12
  - Searching for La Paz's Creative Pulse — 14
- 16 PEOPLE**
  - To Infinity and Beyond — 16
  - Home to La Paz — 18
- 20 TOPOGRAPHY**
  - A Vertical Nature — 20
  - Together in the Light — 22
- 24 HISTORY**
  - Valle de La Luna — 24
  - Héroe Paceño — 26
- 27 FOOD**
  - Stumbling into the Kitchen — 27
  - Off the Beaten Track — 28
- 30 HERITAGE**
  - Preserving Bolivia's Heritage — 30
  - La Paz's Historic Calle Jaén — 32
- 34 URBANISM**
  - Streets Like Pulsing Veins — 34
  - Wonderfully Strange — 36
- 38 WHY IS LA PAZ MARAVILLOSA?**



## POR SEGUNDO AÑO, BOLIVIA LIDERA INVERSIÓN EN EDUCACIÓN

En 2015 el Estado boliviano invirtió el 8,7% del Producto Interno Bruto (PIB), que pone al país en el sitio más alto de Suramérica y en segundo lugar en Latinoamérica después de Cuba



**Inversión:** Bs 20.709 millones en 2015

**Destinados a:** Equipamiento e infraestructura con laboratorios y talleres

Planes y programas de educación

Fortalecimiento a la formación continua de maestras y maestros



### Logros:

- ✓ Deserción escolar se redujo de 6% (2005) a 1,2% (2015)
- ✓ Bajó el porcentaje de maestros interinos de 25% (2005) a 2,5% (2015)
- ✓ Hay 70 nuevos institutos técnicos
- ✓ 3.056 nuevas infraestructuras educativas equipadas
- ✓ 1.530 telecentros educativos

On December 7, 2014, our city of La Paz, Bolivia, was named one of the Seven New Urban Wonders of the World by the New7Wonders Foundation of Switzerland. The global competition was a combination of expert judging and popular voting, and remains a great badge of honor for the people of La Paz. Though most residents and visitors certainly don't need such a distinction to appreciate this amazing place, it was really the long, drawn-out effort of **paceños** and other Bolivians to launch and drive a global campaign that brought the city to the top of a list of 1,200 entries.

In winning this distinction, La Paz has joined six other cities around the world that offer their own unique attributes and distinct flair. Today La Paz stands beside the modern megaprojects and glossy architectures of Doha, Qatar; the mixing of the old and the new in the 'Paris of the Mediterranean', Beirut, Lebanon; the bustling ports and promenades of Durban, South Africa; the preserved, cigar-smoke-stained old quarters of Havana, Cuba; the mass flows of people below the towers of Kuala Lumpur, Malaysia; and the quaint colonial streets of tiny Vigan, Philippines.

To all these winning cities, La Paz sends a heartfelt '**felicidades**' for achieving such a prestigious recognition for all the work you and your citizens have done to showcase the beauty and intrigue of your respective homes. The people of La Paz are honored to be amongst such impressive locales as we all share the global stage in showing off the wonders of our cities.

July 16 is an important day for our city. It commemorates the 1809 **mestizo** revolt against the Spanish, led by Pedro Domingo Murillo. This event, in which *paceños* ousted the governor and the bishop of La Paz during celebrations of the Virgen del Carmen, helped launch the years-long struggle for independence of Upper Peru, what is now Bolivia. This year, the city of La Paz is commemorating this day with nearly a week's worth of cultural activities and celebrations. And our place as one of the world's Seven Wonder Cities is taking center stage.

*Paceños* know this city deserves this global recognition. In the areas of culture, people, topography, history, food, heritage and urbanism, residents here have a lot to be proud of. So in this issue of *Bolivian Express*, we explored these themes as a way to showcase the amazing things La Paz has to offer its citizens and the world. With our writers from many corners of the globe, including the United States, Canada, the United Kingdom, Austria and Australia, we hope their visitors' points of view provide new ways to see our city that will both enchant travelers passing through and enlighten the city's residents to new perspectives on what makes La Paz so amazing.

So again, we raise our glass in congratulations to our fellow Wonder Cities, and encourage visitors and residents alike to join us as we offer our top reasons why La Paz is, without a doubt, a Ciudad **Maravillosa!**

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

By William Wroblewski



DISFRUTA  
DE MUCHO MAS  
SPAZIO

IMAGINA SOLO DIVERTIRTE

Calle 16 de Calacoto - Esquina Inofuentes  
No. 7809 - Tel. 2797641



EMPRESA FERROVIARIA ANDINA S.A.

FCA abre los destinos del país y la integración con los países del continente, ejecutando la implementación de logística sustentada en la seguridad, responsabilidad, puntualidad y confianza



(+591) 2-2184555  
800 - 10 - 9000

f /Ferroviariaandina

Calle 1 Juan de Dios Delgado N 156  
esq. Av. Tomasa Murillo - Achumani

www.fca.com.bo



CASA PRADO  
hotel boutique



QUIERE UBICACIÓN?  
Casa Prado la tiene en pleno centro de La PAZ



Av. 16 de Julio, El Prado N° 1615 La Paz - Bolivia

www.casapradolapaz.com.bo

Buscanos en f como: Casa Prado Suite



CASA *fusión*



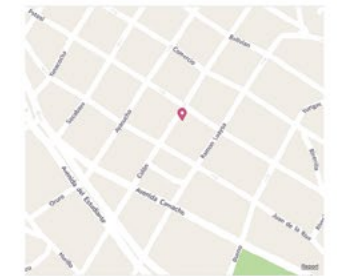
www.casafusion.com.bo

EMAIL: GERENCIA@CASAFUSION.COM.BO  
 CALLE MIGUEL DE CERVANTES 2725  
 ENTRE MENDEZ ARCOS Y VINCENTY  
 TEL.: (591 2) 2141372  
 LA PAZ - BOLIVIA



ALI PACHA  
 restaurante

f /AliPachaRestaurant  
 www.alipacha.com



Calle Colón N° 1306 esq. Potosí  
 La Paz - Bolivia

SHAMROCK  
  
 IRISH PUB



20 DE OCTUBRE AV. ACROSS AVAROA SQUARE. LOOK FOR THE SHAMROCK

No te quedes sin probar nuestros deliciosos productos veganos, y 100% naturales.

Galletas de:

- Avena y Pasas
- Mantequilla de Maní con cacao
- Cacao y almendras

3Bs  
 c/u

Queques de:

- Plátano con nueces y Leche de Coco
- Moka con nueces, almendras y semillas de sesamo
- Zanahoria con aceite de Coco

50Bs  
 c/u 600 gr

- Rollos de Canela con masa de zapallo

6Bs  
 c/u

Delivery & Consultas

777-99-44-1  
 788-62-06-1  
 cajubolivia@gmail.com  
 fb cajubolivia

Atendemos todo tipo de eventos



Bolivian Andean Cuisine

Llama steak

Andean stretched pig

KALA KAITO  
 would u dare to finish it?

Andean Buffet

15 bolivian beer choices

Exotic Bolivian Cocktail Bar

daily Live Folk Shows

Happy Hour 6:30  
 8:30

free shots every hour  
\*girls only\*

Sagárnaga st. & Linares st. corner  
 2 blocks above Sn. Francisco's church

cajú

Vida, salud & conciencia



laykarestaurant@gmail.com

(591-2) 246 09 03 - (591) 777 47 247

Quality tradition

# Teach & Travel

## 4 week Onsite TESOL Course

- Fully accredited
- 10 hours of teaching practice
- Monthly course dates
- Job finding assistance

Come see us at Instituto Exclusivo!

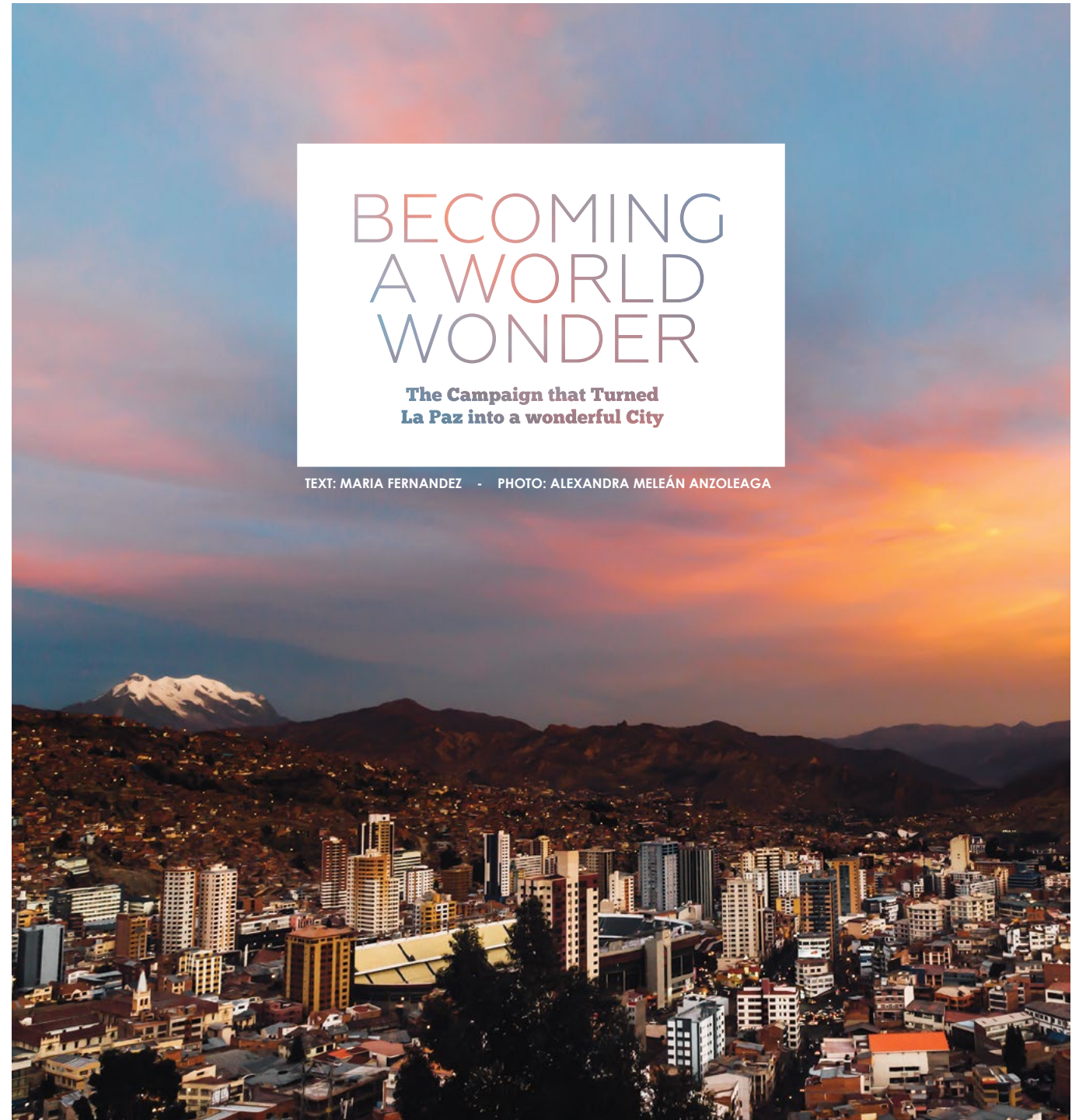
Av. 20 de Octubre & Rosendo Gutierrez #2315, La Paz  
www.intesolbolivia.com - info@instituto-exclusivo.com



*it was never about skipping dessert  
it was about finding  
the right one*



Av Montenegro #1180, San Miguel. Tue - Sat 12:00 - 15:00  
vegan desserts at Red Monkey Patio



## BECOMING A WORLD WONDER

The Campaign that Turned  
La Paz into a wonderful City

TEXT: MARIA FERNANDEZ - PHOTO: ALEXANDRA MELEÁN ANZOLEAGA

When Raúl Pérez first heard of the New Seven Wonders Cities contest, he figured nominating his city was quite a long shot. 'I believed La Paz was wonderful and deserved to be named,' he said, 'but there were so many cities, I didn't expect to win.'

With his co-worker Patricia Grossman, who at the time was the Communications Department director of the Municipal Government of La Paz, Pérez presented the idea to the Mayor of the city, Luis Revilla.

'I thought it was a great opportunity,' the Mayor said. 'La Paz has all the necessary conditions to be nominated. Visitors are always fascinated by our topography, the culture, and the way of life of the paceños. Being nominated was the great opportunity that we needed so that La Paz could be known across the world.'

With the Mayor's approval, Grossman and Pérez began to communicate with the 7 Wonders Foundation in 2012 to go through the nomination process. They formed a team with Revilla, planned a strategy, and fit the new proposal into a

budget for two years. They named the campaign, "La Paz is Maravillosa".

'If the people of La Paz didn't believe, then the world wouldn't,' said Grossman. 'We needed to show them the beautiful things of the city, such as our gastronomy, heritage, unique geography, nature and diversity.' In order to get from the first stage of 1,200 cities to second stage of 77, the people of La Paz needed to vote in favor of the campaign, a task that was at first quite challenging.

'It was very hard to convince people.'

said Pérez. 'People who have lived here their whole life normally don't see how incredible their city, nature and culture are. People would say, "we have so many problems? How can we be marvelous?"'

According to Mayor Revilla, the Seven Wonders campaign wasn't about finding the most beautiful or perfect city. 'There are so many cities, so many aesthetically pleasing places in the world, it is too difficult to compare them,' he said. 'That was not the objective of the contest. The point was to find a city that is very special, very different, unique.'

The initial campaign was carried out by the media, mostly local channels and radio programmes. It featured short videos on unique aspects of La Paz, highlighting how these elements made the city marvelous and explaining how to participate in the voting process. As part of the campaign, a popular Bolivian band, Octavia, released a special song and music video, "La Paz Maravillosa".

The media campaign worked and La Paz made it to the round of 77 cities. In the next stage, a panel of international experts would choose 28.

Jean-Paul de la Fuente, the director of the New7Wonders Foundation, said that the panel looked for a geographic distribution of famous and not so famous cities and people who were enthusiastic about the campaign. 'It is extraordinary that such a relatively big city exists in what objectively seems like very difficult terrain,' de la Fuente said. 'Then you have the mythical aspect of Illimani and the diverse cultural traditions.'

After La Paz made it to the final 28, Grossman and Pérez communicated with the universities to launch a massive social media campaign. They recruited student volunteers who shared posts, photos, links, emails and even Internet memes to encourage people to vote for La Paz. While this was helpful, a significant portion of the city's population doesn't have access to Internet. 'The most important communication device in La Paz is cell phones,' said Grossman. 'So we put together a national campaign to vote by SMS.'

They partnered with the three major cell

phone companies of Bolivia and for the first time brought them together to encourage people to vote. And the strategy paid off. La Paz made it all the way down to 21 cities. At this point, the members of the campaign began to think they could make it down to the final 7.

The volunteers began to number in the hundreds. The campaign ran voting stations all over the city so people who didn't have access to Internet or cell phones could vote. They put stickers on cars and buildings. The local government allowed children to paint certain walls with the motto, "La Paz Maravillosa".

'These were unique moments for the



IMAGE COURTESY OF GAMLP

At this point, the excitement was contagious throughout Bolivia. Local actress Giovanna Chávez became involved, as well as some acclaimed international artists. According to Adriana Barriga, a public employee who worked on the campaign, 'It made us feel connected both nationally and internationally. It was quite common to get your relatives who were living in the US, Brazil, or Argentina to vote.'

Despite the huge support, in December 2014 Grossman and her team were shocked to hear that La Paz had been named one of the new 7 wonders. 'It's something that had never happened before,' Pérez said. 'We're not used to winning contests, to feel so proud of our city, of our identity.'

As the Mayor of the winning city, Revilla hopes that the spirit of unity fostered by the contest will continue to unite a diverse array of people and organizations. 'The achievement of the campaign is that La Paz is wonderful and we have made the world know it,' he said. 'Now it is the responsibility of everyone to utilise our new advantage.' Studies have shown that becoming a world wonder means hundreds of millions of dollars in tourism revenue.

'It's very easy to say a place is a wonder, you can read any article saying so, but it is something fundamentally different when millions of people vote,' said de la Fuente. 'It's a different kind of impact. You're not just receiving information. There's an emotional connection. You want to experience it because you worked to get it there.'

city,' said Mayor Revilla. 'People joined their interests into a single objective. It was easy to reignite pride in the people and respect for their city, for the opportunity that they had.'

Once La Paz made it down to the last 14 cities, the campaign went national. The strategy had to be subtle to convince people in different cities to vote for the capital.

'We didn't want the rest of the country to think that we were putting La Paz above the rest of the cities,' explained Mayor Revilla. 'We had to show them that the pro-

motion of La Paz would benefit the rest of the country. If tourists come to Bolivia because of La Paz, it will undoubtedly bring more tourists to other regions.'

Revilla went to the national government to convince President Evo Morales to speak out publicly in support of the campaign and Morales agreed.

# An experience you'll want to share



SANTA CRUZ  
BOLIVIA  
No te imaginas

Contact us:



Info@blocentroguembe.com  
www.blocentroguembe.com  
Tel. / Fax: (591) 3 370 0700  
(591) 3 337 8667

Visit us:



Km 5, road to Porongo,  
Las Cruces detour,  
Urubó Zone  
Santa Cruz - Bolivia

Follow us:



tripadvisor  
Booking.com

Services and entertainment for all the family.



## THE UNSTOPPABLE PEPE MURILLO

THE PEÑA ELDER STATESMAN REFLECTS ON HIS STORIED PAST, AND LOOKS TO THE FUTURE

TEXT AND PHOTO: LUKE HENRIQUES-GOMES

Ask Pepe Murillo a question about his life, and he responds with a song. In the living room of his two-storey home in Zona Sur with a **charango** in his calloused hands and three glasses of whiskey on the coffee table for him and his guests, he has a melodic reply to every inquiry.

Murillo, who has rock star status in Bolivia, and has taken his songs to the United States, across Latin America, Europe and Japan, fashions his answers with the same sense of drama

**'I PLAY MUSIC TO LIVE, I LIVE TO PLAY MUSIC.'**  
— PEPE MURILLO

you hear in his music – a quiet, pensive bit here, some humour there, and plenty of vulnerability. 'My mama, she was the biggest influence on my career,' he says of his music-teaching mother, who has now passed away.

The conversation traverses Murillo's half-century in the music industry, including his success in Los Caminantes

and his involvement with **peñas**, a type of meeting place for folkloric performances popular in Spanish and Latin American culture.

Murillo's *peña* of nearly 40 years, Marka Tambo, on historic Calle Jean, closed recently due to a lost lease. In his mind, the sort of *peñas* he remembers from his earliest playing days are few and far between these days.

'I like it that, when I'm playing, the audience just listens to me,' Murillo says. There's a laugh that acknowledges the cheekiness of such a comment, but he's not joking. He has fond memories of some of the first *peñas* in La Paz, founded in the '60s, including one he helped found near Plaza Camacho. It's now a printer, Murillo says.

'There was a unique sound,' he explains. 'No microphone, and just one small stage to sing that was very close to the audience. These were dedicated to music. Now there are other places where people go to dance. These are different.'

One of these *peñas* is Gota de Agua, a raucous La Paz establishment that

is more like a dance party than a concert. The crowd is almost entirely Bolivian. Couples dance unself-consciously to the hypnotic sounds of Bolivian folk music, both live and recorded, and drink flows freely into mouths stuffed with coca leaves. It's fun, wild fun.

'I don't know the place, but I'd like to see it,' Murillo says of Gota de Agua. 'It's another style, another thing. I really do respect what others are doing.'

Murillo released a new album this year, *Todavía Puedo* (I Still Can), which sounds like a statement to anyone who doubts his desire to continue. Standing in one of his home's two rooms of gold discs, giant posters and other memorabilia, he confirms plans to open a new *peña*, and that another recording will follow next year.

'Music has always been my life,' Murillo says, gently strumming his *charango*. 'When I play I feel like I'm flying. I have done other things... But music was always the thing I felt most strongly about. I play music to live, I live to play music.'

# ME VOY DE ROAMING A CHILE



## PROMOCIÓN

ARGENTINA, CHILE, COLOMBIA, PERÚ Y USA

LLAMA A BOLIVIA POR:

Bs. **2,02**  
el minuto

Y NAVEGA POR:

Bs. **0,77**  
el MB



Oferta válida a partir del 21 de junio al 20 de agosto de 2016, aplica a todos los usuarios en planes Prepago Móvil, Postpago Abierto, Planes PyME, Cuenta Controlada, Mega Inteligentes, VIVA Inteligentes, Postpago Fácil, PyME Fácil y PyME Fácil Inteligente que tengan habilitado el servicio de Roaming Internacional en modalidad Prepago o Postpago. Para mayor información ingresa a la página web [www.viva.com.bo/roaming/](http://www.viva.com.bo/roaming/)

Para mayor información: 800 141414 | [soporte@viva.com.bo](mailto:soporte@viva.com.bo) | [www.viva.com.bo](http://www.viva.com.bo) | [f/vivato](https://www.facebook.com/vivato) | [i/vivato](https://www.instagram.com/vivato)

**VIVA**  
estás vivo

# SEARCHING FOR LA PAZ'S CREATIVE PULSE

THREE ARTISTS REFLECT ON  
WORKING IN THE CITY

TEXT: LUKE HENRIQUES-GOMES  
PHOTO: ISABEL COCKER



When I tell my taxi driver, Juan, that I'm going to see Roberto Mamani Mamani, his face lights up. Juan was born in Cochabamba, but he speaks about La Paz with the enthusiasm of a lifelong *paceño*. The best thing about this city is the culture, he tells me: 'It's unlike anywhere else.'

The fact that Juan is so familiar with Mamani Mamani, perhaps La Paz's most acclaimed painter, is striking. Later, a security guard at the Governor's Office of La Paz is also impressed that Mamani Mamani is coming to his workplace. Visual art may be considered a middle-class pursuit, but the popularity of Mamani Mamani's colourful Aymaran art – in La Paz, El Alto and throughout the country – speaks to what the painter calls 'the socialisation of art.'

'I've tried to break the paradigm that art is only for people who understand it,' Mamani Mamani says when I met him inside his gallery on historic Calle Jaén. 'Or for people who have the money to buy paintings or go to a museum.'

'I remember that people from the school

of art would say I wasn't an artist because I hadn't studied,' Mamani Mamani continues. 'There were these elites in La Paz that didn't accept me. So I had to fly my own way, to try and put myself and my work in front of the people.'

As a child, Mamani Mamani used to draw on newspapers with leftover charcoal that his mother used to cook with. He has both **Aymara** and Quechua ancestry, and learned about Andean culture from his grandmother – whom he cites as his biggest creative influence. Today, his art is embraced by all corners of Bolivian society. In addition to myriad exhibitions across Bolivia, Mamani Mamani has also exhibited his work throughout Europe and in Japan and the United States. His style – a combination of bold, bright colours and Aymaran symbolism – is copied by school students in art classes across the country, and his work is printed on postcards and coffee mugs.

'I used to see my grandmother knitting with very powerful colours,' Mamani Mamani says. 'I would always ask, "Why do you paint with really strong colours?" And she would say, "It's because the bright colours scare away the bad spir-

its." So that's why I paint the way I do.'

In the major-events room of the Governor's Office of La Paz, there is a 20-metre-wide Mamani Mamani mural. Painted with the help of four of his students, it's typical of his work. It depicts what he calls 'the beginning of a new world,' a 'new era of women' who are represented by a large moon. There are llamas, snakes, a turtle and four stars, symbolizing the communal nature of *Aymara* culture, he explains. Standing in front of the mural, he spontaneously throws his arms in the air and exclaims the Aymaran phrase: **Jallalla!** It feels like a declaration of pride and joy from a quiet man who has embraced his culture and shown it to the world.

**Early on a weekday morning** on the other side of La Paz, Marcos Loayza is sitting in a fifth-floor apartment looking out onto Zona Sur. Handsome, with a full head of dark curls and a manly, greying beard, Loayza is widely regarded as one of Bolivia's best filmmakers. His debut film, *Cuestion de Fe* (1995), is considered a Latin American classic, having racked up a slew of international awards including a special critic's mention at the 21st

Huelva Ibero-American Film Festival in 1995.

Loayza is a lifelong *paceño*, except for a short stint studying film in Cuba. The 56-year-old is currently working on his sixth film, *El Arcano Katari*, which follows a boy in search of his uncle through the many *barrios* of La Paz. He finds mythical elements of the city and meets different characters along the way.

'I always try to be Andean in my movies,' Loayza says. 'It's easier to be authentic than neutral.'

Making *El Arcano Katari*, which Loayza hopes will hit screens sometime this year, has been a drawn-out process that began all the way back in 2007. 'The hardest thing in La Paz is to fund a film,' he says. 'And you spend much more time trying to get money than producing or creating.'

With this in mind, one might wonder why Loayza remains committed to making films locally. In part, it's due to La Paz's remarkable landscape. That so few films have been shot in La Paz gives filmmakers like Loayza the chance to show parts of the city to the rest of the world for the very first time.

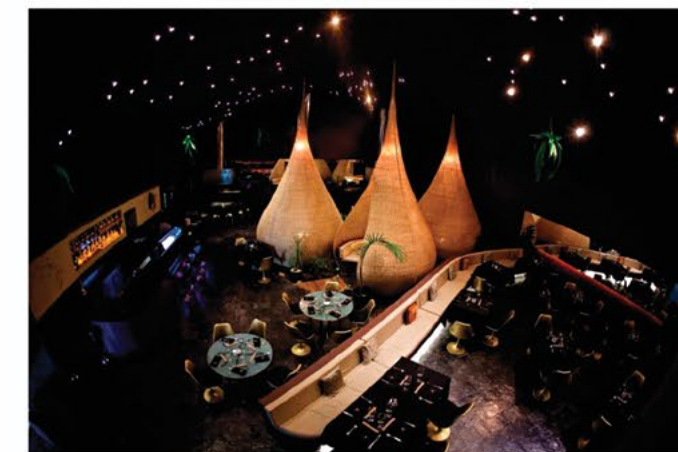
'Here in La Paz, we are used to searching for the best views, looking out to Illimani [the mountain that dominates the city's skyline] and the landscapes. It's a part of us to look for these views,' he says. 'It's the same in filmmaking. La Paz is like a virgin city. Not many movies have been made here.'

Loayza says *El Arcano Katari* could be translated as 'the secret

LA PAZ CIUDAD MARIA VILLOSA



JARDIN DE ASIA



Calacoto calle 13 Esq. Av. Julio Patiño  
Telf. 2797222 - 6980001



www.jardindeasia.com



of the snake.' 'But we must take into account that in the Andes the snake is not a creature of death, danger or treason,' he explains. 'On the contrary, it's a being who represents life and has the power to change skin, and mutate to improve.'

**'I'VE TRIED TO BREAK THE PARADIGM THAT ART IS ONLY FOR PEOPLE WHO UNDERSTAND IT, OR FOR PEOPLE WHO HAVE THE MONEY TO BUY PAINTINGS OR GO TO A MUSEUM.'**

### — MAMANI MAMANI

Loayza says the film's biggest challenge has been trying to 'build things that don't really exist, except in people's minds': mythical creatures and places that are not much written about 'but dominate our oral tradition' – the stuff of 'the Andean imagination.'

**Inside Sopacachi's trendy Blueberries Café, in between sips of tea,**

31-year-old José Arispe is explaining what it means to represent a new generation of Andean artists. His cultural identity really hit home during a residency in Rome, which culminated in his most recent photographic exhibition, *Sola*, which features images from home and abroad.

'Sometimes when you're from Latin America and you go to Europe, you think, "I want to go stay and live here,"' he says. 'You hear that the art world there is more attractive, more developed. But when I was in Rome I thought, "What am I going to do here?" In La Paz, I have so much to work with: nature, my history, my cultural heritage, my cultural

habits, the dancing, the music, the language. Maybe it's obvious, but you appreciate your home so much more once you've left it.'

Arispe's emotive work feels modern, but it is imbued with his Andean identity in both conscious and innate ways. One performance piece, *Soy*, shows the artist covered

from head to toe in coca leaves. Another, shot from a crane, uses taut and fraying ropes that are used to form circles to explore the Andean concept of time.

'In Andean culture, time is not linear', Arispe says. 'It's not just the past, the present and the future. For us, it's a circle of movement. It's important to recognise our past to work to the future. So you draw a circle.'

If La Paz's creative skin is always changing, Arispe is a product of that constant state of flux. He represents a new wave of *paceño* artists charged with simultaneously following in the footsteps of Loayza and Mamani Mamani, and carving out their own creative path. It's a fact not lost on Arispe.

'In Bolivia, we struggle to make our art sustainable,' Arispe says. 'In an economical way, a critical way, a social way. So it's important to organise and try to build our community.'

'There's a lot of work to do.'

gram Gigavision. The director of the show jokingly called him Saxoman, and the name stuck.

Saxoman stops singing and launches into an explanation about how he learnt to play the *charango*. He wanted to create a Youtube video to welcome Pope Francis to Bolivia. 'But who was going to play the *charango* for me?' he asked himself. 'I don't know how to play the *charango*! I've never played it in my life!'

Saxoman couldn't find any volunteers, but a friend offered to loan him a *charango* – for only an hour. "One hour?!" I said, "Okay that's fine." He learnt how to play the instrument in 20 intense minutes.

Saxoman's pope video embodies his determination. Experimental, humourous and enticing, it brings a smile to whoever watches it. One minute Saxoman is playing the *charango* with Bolivian President Morales's face in the corner of the screen, the next he is flying through the universe. Saxoman describes this style as slow rock, highlighting his *charango* playing and his son Gabriel on the drums. He says he made lots of friends through the video. Impressively, it was all shot on an old phone.

Through his videos, Saxoman offers an insight into his fantastical world of Bolivia. He is no doubt a proud *paceño*, as seen by his video entitled 'La Paz Ciudad Turistica', sung with the backdrop of the city at night. Thousands of lights twinkling in the background give a sense of the expansiveness and vibrancy of the city. Saxoman sings of the majestic Illimani, the iconic mountain that towers over the city. Saxoman and his sons, who form a new iteration of Los Casanovas, simply play together on a balcony. The song begins with drums accompanying an Andean flute, turning into slow rock that also ties in different Bolivian musical styles. Eventually, Saxoman hitches his guitar over his shoulder for an impressive solo.

Saxoman's passion for music is unparalleled. He states, 'I fall in love every day,' and it is this love that inspires him to write his songs.

Saxoman is 45 years old, 'with the soul of a child,' he adds. Every child's fantasy is to be a superhero, and so Saxoman and his band portray themselves as fictitious characters who carry and play their instruments as deadly weapons to battle the bad guys. Saxoman doesn't make much money from his music; his only income is from busking. Despite his increasing fame, he wants to stay true to himself and his roots. He's been featured on Bolivian TV, including La Revista, and in the newspaper La Razón. Despite this, his main goal is to entertain kids and adults alike, whilst simultaneously making his wildest dreams become a reality. No matter how great his future fame, Saxoman says he'll continue to play music for the people on the streets in the Barrio Chino, Miraflores and Zona Sur districts of La Paz.

Not only is Saxoman a people's man, but he is a man of the Bolivian people. Vibrant, exciting and determined, he perfectly represents La Paz and its inhabitants. Through his music, Saxoman shares his *paceño* spirit with the rest of the world. He entertains with all that he enjoys and is fascinated by, be it superheroes, magic and even Smurfs. His music invites you to view life as he does, in a unique and exciting way.

# FELICIDADES La Paz ¡Ciudad maravillosa!



años

LA PAZ CIUDAD MARAVILLOSA



**ORGULLOSAMENTE  
BOLIVIANA**



Cascada Bolivia

## TO INFINITY AND BEYOND

AT ONCE A HUMBLE MUSICIAN AND YOUTUBE SENSATION, BOLIVIAN ARTIST SAXOMAN PERFECTLY EMBODIES THE CHAOTIC YET WONDROUS AND FANTASTICAL NATURE OF LA PAZ.

TEXT: LAETITIA NAPPERT-ROSALES  
PHOTO: VALERIA WILDE



**T**he sitting room, with family portraits, glass cabinet of antique dishes and old round table with crocheted tablecloth, felt demure and quiet at first. Suddenly it wakes up with the firm strumming of the *charango* accompanied by lively lyrics. Dressed in a tight white shirt, large belt buckle and dark jeans, his jet-black hair falling on his shoulders, Saxoman closes his eyes and delves deeper into the song. He sings of his grandmother, recently passed away. The lyrics 'I love my mamá so much' are uncomplicated but genuine. This Latino cowboy is the talented and well-loved Bolivian artist Americo Estevez Roman, better known as Saxoman.

Born in La Paz in 1971, Americo is from a family of musicians. His uncle wrote the famous song 'Collita' about his wife in 1950s. Americo started playing drums in a band, Los Casanovas, with his uncles. Experimenting with different instruments, he eventually played the saxophone on the street to make a little money to support his family. He was spotted and featured by the TV pro-



# HOME TO LA PAZ

ONCE YOUNG PEOPLE LEFT BOLIVIA TO PURSUE THEIR DREAM; NOW THEY ARE COMING BACK TO FIND IT.

TEXT AND PHOTOS: LAETITIA NAPPERT-ROSALES

It's difficult to define La Paz, but the first thing I think of is Illimani,' Gabriela Prado pauses. 'But also the **salteñas**, and the **teleférico**.' In a city that encompasses so much variety, narrowing it down to a few defining features is almost impossible.

Amaru Villanueva Rance, the founder of *Bolivian Express*, defined La Paz as a city constantly in motion: 'Not in the sense which, say, there are cities that never sleep.... It's like a pressure cooker.' Certainly, the city has undergone radical social, economic and political changes in recent years. Social pro-

tests, new policies and infrastructure changes have helped move the country forward at a rapid rate. Indeed, in recent years the economy of the country has continued to grow despite the global financial crisis in 2008.

So what does this mean for young **paceños**? How do these changes affect them and what is in store for the future?

Part of growing up is having aspirations for the future. Nothing is set in stone, the future lies ahead, uncertain and daunting, yet full of exciting possibilities. Everyone everywhere has their

own version of the American Dream: the belief that regardless of where you were born or where you live, you can have the opportunity and ability to attain your own version of success and prosperity. With the rise of the urban class in Bolivia in the 1900s, young academics started to look to Western countries in order to achieve the prosperity they thought they deserved. The booming economies, social changes and quality of life in the United States and Europe were more appealing than ongoing developments in La Paz and the rest of Bolivia. There was a steady flow of people leaving the country to seek

new opportunities and professional occupations abroad.

At 17 years old, in 2003, Amaru left La Paz to study in England. The autumn of that year saw public protests breaking out in the capital, including the infamous 'Black October' demonstrations which opposed President Gonzalo Sanchez de Lozada's policy of exporting Bolivia's gas and oil to the United States and Mexico. The president fled the country, and the city was left paralysed. However, rather than being relieved to have left, Amaru explains that he felt more drawn to Bolivia. 'I could see that the country was taking on a new direction, and I wanted to be a part of that,' he says. Normally, emigration was seen in a favourable light – seeking work abroad was expected, even at the expense to one's personal life. It was part of the usual formula to achieve one's dream of success. Gabor Prudencio, who also left the country, to the United Kingdom, in order to pursue his dreams of making it big in the demolition industry, found that he had to make some sacrifices in order to move up in the world.

However, after the crisis of 2008, finding prosperity by moving abroad was no longer guaranteed. La Paz was transforming and growing rapidly. Living a successful life in San Francisco, Amaru was witnessing these changes. He was living the life he was brought up to dream of, but something wasn't quite right. Rather than the 'American Dream', Amaru says that 'Something that started growing in my mind was the idea of a Bolivian Dream.' Young people could increasingly imagine themselves living a successful life in La Paz and, more importantly, playing a significant role in the development of the city.

Cintia Reyes Pando works for the Centre for International Migration and Development (CIM), which helps, financially and administratively, well-qualified Bolivians living in Germany to return to Bolivia. Cintia explains that often most Bolivians go to Germany to study agriculture, natural resources or risk management, and want to come

back because their degrees are relevant to moving the country forward. She adds, 'They see what is missing after they go abroad, and they want to change things and make a difference.' Gabor felt that there was a lack

**'SOMETHING THAT STARTED GROWING IN MY MIND WAS THE IDEA OF A BOLIVIAN DREAM.'**

— AMARU VILLANUEVA RANCE

of demolition services in La Paz. After surviving an accident at a demolition company in England, he realised that his true calling was in La Paz, and he returned to fill the gap in the market in May 2016. He started his own demolition company with the idea to expand it throughout Bolivia.

In a city that still has much potential to grow and change, young people feel a duty to carry out these new changes. 'You're almost summoned to be an agent of change here,' Amaru says. Es-

EL CONSUMO EXCESIVO DE ALCOHOL ES DAÑINO PARA LA SALUD. VENTA PROHIBIDA A MENORES DE 18 AÑOS DE EDAD.

pecially in the capital city more than anywhere else, because this is where the difference starts and can be feasibly carried out. La Paz is becoming more attractive to young Bolivian professionals because they feel that their work is more relevant and meaningful to the city, whereas in other parts of Europe and the Global North they may feel redundant or like they are just another piece in the system.

This is not to say that young Bolivians are no longer working or studying abroad. Indeed, according to the U.S. Embassy in Bolivia, 'U.S. Embassies and Consulates abroad issued nonimmigrant visas to more than 23,000 Bolivians, including 488 students to study in the U.S. and 333 cultural and educational exchange participants.' Cintia also says that there are currently 350 Bolivian students that are registered to study at university in Germany. It seems that young people still have the drive to go abroad, but now more than ever have the desire to come back home in order to use their knowledge to move the country forward. After living abroad they see

their homeland from a different perspective, and understand how they can make a difference.

Emma Rada Villarroel attended an exchange program in Ohio and came back to Bolivia to finish her studies. Whilst she enjoyed her time abroad and could very easily have gone back to the United States to work, she decided to stay and work in La Paz's tourism-

### IN A CITY THAT ECOMPASSES SO MUCH VARIETY, NARROWING IT DOWN TO A FEW DEFINING FEATURES IS ALMOST IMPOSSIBLE.

development agency. Similarly, Gabriela Prado had the opportunity to study for her undergraduate degree in the States, yet decided to study in La Paz. Gabriela says that she is attached to the culture and lifestyle in La Paz, including its family values, the people and their inherently friendly and welcoming nature. It would be difficult to adapt to a completely different way of life abroad, she says, especially at 18 years old, in a place where people are more reserved,

like the United States. 'My dream is to settle down in La Paz and raise my family here,' Gabriela adds.

In addition, the city itself is quite extraordinary. Amaru defines La Paz as an 'incredible mix of people from different regions of the country living in close proximity, the landscape, the food, the history, it all comes together in a strange cocktail that I think is unique.'

After living abroad, young Bolivians frequently come back with aspirations of change, but also a strong sense of pride for La Paz and its distinguishing features.

La Paz is a place of overwhelming chaos, movement, lack of oxygen and striking landscapes, and at first glance it doesn't seem to be a habitable place; yet many young Bolivians would comfortably and proudly call it home. Despite feeling very attached to Ohio and her life abroad, Emma is proud to be paceña, saying, '[La Paz] is the place in which I learnt and continue to learn about life. It's the place where I feel the power of the mountains and the beauty of diversity. It's my microcosm.'

Sitting in his office, Gallardo motions his hand over an image of the city's slanting neighborhoods on his computer screen. With palpable enthusiasm, the **profesor** describes what one might label a **paceño** architect's doomsday scenario: the towering waters of Lago Titicaca washing across Bolivia's administrative capital.

'If we lost La Paz, we wouldn't lose the landscape,' he says simply.

Coming from a renowned architect, the morbid example points at a humbling truth. The city's identity relies heavily on its jarringly vertical topography. When compared to the epic scale of the landscape, it becomes but a carpet.

Beyond its natural beauty, La Paz's topography shapes how its residents live and how society grows and interacts. For only 3 **bolivianos**, residents and visitors can hitch a ride on the Mi **Tel-eférico**, the expansive cable car system that acts as a unique answer for public transport in a city whose districts are scattered at varying elevations.

'It's a dream of modernity,' says Carlos, with unabashed pride. 'La Paz is a wonderful city to fly over... people feel like the astronauts of NASA.'

Whereas cities such as Los Angeles in California are arranged with the wealthy in the hills and lower income earners further down, La Paz's social hierarchy is literally flipped. Nearly 500 metres lower than the rest of La Paz, the Zona Sur houses affluent and generally white or **mestizo** residents, including local politicians, mil-

ital purposes: the gorge walls shield it from harsh cold winds, and part of its water supply comes from the runoff of nearby Andean glaciers. But the extreme vertical topography plays a role beyond that, defining what makes La Paz the city it is.

'The city is like a carpet over all the land,' says Carlos Gallardo, Dean of Architecture, Art, Design and Urbanism at La Paz's Universidad Mayor de San Andrés. 'When you're inside it, you say, "wow, it's so big." But when your focus is on the city from outside, the landscape becomes most important.'



### LA PAZ IS A CITY OF VERTICALITY. ITS MANY NEIGHBOURHOODS SIT AT VARYING HEIGHTS, INTERLINKED BY SLOPED STREETS THAT CALL TO MIND SAN FRANCISCO, CALIFORNIA.

itary officials, foreign businessmen and diplomats. On the other side of the economic divide, the simple brick homes lying haphazardly on the hillsides in and below El Alto are mainly composed of an indigenous working class. This part of the land is less safe to live on due to unstable rock foundations and the possibility of devastating landslides.

According to sociologist Jorge Derpic, who studies lynchings, citizen security and justice in El Alto, this unusual class layout is rooted in the darker chapters of the city's tumultuous history. Following the end of the 1952 revolution, indigenous and rural groups like the **Aymara** migrated toward the city.

The city experienced another influx of rural, largely indigenous migrants following structural adjustment reforms imposed on the country in the 1980s that resulted in the closing of state mining and other enterprises. At the

time migrants again flooded La Paz and El Alto to join the informal economy as vendors or to take unstable jobs as public transportation drivers. 'There was an explosion of people coming to the city, trying to sell whatever they could,' says Derpic.

Classism and racism were rife among the predominantly white or mestizo elite around that time. 'More than just saying they wanted to live in a warmer place, [the elites] didn't want to be mixed with people they considered dirty,' Derpic points out. 'They remained in the centre and move to the south of the city while people from the rural areas started living in the outskirts.'

La Paz's social geography, as if scattered by the wind across a rocky, vertical landscape, remains quite similar today. Its identity is chiseled by the topography on which it pulses, its people forged by a strange, rugged and elevated system.

# A VERTICAL NATURE

HOW TOPOGRAPHY HAS FORGED LA PAZ'S IDENTITY

TEXT AND PHOTO: DAVID KAVANAGH

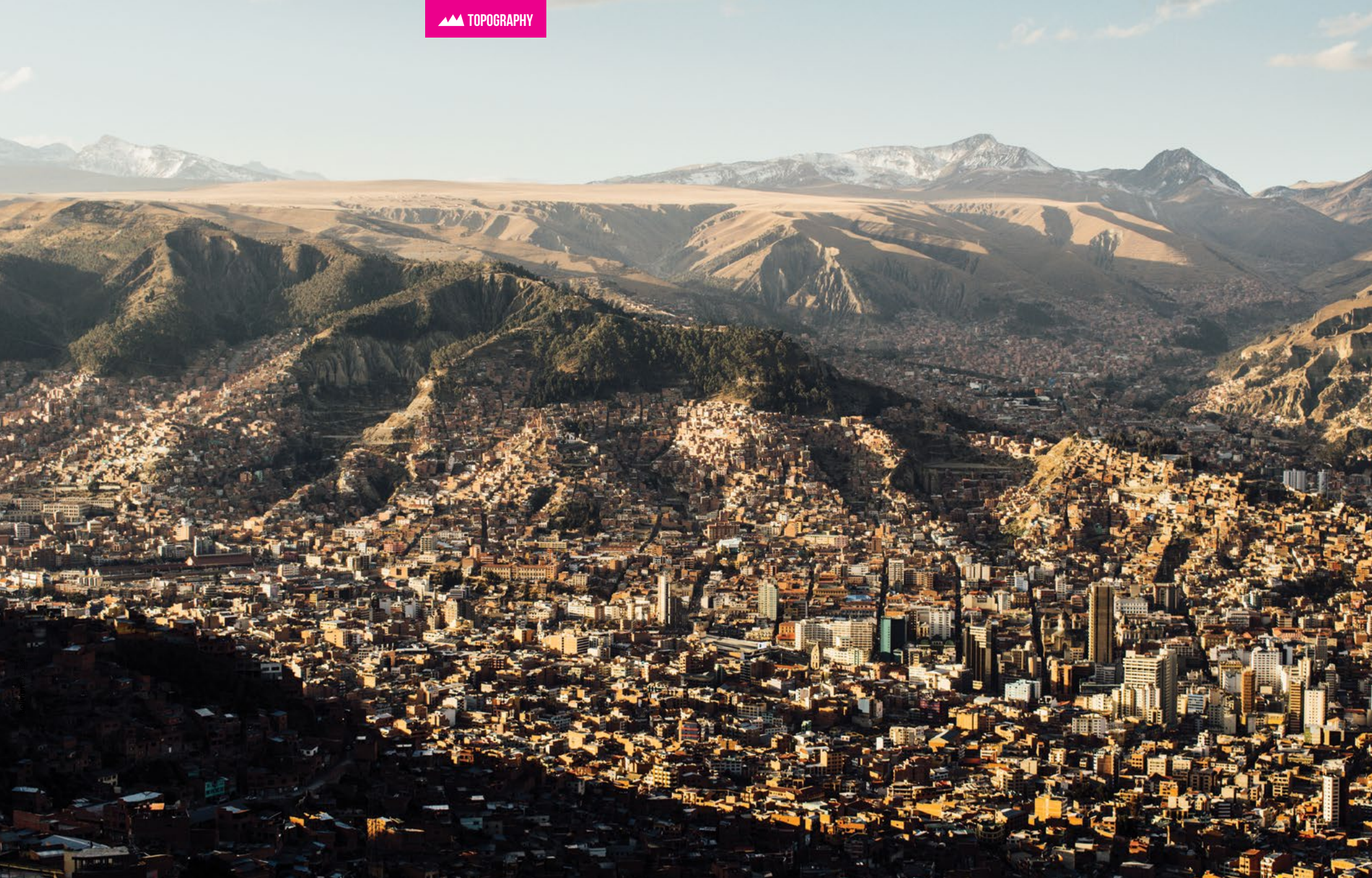
Coming over the ridge from neighboring El Alto in the darkening twilight, travellers are met with an almost otherworldly sight. Through the smeared taxi windscreen, La Paz creeps into view nestled in a deep crater. Its litter of yellow pinprick streetlights resembles an expanse of stars floating at levels dizzyingly close to earth.

At nighttime, the view of La Paz is distractingly breathtaking.

After the sun has woken and the mid-morning **salteñas** have been scoffed down, the city's actual topographi-

cal contours become a little easier to map out. La Paz is a city of verticality. Its many neighbourhoods sit at varying heights, interlinked by sloped streets that call to mind San Francisco, California, but that are populated by packs of self-assured street dogs, chaotic armadas of public minivans and **cholitas** in their trademark bowler hats selling wares by the roadside.

At 3650 metres above sea level and enclosed on all sides by the Bolivian plateau or **altiplano**, La Paz stirs in a canyon carved out thousands of years ago by Rio Choqueyapu. This choice of location serves some prac-

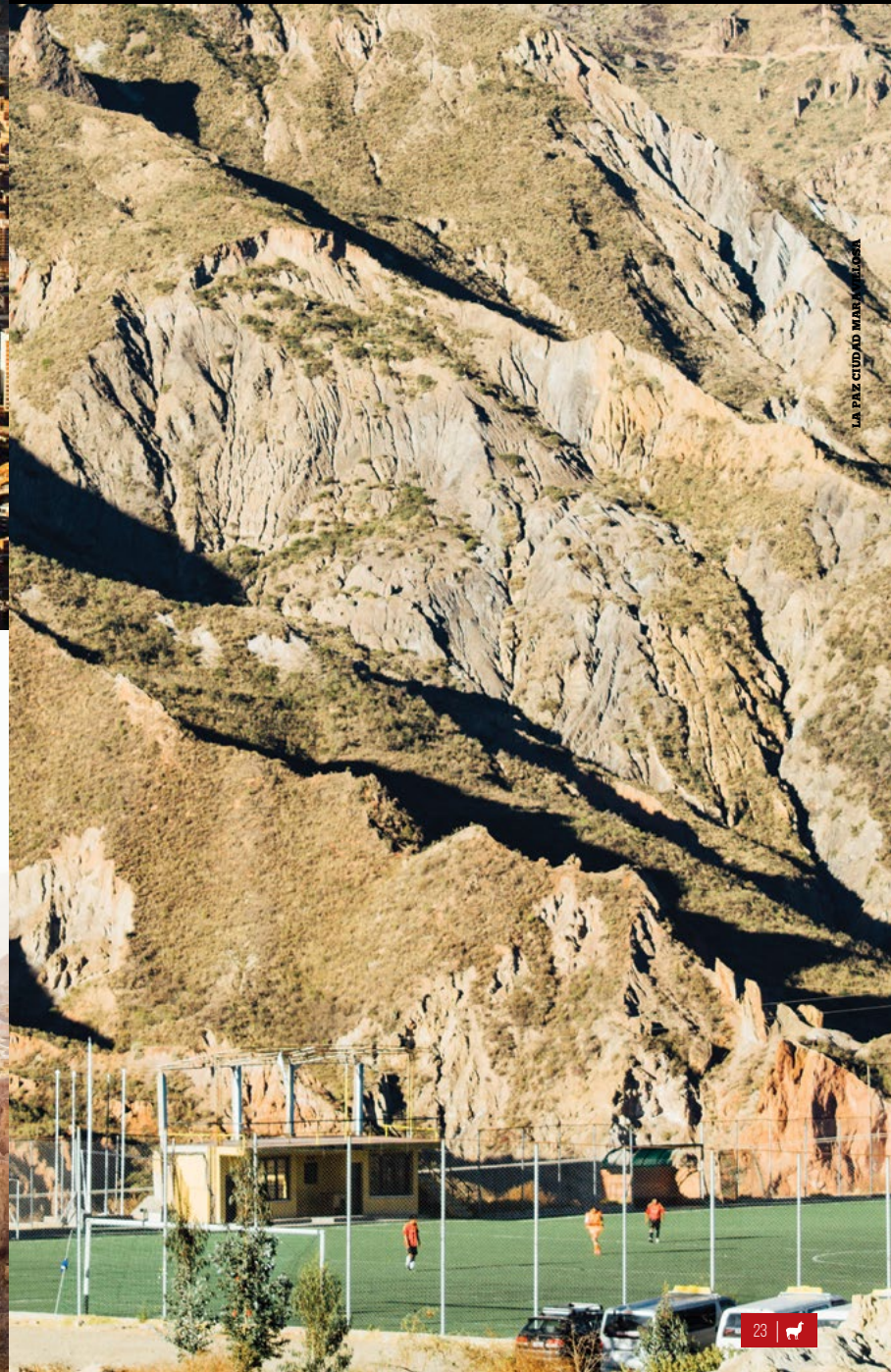


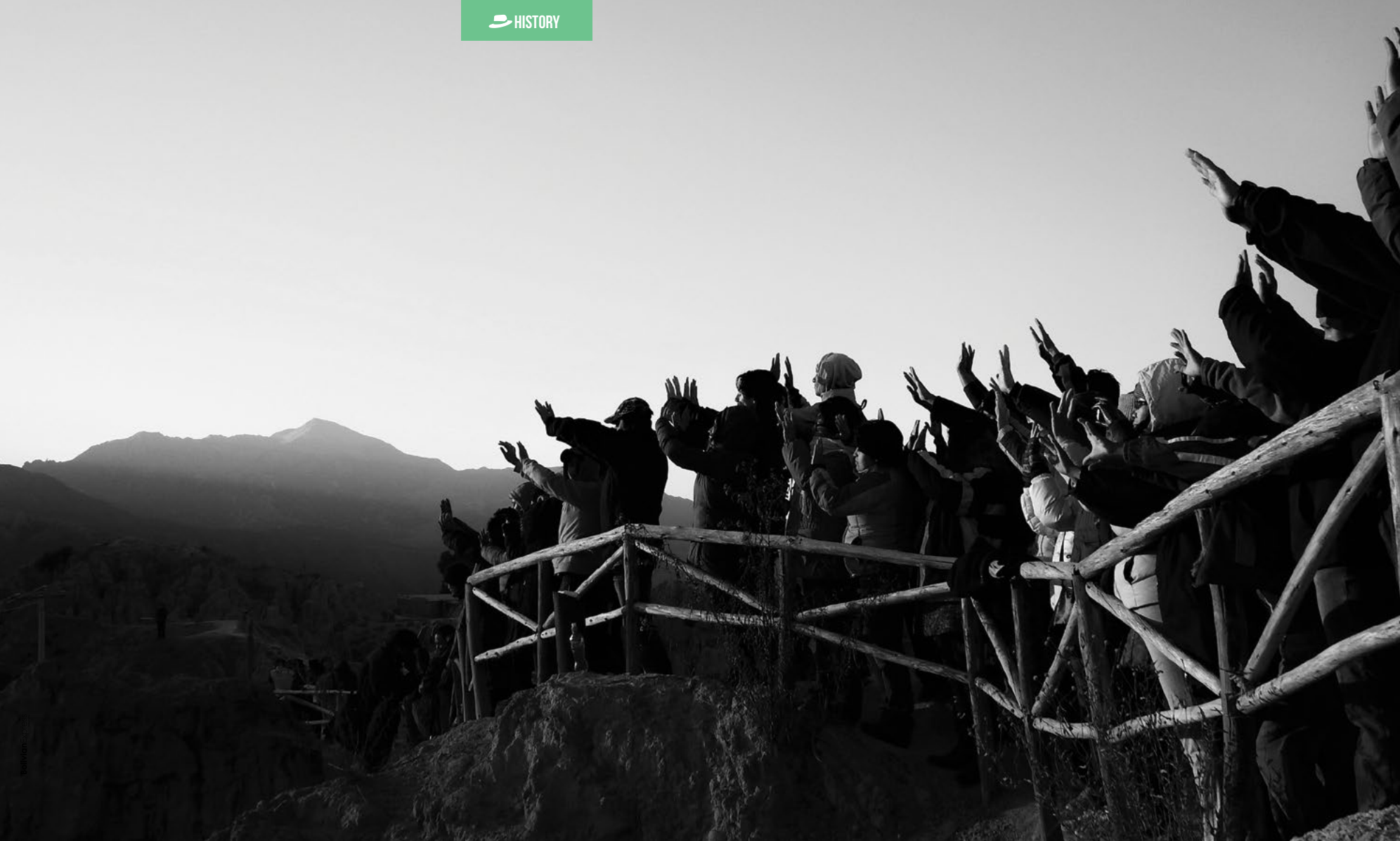
# TOGETHER IN THE LIGHT

THE SLOPES, THE CANYON,  
THE CHISELED CITY

A PHOTO ESSAY BY DAVID KAVANAGH

If it were to be painted, the artist would keep three words in mind as he worked: vertical, rugged and alien. Brush in hand, he'd sit on the steps of one of the many **miradores** overlooking the cityscape, the sun disappearing behind El Alto washing Mt. Illimani in a humbling gold. The artist would start at the beginning. He would sketch the landscape as it was thousands of years before: bare bones, a violent gash in the earth, chiseled by the mighty Choqueyapu. Over time, a moon-like valley would rear its rocky head over the horizon. A flood of people. Great houses would appear in the deep centre and they would clamber up the hillside in the hundreds, clinging to the elevated walls for life. As he'd paint, the city and the canyon would become an inseparable whole. The sun would set. La Paz, as it does now, would slowly wake as a mosaic of lights.





# VALLE DE LA LUNA

CELEBRATING THE AYMARA  
NEW YEAR IN LA PAZ

TEXT: ABIGAIL ALVES  
PHOTO: ISABEL ION

She lays out her coca leaves over page 10 of El Día's June issue seated by herself in La Paz's entrance to Valle de La Luna. She's donning a navy bonnet with a plum wool cardigan and a matching silk **pollera** to keep her snug from the 5 a.m. chill.

A Mario Bros. ringtone resonates from a

skin become ever more prominent. She checks the time on her cell phone and concludes there is an hour-and-a-half left until sunrise.

Prompt and patient, Marta Diez is the first person to arrive at Valle de La Luna's **Aymara** New Year festival. She is one of the 1.5 million *Aymara* people in Bolivia who celebrate the winter solstice on June 21st. Officially named the Nuevo Año Andino Amazónico y Chaco, the celebration became a national holiday in Bolivia in 2009.

**PALMS ARE RAISED TO THE SKY AND A NEW YEAR HAS BEEN OFFICIALLY MARKED.**

On this day the sun is at its farthest from the Earth, which marks the beginning of a new agricultural year. It is the shortest day and longest night of our solar cycle.

Born and raised in La Paz in an *Aymara* household, Marta is a part-time seamstress and part-time **tienda** owner in El Alto. Although she has celebrated the New Year in various places across Bolivia, including Potosí and the most famous site, Tiwanaku, for the past four years she has spent it at Valle De La Luna, her favourite location.

'Tiwanaku is too commodified and cold for my taste,' she says, as she continues to lay out her coca leaves on sheets of

District, where the valley is located. 'We've organized musical groups and we await neighbours and other commu-

**'THERE'S A LOT OF THOUGHT PUT IN FROM THOSE ORGANIZING THE CEREMONY.'**  
— MARTA DIEZ

newspaper. 'This location is right down the street from my house. There's a lot of thought put in from those organizing the ceremony.' Marta has brought several bags of cinnamon, sugar and coca leaves to share with those attending the ceremony.

'The sugar and cinnamon I have here are to bring good health and good luck for your job and family. Pachamama is watching out for us,' she says, pointing to the star-filled sky.

These elements are placed on an **apxata**, a ritual table covered with white **tabletas**, where coca leaves and natural elements accompany a dark-coloured llama fetus that represents the earth and its fertilization. The offerings on the table make up a **mesa dulce** and include fruit, coloured sweets, flower petals and aromatic woods of **koa** and **palo santo**. The fetus is wrapped in heaps of strings made out of wool. The items burned over the ritual table vary from celebration to celebration, but they usually represent a house, a car, health and money.

Swarming about the dusty valley, the staff of Mallasa's community City Hall fervently pace the event, making sure locals and tourists enjoy their time prior to the ceremony.

'We are receiving el nuevo año andino amazónico with a traditional gift (**huajta**) to Pachamama,' says José Eduardo Camper, deputy mayor of the Mallasa

nal organizations to attend this event we've planned for the past month.'

The song '*Aymara*' resonates throughout the valley. Walter Quispe, the **yatiri** of the evening, makes his way to the front of the ceremonial table. Pacing around the llama and its body enveloped by gifts brought on by Marta, he begins to lightly drizzle the concoction with his tiny flask of alcohol. He lights the table. A booming flame ignites from below.

Locals and tourists pour in gradually at the gates of the Valley. Eager children and their parents make way up to the viewpoint looking over the purple haze of the 5:30 a.m. sky.

Quispe, who has been a yatiri for the past ten years, continues to perform the ceremony. Engaged and taken by the blazing red flames of the table, a stream of tears begins to roll down his cheeks. Marta and the two **cholita** friends who joined her, hold hands in a clasp, resting their heads on each other's shoulders.

'This is the one time we get to wholly express our culture. For us there's a melancholic beauty to it,' says Quispe, in a voice so soft it could put a child to sleep.

The sun is rising. The llama has turned to ashes. Over the hill, a bright yellow sun makes its way shining over the valley. Palms are raised to the sky and a new year has been officially marked.

**PARLANA**  
LANGUAGE EXCHANGE

at 8 pm  
Every Tuesday

**ROTATING WEEKLY EVENT**

Cbba - La Paz - Santa Cruz - Sucre

Come to meet New people

Come to practice Languages

FOLLOW US ON

f PARLANA COCHABAMBA LANGUAGE EXCHANGE

Instagram #PARLANABOLIVIA

Twitter #PARLANABOLIVIA

# HÉROE PACENO

JOSÉ ANTONIO SAAVEDRA  
KEEPS MURILLO'S  
TORCH BURNING

TEXT AND PHOTO: ABIGAIL ALVES



Pitch black hair greased over, a moustache sharper than a cutting knife and an enigmatic charisma comparable to Marlon Brando's, José Antonio Saavedra turns heads as he walks dressed from head to toe as Pedro Domingo Murillo along La Paz's El Prado.

'Do not say it's a costume, for it's not a costume,' Saavedra says. 'Costumes are for carnivals. I, on the other hand, I interpret Pedro Domingo Murillo!' he exclaims.

The making of the film *Fuego de Libertad*, back in 2009, which commemorated the 200th anniversary of Bolivia's independence, ignited Saavedra's interest in Bolivia's historical political figure when he was cast to play the revolutionary hero and the film's key protagonist who portended to the country's democratic shift. He became invested in his role, and has been playing the part ever since.

'[Murillo] gave his life to gain emancipation from the Spanish,' Saavedra says as he sits on his paisley-print couch twirling the 10-pound torch he carries along El Prado all the way to Plaza San Francisco on El Día de La Paz. 'A person who fights for their ideals, I put them in high value.'

Saavedra is an entrepreneur who owns a car lot, Saavedra Motors, and is also an economist and a lawyer, yet manages to find space for his acting hobbies on the side. While a lot of actors have played the

part of Murillo, most of them have let go and moved on. Yet Saavedra carries on, year after year.

'I kept on going, fascinated by his character,' Saavedra says. 'I studied him, and even had the honour of being invited to his house by the government.'

**'YOU NEED A LOT OF STRENGTH  
TO CARRY THIS TORCH.'**

— JOSÉ ANTONIO SAAVEDRA

Tweaking and fixing his custom-made Murillo attire yearly, the part-time actor and multi-career Bolivian wakes up at 5 in the morning every July 16 to ready himself for his procession with the help of his wife, Maria Helena. But this day commemorating Murillo's insurrection in 1809 is but one of many showings of Saavedra as the revolutionary hero. Starting July 1, Saavedra attends events and interviews leading up to El Día de La Paz.

'I identify myself with him because I respect his ideologies, and I'm a man of my word, like he is,' Saavedra declares. 'You need a lot of strength to carry this torch.'

The son of a military officer from Santa Cruz, Saavedra admired his father's wardrobe as a young boy, but his fa-

ther's loyalty towards his beliefs always reminded him of Bolivia's revolutionary. The way Murillo sacrificed his life for those of Bolivian peoples reminds Jose of his father's selflessness.

Saavedra stands on a small stage located on the third floor of the Loteria Nacional building. There are 12 days left until El Día de La Paz, but he is attending the 'Pedro Domingo Murillo Loteria Nacional' event on Avenida Santa Cruz. La Loteria Nacional celebrates the foundation of Murillo's homage and is nominating the political figure for the next raffle that is happening this morning. The torch that was ignited in 1889 is a **símbolo de la paceñidad**.

'It is fundamental here in La Paz, we are trying to reinforce the sentiment of liberty and revolution that our city and Murillo both have in common,' says Rossillo Pimentel, executive director of La Loteria Nacional.

Saavedra struts on stage as his alter ego. He raises his right fist to the air and fervently looks through National Radio Bolivia's camera, declaring, '¡No apagarán la tea que he encendido (They will not extinguish the torch that I have ignited)!'

He walks off stage with his lit torch. The exit door slams in such a way it resonates throughout the room. A gust of dry Bolivian wind enters the room but Saavedra's torch ceases to burn out.



## STUMBLING INTO THE KITCHEN

HOW JORGE LUIS PARRA BECAME  
A CHEF IN THE CITY

TEXT: ISABEL ION

Jorge Luis Parra admits that he became a chef by accident. Although food and flavour are now at the centre of his life, they are a fairly recent devotion. 'You can find this passion at any age,' he says, 'but in my experience, my passion was found spontaneously.'

Jorge believes that food and eating are paramount to our existence: we eat to live, work to buy food and come together around meals. 'Food can change the world,' he tells me quietly. This is a significant statement from someone who, now twenty-two years old, only began his culinary training three years ago. Before that, food was something to save up for, more of a necessity than a pleasure. It wasn't central to his childhood at all.

At the young age of thirteen, Jorge became the breadwinner of his family, working menial jobs in La Paz such as selling electrical parts. Discipline has always been essential to the way he lives his life. It is what got him noticed as a security guard at Gustu, Claus Meyer's internationally famous restaurant in the city. Jorge's ability to thrive under stringent work conditions ultimately led to his enrolment at Manq'a, Gustu's cooking school, which provides culinary training to locals who may struggle to afford it.

This is how his endless drive to put food on the table morphed into an ambition to revolutionise the food itself. When Jorge speaks about the future, his gaze flickers past me. He makes abstract statements of ambition along with more solid plans. The more he achieves, the more he wants to map out his future. Jorge wants to do a 'stage of training' in Copenhagen, he wants to travel everywhere, but his plans don't have a specific timing. It's not that he wants to travel in order to introduce Bolivian cuisine to the world. His plan is to learn everything before he can change anything. Although he originally thought people were crazy when they said they could change the world through food, he now says, 'Anything is possible, no matter your background or experience.'

Despite his overseas hankerings, it is his background and hometown that essentially drive Jorge's ambition. 'I want to grow as a professional and open a new restaurant for my people,' he says. For someone in daily contact with internationally acclaimed gourmet creations, Jorge remains connected to the flavour of his city. His favourite meal couldn't be more **paceño**: fish, fries and soup.

# mistura

Manifestación Creativa



LA PAZ CIUDAD MARIA VILLOSA

A unique and inspiring place, where you will find the essence of Bolivia. Mistura offers clothing, art, gourmet food, and a variety of curated products proudly made in Bolivia, by Bolivians.

calle sagarnaga no.163  
la paz bolivia

[www.misturabolivia.com](http://www.misturabolivia.com)



# OFF THE BEATEN TRACK

LOCAL EATS IN THE WONDERFUL CITY

Paceña cuisine, relatively unknown on the international tourist track, is a hugely ingrained part of the identity of the city. Hearty, unpretentious and cheap, the dishes served up on every street corner tie La Paz to its local producers and its citizens to their traditions. It's not just meat, potatoes and more potatoes. Food-loving foreigners have plenty of praise to give, and will almost certainly leave with a favourite dish or a regular vendor.

TEXT AND PHOTOS: ISABEL ION  
ILLUSTRATION: OSCAR ZALLES



## MERCADO LANZA

### Ensalada de Frutas

Vivid piles of fruit burst on the uninviting concrete interior of Mercado Lanza, promising refreshment and nutrition. The star of the show here, though, will satiate your sweet tooth rather than your vitamin levels. As if your inner child had been given free reign over the tedious fruit salad, prepare to gorge on an assortment of fruits suffocated in jelly and yoghurt, and piled high with ice cream, whipped cream, wafers and chocolate sauce.

**Price:** 10 Bs.

**When to go:** After lunch

## Choripan

*Choripan*, a fusion of *chorizo* and *pan*, can be found all over La Paz at most times of day, and beats your average sandwich with its warm, freshly fried sausage. Mercado Lanza houses Doña Elvira's famous kiosk, discoverable by the inevitable queue outside. It's the fresh bread and the use of pickled vegetables which sets her choripan apart. Trying to get your mouth around the bursting roll and overflowing sauces is a challenge to the inexperienced, but well worth the mess. Let the bread absorb the juices of the chorizo for a minute before attempting this greasy delight.

**Price:** 8 Bs.

**When to go:** All day

## LAS CHOLAS:

### Sandwich de Chola

This small stage of vendors is easy to miss being outside of the main residential areas, but many make the trip just for the sandwich. Lighter than most paceño street food, the ladies at Las Cholas fill crusty bread with succulent pork, pickled onions and carrots, and a mysterious spicy sauce. Try some crackling from the towering piles of roasted pork hind stacked on each counter and wash it all down with a Paceña beer sat at the brightly coloured plastic tables for the full experience.

**Price:** 15 Bs.

**When to go:** Lunch Time

## MERCADO RODRIGUEZ

### Chirimoya

Mercado Rodriguez is the place to go for stacks of fresh eggs, fruit and vegetables. The *chirimoya* is one of the sweetest fruits around, encased in a deceptively rough-looking green skin. As the white flesh melts on your tongue you may agree with Mark Twain that it is 'the most delicious fruit known to man'. An indulgent hybrid of melon, pineapple, mango and pear that earns its nickname as the 'custard apple'.

**Price:** 10 Bs.

**When to go:** Morning

## PLAZA VILLARROEL:

### Caldo de Cordero

Meals in Bolivia have an unfair reputation for being oversized, basic, and meaty. Sometimes this is the perfect formula. Some may balk at the idea of having a huge hunk of boiled lamb for breakfast, but after a marathon night out, this hearty piece served with chuño, potatoes, rice and seasoned broth, will hit the spot. The ultimate recovery food for the worse-for-wear partygoer is best appreciated amongst friends as the sun slowly rises.

**Price:** 17 Bs.

**When to go:** 6am

## CALLE MEXICO:

### Tucumana

A more filling take on the *salteña*, the *tucumana* is stuffed with ground beef, potatoes and egg, and infused with a heavy meaty stock. It is deep fried in oil, lending its outer pastry a slightly bubbly appearance. The best *tucumana* stall will offer a rainbow selection of sauces. The heavy savoury flavour is best balanced with the green sauce, which is pepper-based, light, and fragrant.

**Price:** 6 Bs.

**When to go:** Breakfast

## LAS VELAS:

### Anticuchos

This meaty delicacy is surprisingly tasty and can normally be found just outside nightclubs, tempting anyone feeling peckish in the early hours. Small slices of cow's heart are skewered and engulfed in an intense burst of fire, before being served with, of course, potatoes and spicy sauce. Don't be put off by the unusual cut of meat – the *anticucho* is tender and rich in a meaty flavour; more of a hearty snack than a meal.

**Price:** 9 Bs.

**When to go:** 11pm – 3am

## PLAZA ESPAÑA:

### Salteña

The *salteña* is the holy grail of street food in La Paz: cheap, delicious and available everywhere. There is a vendor on most streets with an army of warm *salteñas* ready to grab on the move. They are most comparable to Cornish pasties, with a slightly sweet buttery crust encasing a savoury chicken or pork mix in a spiced sauce. It's difficult to find a bad *salteña*, but the kiosk on the corner of Plaza España is particularly respected with a subtly melt-in-the-mouth pastry.

**Price:** 5 Bs.

**When to go:** Breakfast or mid-morning snack

## PRESERVING BOLIVIA'S HERITAGE



collection of 20th and 21st Century art, mainly paintings and sketches, which is also the most representative collection across the country. Due to the closure, these works have been hidden from public view and will only be redisplayed when the museum opens in August.

And what an opening it will be. The project of renovating the museum, as with any colonial structure, has been complicated and drawn out, but the rewards will be great. The interior of the museum has been completely restored and areas that were previously administrative offices have been opened to the public as new exhibits. This will give the museum more space for its current exhibits and make room for the art in the archives.

The extensive restoration of the museum has been carried out by the Fundación Cultural del Banco Central de Bolivia. This foundation was set up 20 years ago by the central bank in order to manage the cultural heritage of the country, largely through different museums. Although at first it managed only four museums, it now runs six institutions, including: Museo Nacional de Etnografía

y Folclórica in La Paz and the Archivo Nacional in Sucre.

According to the foundation's President, Cergio Prudencio, its mandate is very specific. 'We are concerned with the preservation, the conservation and the administration of six repositories in Bolivia,' he says. This involves the day to day management of the institutes, the provision of funds, and the coordination of the cen-

**LA PAZ AS A CITY IS CENTRAL TO THIS PRESERVATION AND TO THE SPREAD OF PUBLIC AWARENESS BECAUSE IT IS HERE WHERE THE THREADS OF INFLUENCE CONVERGE, MAKING IT AN IMPORTANT PLACE OF HERITAGE.**

tres so that their cultural activities can be developed. The ultimate goal is protecting the heritage of Bolivia.

As a country, Bolivia has a lot of heritage to protect. As Prudencio stresses, 'Our heritage is in information, in making our own soci-

ety conscious of the place that it occupies in history and in the world.' The rich history of Bolivia has given its culture a legacy full of different nuances, with pre and post colonial societies that contribute to the tapestry that is the modern country. La Paz as a city is central to this preservation and to the spread of public awareness because it is here where the threads of influence converge, making it an important place of heritage.

**'OUR HERITAGE IS IN INFORMATION, IN MAKING OUR OWN SOCIETY CONSCIOUS OF THE PLACE THAT IT OCCUPIES IN HISTORY AND IN THE WORLD.'**

— CERGIO PRUDENCIO

In contrast to the Museo Nacional de Arte, with its collections of traditionally pure artistic forms (such as oil paintings, canvases and sketches), the foundation supports another institute in La Paz that is dedicated to something much more representative of the current and former inhabitants of Bolivia. El Museo Nacional de Etnografía y Folklore, known as MUSEF, is full of collections of native art and traditional crafts.

Although it is based around a colonial house just off Plaza Murillo, MUSEF has expanded into a sprawling modern structure with several floors that link different exhibitions. One of the principal aims of the museum is to explain the stories of the people through the objects and artifacts that are on display.

MUSEF uses a technique called the 'operative chain', which explores the history behind an object from the forging of the raw materials, through its creation, and to its usage by the people. This can be seen clearly in the one of the halls featuring displays of textiles throughout the centuries from different areas and ethnic groups, not just from Bolivia but also extending into the lower reaches of Peru. Along with the finished products, the display highlights the changes in the tools, dyes and cloth through physical items and various video screens. For the visitors, this form of presentation is striking and the contents are memorable.

The most impressive exhibit, however, is the long, dark, atmospheric hall of masks. The notice at the start reads that the masks are a way of showing 'the diverse faces of the collective soul', and the skillful curation of this exhibition is such that the masks seem to come to life, telling the stories of those who made them, wore them, and danced in them.

This last exhibit provides a sense of the magical, the creative, the intangible. It is in displaying this that MUSEF, and the foundation as a whole, has shown its most skillful side. It allows the visitor to connect with their imagination and picture those who created the heritage that the public can now admire. This connection enables the heritage to be explored in a way that stretches beyond the museums and lingers long in the memory, even after stepping out into the bright Bolivian sunshine. As Prudencio underlines, 'Our aim is to make the patrimony of our country more accessible to the public.' These two museums are evidence that the goals of the foundation are being met, and even surpassed. ♦

GRUPO  
**ONKEL.INN**  
*Hotelería y Turismo*



LA PAZ CIUDAD MARÍA VILLOSA

Disfruta la llegada de la primavera desde el hotel con la mejor vista de Copacabana

HOTEL  
**ONKEL.INN**   
*Torres de Copacabana*

copacabana@onkelinn.com  
Cel (+591) 796 26 886, 67019394  
70645477

[www.onkelinn.com](http://www.onkelinn.com)

### THE ROLE OF MUSEUMS IN CONSERVING NATIONAL IDENTITY

TEXT: ISABEL COCKER  
PHOTO: IVAN RODRIGUEZ PETKOVIC

**O**n the corner of Plaza Murillo stands a solid, imposing, colonial structure emblazoned with huge posters that read: REAPERTURA, 10 AGOSTO. The placard outside will tell you that the building houses the Museo Nacional de Arte, a national institution dedicated to the preservation and display of Bolivian art. But for the past three years, this institution has been closed to visitors, with only a temporary hall displaying various small and non-permanent exhibitions.

The Museo Nacional de Arte is known for its strength in two main areas. The first, an extraordinary collection of colonial art that is unmatched across Bolivia, not just for its historical significance but also for the pure beauty of the pieces. The second, a wide



# LA PAZ'S HISTORIC CALLE JAÉN

A PASSAGEWAY BACK INTO COLONIAL TIMES  
TEXT AND PHOTO: ISABEL COCKER

A hidden alleyway tucked up in the maze of streets that lie above the cathedral on Plaza Murillo, Calle Jaén is lined with myriad museums, stores and cafés. These are mainly aimed at the touristic crowd, but although this street is one of the most visited in La Paz by guidebook followers, it is not that trade that draws many in. Rather, it is the impressive architecture with which the street is filled. In a city full of ramshackle buildings, newly built towers and bare-brick blocks, this small street stands out for the quality of the preservation of its colonial façades.

The day I visited was, like the majority of those in the capital's dry winter, a bright one. The sun reflected off the gleaming white walls lining the street and made the colours of the vibrant shops glow. The carved wooden railings of the balconies stood proud and straight, and immaculate lanterns hung silently in rows to light the narrow thoroughfare. This is remarkable in a city which is constantly moving forward, that has rejected the majority of the structures of its colonial age.

The top of the street is dedicated to different small museums,

city works to ensure that all the municipal buildings here are kept in their original condition. All of the museums along the street are maintained by the Dirección Patrimonial, a body of workers controlled by La Casa de Cultura. This, ultimately, is controlled by the **alcaldía**. The team is constantly kept busy, not only inspecting the exteriors of the buildings but also ensuring the upkeep of the courtyards and the interiors of the rooms. One man told me, proudly, that 'each museum gets a complete renovation every two to three years.'

**'THE BUILDINGS ARE WHAT BRING TOURISTS HERE, AND AFTER THAT THEY COME INTO OUR SHOP.'**

— TOURIST SHOP EMPLOYEE, CALLE JAÉN

A worker in a tour-guide shop told me, 'The buildings are what bring tourists here, and after that they come into our shop.' However, the preservation of the street is not maintained only because of the money and trade it promotes. The pride of the residents is obvious when they talk about why they like the atmosphere, why they have their studios and workshops there as well as their shops despite it being a busy tourist attraction. It is a street unlike any other in La Paz and it merits the attention it receives, not just for the buildings, but also for its history and for the various institutions that have been established inside its narrow walls.

from the Museo de Instrumentos Musicales, which in addition to displaying native instruments dating from before the Spanish conquest also offers music classes and various concerts using the display pieces, to the incredibly beautiful Casa de Murillo. This museum offers an in-depth exploration of the history of Pedro Domingo Murillo, a champion of the Bolivian independence movement who is often credited with lighting the spark – **el primer grito** – which ultimately led to the secession of Latin America from the Spanish crown. Set in a low, cool building around a pretty courtyard, this museum also displays collections of colonial-era furniture and art to fill in the life behind the figure of the hero.

Appreciation for those first rebels against the Spanish authority is clear in this little alleyway. Previously a market street called Cabra Cancha, in the early 19th century it was a hotbed of radical sympathisers, as its position in the old town near the governmental square placed it in the area of the rich, land-owning classes who first incited revolt against the Spanish Empire. Its full current name – Calle Apolinar Jaén – refers back to another of the leading **criollos** who raised an army in 1809 to try and defeat the rulers. He and Murillo both lived on this street and they were both ultimately hung for their treason, but the renaming of this street shows the gratitude that **paceños** still feel for their first champion.

Some workers were busy sweeping outside the Casa de Murillo when I visited, and they told me about how the

Linares Street #940, Upstairs, Between Sagarnaga y Tarjija - La Paz, Bolivia - South America - Tel (591-2) 231 - 0218 Cel. (591) 772 - 19634 - info@gravitybolivia.com "Show this ad when you book for a special offer!"

**The World's Most DANGEROUS Road**

**BOOK WITH US ONLINE: AT GRAVITYBOLIVIA.COM**

**gravity assisted mountain biking**

**THE BEST WAY TO DO THE ANDES & AMAZON**

**3 DAYS BIKE**  
From the top of the Andes

**&**

**3 DAYS BOAT**  
through the steaming depths of the jungle!

**Ride & River**  
[www.AndeanEpics.com](http://www.AndeanEpics.com)

**Secret SingleTrack**

**BOOK A COMBO NOW**

# STREETS LIKE PULSING VEINS

HOW TRANSPORT GIVES  
LIFE TO A CITY

A PHOTO ESSAY BY MARIA MAYBÖCK

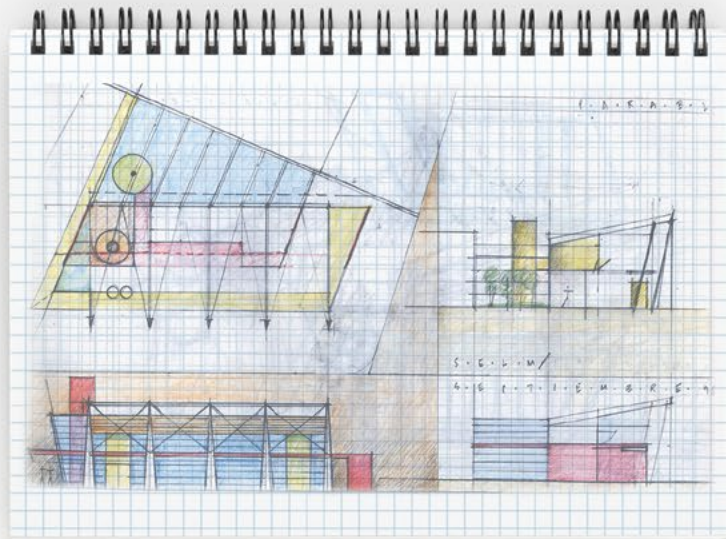
A blur of zipping cars, once covered in a brownish smoke cloud, now makes its way up the dizzying heights of a steep zigzagging road, reflecting the blinding sun against a clear blue sky.

A concert of horns hit multiple times, each with its own intention. Cars crossing lanes, speeding into a roundabout, stopping for a running passenger, making a turn at a corner.

A frequent quasi-solstice, like a rapidly moving cloud, as the **teleférico** floats silently above it all in a never-ending flow.

In their own way, they connect La Paz and **paceños** from one point to another, in a commute that becomes a crazy and stressful race, in a bustling and dynamic city.





## WONDERFULLY STRANGE

THE MOSAIC OF MODERNITY AND TRADITIONALISM IN PACEÑO ARCHITECTURE

TEXT: MARIA MAYBÖCK

IMAGE COURTESY OF CARLOS VILLAGÓMEZ PAREDES

La Paz is a chaotic sprawl, a wild mix of architectonic shapes and forms that take over even the most inhospitable stretches of land. Walking the city feels like exercise: while freezing in the shade, one is very likely to open one's jacket and swear at the many layers of clothes once hiking uphill. To round it all off, the **teleférico's** cable cars float quietly above, connecting its residents in a futuristic way, transforming a simple commute into an exciting amusement park ride.

Carlos Villagómez Paredes, a renowned architect in La Paz who is a graduate of the city's University of San Andrés, with advanced degrees from Mexico City's UNAM and the Free University of Brussels in Belgium, sees a second important dimension to La Paz's peculiar appearance apart from its geographical location: its eth-

nic and social configuration. No other city can boast the rich share of indigenous population found here. Indeed, the indigenous culture and traditions are undoubtedly a major tourist attraction for all of Bolivia.

Villagómez, who teaches at the University of San Andrés and designed additions to the Ethnographic and Folklore Museum in La Paz and the Folklore Museum in El Alto, amongst many other projects, considers the social configuration an integral part of his work and calls for more sensitivity amongst his colleagues for the variety of cultural expressions that were established by the recognition of the plurinational and pluricultural state of Bolivia. An architect's challenge in La Paz, therefore, is the cultural mosaic constructed in a cratered city deemed by many to be unsuitable for human settlement. 'It's a very special city. It is madness to be an architect in this city!' Villagómez exclaims.

According to Villagómez, the city's diversity, in all its forms and shapes, does not allow for one single ar-

chitectural style to dominate the urban landscape; that would disregard and obliterate the many groups not culturally represented by that particular style. To understand the people as an architect is to respect and embrace their diversity. 'It is not enough to simply be an architect in this city; one has to be a cultural leader, one has to be a cultural activist, an intellectual leader to be an architect in this city,' he says. A cultural responsibility, therefore, stems from the profession; Villagómez has accepted a responsibility to represent all the disparate elements of the city with dignity and respect.

In many of his works, Villagómez has embraced and mastered the 'Western' style of clear and geometric lines, forms and shapes that add an elegant touch to the timeless white that dominates some of his houses, whether that is to satisfy a customer or to broaden his own horizon. Large windows, oriented to face the most spectacular views, give off warm light on the outside and allow a sneak peak into majestic yet minimalistic interiors and elegantly curved staircases.

Indeed, Villagómez does not think La Paz is one of the seven most wondrous cities of the world because of its beauty. The city presents a challenge to any architect, as its intensity, in the words of Villagómez, 'eats up any kind of intention... The city eats you up. It eats you, it chews you, it digests you and it defecates you in a way where it does not give you the option of saying, "I am an architect of this city."'

Despite a changing appearance, mostly due to new high-rise buildings and the emergence of modern, minimalistic, Western-looking buildings and houses in Zona Sur, the cityscape is still dominated by half-finished brick houses with their steel rods eerily pointing upwards, little signs of urban planning, dusty streets filled with car emissions, stray dogs and simple street vendors. If one is not convinced from the mere sight of it, it is the city's day-to-day life that marches to a different beat, that paints an unusual picture, and that instills a peculiar feeling in the visitor, which cannot only be blamed on altitude sickness.

'Ciudad **Maravillosa**,' according to Villagómez, does not mean beautiful; in his own words, it means 'extraordinary, unusual, daring, strange... very strange.'



Here begins the story of a  
**visionary**

Achocalla Km. 3,5 • ☎ 216 5700 - Int. 131 or 132 • 800 109 109 • ✉ admisiones@lp.upb.edu • www.upb.edu

#### Facilities:

Dorm beds & Private Rooms, Breakfast included, BAR, SWIMMING POOL, All you can drink and eat BBQ's, Billiard Table, Spanish Lessons, TOURS, Book Exchange

www.jodanga.com

Jodanga

info@jodanga.com

C/El Fuerte #1380 - Barrio "Los Choferes" (UV. 6 - Zona Parque Urbano) - Telf. 691-33-396-542

# WHY IS LA PAZ MARAVILLOSA?

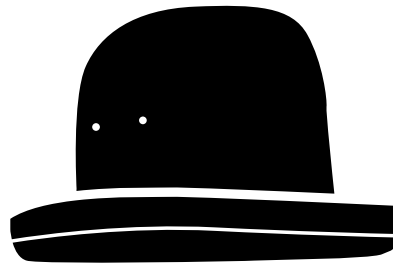
LA PAZ'S CIUDADANOS CHIME IN ON WHY THEIR CITY DESERVES ITS ACCOLADES

It was only possible for La Paz to be selected as one of the New Seven Wonder Cities of the World because the people of La Paz voted in droves. So what exactly is it about La Paz that makes an ordinary **paceño** feel like the city is worthy of such an honor – and what changes have they noticed? We took to the streets of La Paz to find out.

TEXT: MARIA FERNANDEZ  
PHOTOS: MARIA MAYBÖCK

I think the city deserved to be named because it has nice touristic spaces. There are many different touristic features, and a unique aspect is the different climates of La Paz that can all be experienced in one day. The **teleférico** is the change I have noticed from the campaign.

**JUAN COBBLER**  
**Where we found him:** at his shoe kiosk in the Sopocachi neighborhood



La Paz deserves to be called maravillosa. To us, that means spectacular, special, unique. La Paz surprises you. It is a very active city filled with distinctive cultures. The changes we have noticed since the nomination are better transportation and more people participating in the arts.

**SALVADOR AND JESED STUDENTS**  
**Where we found them:** El Monticulo in Sopocachi



**MARIA STUDENT**  
**Where we found her:** sitting on a bench in Plaza España, in Sopocachi

I think it is true that La Paz is wonderful. Every part of La Paz is a special place – there are so many things and places to see both in and near La Paz. Such as San Francisco Cathedral, [the ancient ruins of] Tiwanuku, and Copacabana [on the shores of nearby Lake Titicaca].

**JENNIFER AND MAURICIO CHEF AND RESTAURANT OWNER, RESPECTIVELY**  
**Where we found them:** taking a smoke break outside their restaurant in Sopocachi

While Jennifer thinks La Paz was nominated due to its beautiful places, Mauricio thinks it is due to the distinctive people, such as the **cholitas**, and the harmony in which the citizens live together. Since La Paz was awarded the maravillosa moniker, they've both noticed more tourists coming from Peru to pass through La Paz.

# 7

**RONALD STUDENT**  
**Where we found him:** skateboarding in Plaza Avaroa

Maravillosa to me means something that shines, that everyone likes, something that isn't common and only exists in certain selected places. La Paz deserves the nomination because the **paceños** have made a great effort to have a beautiful city. We are constantly evolving and transforming, constantly improving our way of life. Our culture has been distorted due to colonization, but now through our indigenous roots we are starting to take it back.

HOTEL PRESIDENTE

URBAN RUSH

"He has not learned the lesson of life who does not every day surmount a fear."  
-Ralph Waldo Emerson

URBANRUSHBOLIVIA.COM URBANRUSHBOLIVIA.COM URBANRUSHBOLIVIA.COM URBANRUSHBOLIVIA.COM URBANRUSHBOLIVIA.COM

Tel. (591-2) 240-6666  
After hours: (591) 762-85738  
info@urbanrushbolivia.com

- > #1 Activity on Tripadvisor
- > The most fun you can have with your pants on in the center of La Paz!
- > Rappel/Abseil 50 meters! ( Traditional Style or Face First!)
- > Exceeds ALL International Standards
- > 100 % safe! (3 brakes! 2 ropes!)
- > For extra adrenaline, try the 20 m. FREE FALL!

Recommended by:

> Book at most tour agencies or just come on by Hotel Presidente! (Potosí St. 920, Big Green Building across the street from San Francisco Church). We are open every day from 1-5 pm! > 1st Drop: 150 bs > More Drops! 70 bs

Check us out on Facebook! [www.facebook.com/urbanrushworldwide](http://www.facebook.com/urbanrushworldwide) - [www.urbanrushbolivia.com](http://www.urbanrushbolivia.com)

**ZIP The Flying Fox**

Located in Yolosa, at the end of The WMDR/"Death Road" bike ride

- Speeds of up to 85 km/h
- 1555 meters of Zipline divided into three exciting segments
- Built to exceed U.S. ACCT (Association for Challenge Course Technology) standards with 1/2" steel cable rated for 12,600 Kgs!

Book now at: [www.ziplinebolivia.com](http://www.ziplinebolivia.com) - [info@ziplinebolivia.com](mailto:info@ziplinebolivia.com) - Phone in La Paz 231-3849

Come "Fly" With Us!

KIVI & BOLIVIAN OWNED & OPERATED

**ZIPLINEBOLIVIA.COM**  
FIND US ON FACEBOOK AS "ZIP THE FLYING FOX"

## THE "RIDICULOUSLY AWESOME" BOLIVIA DEATH ROAD MOUNTAIN BIKING OPTION

**\*EXTREMELY EXPERIENCED GUIDES**  
**\*FULL SAFETY EQUIPMENT**

**BRING THIS IN FOR A HUGE DISCOUNT!**  
**NORMAL PRICE...550 BS. SPECIAL OFFER 500 BS.**

Phone: (591-2) 231-0176 | Cell: (591) 767-28881  
Main Office: Linares St. #971 (Between Sagarnaga And Tarija St., Office #5)  
[info@barracudabiking.com](mailto:info@barracudabiking.com) | [www.barracudabiking.com](http://www.barracudabiking.com)

**CONSULTORA MULTIDISCIPLINARIA "FMG" S.R.L.**  
Audidores & Consultores

Calle Sotomayor esq. Victor Sanjinez # 62 Sopocachi

Floren1958@hotmail.com

live:floren1958

twitter.com/fmg\_audit

71561016-78869013-70696842

591 - 2 - 2419169 - 2418153

facebook.com/fmg\_audit

**AUDITORIAS**

- Operativa
- Financiera
- Impositiva
- Técnica
- Especial
- Forense
- Integral
- Evaluaciones de Control Interno
- Sistemas

**ASESORAMIENTO**

- Administrativo
- Financiero
- Tributario
- Laboral (Recursos Humanos)
- Contable
- Aportaciones al Seguro Social
- Importaciones y Exportaciones

**CONSULTORIAS**

- Revalorización Técnica de Activos Fijos
- Desarrollo de Sistemas Contables
- Sistemas de Inventarios de Almacenes
- Elaboración y Evaluación de Proyectos
- Organización de Empresas
- Entrenamiento y Cursos Actualización
- Evaluación de Personal

**OTROS SERVICIOS ESPECIFICOS**

- Tramites de inscripciones y afiliaciones al Seguro Social, Fundempresa, Impuestos Nacionales, Ministerio de Trabajo Gobiernos Municipales y otros.
- Tramites de CEDEIMS., Sector Exportador, Tradicional y no Tradicional.

**CONTABILIDAD**

- Externa
- Balances de Apertura
- Balances de Gestión
- Balances de Cierre
- Libros de Contabilidad
- Declaraciones Impuestos
- NEWTON - OFICINA VIRTUAL
- Libros de contabilidad
- Libros de Compras y Ventas IVA
- Comprobantes de contabilidad

# GLOSSARY

BolivianExpress

**ALCALDÍA:** 'Mayor's Office'

**ALTIPLANO:** The Andean Plateau Covering Areas In Bolivia, Peru, Chile And Argentina

**APXATA:** Aymaran Word For 'Table'

**AYMARA:** An Indigenous Nation In The Andes And Altiplano Regions Of South America

**BOLIVIANO:** The Basic Monetary Unit Of Bolivia

**CALDO DE CORDERO:** Lamb Soup, Made With Potatoes, Rice And Chuño In A Broth

**CHARANGO:** A Small Andean Stringed Instrument, Popular With Musicians From Ecuador, Bolivia, Peru, Northern Chile And North-western Argentina

**CHIRIMOYA:** A Fruit Native To Bolivia, Surrounded By A Ridged Green Skin And Filled With White Flesh

**CHOLITA:** A Traditional Aymara Or Quechua Woman, Characterized By Her Bowler Hat And Wide Skirt

**CHORIPAN:** A Bread Roll Filled With Fried Sausage, Pickled Vegetables, Salad And Sauces

**CHORIZO:** 'Sausage'

**CIUDADANO:** 'Citizen'

**CRIOJLO:** A Social Class In Spanish Colonies Comprising Latin America-Born Subjects Of Pure Spanish Heritage; Ranked Very Highly, They Are Considered Second In Prestige Only Underneath Those Born In Spain.

**EL PRIMER GRITO:** The Start Of The Movement For Independence Of Bolivia From The Spanish Empire

**ENSALADA DE FRUTAS:** An Assortment Of Exotic Fruits, Often Served With Ice Cream, Cream, Yoghurt And Jelly

**FELICIDADES:** 'Congratulations'

**HUAJTA:** A Gift To Pachamama, Or Mother Earth, Consisting Of A Table Comprised With Various Herbs And Aromatic Woods Topped Off With A Llama Fetus

**JALLALLA:** An Exclamation Found In Quechua And Aymara Languages Expressing Hope And A Sense Of Adventure  
Koa: A Type Of Acacia Tree

**KOA:** A type of acacia tree

**MARAVILLOSA:** 'Wonderful'

**MESA DULCE:** A Table Of Pastries And Sweets For A Special Event

**MESTIZO:** Someone Of Mixed Blood

**MIRADOR:** A Lookout Point

**PACEÑO:** A Person From La Paz

**PALO SANTO:** A Mystical Tree That Grows In South America

**PAN:** 'Bread'

**PEÑA:** A Type Of Meeting Place For Folkloric Performances Popular In Spanish And Latin American Cultures, Commonly Associated With Social Justice And Political Movements

**POLLERA:** Traditional Skirt Worn By Cholitas

**PROFESOR:** 'Professor'

**SALTEÑA:** A Bolivian Empanada Usually Filled With Beef, Chicken Or Pork

**SÍMBOLO DE LA PACEÑIDAD:** Symbol Of Culture In La Paz

**SANDWICH DE CHOLA:** A Sandwich Traditionally Made By The Cholitas Of La Paz, Filled With Pork, Pickled Vegetables And Spicy Sauce

**TABLETA:** Table Cloth

**TELEFÉRICO:** A Public Transport System Of Cable Cars

**TIENDA:** 'Store'

**TUCUMANA:** A Deep Fried Pastry Filled With Ground Beef, Potatoes, Vegetables And Egg

**YATIRI:** A Traditional Aymara Healer



La Paz, ciudad maravillosa,  
Bolivia orgullosa.

Calacoto, calle 10 N.300 casi Costanera,  
Reservas - 591 (2) 2117491 - www.gustu.bo



The solution for high altitude sickness

La solución contra el mal de altura

La solution contre le mal d'altitude

Die Lösung gegen die Höhenkrankheit

A solução contra a doença de altura

こうざんびょう の たいしょほう

Salar de Uyuni, Bolivia: 3,650 msnm



Altura ciudad de Potosí: 3,900 msnm



Danza Diablada, Carnaval de Oruro: 3,700 msnm



Lago Titicaca, Bolivia: 3,812 msnm



Nevado Illimani, La Paz: 6,462 msnm



■ Prevents and brings relief to all high altitude sickness symptoms

■ Previene y alivia todos los síntomas del mal de altura

[www.sorojchipills.com](http://www.sorojchipills.com)

# SOROJCHI PILLS®

A product of Laboratorios **CREZPAL**



Advertencias: No es recomendable para personas con alergias o intolerancia a alguno de sus principios activos: aspirina (ácido acetilsalicílico), salófeno, cafeína. Consulte a su médico si sufre de: desórdenes de coagulación, hemorragia gástrica, gastritis, alcoholismo, diabetes, hipertensión o reducción en la función renal, cardíaca o hepática. Mantener fuera del alcance de los niños.


**La Paz**  
maravillosa



**Bolivia**  
orgullosa



**La Paz Maravillosa**  
Agencia Municipal para el Desarrollo Turístico

 La Paz Maravillosa  
[www.lapaz.bo](http://www.lapaz.bo)