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Editorial #95: Behind the scenes

By: Caroline Risacher

Almost two-thirds of Bolivia's economy is classified as 'informal', but as Kate MacLean, a senior lecturer in social geography at the University of London, points out, informal doesn't necessarily mean illegal; the IMF report providing that statistic in 2018 didn't include illegal, criminal and do-it-yourself activities in its calculations of the informal economy. Using the term 'shadow economy' to describe the informal sector, the IMF indicated that Bolivia has the second-largest shadow economy in the world.

What it means is that 62.3 percent of the Bolivian economy is not accounted for (officially); the money generated in this sector doesn't go towards taxes and social security programmes, and it rarely ends up in a bank – but that doesn't mean that it's not contributing to the country's GDP. Some minibus drivers and street vendors are amassing cash surpluses in their homes, which they then rapidly invest in land and new buildings.

This issue of *Bolivian Express* explores the meaning of 'behind the scenes', but doesn't just focus on the money. First, we look into the making of movies, music and crafts by focusing on small, artisanal productions and the people behind them.

Inevitably our search takes us to a different realm when we realise that the material and spiritual worlds are always inextricably intertwined here in Bolivia. For example, before attempting to climb the mountains he and his team wanted to film for a documentary, Juan Gabriel Estellano had to ask for permission from the **Achachilas**.

We also look at the **ajayu** – spiritual energy, what we sometimes call 'soul' – that drives us. Ultimately, according to local beliefs, life doesn't end with death, so we went to La Paz's General Cemetery to capture the place where our *ajayu*-less bodies rest. Cemeteries can be places associated with sadness and sorrow, but the city's necropolis is full of activity and decorations, where instead of being mourned, the lives of loved ones are celebrated.

Bolivia is a place full of surprises, contrasts and paradoxes where appearances can be deceiving. Behind Bolivia's shadow economy is an extremely lucrative marketplace for those who know how to benefit from it. It's something that's caused a profound and permanent change for Bolivia's different socioeconomic classes, and it can be observed during **prestes** with opulent displays of jewelry, alcohol and wealth – but it might not be that evident the rest of the time.

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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REMEMBERING ROSITA RÍOS

A MUSEUM ON CALLE JAEN CELEBRATES THE LATE ACTRESS

TEXT & PHOTOS: TALULLA CRAIGG



As I enter the Museo Rosita Ríos on the bright and historic Calle Jaén, warmly greeted by her granddaughter and co-founder of the space, Paola Claire, I am struck by the immediate intimacy and special homeliness of the place. The rose-coloured walls – I am assured that the colour is a complete coincidence – are covered in paintings, photographs and awards belonging to Rosita Ríos Valdivia, the native **paceña** actress and theatre director who passed away last August at age 83.

Claire tells me that 11 artists have donated work to the museum, with two more submissions on the way. Portraits range from Roberto Mamani Mamani's 'Rosita de los Andes' to a Simpsonised depiction of Ríos as **la sanguchera de la esquina**, a role she famously portrayed onstage, her performance driving many audience members to tears. However, the museum holds more than just portraits. In one corner lies an elaborate shrine, representing Ríos's strong devotion to the Catholic faith, while a cabinet holds many of her personal belongings, including a rosary made by her granddaughter and a locket that Ríos had kept beside a sugar sculpture of Mount Illimani to 'keep life sweet.' It is no wonder that the space feels personal – the building on iconic Calle Jaén had long been occupied by the actress, with Ríos opening her own corner shop there in 1997.

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CASCADA BOLIVIA



THROUGH HER PORTRAYAL OF THE TRADITIONAL BOLIVIAN WOMAN, RÍOS WON THE HEARTS OF THE BOLIVIAN PEOPLE.

In addition to the numerous theatrical awards Ríos was awarded with over the years, she also gained recognition for her previous vocation – she worked as a police officer for 24 years before switching careers. She broke into the acting world after coming to the attention of the renowned Bolivian playwright Raúl Salmón. When Ríos was in the police force, she cut through the red tape that was preventing Salmón from getting an ID card, and Salmón asked what he could give her in return. Taking advantage of the opportunity, Ríos asked to visit to Salmón's theatre. 'That's how it started,' Claire says. Salmón allowed Ríos into one of his rehearsals and she showed promise. This led to her stage debut in September 1971, starring in Salmón's play *Condeuyo, la calle del pecado*. 'Rosa continued working as a police officer for a few more good years whilst in the theatre,' Claire says, 'but then she left and dedicated herself only to acting.' Audiences loved her stage presence, and while drama was her favourite genre, she also enjoyed working in comedies and

musicals, followed later by film.

The many characters that Ríos played are prominently displayed in the museum: a mannequin dressed as old Tia Nuñez, a photograph of Ríos dressed the part at the **Fiesta del Gran Poder** – a visitor feels almost as if they've been granted a seat at the table with Ríos herself. A trunk in the museum holds countless colourful **mantas** and **polleras** that were worn by the actress during her theatre career and when she danced the **morenada** at *Gran Poder*. Claire says that Ríos 'had a very special affection for the women in *pollera*,' and she frequently dressed in the clothes of a **chola paceña** in her many theatrical productions. Claire says that as the figure of the **cholata** 'gained importance and relevance in our city, [Ríos] began to represent the character very well, and was very fond of the character.' Through her portrayal of the traditional Bolivian woman, Ríos won the hearts of the Bolivian people, whilst her contributions to some of the most prominent Bolivian films of the 20th century, such as *Cuestión de fe* and *American Visa*, asserted her popularity.

With Ríos' son, granddaughter, great grandson and even the local neighbourhood dog present, a sense of community pervades

the museum; sculptures by her son surround the space, while lively anecdotes told by the animated Claire show that Ríos's artistic legacy lives on. One such story suggests a reincarnation of sorts: When the museum first opened, a pigeon entered and wandered around the building, finishing with a visit to Ríos's room. It then walked back down to the end of the street and flew away. This rebirth could make sense, as Claire tells me that Ríos had a great love for animals, even making canine IDs for her dogs.

Ríos's memory extends far beyond these tribute-filled walls. In December 2017, the muralist Sandro Álvaro Álvarez Huayllas painted a colourful tribute to Ríos on the wall of La Paz's Max Paredes Library; pictures of the artwork went viral after Ríos passed away last year. Álvarez, one of many **paceños** to call Ríos a friend, said at the time that he was happy for people to remember her through the painting. (And he's clearly not the only one to commemorate Ríos through art. The museum features several other pieces of art that depict the late actress.)

Saying goodbye to Claire, I realise just how welcoming the atmosphere has been, and just how appreciated Rosita Ríos remains. The shop-turned-museum, which fans visited daily when Ríos was alive, gives visitors the impression that a deeply personal space has been opened up for them, allowing them to examine Ríos's life with deeper insight. The museum is not simply a tribute to Rosita Ríos, nor is it intended to simply show her accomplishments off to the world. The museum is a family-run affair, representing not only the multiple facets of Ríos's personal and professional life, but also how truly loved she was by the Bolivian people.



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BACK TO BASICS

EINN BRINGS THE TANGIBLE BACK TO OUR LIVES

TEXT: ADRIANA L. MURILLO A / IMAGES: COURTESY OF TANIA FABIANI

When was the last time that you wrote a letter by hand? Or wrote a note to a friend? In today's digitised age, where we mostly write with our thumbs on our computers and cell phones, Einn Textiles and Crafts is reviving this almost-forgotten art by bringing back old-fashioned diaries. Made from old photographs, lace, ornaments and even dried leaves, Einn's handmade diaries have a uniquely vintage look.

Tania Fabiani opened Einn in May 2017. After studying in England and graduating from La Paz's Catholic University with a degree in graphic design, she had a realisation. 'The design market is saturated, and since my years in university, I realised that digital design was not my thing,' she says. As a child, she liked to collect papers of all kinds, gathering them from family and friends. So she combined her two passions, and that's how Einn – which means 'unique' in Icelandic – was born.

The textures, colours and details that Fabiani uses when making her diaries are harmoniously irregular, with different types of fabrics and aged paper that makes each journal different from the other. These unique combinations give personality to each piece. 'I can say that I am self-taught, my way is trial and error,' Fabiani says. 'I make dyes with plants, flowers and vegetables. Some go well, others do not and end up discarded.' Through her artisanal work, Fabiani promotes the idea of forgetting for a moment about smartphones, computers and other electronic devices, and instead slowing down and writing in a diary, or sending a handwritten note.

Fabiani focuses on upcycling materials of different types with her creations, everything from fabrics and papers to repurposed accessories that add a vintage touch. Each object tells a story and follows a harmonic line depending on the season or the motif. 'Each [seasonal] collection has its own style – I try to choose a trend for that collection and give it specific details,' she says. 'I like the idea that it is not perfect but harmonic. I play a lot with the texture of different materials, colours and accessories.'

Fabiani personally makes each diary by hand at her workshop in Cochabamba, a process that can take up to three days depending on the complexity of the project, and each is unique and one-of-a-kind

– just like her business, which is slowly picking up steam. 'This is an unpredictable rhythm, sometimes I sell one [diary], sometimes six or sometimes nothing,' she says. 'It's a bit unpredictable until the brand is really known.'

Einn is still a small enterprise with a long way to go, but the Fabiani's project reminds us that writing a note or a letter by hand to a friend is a personal way to connect, allowing us to unplug for a moment from the digital age and bringing us back to the basics.

Look for Einn Textiles and Crafts on Facebook, Pinterest and Instagram

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REGGAE REDEFINED

PRANA REGGAE RETURNS TO BOLIVIA'S MUSIC SCENE WITH AN EXPERIMENTAL NEW ALBUM

TEXT: ALICJA HAGOPIAN / IMAGES: COURTESY OF PRANA REGGAE

If Bolivia isn't a country that comes to mind when you think of reggae, you'd be excused for that. But you'd also be wrong. Latin America has been home to a burgeoning reggae scene for decades and Bolivia has been no exception. Veteran names like Atajo and Lapsus have been around since the 1990s, following a wave of 'Reggae Fever' across the continent. In recent years, there has been a new generation of musical projects sparking a resurgence of the genre on this part of the map. From Matamba, who has achieved international success with his solo act, to Illapa's authentic chilled-out rhythms, to the fusion group Suyana, reggae takes many forms in Bolivia's vibrant alternative music scene.

With that in mind we introduce Bolivia's own Prana Reggae, made up of Kevin Quezada (voice), Mauricio Prado (guitar), Karim Salome (guitar and backing vocals), Franco Rodriguez (bass), Gary Guardia (drums), Juan Pablo Aranva (keyboard), Luis Yujra (trumpet), Yeccid Yujra (trombone) and Henry Yujra (saxophone). Yoga goers or those familiar with Sanskrit might recognise the word *Prana*, meaning 'breath', and

considered in Hindu philosophy to be a life giving force. The band chose the name because that is exactly the vital energy that they wish to manifest through music. This free flowing spirit is reflected in their style which, despite the name, is not limited to strictly reggae, but dabbles in a medley of genres.

Prana Reggae began its journey seven years ago with a group of friends in school just messing around out of class. All they wanted was to be a band and they didn't care much for labels. They started out with punk (transport yourself back to the early 2010s) and even thrash metal. They hopped around styles of music before settling on the more laid back frequencies of reggae. But more than sticking within the boundaries of the genre, they use it as a tethering point from which to explore many sounds. This musical ethic is fostered by the varying tastes of the members of the band – funk, rock, Latin rhythms – such that when they meet to rehearse each member adds a distinct nuance to the songs. As they put it: 'It's less of a one style kind of thing. Each songwriting process takes us in a different direction.'



1. CASA PRADO HOTEL BOUTIQUE | 2. MARMOLERA ARANJUEZ | 3. MASSAGGIO SPA | 4. UNITED COLORS OF BENETTON | 5. CASAIDEAS | 6. OPTICA IRIS | 7. PIT STOP | 8. WAYRURU CAFÉ | 9. CAPOTRASTE MUSIC BAR

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As far as songwriting goes, the band maintains an authenticity that can be hard to come by nowadays. They write all their songs collaboratively, bouncing off of each other's ideas. Often one member will come prepared with a concept and they will work from there. They also produce all their own music. As far as distribution, their online streaming platform is managed by Sony's distribution company The Orchard, but they haven't signed contracts with any label so far. That is definitely a hope for the near future, but until then they are still motivated to make music.

The band recently released its second album, *Desde la Música Trascender*, which they consider very different from their first record in 2015. After the release of *Mandofu un Toporri*, they took a year to make new music and create, becoming comfortable fusing styles and genres. The result is a medley of uptempo symphonies from slower, sadder ballads to experimental offbeat tracks that have a truly distinct style. It seems that on this record, Prana Reggae has been able to find a genuinely unique identity.

Though the lyrics and guitar (or ukelele) form the heartbeat of the discography, it wouldn't be reggae without the variety of brass instruments that 'give the feel' of their music. On many tracks one can find an assortment of unexpected sounds, from a didgeridoo to Tibetan meditation bowls. It's safe to say that the band is not afraid to experiment, and as its new album reveals, they know how to do it well.

As far as goals for 2019, Prana Reggae wants to pierce the international market, or at least know that people listen to their music abroad. And why shouldn't they? In its very essence, Bolivian reggae exists thanks to globalisation. Just as reggae has made its journey through different cultures and nations, Prana Reggae wants its music to be enjoyed by people from all over the world.



The international tourism awards arrives to Bolivia. Our contry has been nominated in 15 different categories and 5 of them belongs to the city of La Paz. We're waiting to know the results that will be given on July 13th at the World Travel Awards' South American gala.



World Travel Awards

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ACHACHILAS- THE MAKING OF

TEXT & PHOTOS: ACHACHILAS
WWW.ACHACHILAS.COM

(Achachilas article on page 25)



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*View of the Tikimani
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SOUL SEARCHING IN LA PAZ

INVESTIGATING THE CONCEPT OF THE AJAYU IN THE ANDEAN WORLD

TEXT: TALLULA CRAGG ILLUSTRATION: HUGO L. CUÉLLAR



According to Aymara belief, everything in nature, from the towering mountains to the people below, has an **ajayu** that acts as an energy, spirit or soul. If this soul is lost and is left unrecovered, the effects upon a person can be disastrous. I wanted to know what people really believe about the *ajayu*, if they actually think it can be lost, and what they think could be the consequences of this happening.

Even the concept of *ajayu* is difficult to translate. Since I couldn't find an agreed-upon definition, I spoke to various citizens in La Paz to hear what the word meant for them. Alejandra suggests it is a 'very complex Andean concept of what the soul is, in the spiritual sense', while Sonia, who is originally from Coroico, says it 'also has a meaning of strength.' Adriana, from Potosí, defines the word as 'the essence of things; the spirit and energy of a being.' Rather than being a fixed element or component of a person's being, the *ajayu* is a dynamic presence instead, a dynamic quality of one's being.

According to sociologist Verónica Auza, although the *ajayu* can be an abstract ideal, it is governed by 'a physical principle.' The *ajayu*, she proposes 'is assumed as the energy that gives life... There is a tendency to folklorise these things,' she says. 'It can be exotic and strange to explain energy from a cultural perspective, when in reality it is rooted in physics... If you lose your energy you are like the living dead, because without energy we are nothing. For that reason, it is necessary to prevent losing the *ajayu* and take care of your energy.'

From this perspective, the *ajayu* appears crucial to everyday life as the force that motivates each living being. Auza describes the 'speed' in the artwork of English painter J.M.W Turner – which is often characterised by expressive and turbulent marine scenes – as 'the prime concept of *ajayu*.' These vivid comparisons bring the notion to life. As Auza refers to 'energy' over '*ajayu*', it becomes clear that the concept relates to the needs of the human spirit, rather than to specific cultural beliefs.

'THERE ARE MANY ILLNESSES THAT SOMETIMES DO NOT HAVE EXPLANATIONS BECAUSE PART OF YOUR ENERGY PASSES OUT OF YOUR BODY WHEN YOU'RE SCARED,' AUZA EXPLAINS.

ARTICLE CONTINUES NEXT PAGE



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A C H A C H I L A S

THE CINEMATOGRAPHIC MOUNTAIN EXPERIENCE

TEXT: RENATA LAZCANO SILVA / PHOTOS: ACHACHILAS

While the majority of people that I spoke to agreed that the *ajayu* is the immaterial part of a person, the beliefs surrounding the concept varied greatly. Some people are convinced of the existence of the *ajayu*, and that it can leave the body. Vania, for example, believes that 'when our body is not active, it is likely that the *ajayu* leaves it'. Adriana suggests the *ajayu* can leave your body 'when you experience a strong emotion.'

In line with Adriana's thinking, it is often said that children are susceptible to the loss of *ajayu* through fear. Even though the attachment of the *ajayu* to the body is said to be strong, which reduces the

danger of losing it, people like Sonia believe that 'when a person is severely frightened his *ajayu* can go away and they must call it back with *yatiris*'. A *yatiri* is a traditional healer in Andean society who can call the *ajayu* with clothes and other personal items of the person who lost it. When the *ajayu* is lost, however, the space can be filled by evil spirits that drain the body of its energy.

Since children are supposedly more prone to feelings of fear than adults, the risk for them is said to be much higher. Some parents have been known to keep small

children from going outside to prevent the loss of their *ajayu*. Others dismiss the concept entirely, either because they 'believe in facts with more scientific support', like Jose, or because the concept is incompatible with their religious beliefs. There are even parents who remain unsure of whether the *ajayu* is real or not.

There are many techniques to call the *ajayu* back to a person's body. According to one of them, the energy must be called back

'THE BELIEF OF HAVING OR NOT HAVING AN AJAYU IS VERY POWERFUL', AUZA SAYS

from the place in which the person lost it. In some cases, the *yatiri* will take part of the soil where the *ajayu* was lost and place it under the victim's pillow so it can return at night. Another technique says a person must immediately drink three sips of water right after a scare to swallow the *ajayu* back into the body.

Auza recalls the story of a thirteen-year-old girl who suffered severe burns and was slow to heal. When friends suggested that the girl had lost her *ajayu* from fright, her mother called it back with the girl's clothing.

Immediately after calling the *ajayu*, the girl began to recover. 'There are many illnesses that sometimes do not have explanations because part of your energy passes out of your body when you're scared,' Auza explains. She further suggests that the loss of your *ajayu* may not cause you to physically die, but losing your energy can bring mental sickness and lethargy, including depression. 'In the Andean world,' she says, 'when you are feeling melancholy, people could tell you that something is wrong with your *ajayu*.' In this way, the presence or absence of an *ajayu* can provide answers to questions of unexplainable medical conditions.

'The belief of having or not having an *ajayu* is very powerful', Auza says. Although the belief can be impossible to prove, believing in the spirit can hugely impact a person's daily life, by appealing to deceased loved ones or protecting children from fear. Auza explains that most cultures have similar concepts of the soul, some of which see it as the defining feature of a person's existence. Even though many religions make a distinction between the soul and the body, 'it's the same in the Andean world,' Auza asserts. According to the Andean cosmology, without an *ajayu* or soul, one is nothing but a vessel.

‘We have these incredible mountains nearby. They are our jewels. People come from all around the world to do mountaineering here and we don't even pay attention to them... People need to know what we have, where we live, and hopefully it will make them consider going out more. We don't just need football pitches, we can also go up into the mountain. It's free, it's natural,' explains Juan Gabriel Estellano, a Bolivian-Uruguayan photographer/filmmaker/rock-climber about his latest project focusing on the mountains around La Paz and the people who climb them.

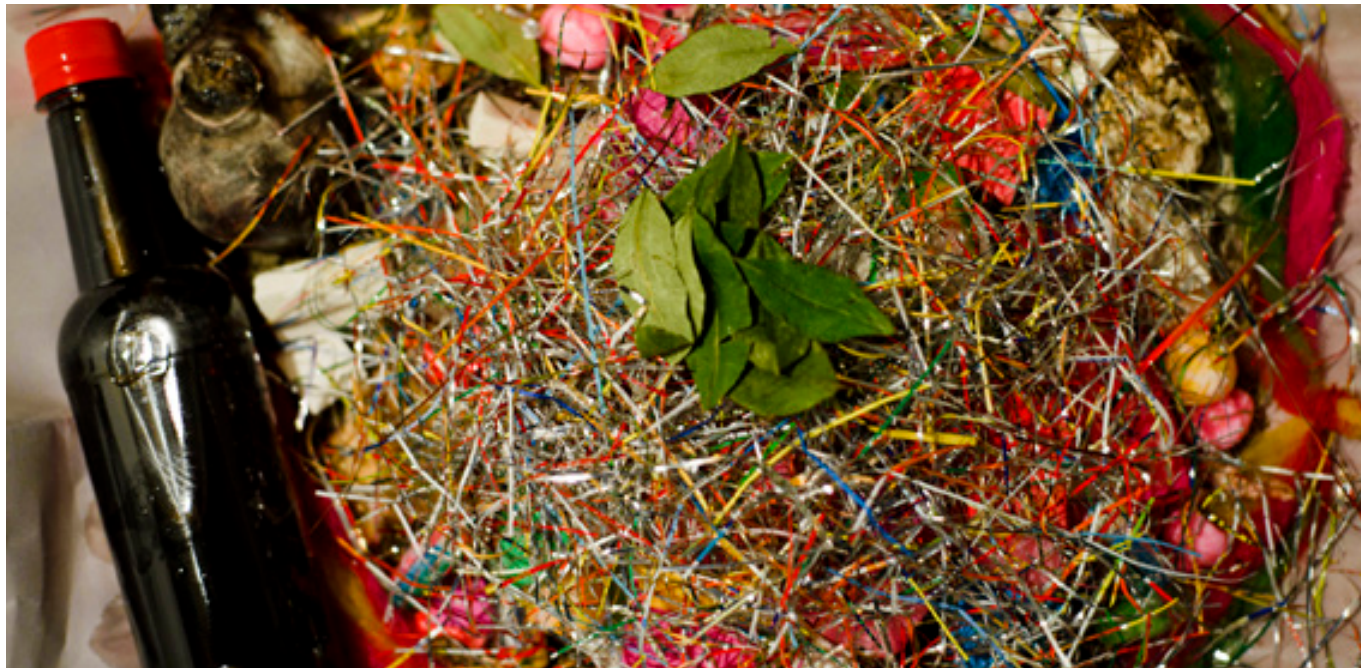
Estellano has been dedicating himself to rock-climbing and documentary photography for more than ten years and is currently the director of the upcoming feature film *Achachilas*. The idea of the documentary, which is to show the relationship between humans and the mountains, was born in 2015. He presented the project that year in Ecuador at the EDOC

non-competitive international documentary film festival and was selected to be part of the EDOC Lab for Documentaries in Development. In 2018, the project won two competitive funds in Bolivia: the FOCUART fund, awarded by the Autonomous Municipal Government of La Paz, and the PRO-CULTURAS fund, awarded by Fundación Estás Vivo and Banco Fie. With most of the funding secured, Juan Gabriel Estellano and his team began filming in August 2018.

Achachilas takes us through the city of La Paz, its surrounding mountains and inside the lives of the film's three protagonists. There is Sergio Condori, who is the director of a training school for mountain guides in Bolivia, called AGMTB-UIAGM and the director of the high-mountain rescue group Socorro Andino Boliviano. We also meet his brother, Juvenal Condori, who works closely with him. The Condori brothers grew up in the vicinity of Lake Titicaca, from where the Cordillera Real can be seen distinctly.

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 LA PAZ - BOLIVIA



They share a passion for the mountain and its more challenging aspects. The third character in the film is Rodrigo Lobo, a paraglider with a preference for flights to well known and unexplored destinations.

Estallano affirms that the production of *Achachilas* has been an experience of its own, beyond filming the documentary. It has demanded a lot of work and coordination from the whole team 'since the climbing scenes imply a lot of logistics, and are important and very delicate.' In reference to the dangers involved in that type of shoot, Estallano continues, 'For the more extreme climbs, only the protagonists and I were there. For other narrative storylines that were filmed in the city and elsewhere, we worked with the whole team.'

Although the purpose of the film is to show the lives of its characters and what happens to them, Estallano tells us that other factors have marked and transformed the aesthetic and narrative of the documentary, such as: the **ch'alla** ceremony in August, the unpredictable climate and how the high-mountain terrain affected the production team after spending some time there. All those experiences, physical and emotional, have added to what *Achachilas* wants to transmit to the public.

For Estallano, the production of documentary projects is essential in Bolivia, 'The documentary genre is at its peak and we have everything [in Bolivia] to do it,' he says, insisting on the importance of the medium to share experiences and stories with other people. At the moment, the documentary is in the assembly stage, although there is still work to be done and scenes to be filmed. The music, an original soundtrack composed by Jorge Zamora, is under production and there are other postproduction issues that are still pending, waiting for additional funding in order to finalise the project.

WWW.ACHACHILAS.COM

CREW

MAIN CHARACTERS: SERGIO CONDORI, JUVENAL CONDORI, RODRIGO LOBO

DIRECTION AND SCRIPT: JUAN GABRIEL ESTELLANO

AIR PHOTOGRAPHY: PATRICIO CROOKER

SOUND DESIGN AND MUSIC: JORGE ZAMORA

PRODUCTION: INGRID SCHULZE / JUAN GABRIEL ESTELLANO

FIELD PRODUCTION: MIGUELANGEL ESTELLANO

GRAPHIC DESIGN: JUAN MANUEL LOBATÓN

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SAT:
11:00 - 17:00

SUN:
11:00 - 15:00

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VISITING THE GENERAL CEMETERY OF LA PAZ

THIS COLOURFUL PLACE OF DEVOTION AND RESPECT PROVIDES INSIGHT INTO THE CELEBRATION OF LIFE AND DEATH IN LA PAZ

TEXT & PHOTO: TALULLA CRAGG

Our people have a special bond with life and death that gives a colorful twist to our cemeteries.



Cultural Destination

While murals can be found all over the city, a cemetery seems an unlikely place for such colourful works of art. Nevertheless, the Ñatinta mural-painting festival in 2018, in coordination with the Perros Suelos artists collective, brought artists from Bolivia and beyond to decorate the cemetery and represent a 'culture that sees death as a compliment of life.'



The General Cemetery of La Paz was made public in the 1930s to allow poorer citizens to inter the remains of their loved ones while accommodating the growing population of the city. Funerals are held in a small church at the entrance, while a crematorium sits in the middle. After 10 years in the cemetery, remains are cremated and returned to the deceased's family in order to prevent overcrowding.



Each vault is different; some have photographs of the deceased displayed, while others have flowers and offerings such as sweets and water for the departed to enjoy. This is important, as Aymaras hold the belief that once you have died, your soul, or **ajayu**, remains in existence, and death is not the final goodbye. Therefore, providing to those souls their favourite luxuries is one way to show respect and devotion to a deceased loved one.

Coffins are placed in vaults in the cemetery's many crypt walls rather than being buried underground. There are separate graves for well-known figures, many with statues and engravings dedicated to the deceased's life and work.



Spread over three square kilometres, the cemetery is certainly hard to miss; the red **teleférico** line passes directly above and there's a station right beside it. The cemetery's so large, in fact, that when I was visiting I failed to find my way to the main gates before they were locked, and had to find an alternative exit.





Photo: Changise Quintanilla



BX-95 RECOMMENDATIONS

DESTINATION

VALLE DE LA LUNA

DESCRIPTION: The Valle de la Luna is one of the most popular tourist destinations in La Paz. It was named 'Moon Valley' when Neil Armstrong visited Bolivia in 1969 and the surreal landscape reminded him of the moon. Visitors can explore the area and discover a different view of the city.

HOW TO GET THERE: A taxi from the centre of La Paz would cost about 30-40 Bs but you can also take a minibus that goes to Mallasa for 3 Bs. Look for the signs 'Mallasa' or 'Mallasilla' on the front of the bus or minibus. The cost of entrance is 15 Bs for foreigners and 3 Bs for nationals.
PHOTO: Renata Lazcano



ECOLOGGE

COLIBRI CAMPING

DESCRIPTION: Nestled on a beautiful mountainside high above the Valley of Flowers in Jupapina, just 30 minutes from the centre of La Paz, but a world away from the hustle and bustle of the city. It's the perfect place to relax, enjoy and explore the beauty and warmth of the real Bolivia. Colibri Camping offers you nature, tranquility and community.

WEBSITE: www.colibricamping.com
CONTACT: +591 76295658
PHOTO: Colibrí Camping



CULTURE

CASA MUSEO SOLÓN

DESCRIPTION: Walter Solón Romero (1923-1999) donated his house/workshop to the Solón Foundation in 1994. He is one of the most outstanding exponents of Bolivian plastic art of the 20th century. He was a muralist, weaver, engraver, carver and painter. This house-turned-museum is the depository of more than 2,000 works. Every year, a selection of between 50 to 90 of his pieces are exhibited in the museum.

ADDRESS: Avenue Ecuador #2517, Sopocachi, La Paz
OPENING HOURS: 10:00-19:00
PHOTO: Casa Museo Solón



RESTAURANTS

IMILLA ALZADA

DESCRIPTION: Located in the Cota-Cota neighbourhood in the south of La Paz, this new pizzeria has an outdoor space, craft beers and cider, and a selection of Bolivia's best wines. Their mind blowing pizzas made with sourdough are so well balanced that you will enjoy every bite and count the days until you can come back.

ADDRESS: Alvarez Plata Street #50, Cota Cota, La Paz
OPENING HOURS: 17:00-22:00 from Wednesday to Friday, 12:00-22:00 on Saturday and Sunday
PHOTO: Imilla Alzada



COFFEE SHOPS

TYPICA

DESCRIPTION: A place with a vintage and relaxed atmosphere, cool music and great staff. They are present in four cities – La Paz, Oruro, Cochabamba and Santa Cruz – offering high-quality Bolivian coffee with different distillation methods, and a variety of Bolivian inspired food, pastries and bakery. A new location just opened in La Paz near the Central Station.

LOCATIONS IN LA PAZ: Av. 6 de Agosto #2584 (Sopocachi), Calle Enrique Peñaranda L-35 (San Miguel), Av. Peru, Central Station (Centre)
OPENING HOURS: 7:30-22:00
PHOTO: Typica



SHOPPING

FOLK (DE LOS PUEBLOS)

DESCRIPTION: Folk is a Bolivian independent design brand born in 2010 with the aim of transmitting contemporary design with Bolivian identity. Folk designs and produces handbags, clothing and accessories that fusions Bolivian roots, traditions, celebrating modernity and its people.

WEBSITE: www.folkdelospueblos.com
CONTACT: +591 70670656
PHOTO: Folk (de los pueblos)



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GLOSSARY **BX95** BolivianExpress Magazine



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ACHACHILA	Grandfather, old man. Refers to the divinities framed in the mountains
AJAYU	Energy – what we sometimes call 'soul' – that drives us
CH'ALLA	'Blessing to the Pachamama'
CHOLA/CHOLITA	Bolivian women of indigenous descent
FIESTA DEL GRAN PODER	Religious celebration paying homage to El Señor del Gran Poder or Jesus Christ
LA SANGUCHERA DE LA ESQUINA	'The lady selling sandwich on the corner.'
MANTA	Blanket
MORENADA	Music and dance style from the Bolivian Andes characterised by a mixture of African and Indigenous elements
PACEÑA/O	From La Paz
POLLERAS	Multi-layered skirts worn by cholitas
PRESTE	A Bolivian tradition in which a saint provides protection to a person; a sponsored party.
TELEFÉRICO	Cable-car
YATIRI	Medical practitioners and community healers among the Aymara of Bolivia

Jaén 722

ETNÖ

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66-58839

CULTURAL AGENDA

JUNE - JULY 2019

MUNAY
outfit design

LA PAZ

LATIN AMERICAN CINEMA

19:30
June 24, 2019: 'Con el viento' - Meritxell Colell
June 28, 2019: 'Las partes de mí que te aman son seres vacíos' - Mercedes Gaspar
Cinemateca Boliviana

SPANISH CINEMA 'MUJERES DE CINE'

19:30
June 25, 2019: 'Ana de día' - Andrea Jaurrieta
June 26, 2019: 'La estación violenta' - Anxos Fazáns
June 27, 2019: 'Viaje al cuarto de una madre' - Celia Rico
June 28, 2019: 'Carmen y Lola' - Arantxa Echevarria
Cinemateca Boliviana

GARBAGE CITY

Bodily experimentation and visual expression. Directed by: Carlos Villagómez.
19:00
June 28, 2019
MIKO Art Gallery - Genaro Sanjinés street #591

REVOLUCIÓN K'MALEÓN 4TH ANNIVERSARY

19:00-22:00
June 28, 2019
Bs. 30
Teatro De Cámara

INTERNATIONAL DAY OF THE REGGAE

'Prana' and 'Tierra Alta' concert
19:00-23:30
June 29, 2019
Centro Cultural Cruz del Sur

'ARTESANÍAS EN JIPI JAPA'

Handicrafts of the producers of the community of San Martín-Rurrenabaque (Beni)
9:00-12:30; 15:00-19:00
June 26-29, 2019
Museo Tambo Quirquincho

'IDEAS DE MIRADOR' ART EXHIBITION

9:00-12:00; 15:00-19:00
June 27-July 10, 2019
Casa de la Cultura Franz Tamayo

'ENTRADA DE LOS GRANDES PODERES'

Drawings and paintings inspired by the folkloric entrance of 'Gran Poder'
9:00-12:30; 15:00-19:00
Until July 11, 2019
Museo Costumbrista Juan de Vargas

LA PAZ TATTOO FEST

11:00-22:00
July 12-14, 2019
Club de La Paz

'EXPRESARTE' CONTEMPORARY ART

9:00-12:30; 15:00-19:00
June 26-July 10, 2019
Museo Nacional de Arte

COCHABAMBA

WORKSHOP: SCENIC PRODUCTION

Cultural artistic exchange between Bolivia and Mexico
18:00-21:00
June 27-28, 2019
Free
Alianza Francesa - La Paz street #784

PHILOSOPHY AND LITERATURE CONFERENCES

19:00
July 1 and 8, 2019
Bs.40
Centro Simón I. Patiño

'ART AND COLOR'

Collective exhibition painting and sculpture
8:00-12:00; 14:30-18:30
Until July 9, 2019
Casa de la Cultura Cochabamba

SANTA CRUZ

BOLIVIAN CONTEMPORARY CINEMA 'BOLIVIA EN TRANCE'

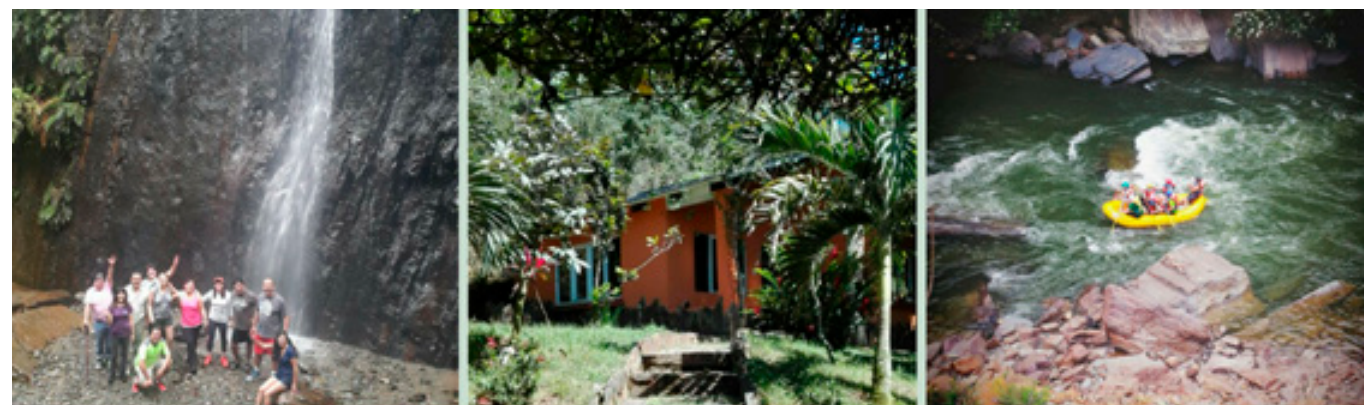
19:30-22:00
July 1-6, 2019
Free
Centro Simón I. Patiño

'PASIÓN RUSA'

Philharmonic Orchestra of Santa Cruz de la Sierra
20:30
July 6 and 7, 2019
From Bs.110
Eagles School Theater

'NABUCODONOSOR' THE ARROGANCE OF THE KING

'EL PEREGRINO' - Theatrical Artistic Company
20:00
July 18 and 19, 2019
Bs.20
University Campus of the U.A.G.R.M.



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BS 7.626 MILLONES DE INVERSIÓN EN SISTEMAS DE RIEGO

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La inversión en sistemas de riego tecnificado, por goteo y aspersión, realizada entre 2006 y 2018, supera de lejos el gasto en la denominada época neoliberal (1993-2005) cuando sólo se gastó Bs 704 millones.

En Bolivia se reportaron 228.754 hectáreas bajo riego en los últimos 13 años, 648% más que las 30.576 hectáreas del periodo 1993 - 2005.

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