BolivianExpress

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Magazine

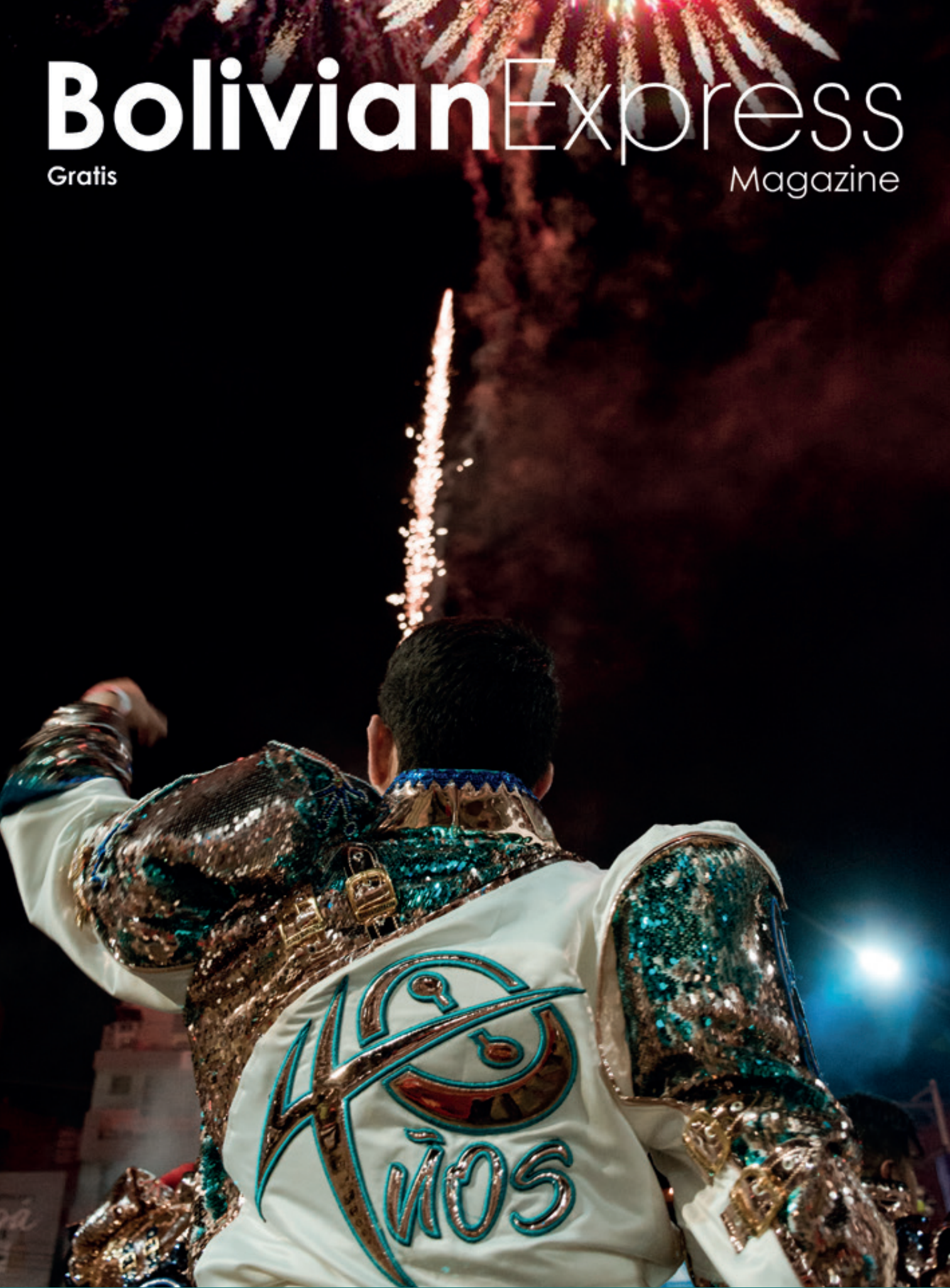

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Table of Contents

#92 Affinities

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Editorial #92: Affinities

By: Caroline Risacher

When asked about what unifies them as a nation, Bolivians agree on three things: a yearning for access to the sea, a love of dancing and celebrations (during which beer becomes the main source of hydration) and the national football team. In a country with so many different cultures, climates and traditions – and in which there is an acute political divide – it can be difficult to find common ground. Bolivia is geographically, politically and socially stratified, but it has a strong sense of identity and national pride, which is not always easy to define.

The Sea

Each year, on 23 March, Bolivia's claim to access to the Pacific coast resurfaces during the Day of the Sea. This anniversary commemorates the Battle of Calama in 1879, the first battle in the War of the Pacific, when Eduardo Avaroa was shot dead by the Chileans after refusing to surrender (he famously said, 'Me, surrender? Tell your grandmother to surrender!').
Ever since then, Bolivia has claimed sovereignty over its lost Litoral department on the Pacific coast which Chile claimed at the conclusion of the war. On 1 October 2018, after five years of deliberation, the International Court of Justice in The Hague ruled in favour of Chile. The court said, in a final and binding ruling, that Chile was not obliged to negotiate with Bolivia over granting access to the territory. Bolivian President Evo Morales reacted, saying, 'Bolivia will never give up', a sentiment undoubtedly shared by the rest of the country.

The sea belongs to Bolivia's collective imagination; its loss is something that is taught to and deeply ingrained in all schoolchildren as an inalienable and sovereign right. Taking back the 120,000 square kilometres lost during the war may seem improbable, if not foolish, to the outside observer, but it is nonetheless something that connects and unifies a nation in a very real way. (And if, as a foreigner, you don't believe me, try to joke around Bolivians about the sea and... just try.)

Carnaval (Parties)

For some, the celebrations in Oruro, the large mining city perched high on the **altiplano**, during Carnaval are debauched and depraved, an overindulgence best avoided, but for most Bolivians they are the ultimate festival, the one time of the year when most everyone comes together in a hectic explosion of colours and excess. Carnaval is celebrated all around the country from Saturday to Tuesday in a four-day bender taken so seriously that Monday and Tuesday are national holidays (as they are in Brazil). But alcohol isn't the only thing that unifies Bolivians, as Carnaval embraces all the cultures of Bolivia. During the celebrations in Oruro, we are all equals, and equally susceptible to be attacked by savage children with foamy water. In the abandonment that's typical during this riotous holiday, all Bolivians – rich and poor, young and old – forget their differences and celebrate just being Bolivian.

Football

People here support and defend their teams with a fierce and raw passion, and do it even more fiercely and passionately when it comes to their national team – especially when playing against Chile. One of Bolivia's proudest achievements – and this is my very personal and biased opinion – was during the 1994 World Cup qualification, which was also one of the most unfortunate sporting displays of the past century.

Bolivia is now looking to be part of a combined Argentina/Uruguay/Paraguay bid for the 2030 World Cup. One can only hope.

History, and the present, have shown us on numerous occasions that fear and hate can unify people. This becomes especially visible in times of uncertainty or, for instance, in the year leading to a presidential election. People vote against someone instead of voting for a candidate whose ideas they agree with. The challenge today for Bolivians is to be unified and work together; as humans, and Bolivians, we might not always like each other or agree on everything, but we all share a history and a desire to be better.

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

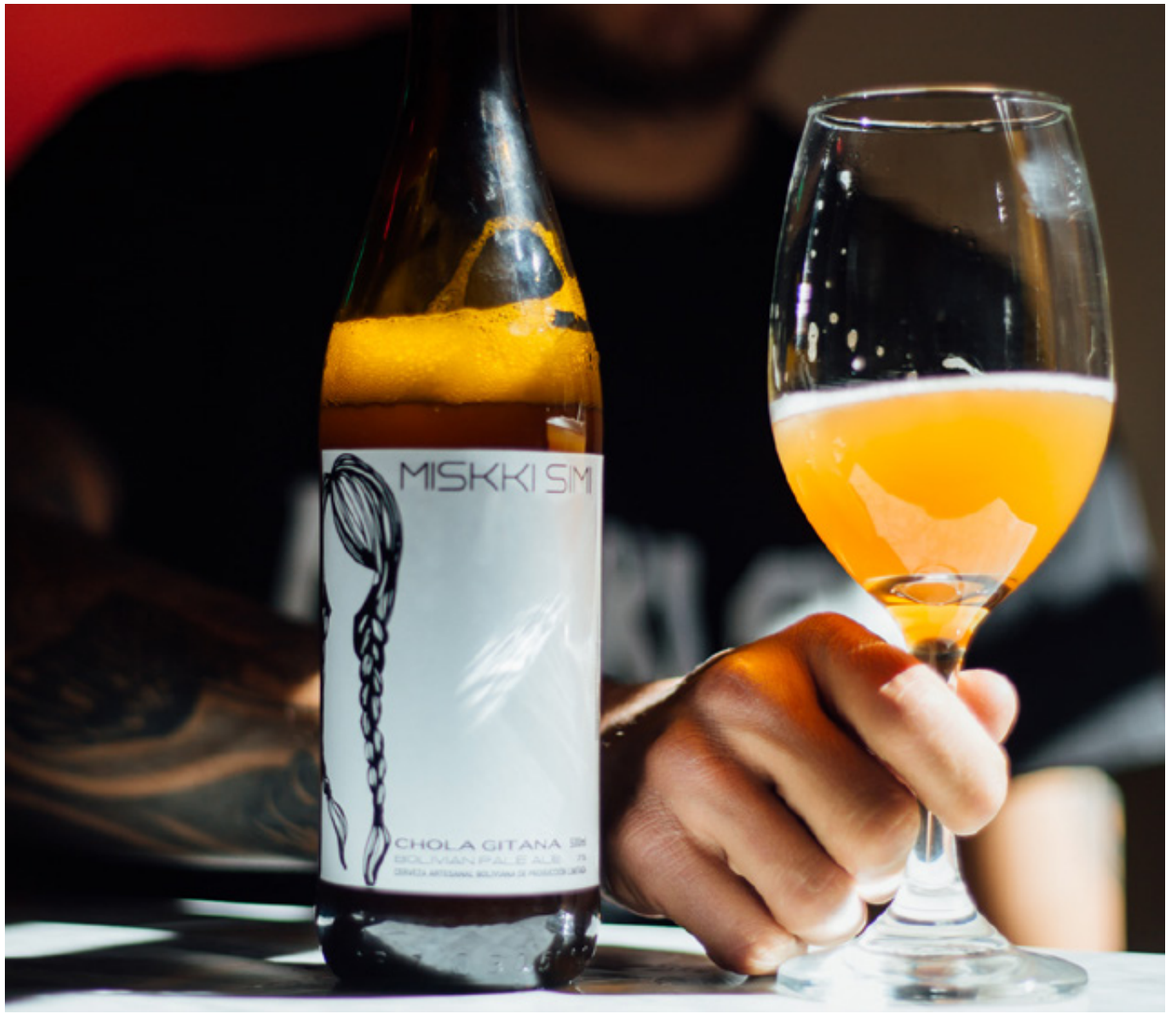


Photo: Alex Melean

BEER TO STAY?

WHAT DOES THE FUTURE HOLD FOR CRAFT BREWING IN BOLIVIA?

TEXT: WILL TURNER

I'm drinking an Artesana Cobriza Red Ale in La Paz's Café Vida near the Witches' Market. It's full-bodied but light, fruity but not overly fussy. It's also 6 percent ABV and the third in my Café Vida trip – I'm already tipsy and about to soar above the **altiplano** and write the whole afternoon off. Ninneth Echeverria, a sunny café staff member, tells me, tongue-in-cheek, that 'Bolivian people drink the most alcohol in the world' – despite the high altitude making sobriety a difficult state to maintain.

The conversation shifts to drinking culture in Bolivia in general, and about the craft beer scene that's been popping up over Bolivia – there are 75 microbreweries in Bolivia and growing. The two biggest independents are Niebla and Prost, which are sold in many restaurants and even some supermarkets. Niebla specialises in IPAs, red ales and a somewhat Anglo-American focus in terms of style; Prost draws most of its inspiration from Germany with dunkels, Weissbiers and even a quinoa beer. There's also a multitude of smaller breweries, some run by crafty entrepreneurs and others crammed into spare rooms by enthusiasts. There's Vicos and Ted's in Sucre, Cochabamba-based Stier and Bendita from Santa Cruz, to name just a few.

THERE'S A MULTITUDE OF SMALLER BOLIVIAN BREWERIES, SOME RUN BY CRAFTY ENTREPRENEURS AND OTHERS CRAMMED INTO SPARE ROOMS BY ENTHUSIASTS.

Echeverria explains that the craft beer scene in Bolivia is incredibly tight-nit and friendly. She knows almost all her suppliers personally, begging for rare bottles from the smallest breweries and passing on recommendations of small batch beers that her considerable charm and negotiating skill have, for now, failed to snag. It's a scene where everyone knows everyone, and they're all united in a love of beer and conversation. I've finished my fourth beer, a dainty San Miguel IPA – San Miguel being a craft marque made in La Paz – and my journalism skills have completely deserted me. The rest of the interview is mostly swapping Bolivian and English drinking chants – with my limited Spanish skills it certainly helps that alcohol is a true universal language.

Craft beer in Bolivia is clearly at somewhat of a crossroads. It has developed as a scene slightly later than in, say, Peru or Argentina, and the various players involved are gradually feeling their way in these uncharted waters towards developing an independent brewing industry that is sustainable, vibrant and, above all, uniquely Bolivian. I wanted to find out how Bolivian craft beer can become something more than simply craft beer that is brewed in Bolivia – how it can take on its own unique identity.

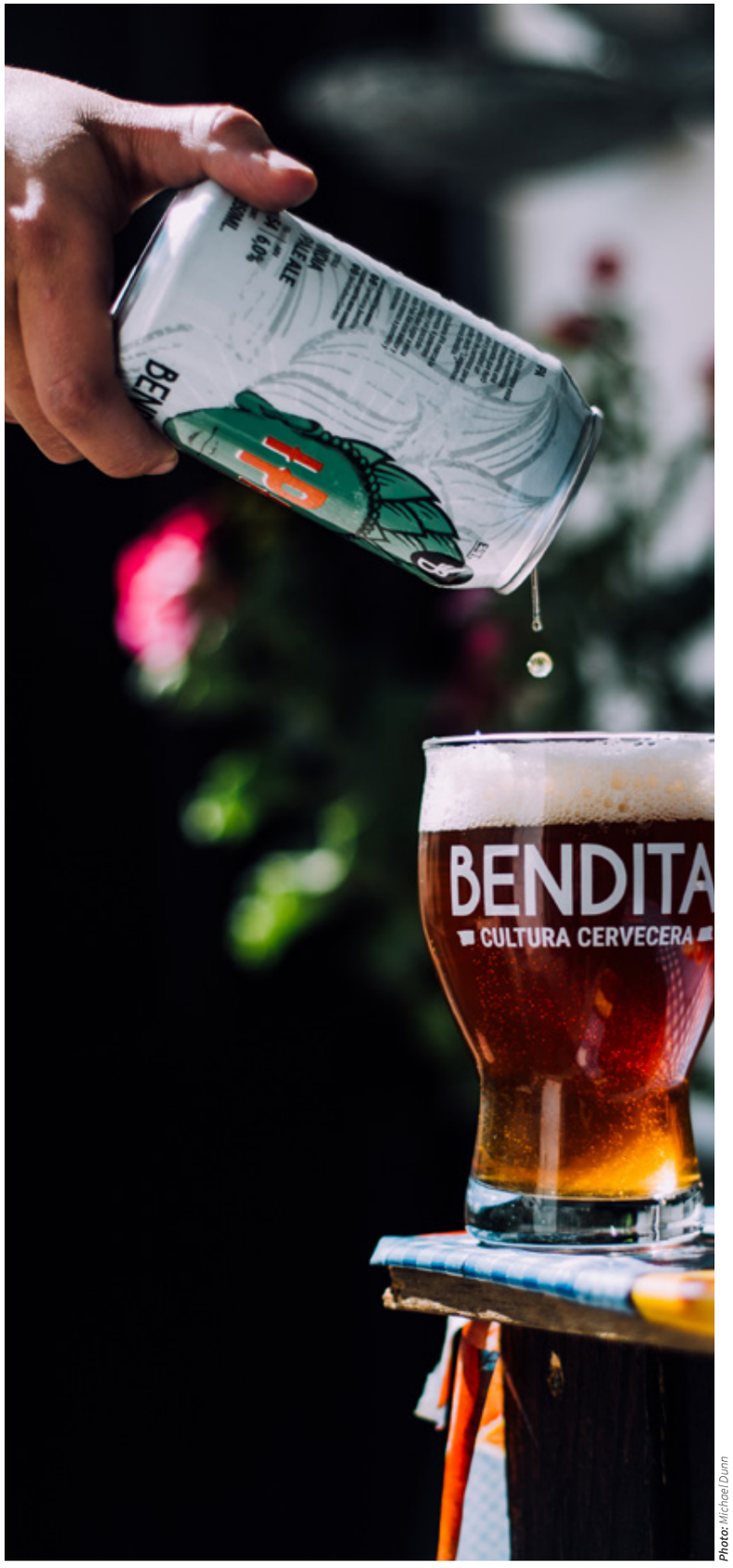


Photo: Michael Dunn

'We get on really well with all the other small breweries, we see them as more friends than competitors,' Cervero brewery's Enrique Abastoflor tells me over one of his American Pale Ales at Vicio's, a related restaurant in Zona Sur. It's clear he sees the philosophy of companionship as crucial to the success of craft beer in Bolivia – a rising tide lifts all ships, after all. The pale ale we are drinking is both strong and refreshing, as all Bolivian crafts seem to be, and we get chatting how Cervero was founded.

'It started when my brother and I both went to Germany on seperate foreign-exchange trips,' Abastoflor says. 'We both came back with this obsession with quality beer.' From there it was all about market research, how to translate a dream into a career. While Abastoflor was scoping out the market, his brother, Mauricio, tinkered around like a chemist with malts, hops and flavourings, constantly experimenting with recipes. After the brothers made their first batch they knew they were on to something. Cervero was formally founded in 2017 and has been expanding ever since.

'WE'RE NOT IN THE GOLDEN AGE JUST YET, WE JUST WANT TO BE AROUND WHEN THAT TIME COMES.'
—MAURICIO ABASTOFLOR

Sukko Stach, the owner of Miskki Simi, is another young and ambitious entrepreneur looking to make his mark. We meet in a room below his apartment filled with technicolour bottles, three beer vats and assorted paraphernalia neatly organised in labelled boxes. This is where all of Miskki Simi's beverages are made. If Mauricio Abastoflor is the energetic mad scientist of craft beer, then Stach is more of a sommelier – sophisticated, cool and with an official beer-tasting certification.

Stach has a much more sober appraisal of the Bolivian craft beer scene than the wide-eyed optimism of the Abastoflor brothers. Tapping into a barrel he has left fermenting in his back room, he starkly sets out the many roadblocks to surmount to make beer in Bolivia. First, apart from water, absolutely none of the traditional ingredients in beer (particularly hops) are grown in Bolivia, and import costs and tariffs eat into margins. Also, if beer made in Bolivia has got no Bolivian ingredients, how can an authentic and unique scene ever develop? Stach thinks he has the answers. 'I don't really like making beer with hops,' he says as he open a deep orange bottle and passes me a glass. 'This is a sour beer.' I take a sip, it tastes halfway between a cocktail and a beer, at once both sharp and sweet, thick and light. Most Miskki Simi beers are now made with fruit as the base, such as the orange and cinnamon one I'm drinking now. Stach is someone who always wants to do things differently and experiment. He opens up bottle after bottle and keg after keg, and we drink fruity sour beers often modelled after the traditional roadside soft-drinks of Bolivia (a dried peach concoction modelled after **mocochinchi** being a particular favourite of mine). Making sour beers ensures that as many ingredients as possible have been grown in Bolivia – potentially the first step towards ensuring that the craft beer scene in Bolivia is both unique but also economically sustainable.

Is producing craft beer in Bolivia a job or a hobby? The Abastoflor brothers at Cervero and Sukko Stach at Miskki Simi have equally strong and equally conflicting answers. For the Abastoflors, the first step is to reach more efficient economies of scale; they are planning on moving to a larger venue than their spare room in the near future. Next, there needs to be a unified effort by craft breweries to carve out a space in the Bolivian beer market and start competing with the major industrial beer manufacturers. Most of these, such as Paceña and Huari, are owned by CBN, a conglomeration with a staggering 90 percent market share in Bolivia. However, the brothers have faith and talk about the power of independent breweries working together as the way forward. There's a WhatsApp group comprising 75 brewers, and there was a recent beer meetup in Cochabamba. There is even talk of an official trade body of small breweries so that the little guys can compete on the same level as the big players. To them, craft beer has the potential to become a large and sustainable industry provided those involved all work together.

Back at Miskki Simi, Sukko Stach is more subdued. 'We'll never be able to compete with Paceña, so why try?' he asks. Stach believes that one of the biggest problems with craft beer in Bolivia at the moment is the notion that there is this big, untapped market out there waiting to be exploited by small breweries. If Bolivians are happy with Paceña and Huari, as they seem to be, why would they pay more for something funkier tasting, more expensive and harder to find? Moreover, the bureaucracy of running a small brewery and the overhead associated with importing ingredients will never go away (though a few manufacturers have discussed buying some land in Bolivia to grow hops, the venture might not be profitable and could render pointless the whole idea that each craft brewery should be unique). Stach sees the massive shadow of Paceña as an essentially immovable object: If you can't break through it, you need to work around it. Therefore the solution is not to beat Paceña at its own game, but play another game entirely – a game that is winnable. He taps another keg and out flows a cloudy white liquid. He has a look of pride on his face – a workmen finally seeing the fruits of his labour. 'This is the first craft cider in Bolivia,' he says proudly.

Cider, Stach explains to me, is a very common celebratory drink in Bolivia, but most Bolivians buy an overpriced but quite average Argentinian import for Christmas, New Year's and family celebrations. I have a taste of Stach's brew. It's sweet with a crisp nose and a dry smooth flavour.

How to make Bolivian beer uniquely Bolivian is a question that occupies the minds of many independent breweries in Bolivia.

Back at Cervero, Mauricio Abastoflor also has plans for drinks that tap into Bolivian culture and the spirit of the Andes. He gets his notebook out and excitedly lists off his ideas for future recipes. In particular, he is keen on using modern techniques and equipment to make a genuine chicha, the traditional corn-based drink of the Andes, in a way that appeals to craft connoisseurs yet does not sacrifice any authentic stylings. There's a sense that a new age of experimentation, in which 'Bolivian beer' means more than just beer that is made in Bolivia, is beginning. Locally quinoa and honey are being incorporated into recipes (as in Café Épico's Epic Bee brew and Ted's Ñusta), and there are also myriad other local grains left to experiment with.

So what does the future hold for craft beer in Bolivia? On the one hand, there's a small, dedicated and endlessly friendly community of producers and sellers who care deeply about crafting a sustainable scene in Bolivia, and some of the beers are so good you think they just might do it. My personal favourite was the Thaquexa Altbier Roja, a perfectly balanced red ale brewed in Cochabamba that I drank over lunch at the boutique restaurant Popular. On the other hand, the gold rush of Bolivian beer is also something of a wild west – the import costs, the red tape and the leering shadow of Paceña and Huari suggest a long and tough journey to carve out the right gap in the market for small breweries to thrive. Ultimately, the jury is still out on whether this is really is a business or a hobby.

Back at Vicio's, while I sit with the Abastoflor brothers in the afternoon sunshine, sipping on another crisp American pale ale, it's hard to be anything other than positive. The alcohol is getting to my head once more, and I try out some of the drinking chants Ninneth Echeverria taught me at Café Vida. Life is good. 'We're not in the golden age just yet,' says Mauricio Abastoflor, 'we just want to be around when that time comes.'

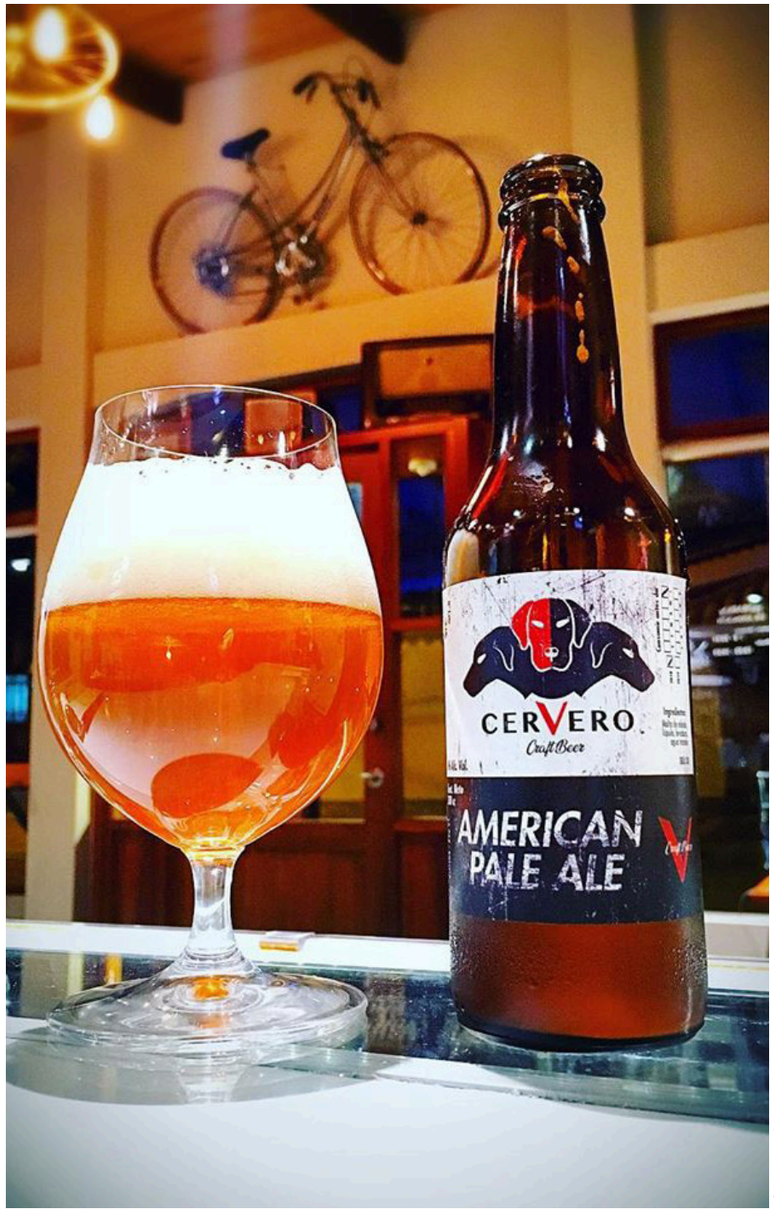


Photo: Cortesía Cervecero

BRIDGING MANY WORLDS

ELVIRA ESPEJO AYCA'S MULTIDISCIPLINARY APPROACH TO LIFE

TEXT: MIA COOKE-JOSHI / PHOTO: JANAINA LOURENCATO

Aymara artist, weaver, narrator of oral tradition, documentarian, poet, singer, writer and curator of La Paz's National Museum of Ethnography and Folklore (MUSEF), Elvira Espejo Ayca is breaking boundaries in a once male-dominated country. She is paving new ways of reuniting rich indigenous traditions with contemporary Bolivia. Born in a rural **altiplano** community near Oruro, Espejo is a speaker of both Aymara and Quechua, in addition to Spanish, and her career has spanned the worlds of art, poetry, academia and music. It is a Thursday morning when I speak with her, and she sits before me in her office, calm and smiling warmly, with a purple scarf hanging over her shoulder.

Espejo begins by contextualising the inspiration behind her multifaceted career. 'I thought of myself as an artist, and wanted to study arts because I have always been attracted to paintings,' she says. 'But then I found poetry when I heard a Japanese poet speak about haikus and the structure of their verses. I was really surprised by how similar it was to the things we did.' Since that moment Espejo has been writing poetry about her community in Aymara and Quechua.

Espejo says her work is inspired by the contrasting experiences of rural and urban life. When she was 14 years old, she left her home village of Ayllu Qaqachaka to finish her high-school studies in the town of Challapata. She then studied in La Paz at the Academy of Fine Arts. Returning to Ayllu Qaqachaka to do research for her book, she spurned the big-city lifestyle she had come to know – for the time being at least. 'In those days, Bolivia had difficulties surrounding promoting its culture,' Espejo says. 'So I decided to return to my town, and people were very surprised because they had never seen a fighting woman. They thought they lost me when I went to the city, but I came back.' The immense contradictions between the city and the countryside have been an underlying theme in her art and research, an exploration of what it means to be Bolivian today. As a researcher of Bolivian art, Espejo tries to deepen the connection between tradition and the modern world, as a way of linking cultural history to the future. As an Aymara woman, Espejo's work is also a part of the process of decolonisation in Bolivia, moving further towards a **plurinacional** country not just politically but culturally and socially.

In 2013, Espejo was appointed Director of MUSEF, and since then she's worked to reshape the way in which museums are curated, bringing ethnography, archaeology and 'dead' objects to life – such as those found in dusty corners of cupboards – as an integral part of how we can understand culture today. Espejo has focused on the weaving techniques found in rural communities, and the intimate and active relationships of the weavers to the fabrics displayed in the museum. 'The museum used to ignore all of these factors and important parts [of small woven articles]; it only showed the big textiles, like ponchos and **aguayos**,' rather than bringing attention to weaving techniques),' she explains.

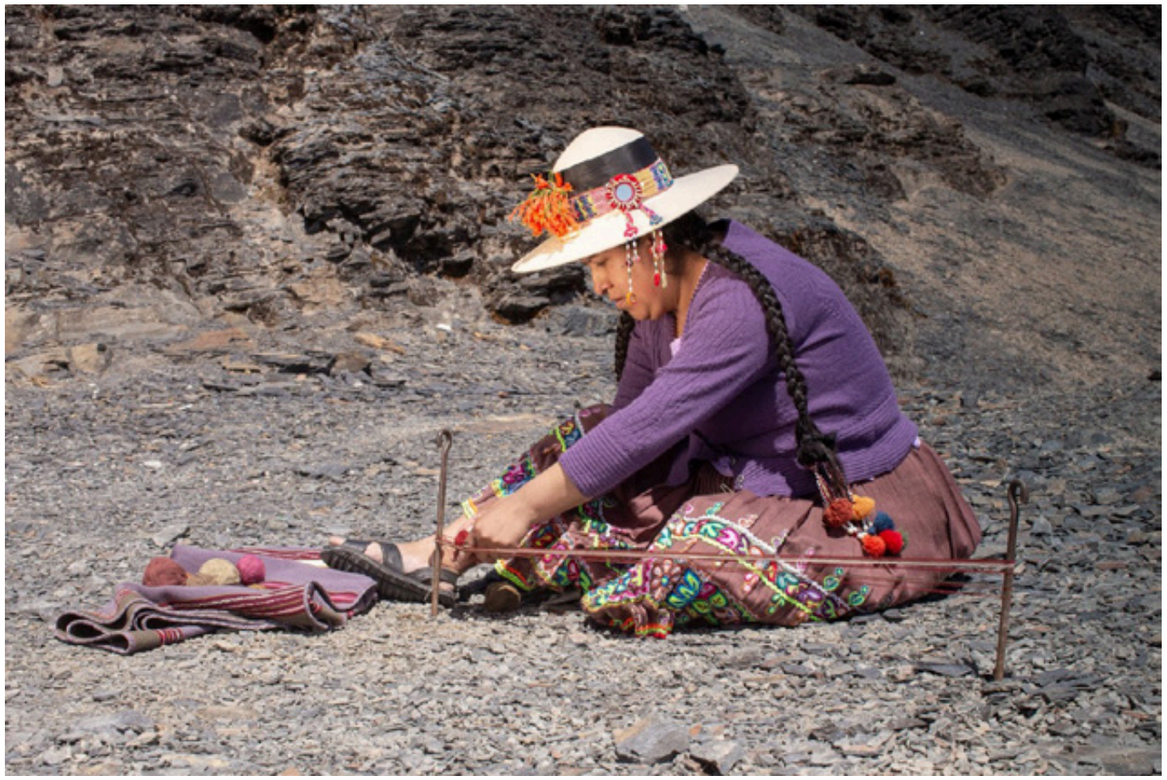
Espejo has published a book, *El textil tridimensional: la naturaleza del tejido como objeto y como sujeto* (The Three-Dimensional Textile: The Nature of the Fabric as an Object and as a subject), which catalogues the textile collection in the museum. In it, along with her co-author, anthropologist Denise Arnold, Espejo encourages us to think about objects, and textiles specifically, as more than static and one-dimensional, but as animate and enlivened. Rather than taking textile pieces at face value, Espejo and Arnold call on us to look more closely at them as products of a complex scientific and technological process that can provide extensive information about the cultures from which they originate.

Espejo's studies in textiles is particularly relevant in the context of tourists shopping for cheap and colourful Bolivian fabrics to take home from their travels. Espejo explains that these textiles are mostly industrially produced, often imported from factories abroad. 'In this industrial way, we are losing a dynamic, and the people of Bolivia won't be able to reflect or think about the process of textiles.' Something precious is lost if there are more demands for replicas than the legitimate versions of intricate textiles made by local Bolivian weavers.

ESPEJO TRIES TO DEEPEN THE CONNECTION BETWEEN TRADITION AND THE MODERN WORLD, AS A WAY OF LINKING CULTURAL HISTORY TO THE FUTURE.

In addition to her academic work, Espejo has branched out to the musical world, recently teaming up with musician Alvaro Montenegro. The duo has created a jazz-fusion piece called 'Sonares Comunes', which combines traditional Andean rhythms with contemporary urban sounds. This project reinforces Espejo's efforts to collect knowledge and tradition in ways that counter the colonial written word. By fusing jazz with the rhythms of local communities, she strives to keep an oral history alive.

Espejo is influencing the way in which art in all its forms acts as a gatekeeper between Bolivia's diversity of tradition and the contemporary world. 'Art is everything and everywhere,' she says. 'I see art like science, through the technology of the performers. It does not just need to be hung up in an exceptional gallery. I think art goes beyond, it depends on what you see. I think as a plurinacional state it would be nice to enlarge the fields of these societies and communities to have more understanding about this complex form of art of the past that we call archaeological objects.'



THINK YOU'VE CINE IT ALL?

THE BOLIVIAN FILM INDUSTRY IS SMALL, BUT IT'S A VITAL PART OF THE COUNTRY'S CULTURE

TEXT: ELIN DONNELLY / PHOTOS: COURTESY OF FUNDACIÓN CINEMATECA BOLIVIANA

Vuelve Sebastiana 1953

Back in the horse-drawn-carriage days when the nation was less than a century into its independence, the first-ever motion picture shown in Bolivia was aired to the public within the darkened halls of the Teatro Municipal. The year was 1897, and that moment marked the beginning of Bolivia's lengthy and diverse history of cinema. Returning now to 2019, on 21 March the nation will celebrate its 13th annual **Día del Cine Boliviano**, a day of national cinematic pride dedicated to the Bolivian filmmakers, directors, producers and actors of the past 122 years. With the approach of this significant day in the Bolivian cultural calendar, we take a look back at the nation's motion picture past.

Bolivia's cinematic career begins in the Silent Era, in the year 1904 with the first-ever Bolivian-made motion picture, *Retrato de personajes históricos y de la actualidad* (Portrait of Historic and Current Characters), a documentary portraying the country's ongoing transitions of power. Today, the Silent Era is only somewhat understood, as approximately 70 percent of the world's silent films have been lost. In Latin America, however, this figure is considerably higher, and as a result Bolivia has little today to show for this period. Bolivia's sole surviving silent film, a motion picture that has very much come to define this period in Latin American filmmaking, is *Wara Wara* (1930), directed by the prominent Bolivian musician and director José María Velasco Maidana. Its nitrate

Instituto Cinematográfico Bolviano 1953

Mi socio 1982

Wara Wara 1930

negatives were not discovered until shortly after the director's death in 1989, and it wasn't until 2010, after two decades of restoration, that the film was viewed for the first time since its original release. The 16th-century Romeo-and-Juliet/Pocahontas narrative tells of an indigenous Aymara community that is massacred by Spanish conquistadors, forcing the few survivors, including the young princess Wara Wara, to flee. After being rescued from the grips of two Spanish soldiers, she delves into a romance with her knight in shining armour, Tristan de la Vega. The rest of the film follows the triumph of their inter-ethnic romance over the prejudices of their communities as they finally live happily ever after.

Claudio Sanchez, a Bolivian film critic with over 30 years' experience, is currently head of programming, broadcasting and exhibition at La Paz's Cinemateca. Following the passing of Bolivia's **Ley de Cine y Arte Audiovisual** in 2018, promulgated to promote national film production and preserve its contributions to culture, Sanchez was tasked with preserving the country's cinematic heritage through the upkeep of its national film archive. *Wara Wara* is a film of particular interest to Sanchez, both because of its significance to Bolivia's film history and its status as an emblematic record of Bolivia's indigenous heritage. Speaking with *Bolivian Express*, Sanchez explained how important *Wara Wara* is for indigenous representation within the country's history, as it 'showcases the Inca communities within the film as a dominant group. [In *Wara Wara*] we don't see just any indigenous character, we see an Inca princess – not somebody inferior to the Spaniards, but a strong character.'

For the time in which he made it, Velasco Maidana presented a rather progressive outlook on the treatment of Bolivia's indigenous peoples. Through his work he was able to denounce their suffering, not only in the 16th century but also in the 20th, by creating developed and accurate representations of indigenous characters.

Many years later, in 1952, as revolution hit Bolivia, no single aspect of popular culture was left untouched, least of all that of cinema. As Brazil developed its Cinema Novo and Argentina its *Tercer Cine*, Bolivia sought also to create a new kind of cinema with which to define its national identity. The subsequent trend in Bolivian cinema has since been characterised by a shift towards grappling with political debate relating to issues such as underdevelopment and economic hardship, particularly within Bolivia's indigenous communities. Defined also by its deviation from the ever-popular Hollywood style of film production, this trend in Bolivian cinema reflected an attempt to create a genre of film made for the people by the people, by filming on location rather than in studios with nonprofessional actors and cheap equipment. Indicative of this time and of the artistic battle that besieged the industry is documentary film director Jorge Ruiz's 1953 work *¡Vuelve, Sebastiana!* (Come Back, Sebastiana!). As this was a period of Bolivian history in which government censorship was commonplace, the authorities attempted to prevent the film from being submitted to Uruguay's *Servicio Oficial de Difusión, Radiotelevisión y Espectáculos* film festival in the year of its release, characterising it as 'a film about "Indians" [that] could not possibly represent Bolivia in a foreign country's film festival.' Against all odds, however, *¡Vuelve, Sebastiana!* was eventually smuggled into the festival and awarded first place in the festival's ethnographic category. As a result of its success, the film is now of huge anthropological value in South America due its progressive representation of indigenous traditions, customs and rituals.

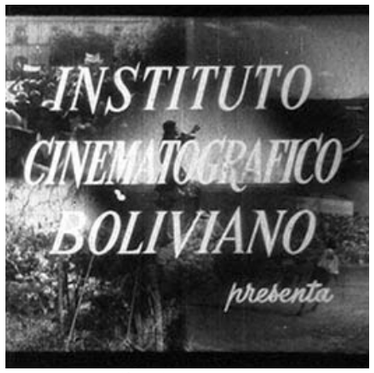
BOLIVIAN FILM HAS WOVEN ITSELF INTO THE FABRIC OF BOLIVIA'S PAST BY BOTH CREATING AND RECORDING THE NATION'S HISTORY.

Another huge name in the Bolivian film world is that of Jorge Sanjinés. Born in 1936, Sanjinés' work is defined by its political agenda and revolutionary aesthetic, and he's considered a game-changer and hugely prominent figure in the cinematic world, with his work as a film director and screenwriter continuing to be felt today. His standout motion picture, encapsulating this era of revolution, is *Yawar Mallku* (Blood of the Condor), a film Claudio Sanchez described as 'one of the most important films of the 20th century.' This 1969 production portrays a narrative of indigenous Andean women being secretly sterilised by a Peace Corps–styled American group called **Cuerpo del Progreso**. Based on accounts of real experiences, this film ignited public outrage which in turn led to the Bolivian government questioning the Peace Corps's intentions in the country and their eventual expulsion from Bolivia in 1971. Demonstrated by the film's stark ability to enact such change in the country, *Yawar Mallku* rightly deserves its reputation as a Latin American classic for illustrating the power popular culture has in influencing politics and international affairs.

In the following decade, filmmakers began to move away from Sanjinés' vision as a wave of dictatorships arrived in South America. Directors began experimenting with a lighter form of social realism and attempted to concoct a new kind of film through different methods of production. This genre is characterised by a more traditional and commercial narrative style, contrasting with Sanjinés' love of flashbacks and nonlinear narrative structures. At the time, this branch of film was known as 'Possible Cinema' and tended to focus more on urban social portraits. *Chuquiago* (La Paz, 1977), by Antonio Eguino, and *Mi Socio* (My Friend, 1982), by Paolo Agazzi, are typical of this style with their descriptions of contrasting Bolivian cities and regions and playful adaptations of class stereotypes. This transition eventually paved the way for a new generation of Bolivian filmmakers who enjoyed experimenting with genres in an allegorical exploration of social realism.

In more recent decades, Bolivian cinema has been completely transformed with the advent of digital media. What was once a

Ukamau 1966



Instituto Cinematográfico Bolviano 1953

Inal Mama 2010

mammoth task, that of filming feature-length movies in daring locations with unwieldy equipment – a task that Bolivian film critic Pedro Susz once likened to 'building the Concorde aeroplane in a car garage' – was suddenly made accessible to the masses. Digital editing made production cheaper, and subsequently over a dozen feature-length films have been produced each year since 2010, a stark contrast to the two-films-a-year average seen previously. The variety of genres appearing in popular Bolivian film at this point also began to expand as filmmakers continued to move away from Sanjinés' iconic cinema of denunciation. Films employing the already popular social-realism mode prevailed whilst broadening their range of social commentaries to include those of problems surrounding immigration, drug trafficking, corruption and gang violence. Secondly, 'auteur cinema' made its way to Bolivia as films featuring a clear artistic signature began to form the emergence of another popular cinematic genre within the country. And finally, moving away from the 1960s film-era mission to offer an alternative to the Hollywood style, a more commercial realm of film production eventually began to emerge, with Bolivian filmmakers trying their luck with comedy, action and even horror.

Despite the benefits of this expansion in Bolivian cinema and artistic expression, there are a select few who would argue that in some ways the industry has suffered as a result of this increased saturation. Commenting on this belief, Claudio Sanchez said, 'As a consequence of digital intervention, [Bolivian] cinema has lost its place in the international arena as well as losing popularity locally because most filmmakers are solely interested in is producing these 'genre' movies: crime films, horror, action. All they are doing, however, is competing with similar Hollywood films, which are always better made. A [Bolivian] horror movie will never triumph over a Hollywood equivalent.' In this alternative take on the trajectory of Bolivian cinema, Sanchez believes that in order for it to prevail and retain its international name, it must focus on that which it does well: social commentary made by Bolivians for Bolivians.

But upon closer inspection, however, there are modern Bolivian productions that do just this. Eduardo López's *Inalmama* (2010), for example, is an 85-minute motion picture bringing Bolivian cinema full circle as it takes on the form of filmmaking first popularised by *Retrato de Personajes Históricos y de Actualidad* in 1904. The film, according to López, depicts a 'political, visual and musical essay of the coca leaf and cocaine in the cultures of Bolivia.' This documentary challenges the criminalisation of a product that exists not only as the key ingredient in cocaine, but more readily as a source of vital and legal income for many Andean communities.

Looking back, it's clear how fundamental cinema's role is in documenting Bolivia's modern history. It is not just an account of the past 122 years of Bolivian cinema, but an account of the past 122 years of Bolivia itself. Bolivian film has woven itself into the fabric of Bolivia's past by both creating and recording the nation's history. In the words of Claudio Sanchez, '[Bolivian cinema] is a cinema that keeps on questioning its reality, and that, in each one of its films, reflects a history of all that has occurred in our country. I feel it is important for foreigners to see that Bolivian cinema is constantly reacting to its context. You cannot separate one from the other. When you watch a Bolivian film, you have to locate it in its moment, in that context.'

In the past year alone, a spectacular array of films have hit the screens of Bolivia and countries further afield, such as Loayza's *Averno* (Hell), a fantasy story which plays with Bolivia's attitudes to life and death; Richter's *El Río* (The River), a story of young love amidst a culture of machismo; and, most recently, Erick Cortés Álvarez's *El Duende* (The Goblin), a psychological horror thriller. With the arrival of these new filmmakers and new films, there is no doubt that Bolivian cinema is on the cusp of many more exciting cinematic possibilities. In Bolivia today, filmmaking is no longer as complex as building a jet in a shed, and so hopefully this modernisation of storytelling will prevail and expand for many a year to come.

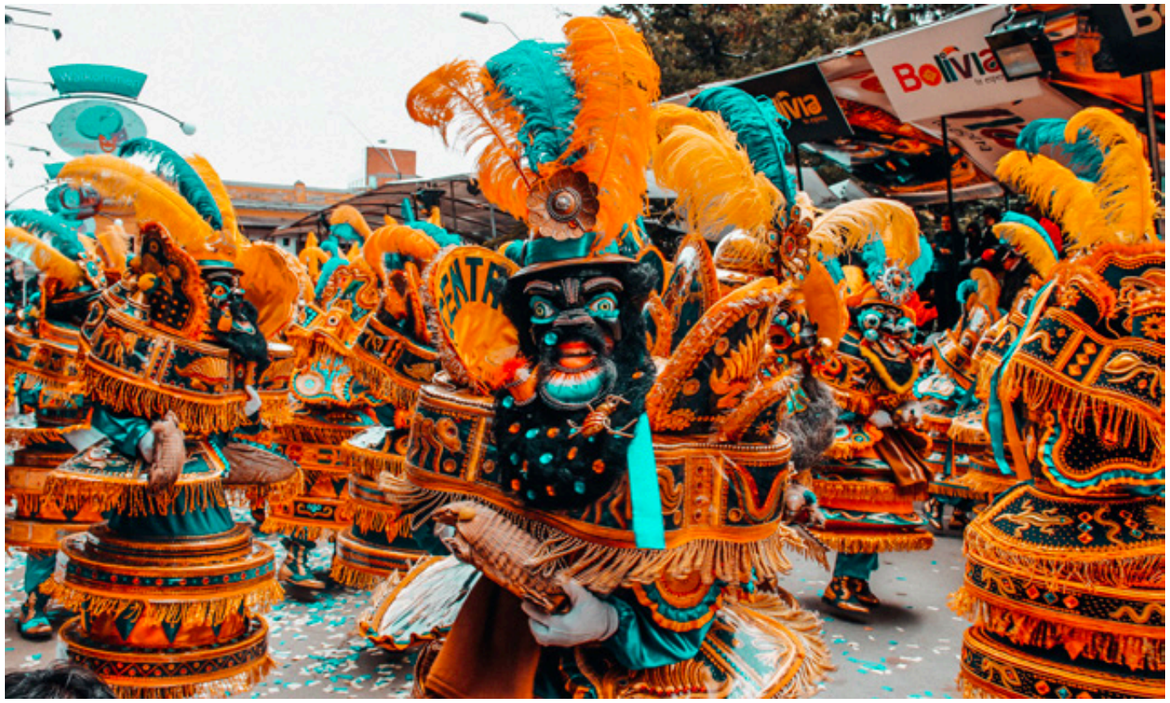


Photo: *Carlos Morales*

CRAZY CARNAVAL DAYS AND NIGHTS

ORURO'S MOST FAMOUS FESTIVAL IS A RIOTOUS CELEBRATION OF ALL THINGS BOLIVIAN

TEXT: ELIN DONNELLY

With each year's approach of Lent, an eruption of vibrant colours, noises and spirits (both divine and alcoholic) detonates in the otherwise dormant mining town of Oruro. Extravagantly clad dancers, beautifully crafted costumes and soul-stirring music pack the streets for hours upon hours, signalling the arrival of the town's world renowned Carnaval. Attracting hundreds of thousands of spectators each year, the Carnaval de Oruro is the must-see tourist attraction in Bolivia, offering an experience for both local and tourist unlike any other. As a high-spirited **gringa** travelling in South America with the desire to add as many 'once-in-a-lifetime' experiences to my gap year repertoire, the opportunity to experience Carnaval as an official member of la **prensa** seemed too good to miss.

What is Carnaval? Where did it come from? And why is it such a big deal? Much to my surprise, I came to learn that despite such a positioning in the calendar that would suggest it being a Christian festival, in reality the festivities of the Carnaval de Oruro are deeply rooted in the indigenous culture of the Bolivian people. Several centuries ago, before Spanish colonisation, the Andean town of Uru Uru was a city of particular religious significance as people from Aymara and Quechua communities near and far would flock to pray to their deities for protection and to give thanks to **Pachamama**. When the Spanish conquistadors arrived in the 17th century, the city of Oruro was founded and locals were forced to work in the mines from which the Spanish were to extract vast quantities of precious minerals. In addition to stealing their land and forcing the locals to work it for their benefit, the Spanish also sought to impose Catholicism upon Oruro and its people. Although Andean traditions and rituals were prohibited by Catholic priests, the locals continued to practise their customs under the pretence that they were performing Catholic rituals. Over the following 200 years, these indigenous customs evolved into Catholic liturgy and gave way to the celebration we know today as the Carnaval de Oruro. Therefore, despite my mistaking Carnaval in Bolivia as a solely Catholic festival, it is in fact also a celebration of indigenous culture, customs and rituals.

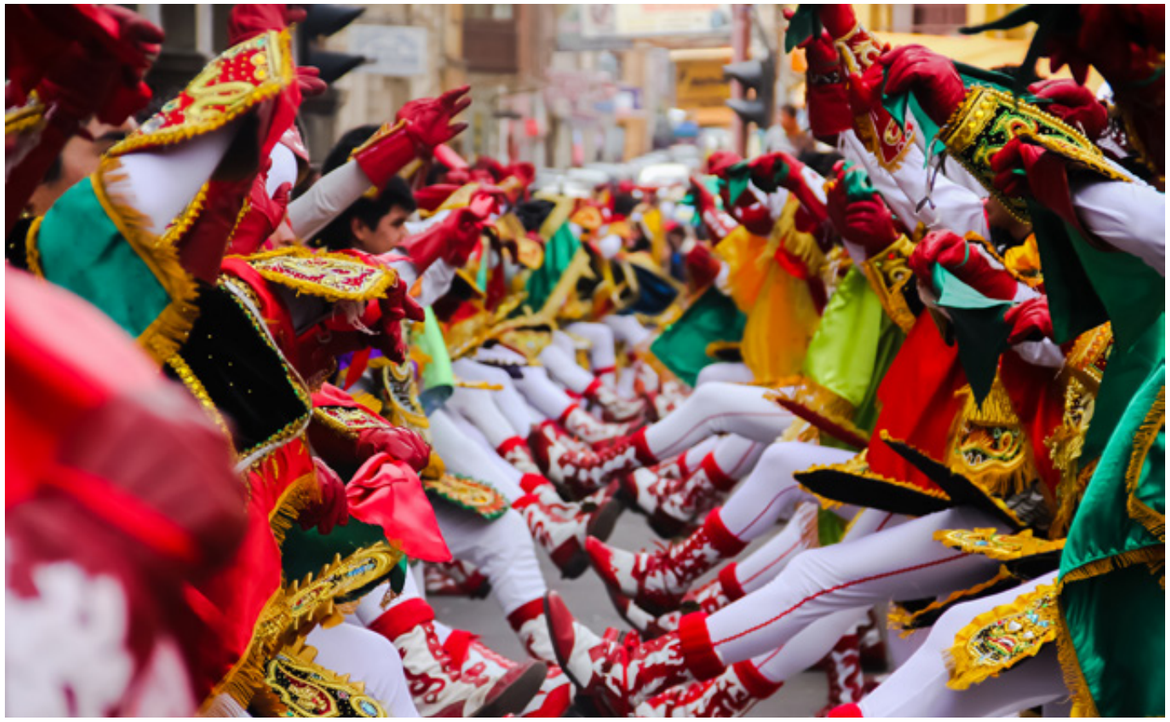


Photo: Sergio Saavedra Patiño

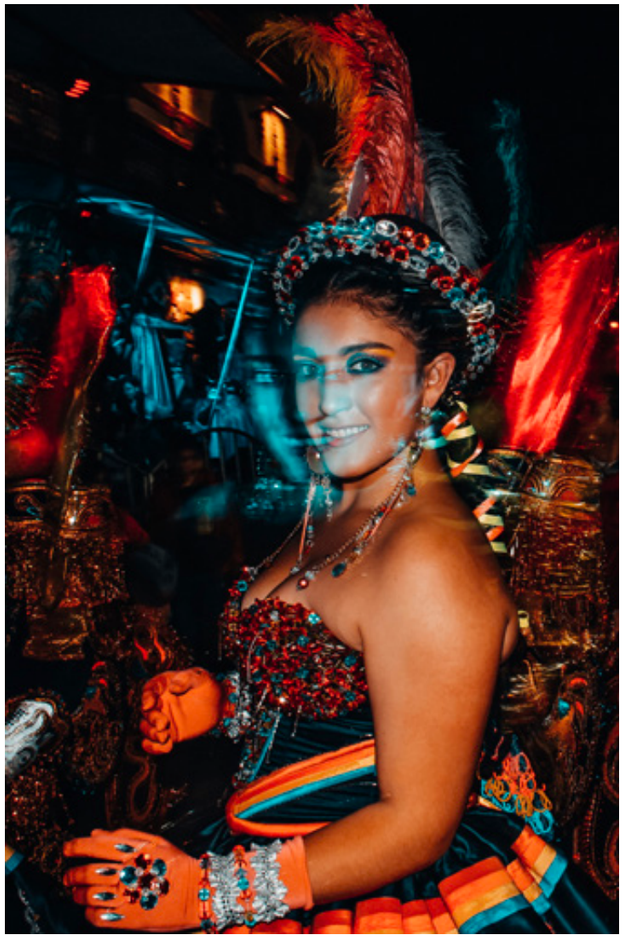


Photo: Carlos Morales

After our lengthy early-morning journey across the **altiplano** from La Paz to Oruro, a quick lunch and a good hour spent trying to get our hands onto some tickets, we made our way down to the central street of Oruro to watch the parade. Finally managing to locate our block of seats, we were unwittingly confronted with the information that in order to get to them we would have to climb a four-metre makeshift ladder. And so with nerves as high as the ladder itself, one by one we made our ascent to be greeted by the sight of rows upon rows of spectators bordering both sides of the street, and a vibrant procession of multicoloured dancers parading through its centre.

Equipped with my *Bolivian Express* press badge and camera, I waded down through the crowds, hopped the barrier in what was probably a much less graceful fashion than I had intended and headed straight for the approaching troupe of performers. Fanfare from the parade's brass bands could be heard both fading into the distance ahead and approaching from the other direction as various musical groups passed through. Through the mediums of dance, costume and music, the processions and performances of Carnaval are intended to tell a culturally enriched tale of good versus evil. As well as signalling the approach of Lent, within the Oruro community Carnaval is an opportunity to make offerings and give thanks to the town's **Virgen de la Candelaria**, patron of the local mines and their workers. In this spirit, cars covered in silver platters and topped with ornately decorated effigies would frequently pass through the procession, heading for the **Santuario del Socavón**, where they would be presented as gifts to the Virgin.

In addition to all the adoration of the Virgin, a surprising amount of devil worshipping goes on during Carnaval. The malevolent **El Tío**, the god of the mountains and the true owner of the mines and their resources, is seen reincarnated as the Devil during Carnaval. Amidst the festivities, miners make offerings of silver, food, alcohol and coca to *El Tío* in the hope that it will curb his anger at having his precious metals mined.

Photo: Sergio Saavedra Patiño

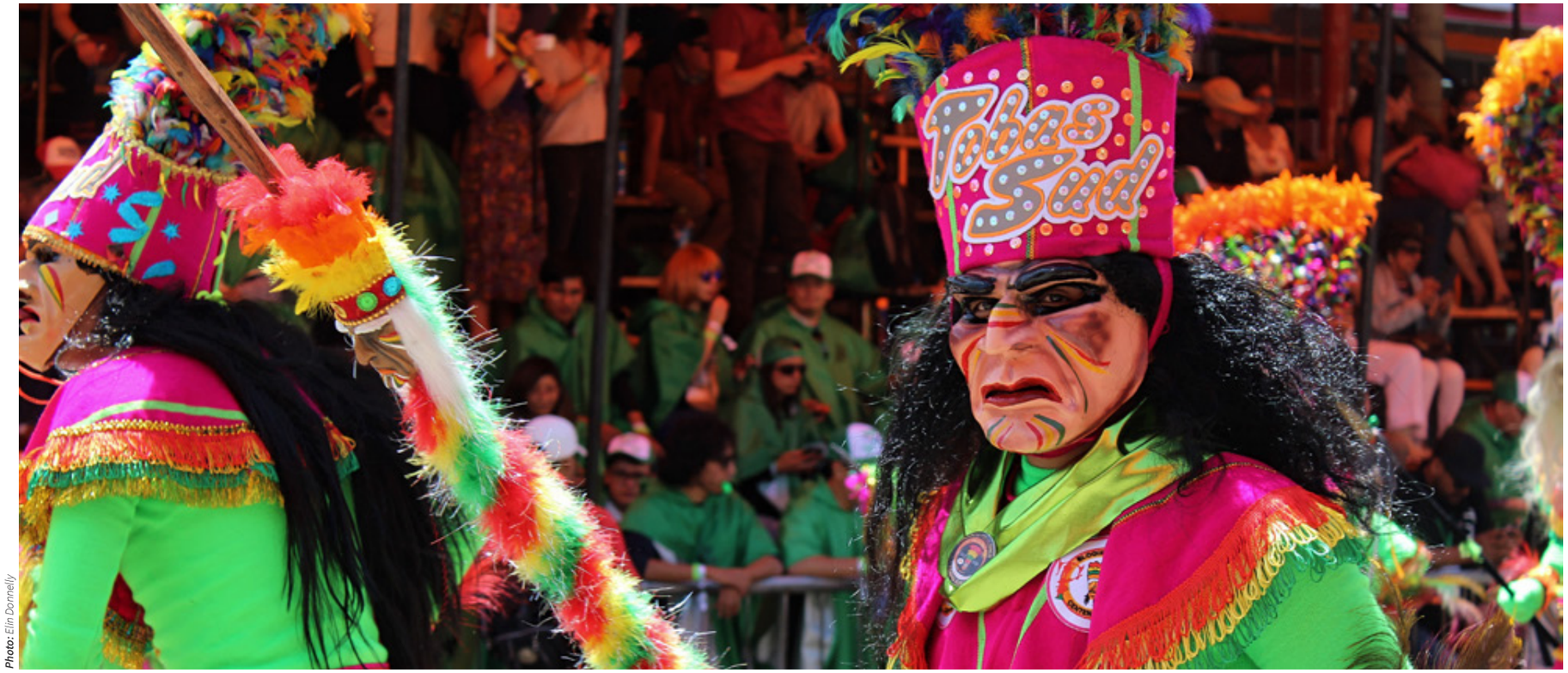


Photo: *Elin Donnelly*

In the ultimate portrayal of good triumphing over evil, the parades of Carnival also feature the tale of *San Miguel Arcángel*'s defeat over the seven deadly sins. Throughout the procession, performers dressed as devils, and a whole host of animals including bears and condors representing the ancient Uru mythology, attempt to seduce the elaborately dressed San Miguel. Their efforts, however, are fruitless and the angel defeats the devils in one final battle that takes place in the town's football stadium. Throughout the following days, these celebrations and performances progress, continually telling the tales of ancient Bolivian legends.

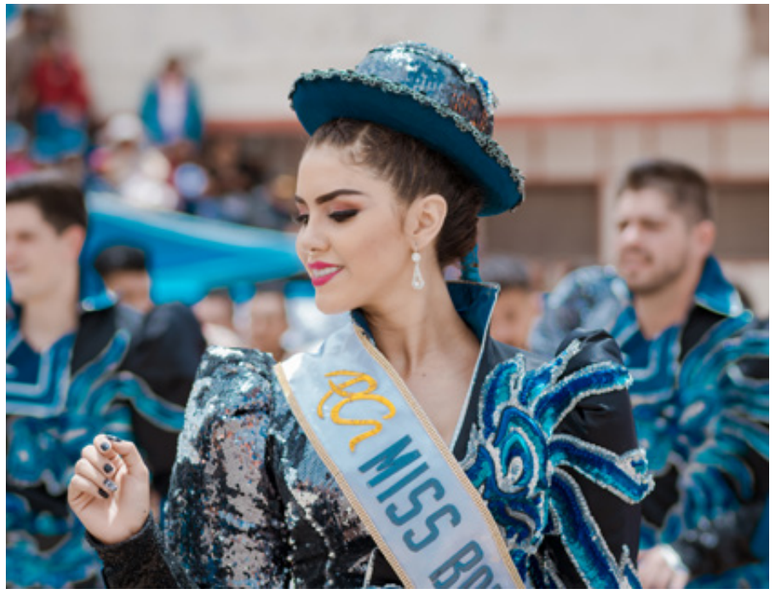


Photo: *Alejandro Muñoz*

When each troupe would pass by and the parade route was temporarily empty, gangs of waterproof-poncho-clad Bolivian children would assemble, armed with multicoloured **espuma** cans and water pistols for the most spectacular water fight one might ever witness. *Espuma*, a product with which the *gringa* in me has come to associate immense fear, begins to appear in shops and stalls across Bolivia in the week preceding Carnaval in order that children far and wide might take stock. Once within the mischievous mitts of your average eight-year-old, a can of espuma is capable of firing vast quantities of a foamy, soap-like substance at its target. To make matters worse, said target is more often than not a foreigner such as myself, and so before long my noticeably foreign blonde hair had been soaked and the lens of my camera needed a decent wipe. Despite the trauma of the incident, however, one can't help but smile as a sense of immense joy and silliness is felt throughout the audience. This existence of extensive and frequent water fights is not constrained just to the parades but in fact characterises the entire Carnaval period, making any trip even in La Paz considerably intimidating. This tradition dates back to the days of the Inca Empire, when folk would throw water about post-harvest to ensure that the spirits who had been stirred would return to the soil.

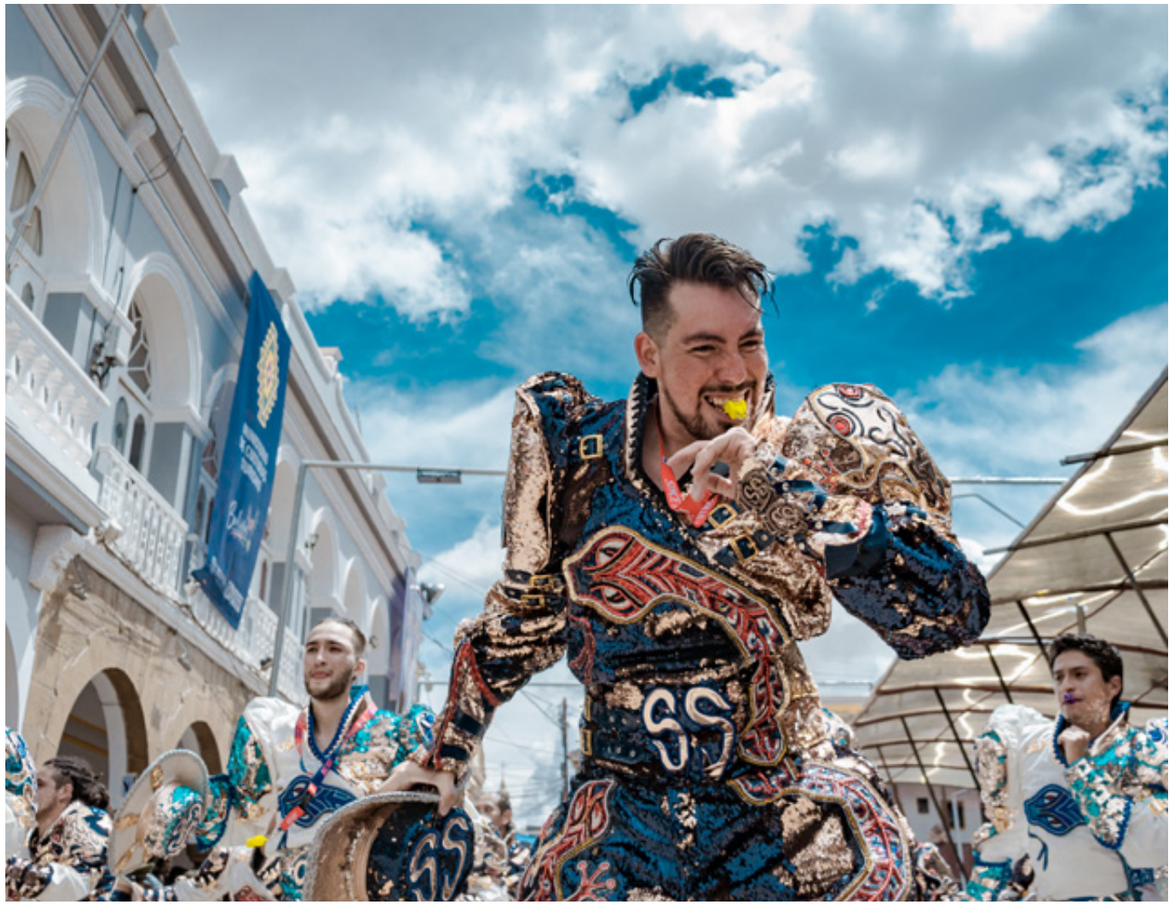


Photo: *Alejandro Muñoz*

This year, Carnaval also saw the arrival of new legislation regarding the use of alcohol during celebrations. In a bid to reduce the risk of unwanted accidents, **La Ley Seca** was introduced by the Municipal Council of Oruro as a 16-hour-long prohibition of the sale or consumption of alcohol between 3am and 7pm on Pilgrimage Saturday. Last year, various tragic explosions caused by faulty propane tanks in some food stalls resulted in 12 deaths, and in 2014 the collapse of an elevated walkway led to five deaths. This year, despite a few raised eyebrows here and there, the new law was relatively well adhered to. At the stroke of 7pm, however, a sudden change in atmosphere took hold of the city. Cans of **Paceña** and shots of various liquors began to materialise from the depths of people's backpacks, and the ambience of casual afternoon entertainment quickly transformed into that of a raucous party. The pace of the parade picked up, and more and more dancers began filing along the street in ever more provocative costumes. Then almost in its 12th hour, the spirit of Carnaval was very much alive as the increasingly tipsy crowds cheered on the performers, chanting in unison '¡**BESO**!' at the parades most glamorous maidens and '¡**OSO**!' at those dressed from head to toe as bears.

For the performers, preparation began behind the scenes long before the seats started to fill on Pilgrimage Saturday. Daniela Silva Soto from the Fraternidad Artística y Cultural la Diablada, who has been dancing for 12 years, told me how her dance troupe begins preparing for Oruro as early as November. Just as important as the dance rehearsals and costume fittings during the months before Carnaval are the religious preparations such as gatherings in honour of the *Virgen del Socavón*. Once Pilgrimage Saturday finally arrives, the performers are a bundle of nerves and excitement as they ready themselves. 'Arriving at the main square in Oruro, you really feel the excitement of the audience start to accumulate,' Silva said, 'and as you feel this you begin to dance with more strength, continuing on this way through Avenida Cívica until the most exciting moment when you arrive at the *Socavón*.'

Daniela Silva felt proud of the sense of community and inclusivity that participation in the event embodies. 'It's important to me to be part of my fraternity,' she said. 'As well as being a part of the carnival experience, we work hard to defend the folkloric cultural heritage of our country.' In a country where 40 percent of the population identifies as indigenous, it is clear that the opportunity to represent and celebrate this community's traditions and customs is of great value to the Bolivian people.

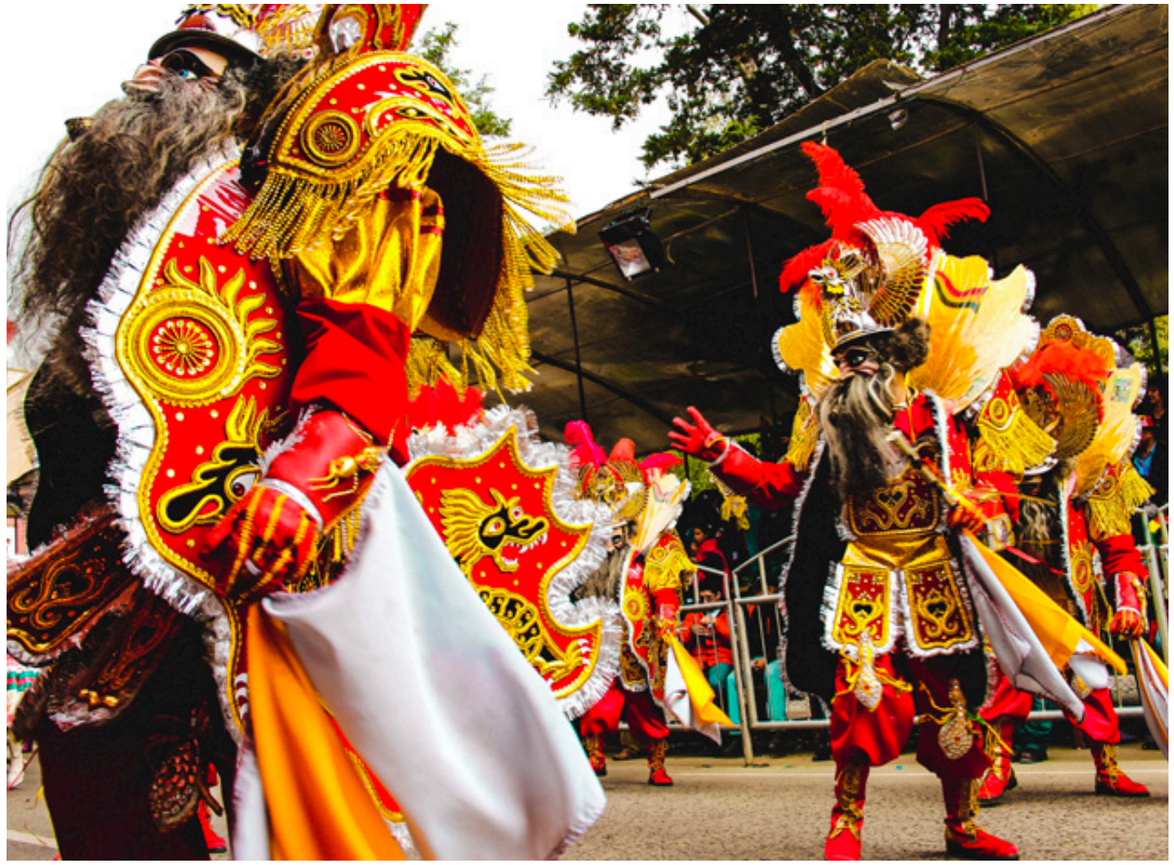


Photo: *Carlos Morales*

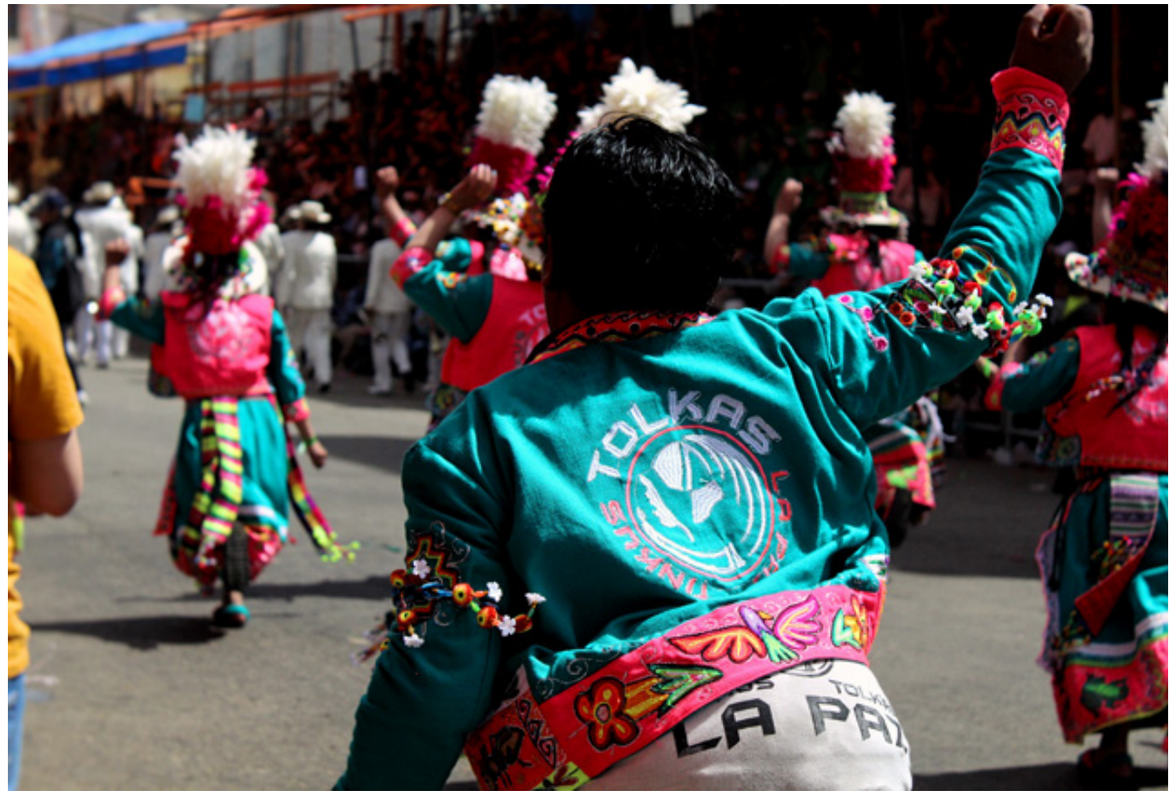


Photo: *Elin Donnelly*

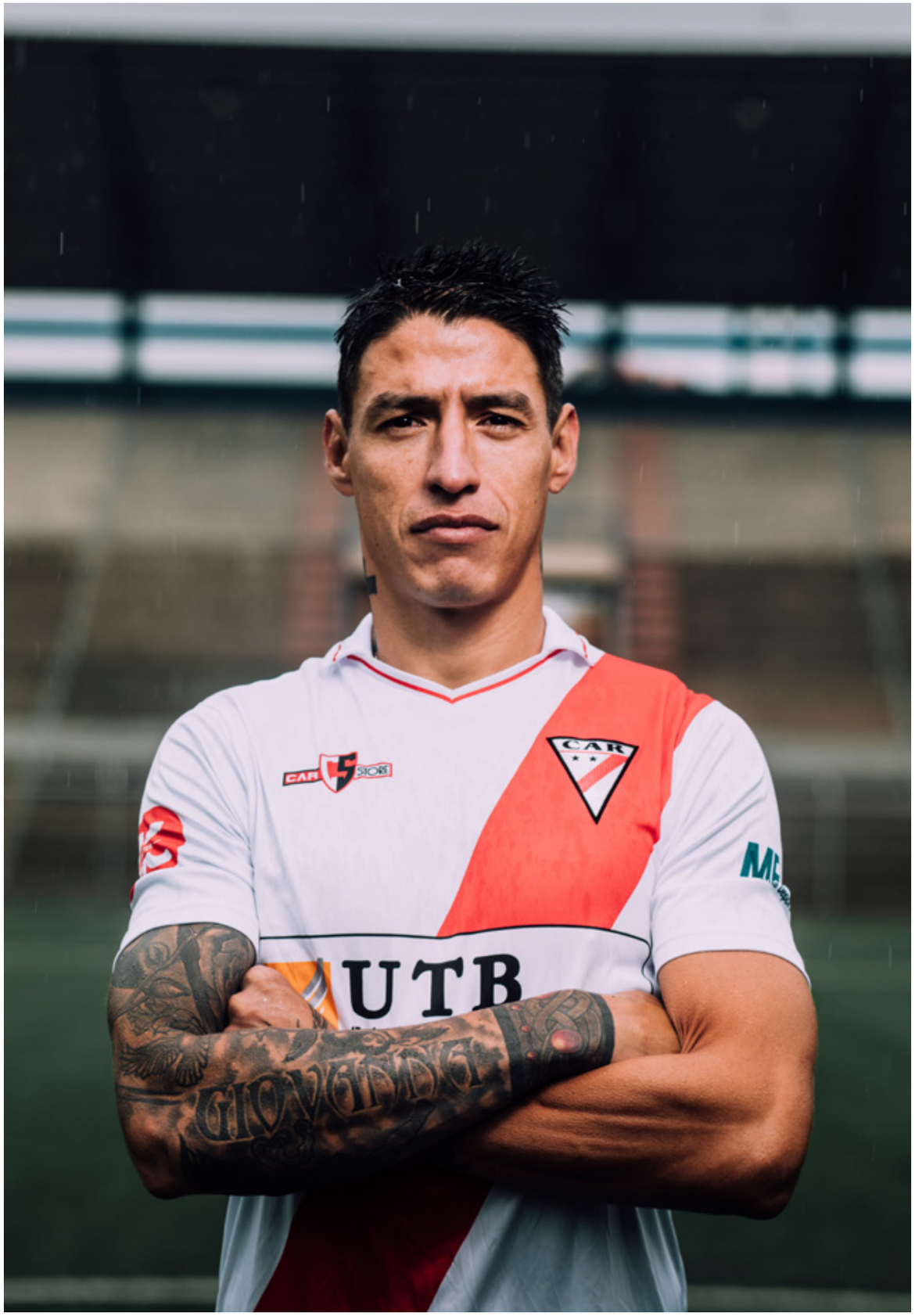


Photo: *Michael Dunn Courtesy of Cábala*

ALWAYS READY FOR ACTION

TEXT: WILL TURNER

It's halftime at the **Estadio** de Villa Ingenio on a ferociously sunny day in a dusty corner of El Alto. Always Ready are two-nil up to Real Potosí, and 'the Red Fury' – the self-styled moniker of the most hardcore home fans of **Los Millonarios**, as Always Ready are also known – are taking a well-earned breather after a half of chanting and jumping up and down on the concrete terraces. The trumpeters are washing their instruments and slapping water against their faces; the models are taking selfies and comparing outfits; the horde of shirtless teenagers are hiding from the sun, chatting with their friends underneath a canopy of flags. This is the calm in the centre of the storm, and my chance to take up a position in the heart of the Red Fury to join in the action in the second half. I'm a little nervous – even though most of the hardcore fans seem slightly younger than me, there is no mistaking that these are bona-fide ultras (the term for South American fanatics who can be compared to English hooligans – except with full brass bands and all black uniforms instead of Stone Island, beer bellies and violence). I am an ultra-in-training, trying to blend in with the true faithful. A burly-looking teenager walks up to me with a deliberate look on his face – am I to be booted out of the Red Fury's turf and made to sit with the casual fans? He reaches an arm out towards me: '**Hola**, brother!'

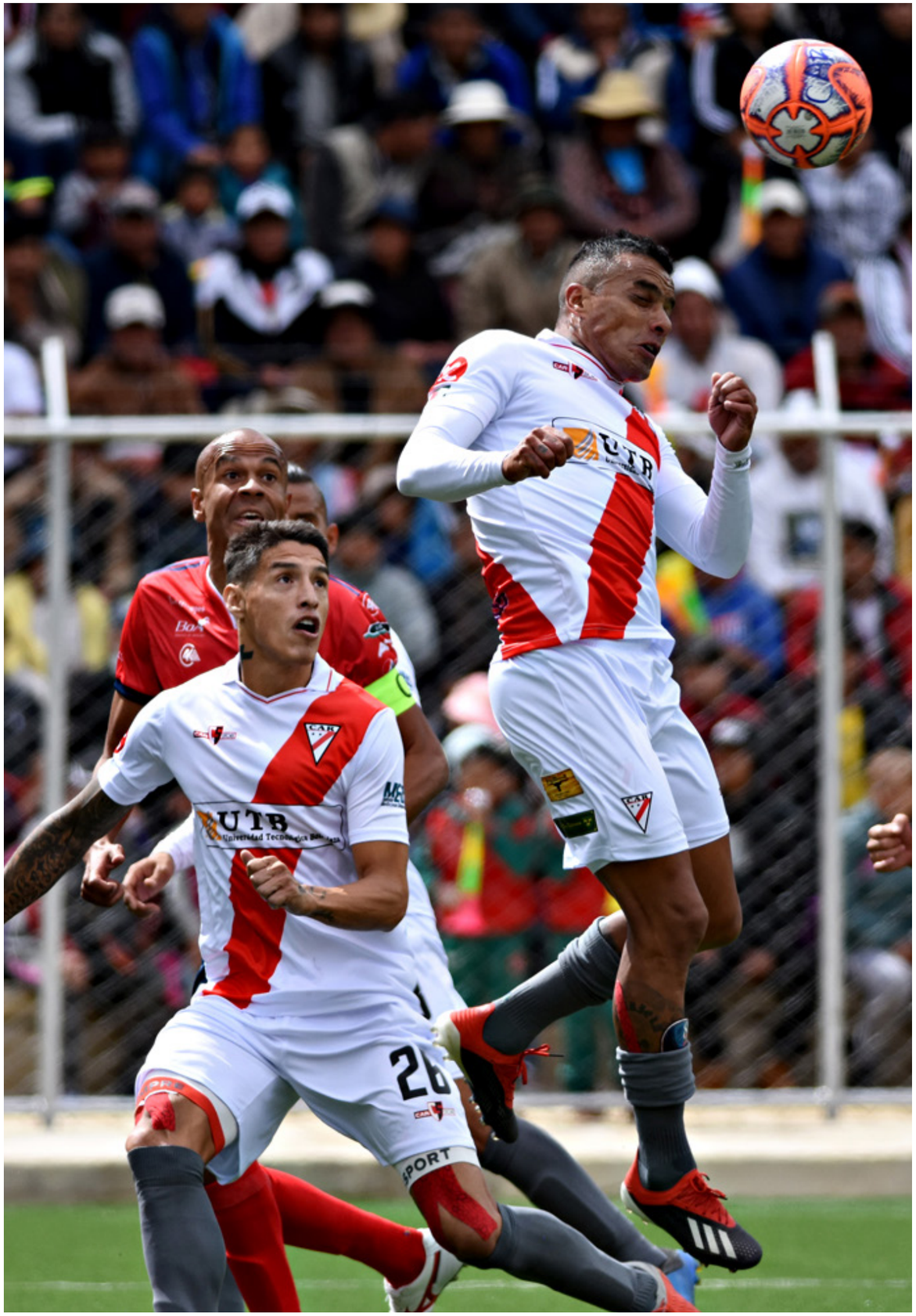


Photo: *Agencia MARKA REGISTRADA*

A brief sketch of the history of Always Ready looks something like this: They were founded in 1933 by a group of La Paz schoolchildren, who took the name 'Always Ready' – the English translation of the scouts' motto siempre listo. They chose to have an English name, like many Bolivian clubs, as a nod to football's fatherland and the country that first brought football to South America through missionaries, business and war. They were a founding member of the Bolivian football association, and it is crucial to note that prior to the 27 years in the wilderness of Liga B, they were seen as one of the biggest clubs in not just La Paz but Bolivia itself, finishing as high as second in the national league in 1967. However, if there is one year that defines Always Ready it is not 1933, the year of their founding, and not 1961, when they had a heralded European tour. The year that defines Always Ready is 2018, the year the club was promoted back to the Bolivian first division and when they moved from La Paz to El Alto.

El Alto is one of the fastest-growing cities in Bolivia and was only officially founded in 1983. Despite being cheek to jowl, La Paz and El Alto feel worlds apart. La Paz is cosmopolitan, the centre of government and tourism in Bolivia, a city of steep hills, breathtaking views and apartment tower blocks. El Alto is dusty and completely flat, with a red brick grid-system sprawl of unfinished construction. If La Paz often feels like the setting for a classic western film, then El Alto is more like *No Country For Old Men* – brutal, unforgiving and blessed with a people possessed with a stark civic pride. El Alto has needed a football club since its foundation, and Always Ready has arrived to provide that ultimate outlet for civic pride.

IF THERE'S ONE WORD THAT SUMS UP ALWAYS READY, THEN AND NOW, **IT'S THIS: YOUTH**

The link between Always Ready and El Alto becomes even clearer when I chat with fans during halftime. Ramiro and Ruben, two best friends dressed head to toe in Always Ready merchandise, describe the team as 'an icon that symbolizes the unity of families in El Alto – it brings together families, friends, and even reunites people that haven't seen each other for a long time.' Mauricio 'Chipi' Caballero, a well-known sports journalist, describes football as 'the biggest social movement in Bolivia.' Ultimately, Always Ready is El Alto and El Alto is Always Ready. 'People from El Alto need to support Always Ready because we need to be represented as a city nationally,' Ramiro says with a chuckle.

The desire for Always Ready to qualify for a CONMEBOL (the South American football confederation) competition runs deep. Caballero, the sports journalist, even refers to it as an 'expectation' that the club have – quite an ambition for a club in their first year back in the top flight. It's important to note that this transformation from also-rans to genuine competitors has been quick and recent – Caballero notes that as recently as 2013 Always Ready were only getting an average attendance of no more than 500 people in their stadium in La Paz. It's not a transformation that has happened on its own, however; there has been a significant investment of time, money and nous into the club by the father-and-son pair of Fernando and Andres Costa. Fernando Costa is the owner and president, whilst Andres runs the day-to-day operations – even performing a popular stunt of kicking footballs into the crowd at half time. It was their decision to move into the government-built Villa Ingenio and their canny marketing that has made the connection between El Alto and Always Ready seem inevitable, even divinely ordained. Reading interviews given by the Costas, it is clear they are incredibly ambitious – their ultimate goal would be to surpass River, Boca et al. and win the **Copa Libertadores**. They also have ambitions to develop the often undeveloped domestic footballing infrastructure, working with the Bolivian Football Federation to improve conditions and also introduce a proper parallel women's league.

Most of the fans I have spoken to are newcomers who tied their colours to Always Ready's mast when they first moved to El Alto, or since qualification to the *Primera Liga* this term. Particularly in La Paz, when the team fell from the top flight many fans moved to Bolívar or the Strongest and haven't returned. However, there are a scattered few diehards who stuck with the club through thick and thin. Grover Murillo is one such member of the old guard. His perspective is interesting, stressing the importance of old-school fans as a tie to the club's history. Many of the new fans, he tells me through email, will have joined so recently that they might as well assume that Always Ready was born in El Alto. It seems really important to him that Always Ready don't forget about their past, and keep a link to the rich history of the club through the fans that have seen it all.

Back at the stadium, a teenage boy next to me gestures for me to stand up. The band pick up their instruments and the fans start jumping up and down as the second half begins. The Red Fury knows that Always Ready's success rides on the back of the fanatics' joyous cacophony. The ball pings about on the right flank from floppy-haired fan favourite Eduardo Puña to gnarling, lion-like striker Marcus Ovejero. Always Ready play a style of football based around the pass-and-move, knocking the ball into space before throwing themselves into the tackle. The players wear their passions on their sleeve, and Ovejero ends up being booked by the linesman for backchat after appealing for a foul. Despite playing on Bolivia's only 4G pitch, the players aren't afraid of sliding in, aren't afraid of giving away fouls – they aren't afraid of anything. And the fans love it, reacting eagerly to every challenge, every through-ball and defensive clearance. When Always Ready score their third goal – a tap in after a neat bit of ping-pong buildup play – the fans go absolutely crazy. This is the chorus of the pop song, the happy ending of of a rom-com – the moment we've all been waiting for. One thing that's often forgotten about football – lost amidst the tactical analysis, the tribalism and the slide tackles – is its capacity to produce pure joy.

The fans keep on singing at full voice - backed by an ensemble of brass and drums played by a well-drilled band – **la hinchada**. The leader, Mauricio Salas, explains the ethos behind the band: 'I'm always looking to give my best so others can give it too, supporting the team at every moment.' The band are remarkably well drilled and, like the rest of the fans, contain people of all ages. Salas says that he cannot play in the band because he is too preoccupied with the organisation of it – sorting out flags, teaching the songs to newcomers, getting water for halftime. Standing next to *la hinchada* makes the spectacle blur between elite sport and a live music concert and makes me wonder how everyone can keep singing, dancing and cheering for 90 minutes in the fierce sunshine.

There is a belief that courses through the veins of everyone involved in Always Ready – the staff, the players, the fans. Spend a few sunny afternoons in the company of *Los Millonarios* and their faithful and you too start to believe. You'll believe that a team in its first season in the top flight can challenge for a place in the *Copa Libertadores*. You'll believe that a city that has only just begun hosting the side has been Always Ready's spiritual home since the dawn of time. And you believe that it's these fanatics – the father-and-son drumming team, the 16-year-olds in bucket hats, the best friends draped head to toe in red and white – these fanatics are what will make Always Ready an institution to rival Bolívar down the hill, with Estadio Villa Ingenio their fortress atop the **altiplano**.

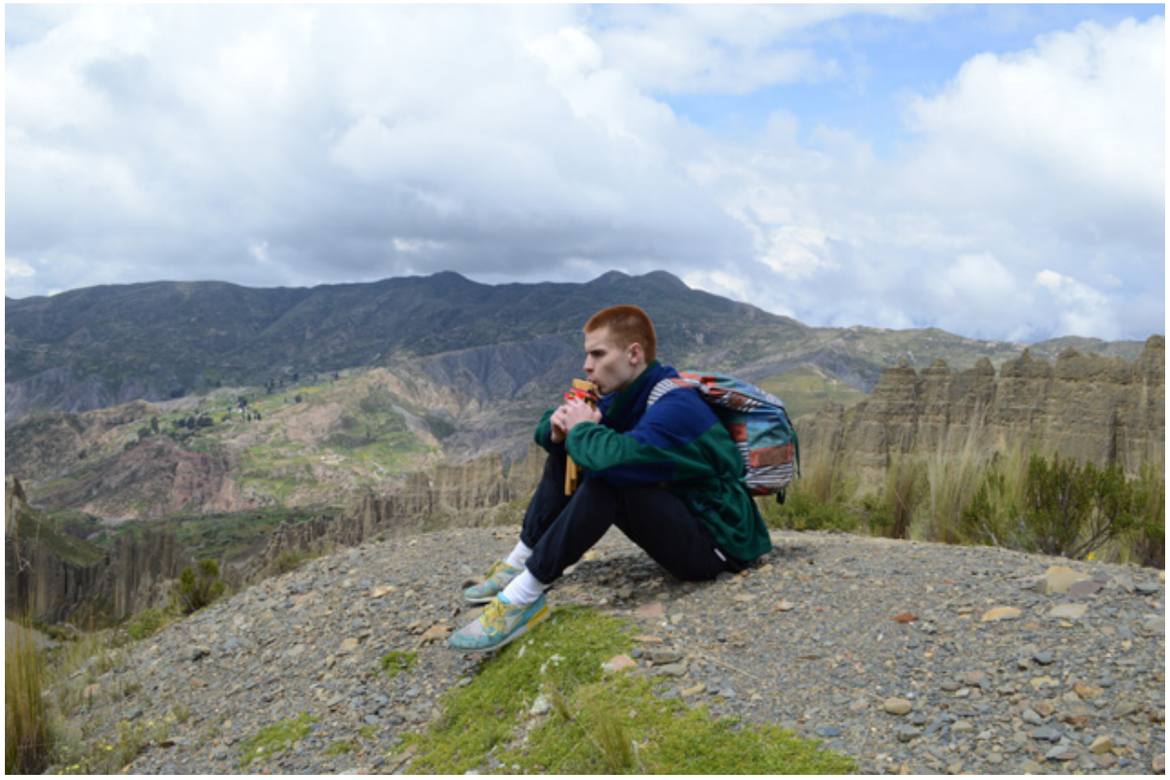
If there's one word that sums up Always Ready, then and now, it's this: *youth*. Named after the scout's motto, founded by a group of schoolkids in 1933, based in a 35-year-old city, attended by joyously rowdy teenagers – it's this that has provided the backbone for Always Ready, and it could be youth that holds the key to the club's future – continuing to find new talent from across South America, and continuing to bring in young fans throughout the city.

Real Potosí eventually pull a goal back, but the Red Fury shows no signs of quietening down. They've learned from ultras all across the world that one paramount rule: never stop singing when the other team scores.

IF YOU ZAMPONNABE MY LOVER

YOU'VE GOT TO LEARN TO PLAY

TEXT: WILL TURNER / PHOTO: RENATA LAZCANO



It's been described as 'the communication between the human world and nature,' as a vital expression of Andean culture and, more prosaically, as a monophonic wind instrument composed of differently sized tubes of wood or bone that are blown to create a pitch. It is the morning hymn of the mountains, the song of the breeze: the zampoña.

A chance encounter in the Witches' Market; a transcendental musical experience in a taxi; losing all my books and needing something else to fill my time – these are all factors that have led me to blow (pun very much intended) a sizeable proportion of my weekly budget on the wooden instrument strung around my neck.

I blow. The sound that comes out is only slightly more tuneful than the sound of a heavy door swinging shut by a breeze/ghosts or – at a push – an exhausted marathon runner panting. Lot of air coming out, not a lot of tunefulness.

I stick on a Bolivian folk playlist for inspiration, letting the gentle sound wash over me like the patter of cool rain on the ground outside. I wake up, 30 minutes later, feeling refreshed but none the wiser about the instrument. I try again, attempting to play a few simple tunes: a slightly breathy version of Darude's 'Sandstorm', a basically inaccurate cover of Pitbull's 'On the Floor', an honestly haunting take on Joy Division's 'Love Will Tear Us Apart.' Progress – Ian Curtis would have been proud. My brief sense of elation is thwarted by my roommate, who describes the ambient listening as 'stressful' and draws up a provisional timetable of limited zampoña-playing hours. Philistine. I give up for the day in a huff. Oh, zampoña, will I ever unlock your secrets?

Day two: no progress. Can't help but notice that since I've embarked on my zampoddyssey there have been more cats lurking around the house. Am I the Pied Pan-Piper of La Paz? Or do they think my playing is the sound of one of their brothers calling out in pain? Either way, I appreciate the more appreciative audience than the tone-deaf humans that can't hear art if it slaps them in the face with sweet Andean melodies.

I do a bit of research, hoping that learning about the history of the instrument will stir up some musical passions within me. The zampoña is an instrument that is most associated with performances outdoors; it lends itself to sweet, simple melodies that flutter about playfully like a bird in the breeze. It is an instrument whose history is tied up with that of the Inca Empire, and was traditionally played around the Inca heartlands of Lake Titicaca. The instrument has a quiet, gentle sound that sets it apart from other Bolivian folk music – leaning towards the contemplative instead of the brash – and is often employed in rural ceremonies, particularly relating to patron saints of towns, but is also occasionally played by bands of seven players called zamponistas. This is all very well, if I can learn how to play the damned thing.

THE SOUND THAT COMES OUT IS ONLY SLIGHTLY MORE TUNEFUL **THAN THE SOUND OF A HEAVY DOOR SWINGING SHUT.**

I need a change of scenery. The house is becoming a prison, choking my creativity and drowning out the sound. Also, the cats are getting a bit annoying and I don't know if my travel insurance covers fleas. I need to take my zampoña into the natural world. After all, what is the zampoña if not the sound of nature? The sound of women walking down the mountainside blowing sweet melodies through the wind? I sling the instrument round my neck and head on the next bus for the **Valle de las Ánimas.**

On arrival, we give **Pachamama** an offering of coca leaves and alcohol and shout out our thanks. Quietly, I ask the earth mother to provide musical inspiration amidst the towering crevices. The hike up to the top of the mountain is staggeringly beautiful – an intricate gulley of uneasy-looking rocks eventually gives way to a meadow with a breathtaking panorama. The spectacle, and the fatigue from the walking, has taken my breath away – and it is several minutes before I have enough air in my lungs to play my instrument. But play I do. After a tentative effort at the classics, coupled with a setting-appropriate take on the Lord of the Rings soundtrack, I finally find my voice. These mountains remind me in some way of my childhood, walking around the Lake District in the North of England, adding stones to the waypoints and gazing at the birds. The waypoints are sparser here, the air thinner and the birds certainly more majestic, but the inner feeling is the same. *Pachamama* has inspired me, after some time away from home, to think about my my roots. We are standing at a crossroads between the earth and the sky, between the sacred and the profane, but also between cultures, and it is at this intersection that inspiration arises. I draw the wooden instrument to my lips, and out comes a pitch-perfect medley of the spiritual songs of England: 'Three Lions', 'God Save the Queen', 'Vindaloo'. A bird calls out in what can only be appreciation before flying off into the sky. For a second I feel I have conquered the zampoña, but then I correct this arrogant line of thinking: the zampoña has conquered me.

I return to where I'm staying in Sopocachi and put the zampoña down, never to pick it up again. My exploration of Bolivian culture is done. I have reached my musical apex, and know I will never reach those literal and figurative heights again. I leave the zampoña at the house, for the next generation to take up the mantle, but also because I'm leaving soon and can't fit it in my bag. So what have we learned? There is no greater source of inspiration than the divine majesty of mother nature. Also, if for some reason you want to herd a lot of cats, you should hire a zamponista.

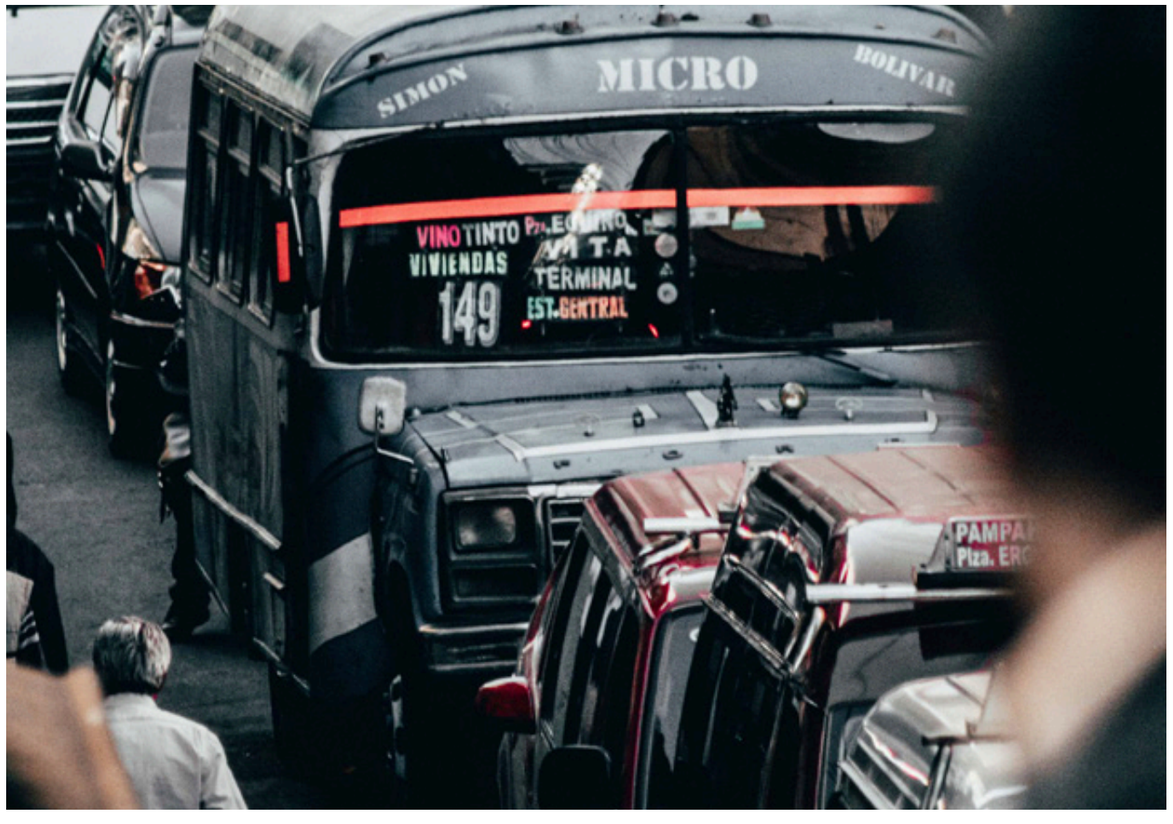
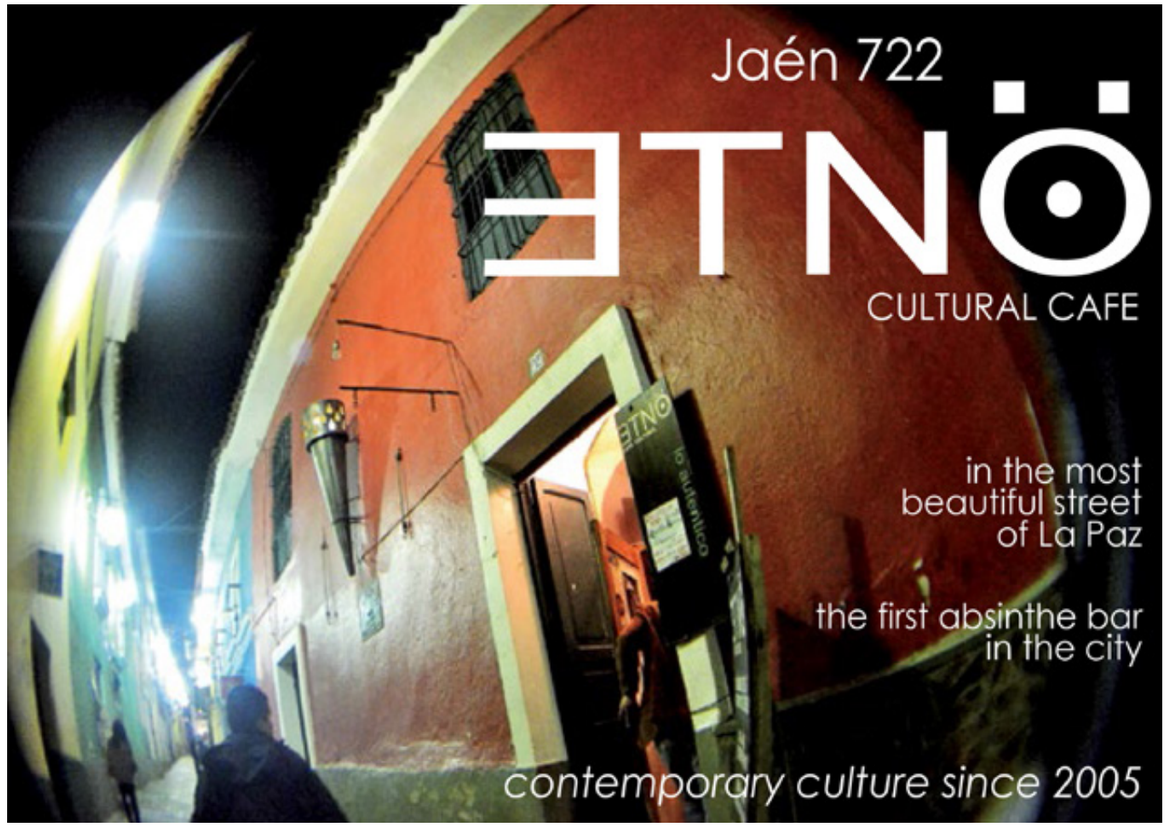


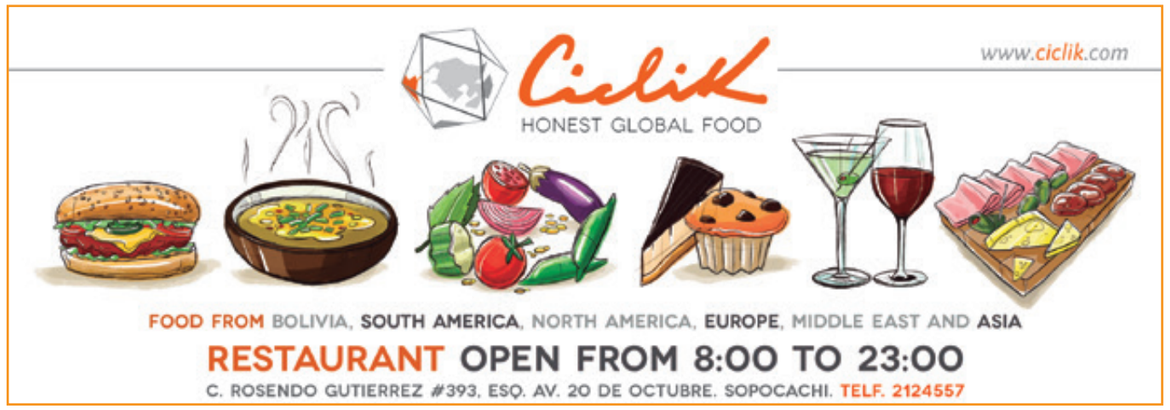
Photo: *Changtse Quintanilla*

GLOSSARY BX92

BolivianExpress Magazine

AGUAYO	A rectangular carrying cloth used in traditional communities in the Andes region
ALTIPLANO	Bolivia's highlands
BESO	Kiss
CHICHA	Macerated drink made of corn that is consumed in different places of the valleys and the highlands of Bolivia
COPA LIBERTADORES	Annual international soccer tournament, played by the best football clubs in South America
CUERPO DEL PROGRESO	Progress Corps', Peace Corps-like American agency
DÍA DEL CINE BOLIVIANO	Day of Bolivian cinema, commemorated in honour of Luis Espinal
EL TÍO	Deity called "the uncle" is the lord of the underworld, owner of the minerals
ESPUMA	Spray foams with which is played during carnival in Bolvia
ESTADIO	Stadium
GRINGA	Foreign woman who is distinguished by having blonde hair
LA HINCHADA	The fans of a football team
LA LEY SECA	Day or days when by law you can not drink in the country
LA PRENSA	The press
LA VERDE	The shirt of the Bolivian soccer team
LEY DE CINE Y ARTE AUDIOVISUAL	Law of cinema and audiovisual art
MILLONARIOS	Football clubs that were characterised by having a lot of money
MOCOCHINCHI	Drink made with dehydrated peach
OSO	Character of the Diablada dance that represents the Bolivian bear Jukumari
PACHAMAMA	Mother Earth
PLURINACIONAL	it refers to the coexistence of two or more national groups within the same government, state or constitution with in itself
SAN MIGUEL ARCÁNGEL	Is one of the seven archangels of the bible and is represented in the dance of the Diablada in Bolivia
SANTUARIO DEL SOCAVÓN	Church of the city of Oruro where the virgin of Socavon is
VALLE DE LAS ANIMAS	'Valley of the Souls', a valley with unique rock formations in the South of La Paz
VIRGEN DE LA CANDELARIA	'Our Lady of Candelaria', celebrates the Virgin Mary


Jaén 722
ƎTNÖ
CULTURAL CAFE
in the most
beautiful street
of La Paz
the first absinthe bar
in the city
contemporary culture since 2005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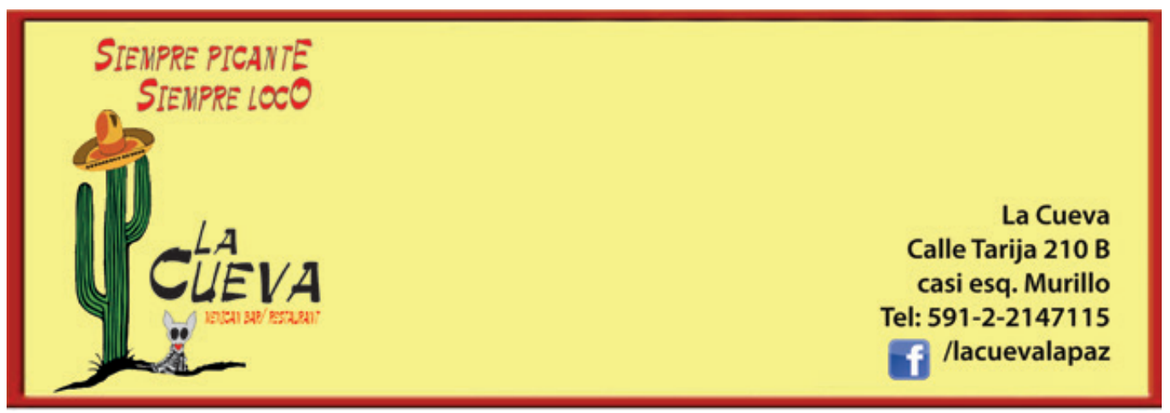
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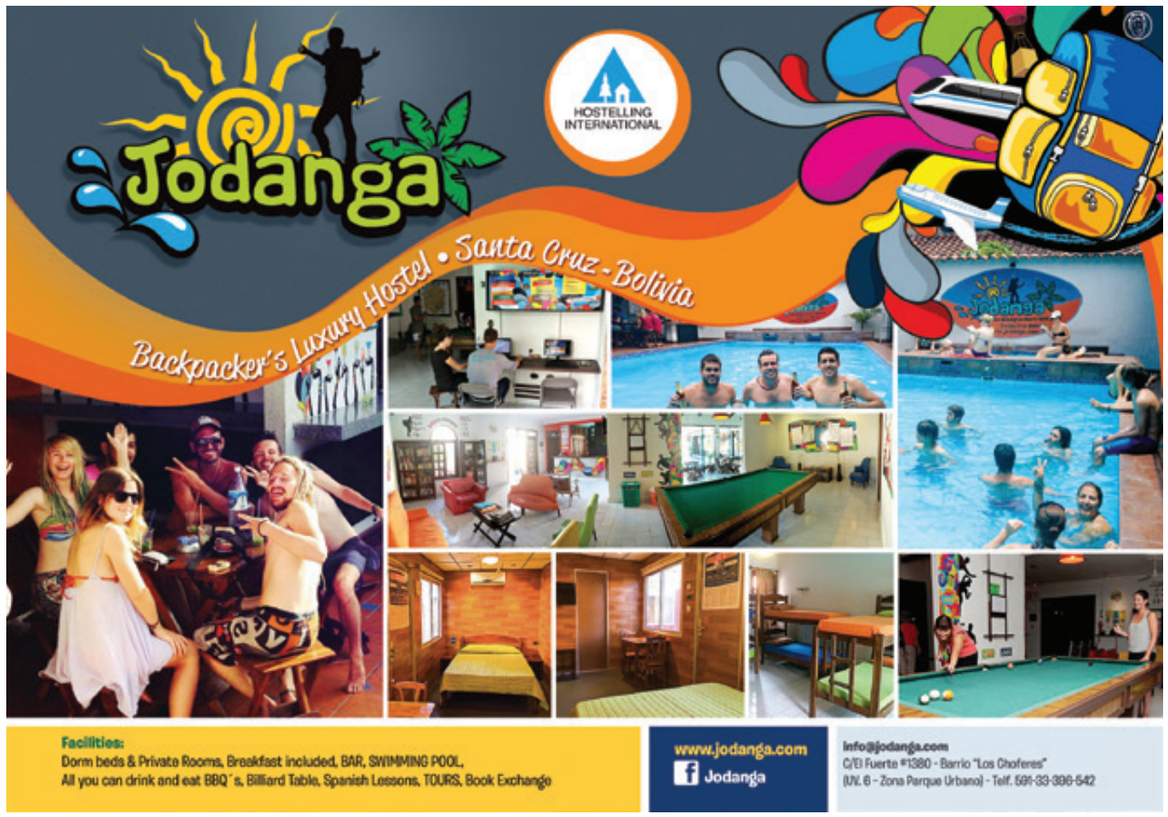
SIEMPRE LOCO
LA CUEVA
La Cueva
Calle Tarija 210 B
casi esq. Murillo
Tel: 591-2-2147115
/lacuevalapaz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Facilities:
Dorm beds & Private Rooms, Breakfast included, BAR, SWIMMING POOL,
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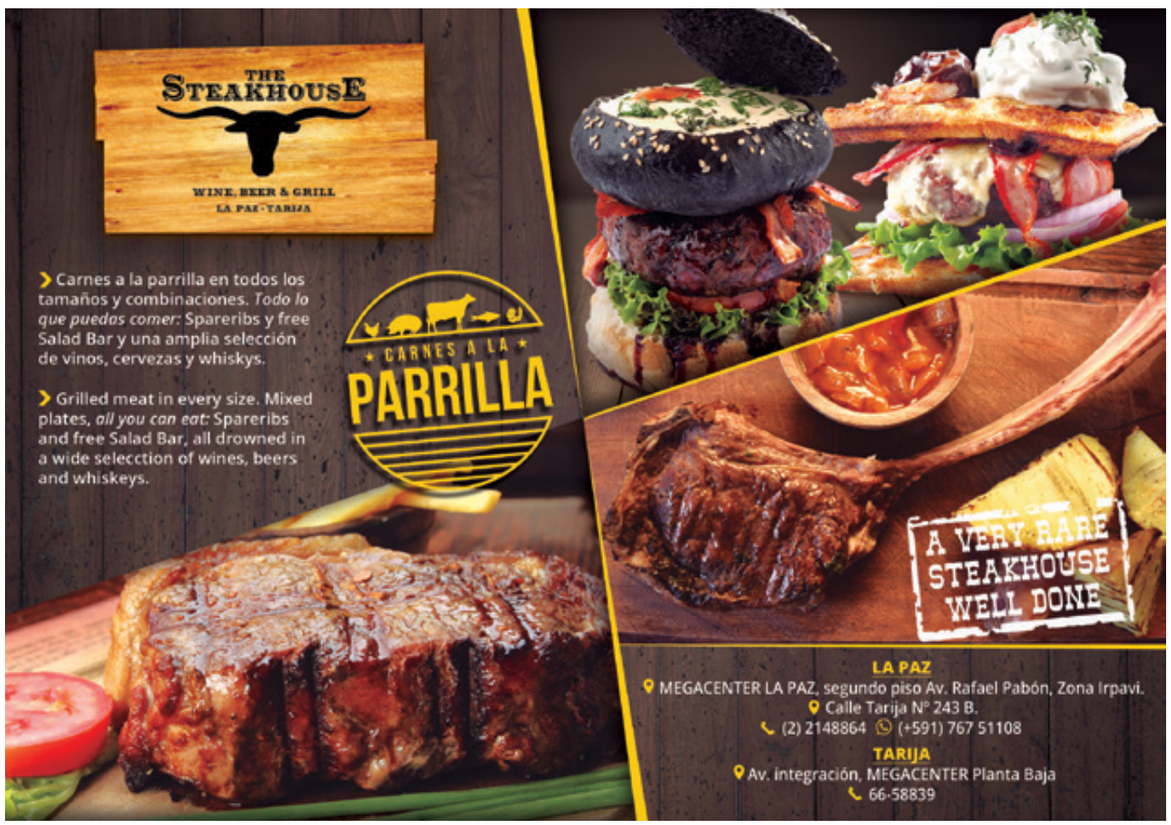
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LA PAZ - TARIJA
Carnes a la parrilla en todos los tamaños y combinaciones. Todo lo que puedas comer: Spareribs y free Salad Bar y una amplia selección de vinos, cervezas y whiskys.
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66-58839

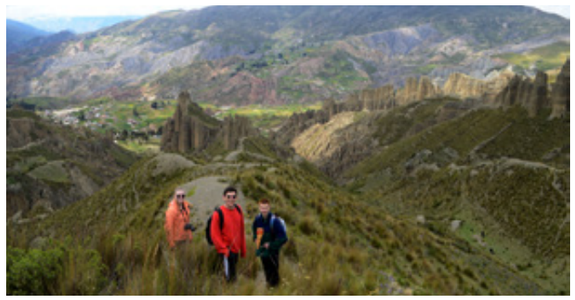
BX-92 RECOMMENDATIONS

ACTIVITIES/NATURE

VALLE DE LAS ÁNIMAS

DESCRIPTION: A mere one-hour bus journey from the city just east of La Paz's Zona Sur, the spires of el **Valle de las Ánimas** hang over a carved-up valley, resonating with a mystical quality up to 3900 masl. This majestic geological landscape is often overlooked by visitors to this sprawling city without knowing that the beautiful 'Valley of the Souls' is actually one of La Paz's city protected areas areas.

HOW TO GET THERE: One of the alternatives is to take a minibus that goes to UNI and get off at the bridge, then you have to walk along the river path about 45 minutes. It is recommended to contact a tour guide.
PHOTO: Renata Lazcano

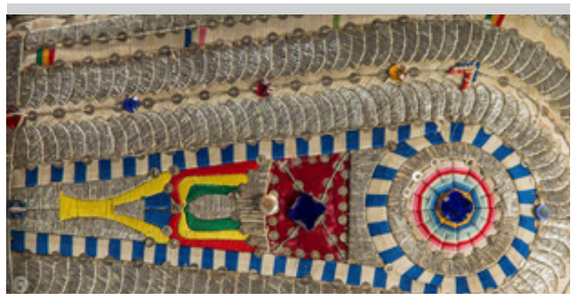


CULTURAL

MUSEF - MUSEO NACIONAL DE ETNOGRAFÍA Y FOLKLORE

DESCRIPTION: A collection of more than 30,000 cultural artefacts lays within an architectural structure built in 1730 with a typical colonial style. The 'National Museum of Ethnography and Folklore' is one of the most prestigious and popular museums in Bolivia, their mission is "to value local archaeological, historical and anthropological memories and heritages of different nations and peoples of the Plurinational State of Bolivia, fostering intercultural and intracultural encounter and dialogue". Vibrant colours, masks, craftsmanship, bolivian numismatist, feathers, pottery and other traditional vestments is something you can appreciate at the MUSEF.

ADDRESS: Ingavi street #916, La Paz
WEBSITE: www.musef.org.bo
OPENING HOURS: 9:00 to 12:30 and 15:00 to 19:00
PHOTO: MUSEF



FOOD

CAFÉ VIDA

DESCRIPTION: Vegan food restaurant with Bolivian supplies. Natural, fresh and organic. Veggie bowls, main courses, smoothies, desserts, vegan cakes, and we have gluten-free options!! Clean, healthy and delicious! If you are willing to spend a moment calmly and rest...this is a good place! We will wait for you!

ADDRESS: Sagárnaga street #213, between Murillo and Linares street
OPENING HOURS: 11:00 to 19:00
PHOTO: Café Vida

BARS

ETNO CAFÉ CULTURAL

DESCRIPTION: Art and contemporary culture since 2005, a unique and cozy atmosphere in the most beautiful colonial street of La Paz Etno is the first absinthe bar in the city that also offers great food and other drinks.

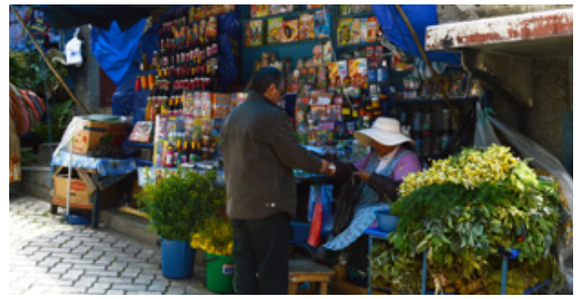
ADDRESS: Jaén street #722
CONTACT: + 591 76231841
OPENING HOURS: 11:30 to 2:00
PHOTO: ETNO

PLACES TO VISIT

MERCADO DE LAS BRUJAS

DESCRIPTION: The Witches Market is one of the markets with more tradition, is located in the old town of La Paz, near the San Francisco Church. This unique market beyond the name is a place where natural medicine is sold, especially herbs, mates and other infusions among other local souvenirs. A colorful place full of tradition.

ADDRESS: Linares and Santa Cruz street
PHOTO: Renata Lazcano

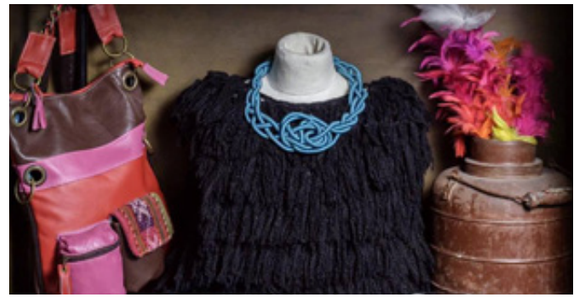


WHERE TO DO SHOPPING

MISTURA

DESCRIPTION: One of Bolivia's first concept stores, it is a beautifully decorated boutique, dedicated to showcasing Bolivia's essence and original design that focuses on fashion, art, books, gourmet food and household items. All proudly made in Bolivia.

ADDRESS: Sagárnaga street #163
WEBSITE: www.misturabolivia.com
OPENING HOURS: 9:30 to 20:00
PHOTO: Mistura



CULTURAL AGENDA
MARCH-APRIL 2019

LA PAZ

CITY NATURE CHALLENGE
Cities around the world will be competing to see who can make the most observations of nature, find the most species, and engage the most people in the 2019 City Nature Challenge.
April 26-29, 2019
Global Event
More info: http://citynaturechallenge.org/

CONTEMPORARY BOLIVIAN CINEMA
19:30-22:00
Every friday
Voluntary contribution
INT. Cine - Murillo street #211

NATIONAL EXHIBITION OF PLASTIC ARTISTS
Until March 29, 2019
Free
Casa de la Cultura Franz Tamayo - Av. Mariscal Santa Cruz, corner of Potosí street

DRAWING EXHIBITION "DIBRUJOS"- BY MARCOS LOAYZA
16:00-20:00
Until March 30, 2019
Free
La Lagarta Espacio - Fernando Guachalla building, local 10

MARTES DE CINE ESPAÑOL (TUESDAY OF SPANISH CINEMA)
19:00
April 2, 2019: "Supervivencia" (2006)
April 16, 2019: "El alquimista impaciente" (2002)
Free
CCELP - Av. Camacho 1484

ART EXHIBITION "AXIOMAS"MANNERISM'
9:30-12:30; 15:00-19:00
Until April 10, 2019
Free
Museo Costumbrista Juan Vargas - Sucre Street

EXHIBITION "ZONAS: SEGURIDAD Y FISURAS"
19:00-21:00
Until April 11, 2019
Free
Alliance Française - Av. 20 de octubre, F. Guachalla corner

CULTURAL TOUR: OSCAR CERRUTO AND CARLOS MEDINACELLI
Tour about the lives and work of both bolivian writers. Organized by NEXOS Bolivia, info:+591 78785558
15:00
April 13, 2019
General cemetery

EXHIBITION "LOS OASIS EN LA CUMBRE DE LOS ANDES"
9:00-18:00
Until April 13, 2019
Free
Alliance Française - Av. Fuerza Naval, street 7, Achumani

COCHABAMBA

XVI FESTIVAL OF ZAMPOÑA AND QUENA - OSCAR ROJAS
19:00
April 1-2, 2019
Teatro Adela Zamudio

PEDESTRIAN DAY - MUSIC & ART FESTIVAL
April 7, 2019
Free
Boulevard Walk - Recoleta, 2215

SANTA CRUZ

TECHO RUN 2019 5K
In support of the development of informal settlements in District 7 of Santa Cruz
6:50-8:50
April 7, 2019
Bs. 70 or Bs.140
More info: TECHO Bolivia +591 70543524

CLASSICAL STRAVAGANZA
Santa Cruz Youth Symphony Orchestra with Alexander Markov (RUS) directed by Boris Vasquez
20:30
April 12-14, 2019
Teatro CBA, Sucre street #364

Ley 1155

- La Ley de Seguro Obligatorio de Accidentes de la Trabajadora y del Trabajador en el Ámbito de la Construcción fue promulgada el 12 de marzo de 2019.
- La nueva norma beneficia a más de 480.000 obreros de la construcción de todo el país.
- El seguro cubre gastos médicos hasta Bs 7.000 por persona en caso de accidente y Bs 70.000 en caso de muerte o incapacidad permanente.
- La medida será compatible con cualquier otro seguro, incluyendo el Sistema Único de Salud (SUS).
- Los trabajadores de la construcción deben comprar anualmente y de manera obligatoria el seguro de accidentes.
- Toda persona natural o jurídica del sector público o privado que contrate y/o subcontrate obreros de la construcción, deberá verificar que cuenten con el seguro.

Ni un solo trabajador de la construcción, librado a su suerte

¡Gobierno del cambio, gobierno de todos!

Ministerio de COMUNICACIÓN Estado Plurinacional de Bolivia
www.comunicacion.gob.bo