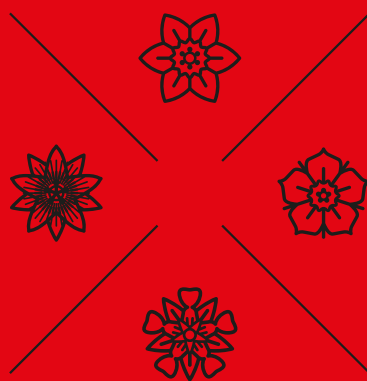
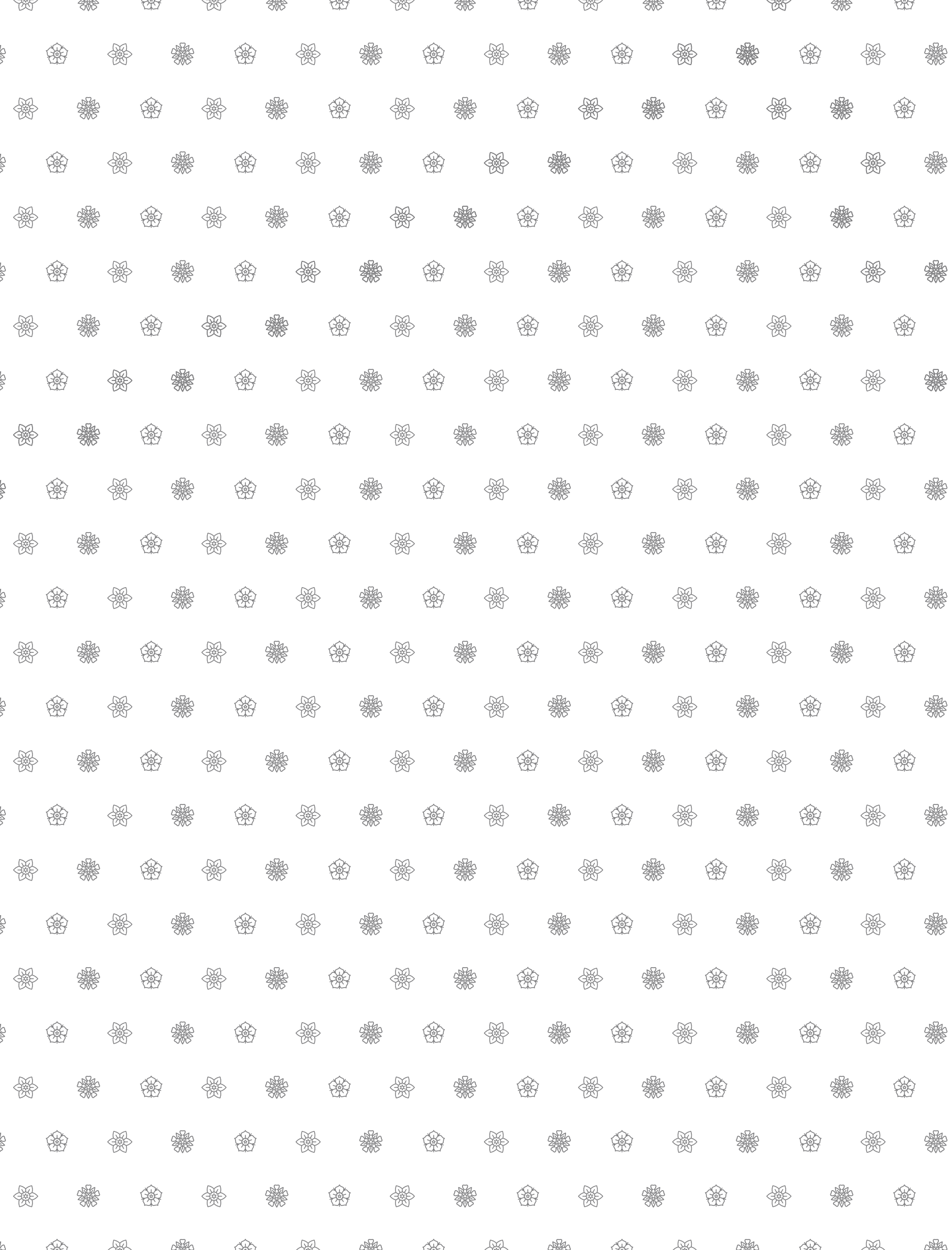


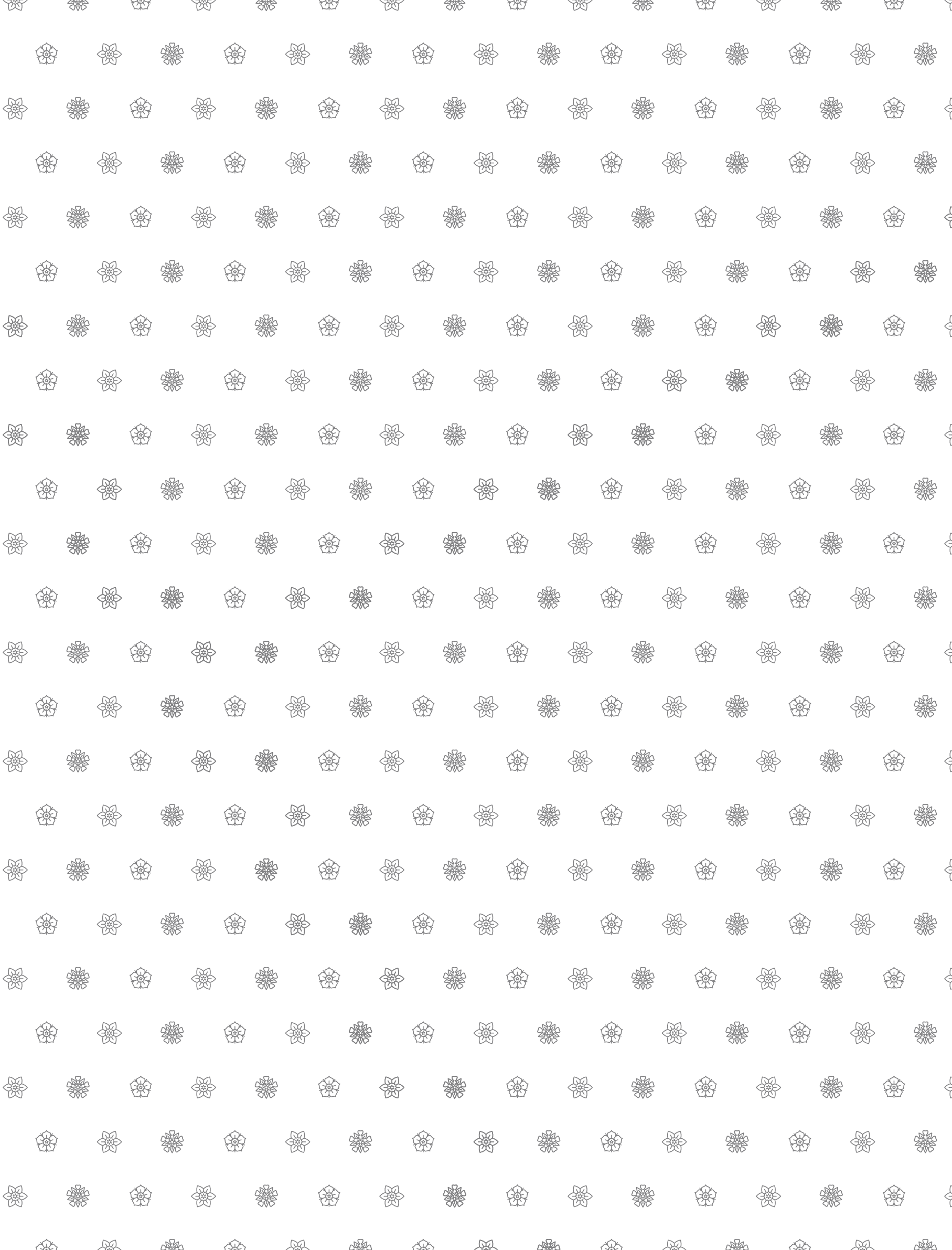
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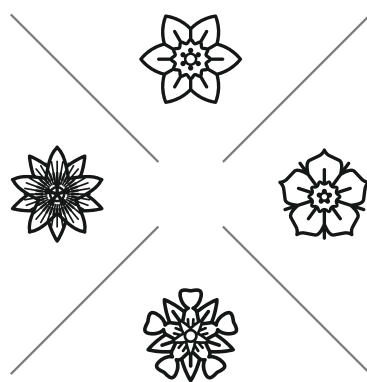
EL GUSTO
ES NUESTRO

(OUR PLEASURE)





PERÚ



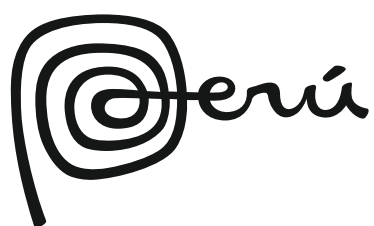
EL GUSTO
ES NUESTRO

(OUR PLEASURE)



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Dear reader,

The best experiences deserve to be repeated, like good food. This dish began cooking over twenty years ago with the first presentations by Peru at world-class gastronomic events. The book *Perú, mucho gusto*, whose 2006 publication was an important milestone, set out the path towards active promotion of Peruvian cuisine.

The journey has been a long one, filled with stories, experiences, and successes. In 2011 the Organization of American States (OAS) recognized Peruvian cuisine as Cultural Heritage of the Americas. For eight consecutive years we have been considered the World's Best Culinary Destination by the World Travel Awards (WTA). Since 2011 our restaurants have been part of the select World's 50 Best Restaurants list, and, since the creation in 2013 of the regional equivalent, Latin America's 50 Best Restaurants, a Peruvian restaurant has always headed the list.

It was for these reasons that, in 2018, we decided to take some time out to evaluate the entire experience, and *Perú el gusto es nuestro (our pleasure)* was born. Developed by PROMPERÚ, this book drew on the contributions of more than three hundred key actors in the Peruvian gastronomic ecosystem: professionals and technicians including chefs, cooks, producers, journalists, researchers, teachers, conservation activists, and specialists in agribusiness and fishing. It is a multidisciplinary concept, because that is what Peruvian cuisine represents and because there really is no other way to read and to reread its development.

MINCETUR and PROMPERÚ have a firm commitment to transform Peruvian gastronomy into an important driver of our country's sustainable and inclusive development. So, we invite you to read the pages that follow and to continue the story.

Edgar Vásquez Vela

Minister of Foreign Trade and Tourism of Peru and President of the Board of PROMPERÚ

Lima, December 2019

RECLAIMING COLLECTIVE MEMORY TO IMAGINE THE FUTURE

We believe that after more than two decades of sustained growth, our gastronomy has now reached completion of a very important stage: the attitudinal. Like a good mother, our cuisine already united us, brought us around her bountiful table, and showed us her richness and diversity. We recognized her true historical importance, which, if long out of sight, still managed to translate into a source of national identity. Speaking in gastronomic terms, the noble *puchero* may well be the best demonstration that throughout its history Peru's most important cultural expressions have always been cooked slowly. Following an age old process, time and flame—which combine with the intensity that one gives to the culinary task—have given rise to an influential cuisine which, after patiently and wisely biding its time, has now emerged firmly from its quiescence. As soon as we saw her and took notice, she carried us to a new level of expectation. And if the country is yet to reach the pinnacle, it has still managed to consolidate an image that is admired and respected by many around the world. This produces a sense of satisfaction, but also brings with it a great responsibility.

Now, as *Perú el gusto es nuestro* shows, the second phase begins: to continue discovering and valuing the extraordinary agro-biodiversity that exists in the country's regions, thanks to the wise coexistence of the farmer and nature, and to the potential for transformation and development that the chefs are able to provide us.

Faced with standardization, ephemeral culinary fashions, and the maelstrom of globalization, Peru's great challenge is to put on display those products which the world is yet to discover, and to show that the Peruvian Amazon is a *continent of flavors* that remain to be explored. It is also to unveil resources such as the *macambo*, one of the hundreds of Amazonian ingredients whose mucilage is used by Elia Reátegui—the great chef of Tarapoto's La Patarashca restaurant—to prepare a soup which my palate, and that of the chef and Amazon researcher Pedro Miguel Schiaffino, will never forget: memorable, and transmitted from the sense of taste to the memory of the heart.

That is why one of the most important and priority tasks is to develop a national policy that has full backing, facilitates and promotes joint action with all our cooking professionals across all our regions and institutions, and that is aimed at the preservation of the environment and our biodiversity as the foundation that distinguishes and provides continuity for Peruvian cuisine. A policy that also combats child malnutrition: a shameful reality that must first be must acknowledged if it is to be overcome.

Similarly, the gastronomy tourism sector has to develop in an orderly manner across all our regions, with the priority ranging from public policies through to education strategies in universities and cooking institutes. As we turn the pages

of this book and see the many research projects and the expressions of culinary ventures that exist in our country (and as we appreciate the stories and the tenacity they reveal), we find ourselves facing a great and shared responsibility: to deepen the experience and become conscious as a nation as we develop a culinary culture that is comprehensive, democratic, and both multidisciplinary and interdisciplinary.

Departing from the understanding that the studies and research which are undertaken—at the institutional level, in state entities and teaching centers—must be multidisciplinary and interdisciplinary, we have to seat everyone around the same table, with the same willingness to contribute, as a way of generating a diversity of concepts and of identifying the associated tasks that flow. Everyone together, women and men, chefs, geographers, agronomists, biologists, nutritionists, anthropologists, sociologists, historians, linguists, educators, food industry engineers. We must not overlook the fact that food (and therefore cooking) form a part of the work of all these professions and actively involve people from all regions, in schools, universities, and municipalities. This is the path and the conceptual framework that Peru can and should build for the cuisine of the Andean and Amazon regions.

Finally, there is a fundamental part of the learning that the training of future gastronomy professionals needs to take

into account if development is to be both sustainable and sustained: to recognize and take on the continuity and dialog that must be maintained between tradition and modernity, and between the legacy and the bearers of the tradition.

There is a duty to see and imagine the future. Through the declaration of Peru's *picanterías* and *chicherías* as Cultural Patrimony of the Nation, we have already taken steps forward to showcase the continuing relevance of spaces that arise from the people's history and their collective memory. So too, through studies such as those undertaken by olive oil expert Gianfranco Vargas into the cultivation of the olive tree in Peru, highlighting monumental trees and affording them a historical value as cultural and natural heritage, whilst at the same time imbuing the farmers with a sense of pride through the recognition that they themselves are part of a culture of resistance. We must do this too with other inputs from our biodiversity, through the committed support of regional governments. If we embrace that approach, nothing can stop us.

Isabel Álvarez Novoa

Sociologist, chef, and Peruvian gastronomy researcher

PROLOGUE

It is always satisfying when the opportunity arises to relive success stories in which one not only participated but which one also experienced intensely. Especially when at first these seemed Utopian, unattainable, or even impossible. At least that was how almost everyone responded when the generation of chefs of which I was a part spoke of its aspiration: that one day our Peruvian cuisine would be recognized and loved all around the world and that through this we would contribute to Peru's development, image, and well-being.

And that's how it was. By finding inspiration in the products of our biodiversity and the recipes of our beautiful *mestizaje* (miscegenation), we chefs were able to overcome ego, mistrust, and vanity to embrace one another in a dream that was shared and which would later become a united movement whose mission was a Peru connected through its cuisine, and finding hope, strength, and opportunities.

It is true that this seemed unlikely in the beginning. The titanic efforts, right from the start, of key characters in this story such as Cucho La Rosa, Isabel Álvarez, Bernardo Roca Rey, Teresa Izquierdo, Humberto Sato—all ahead of their time—pointed us in the right direction, if along a path that was to be paved with immense challenges. However, the firm belief that this was our destiny was kept alive by a faith in the beauty of our culture, as well as a conviction that we could really do it if we all worked together towards the same objective.

And that's how we came to design a strategy that aimed at five main objectives. The first was that our cuisine would contribute to the improvement and renewal of Peru's image

in the world. The second was that many restaurants would open across the globe and become cultural embassies and promoters of Peruvian products. The third was the building of a magical image of Peru as a gastronomic destination helping to drive the growth of tourism to the country. The fourth was that the international recognition of our culinary identity as something beautiful and valuable would contribute to lifting our self-esteem and the faith in our origins, in our history, and in Peru's mestizo and multicultural identity. The final objective was that our cuisine would become a powerful space for uniting Peruvians that transcended any other differences they may have.

As might have been expected, when we shared this concept few believed that Peruvian cuisine was capable of getting there. When we went out into the world we faced a very steep slope that we would have to climb virtually unassisted. We had few resources and our efforts had no legislative backing. We lacked finance, and international investors who believed in our cuisine. And there was no one to rent us space in attractive locations. Few knew the potential of our cuisine or were willing to put their trust in it. As we had supposed, many doors—almost all in fact—were barred to us.

However, we refused to lose heart. With all of us working as one, we continued moving forward, often sacrificing resources and time. We put aside personal dreams, or we subordinated them to the greater collective dream that united us all on the mission.

And so, one by one, the doors began opening. Until the moment arrived when Peruvian cuisine started to break

through and we found ourselves on a path from which now there is no turning back.

Today everything has changed. Peru's image in the world is undoubtedly at its height. Our agricultural products are opening markets and taking the message of Peru's superfoods to the world. With its gastronomy, our country, and especially Lima—which through food has become a tourist destination in its own right—has discovered a new feature to add to the attractions that are making tourism the great economic activity of the future. Peruvians have at last buried the ghost that always told us we had to hide what we had, and that we needed to imitate the foreign in order to succeed. We have reached a point of no return where our cuisine fills us with pride and confidence, and a feeling of security in who we are and where we are going. And today, when Peru finds itself through its cuisine, the country's best comes to the fore. We forget our differences, and there is a coming together which is expressed through that healthy feeling of patriotism that is so vital if we are to build the united and vigorous nation that our people need.

That's why it is inspiring to recall, through this book, the earlier version. There you will find the pioneers, those who, with a few less years—and fewer kilos—first founded the movement. And you will also discover that everything they said at that time, everything they dreamed, and everything they desired was not only possible, but was made possible, and became a reality.

Undoubtedly that book, like this one, overlooked some who deserved to be featured. But the intention of both volumes

is for everyone to be represented. Those who demonstrate that our movement never viewed cuisine from just one angle. And those who understood and integrated our beautiful country, a country where all lineages, flavors, and feelings are represented.

These are different times. They tell us stories of which we can feel proud. But there is unfinished business and much still to do. This is a Peru that has not yet been able to put an end to malnutrition and anemia despite its great abundance of resources. A Peru that lives with the ongoing threat of the environmental degradation of our forests and our sea. A Peru whose cuisine is as yet unable to bring wellbeing to hundreds of thousands of smallholder families. A Peru in which the debate is yet to conclude on basic issues such as respect for minorities. This is a Peru that cannot yet claim victory in its endeavors to place its cuisine at the service of its population. It is for this reason that this book is being reborn with new actors and new leaders who are surpassing what was achieved by their predecessors, whilst at the same time facing new battles and challenges. But always with the certainty that they will successfully rise to meet these. Not just because today the slope is not quite so steep. And not just because the world has fallen in love with our cuisine. They will do it above all because they carry deep within them something that we have learned to cultivate all along. The profound love for what is ours. The love for Peru.

Gastón Acurio Jaramillo

Chef, entrepreneur, and promoter of Peruvian gastronomy

FLAVOR. What is my favorite flavor, or the flavor I dislike the most? First, what my flavor is not. Bland, insubstantial, insipid, dull. Those are cooking's bad words. At least in my kitchen. I want nothing of discreet scents, nothing of subtleties that dissolve, along with other good intentions, on the road to ruin. Now, what my flavor is. Distinct flavors, that do not hide. Textures that play in the mouth. Many flavors in each dish, but with none that go missing. Flavors that respect the product. That highlight it. That don't conceal it. Frank and direct. Let the potato taste like potato, the carrot like carrot, and the fish like fish. Flavors where a refined palate and a good cook can identify all the spices, however varied they may be. But the eyes of my flavors need no makeup. They want neither cosmetic delicacies nor interior decoration. I cook for my friends and my family, and my dishes compete with no others, unlike those prepared in a restaurant. Pure and simple. The whiff of the flavors is there from the moment I take the products into my hands until the moment they reach the table. Because our olfactory sense is the thread that leads us closer to the heart and to our own past. And finally, healthy flavor. If my cooking assails the bodies of my guests I will have failed. If I use gimmicks to achieve what I cannot do with the food itself, that will be a bad day. If I use packaged products when I could easily have done the same with my hands, I will be unhappy.

I LIKE THE FLAVOR OF GOOD FOOD MADE BY GOOD HANDS. THAT MAKES NO CONCESSION TO THE QUALITY OF THE ELEMENTS THAT COMPOSE IT.

As close as is possible to the origin of the products. That is the flavor of my flavors.

DON LUCHO, LUIS DELBOY

Culinary writer and cook

EDUCATION. CHILDREN MUST BE TAUGHT WHERE THEIR FOOD COMES FROM AND PRODUCT TRACEABILITY.

That is consumer education. It begins in the family and at school. It has taken us years for food education to become solid. Only recently has it taken hold.

KARISSA BECERRA

Philosopher and cook

RESEARCH. Peruvian gastronomy began to grow so much that today it has become a source of national pride. Research has been key because it has led us to learn so much more about our products. And now, the ones that were previously humble, to which nobody paid any attention, are suddenly highly valued and important ingredients.

WE ARE JUST SCRATCHING THE SURFACE. THIS IS A DIAMOND IN THE ROUGH THAT WE HAVE BEGUN TO POLISH. WE STILL HAVE A LOT TO DISCOVER, AND MUCH MORE TO INVESTIGATE. WE ARE CURIOUS. THIS IS SPECTACULAR.

MALENA MARTÍNEZ

Codirector of the Mater Initiative

FOREST. For now, there is no agriculture in the Amazon.

BECAUSE IT IS YET TO BE DEVELOPED WE MUST LOOK CAREFULLY AND TAKE ENORMOUS CARE. IT MUST BE DONE ON THE BASIS OF STUDIES, RESEARCH, AND KNOWLEDGE.

When we handle a product it is, in reality, part of an agroforestry that is managed naturally. When it occurs on a massive scale, unnatural chemicals and elements start to intervene.

PEDRO MIGUEL SCHIAFFINO
Chef and Amazon researcher

INGREDIENTS. WE ESTIMATE THAT IN PERU THERE ARE SOME 300 TYPES OF CHILI PEPPER GROUPED INTO AT LEAST 35 CATEGORIES, THE GREATEST DIVERSITY OF CULTIVATED CHILI PEPPERS IN A SINGLE COUNTRY.

Many of them are yet to be named. Why are there so many chili peppers? It is due to the great sexual freedom among the *Capsicum*. Some species cross very easily and produce new varieties with different shapes, colors, aromas, and flavors that awaken people's imagination.

ROBERTO UGÁS
Agroecology and Genetic Resources
Professor, Vegetable Program at La
Molina National Agrarian University

TAKEOFF. PERUVIANS ARE PRIVILEGED TO HAVE BEEN BORN IN SUCH A RICH COUNTRY ... THE OLDEST CIVILIZATION IN THE AMERICAS, WITH ONE OF THE WORLD'S GREATEST BIODIVERSITIES, A LAND GENEROUS IN HIGH QUALITY PRODUCTS AND A GOOD SEASONING THAT SEEMS ALMOST PART OF OUR DNA.

But we did not value it until our wonderful gastronomy, the product of a melting pot of cultures, was put on display thanks to the joint efforts of the private sector and PROMPERÚ. This is where great figures of the international culinary world "discover" us, become enchanted, and finally, fall in love. None of this would have been possible without the generous dedication and love for what is ours by many actors who discovered how to become the leaders of this dissemination work; and without the drive, vision and deep commitment of Gastón Acurio, the boom's true ambassador.

MARÍA ROSA ARRARTE
Summum Awards founder and creator of
El Manual del Buen Gourmet and El Trinche

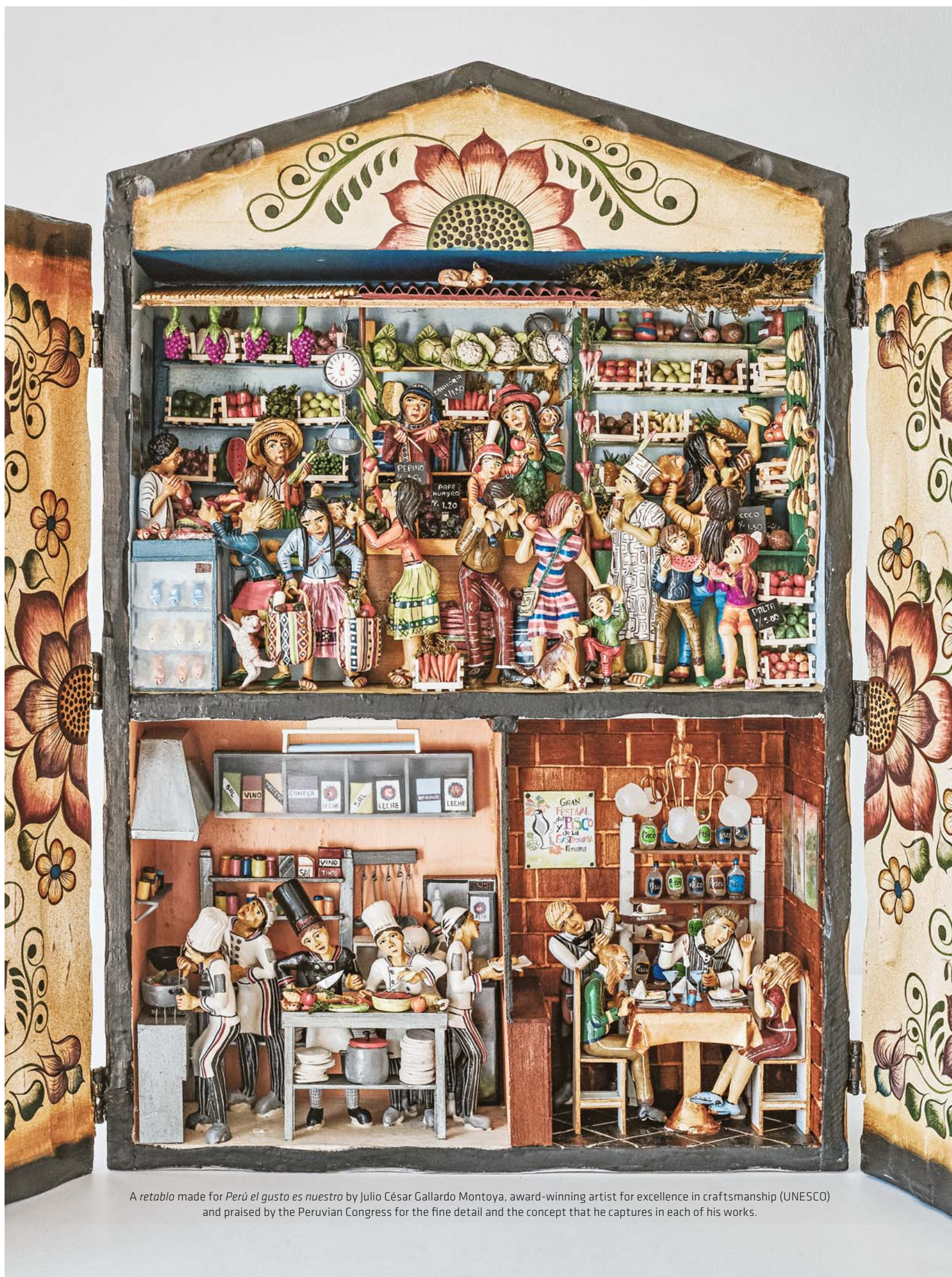


I

THE STOVES KEEP BURNING

When the book *Perú, mucho gusto* was published in 2006, there was great excitement about what was beginning to take shape in our country: a gastronomy revolution that aimed to go beyond the dining table and show the world the culinary wealth of a millennial and flavorsome country, the product of a rich miscegenation. Now, over a decade later, the stoves are still set and the stew pot continues to simmer slowly but surely, this time with more ingredients, more actors, and much more responsibility.





A retablo made for *Perú el gusto es nuestro* by Julio César Gallardo Montoya, award-winning artist for excellence in craftsmanship (UNESCO) and praised by the Peruvian Congress for the fine detail and the concept that he captures in each of his works.

1_

CUISINE CONNECTS

Grounded on a millenary culture, and abundant supply of ingredients, and the blending of different traditions over the course of time, Peru has developed one of its most celebrated representations: its cuisine. With the patience of artisans, Peruvians from the north, center, and south, from the coast, the mountains, and the rainforest, devised techniques which, in their encounter with our biodiversity, became a set of recipes that bound their flavors to the warmth of a home oven, to later take new paths and expand to the world. Let's celebrate our gastronomy together in this way: without losing sight of the past, we strengthen the present and innovate for the future. All in a harmonious connection.

Centuries ago, to the north of what today is Lima¹, the coastal hills located between the modern-day cities of Barranca and Huaura glistened beneath the sun like silver itself. The radiance was not mineral in origin. It was caused by a richer ingredient: anchovy (*Engraulis ringens*). This small fish with a silver belly was the earliest livelihood for the ancient inhabitants of Caral (3000 BC). And it still is for the community of Carquín, a small fishermen's cove that formed at the foot of the hill that bears its name and was home to a small temple in pre-Hispanic times. Here, preservation of the anchovy drying technique connects our present with the origins of the Peruvian civilization.



Norberto Oyola Sánchez, 85, looks nostalgically to the horizon. A gold tooth gleams in his smile and complements his complexion, tanned by the sun. His clear eyes become lost as he recalls memories of the years he worked as a fisherman in that same wide Huaura ocean that fed the first *Caralinos*. The houses were made of cane and the sea was rich in fish, he recalls. As a young man Norberto fished bonito, medusa fish, corvina, lorna, and pintadilla. But anchovy was the species in greatest abundance. He would reach the shore and gather up his *chinchorritos* (nets) so that there and then the *mamitas* (an affectionate term for women) could salt the fish and put them to dry. He had seen his grandparents practice this, just as they had watched their grandparents, all following a traditional practice that, according to Dr. Santiago E. Antúnez de Mayolo, dates back to the ancient Peruvians.²

1. Lima is the capital and most populous city of Peru.

2. Antúnez De Mayolo, Santiago Erick. *La nutrición en el antiguo Perú*. Lima, 1981. Central Reserve Bank of Peru Publishing Fund.



MARÍA ELENA CORNEJO
Journalist and gastronomy critic

Revolutions do not happen overnight; they simmer, at times almost in secrecy. Peruvian cuisine's first tremors occurred more than 30 years ago when a group of chefs, journalists, and intellectuals set out to showcase emblematic dishes and native products. The space for dissemination and reflection about gastronomy expanded. The University of San Martín de Porres published a foundational book in 1995. La Academia en la Olla, was the first serious attempt to ponder questions such as what is Peruvian cuisine and where is it going. At the beginning of the new century, Gourmet Latino was published – the only magazine specializing in gastronomy that I remember– and the newspaper El Comercio began to issue collectible cooking brochures. In 2006, Gastón Acurio, through a motivational speech at the University of the Pacific, became the instigator of the culinary scene. This was the spark that ignited the torch that would transcend borders and shine a light on the country's cuisine for an expectant world. In the feverish years that followed, national pride was awakened, a movement was constructed, and the foundations for development were laid. A period of calm followed this frenzy. There is now more awareness of the need to protect our biodiversity and chefs from a new wave have incorporated this ethical principle into their daily work, still audacious in the search for new formats. Much remains to be done: environmental education, market improvement, products calendars, production chain strengthening, regional cuisine showcasing, and the revival of home-style recipes.

*blog.pucp.edu.pe

FIVE THOUSAND YEARS AGO, THE ANCHOVY WAS THE PRINCIPAL FOOD OF THE RULING CLASS AS WELL AS THE COMMON PEOPLE OF CARAL. TODAY IT IS A HEALTHY INGREDIENT FOR SOUPS, CHUPES, TORTILLAS, AND SALADS, BUT ESPECIALLY FOR THE GENEROUS AND HUMBLE STEW KNOWN AS CHARQUICÁN. THIS FOOD LINKS THE PAST AND FUTURE OF A CUISINE THAT HAS MANAGED TO PRESERVE ANCESTRAL KNOWLEDGE AND FROM THERE, BUILD A GREAT PRESENT.

Fishermen first began to work with this preservation technique, now declared Cultural Heritage of the Nation,³ around 2400 BC during the Early Formative Period, in the area of Supe known as Áspero, 47 kilometers north of Carquín. It is a custom which, despite the passage of thousands of years, remains to this day thanks to people like Gloria Ramos Landa. She buys the fresh anchovy from artisanal fishermen, guts them, mixes them with salt and spreads them out on mesh to dry in the sun for five to seven days.

Turned into *charqui* (jerky), the anchovy maintains its nutritional value (omega 3) and is ready to travel. Five thousand years ago it was the principal food of the ruling class as well as the common people of Caral. Today it is a healthy ingredient for soups, *chupes*, tortillas, and salads, but especially for the generous and humble stew known as *charquicán*. This food links the past and future of a cuisine that has managed to preserve the ancestral knowledge and from there, build a great present.



Founded on the base of an impressive culture that was forged from the time of Caral (3000-1800 BC) until that of the Incas (1470-1532), Peruvian gastronomy would experience a cultural symbiosis with the arrival of the Spaniards. They dared to try products such as potatoes, corn, quinoa, *chicha*, camelid meat, fish from the Pacific, and a variety of chili peppers. From the Old World they brought the flavors of beef, pork, and chicken, the sweetness of sugar cane, as well as wheat, dairy products, and certain vegetables and beans. The cattle multiplied and the seed fell on fertile soil. Peru boasts 84 of the 103 ecosystems that exist in the world.

3. Vice-Ministerial Resolution No. 126-2016-VMPCIC-MC, of 21 September 2016.



THE OLD GUARD

From left to right:
Juana Zunini, Pedro
Solari, Bernardo Roca
Rey, Óscar Velarde, Félix
Yong, Elia Reátegui,
Sonia Bahamonde,
Freddy Guardia, María
Zúñiga, Marisa Guiulfo,
and Javier Wong.

EASTERN FLAVOR

Patricia Chan of
Chifa Titi poses with
Humberto Sato, creator
of Costanera 700 which
his son Yaqir Sato
currently manages.
Grand representatives
of chifa and Nikkei
cuisine.



**IN OUR MEMORY**

Edilberto Soto, one of the main promoters of Andean tubers, commands the *huatia* during one of the potato harvests in Huamanga (Ayacucho), which included the deceased chefs Iván Kisic, Lorena Valdivia, Jason Nanka, and the gastronomic entrepreneur Juan Lengua.

**MARÍA HUAMANÍ**

She was an emblematic chef of the cuisine of Ayacucho and active promoter of the native potato.

**DON LUCHO**

Luis Delboy, enthusiast and driving force behind Peruvian home cooking. His charisma and dedication transformed him into a teacher with thousands of followers. The photograph was taken by his daughter, Leticia Delboy.

**TOSHIRO KONISHI AND TERESA IZQUIERDO**

Great chefs who paved the path along which Peru's gastronomy travels today. These last pictures of the itamae and the master of criollo cuisine were taken by Santiago Barco and Enrique Castro-Mendivil respectively.



OUR BIODIVERSITY AND HISTORY ARE
FUNDAMENTAL PILLARS OF PERUVIAN CULINARY
KNOWLEDGE. TODAY, OUR GASTRONOMY IS A
SOURCE OF NATIONAL PRIDE. IT HAS NOT ALWAYS
BEEN THIS WAY. A DECADE AGO OUR GASTRONOMY
WAS BEHIND OUR HISTORY, NATURAL RESOURCES,
AND MACHU PICCHU IN SURVEYS ACROSS THE
COUNTRY. THE RISE OF OUR GASTRONOMY BEGAN
TO COOK SLOWLY FOLLOWING THE 1980S AND IT
WAS ONLY AFTER THE SO-CALLED BOOM—WHICH
EXPLODED IN THE NEW MILLENNIUM—THAT A
STRONG SENSE OF CULINARY IDENTITY TOOK HOLD
OF EVERY PERUVIAN.



TERESA OCAMPO

Icon of Peruvian home cooking

I come from a family tradition in which everything revolved around the kitchen. I still have recipes from my great grandmother that date back to the 19th century. They are like little diaries with marks and beautiful calligraphy that are treasures, (because) they represent the history of my family in Cusco and their love of cooking. The secret of our cuisine is in the combinations of unique ingredients: potatoes, quinoa, olluco, chili peppers. A chili paste is put this way and that, and you get a special flavor, unrepeatable.

Linking the past with the present, but totally focused on the future, this book aims to review the achievements that our gastronomy has savored over the last twelve years. A new chapter to *Perú mucho gusto*, published in 2006 when the most important task was to present our cuisine to the world. We did so with pride, and are now pleased to say that growth has been so great we have no choice but to extend the table. We have experienced a reunion with the soil and reconnected with forgotten lands. And we have learned (and continue learning) to value our diversity and to give prominence to those who make the evolution possible—the farmers and fishermen. Today we look to our biodiversity and we aim to protect it each and every day. Because we recognize that it is here, and in the hands of those who work the fields, the oceans, and the rivers, that the secret of Peruvian cuisine is to be found.



2_ THE EVOLUTIONARY PATH

When we review the evolution of our culinary take-off we often say that Peru has harbored four generations of chefs in its kitchens. The first two—whose contribution we acknowledged in the previous chapter—were responsible for the *mise en place*, as well as a seasoning that triggered the gastronomic boom. From that recipe came a revaluation of the trade and a recognition of ourselves as Peruvian heirs of an ancestral, mestizo, and diverse cuisine that had national and regional value. We are *Perú mucho gusto* (pleased to meet you). This is how we introduce ourselves. Today, from the wealth of a country that continues to move down its own evolutionary path, we reaffirm ourselves with the refrain: *El gusto es nuestro* (the pleasure is ours).

A slow-burning flame that heated up gastronomic Peru as we know it today. Ancient techniques and native ingredients were the basis, and to these we added the influence of foreign cuisines merged with local ingenuity and creativity. Whilst in the intimacy of the home hearth we were strengthening our palates, in the demure Lima of the eighties the restaurant business began its surge. Emblematic venues opened, such as El Rincón que no Conoces, La Rosa Náutica, or El Señorío de Sulco. They were followed by La Gloria and Astrid & Gastón, and also El Comensal and Pantagruel. In the nineties these kitchens vigorously spread the word about indigenous ingredients. “Then there was a new examination of Peruvian cuisine that became much more grounded in the products and the production itself. A little over ten years ago the voice of Gastón Acurio took up the idea, abstracted the concept, and disseminated it,” states journalist and food critic María Elena Cornejo.

The leadership of the chef and owner of Astrid & Gastón was a seed that fell on fertile soil already primed for the culinary enterprise. Lima would become the epicenter of the gastronomic takeoff, and María Rosa Arrarte was part of it. “Gastón summoned a group of chefs, researchers and journalists to the Royal chifa restaurant,” remembers the Director of El Manual del Buen Gourmet and creator of the Summum awards. On an August night in 2007 Arrarte, together with Isabel Alvarez, Mariano Valderrama, and several others, did not miss their appointment with Acurio. The agenda that night considered two points: the creation of a movement to promote our national gastronomy, and the design of a strategic plan for activities that would take that objective forward. That is how the Peruvian Gastronomy Society (APEGA) and Mistura (formerly *Perú mucho gusto*) were born, two milestones which enabled Peruvians to begin feeling pride in one of the characteristics that most unites us: our food.


VIRGILIO MARTÍNEZ

Central restaurant chef

The most difficult part about creating a cuisine that can grow over time and remain relevant while still being authentic, is to identify exactly why you want to work in that way and what path you want to follow. We can't afford to get it wrong. In Peru we are finding a way: we have left behind the pessimism and the constant search for recognition, and we have gone beyond the overwhelming gastronomic boom, to finally reach a point where we can begin to feel more comfortable, without this leading to overconfidence. Our work in recent years has been silent, meticulous, very precise and also more specialized; it has been focused not on learning everything but on targeting less to deepen more; we now pay more attention and we are more studious. The truth is that we have been assembling more and more resources to come up with increasingly solid concepts. That does not happen overnight, and, probably not in a period of years, but with effort and assertiveness, we will surely enjoy the result of our hard work at the end of each day. It is clear to us today that cuisine in this country brings together disciplines and generates conversations not only between different branches of study, but also between people from different contexts, in a way that is horizontal and that can only be positive. In a land with as much geographical, biological, and cultural diversity as ours, we chefs want to contribute by putting little-known ingredients on display in creative dishes and by being innovative in the use of ancestral cooking techniques, serving as conduits for conversations about the future, sustainability and nature, about how to be better, and about everything that is really important.

IN PARALLEL WITH THE NATIONAL REASSERTION OF OUR GASTRONOMY, OUR PRESENCE OVERSEAS HAS ALSO BEEN STRENGTHENED. WITH THE BACKING THAT OUR BEST CUISINE PROVIDED, MANY MORE RESTAURANTS HAVE OPENED IN PLACES LIKE BOGOTA, BUENOS AIRES, OR SANTIAGO DE CHILE. AND MADRID, WHICH BECAME THE GATEWAY FOR OUR CONCEPTS INTO EUROPE.

By that time, a number of chefs had already returned to Peru having first had to develop their art overseas due to the scarcity of local opportunities to learn haute cuisine. From Acurio himself, to Rafael Osterling, Pedro Miguel Schiaffino, or Rafael Piqueras, they were part of that second generation of chefs who fed the so-called boom. And like them, other passionate young people would choose to first dine out abroad, interacting with cuisines and chefs that have since enriched Peruvian gastronomy with new touches. The list includes Mitsuharu Tsumura and Martha Palacios, who gained experience in Japan; Renzo Garibaldi, Karissa Becerra and Ashton Mullikin in the United States; Israel Laura and Franco Kisic in Spain; Moma Adrianzén in South East Asia and Mexico; Ignacio Barrios in England; Sabrina Chávez and Giacomo Bocchio in Italy; and Diego Muñoz in Australia. And many more who continued to develop themselves and to widen the path that had been marked out by their predecessors, all the while adding their own slice of innovation.

In parallel with the national reassertion of our gastronomy, our presence overseas has also been strengthened. With the backing that our best cuisine provided, many more restaurants have opened in places like Bogota, Buenos Aires, or Santiago de Chile. And Madrid, which became the gateway for our concepts into Europe. In 2003, the Peruvian Víctor Gutiérrez—another prophet beyond his own shores and who trained almost by chance in the heat of the Spanish kitchen—won a Michelin star for his eponymous restaurant in Salamanca. Their timid Peruvian seasoning set out to incorporate local ingredients into formulas inspired by our cookbook. It can be thought of a reverse conquest; by the New World of the Old.

Some years after Víctor's recognition—and coinciding with the Marca Peru brand launch in 2011—Peruvians began to follow with interest another



CRAVINGS

1. The traditional *pícarón* began to incorporate new inputs, such as Andean grains and purple corn.
2. The *Chifa* is where Chinese and Peruvian cuisine meet, and today it is almost a religion across Peru.
3. The *ceviche carretillero* with *chicharrón de pota* went from being a popular snack to a restaurant dish.
4. The *anticucho de corazón* delivers one of

Peruvian street food's most emblematic aromas.

5. Milk with quinoa and bread with tortilla, a potent breakfast on the run.

6. *Leche de tigre* (tiger's milk), recognized as a powerful hangover cure.

7. The *emoliente*, a healthy potion sold on street corners that warms up the chilliest of winter mornings.

8. *Pollo a la brasa* (grilled chicken), one of the best loved meals for Peruvians. It is the taste of coming home.

TODAY PERU HAS THREE OF THE WORLD'S MICHELIN 1-STAR RESTAURANTS: VÍCTOR GUTIÉRREZ, IN SALAMANCA, SPAIN; LIMA LONDON, OF VIRGILIO MARTÍNEZ, IN LONDON, ENGLAND; AND MIRAFLORES, OF CARLOS CAMINO, IN LYON, FRANCE. IN ADDITION, IN 2018 TWO PERUVIAN RESTAURANTS WERE PLACED IN THE TOP 10 OF THE WORLD'S 50 BEST RESTAURANTS LIST AND SINCE 2013 THE TOP SPOT IN THE LATIN AMERICA VERSION HAS ALWAYS BEEN PERUVIAN. ASTRID & GASTON WAS THE FIRST, FOLLOWED BY CENTRAL FOR THE NEXT THREE YEARS, AND FINALLY MAIDO IN 2017, THE YEAR IN WHICH NINE PERUVIAN RESTAURANTS WERE RECOGNIZED AS THE BEST IN THE REGION.



THE TIGER'S MILK GANG

was one of Gastón Acurio's first ventures, bringing together renowned Peruvian chefs to help spread the word about the benefits of our cuisine and its ingredients. They traveled to different parts of the world and along the way enlisted the help of Peruvian chefs working locally. In the photo, one of the most recent presentations, at Madrid Fusión 2017: Gastón Acurio, Virgilio Martínez, Héctor Solís, Mitsuharu Tsumura, and Rafael Piqueras—the latter was also the first Peruvian chef to participate as a guest speaker at Madrid Fusión, during the 2004 congress.

worldwide celebration: The World's 50 Best Restaurants. This list, which crowned the iconic El Bulli (Cala Montjoi, Girona) of Ferran Adrià as number one for four consecutive years, put the spotlight on Astrid & Gastón and Malabar. The first Peruvian restaurants to enter the ranking, they came in a position 42 and 87 respectively. In 2012, the year in which our country was chosen for the first time as the Best Culinary Destination in the World by the World Travel Awards, Astrid and Gastón continued their climb to the top. In 2013, Central reached the Olympus of the best restaurants in the world. So did Maido, in 2015. Our cuisine also received honors at the Latin American version of this award, launched in Lima in 2013. Since its creation, Peru has dominated the summit, first with Astrid & Gastón, then with Central, and finally with Maido. As of June, 2018, there are three Peruvian restaurants on the list's global version: Central (6), Maido (7), and Astrid & Gastón (39). There are also nine on the Latin American version: Maido (1), Central (2), Astrid & Gastón (7), Osso Carnicería & Salumería (12), La Mar (15), Isolina Taberna Criolla (21), Rafael (24), Malabar (30), Fiesta (46), and ámaZ (47)—these last two flying the flags of northern and Amazonian cuisine, respectively.



Pía León remembers well her beginnings as a chef, some ten years ago. Young people of her age dreamed of going to Europe to follow the path laid down by the previous generation and gain experience in places that were the benchmarks for sheer innovation and all that is avant-garde. They were seduced by the so-called molecular cuisine; and also by new processing and cooking techniques. But it wasn't like that for the Central restaurant chef. She preferred to stay and explore the richness that still remained to be discovered at home. "Peruvian cuisine has been changing

OVER THE LAST 12 YEARS A NEW GENERATION OF CHEFS AND OTHER PERSONALITIES HAVE BEGUN TO STRENGTHEN THEIR CUISINE AND PROJECTS.

TOP ROW:

Pía León. She is chef at Central, number two on the Latin America's 50 Best Restaurants 2017 list and number six on The World's 50 Best Restaurants 2018. She will launch her own culinary concept known as Kjolle.

Marco Medrano 'Bam Bam'. He started selling *cebiche de carretilla* in the Surquillo Market. Today he has a network of cebiche bars that bear his name.

Sandra Plevisani. Pastry chef and owner of restaurants such as La Trattoria di Mambrino and Paseo Colón, she established herself on television by publicizing the world of sweets and desserts.

Andrés Rodríguez. A former chef at La Mar in Lima, today he is the link between producers and the Acurio Group.

Carlos Testino. Chef and passionate scuba diver. He manages the kitchen at Lima 27 and at other concepts such as Tapas 27, Popular, and Manduca.

Grimanesa Vargas. She is an anticucho master and owner of a cult bar that is a benchmark for the formalization of street cooking.

Miguel Hernández. A disciple of Marisa Guiulfo, he created La Nacional, a Peruvian comfort food restaurant which later expanded to Chile.

SECOND ROW:

Diego Muñoz. Former chef at Astrid & Gastón, he created Peruvian culinary concepts such as La Cantina in Lisbon; 1111 Peruvian Bistro in Miami; and PMY - Papa, Maíz, Yuca, in Copenhagen.

Rocío Orihuela. From her restaurant El Tarwi she disseminates the traditional cuisine of her native Áncash.

Eduardo Sernaqué. Chef at the Libertador Hotel in Arequipa, from where he offers a proposal of contemporary regional cuisine based on tradition.

Franco Kisic. After designing Pakta with the Adrià brothers in Barcelona, he has returned to Peru to carry on the IK project following the passing of his brother Iván.

Israel Laura. He is chef and owner of Kañete and co-owner of the Creole flavored bar El Gran Combo.

Karissa Becerra. Cook, philosopher and author of the book *Riquisísimo*, she is the creator of the food education association La Revolución.

Ashton Mullikin. He rescued an emblematic and familiar space to turn it into Café A Bistró. He also created Café A Market.

THIRD ROW:

Jana Escudero. Chef and owner of El Grifo restaurant, she was a tireless promoter of Mistura during its first editions.

Edgardo Umeres. A musician and cook born in Apurímac, he lived many years in Stockholm before returning to Peru.

Jairo Félix. After practicing molecular cuisine in Puesto 23, he returned to the roots of the most popular recipe book and opened El Comedor, a *huarique* in Callao Monumental.

Giacomo Bocchio. A chef from Tacna, a teacher and culinary advisor, he brings to Lima the most emblematic flavors and products of his region.

Diego Alcántara. A chef and culinary advisor, he hosted with Gastón Acurio the reality shows *Anticucho con corazón* and *Cebiche con sentimiento*.

Christian Bravo. The owner of Bravo Resto Bar, he promotes the internationalization of our cuisine.

Moma Adrianzén. Chef and globetrotter. After traveling through Asia and living in Mexico he has returned to Peru and opened Jerónimo and Chinga tu Taco.

BOTTOM ROW:

Ciro Watanabe. The advisory chef to the Osaka chain of restaurants in Latin America, he is also head chef at Osaka Santiago de Chile and associate chef at Dondoh, Lima.

Angelica Obregón. The owner of Cremoladas Angélica, through which she promotes the freshness and variety of Peruvian fruits, she also operates a food truck.

Renato Peralta. He is a baker and food and concept consultant in Peru, Chile, Argentina, and Spain.

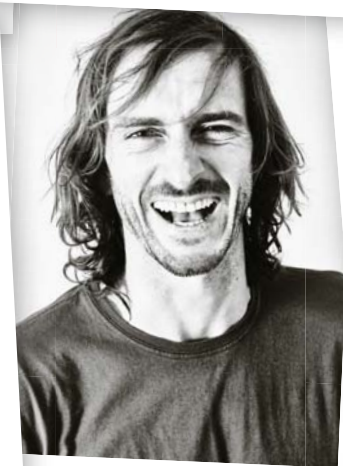
Jonathan Day. One of the main drivers of the use of the sourdough in Latin America, he is the owner of El Pan de la Chola.

Javier Ampuero. A well-known figure on Peruvian television and a gastronomy educator, he directs Candela Cocina Artesanal, a restaurant that celebrates the flavor of tradition.

Martha Palacios. She is chef of Panchita and one of the Creole cooks best known for execution and seasoning.

Renzo Garibaldi. A butcher and chef, he is the owner of Osso, rated number 12 on the Latin America's 50 Best Restaurants 2017 list.







JAVIER MASÍAS

Journalist

This is probably the most creative period in the history of haute cuisine in Peru. How to summarize it in just 200 words? With just six names: Pedro Miguel Schiaffino, Gastón Acurio, Virgilio Martínez, Diego Muñoz, Mitsuharu Tsumura, and Rafael Osterling. The first one was a lone explorer, perhaps the most adventurous since Bernardo Roca Rey and Cucho La Rosa, who reformulated cuisine with the then unpopular Nouveau Andean concept. He had the boldness to serve the first haute cuisine tasting menus in 2004 in a city that still preferred abundance to sophistication at the table. Gastón Acurio understood that a restaurant is a sounding board for ideas, a powerful means of communication and a bridge between politics and enjoyment. Virgilio Martínez added to the gastronomic experience a conceptual rigor, biological curiosity, and a whole lot of nature. Diego Muñoz, that strange cross between conceptual artist and mad scientist, has generated concepts as sharp as knives. Mitsuharu Tsumura, who picked up from the Nikkei that particular civilizing influence of the Peruvian, a certain way of understanding and incorporating what at the beginning seems foreign. And Rafael Osterling, the guardian of contemporary taste, and the proof that the elegance of Lima, when well understood, stands above the fray of trendiness. If you ask them what they have achieved as cooks—and I have had to ask each of them over the years—the answer usually seems to be: everything and nothing, just like in the famous Peruvian waltz. Everything that had to be done today, but nothing compared to that which those who come tomorrow will do.

ON THE LOCAL GASTRONOMIC SCENE, SEVERAL CULINARY CONCEPTS HAVE EVOLVED AND RESHAPED IN RECENT TIMES. FROM THE STREET FOOD LEGACY EMERGE NEW TRENDS SUCH AS: STREET CARTS, ANTICUCHO AND CEBICHE BARS, *SANGUCHERÍAS* AND FOOD TRUCKS, CAFES AND COMFORT FOOD RESTAURANTS, CREOLE AND COSMOPOLITAN KITCHENS, AND ULTIMATELY, THE FINE DINING RESTAURANTS. THEY ARE ALL MODELS THAT, FAR FROM FOLLOWING FOREIGN CONCEPTS, ADAPT THEM TO THE POSSIBILITIES THE ENVIRONMENT PROVIDES, APPEALING TO CREATIVITY, TO INGENUITY, AND TO THE USE OF PERUVIAN PRODUCTS.

and so has the visibility of its leaders. In the past there were few role models and they were mostly chefs: nowadays we see a greater diversity of personalities and themes, ranging from farmers and their products, to the regional traditions.”

The chef, who shares all the success of Central restaurant with her husband Virgilio Martínez, also a chef, is part of that battalion of professionals who reinforced the transformation of our cuisine from here in Peru, while looking to create highly competitive concepts for the world stage. The awards that our gastronomy continues to pile up prove that they have achieved it, and this has been mostly thanks to a renewed vision. The promotion of products such as cacao and coffee; the revaluation of regional cuisine and more traditional recipes; the development of ventures associated with products such as craft beer, or bread, cheese, and wine; the promotion of organic and healthy eating habits; the need to research and conceptualize that which nature provides and man transforms. These are all aspects that have guided our cuisine through new and fascinating journeys.



Peruvian cuisine has grown exponentially over the last decade and Lima has undoubtedly been the epicenter of that takeoff. Beyond the delicious taste left by being recognized for six consecutive years as the best culinary destination in the world, the fact that 82% of the tourists who visit in a year bestow on our country the highest gastronomic accolade, is more than enough to set the table and receive them with the best our recipe book has to offer—not only traditional, but also creative and innovative. It turns out that our Lima, with its estimated fifty thousand food venues

THE POWER OF THE KITCHEN

FERRAN ADRIÀ

Chef, Spain

—60% of which are chicken restaurants—has over time become the ideal place to experiment with new concepts, create ventures that rejuvenate public spaces, and establish new venues whose innovative designs captivate the diner. But best of all, none of this is limited to our capital. Cities like Cusco and Arequipa have also been experiencing the shift.

The story of Grimanesa Vargas is one that beautifully illustrates this growth. The beloved *anticucho* master spent almost four decades stoking the flames in her humble street cart parked every night in the heart of Miraflores, in Lima. Locals and outsiders alike enjoyed the itinerant flavor, until in 2011 she formalized her business and opened a new concept bar very close to the street corner where she used to light her Peruvian grill. Her experience became an inspiration for many other entrepreneurs, some much younger than her. And that is how these bars broke through in Lima, in the style of the *taperias* in Spain or the *comptoir* in France. From the *anticucho* to the cebiche, from the street carts to the bars, like those of Ronald Abad—winner of the Cebiche *con sentimiento* (with feeling) program—Barra Lima, Agallas, El Gran Combo, or Bam Bam y sus Conchas Negras, and Al Toke Pez.

The *sanguchero* (sandwich) carts evolved in parallel, following a global trend of transformation into food trucks, another form of street cuisine, in which the counter becomes the space that connects the cook and the diner. United since 2014 through the Food Trucks of Peru Association, about twenty roving food trucks aim for formalization (as they do in many cities around the world) while presenting dining concepts that combine local ingredients with urban cuisines from all abouts. Among them are the founders of Lima Sabrosa, with its *cajacha* hamburgers that celebrate the flavor of Cajamarca cheese and Porcon mushrooms; Wingman, with

In gastronomic terms, what did you come looking for in Peru and what did you discover?

I discovered one of the most interesting countries in the world from a gastronomic point of view. Because of the great variety of its cuisine and its complex heritage, it is at the head of the field. To say nothing of the integration model that is being implemented through the cuisine, which is a tool of authentic social regeneration.

Where is Latin American gastronomy heading?

The countries of Latin America will undoubtedly be one of the driving forces of haute cuisine in the future, and in fact its gastronomy is already a splendid reality across the world. Its fresh, uninhibited, and creative approach undoubtedly shapes a reality that never ceases to amaze and stimulate me.

What direction should Latin American gastronomy take?

It should continue delving into this symbiosis between the knowledge of its rich culinary cultures on the one hand, and the vanguard vocation of its cooks on the other. At the same time, I think it is interesting to rely on haute cuisine as a springboard to publicize and export products and culinary concepts to the whole world. In fact, it is something that fortunately is already occurring.



IGNACIO MEDINA

Journalist, Spain

What was making news when you came face-to-face with Peruvian gastronomy for the first time?

The truth is that at that time there was no news. I arrived in Lima ten years ago on a press trip and it was at that time that we began talking about Peru as a country with an interesting cuisine. The real news was that something was starting to happen and the Peruvian government had decided to invest in the promotion of its gastronomy.

What has been the best news about Peruvian gastronomy in the last decade?

Its capacity to unite a country around its flag. The cuisine, transformed into an element of national identity and a symbol that identifies and joins together all Peruvians. I had never known a country so identified with its culinary image.

What should be Peruvian cuisine's next big news story?

It is very clear to me: that it has tackled the tasks necessary to consolidate the process; for example, showcasing the pantry with the seasonal products, the revival of the traditional cookbook that still remains hidden in family kitchens, and the updating of each dish, just as was done with cebiche.



its regional seasoned chicken wings; El Atrakón, with a concept based on traditional cuisine from Arequipa; and Dog'n'Roll or Foodrockers, which accompanies its artisanal sausages with fried native potatoes.

The rise of these concepts has not overshadowed the traditions that since colonial times have brought flavor and joy to our streets. *Vivanderas* in all corners of the country continue to offer their tempting *picarones* and *tamales*, the typical *cachangas* and *yuquitas*, *emolientes* and warm *ponches*, *mazamorra*, and *arroz con leche*.



“An interesting movement is occurring in the regions. It is something that gets missed when our gastronomic horizons only contemplate what takes place in the capital,” warns Andrés Ugaz, the gastronomic adviser of the *Perú Mucho Gusto* regional fairs. He is referring to the need for research, recording, and sharing of the ingredients, techniques, and preparations we are yet to rediscover and renew. This is unfinished business if what we seek is to further project the evolution of our gastronomy, a path along which important steps are already being taken. Pedro Miguel Schiaffino has done it through his Malabar and ámaZ restaurants and his engagement with products from the Amazon to the coast. The Mater Initiative does the same. It is a laboratory dedicated to the investigation of Peruvian ingredients, which, under the direction of Dr. Malena Martínez, processes data that feeds into the creative concepts of the Central restaurant in Lima, and Mil, in the town of Moray, Cusco.

“This work of documentation and retrieval is our future,” insists María Elena Cornejo, referring not only to the task of collecting recipes that have



FIVE YEARS

Virgilio Martínez, Pía León, and Mitsuharu Tsumura embrace at the moment that Mado is announced as number 1 on the Latin America's 50 Best Restaurants 2017 list.

THE FIRST STAR

Víctor Gutiérrez, the first Peruvian chef to obtain a Michelin star, for his eponymous restaurant located in Salamanca, Spain.

been overlooked (because their preparation is demanding, or because home cooking is on the decline) but to the renewal of products which, due to changing conditions in nature and the impact of humans, are not as they once were. The road is long and winding. Sometimes, to get the turns right, it is necessary to reduce the speed a little. For years Peru has been an example for many countries in the region to follow. We understand that the well-known phrase “unity is strength” is one of the keys to awakening and to progress. A boom does not last a lifetime, but with intelligence and the ability to drive with balance one can find the correct path: the path of reflection about what we have done and what we still have to do. That is where we are going.

BIODIVERSITY

The ingredients today are the protagonists of a complex and democratic table. In recent years the world has shifted its gaze, and has finally turned its attention to our soil.







3_

THE NIKKEI REVOLUTION

With the first Japanese that came to Peru to work in the sugarcane plantations a culinary revolution began. It took shape over time and has influenced our traditional cookbook in just the right way. The magic of a cuisine lies in its constant capacity for evolution. The Nikkei kitchen has generously opened its doors to show us its maturation. It is a privilege to tell part of its story.

Saburo Matayoshi reached Peru from his native Okinawa in 1923, two decades after the landing of the first ship of Japanese emigrants. He was one of the last to arrive prior to abolition of the immigration agreement between Peru and Japan. More than 17,000 Japanese lived in Peru at that time.¹ Hailing mostly from Okinawa and Kumamoto, they had come to work in the country's large sugar cane plantations. Departing from Yokohama, Saburo traveled alone and stopped at the island of Hawaii where he came down with a case of food poisoning from eating too many pineapples. It was so severe that he was taken straight to hospital as soon as his feet hit Peruvian soil. He was just eighteen years old and knew not a soul.

Saburo's idea was the same as that of many of his compatriots: to make money and to then return to Japan. As was customary at the time, he sent for a wife. He married Makato Kudaka Maeshiro and together they had four children. Mitsue Margarita Matayoshi Maeshiro is one of them. "When I was little," recalls Mitsue, "I remember that my parents had plans to return to Japan. So we children were sent back to Japan to live with our grandparents." But that's not how it turned out. Saburo and Makato never returned to their country of birth. And at the age of twenty-six, Mitsue came back to Peru to take care of her father. And stayed forever.

Mitsue's parents had come to own a *fonda* (small restaurant). After enduring exploitation and revolt, many Japanese had managed to leave the plantations to settle in Lima, or other urban centers. Once in the city, some opened salons or barber shops and became well known for their skill. By 1907 they

1. Guillermo Thorndike (1996). *Los hijos del sol, una historia de los japoneses en el Perú*. Ed. Brasa S.A. p. 16.



SAN NICOLÁS PLANTATION

Located in the Supe Valley, Chancay, Lima, it received one hundred and fifty of the first Japanese who arrived in Peru.

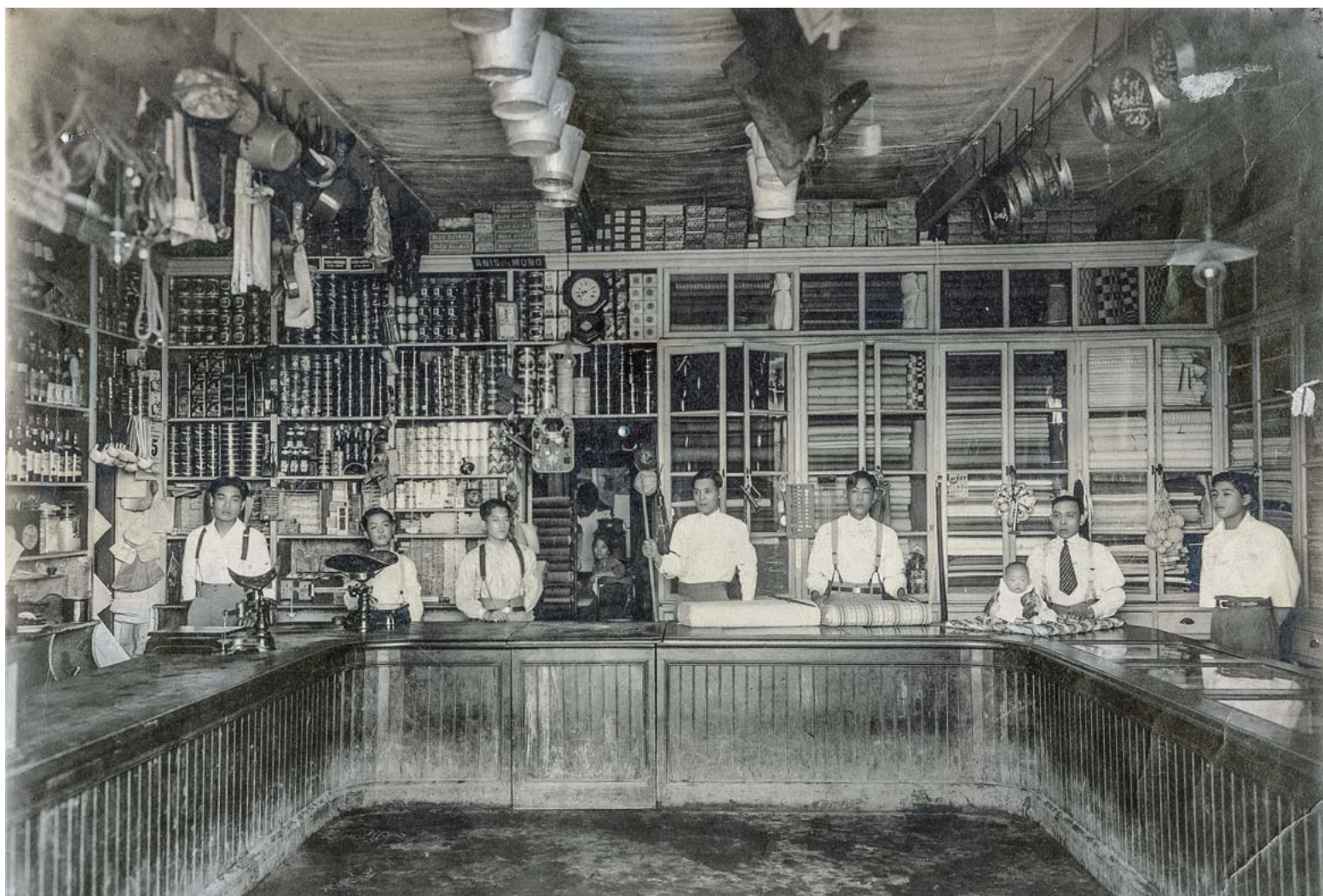
IN THE CITIES

Barber shops and convenience stores were among the first businesses that the Japanese established in Lima.



“YESTERDAY WE VISITED THE JAPANESE SHIP SAKURA MARU, WHICH, AS OUR READERS KNOW, HAS COME DIRECTLY FROM YOKOHAMA CHARTERED BY THE HOUSE OF MARIOKA AND CIA OF THIS PORT, BRINGING 832 JAPANESE, MOSTLY EMIGRANTS, HIRED AS LABORERS BY ONE OF OUR CANE PLANTATIONS ... THE EMIGRANTS ARE MOSTLY YOUNG MEN, BETWEEN 20 AND 30 YEARS OF AGE, ROBUST AND HEALTHY; THEIR PHYSIOGNOMY REVEALS INTELLIGENCE AND EVERYONE SEEMS TO BE VERY HAPPY, BECAUSE THEY HAVE COME VOLUNTARILY, HAVING BEEN CHOSEN AMONGST THE MOST COMPETENT FOR AGRICULTURAL WORK”.

A visit to the Sakura Maru, *El Comercio*, April 1899.



had even formed an important guild. And in the vicinity of these establishments the first *fondas* and cafeterias began to open, offering incredible prices.² Like many others, Saburo's *fonda* sold Creole food and *pan con chicharrón* (bread with pork crackling) for breakfast. Makato prepared garbanzos (chickpeas), *arroz con pollo* (chicken with rice), *escabeche* (marinade fish), *cau cau* (tripe stew) and *lomo saltado* (beef stir-fry). "The first time I saw her cooking I was amazed by the number of condiments she used: achiote, ground chili, coriander, pepper, while in Okinawa we only used *shoyu*, *miso*, *kion* (ginger), and salt," recalls Mitsue, who today is over eighty years old, with three children and eight grandchildren.³

Although Mitsue did not understand it at the time, the dishes which she saw her parents prepare in the *fonda* were the result of years of adaptation to a new culture and to a different way of eating. This process had been difficult for the first immigrants. Complaints by the Japanese workers in Peru were not limited just to the long hours of work the mistreatment. As Felipe Pomar, administrator of the San Nicolás Plantation, reported in a letter addressed to his superiors in Lima: "[T]he most difficult thing to arrange is the payment, because they do not consume the same items of food that we provide as rations to the laborers of the country. The Japanese do not eat the arroz quebrado [broken rice] like our workers, but instead the arroz flor [the grain of the first harvest]. Nor do they eat beans, or sweet potatoes, but fish and legumes".⁴ The Japanese provided labor in the plantations of Supe, Cañete, and Huaral, among other localities along the Peruvian coast.

2. Guillermo Thorndike (1996), op cit., p. 14.

3. Mitsue became an expert cook and came to own several gastronomy businesses. Over time she went back to her roots and remains today one of the most important promoters of Okinawan cuisine among Peru's Nikkei community.

4. Sakuda, Alejandro (1999). *El futuro era el Perú*. Ed. Esicos. p. 93.



THE DAILY MENU

In the *fondas* run by the Japanese, where Creole and homemade food was served, a new recipe book, that today we know as Nikkei, was also beginning to take shape.

How does a Japanese immigrant become a Creole chef? It was a matter of survival. In the midst of an unknown and even hostile environment, these people had to learn Spanish, adopt Catholicism, and find new ways to work. Some members of the community chose to go to the jungle (150 reached Madre de Dios in 1913⁵). Others moved to Lima when their contracts ended and found accommodations in the alleyways of the city center. There they earned a living in the street selling trinkets, or offering food such as *raspadillas* (shaved ice) in summer, and *melcochas* (a honey-based confectionery) in winter. A few found work as service staff, for example, as butlers and cooks.

By 1910 the Japanese owned 68 *fondas*, 157 salons or barber shops, 45 *encomenderías* (convenience stores), and 19 coal yards. Some 116 worked in domestic service, 14 were gardeners, 27 were carpenters, and there were three craftsmen. In comparison, the Chinese (who started arriving in 1849) owned just 12 grocery stores, 49 *fondas*, three bakeries, six cafes, 34 butcher shops, 296 *encomenderías*, and 20 herbal stores⁶. Despite their later start, the Japanese progressed much more rapidly in business. The necessity for them to adapt to their surroundings was much greater than it was for those who had gone to neighboring countries. In Brazil, for example, Japanese immigrants congregated in neighborhoods like Liberdade, in Sao Paulo, forming immense colonies in which only some families made *shoyu* and *sake*, and imported ingredients to make Japanese food.⁷ In Peru, by contrast, there was no market and the Japanese were forced to use ingredients that the Chinese had already introduced, such as the rice and vegetables that they

5. Thorndike, Guillermo (1996), op cit., p. 16.

6. Sakuda, Alejandro (1999), op. cit., p. 147.

7. Tsumura, Mitsuharu and Barrón, Josefina (2013). *Nikkei es Perú*. Ed. Universidad San Ignacio de Loyola – Telefónica. p. 46.

BY 1910 THE JAPANESE OWNED 68 *FONDAS*, 157 HAIRDRESSERS, 45 *ENCOMENDERÍAS* (CONVENIENCE STORES), AND 19 COAL YARDS. SOME 116 WORKED IN DOMESTIC SERVICE, 14 WERE GARDENERS, 27 WERE CARPENTERS, AND THERE WERE THREE CRAFTSMEN. IN COMPARISON, THE CHINESE (WHO STARTED ARRIVING IN 1849) OWNED JUST 12 GROCERY STORES, 49 *FONDAS*, THREE BAKERIES, SIX CAFES, 34 BUTCHER SHOPS, 296 *ENCOMENDERÍAS*, AND 20 HERBAL STORES.

cultivated; to modify the *sillau*⁸ (soy) until it became *shoyu*⁹, and gradually; to introduce Peruvian dishes into their daily diet. In doing so, they showed us their way of eating fish and other seafood.

The history of most Issei (the name given to Japanese immigrants) and their descendants is very similar: they recall that the daily meal was composed of Creole combinations mixed with some Japanese dishes. The journalist Alejandro Sakuda recalls how his father, who also arrived from Okinawa in 1923, opened a convenience store after first working at several other jobs. Here, amongst groceries and other products, he sold trays of *lomo saltado*, *arroz con pollo*, and *cau cau*: “That was what we ate every day. The Japanese food was prepared for family celebrations as something special, particularly Okinawan dishes, such as *ashitibichi* (pork trotter soup). It is important to note that in Okinawa the entire pig is eaten.”¹⁰ By the 1940s the sale of food and alcohol was allowed in these establishments.

These businesses in Lima prospered. This became a source of suspicion and even disapproval from other citizens. The outbreak of World War II, on September 3, 1939, accelerated the anti-Japanese sentiment. A mob looted Japanese businesses in Lima on May 13, 1940. Such was the chaos generated,

8. The Chinese introduced the cultivation and consumption of rice, kion (ginger) and sillao, and of vegetables such as *si juá* (Chinese pumpkin), *pacchoi* (Chinese onion), *siu choy* (Chinese cabbage), *jolantao* (Chinese haricot), *sacco* (Chinese potato), *wong cua* (cucumber) and *gaa choy* (Chinese mung bean). Also, seasoning products such as *cua choy* (Chinese garlic), *wa yeum* (Chinese pepper), *giom fam* (Chinese cinnamon), pickled turnip and sesame seeds.

9. Sillao is a condiment produced by fermenting soybeans with the *Aspergillus oryzae* or *Aspergillus sojae* fungi. On the other hand, *shoyu* is obtained from the fermentation process of soybeans with water, salt, and toasted wheat grains.

10. Interview with Alejandro Sakuda (2012).

THE LONG JOURNEY

With the arrival of the *Sakura Maru* at the port of Callao (April 3, 1899), Japanese immigration to Peru officially began, a story that over a century brought with it culture and a different way of seeing life. In fact, these were not the first Japanese to reach Peru. According to a public record located in the archives of the Cathedral of Córdoba (Argentina), in 1596 Francisco Japón was sold as a slave in the Viceroyalty of Peru. It also records, among others, a “Japan” Miguel Silva, as one of the builders of Puente de Piedra bridge over the Rímac River¹.

Teikichi Tanaka arrived in Peru in 1897 as representative of the Toyo Kisen Kaisha shipping company, via Marioka Imin Kabushiki Goshi Kaisha (the Marioka Immigration Company), and managed to have the Ministry of Foreign Affairs of Japan declare Peru an immigration zone. Our sugar plantations needed workers, especially laborers, because of a cut to Chinese immigration. This long process concluded with an immigration decree signed in 1898 by the government of Nicolás de Piérola and Emperor Mutsuhito. Once it came into force, the Marioka Company began a strong recruitment campaign in Japan so that peasants there would learn about Peru and be encouraged to come. “Men wanted, between 20 and 45 years of age, to work in the sugar plantations, for 10 hours a day in the field, or 12 in the mill.”² The offer included housing, food, medical care, and a return ticket once the worker had completed four years of service. It was a contract between the immigrant and the company, the latter responsible for dealing with the Peruvian landowners.

Up until 1923, the year in which the immigration agreement between Peru and Japan was abolished, 15,655 men, 2,302 women, and 207 children arrived in Peru, mostly from Okinawa and Kumamoto.³ They all came here with the idea of making a fortune, saving, and then returning to their homeland. But only some went home. Today's generation is the fourth.

1. Del Busto, José Antonio, *El primer japonés en el Perú*. El Comercio, 9 de abril 1989

2. Sakuda, Alejandro (1999), op. cit., p. 85.

3. Thorndike, Guillermo (1996), op. cit. p. 13.



LUIS ARÉVALO

Peruvian chef and creator of Kena restaurant in Madrid, Spain

How does someone without a filial connection find his way into Nikkei cuisine?

By chance. I started in Lima, in Sushiito restaurant, as a cocktail mixologist. But after a few months I asked for a change to the kitchen, where I learned to make sushi. When I came to Spain the opportunity arose to head a project known as Nikkei 225. I didn't want it to be just one more Japanese restaurant, adding to the hundreds already in Madrid. I wanted to give it personality. That's how I started to make Nikkei cuisine. My roots are in the Amazon, 100% Loreto, but I brought this concept to Europe in 2000 when nobody knew anything about it.

Is there a difference between your Nikkei cuisine and the Peruvian chefs who do have that filial relationship?

I doubt there is any similarity between what I do and what my colleagues in Peru do. I try to make a very personal cuisine. I mix my Peruvian roots with Japanese cuisine, which is enriched by my travels, and by sampling flavors and aromas from other cultures. That is why I now also use, for example, ají (chili pepper) or rocoto chili, curry, and Mexican or Thai chilies. And then I start to wonder: "Am I really making Nikkei cuisine?" My answer is that it is a cuisine with my own label.

Where is Nikkei cuisine in Peru heading?

I would like to think that the chefs of Japanese descent are perhaps a little closer to and more steeped in everything that Nikkei cuisine has to offer. I still think of it as an adapted Peruvian cuisine which increasingly makes more use of a pantry of local products and is becoming better known.

that the Chinese were forced to differentiate themselves by hanging their flag on the doors of their homes or businesses. The United States and Great Britain declared war on Japan after the attack on Pearl Harbor on December 8, 1941. That same day, the government of Manuel Prado Ugarteche ordered the freezing of bank accounts belonging to Japanese immigrants. Then came the expropriations. Peru would deport 1,771 people to detention camps in the United States, including Japanese migrants and their descendants. Throughout the 1940s the Issei and their children were denied almost everything in the country. During his speech to mark the inauguration of the Japanese Peruvian Centennial Clinic on June 14, 2011, the then president Alan García issued a public apology to the immigrants and their descendants: "Today, as President of Peru—the personification of the Nation—I come to say that we apologize for this serious attack on the human rights and dignity of the Peruvian-Japanese and Japanese in 1941," he said.¹¹

During the 1950s, the Japanese who chose to stay in Peru began a new phase of economic growth. For the Nissei generation (the children of the Issei), Japan was little more than a place they had heard about through stories their parents told, or perhaps the destination for a family holiday. Hard working, and much better savers than the average Peruvian, they created new businesses and consolidated those of their parents. Gastronomy was one of the great beneficiaries in this process. Little by little the old *fondas* began to innovate and present their own concepts. It was from this process that Nikkei cuisine—the term that has become established solely for this unique fusion of Peruvian and Japanese food now recognized throughout the world—was born.

When examining the history of this culinary movement, many researchers trace it to 1959, when La Buena Muerte restaurant opened its doors opposite the square in Barrios Altos that bears the same name. It would later move to Block 4 of Jirón Paruro. Its owner was Minoru Kunigami (1918-2004), a chef who captivated with his style of preparing fish and seafood, and who added *miso* and *shoyu* to Creole favorites. He made pejerrey tempura, *kamaboko* (fish pie) tamales, and began to prepare his cebiche almost raw, on the spot, following the line of *sashimi*. For the first time, the immigrants dared to put their home cooking on display, adapted to a restaurant format. Elena Kunigami, Minoru's daughter, continued his legacy, and, following her death in 2015, her siblings have continued to preserve this style of cooking.

In July 1973, at number Avenue Canadá 230 in the Lima district of La Victoria, Luis Matsufuji and his siblings opened Matsuei. It was inspired by a sushi bar they had visited in Tokyo. The son of a family of entrepreneurs and owner of the Fiesta country restaurant, Luis was embarking on an adventure that would mark the generations that followed and ultimately become a milestone in Peruvian cuisine. As a partner in this project, he included a 23-year-old Japanese Itamae called Nobu Matsuhisa, who would later go on to have a successful international career.¹² We owe this restaurant the creation of the *inka maki*, to be followed by the *maki acebichado*, both now indispensable in all sushi bars throughout the country.¹³

11. President Alan García apologizes to the Japanese community for past humiliations. *El Comercio*. 15 June 2011. <http://bit.ly/2oaWrK6>

12. Nobu would stay in Lima for three years and in that time discover Peruvian Creole cuisine and the home-style Nikkei cuisine that was beginning to emerge. He moved to Argentina in 1977 before returning to Japan. Later he spent a period in Alaska before reaching Los Angeles. In 1994 he opened the first Nobu restaurant in New York, in partnership with the actor Robert de Niro and the hotelier Drew Nieporent. With more than ten restaurants around the world, this chef now acknowledges that his cuisine is marked by his time in Peru. This explains why his menu offers cebiches and tiraditos, among a vast range of dishes that recall our cuisine.

13. Tsumura, Mitsuharu and Barrón, Josefina (2013), op. cit., p. 134.



“I THINK IN THE LAST TWENTY-FIVE YEARS NIKKEI CUISINE HAS REALLY TAKEN HOLD. WE CAN SEE IT WITH THE OPENING OF NIKKEI RESTAURANTS IN PERU AND AROUND THE WORLD. TODAY, IT IS ONE OF THE MOST INTERESTING CONCEPTS AND THE ONE THAT HAS EVOLVED THE MOST. THIS IS BECAUSE, IN ONE WAY OR ANOTHER, JAPANESE CULTURE HAS INFLUENCED EVEN CREOLE CUISINE. THE NIKKEI HAS STOPPED BEING A SHY CUISINE AND HAS EVOLVED FROM BEING A PROJECT TO BECOMING A REALITY. THAT IS THE GREAT JOY: WE SAW IT BE BORN AND WE ARE WATCHING IT GROW.”

Mitsuharu Tsumura, chef



THE FIRST MATSUEI IN CANADA AVENUE

From left to right: Nobu Matsuhisa, César Matsufuji, and Toshiro Konishi at the restaurant bar.

Nobu encouraged Japanese Itamae chefs Toshiro Konishi¹⁴ and Yuichi Kinoshita¹⁵ to come to Lima. “We were eight siblings”, says Consuelo Matsufuji: “Luis, Oswaldo, Carlos, César, Jorge, Óscar and Darío. Only Oswaldo and I are left. In one way or another, we each had something to do with the restaurant during the Matsuei era. My brothers’ children grew up there. And it is where Darío discovered his ability as a chef.” Darío went on to open Cebichería Barlovento, the restaurants Darío and El Tío Darío, and finally, La Cocina de Darío.

The fourth generation of the Matsufuji family is never far from the stove. In 2004, brothers Óscar and Javier (Oscar’s sons), together with Francisco Hokuhamu and José Kanashiro, opened Edo Sushi Bar and popularized the *maki acebichado*. In 2008, Tomás Matsufuji left his molecular engineering studies to follow in the footsteps of his father Darío by opening Al Toke Pez. In this restaurant, located in Surquillo, the young chef uses fresh and seasonal produce to develop a personal cuisine marked by that mixture of cultures to which he is heir. Kike Matsufuji, the son of César, opened Omatsu in 2013 after a long journey that included periods in Matsuei, in Nobu Miami, and the opening of La Mar San Francisco.



14. Toshiro Konishi arrived in Lima in 1974 and decided to stay. After working at Matsuei for a decade, he opened Wako and Toshiro's in Lima's Sheraton Hotel. In 2002 he opened Sushi Bar Toshiro's, located in San Isidro. In 2008 he became the first Japanese chef living in Latin America to receive an award from the Japanese Government for his work in disseminating the cuisine. Toshiro always knew the difference between Japanese cuisine and the Nikkei cuisine he had learned in his adopted country. He trained Santini de los Santos, a Peruvian chef who follows in the tradition of the now deceased master.

15. Yuichi Kinoshita took Nobu's place in the sushi bar when the itamae left Matsuei.

GARRA NIKKEI

Standing: Rafael Matsufuji, co-owner of Edo, the sushi bar that brought Nikkei cuisine to the new generation; **Santini de los Santos**, Toshi's chef and disciple of the great Toshiro Konishi; **Kike Matsufuji**, owner of Omatsu and one of the people behind the Gochiso fair.

Seated: Iván Matsufuji, co-owner of Edo Sushi Bar; **Kyochi Kunigami**, Minoru Kunigami's son, pioneer of Nikkei cuisine at La Buena Muerte; **Kenji Shiroma**, consulting chef at Matsuei restaurant; **Norio Takeda**, *itamae* at Sushi Cage in Swissôtel Lima; **Mitsuharu Tsumura**, chef and partner at Maido, first place winner on the Latin America's 50 Best Restaurants 2017 and seventh on The World's 50 Best Restaurants 2018 list, he also has projects in Chile and Macao, China; **Yaquir Sato**, owner and chef at Costanera 700; **Carolina Uechi**, partner at Kilo, a Peruvian meat and grill restaurant; and **Tomás Matsufuji**, who revived the concept of the *agachadito* (a small street food stall) and turned it into the first contemporary cebiche bar Al Toke Pez.

Rosita Yimura is another Nikkei cuisine pioneer. A hairdresser by profession, she opened the doors of her home—located in the Bellavista neighborhood of Callao—in 1982. She was the daughter of Carmen Yamashiro and Carlos Nakandakari, who owned a convenience store on Cochrane Street (Callao). Carmen's specialty was the *kamaboko* which she topped with Creole sauce. Carlos was known for the *chimbombo* (bread with fried bonito fish) and his *combinado* (a mixture of *cau cau* and stir fried noodles).¹⁶ Following in the footsteps of her parents, Rosita developed a culinary style in which her *tiraditos* and famous olive octopus became legendary. At first she would open her door to groups of fifteen people, who would sit down to share a single table and eat the delights that emerged from her kitchen. Over time the number of tables would grow to twenty. Rosita Yimura's house became a cult *huarique* restaurant and today it is run by her son Akira, who still works to keep his mother's legacy alive.

Costanera 700 opened in the 1970s in the eponymous street in San Miguel (from where, during the 1990s, it would move to Miraflores). Its owner and chef, Humberto Sato, then 33, found his way into cooking after trying his luck in several other businesses. It was while watching him cook that the gastronomy journalist and poet Rodolfo Hinostroza coined the term “Nikkei cuisine”, which in recent years has become a synonymous for refined, different, and exquisite food. “He came in one day and said to me: ‘What you do is Nikkei cooking’ and then put it in an interview in the *La República* newspaper. He repeated the term so much that it became etched in the collective memory,” recalls Humberto Sato. For Sato, of course, this cuisine had began with the first Issei who used local (Peruvian) products to prepare Japanese dishes. Out of his kitchen came dishes such as *chita a la*

16. Tsumura, Mitsuharu and Barrón, Josefina (2013), op. cit., p. 129.





sal, (salt wrapped fish), *tallarín saltado* (stir-fried noodles) and Costanera *cebiche* (large cuts of fish seasoned with lemon, chili pepper, and *shoyu*). Sato is now retired. But his son Yaquir has taken the reins. He still strives to carry on the cooking traditions of the kitchen of his grandmother and of others in the Nikkei community so that the taste of home does not become lost over time. “It is easy to forget that this cookery, like many others, was forged in the days when housewives prepared the daily meal for their family. They were, and still are, the ones who did the shopping and chose the seasonal products. We improve and mix those primary flavors that we first encountered in our childhood,” says Yaquir.

Many chefs emerged during the 1960s. Juan Kutotomi prepared cebiches of bonito, pejerrey, scallops, and limpet in his Balconcillo premises. Also in Balconcillo, the Matsumoto Itokazu family began their Oh Calamares restaurant. The Maruyama brothers eventually owned cebichería restaurants in three districts of Lima. Other families and their restaurants changed the



“IT GOES WITHOUT SAYING THAT I AM A LOVER OF PERUVIAN CUISINE AND BY EXTENSION OF NIKKEI. I CAME TO IT RELATIVELY RECENTLY, BUT I WAS EXCITED BY THE IDEA OF MIXING TWO CULTURES IN A NATURAL RATHER THAN A FUSED WAY. IN FACT, I OPENED PAKTA IN 2013 WITH THE IDEA OF BRINGING NIKKEI TO BARCELONA TO GIVE IT A NEW FORM WITH SPANISH PRODUCTS. JUST AS PERU HAS DONE, THE NIKKEI KITCHEN HAS COME TO STAY AND TO CONQUER THE WORLD. “

Albert Adrià, chef, Spain

way cebiche was eaten and also popularized the *tallarín saltado de pescado* (fish and noodle stir fry): the Matsumoto family, Augusto Kague's Ah Gusto restaurant in Callao, Takashi and Octavio Otani's El Encuentro de Otani and Lobo de Mar, and the Hatada and Morita families and their restaurant Huanchaco.



Today, no one doubts that Nikkei cuisine is Peru. We have appropriated the term and its achievements. Like the recent accolade of Mitsuharu Tsumura and his team at Maido, who, in 2017, eight years after opening the doors for the first time, saw their restaurant chosen first in the list of Latin America's 50 Best Restaurants and ranked as eighth in the world. “Beyond the anecdote of Hinostroza and Sato,” says Tsumura, “I think the spread of the term has a lot to do with the gastronomic boom. It began to become popular in Mistura, because by dividing the restaurants into classes like chifa, Creole and regional cuisine, we had to find a name for our own.”

For this Nikkei chef, the cuisine has seen three stages of development: first, the cebicherías, then the Japanese restaurants that little by little underwent the process of “Peruvianization”, and finally, the two coming together. Maido's kitchen would become a fourth phase, with a concept that transcended everything while still maintaining the foundation of the ingredients which give it the unique identity: *shoyu*, chili and lemon. “I can't do anything without these three ingredients. I build everything from them,” says the chef who in 2018 opened Ají, his new restaurant at the MGM Grand hotel in Macao.

Thanks to Mistura, many famous international chefs have become interested in Nikkei cuisine. After visiting the festival in 2011, Ferran Adrià, considered



The Chinese contribution to Nikkei cuisine

When Chinese people settled in Peru they strengthened rice growing through their high consumption (it was part of their payment). They introduced *kion* (ginger), *sillao* (soy sauce), and vegetables such as *lam kuá* (Chinese gourd), *siu choy* or *pak choy* (Chinese cabbage), *chung* (Chinese onion), *jolantao* (Chinese haricot), *u tau* (Chinese potato), *chen kuá* (cucumber) and *nga choy* (Chinese mung). Spices that have a part to play include *kau choy* (Chinese garlic), *wu chiu fan* (black pepper) and *um geon fan* (Chinese cinnamon), in addition to pickled turnip and sesame.

The Chinese arrived 50 years earlier than the Japanese, and their experiences were helpful for development of the latter. The cultural entrepreneur Liliana Com believes it was the Japanese migrants who took over the reins in many Chinese restaurants and popularized Creole food combinations. She cites as an example the case of the Shimabukuro family, whose restaurant Puno (Jr. Ayacucho block 3, Lima) still offers, from very early in the day, classic noodles with *papa a la huancaína*, *arroz con pollo con ocopa* and *tallarines con bistec apanado*. Naomi Shimabukuro, a descendant of the clan, currently runs a closed-door restaurant known as Naomi in Puente Piedra. There she prepares *lomo saltado* (beef stir-fry), cappeletti pasta with *huancaína* sauce, *siu mai*, *rollitos primavera* (spring rolls), *langostino* (shrimp) tempura and *uñas de cangrejo* (crab claws). The photograph on the left shows some of the ingredients that are common to both culinary traditions.

USUALLY SAID IN JAPAN BEFORE EATING, THE WORD *ITADAKIMASU* HAS AT LEAST TWO MEANINGS. THE FIRST ONE IS AN EXPRESSION OF GRATITUDE FOR THE WHOLE PROCESS AND TO THOSE INVOLVED IN THE PREPARATION OF THE FOOD—FROM THE PRODUCERS, TO THE TABLE SERVICE. THE SECOND ONE GIVES THANKS FOR THE INGREDIENTS AND THE FOOD ITSELF.

one of the world's best chefs, concluded that Nikkei was the Peruvian cuisine that would work best overseas. In 2013, together with his brother Albert, he opened Pakta in Barcelona, a Nikkei restaurant that won its first Michelin star a year later. As had been the case early on in Peru, the rise was gradual, but little by little, almost without us realizing it, techniques and combinations were introduced into family eateries and began to appear on the menus of restaurants not known for Nikkei cuisine.

Luis Arévalo is another important representative of Nikkei cuisine overseas. A native of Iquitos, after leaving Nikkei 225 he opened Kena restaurant in 2014 in Madrid. Arévalo adapted to Spain. Like the first Japanese who arrived in Peru, he understood the need to draw on the products the land offered without losing the essence of the Nikkei cuisine that was at the heart of the project. Arévalo is joined by peers such as Diego Oka, at La Mar Miami, and Hajime Kasuga, who runs the kitchen at Henshin, in Indonesia.

In Peru, meanwhile, the Nikkei offering continues to grow every day. Over these last ten years we have been witness to constant change and the creation of individual concepts with their own character and unique authorship. The first *Gochiso* (a Japanese word that translates as feast or banquet) fair was held in November 2017. This event opened its doors to the sushi bar and Nikkei cuisine, from the most classic, through to the Creole, on to cebiches and stir fry, and even to contemporary and new street cuisine.

So what is the Nikkei flavor? It is a Japanese and Peruvian cuisine, a Creole offering that continues to accept new inputs and modifications. It is a living cuisine, which, as Alejandro Sakuda once pointed out, “has more than a century of history yet has become popular in the last twenty years and is therefore young on the palate... growing, without yet having reached adulthood.” And here we are, waiting attentively to blow out the candles.



II

ONE LAND, THOUSAND OF STORIES

It was always there. Our traditions and ingredients, the farmers and producers, the sea and its resources, its artisanal guardians. That ancestral knowledge that we assumed without stopping to look, without taking a moment, was always whispered. These past twelve years, finally, we have started to see beyond the dining table.





4_ CELEBRATE AND SHARE

The second edition of Madrid Fusión was coming to an end that afternoon in January 2004. During the morning session, the Japanese chef, Nobu Matsuhisa, presented the audience *tiraditos*, prepared with sea bream and flavored with coriander, citrus juice, and Peruvian chili.¹ In doing so he had revealed the undeniable influence on his cooking of his experience in Peru. Hours later, a young Rafael Piqueras became the center of attention. He was the first Peruvian (and Latin American) to take the stage. The end of this Peruvian-flavored party came in the form of a martini glass with fish cebiche, rocoto chili cream, Pisco, and yellow chili pepper foam. It was an important appetizer for what was to come: Gastón Acurio attended the summit in 2006, followed by Pedro Miguel Schiaffino in 2009, and following them, a long list of our best chefs.

Since then the Peruvian cuisine has proudly had an uninterrupted presence at fairs and congresses across Europe, Asia, Oceania, and the Americas, reaping rewards that the chef Flavio Solórzano recognizes, “When traveling you notice that hotel menus, which normally stick to the basic dishes, now include cebiche. I think we have already found spaces abroad where we are respected and where Peru is synonymous with good food. And the fairs and congresses have been directly responsible for this.”

1. *ABC* newspaper, 16 January 2004. Recovered from <https://bit.ly/2lpHwUH>

Fairs and congresses present opportunities for exchange, meeting, promotion, learning, and contemplation, and Peruvian gastronomy has been firmly established here since the beginning of the 21st century. Whether at home or abroad, these spaces have been the ideal setting to showcase what has been—and continues to be—cooked up in the culinary field.

In 2002 Brazil, England, and France hosted the first gastronomic meetings sponsored by the Peru Export and Tourism Promotion Board (PROMPERÚ). These consisted of presentations at hotel festivals and at the World Travel Market in London, with chef Rafael Osterling out in front of the ovens. The local media would always publish articles about the dishes that were on display.

Over time, other cities were added, and so too were larger events. Between 2003 and 2006 Peru participated in the Gastronomic Festival of Guadalajara in Mexico, the MIT Fair in France, the Gastronomic Fair in Munich, and the tourism fair in Rimini (Italy). PROMPERÚ reinforced its presence each year in Madrid Fusión through a stand designed especially to publicize our best products and recipes, in the hands of chefs like Pedro Miguel Schiaffino, Toshiro Konishi, Héctor Solís, Diego Muñoz, Virgilio Martínez, Mitsuharu Tsumura, Astrid Gutsche, Renzo

_____ THE STAGES WHERE OUR GASTRONOMY PROFESSIONALS HAVE LEFT THEIR MARK AND FLAVOR INCLUDE MESAMÉRICA AND THE MILLESIME SALON, IN MEXICO; SEMANA MESA, IN BRAZIL; ALIMENTARTE, IN COLOMBIA; ÑAM, IN CHILE; STAR CHEF AND UNICA, IN THE UNITED STATES; TERRA MADRE, GIROTONNO AND IDENTITÀ GOLOSE, IN ITALY; MADRID FUSIÓN, SAN SEBASTIÁN GASTRONOMIKA AND DIÁLOGOS DE COCINA, IN SPAIN; MAD FOODCAMP, IN DENMARK; AND GASTROMASS IN TURKEY.

PERUVIAN DIVERSITY

In 2017 Maida's head chef Mitsuharu Tsumura traveled to Istanbul to participate in the third edition of the Gastromasa congress. He presented the macambo fruit to show the links between Nikkei cuisine and the Amazon pantry.

**EXPORT TREASURE**

In 2013 chef Diego Muñoz shared the stage at Madrid Fusión with Simeón Genaro Miranda, who harvests 120 varieties of quinoa in his home town Cabana, in Puno.

ON STAGE

In 2018, the philosopher and chef Karissa Becerra who directs La Revolución, presented at Madrid Fusión her projects: Come Bien Rico and ChocoRevolución—each focused on food education from early childhood.





RAQUEL ROSEMBERG

Journalist, Argentina

Peruvians associate food with festivals. That is the feeling I get every time I set foot in your country. It is a sensation that has been growing ever since the first Perú, mucho gusto and later because of Mistura, an event that I have experienced as much more than a culinary encounter. Each year, for the month of September, my diary—and that of anyone who loves cooking—had an appointment with the best of Peruvian gastronomy inked in from the start.

After passing through the doors of these fairs I would go in search of the best Peruvian chefs and the producers that supply them. Everybody did the same, so affordable were the portions on offer. No one was excluded: Mistura represented a co-existence of first-class and fine dining restaurants, sellers of quality street food and sweet fare, together with the cooking schools, all set against a backdrop of music and dance.

The chefs came from all corners of Peru, bringing with them the dishes representative of their town, city, or region. Mistura also housed a large market for Peru's small-scale farmers that was designed to recreate those that exist right across the country. To speak with these individuals was to discover uniquely Latin American products, all of which I tried, never failing to find what I was looking for.

There was a featured product each year, perhaps a fruit with an unusual name and a wonderful set of flavors, aromas, and colors, or one of the thousands of varieties of potato. And there were stalls which offered the possibility of discovering the many ingredients presented by the men and women who work the land. In parallel, the greats of world cuisine would come together to deliver master classes in an auditorium: Ferran Adrià, René Redzepi, Massimo Bottura, Mauro Colagreco, Joan Roca, and chefs from Peru. There is so much more I could say. The truth is that I am convinced these Peruvian fairs helped, and considerably, to open borders and to display the culture and flavors of a neighboring country in a way that encouraged many others from around the continent to follow, ultimately allowing our cuisines and our products to proclaim to the world: "Here we are." That's why I too proclaim ... May the festival return!

PERU IS A FAIR

Below: 2008 would be the year that revolutionized the concept of fairs in Peru and Latin America. It was the year of *Perú, mucho gusto* at the San Martín headquarters, an event that would later become Mistura (2009). Right: the phrase *Perú, mucho gusto* referred to the gastronomy fairs that continue to be held in different regions of the country.



Garibaldi, among others. In all these cases the objective was to promote Peruvian culture through the banquet table.



In 2007 two important milestones took place that also fostered the promotion of our gastronomy. One occurred in the south of the country, where the Gastronomic Association of Arequipa (AGAR) organized the first edition of Festiglotón, a meeting between producers and chefs that included lectures, tastings, and culinary demonstrations. The following year this event changed its name to Festisabores. It continued uninterrupted until 2016 and over its nine editions received more than 386,000 visitors. The second milestone arose as part of the Regional Gastronomy Forum held in Chiclayo with the aim of reviving regional cuisines. There, the formation of the Peruvian Gastronomy Society (APEGA) was announced, together with the establishment of a food fair. The first edition was named *Perú, mucho gusto*. It was a public-private initiative organized jointly with PROMPERÚ.

"It all began one day over a meal with APEGA members in Astrid and Gastón's private dining room. They were all there: Gastón Acurio, Bernardo Roca Rey, Mariano Valderrama, Isabel Álvarez, Pedro Miguel Schiaffino, Rvd. Johan Leuridan, Mitsuharu Tsumura, and others. Gastón was one of the most involved at that meeting. He likes to chew over issues and we were all contributing. We kept quiet. We laughed. Between jokes and serious discussion, we began to think about what we could do. We decided to organize an event, a great fair where producers and chefs would all be linked together. As a reference point we had the Arequipa gastronomic fair, which was smaller," explains Flavio Solórzano.



Perú

Perú

Perú

Feria Gastronómica

Perú
mucho
gusto
Dakar

PERÚ EL GUSTO ES NUESTRO



MISTURA BOOM

2017. The tenth anniversary of Mistura, the fair that has discovered how to show Peru and the world the gastronomy of a complex, biodiverse, and fascinating country.

Orchestra. Zaperoko hard salsa band, one of the stellar acts at Mistura.

The pan con chicharrón. Pork crackling and bread, one of the most popular and sought after foods of the fair. Its flavor and strength unleash passions.

The Macavilca Chule sisters. Cheese makers from Ollucanchi (Huarochirí, Lima), and winners of the 2016 Rocoto de Oro award.





A SHARED KNOWLEDGE

Carlos Díaz Linares. Producer of loche (a type of squash) from Lambayeque in the Mistura Great Market, one of the most important venues for our biodiversity.

Global chefs. Mauro Colagreco (Argentina-France), Carme Ruscalleda (Spain), and Roberta Sudbrack (Brazil) were just a few of the personalities who came to the gastronomic congresses that formed part of Mistura until 2015.

Jonathan Day. The reaffirmation of the sourdough artisanal bread of Qaray, at Mistura's most recent international congress, held during the 2015 edition.

Flavor snapshot. Mistura registered a record number of 506,531 visitors to its 2012 edition.





MARIANO VALDERRAMA

Sociologist and former APEGA manager

Mistura, which started its activities eleven years ago, has become the most important gastronomic fair in Latin America and an icon of Peruvian idiosyncrasy. It is one of a kind, because in addition to attracting renowned chefs, it brings together the main actors of the gastronomic chain, including farmers, bakers, confectioners, fishermen, street sellers, traditional regional cooks, and Pisco producers from various regions of Peru. Participation in Mistura has catapulted many popular gastronomic micro-entrepreneurs to fame and has helped them to scale up their ventures. The Mistura Great Market, which annually brings together more than three hundred farmers from all over Peru, has become a showcase to recognize the contribution of small farmers as the first link in the gastronomic chain. The Rocoto de Oro award, granted each year by APEGA, recognizes the efforts of outstanding entrepreneurs and the farmers who are bastions in the conservation of our biodiversity.



Perú, mucho gusto was held at the San Martín Barracks at Miraflores, in Lima, over four days at the end of September 2008. Mariano Valderrama, one of APEGA's founders and directors, recalls that the fair was the result of an entire group of people working pro bono, each with a specific task. A team effort and an adventure planned for 15,000 people, it ended up hosting almost twice that number. And with another 15,000 estimated to have been turned away.

In 2009 *Perú, mucho gusto* was renamed Mistura in tribute to our cultural *mestizaje*. More than a fair providing a venue to try different dishes from the length and breadth of Peru, it was a place for producers to offer their ingredients for sale in the Great Market. There was also a bakery with ovens in constant production, and areas dedicated exclusively to Pisco, cocktails, coffee, cacao, desserts, and the sweets of yesteryear. The experience was enhanced by cooking demonstrations, presentations and lectures, and a program of traditional dance and music shows.

Today Mistura is considered the most important gastronomic fair in Latin America and records exponential growth every year. In 2010 attendance exceeded 200,000 over its six days and the following year that number doubled. In 2011 Mistura brought to the stage the International Advisory Council of the Basque Culinary Center, the so-called G9, composed

SCALE MODEL

The experience of the Mistura Great Market gave rise to the Mistura Agricultural Fair (now Agroferias del Perú) every Sunday on a major avenue in the Lima district of Magdalena.

“MISTURA WAS THE CATALYST. FROM THE START IT REVEALED PERUVIAN CUISINE TO THE WORLD,” RECOGNIZES MITSU HARU TSUMURA, WHO AT ONE TIME HELD THE REINS OF THIS GREAT GASTRONOMIC AND POPULAR FAIR. ITS UNIQUE FORMAT, WITH A CULINARY CONGRESS INCLUDED, HAS BOTH CAPTIVATED PEOPLE AND GENERATED A FERVOR ABOUT FOOD. IT HAS ALSO INSPIRED OTHER COUNTRIES TO LAUNCH VERSIONS OF THEIR OWN, SUCH AS MASTICAR, ALIMENTARTE, AND ÑAM FAIRS, TO NAME JUST A FEW.

of the most influential chefs on the planet: Dan Barber (United States), Michel Bras (France), Alex Atala (Brazil), René Redzepi (Denmark), Yukio Hattori (Japan), Massimo Botura (Italy), Gastón Acurio (Peru), and, presiding, Ferran Adrià (Spain). It was during this, his first visit to Peru, that the El Bulli chef remarked: “I really am very impressed by this gastronomic boom (...) I can guarantee that it is unique in the world, at this moment there is no other country where the same thing is happening.”²

With the great acceptance it had found, Mistura continued to grow. It moved from Lima’s Exposition Park to the Campo de Marte, where in 2012 it hosted more than half a million visitors. In 2013 it moved to Lima’s Costa Verde on the beach below the district of Magdalena del Mar. There it remained until its most recent move, in 2017, to the Rimac Revolver Club. “Mistura has been important not just for promotion overseas but also within Peru,” says Mitsu haru Tsumura, who believes that the fair brings the people of the city closer to the regions of Peru and develops a sense of pride in everything Peru has to offer. “Mistura was an excellent showcase for the average person to begin to understand the meaning and value of our products, our producers, and our biodiversity, not to mention



FERRAN ADRIÀ

One of the most intense personalities that Peru has attracted. In love with our country, the Spanish chef even participated in the book *Edén*, about the biodiversity that nourishes our cooking.

2. *La República* newspaper. 10 September 2011. Recovered from <https://bit.ly/2rLl0iF>

MOMENTO

Organized by the Mater Initiative and Virgilio Martínez, this meeting in the Sacred Valley of Cusco marked a change in the concept for congresses and interdisciplinary exchanges in Peru. Its second edition, Mil Historias, took place in April 2018 in the new restaurant owned by Martínez in Moray, Cusco.





ACCORDING TO A STUDY PUBLISHED BY PROMPERÚ IN 2017, 59% OF TOURISTS WHO VISIT PERU COME FOR ITS CUISINE AND 82% IDENTIFY OUR COUNTRY AS A GASTRONOMIC DESTINATION. BUT HOW MUCH INCOME DOES FOOD TOURISM BRING? ALEJANDRO GARRO, REPRESENTATIVE OF THE CONSULTANCY FIRM PROMARKET PERÚ, ESTIMATES THAT THE INDUSTRY WILL GENERATE BETWEEN US\$1.4 BILLION AND US\$1.5 BILLION IN 2018, ALMOST DOUBLE THE FIGURE RECORDED FOR 2013. “THESE FIGURES SHOULD CONTINUE TO INCREASE, TAKING INTO ACCOUNT THAT THE GOAL FOR 2021 IS TO REACH SEVEN MILLION FOREIGN TOURISTS (3.7 MILLION BY THE END OF 2016),” SAYS MARISOL ACOSTA, TOURISM DIRECTOR FOR PROMPERÚ.*

the gastronomic wealth of the north, center, and south of the country,” says Mitsuharu. Or as Solórzano would say, the fair allows one to experience Peru at the dining table and to enjoy its produce from a new perspective.



While Mistura had set about promoting gastronomic Peru in Lima, PROMPERÚ took on the task of decentralizing the dissemination of taste and culinary knowledge by creating a roaming event that would be easy to replicate in the interior of the country. That led to the opening of the first *Perú, mucho gusto* in Piura, in 2009. More than ten thousand people attended that edition, followed by another one in Cusco—the navel of the world. The format has been so successful that since then two annual fairs have been held in the cities of Tumbes and Tacna, considered strategic because they are the entry points for tourists from Ecuador and Chile respectively. They arrive by the thousands to enjoy the cuisine these fairs have on offer: in its fourteen editions it has attracted approximately 282,000 attendees and served more than 400,000 dishes.

In parallel with the growth of our gastronomy, and taking these fairs as a model, more events of this kind became highlights on the annual agenda: Invita Perú, and the specialized niche coffee and chocolate fairs of Expocafé, and *Salón del Cacao y el Chocolate*. Organized by the Association of Exporters, together with PROMPERÚ, the Ministry of Foreign Affairs, the Ministry of Agriculture and Irrigation, and the Ministry of Foreign Trade and Tourism, Expoalimentaria presents the best of our export offer of fresh and processed products to the global market.

Spaces for discussion and debate about gastronomy also became increasingly important. Under the umbrella of Mistura, APEGA held decentralized forums and conferences such as Qaray (2014 and 2015), which would later



CASA PERÚ

During the FIFA World Cup 2018 PROMPERÚ hosted a stand at the Moscow Manège Central Exhibition Hall dedicated to promoting our country's products, gastronomy, culture, and tourism destinations.

YUNTÉMONOS

Using the idea of communion projected by the word *yunta* (a play on Spanish words for friend and meet), specialists from various branches of gastronomy participated in a day of debates and exchange of ideas at this event organized by Gastón Acurio.



become the International Gastronomy Congress. At the end of 2016 Yuntémonos was held. A day of talks and debates organized at the Pontifical Catholic University of Peru, it was a space where chefs, producers, journalists, students, and gastronomy specialists all convened. Several months later the first edition of Momento was held, an event organized in Cusco by the Mater Initiative that promised an immersion of three days in the Sacred Valley, in which experts from various disciplines reflected on the issues which influence cuisine. This new portfolio of activities, far from being a program of congresses in which real outcomes are minimal, sets the pattern for what is to come and what the culinary world expects: greater openness, with more research, reflection, and discussion.

These fairs and meetings have served to show a country that has been slowly rebooting. To promote the relationship with the farmer and the product. To teach us a biodiversity that we did not realize existed, and to which we had no access. We have put our cuisine to the fore. The producers have become a main character and the ingredients a tool to transmit a powerful message that becomes stronger each and every day: cuisine is culture, and is an important part of our history.

* Salas Oblitas, Leslie (5 de setiembre de 2016). *Ingredientes para que Perú sea destino gastronómico mundial*. Recovered from <https://bit.ly/2KnZF7e>

THE MULTIPLIER EFFECT

ISABELLA FALCO

PROMPERÚ Director of Communication and Country Image

The Peru Brand (Marca Perú), a strategy to position the country in a globalized environment in which all countries compete with each other, was a communication tool designed to spread a positive image about Peru around the world. It has become known through the participation of our chefs at fairs such as Madrid Fusión and San Sebastián Gastronomika. In these spaces the biodiversity of the ingredients for Peruvian cooking has been disseminated, and our emblematic recipes have been internationalized. The multiplier effect of the work displayed in the meetings between chefs has meant that Peruvian ingredients, such as lemon, yellow chili pepper, and rocoto pepper, are appreciated by a wide circle of chefs on The World's 50 Best Restaurants list. This has led to Peruvian dishes such as cebiche, tiradito, and pearl quinoa appearing among the favorite dishes on the menus of the best restaurants on the planet. Peru's critics, scholars, chefs, and gastronomy entrepreneurs have been nourished and enriched by these experiences and the knowledge shared by world-class experts at international meetings. Over the years Peruvians have become empowered, have increased their self-esteem, and have developed confidence in themselves, their knowledge, and their flavors. In addition, they have developed their own discourse, enriched from its ancient roots through to its daring fusions. And in doing so, they have rapidly earned a recognized reputation as amongst the best in world gastronomy.



CONSERVATIONIST
In Chinchero,
Manuel Choque,
an agronomist from
San Antonio Abad
University, grows
hundreds of varieties
of native potatoes,
ocas, and mashuas
with his family.

5_ THE GUARDIANS OF BIODIVERSITY

A cool breeze is felt at 3740 meters above sea level. In the area of Huatata, in the Chinchero district, where the dry climate and unfiltered sun crack the skin the snow-capped Verónica, Chicón, and Pitusiray mountains make their presence felt with the family of Manuel Choque, the young man from Cusco whose smile beams every time he shares the details of the work he does. Manuel introduces himself as a farmer, pauses, and then adds, “I am also an agronomist and a conservationist.”

For four generations, the Choque family has worked the fields in the upper regions of the Sacred Valley. They have done it using ancestral practices and knowledge, to which Manuel and his brother Elmer (an agricultural technician) are now adding their own innovation. They do this with scientific knowledge, and the ambition of boosting their crops of oats, beans, quinoa, barley, and tubers (376 varieties of native potatoes). The new generation of Peruvian farmers is motivated by their commitment to the future of our biodiversity: its members are aware of the responsibility to preserve the treasure which their parents, grandparents, and great-grandparents maintained over centuries.

Since 2010, Manuel has been carefully observing the intense blues and yellows of the pulp of his native potatoes: these colors identify anthocyanins and carotenoids, which are powerful antioxidants. Using direct pollination, he has achieved improved crops, the result of which he proudly

Peruvian gastronomy begins in the immense ocean that bathes our shores, and in that treasured terrain that is protected by the *apus* and fed by rivers that extend from the mountains to the deserts of the coast and the deepest jungle. There its guardians, wise fishermen, crop growers, and livestock farmers, have been responsible for preserving our biodiversity and nurturing it over time. Without the care they provide, we would lack the ingredients. And without them, we would be nothing. This is how our focus moves from the fancy tables to the field, to the sea... And how, finally, we acknowledge the true value of the real protagonists of our national cookbook.

shows: split in half, his tubers reveal a fleshiness with a dark violet hue. By 2018 this Cusco engineer had added seventy lines of research to improve pigmentation. With the oca root he did the same, but with a different purpose in mind. In 2016, the Choque brothers began tests to turn the natural sugar of these tubers into alcohol, and looking to the future, transformed the ancestral product of the Andes into a fermented drink which they named Misky Oca. Few children of Peruvian farmers decide to stay and work the fields. And fewer still have vision like that of Manuel and Elmer Choque to take their crops along the path of innovation.

Approximately 450 kilometers of roads that cross the high plateau between Cusco and Puno separate Manuel Choque from Gastón Quispe, another young agronomist. Quispe is a member of the Caritamaya

“THE CULINARY REVOLUTION THAT BEGAN MORE THAN A DECADE AGO HAS SHONE A LIGHT ON MANY PRODUCTS THAT WERE PREVIOUSLY ALMOST ANONYMOUS. IT HAS ALSO REMINDED US OF THE EXISTENCE IN THE COUNTRYSIDE OF THE UNSUNG HEROES RESPONSIBLE FOR GROWING SO MANY OF NATURE’S WONDERS. ALONG THE WAY MANY PRODUCTS BEGAN TO BE REEXAMINED, GENERATING A MOVEMENT, PREDOMINANTLY RURAL, TO INCREASE PRODUCTION LEVELS AND PRODUCTIVITY. QUINOA BECAME FAMOUS, AND ORGANIC FARMING IN THE COUNTRY BEGAN TO BE APPRECIATED IN THE CITIES AND OVERSEAS. THE INTERNATIONAL YEAR OF THE POTATO WAS CELEBRATED IN 2008 AND THIS MADE OUR ANDEAN PRODUCTS AND THEIR VARIETIES MORE VISIBLE.”

Edilberto Soto, farmer

Campesino Community, in the district of Acora, 40 kilometers southeast of Puno. From his position of leadership he is guiding neighboring farmers towards the goal of reviving traditional farming techniques, and is providing advice and appropriate technology on food and nutrition to local communities, making sure they use what is produced for their own consumption, with any surplus going to market. Gastón understands that good nutrition and family health come first. “Some young people are in the habit of selling the quinoa they produce to buy rice, noodles, flour, or tuna cans. I believe this is due to a lack of nutritional information,” says the young farmer who, every day through his work at his farm, delivers master classes under the the crystal clear Puno sky.

Gastón shares everything that he himself was taught in the classroom: that cultivating the land using chemical products can damage people’s health; or that it is better to have a modest but healthy production than it is to have higher yields that are contaminated. “Because health comes first,” insists this producer of organic quinoa and conservationist. He has installed a germplasm bank at his farm which he treasures with pride. In a large room he stores two hundred different quinoa accessions. Hanging down, these multicolored strands are arranged very close to the walls. With them the agronomist aims to recover the quinoa’s agrobiodiversity. He has a laboratory and all

the instruments he needs for this work. With his hands still firmly in the soil, he is a farmer of the future in whose mind technology and craftsmanship coexist. They are the tools with which he is developing a new type of agriculture in the country.



February is a month for harvest in many corners of Peru. In the summer season the land provides us with potatoes, such as the huamantanga, the huayro, the perricholi, the tomasa, the canchán, the yungay, and the tumbay yellow. These are the most commercial varieties. But there is also the leona, the qeqorani, the yellow runtus, the cuchi pelo, the qompis, the cacho de toro (bull’s horn), the puca suyto, the yana huayro, and so many more whose purple and white flowers paint the Andes in technicolor. It is true that for a long time many of these varieties have been left forgotten high up in the mountains. But our culinary takeoff has hastened their revival.

For many years Julio Hanco has been a faithful guardian of the colored potatoes that he first presented to the world in 2006. It was at the second global gathering of food communities that make up the Terra Madre network, created two years earlier by the Slow Food movement (the first to recognize these communities as a bastion worth defending). With his plots of land sitting at 4,000 meters above sea level in the community of Pampacorral (Lares

AGROECOLOGY

Saray Siura is an agronomist from La Molina National Agrarian University. She grows organic tomatoes and other vegetables in the Biohuertos del Manantial farm in Mala.

**ROBERTO UGÁS**

Agroecology and Genetic Resources professor, Vegetable Program at La Molina National Agrarian University.

We estimate that in Peru there are some three hundred types of chili peppers grouped into at least 35 categories, the greatest diversity of chili peppers cultivated in a single country. Many of them are yet to be named. Why are there so many chili peppers? It is due to the great sexual freedom among the Capsicum. Some species cross very easily and produce new varieties with different shapes, colors, aromas, and flavors that awaken people's imagination. It also owes something to the national taste for chili flavors and a bit of spice. And finally, to the interaction of cooking techniques from Peru, Europe, Africa, and Asia which keeps demand for many regional peppers buoyant. The small farmer, who cultivates and conserves the chili peppers in the family and the community, is the intermediary between us and nature; in commercial terms they earn the least, yet without the women and men of the countryside a good part of these varieties would have ceased to exist. Whilst chefs may consider the chili to be the DNA of our food, we can aim higher still. In the domestic market, we can consume a wider range of chili peppers and become agents of the conservation of these genetic wonders. On the farm we can stop the use of toxic pesticides and move towards a more organic chili pepper production. Being more outward looking, we can place fresh and processed yellow or pickle pepper on taste buds in homes around the world as the standard bearer of our cuisine. And we can take dozens of Peruvian chili peppers to the market in the form of sauces and spicy creams, a segment that is growing like wildfire.



Valley, province of Calca, in Cusco), Hanco knew that in his hands he held a great legacy. But he never imagined that this humble ingredient would become the catalyst for the establishment of the chef-farmer alliance, which in 2010 focused its attention on this unique character, the first link in the gastronomic chain.

From that point on, organizations such as the National Association of Ecological Producers and the National Coordinator of Potato Producers of Peru became responsible for strengthening ties with chefs, presenting them with products, and inviting them to visit their lands in Cusco and Huancavelica. And also in Ayacucho, where the leading potato grower Edilberto Soto Tenorio promoted the creation of the *Ruta de la Papa* (the Potato Trail), a gastronomic tour that allows tourists to visit the surroundings of Condorcocha (Cangallo Province) to discover hundreds of varieties of native potatoes, mashuas, ocas, and organic ollucos that are already exported to various corners of the globe.

But February is not only a month for potato production. It is the time of the year when the capsicum that threads the DNA of our cuisine begins to mature: arnaucho, mochero, charapita, limo, rocoto, and escabeche. These are just some of the varieties on a long list that makes Peru the country with the world's greatest diversity of cultivated chili peppers. Also plentiful during the warmer months are figs, grapes, mangoes, melons, tangerines, tumboes and lucumas. So are vegetables such as tomatoes, as Saray Siura—agronomist and Professor at the La Molina National Agrarian University—is well aware, because she has grown them since 2000 at a farm called Biohuertos del Manantial, an organic paradise located in Mala (south of Lima).

Saray shares with her students her knowledge on topics such as agroecology, plant propagation, and ecological production. She is a happy horticulturist,

**ABOVE:**

Pallar. The pallar of Ica is the fourth Peruvian product to carry Denomination of Origin. It has twelve varieties, characterized by a slight sweetness, thin peel, and a soft and creamy texture. The cultivation and production area is limited to the regions surrounding Ica, Palpa, Pisco, Nasca, and Chincha.

Northern identity.

The octogenarian farmer Santiago Asmat grows *Capsicum chinense* in Trujillo, popularly known as mochoero chili pepper.

Product of Arequipa.

Lluta cheese comes from the province of Caylloma. The reddish color is due to the salt that covers it.

Oca drink. Cusco producer Manuel Choqqe makes an interesting fermented beverage from this tuber.

RIGHT:

By the sea. Abel Ramírez Trebejo, "Mayumi", leads sustainable fishing at Ancón Bay.

Sacred Valley.

Leopoldo Zambrano, President of Marasal, at one of the pools where the famous Maras salt is extracted.

Pride of Cusco.

Adrián and Rafael Pillco are native potato conservationists of the Huama community, district of Lamay.







proud to be part of “the set of highly specialized gardeners,” who enjoy being in contact with the countryside, rescuing vegetables in danger of disappearance, extracting the edible and nutritional components of certain weeds, and exchanging seeds from around the world to see if new crops can flourish, such as okra from India, or zucchini and ancient tomatoes grown in Spain. Kale (or leaf cabbage) is also a good example. “This is an introduced crop which used to be called peasant’s cabbage, because it was eaten by the poor in Europe as it was the only vegetable left in the field during the winter season,” she says. Saray points out that kale is also a superfood that grows very well on the Peruvian coast and during winter. The agronomist uses it as one of her rotating crops, a healthy way to sustain the land and take advantage of it: plant tomatoes, then kale, followed by pickles or melons, and, after completion of this rotation cycle, replant with tomatoes.

Saray is a passionate promoter of the organic movement. Every Saturday we find her selling her products at the Biomarket in Reducto Park N° 2, in the Lima district of Miraflores. She is also a member of the Agriculture in Lima platform, which promotes the planting of edible gardens, most of them run by women who tend crops in districts such as Comas, Lince, San Isidro, and Villa María del Triunfo. Together with the UNALM—which promotes urban gardens—this platform has encouraged an agroecological alliance with the farmers of the Chillón river valley (north of Lima, in the Constitutional Province of Callao). From this region comes Gicela Igrada, who twelve years ago founded La Cabrita, a family business located 26 kilometers along the road to Canta which was started by her parents, who reared goats in a traditional way. Gicela (a former math teacher) and her siblings (one of whom, Milagros, is a food engineer) modernized the enterprise by using technical criteria and thinking about the market opportunities for their product. They selected the best goats for milk production, developed the

necessary methodology, and in 2010 built a dairy plant in Los Olivos. From there they have already developed 115 products, although not all of them have made it to market.

Every week the milk produced by two hundred goats is transformed and offered in Lima’s farmers markets and ecological stores. On weekends the siblings get up early to sell their healthy yogurt as well as their varied soft and cured cheeses. Their parents remain connected even now to the soil, through a new venture in floriculture.



In 2017, during that same month of February so suitable for flowering and production, Peru presented its most special harvest to the overseas market. Under the name Super Foods Peru, the Ministry of Foreign Trade and Tourism launched this umbrella brand to designate an extensive list of foods which are product of our biodiversity and whose export value derives not just from their nutritional properties and the sustainable and fair trade practices applied, but also from their traceability along organic production chains: cacao; vegetables, such as broccoli, avocado, aparagus; fish, such as tuna, trout, bonito, paich, anchovy, and mackerel; grains, such as nuts, yacon, quinoa, kiwicha (amaranth), kañiwa, amazon nut, carob bean, sachu inchi, purple corn, and Cusco giant corn; and fruits, such as mango, grapes,



YOUNG ENTREPRENEURS

Neto Solórzano, Diego Huillca, and Iván Salas are the coffee producers who created the Three Monkeys brand to promote the coffee of Cusco.

lucuma, tangerine, blueberries, pomegranate, cherimoya (custard apple), guanabana (soursop).

Camu camu is also part of Peru's agro-export treasure. In its pulp this small reddish circular fruit contains the highest content of ascorbic acid (vitamin C) that any citrus fruit can contribute to the human organism. It grows naturally in the Peruvian Amazon, providing a living to families such as that of Carlos Gutiérrez Vargas, a camu camu farmer from Loreto who grows it near Iquitos on the banks of the Itaya River. For eight years now he has been dedicated to this production in the Moena Caño area. Here the harvest occurs between October and December. "We call it medialuna (half moon) when it is maturing, when it is half green and half red. When it turns black it is ripe. You have to be lucky that the pests don't attack it," he says, referring to a kind of bug that perches on the thousands of bushes that surround it. Everything is free of chemicals because in this community everyone knows that organic products are not only good for their own health, but also for that of their potential consumers, whether in the neighboring market of Belén, or in some distant part of the world.

Santiago Asmat feels the same way about his mochero chili pepper crop grown on the sunny northern coast of Peru. In the countryside that the river Moche bathes along its course through the department of La Libertad, the octogenarian farmer strives to preserve the *Capsicum*

THE KEY, REGISTERING

MALENA MARTÍNEZ

Co-director of the Mater Initiative

We relate to food, but we do not necessarily examine where it comes from or from what it is made. When we talk about cooking in Peru, it is not enough to look merely at flavors, textures, and ingredients. We need to learn about the Peruvians who produce and transform our food. It is only through them that we discuss the concept of richness (a completely subjective judgment), and ask why we cook the way we do, and why we harvest what we harvest. The ecosystems define the order of our exploration. We understand that each ecological reality changes the needs of the people who live nearby. Through our people, our great biodiversity is transformed into a great cultural diversity. Knowing more about these spaces helps us better interpret our country and be more creative. A broader understanding allows connections at different levels. Peru is not only a diversity of ingredients and ecosystems, its nature is a cultural crucible of ethnic peoples and human groups that occupy an ever changing physical space. At the Mater Initiative and Central, we seek to reflect the image of a balance in permanent movement and evolution; our food represents not just what Peru can give us, but also what it demands of us in return.

**TOP ROW:
Delicate acidity.**

In the municipality of Tambogrande in Piura, the lime is one of the main crops.



Enthusiast. The young producer and barista Bill Clinthong Rayme arrives in the city of Cusco from the district of Quellouno in La Convención.

**Traditional ingredient.**

Papayas in the San Camilo Market in Arequipa.

The Amazon.

The producer Carlos Gutiérrez Vargas grows camu camu in Moena Caño, on the banks of the Itaya River in Iquitos.

In the countryside.

Arturo Aguirre dries his cacao beans under the Piura sun.

**BOTTOM ROW:
Diversity.**

Gastón Quispe stores 200 organic quinoa accessions in the Puno district of Acora.

By the sea. Rodolfo and Luis Paiva, Juan Mendoza and Juan Pablo Zapata with their *caballitos de totora* (totora reed boats) on the beaches of Lambayeque

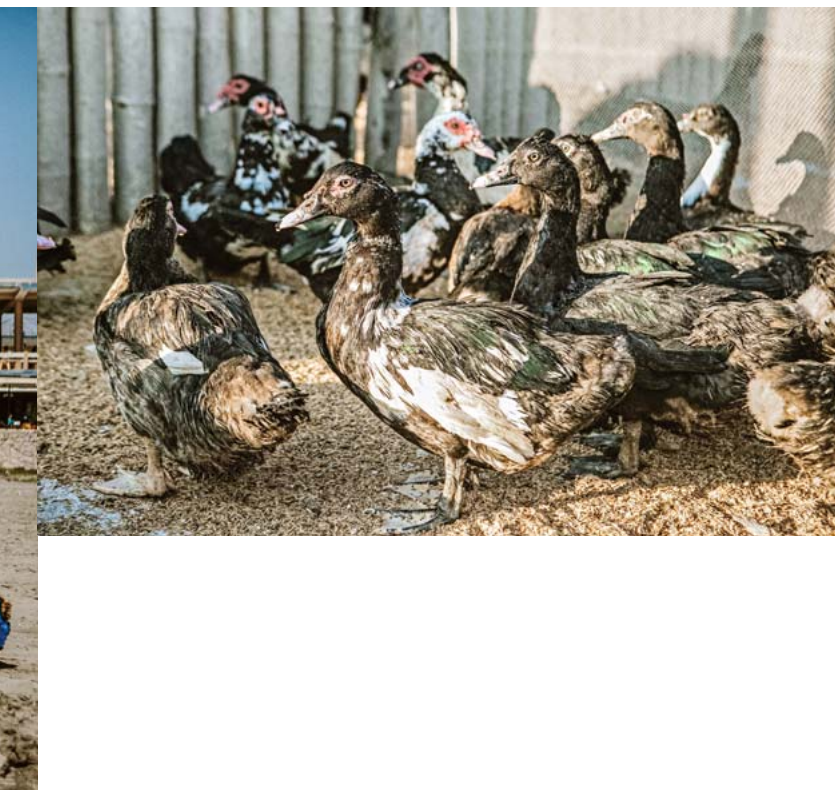
Northern bird.

Muscovy ducks from Granja Solís in Chiclayo.

Lima valley

Gicela Igreda has been producing goat's milk cheese since 2006 in the province of Canta.





ALTHOUGH THE PLANT IS USUALLY VERY PRODUCTIVE, THE MOCHERO CHILI PEPPER IS BECOMING SCARCE AND COULD DISAPPEAR FROM PERUVIAN TABLES. FOR THIS REASON, INITIATIVES ARE BEGINNING TO EMERGE IN THE NORTHERN PART OF PERU THAT WOULD HAVE THIS NATIVE PLANT ADDED TO THE LIST OF PROTECTED PRODUCTS AND BECOME THE FIRST PERUVIAN CHILI PEPPER WITH A DESIGNATION OF ORIGIN.



GIANFRANCO VARGAS

Researcher and olive oil producer

The production and consumption of olive oil in Peru have undergone big changes. Today we see more olive oil on restaurant tables, more bottles on shelves in convenience stores and shops, and different brands on display in supermarkets or specialized stores, and in whole foods centers that sell organic or ecological oil. In this context, and to further increase the number of consumers, we should begin to recognize and differentiate qualities. This means we must highlight the often overlooked Peruvian Technical Norm for the organoleptic assessment of extra virgin olive oil and promote the consumption of oils according to the sensory characteristics set by the International Olive Oil Council. The effort by many olive oil producers to deliver a high quality product in a still incipient market is meritorious. The olive tree is grown throughout the south of the country and it is there that the efforts of the national producers of Ica, Lima, Tacna, Arequipa, and Moquegua (particularly the Ilo Valley) can best be appreciated.

chinense, the vegetal that affords an identity to northern cuisine and is the soul, aroma, and zest of Trujillo's cebiche. A few years ago it was common to find this chili pepper in the local markets. Its small, yellow, fruit plants grew wild and adorned the gardens of every home. Little by little, however, it started to disappear. Santiago decided to put a stop to this by growing mochero in his small farm: these chili peppers with a light and fruity citrus flavor are planted in three neat rows and every day deliver their guardian six kilos of produce, the destination for which is normally the local market.

Although the plant is usually very productive, the mochero chili pepper is becoming scarce and could disappear from Peruvian tables. For this reason initiatives are beginning to emerge in northern Peru that would have this native plant added to the list of protected products and become the first Peruvian chili pepper with a designation of origin. There are ten Peruvian products that have this recognition and nine of them are part of our gastronomy: Pisco, the giant white corn of Cusco, the lima bean of Ica, Villa Rica coffee, Machu Picchu-Huadquiña coffee, maca root from Junín and Pasco, the olive from Tacna, the cacao from Amazonas, and also the loche squash from Lambayeque. The latter is an essential element of northern cuisine, something well understood by Juan García, a grower of this vegetable whose pulp boasts an impressive golden color.

García shares a bit of his knowledge: the loche is a cucurbitaceae which, following in the ancient Moche tradition, is grown from cuttings (never the seed) that are irrigated with the water of the *río loco* (crazy river), the name given to La Leche, a northern river that only flows when it chooses to. But there is one more secret about this creeping vine that grows on the García farm in the hamlet of Pómac III located in the district of Pacora (Lambayeque province): it is said that for a field of loche to grow well, it is necessary to make love in the midst of the crop and under a full moon.

THE EMBLEM OF LAMBAYEQUE

In 1989 Juan García moved from his home town Illimo to Pómac III sector to grow loche, a family tradition.



MARÍA LUISA DEL RÍO Journalist

Peru is an immense country, very generous in fruits, land, climates, and kindness, but a little jealous when we try to discover her depth and get to know her. These are untamed lands difficult to travel, with snow-capped peaks of almost seven thousand meters, desert beaches bathed by an ocean capable of feeding the entire planet, more than a thousand rivers, and more than twelve thousand lagoons. Here the Amazon River is born, the lifeblood for one of the richest tropical forests in the world. We too were born here, and we cannot but give thanks for the treasure that has been handed down to us. But how difficult it is to journey across her whole! To climb those mountains and discover what they hide. To descend to those untamed jungles. To submerge ourselves in the cold waters of the Pacific and to ride its great waves. The generosity and openness that characterizes our gastronomic boom allows us to discover—every day—more corn, more fruits, more superfoods, more varieties of potato, more colors of quinoa, more types of coffee and cacao. And more recipes and secrets ... but that bounty is inexhaustible and still just a little out of reach. Even so, we venture, we travel more and more, the connectivity grows and unites us, the palate awakens, and the heart asks for more, because sharing is what we do. Thank you for so much Peru. To know you is to love you.



This tradition has given rise to the popular phrase “he who eats loche can make love all night.” Ancestral wisdom.



The Ministry of Production estimates that there are fifty thousand fishermen working along the coasts of Peru. Abel Ramírez Trebejo is one of them. He arrived thirty years ago to the Bay of Ancón, from the city of Huacho (north of Lima). They call him Mayumi because he named his *chalana* (fishing barge) after his only daughter; the name stuck and now everyone in the cove uses it.

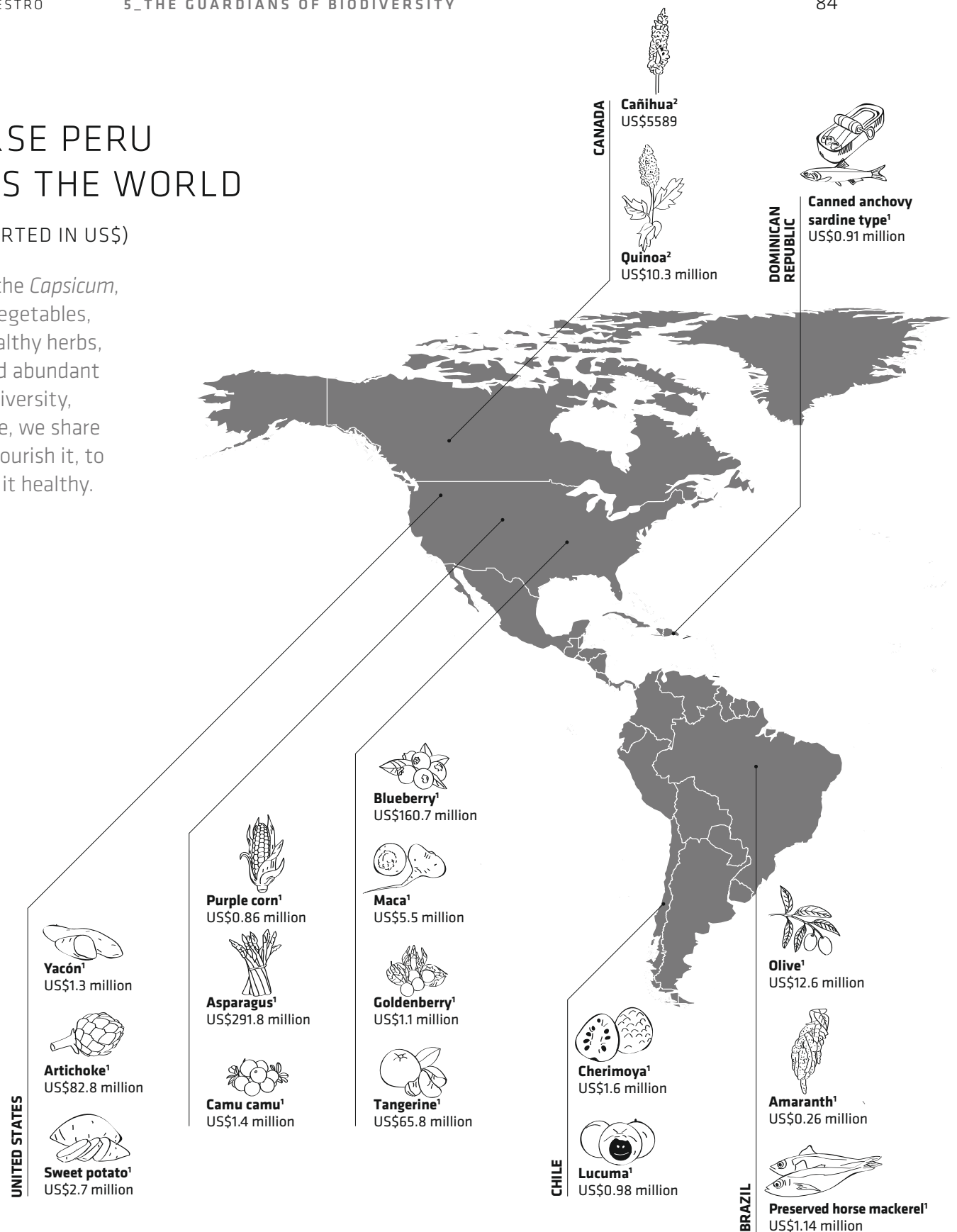
Mayumi chairs the Association of Artisanal Fishermen in Ancón, which brings together six hundred seamen. Its goals are clear and precise: respect the bay's biodiversity and ensure the care of its ecosystem. The Peruvian Institute of the Sea (IMARPE) has reported that between Ancón and Chancay there are eighty-two species of fish and invertebrates, a number that increases in the summer. Among them is the octopus, whose controlled extraction is the responsibility of twenty-six specialized fishing boats. Their divers practice sustainable fishing within the thirteen islets that lie off Ancón. They try to extract no more than twenty kilograms of mollusks per boat going out to sea only twice a week. This enables a sustainable supply of octopus almost all year round to the huge market that is Lima.

In mid-2017 the fishermen of Ancón took the initiative to clean up the seabed off their coastline. With the support of volunteers and governmental institutions, in a few hours they extracted about 3.5 tons of garbage in the areas near the pier. They repeated the operation a few months later and removed another 1.5 tons of waste. Our sea, that place which provides innumerable species for the national cookbook, is appreciative of these small actions.

_BIODIVERSE PERU NOURISHES THE WORLD

(2017, TOTAL EXPORTED IN US\$)

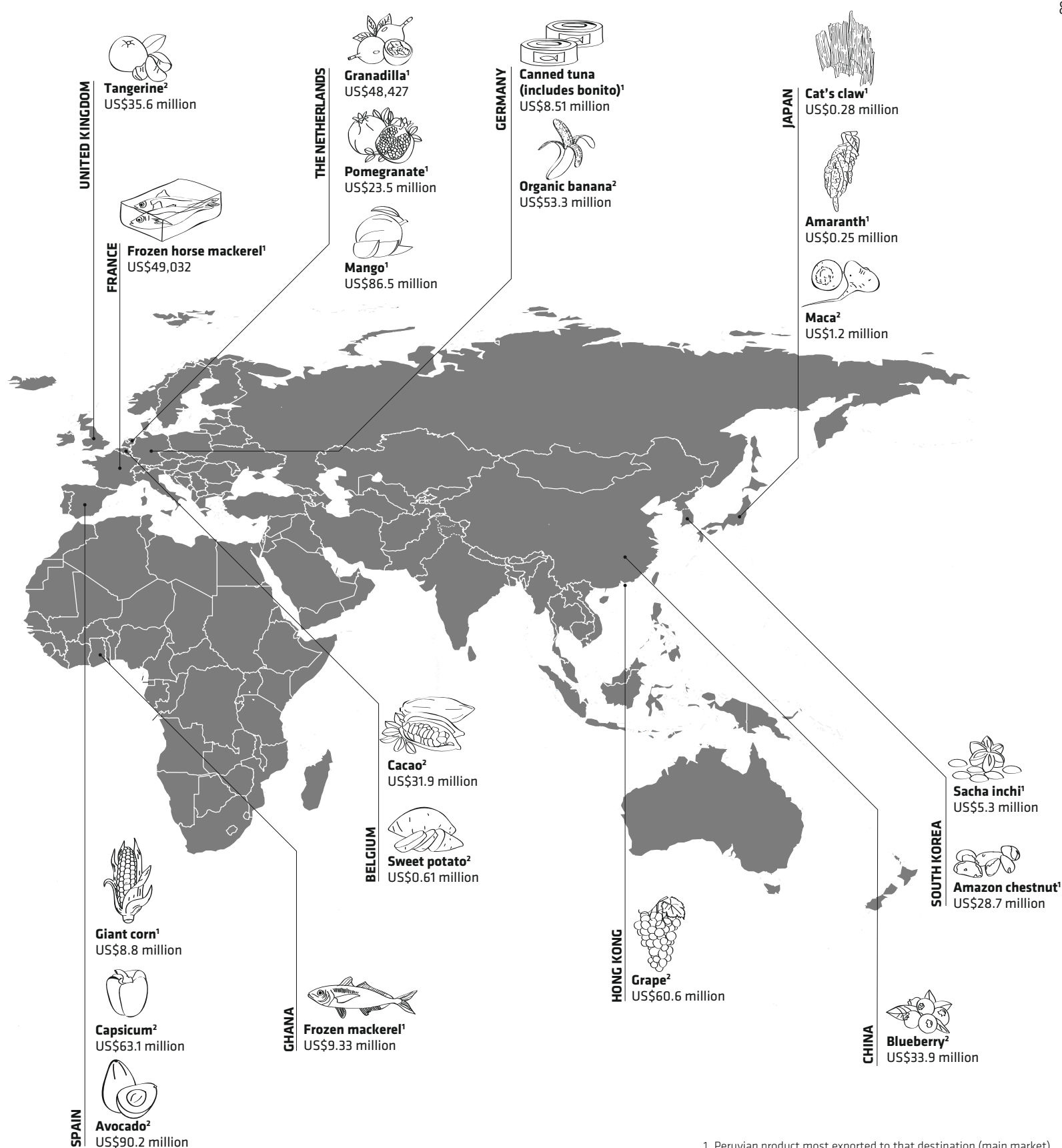
We are the land of the *Capsicum*, tasty fruits, fresh vegetables, powerful grains, healthy herbs, nutritious roots, and abundant fish. This great biodiversity, which is our treasure, we share with the world, to nourish it, to feed it, and to keep it healthy.



GROWING CONSIGNMENTS
Exports of products associated with the Super Foods Peru brand led to consignments valued at over US\$3.46 billion in 2017. This figure represented an increase of 8.7% on the previous year.

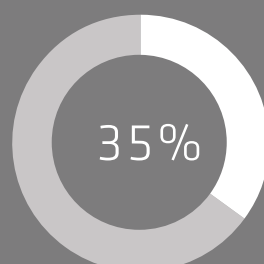
7415
Peruvian companies
(187 more than in 2016) exported their products in 2017 to 178 markets (three more than the previous year).

MAIN EXPORTS
Peru is the world's number one provider of maca, quinoa, dried beans, and fresh asparagus. It is also one of the main exporters of Amazon chestnuts and preserved asparagus (2nd), blueberries and fresh avocados (3rd), canned mangos and palmitos (4th), and olives and scallops (5th).



US\$521
million

was the export value achieved by the fishing sector for direct human consumption in 2016. Products such as squid, scallops, prawns, and anchovies arrived in Europe, which represents around 35% of the total market.



FISHING FOR THE WORLD
Non-traditional fisheries exports to the United States increased US\$231 million in 2017, making that country the principal market and representing an increase of 15% over the previous year.



CABALLITOS DE TOTORA

In northern Peru the tradition of going to sea in caballitos de totora (tototora reed boats) continues today. The artisanal fishermen set out at dawn or at dusk in search of the catch of the day for their own consumption or for sale. Respect for closed seasons and minimum sizes is both the law and the key to sustainable gastronomy.





EACH TIME OUR BIODIVERSITY IS SHOWN IN ALL ITS SPLENDOR, WE ARE FILLED WITH PRIDE TO ACKNOWLEDGE THAT PERU IS A PRIVILEGED PLACE. BUT SUCH ABUNDANCE IS NOT JUST A CONSEQUENCE OF THE NATURE THAT SURROUNDS US. IT IS ALSO THE RESULT OF HUNDREDS OF YEARS OF EFFORT, IN WHICH OUR ANCESTORS DOMESTICATED, AND MADE EDIBLE, PRODUCTS AS EMBLEMATIC AS THE POTATO, AND TAUGHT THE NEW GENERATIONS TO PREVENT CLIMATIC ADVERSITIES, KNOWLEDGE WITH WHICH THOSE WHO CAME AFTER GENERATED EVEN GREATER DIVERSITY.

WHAT CAN WE DO TO PROTECT IT? CHEFS MUST DO MORE THAN SIMPLY DEDICATE THEMSELVES TO THE PRACTICE OF THEIR CULINARY ART. THEY MUST ALSO UNDERTAKE RESEARCH INTO THE PRODUCTS THAT MAKE UP THIS WEALTH. THEY MUST DISCOVER THE SEASONALITY OF THE INGREDIENTS THEY USE AND RESPECT CLOSED SEASONS FOR FISH AND CRUSTACEANS. THEY MUST PRIORITIZE THE USE OF SUSTAINABLE PRODUCTS AND TREAT THEM EFFICIENTLY TO IMPROVE WASTE MANAGEMENT AND AVOID ENVIRONMENTAL POLLUTION. THEY MUST DEAL DIRECTLY WITH THE PRODUCER AND THE FISHERMAN AND REWARD THEIR WORK BY PAYING A FAIR PRICE.

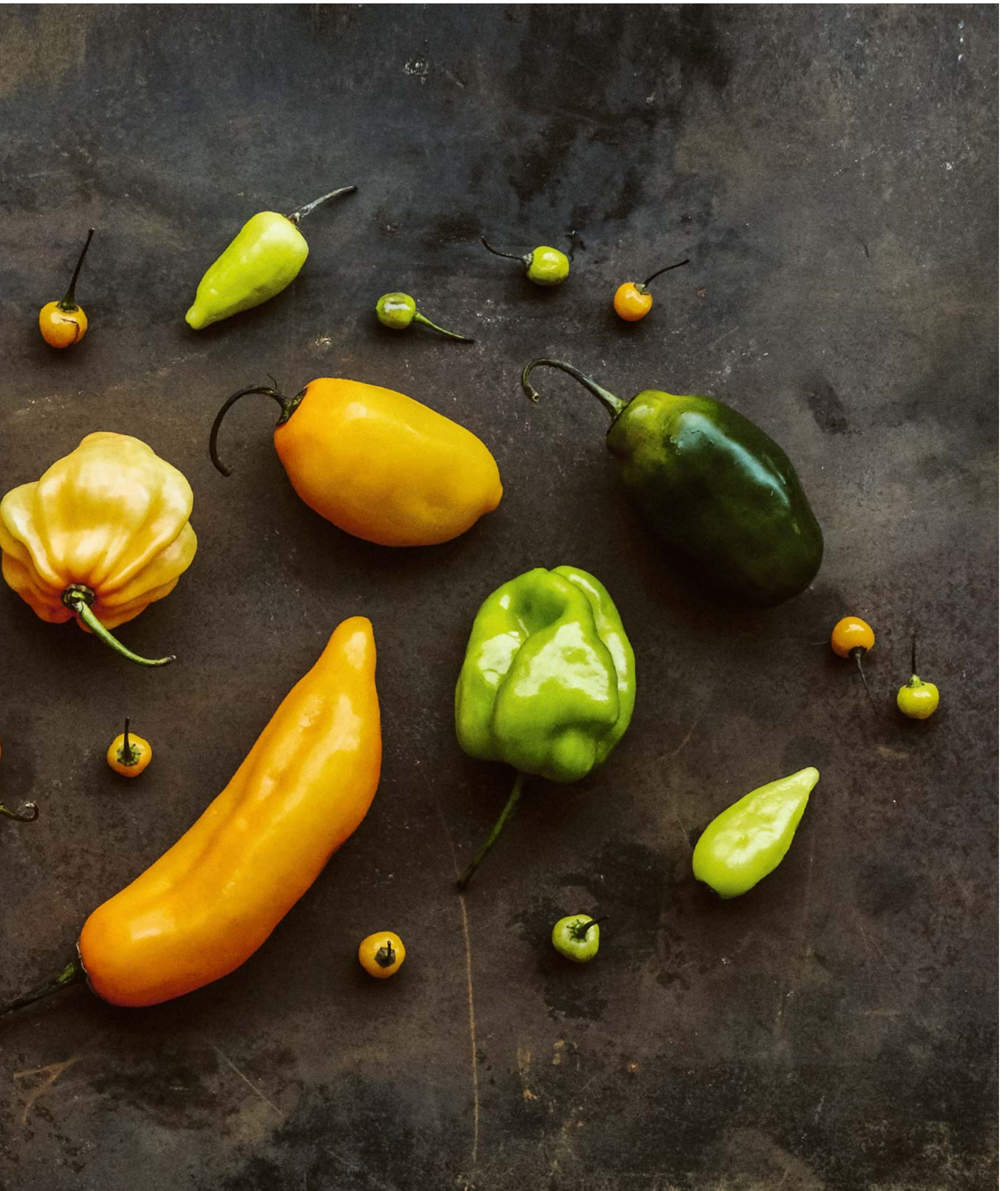
IF WE ALSO LEARN TO DO ALL THIS, AND WE TEACH OUR CHILDREN TO UNDERSTAND AND RESPECT OUR BIODIVERSITY IN THIS SAME WAY, WE WILL ENSURE A SUSTAINABLE FUTURE FOR PERUVIANS AND FOR THE ENTIRE WORLD.

Flavio Solórzano, chef



THE GREAT PANTRY





CHILI PEPPERS OF PERU. The Peruvian capsicum family extends to more than 500 varieties. Here are just some: charapita (*Capsicum chinense*), rocoto (*Capsicum pubescens*), sweet chili (*Capsicum chinense*), Cacho de cabra (*Capsicum baccatum*), escabeche (*Capsicum baccatum*), Ayuyo (*Capsicum baccatum*) and charapón (*Capsicum chinense*).



ASPARAGUS (*Asparagus officinalis*)



LUCUMA (*Pouteria lúcuma*)



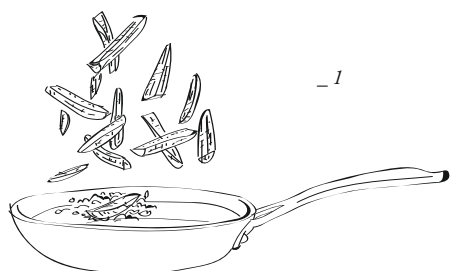
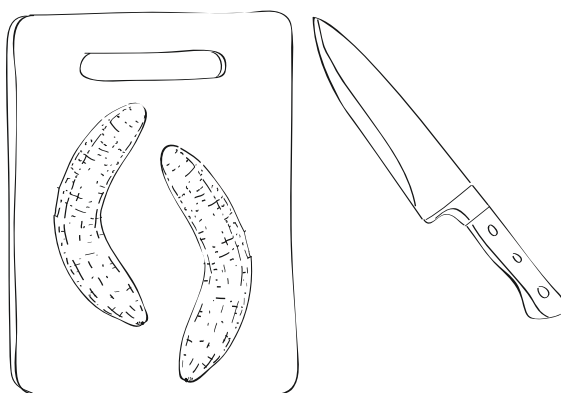
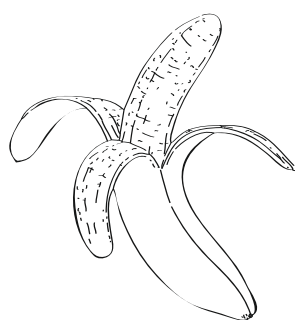
SACHA INCHI (*Plukenetia volubilis*)



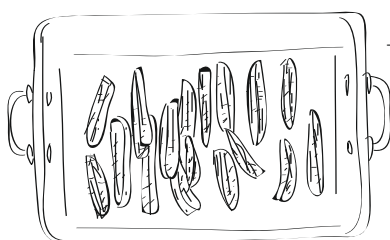
AGUAJE OR MORICHE (*Mauritia flexuosa*)



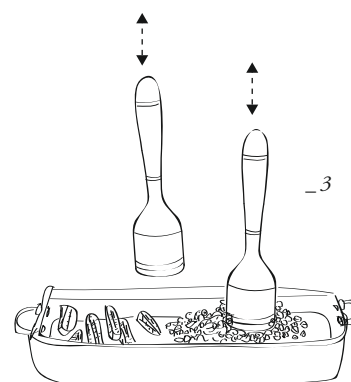
BELLACO BANANA (*Musa paradisiaca*)



-1



-2



-3



-4



-5



-6



TACACHO. A typical preparation of the Peruvian forest based on banana that is roasted and then crushed.



MASHUA (*Tropaeolum tuberosum*)




OCA (*Oxalis tuberosa*)



MACA (*Lepidium meyenii*). The eighth designation of origin is maca, from Junín and Pasco, which grows between 3950 and 4500 meters above sea level. It stands out for its sweetness, flavor, aroma and colors of black, yellow, and red.



PAPA NATIVA (*Solanum tuberosum*). Peru has around 3500 of 5000 potato varieties that exist in the world. Many of these are native, and are cultivated in peasant communities located from 3000 meters above sea level.



MAÍZ (*Zea mays*). More than 55 varieties of corn are registered in Peru.



MADRE DE DIOS CHESTNUT (*Bertholletia excelsa* H.B.K.)



MARAS PINK SALT. A product from the old salt mines of Maras (Urubamba, Cusco), at 3380 meters above sea level. It is distinguished by its anti-inflammatory, exfoliating, and healing properties. It also has a low concentration of sodium chloride, which is good for blood pressure.



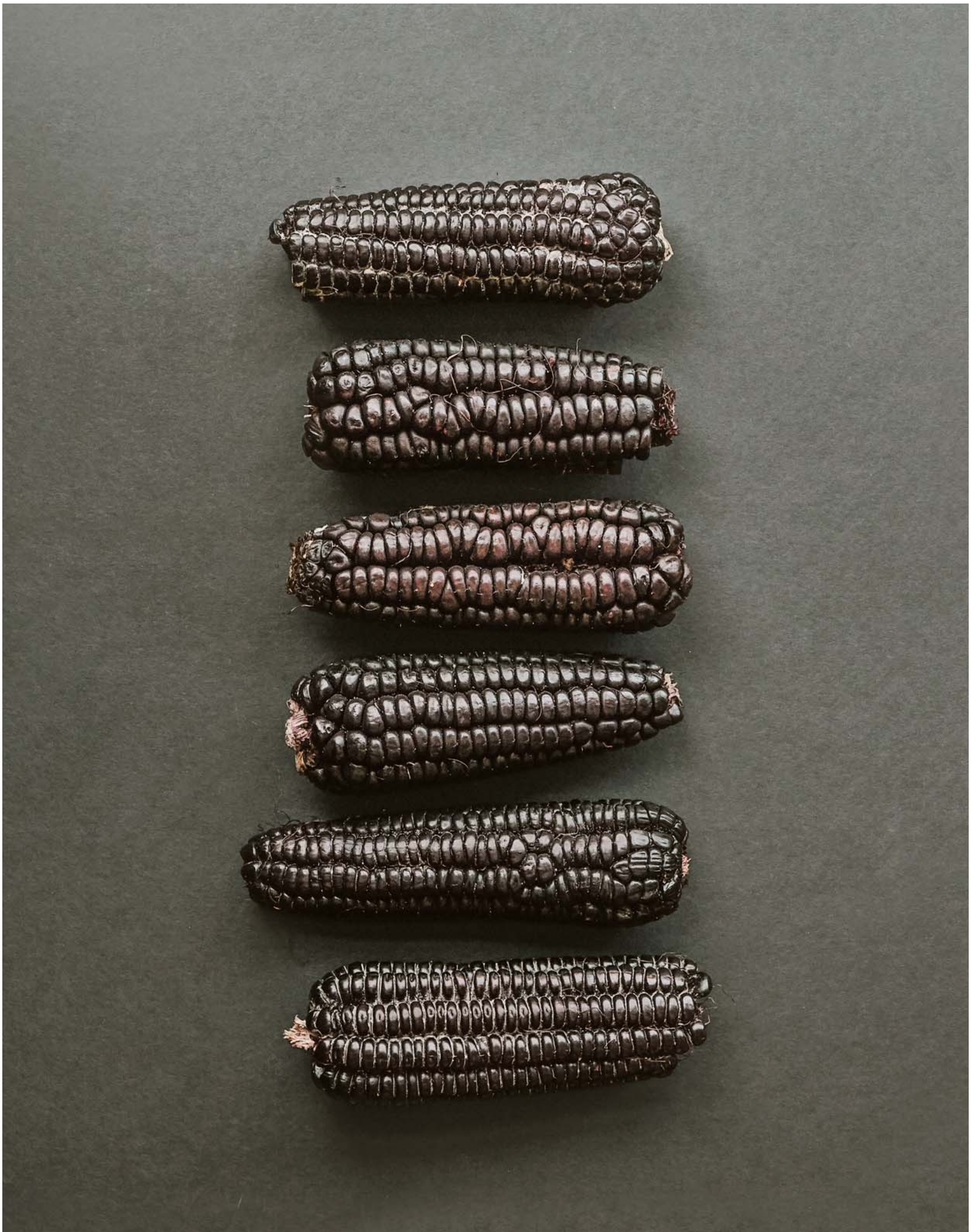
CAMU CAMU (*Myrciaria dubia*)



ANDEAN GRAINS. QUINOA (*Chenopodium quinoa*), AMARANTH (*Amaranthus caudatus*) and KAÑIWA (*Chenopodium pallidicaule*).



MACAMBO (*Theobroma bicolor*)



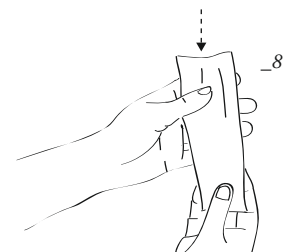
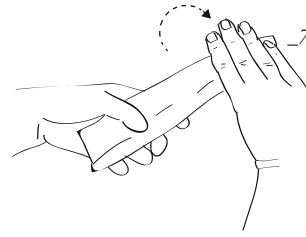
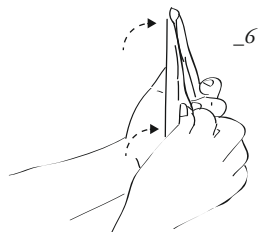
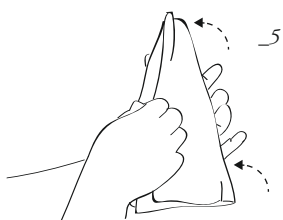
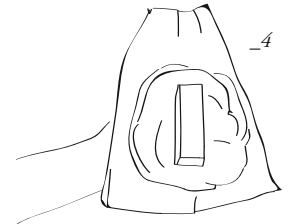
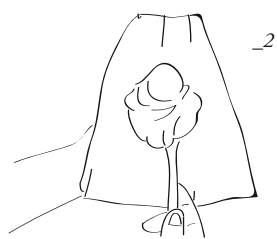
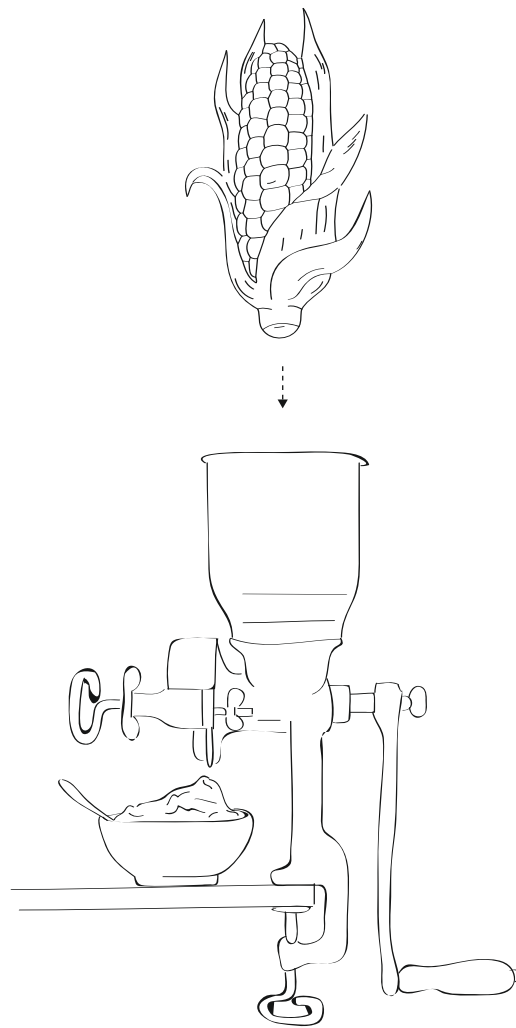
PURPLE CORN (*Zea mays* L.)



PORCÓN MUSHROOM (*Suillus luteus*)



URUBAMBA GIANT CORN (*Zea mays*), or Paraqay sara in Quechua. The second recognized Designation of Origin. Its cultivation takes place in the provinces of Calca and Urubamba in Cusco.



HUMITA. Pasta made of fresh corn wrapped in corn leaves that is steamed or boiled.
It can be sweet or salty.



HERBS. CHINCHO (*Tagetes elliptica*), HUACATAY (*Tagetes minuta* L.), PAICO (*Chenopodium ambrosioides*), MUÑA (*Minthostachys mollis*), SACHACULANTRO (*Eryngium foetidum*) and SPEARMINT (*Mentha spicata*)



CHERIMOYA CUMBE (*Annona cherimola* Mill), BLUEBERRIES (*Vaccinium corymbosum*), RASPBERRY (*Rubus idaeus*), ZARZAMORA (*Rubus ulmifolius*) and TUNES GREEN AND RED (*Opuntia ficus-indica*)





COASTAL SHELLFISH. PUERTO ÉTEN LOBSTER (*Panulirus gracilis*), SAN JUAN DE MARCONA SEA URCHIN (*Loxechinus albus*), HUANCHACO CRAB (*Platyxanthus orbignyi*), PARACAS SCALLOP (*Argopecten purpuratus*) and HUARMEY NAVAJA (*Ensis macha*)

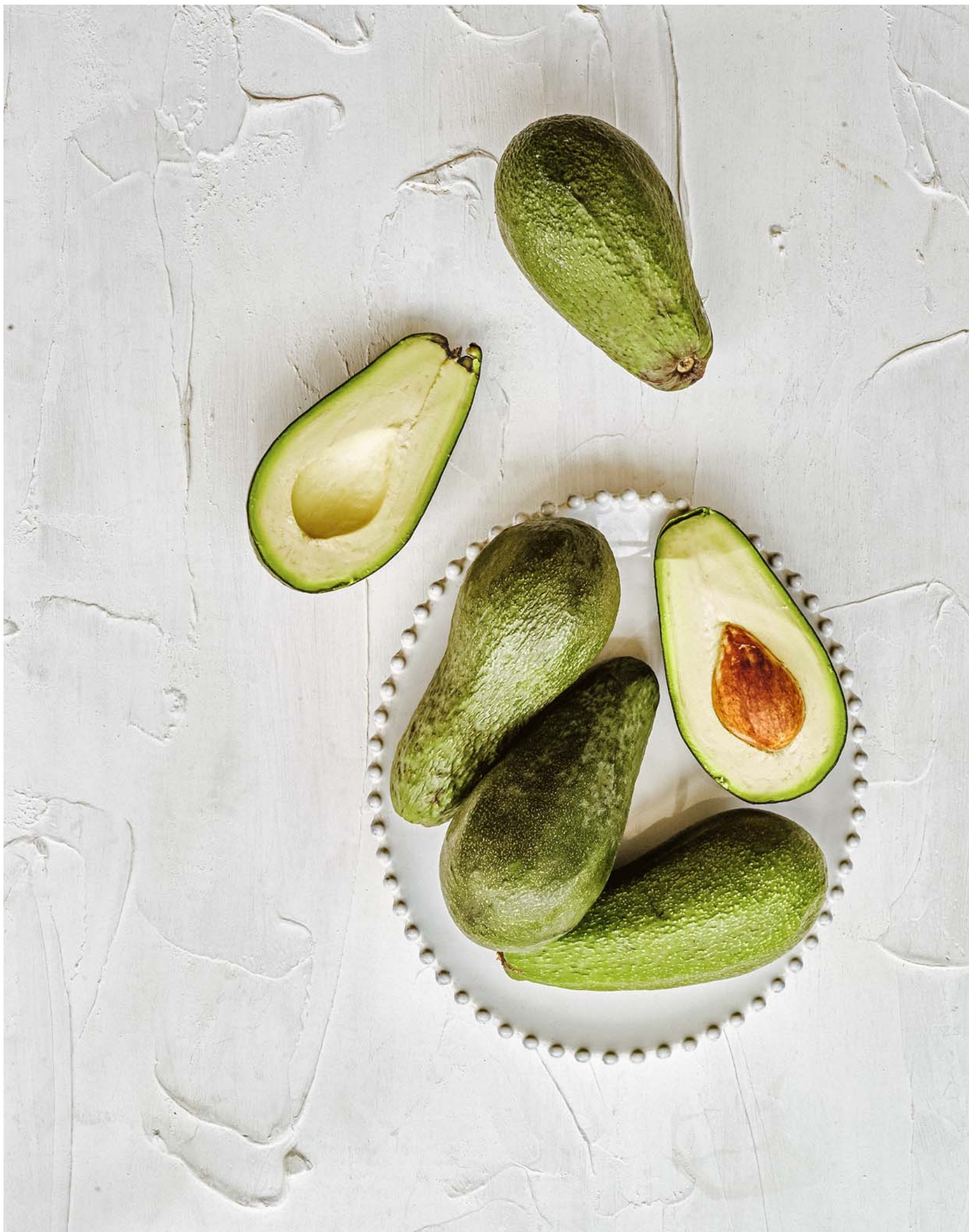




PERUVIAN FRUITS. PEACH-PALM (*Bactris gasipaes*), BORGÑO GRAPE (*Vitis vinifera*), PIURA SILK BANANA (*Musa paradisiaca*), ANDEAN TUMBO (*Passiflora mollissima*), GRENADINE (*Passiflora quadrangularis*), AMAZON COCONA (*Solanum sessiliflorum*), GRANADILLA (*Passiflora ligularis*), MANGO (*Mangifera indica* L.), GOLDENBERRY (*Physalis peruviana*), PASSIONFRUIT (*Passiflora edulis*), SACHATOMATE or TAMARILLO (*Solanum betaceum*) and KEY LIME (*Citrus aurantifolia* Swingle)



VAQUITA BEAN (*Phaseolus lunatus*)

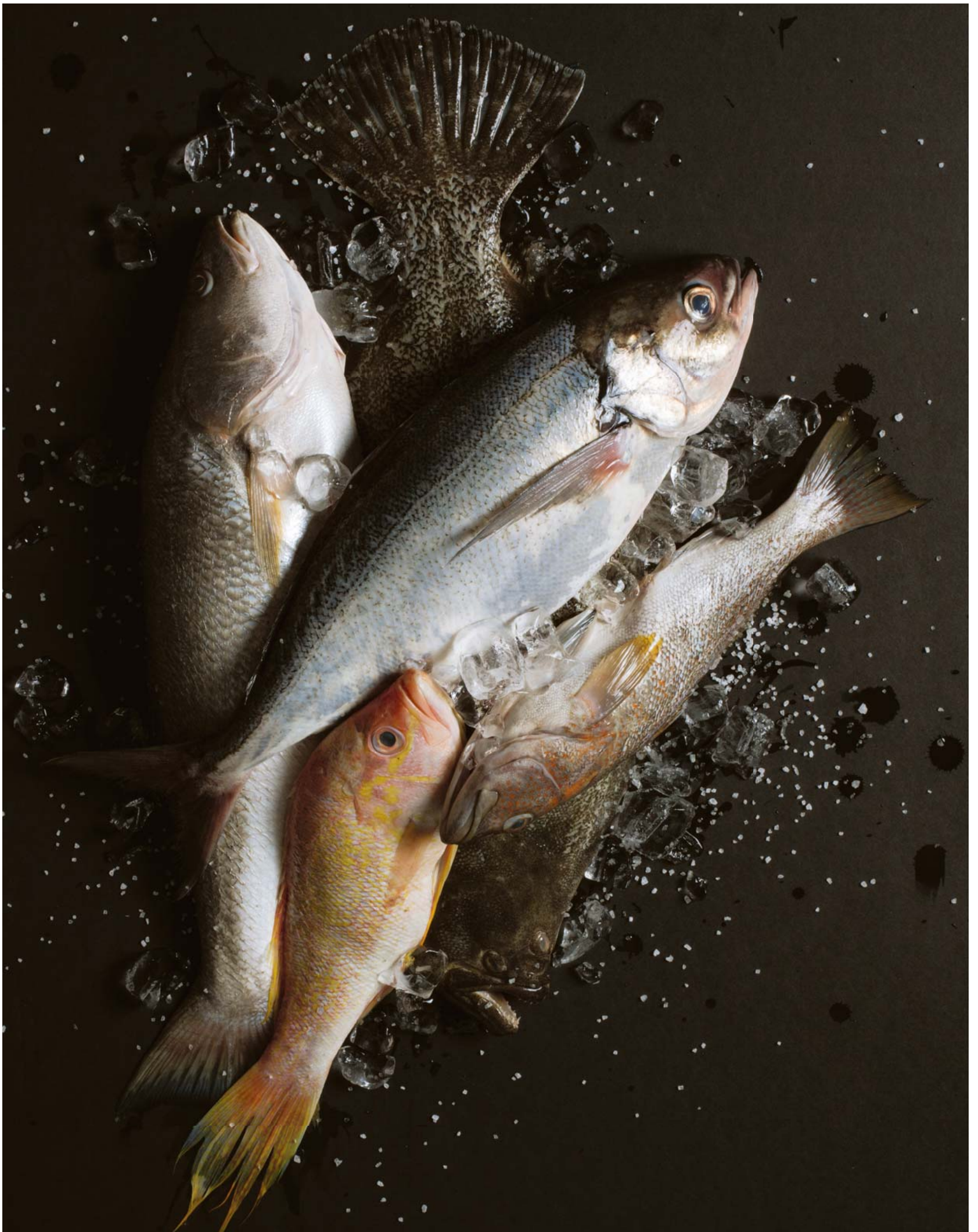



AVOCADO (*Persea americana*)



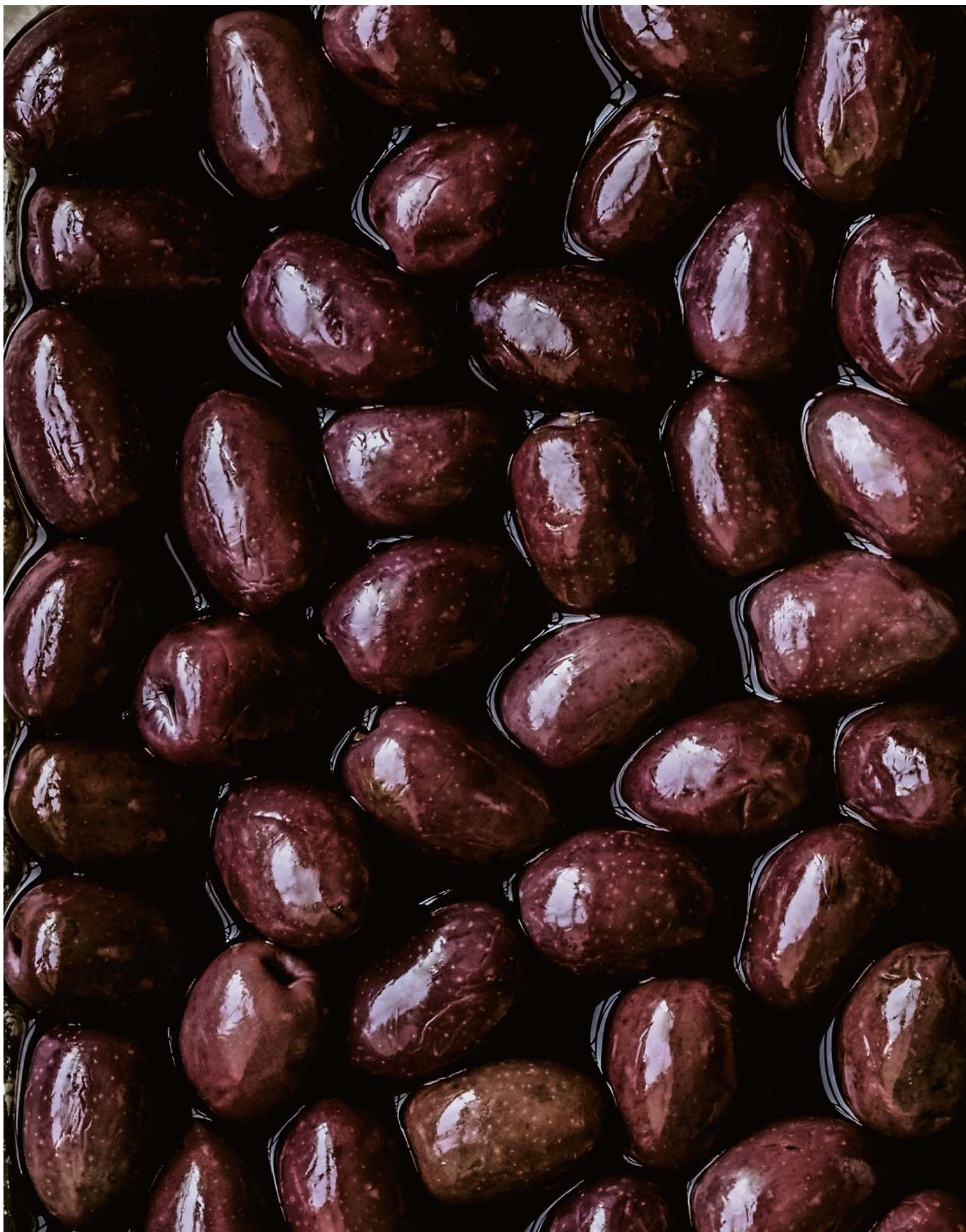


TACNA SQUASH (*Cucurbita maxima Duchesne*). LOCHE DE LAMBAYEQUE (*Cucurbita moschata Duchesne*), sixth Denomination of Origin from the provinces of Chiclayo, Lambayeque, and Ferreñafe. YUMINA PUMPKIN (AREQUIPA), an endemic product in danger of extinction.

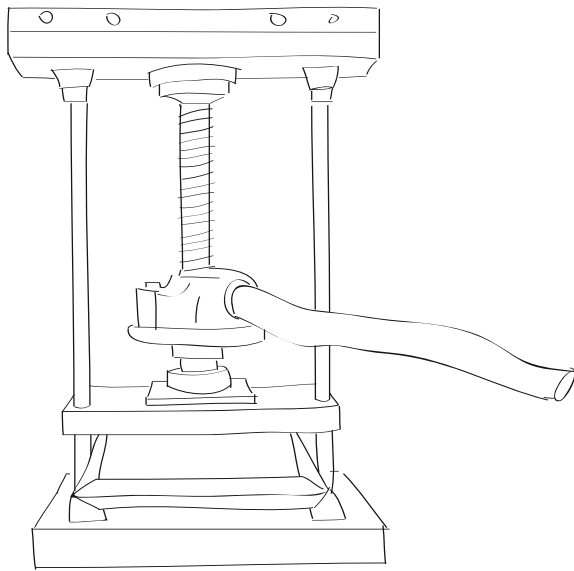
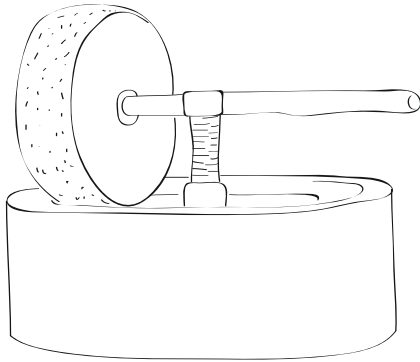




COMBER (*Serranus cabrilla*), COJINOVA OR PALMERONA (*Seriola violacea* Guichenot)
and SEÑORITA (*Halichoeres notospilus*)



TACNA OLIVE (*Olea europaea*). Seville or Creole Variety of Peru. Ninth Designation of Origin, the fruit of its soil, cultivation techniques and the influence of the Humboldt Current.



OLIVE OIL. Process of artisan extraction.



HARD AT WORK
María Ccayanco, better known as "Muñequita", prepares ocopa in the traditional way: using the *batán*.

6_ JOURNEY INTO THE COUNTRY

Let's get away from Lima. From the capital that wants everything and, it seems, can have it all. We are going to take a tour of the countryside, the sea, the rainforest. We will delve into our most deeply rooted traditions and see how they swell with pride. We will search for their origins to understand the present and rethink the future. Recent years have seen our regional cuisines find their place at the table and put their ingredients and techniques on full display. Let's remove the blindfold, because Peruvian cuisine is not just the one that is cooked up in Lima.

María Ccayanco smiles. She is sitting down and ready to start the daily grind in front of her *batán*. Her hair is gathered in a long braid and a straw hat shelters her dainty body from the sun. They call her “Muñequita” (little doll). She is a *hacedora*, the name in Arequipa for someone who helps in the kitchen of the *picantería*. María takes the large stone in her hands and begins to rock it steadily, following the rhythm in a dance that makes lighter what is heavy, and with each sway crushes a bunch of garlic, onions, and chili peppers. Next it will be the turn of the *huacatay* (black mint).

The *batán* is a pre-Hispanic tool that connects the regional cuisines of Peru from the north coast to the mountains of the south. An essential part of artisanal, traditional, and home cooking, it is used in those temples of flavor where the smell of burning firewood permeates everything: from the pots where tasty stews boil, to the walls sealed by soot. These are places where the kitchen is a hive of activity and is, more often than not, a matriarchy. Our country's *picanterías* are bastions of regional identity.

Their story began in the sixteenth century in *chicherías*, places where the sale of *chicha* (a beverage made from fermented corn) was regulated by the Spanish authorities through ordinances issued in November 1575 in the city of Arequipa. According to Viceroy Toledo, *chicha* was no longer to be offered in the taverns of the *rancherías* (structures that were grouped

to form a small town) located on the periphery of the city, but instead “in a house in each town” where its consumption could be controlled. In addition, food was to be offered to avoid only consuming *chicha*, “the principal harm comes from its consumption after a fast and without measure.” According to Alonso Ruiz Rosas, founder of the Arequipa Picantera Society, these *chicherías* were the “embryo of future *picanterías*.”¹

A white or red flag hanging from a pole on the door was the traveler's sign that *chicha* was available in the house. Over time, the women who served the drink together with a spicy morsel came to put their generous seasoning increasingly on display. It was during the 19th and 20th centuries, with a vast set of home-style recipes catching the attention of diners, that the *chicherías* adopted the popular name by which today these restaurants are known across several regions of

1. Ruiz Rosas, Alonso (2012). *La gran cocina mestiza de Arequipa*. Regional Government of Arequipa / Cuzzi Editores, 2012.



LEVANTAMUERTOS
Adobo arequipeño with
pan de tres puntas
 (three-pointed bread).
 A traditional Sunday
 breakfast.

the country: *picanterías*. But, warns the sociologist and cook Isabel Álvarez Novoa, just as all bodies need blood, “there can be no *picantería* without *chichería*”. For her, these are venues that represent an expression (the *chicha*) which supposes knowledge, resistance, and technique, and that summon cultural and social moments which represent an offering to both the pachamama and the prosaic, and to food and sensuality. A glass full of ancestral knowledge.

Although for centuries *picanterías* were part of daily life for people living outside Lima, many Peruvians paradoxically still live with their backs turned. The recognition we are giving to their history and cultural legacy is recent. In 2014, the Arequipa *picantería* was declared Cultural Patrimony of the Nation. A year later this distinction was extended to the *picanterías* and *chicherías* of the regions of Tumbes, Piura, Lambayeque, La Libertad, and Cusco. As of July 2015 the Arequipa Picantera Society (founded in 2012) had 39 *picanterías* represented on its board, although these are far from being the only ones that exist today in *Ciudad Blanca* (White City, the name given to Arequipa because of the white sillar stone with which it is built). The organization has established four characteristics that these gastronomic spaces should meet: offer *chicha de guiñapo* (*chicha* made from fermented black corn); prepare a typical daily lunch (for example, *chaque*, a traditional soup prepared on Mondays); serve *picantes* (spicy dishes) and other extras; and be democratic spaces open to all.

Álvarez adds, “The *picanterías* are communities where memory is kept.” Her research along the coast and in the mountains of Peru helps us discover the *picantería* phenomenon which, although its most emblematic expression is found in Arequipa, extends as far as the cities of Piura and Lambayeque to the north, and across the central mountain range to Cusco, the

“IN PERU, THE MOST DISTANT ANCESTOR OF WHAT TODAY WE CALL RESTAURANTS WAS THE *CCATU*, A PUBLIC PLACE WHERE FOOD WAS SUPPLIED AND CONSUMED DURING THE INCA PERIOD. THEY WERE SITUATED ALONG THE ROADS THAT JOINED SETTLEMENTS AND WERE STOCKED WITH VARIOUS FOOD PRODUCTS FOR BARTERING WITH INHABITANTS FROM ELSEWHERE. THE *CHICHERÍAS* CAME LATER AND THEN THE *PICANTERÍAS*, CULINARY INSTITUTIONS WITH MORE THAN FOUR CENTURIES OF HISTORY, LOCATED IN ALMOST ALL THE REGIONS OF OUR COUNTRY AND ALWAYS UNDER THE DIRECTION OF WOMEN.”

Isabel Álvarez (2017)*

archaeological capital of the Americas. It was there in 2016—and following the example set by its counterpart in Arequipa—that the Picanterías Association of Cusco was established. Its first board consists of eleven *picanteros* and *picanteras*, although the chef Paul Rivera, its founding president, estimates that eighty still survive in the Imperial City.

Peruvian cuisine today recognizes that its strongest foundations are to be found in these regional venues. According to Álvarez, what is to be constructed in the future, the innovation, must reflect on the research into the historical memory that underlies each dish. “Peru’s great cuisine,” warns the researcher, “was not born twenty years ago. What we recognize today as transcendent contains primal flavors from which a way of making cuisine has been shaped and configured as product of the *mestizaje* that defines us.” That is how the *picanterías* shine, showcasing the flavors of regional ingredients, techniques, and the most traditional dishes. The La Nueva Palomino in Yanahuara, La Chayo in



MÓNICA HUERTA

Picantera from Arequipa

What were *picanterías* like twelve years ago?

Picanterías, in their essence, have not changed, they are still the same, with all that love and tradition, only now they have come to prominence and become concerned with providing better service and in being at the forefront in food handling practices. They maintain what Alonso Ruiz Rosas has referred to as their mesocratic spirit. In other words, one can sit at a long table and share the experience equally with a laborer or a government minister; they are venues for all social classes. On the other hand, they continue to provide the same dishes, as well as older, rediscovered recipes that our mothers stopped preparing because they were so time consuming.

Do you think *picanterías* are really appreciated in Peru?

*Thanks to Peru’s gastronomic boom, Arequipa cuisine, which is full of tradition, has become better known and, in my opinion, is one of the most unspoiled in the country. It still employs pre-Hispanic techniques in addition to the use of regional products. And from there an incredible world of flavors has come to light. There is still much to discover and publicize, because although it is known as a rich cuisine, myths persist that it is excessively spicy and that there is too much frying involved. People tend to remember only three dishes: rocoto relleno, chicharrón, and guinea pig. But on the contrary, it is a broad, healthy, nutritious, and balanced cuisine that uses many techniques and works with fresh products. There is a lot of jayari, which in Quechua means caller; that is, many small dishes that encourage you to consume more chicha, which in truth, dates back to the beginning of the *picanterías*. The Arequipa *picantería* only works to its full potential when it is in its own environment and with all its cooking tools; if we try to take it elsewhere, the same results are very difficult to achieve.*

* Álvarez, Isabel (2017). *Picanterías y Chicherías del Perú Patrimonio Cultural de la Nación*. Lima, Perú. USMP Editorial Fund.



PICANTEROS FROM AREQUIPA

Above

Luis Alberto Gallegos of Los Geranios, Beatriz Villanueva of La Laurita Cau Cau, Velmy Villanueva of La Cau Cau, Angélica Aparicio of Los Geranios, Rafael Del Carpio of Los Leños de Yumina, Maruja Ramos of La Maruja, and Aladhir Ortiz of Los Leños de Yumina.

Right

Picantera María Meza Cárdenas with her daughters: Lourdes and Mary Llerena from Sabor Caymeño.



Right Center

Benita Quicaño of La Benita, José Alfonso Díaz of La Capitana, Mónica Huerta of La Nueva Palomino, Tatiana Villavicencio of Las Nieves, Saida Villanueva of La Cau Cau II, and Ruth Salas of La Lucila.

ANDEAN FLAVORS

Right Top and Bottom

From *chupe de camarones* (Peruvian style shrimp chowder) to *huatia*, *pachamanca*, *tallarines con pichón* (spaghetti with pigeon) and guinea pigs, the Peruvian *sierra* shares the much-loved flavors that come from Puno, Cusco, Junín, Pasco, Cajamarca, Huánuco, Huanavelica, Apurímac, Ayacucho and the mountains of Ancash, Arequipa, Moquegua and other regions of Peru.







BANQUETS AND TRADITION Left

An Arequipa *picantería* table displaying the main ingredients supplied by its generous soils.

Above

Cook Trinidad Mamani of the Sangarará community in Chahuay, Cusco, prepares a creamy *uchucuta* (spicy sauce) in her *batán* using herbs and corn from her garden.

Top right

The Cusco Picanterías Association seeks to revive and conserve the legacy of cultural practices that have become national heritage.



Catacaos, and even La Picantería—the modernized version created in Lima by Héctor Solís from Chiclayo—are not-to-be-missed stops on our extensive gastronomy tourism trail. Sassy, colorful, filled with culture and tradition, they reveal their flavors to domestic and foreign travelers.



The word *cebiche* is synonymous with Peruvian gastronomy and, as pointed out by chef Flavio Solórzano, is already known throughout almost the entire world. Although this dish is also part of Latin American culinary heritage elsewhere, the Peruvian version is the most widespread and ancestral. According to the archaeologist Carlos Elera, Director of the National Museum of Sicán in Lambayeque, it was the Mochica and Chimú cultures that first began to season tender crustaceans with chili pepper and salt, in a kind of proto-*cebiche* that *mestizaje* would later refine. Three factors that made possible its appearance are the 3,080 kilometers of coastline multiplied by 200 nautical miles of exclusive economic fishing; the Amazon basin that exerts an influence over 70% of the land²; and the significant consumption of marine products in the daily diet and in catering at all levels, from haute cuisine to *huariques*.

According to data from the Ministry of Production, per capita fish consumption in Peru in 2017 was 14.5 kilograms. The same study states that the regions with the highest intake were Loreto with 45.9 kilograms, and Ucayali with 34.1. It also indicates that the most consumed fresh species were bonito (21.9%), jack mackerel (20.7%) and mackerel (11.5%). In light of this data, it is essential that we put under the microscope everything related to

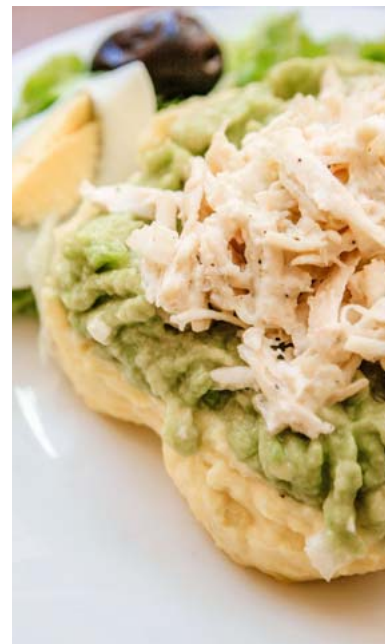
2. Data provided by the NGO *Amazónicos por la Amazonía* (AMPA).





PICANTERAS FROM
CUSCO

Nancy Romero of Wally
2, Rose Mary Meléndez
of La Chomba,
Emiliana Salazar of
Las Manuelitas, Sofía
Amaut of El Fogón
de las Manuelitas,
Gualberta Ramos of
Wally, Irene Quispe
of Los Cuatro Suyos,
Nancy Carrión of Sol
de Mayo, Felicidad
Angélica Tapia of
Quinta Eulalia, Hérica
Carrión and Beatriz
Salinas Ccachajna of
Sol de Mayo.





COASTAL FRESHNESS

Top

Juanita Martínez de Gonzales, Dame of Pisco and the soul of La Olla de Juanita. Northern cebiche with cassava and *zarandaja*. *Picantero* Josefa Sosa “Chepita”, and her son, José Silva, from El Ganzo Azul in Catacaos, Piura. One of the most requested dishes: the *majarisco*.

Center

In Pimentel, a succulent dish at La Picantería del Mar. Sweet and salty Moquegua: traditional *guargüeros* and a home style chicken *causa*.

Bottom

Catacaos: A *picantero* embrace between Rosario Imaz of La Chayo and Walter Quintana of Mal Mandao. To finish off a cebiche with *conchas negras* (black seashells), a resource from the mangroves of Tumbes.

marine products and resources, and their relationship with consumption in the home or in commercial venues: their influence extends beyond the daily lunch menu and into the economy, the ecology, and public health.

Fishing has suffered highs and lows due to a combination of environmental factors and public policies. A report published by the newspaper *El Comercio* notes that: “Following the 27.9% decline in the fishing industry Gross Domestic Product (GDP) in 2014 there has been no annual recovery to enable a return to the production levels of the past decade. While in 2008 the production was S/ 2.433 billion, last year—even with growth of 4.7%—the figure only reached S/ 1.921 million.”³

Climate change affects all ecosystems. “Global warming affects the quality of the water and marine environment and its resources,” says Ángel Perea, a biologist and researcher at the Institute of the Sea of Peru. “Consequently, the marine resources have to adapt to new minimum oxygen conditions which diminish the space or the habitat of the species. Currents, acidification, migration patterns and other factors are also affected.” These are fundamental details that our gastronomy needs to consider.

The biologist Simone Pisu, of Sustainable Fishery Trade, points out that there is no precise official data of the effects of the so-called gastronomic boom on marine resources along the Peruvian coast. From a sustainability point of view, she identifies three types of buyers: first, those whose primary concern is the price; second, those who seek quality and also take an interest in the origin of the product; and third, the haute cuisine restaurants, which respect closed seasons and minimum sizes, and also know both the fisherman

3. Macera, Daniel; Villalobos, María Rosa. “From the ocean to the table” *El Comercio* newspaper. 28/03/2018.

_____ “FROM OUR EXPERIENCE, THE FIRST THING WE DID WAS TO STUDY OUR CHICLAYO CUISINE, TO RESEARCH OUR DISHES, AND TO DEEPEN OUR UNDERSTANDING OF THEM. THIS KNOWLEDGE LEADS US TO SEARCH FOR THE BEST INGREDIENTS AND PRODUCTS. IF WE ARE GOING TO MAKE CHINGUIRITO WE NEED TO USE THE BEST GUITARRA WE CAN GET FROM SECHURA, IN PIURA, BECAUSE YOU WON'T FIND IT IN LAMBAYEQUE. IF WE WANT TO USE GOAT, WE LOOK FOR THE MOST ORGANICALLY RAISED THAT WE CAN FIND, THE ONES THAT HAVE ONLY SUCKLED AND WHOSE MOTHERS HAVE ONLY EATEN ALGARROBA (CAROB). THE SAME GOES FOR DUCKS. LEAN AND DARK MEAT IS NOT EASY TO GET, SO WE RAISE THEM OURSELVES. AND ALSO FOR THE BEST RICE, THE BEST LOCHE ... BE EXQUISITE, EXCLUSIVE. BECAUSE THAT IS WHAT OUR LAMBAYEQUE CUISINE IS LIKE: FINE AND ELEGANT. AFTER THAT THE TASK IS EASIER AND RUNS THROUGH OUR VEINS: REFINE FLAVORS, STYLIZE DISHES, BE CHEFS, AND TRANSFORM.”

Héctor Solís, chef



and the place of origin. The third group is the smallest. The first group covers the great majority of people who purchase fish.

Pisu brings to the table the example of the octopus, whose price reached historic highs in 2017 when it became scarce along the Peruvian coast due to phenomena that altered the water temperature. “Seaweed represents another interesting case. Peru is the only country in the Americas that consumes it, yet there is still a tendency towards overexploitation that we should correct. It is a delicate issue because seaweed constitutes for some marine species their zone of shelter and reproduction.”

Gastronomy is directly responsible for the increasing exploitation of marine resources, but also for the respect we afford them through abiding by closed seasons and minimum sizes. The sea is just like a farm: if it cannot provide, it will not provide. Customers have to understand that there are many types of fish. We have to put an end to the idea that white meat is the only indicator of quality. The Ministry of Production’s program *A Comer Pescado* (Let’s Eat Fish) is working on this. Its objectives focus on improving consumption habits among the population and promoting the economic development of artisanal fisheries and small scale aquaculture, taking into account the drivers of demand.⁴

From the private sphere, Sustainable Fishery Trade trains artisanal fishermen in practices focused on sustainability. In this same context, Pisu emphasizes that in recent years many chefs have taken on the commitment of sustainable exploitation of the ocean’s resources. This trend is expected to continue upwards and to also influence the final consumer, whose decisions are not

SUNNY DISTRICTS

Catch of the day in Pisco (Ica); they say Tumbes coconuts are better than water for quenching thirst; colorful facades facing the sea at Puerto Eten (Lambayeque); and Zaña: Afro-Peruvian *mestizaje*, the melancholy and romantic remains of what once was an imposing architecture.

4. Portal of the Ministry of Production.



FROM THE SEA TO THE PLATE

Peru's marine wealth is expressed in endless ways on the stoves and at the table.

GASTRONOMY IS DIRECTLY RESPONSIBLE FOR THE INCREASING EXPLOITATION OF MARINE MARINE RESOURCES, BUT ALSO FOR THE RESPECT WE AFFORD THEM THROUGH ABIDING BY CLOSED SEASONS AND MINIMUM SIZES. THE SEA IS JUST LIKE A FARM: IF IT CANNOT PROVIDE, IT WILL NOT PROVIDE. CUSTOMERS HAVE TO UNDERSTAND THAT THERE ARE MANY TYPES OF FISH. WE HAVE TO PUT AN END TO THE IDEA THAT WHITE MEAT IS THE ONLY INDICATOR OF QUALITY.

taken just at the table but are also shown through their daily actions. For this reason, gastronomy has embraced issues such as recycling. Even something as simple as the use of plastic containers can have a tremendous impact on our ocean. “In the end, if we do not push for more recycling practices and less use of disposable products, not only will fishing be directly affected, but we will find ourselves eating and drinking more plastic. Gastronomic events are essential to raise public awareness,” says Patricia Majluf, Vice President of Oceana Peru.

Peru’s marine agenda is full of pending challenges related to the conservation and care of its resources and must respond to a growing market inside and outside the country’s borders. That includes the direct action of chefs and consumers when they make their purchasing decisions. And yes, progress has been made in recent years. Our marine biodiversity deserves this attention. Already there are several bodies focused on the most critical issues.



The showcasing of gastronomy from the Amazon has come about through a series of events that have arisen almost simultaneously and which, incredibly, are interconnected. The growing interest in the Amazon’s food pantries is the result of the search for a new space sensitive to issues such as sustainability, fair trade,

THE GREAT CHALLENGE: THE SEA

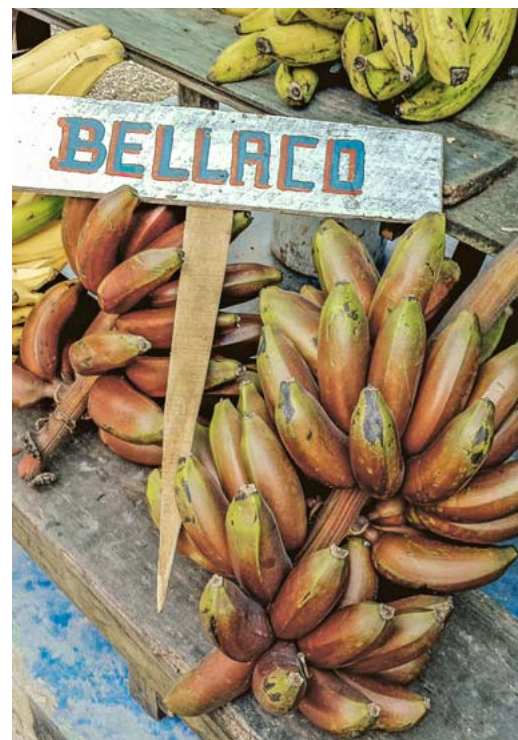
TOMÁS MATSUFUJI
Chef

Speaking in local terms, knowledge of marine species and their potential uses by the general population and cooks requires more care and research. Cebiche bars still require “white fish” and in sushi bars, tuna, “white fish” and salmon, which is not Peruvian. We must start to embrace different species and look for the optimal ways to maximize their preparation and take advantage of derivatives such as the viscera, which are equally tasty and more nutritious. In terms of shellfish, it is necessary to begin to differentiate in the treatment of the different varieties. As a country that boasts some of the greatest marine resources in the world, we have unfinished business. Many well-known chefs promote the issue of responsible handling of their ingredients and obviously customers who visit their restaurants notice the difference in diversity, quality, and freshness. I think scarcity is the only thing that would promote a change and would force people to consume other species. A ban that lasts for years on the main marine species that are extracted and which are at risk of extinction would be a solution, provided that, at the same time, we combat the poaching of our resources by local and international fishing businesses.





RIVER TRANSPORT
In the Peruvian Amazon
life takes place by the
rivers and virtually
everything travels
along their currents.



NATIVE CHORES

Above

Marina Inuma Yumi, from the Shawi nation. She is a potter and a weaver. Everything she produces is utilitarian and is applied in the daily life of the community. She lives in Alto Amazonas, Loreto. The mother of two children, she is 38 years old.

Center and bottom

In kitchens of the Matsigenka communities, cooking takes place with firewood in mud ovens, with gas, or on the ground. Behind the stoves the *tarrafa* hangs out to dry, a circular net that men of the rainforest use for fishing. The Peruvian Amazon is home to 162 types of fruit. Its cacao is considered to be of the highest quality due to its organoleptic profile. It is valued by the world's best chocolate makers.





respect for native ethnic groups, and care for the environment. Although around 60% of Peru's landmass falls inside the Amazon and the rivers that flow through it reach as far as the country's desert, we have only seen a glimpse of its potential and influence.

In one of his first visits to Peru, the Spanish chef Ferran Adrià suggested to his Peruvian colleague, Pedro Miguel Schiaffino, that this monster was ripe for a new concept; lively, colorful, full of flavors, textures, and unconventional techniques, unknown outside the region and in Lima. But, the Malabar chef was already on the case. According to Schiaffino, this giant in much need of study and investigation "will release a whole new pantry to the world. Its value lies in the knowledge and relationship that local people have with respect to the nature it houses. Although Amazon cuisine is Latin American, its strength is not confined within any geographical limits. Its flavors have a structure, an identity, and are easily identified."

The NGO Amazónicos por la Amazonía (AMPA) estimates that there are 700 species of fish and 162 types of fruits within the Peruvian Amazon. According to AMPA biologist Miguel Tang: "Amazon cuisine has found two pathways into the current gastronomic movement: first, through the unconventional techniques it uses and which can also be applied to other products, as Schiaffino does; second, the trend of using Amazon ingredients in conventional recipes or avant-garde cuisine." It is certainly increasingly common to draw on the Amazon pantry for Nikkei dishes and haute cuisine; new players on a stage that had already been conquered by the emblematic Iquitos chefs Celia Chong de Alarcón and Blanquita Cornejo. In 2012 the former, a daughter of immigrants to the Amazon from China (Canton) and Peru's San Martín region, published a recipe book, *Mi gran tesoro* (My great treasure), bringing together a hundred regional dishes that for three decades

THE JUNGLE THAT CURES

Bijao leaves are used for wraps, macambo for desserts and roasts, *bellaco* plantains for *tacachos*, and cacao from Amazonas for chocolate: the ingredients from our rainforest draw the interest of specialists from all around the world.

Doña Elia, from the Matsigenka nation (native community of Nuevo Mundo, La Concepción, in the rainforest of Cusco), knows the culinary and healing potential of medicinal plants and prepares remedies which she uses to help women and children. She is also perfectly acquainted with the ancient art of fiber dyeing using plants, about which she has been asked to speak at craft fairs.

SUSTAINABILITY IS A KEY
ISSUE WHEN WE TALK
ABOUT THE AMAZON
BECAUSE IT RESPONDS TO
FEARS ABOUT HOW THIS
TERRITORY HAS BEEN
SLOWLY DECIMATED TO THE
POINT THAT, ACCORDING
TO AMPA, 160 THOUSAND
HECTARES OF RAINFOREST
DISAPPEAR ANNUALLY.



THE CHEFS FROM BELEN

Durvia Flores, Rossana Céspedes, Alexandra Oreana Guevara and Rosa Pacalla, cooks and entrepreneurs who today have their own YouTube channel on which they broadcast recipe microprograms.



LORETO'S GUARDIAN

Cook Celia Chong de Alarcón, author of a book of recipes from Loreto region, *Mi gran tesoro: recetario de cocina loreto* (My great treasure: recipe book of Loreto cuisine).

had been part of the menu in her historic restaurant El Exclusivo. The latter is the owner of the popular La Blanquita, a *huarique* where traditional dishes such as *juanes*, roasted river fish, cassava empanadas, and *tacacho con cecina* are magnets that attract tourists, locals, and famous chefs alike.

Schiaffino, who knows these women well, states that “cuisine is a good vehicle for taking the Amazon to the people.” Inspired by his daily work, in 2012 the chef was successful in bringing a little of the rainforest to the coast of Lima, first via Malabar and then through ámaZ. His concept experiments with techniques and ingredients used by indigenous peoples and then reinterprets popular dishes such as *juane*. His doctrine also includes an issue that is key for the Amazon: sustainability. According to AMPA, 160 thousand hectares of rainforest disappear annually. Tang points out that depredation by fishermen and farmers from outside the region only adds to the problem. “But there is also sustainable fishing by communities which is both efficient and respectful of minimum sizes”, he clarifies. He also recognizes that the knowledge brought by the chefs also provides new solutions. The case of the paiche fish is a good example: at the suggestion of Mitsuharu Tsumura, tests are being carried out for its transport in brine, a process that would reduce costs and bring benefits to Amazon communities.

When, in 2015, the Maido restaurant presented a tasting menu based on the Amazon pantry, the compliments were quick to arrive. As journalist María Elena Cornejo described, “many of the dishes from the 16 steps are old friends, but Micha’s talent is precisely that of being able to give them an Amazon twist that makes a difference and to showcase products unknown to most patrons.” This trend, which continues to grow, has already seen Peruvian upmarket restaurants, such as ámaZ and Maido, find their way onto lists of the best in the world. However, there are many goals still pending. The future is challenging, but it is filled with oceans, mountains, and forests. Just as it should be.



PEDRO MIGUEL SCHIAFFINO

Chef

How unexplored is the Peruvian Amazon?

Gastronomically, it is quite unexplored. That can be exciting.

How do we equate the use of its resources with sustainability?

Without exploitation of the resources there is no sustainability. The two go hand-in-hand.

Will the Amazon ever stop being exotic and become customary?

The day when the Amazon cuisine is incorporated into South American cuisine and Latin American food it will cease to be exotic. Although we have made some progress, we are still finding our way in that respect.





KING OF THE AMAZON

The paiche (*Arapaima gigas*) is the largest river fish in South America. It can measure up to three meters in length and weigh 200 kilos. In regions such as Ucayali its breeding in fish farms is already well developed.



III

THE CURIOUS GAZE

As children, we begin to discover, to innovate, to learn, and to reflect. A natural childlike curiosity emerges. We become eager, if a little cautious, to discover new concepts. The future keeps us expectant, but also challenges us in a way that is appetizing. Yes, we have made progress, even better opportunities are on the way, and we believe that the path we have chosen today is the right one.







7_ LEARN TO EAT, LEARN TO THINK

PACHACÚTEC

The Pachacútec Cooking Institute (Callao) represents a milestone for culinary education in Peru because it democratizes the study of a career that was previously out of reach for many.

Peruvian gastronomy has brought many important global issues to the table: education, nutrition, fair trade, visibility of the value chain, reconnection with our roots, awareness about the need to respect closed seasons and protect biodiversity, and the commitment to equality in access to information about optimal nutrition. These are just some of the elements of a new way of thinking about our cuisine. They are all worth reflecting on. They each demand action.

Peru has faced many challenges over its past half century: the agrarian reform and twelve years of military government, then an internal armed conflict, hyperinflation, a self-coup and fragile democratic institutions. But it is a country that always bounces back. Philosopher and chef Karissa Becerra, founder of La Revolución¹ and Manchamanteles², recalls how, in the context of the most recent recovery, PROMPERÚ convened its team to prepare the first graphic designs for the *Perú, mucho gusto* brand—the country's first foray into the Madrid Fusion summit. That represented the official start of the conception and development of an image for Peruvian gastronomy.

It was 2004. The country was yet to emerge as a culinary destination. Becerra remembers well the first message that had to be transmitted: food safety and quality. Development of the concept for Peru's gastronomy focused here, and also on the quality of life of producers, in particular those who grew native potatoes. Talk of coffee or chocolate was still a long way off. "We were focused on fair trade and in a country like ours we had to address the extreme poverty evident in agricultural communities. Our cooks were yet to focus their attention on biodiversity or on local inputs. But several institutions were working to put these on the map."

1. La Revolución is a non-profit association founded in 2013 with the objective of providing education about a range of topics connected to food. Through a sensory exploration of food, it teaches children and adults to develop their thoughts and emotions, with a view to a more conscious set of consumption habits.

2. A company dedicated to gastronomic projects.



**PUBLICATIONS**

Despite the challenges of publishing books, over the past twelve years; we have been flooded with important research, recipe books, as well as the reissue of old favorites that have happily once again come to light.

PARAQAY

Students of the Arariwa Restaurant and School, in Urubamba, Cusco.

And then suddenly, through Bernardo Roca Rey and chef Cucho La Rosa, the earth moved. Together with Hirka Roca Rey they began to promote a style of cooking they called Novo-Andean. Although the concept did not take hold, it helped plant Andean staples such as quinoa, kiwicha, guinea pig, herbs, and local techniques on the capital's fine dining map. It was time to start using gastronomy to erase the social and cultural borders that so separated Peruvians.



At 21 years of age, Jhosmery Cáceres Pizarro already knows that she wants to devote herself to pastry making. She lives in San Martín de Porres in Lima, but was born in Arequipa in the south of the country. Joshmery's adventurous spirit is inherited from her mother Guillermina, who never tired of taking her three small children on buses around Peru following the trail of her husband Efraín, whose employment led to a great deal of travel. The children grew up and Don Efraín eventually decided to settle in Lima and set up a cebiche bar at home. That's where it all began. "I was six years old and I saw it as a game: we were pushing the cart on our way to sell cebiche at the sports ground. After that we expanded to a business based on seafood and shellfish. My dad applied the seasoning, and my mom helped too," she says. Without yet realizing it, Jhosmery had already caught the bug; she was hooked on cooking. She applied to the Pachacútec Cooking Institute (ICP is the Spanish acronym) and was accepted.

The institute had opened its doors in 2007 on the sands in the northern Lima district of Ventanilla. Here gastronomy is conceived as a tool for social transformation, to improve the lives of talented young people with few opportunities to access quality education. At present its programs include professional cooking and room service. More than seven thousand students have passed through its corridors and classrooms (nine out of



ADOPTING THE NAME OF THE SACRED CORN OF THE INCAS, THE RESTAURANT SCHOOL PARAQAY WAS CREATED IN URUBAMBA. FOUNDED AT THE BEGINNING OF 2017 BY THE ARARIWA ASSOCIATION, IT SET OUT TO SHOWCASE THE REGION'S GASTRONOMIC TRADITIONS AND INGREDIENTS, AND FROM THERE TRANSFORM THE LIVES OF YOUNG PEOPLE FROM CUSCO THROUGH HOSPITALITY MANAGEMENT, COOKING EDUCATION, AND AGRICULTURAL BUSINESS.

every ten graduates successfully find work), and the best of each class are rewarded with internships at restaurants in Europe.

Karina Montes, Director of the ICP's cooking program explains: "For us gastronomy is a social tool because it provides the opportunity to transform lives, to put in the hands of students the elements they need to get ahead and strive for a better future. So that they grow not only as professionals, but also as people." This wonderful path is the one Jhosmery has chosen. While still studying at the ICP and also working at her uncle's butchery, she was chosen to support dinners hosted by the brothers Jordi, Joseph and Joan Roca in Lima in 2014—part of a tour by El Celler Can Roca that also took place in Mexico, Colombia, and the United States. "In the end they gave me the opportunity to spend four months doing an internship in their restaurant. I was so happy! The experience taught me a lot and made me stronger. But I feel I still have so much more to learn. For now I want to continue working in restaurants, and then later open a bakery and teach," she says.

Alternatives such as ICP represent a great opportunity for young Peruvians who today see a promising future in the kitchen. It wasn't like that before. Cooking wasn't seen as a serious profession and there were no teaching centers. But culinary education has been democratized. This marks the beginning of a paradigm shift, in which gastronomy has become a true means of social transformation.

The Ministry of Education at present recognizes more than six hundred educational institutions (universities, technical colleges, and Productive Education Centers), in which more than fifty thousand young people study.³ "The emergence of these training centers in almost all regions of the country, together with courses aimed at sectors B and C, has been surprising. The quality, however, is variable," says sociologist Mariano Valderrama, a founding member of APEGA. The graduating chef receives job offers from

3. Valderrama, Mariano. *¿Cuál es el futuro de la gastronomía peruana?* Edited by Mariano Valderrama for APEGA. Second edition. 2017. Lima, Peru. p.49



THE ERADICATION OF HUNGER, A TASK THAT HAS HISTORICALLY BEEN POSTPONED, CAN NO LONGER BE IGNORED. HUNGER HAS TO BE CONFRONTED AND DEFEATED. THEREFORE, AS GASTÓN ACURIO REMINDS US, IN A NEW UNITED NATIONS WORLD FOOD PROGRAM INITIATIVE LAUNCHED IN 2017, IT WAS DECIDED TO ADOPT THE SECOND OBJECTIVE OF THE SUSTAINABLE DEVELOPMENT AGENDA - ZERO HUNGER. THE GOAL IS THE ERADICATION OF HUNGER BY THE YEAR 2030, BLENDING THE EFFORTS OF PUBLIC AND PRIVATE INSTITUTIONS.



the local and foreign market, something that was unheard of a decade ago. Andrés Ugaz, gastronomy consultant and organizer of the *Perú, mucho gusto* fairs, points to the need to further enrich the educational programs to include topics related to regional cuisine from a contemporary perspective, something we intend to start working on.

Like the cuisine itself, the Peruvian chef has become a great natural, cultural, and social asset. However, without specialization, what has been gained can easily be lost. The researcher Isabel Álvarez proposes an interdisciplinary perspective that would invest in a structural change in cooking schools. “A young person should learn not just the recipe but also the ingredients, their characteristics, their inflections,” she says.

But culinary education can take other paths as well, all equally important and effective. For example, publications and educational programs that are aimed at children and which contain a message based on nutrition and on learning to eat well as a means to improve their quality of life. To name a few: *Historias deliciosas* (2007) is a series written by the journalist Teresina Muñoz-Nájar with illustrations by Omar Zevallos which tells the stories of eight ingredients (including cacao, potato, chili pepper, corn); *Juega y aprende* (2007), is a collection of four books published by Manchamanteles to encourage knowledge of gastronomy; *Cocina de colores* (2009) and *Riquisísimo* (2015), both by Karissa Becerra and edited by the University of San Martín de Porres, bring children closer to products and recipes in a playful way.



In Peru, 43.6% of children aged six to 35 months old suffer from anemia.⁴ The problem is more pronounced in rural areas (53.3%) by comparison with the city (40%). Chronic malnutrition in children under five is also an issue gaining increasing attention. In 2017 it sat at 12.9%, a reduction from 18.1% in 2012. It is also a problem concentrated in rural areas. According to the Ministry of Health, 53.8% of the population aged 15 and over is overweight and 18.3% suffers from obesity (2016 figures). This is a huge paradox in a country which has adopted its gastronomy as cultural heritage and assigned it an economic value. The statistics show a public health problem: the same reports show that two out of every three adults in Peru are overweight. Figures released by the World Health Organization warn that between 2000 and 2013 Peru recorded the highest growth of fast food consumption in the region (265%). Over the same period, the consumption of beverages and highly processed foods grew by 107%.

The eradication of hunger, a task that has historically been postponed, can no longer be ignored. Hunger has to be confronted and defeated. Therefore, in a United Nations World Food Program initiative

4. Instituto Nacional de Estadística e Informática. Encuesta Demográfica y de Salud Familiar - ENDES 2017



A REVOLUTION

Teaching children to connect with food and to recognize different products have been amongst the main objectives of the La Revolución project, which also generates initiatives such as Come Bien Rico y Sabe: Ciencia y Cocina. (Eat Well and Taste: Science and Cooking).

TABLE SERVICE

In 2013 the Pachacútec Table Waiting School began its journey as the link between the kitchen and the dining table. By early 2018, six classes and 119 new professionals had graduated.



launched in 2017, Peru—and young chefs encouraged by Gastón Acurio—decided to adopt Zero Hunger, the second objective of the Sustainable Development Agenda. The goal is the eradication of hunger by the year 2030, blending the efforts of public and private institutions.

Initiatives like that of Karissa Becerra and La Revolución already have such a focus. The concept is food education that teaches children and adults to think and to eat healthy. From its platform, the initiative organizes workshops and other activities that include food literacy, food science, biogardens and biodiversity. Part of the earnings from workshops, publications, and other activities finance food education projects in low income communities. The idea behind the initiative is to work with children so that they develop gustatory memory, with ingredients being the starting point. This is because the flavors that are tasted in childhood are recorded in the brain and can play a role in a person's future diet. Chocolate is a good example. The workshops allow the children to examine a cacao pod by looking at it, smelling it, feeling it, tasting it, and finally shaking it to hear whether or not it contains beans. Participants are taught in a fun way the origin of chocolate bars, the processes that go into their preparation, and the registration of flavors right up until the point of tasting. That the children consume 82% dark chocolate and enjoy its intense flavor is proof of the program's impressive results. Becerra is convinced that food education must begin in schools and should not be limited to non-governmental organizations. She plans to take the program to the national level and believes it will indirectly support other programs that aim to combat one of Peru's great silent enemies: malnutrition.

There are many other initiatives. The Board for Equality (of the Zero Hunger program) seeks to make visible the differences in access to information and education between men and women and the impact of this on diet. The popular kitchens (initially generated by mothers in neighborhoods on Lima's periphery to alleviate the economic crisis that Peru experienced in the 1980s) have been consistent in their goal



IGNACIO MEDINA

Journalist, Spain

Like other elements of Peruvian cuisine, table service is in transit from one era to the next. The past was defined by a classic culinary elite, where appearances mattered and the concept of service was severe, stratified, and often servile. In the present, cuisine has become a mass phenomenon that creates a new context for the relationship between the clients and those who attend them.

This new gastronomic era demands a model based on mutual respect, closeness, dynamism, and knowledge. Now more than ever, table service personnel must be in absolute harmony with the kitchen, taking on an increasingly important role that transforms them from being merely the link between the kitchen and the client to becoming the chef's representative in the dining room. They must assimilate and transmit the work of the chef in exactly the way she or he conceives it. The dining room is no longer the domain of servants; it is in the hands of professionals.

JUNGLE

Deep and untamed, this endless green area occupies 60% of Peru's landmass.







JOXE MARI AIZEGA

Director of the Basque Culinary Center,
Spain

Why is it so important to incorporate the concept of innovation into chef training? *Faced with the transformation that is being experienced in gastronomy today, as a reality and as a concept, the graduates who join this sector must be prepared not only to face the multiple challenges that they will confront, in areas as diverse as those of health, environment, social development, and the food industry in the broader sense. They must also be trained to innovate, to contribute to the evolution of the profession itself. And this has to be understood as crosscutting. That is to say, innovation not only comes into play in the culinary side of the profession, but also along the entire chain of links that lead to the kitchen. From the chef's relationship with the products and their value—and therefore also in the relationships established with the producers—through to the application of techniques, processes, and dynamics in restaurants. And on to the connection with the consumers and their preferences. And finally, to the implementation of new business models ... All this can be learned through an educational model that promotes and generates effective learning experiences.*

Are the chefs trained with a clear idea about innovation bound to make the changes that gastronomy needs?

Innovation is an attitude, something a person carries inside. But it is also a competency. That is to say, the cook must have an aptitude to create, but also the capacity to turn that creativity into innovation.

How do you rate Peruvian gastronomy innovation?

What has happened with Peruvian cuisine in recent decades is undoubtedly interesting and inspiring. With that attitude and ability to innovate, a generation of chefs has set out to evolve, to take traditional cuisine to new places, and also to explore unimagined possibilities with native products that we did not even know existed. With all this they have constructed their own language and an authentic way of assuming a space and an identity. They have deepened, they have researched. They have connected with the producer, created excellent concepts, made room for little-known products, and captivated national and international diners. And they have done it together. All that is innovation.

EAT WELL

Our biodiversity offers an immense variety of products for a balanced diet. New perspectives in our gastronomy look towards this trend.



of eradicating malnutrition in the areas where they operate. Their achievements have led them to success in tenders for projects implemented by the public and private sectors.



It is no secret that Peru's culinary heritage is based on biodiversity and a privileged pantry of natural resources that need to be preserved and developed. "Nevertheless, we must work to overcome the lack of ecological awareness that still persists and threatens the conservation of resources," says Mariano Valderrama. Like many specialists, this researcher also advocates putting a stop to destructive agricultural practices: fishing with explosives; trespassing in waters set aside for the development of artisanal fishing; the possible entry of transgenic seeds; the displacement of native varieties by others which, while they may have higher performance indicators, bring negative consequences to the environment.

Other initiatives follow a similar train of thought and seek to instill in the new generations ideas about rural areas and biodiversity that will protect the very basis of our gastronomy: the Potato Park in Písaq is a project in which five peasant communities come together to recover native seeds and cultivation practices; Irreversible is a project promoted by the scientist Marino Morikawa and Franco Kisic, owner of the restaurant IK; pop ups for a sustainable change—meals to benefit different homes for children throughout the country and provide training in how to optimize the consumption of resources, the storage of potable water, and the generation of renewable energies.



TO KNOW MORE IS TO EAT BETTER

TERESINA
MUÑOZ-NÁJAR
Journalist

Dedicated scholars have been on a similar journey in both the public and the private spheres. They undertake gastronomy research in order to identify where we need to go next. For example, together with clever scientists, chef Flavio Solórzano carried out an exhaustive exploration into quinoa, unearthing pre-Columbian recipes while touring various Andean cities. The information was captured in the book *Ayara. Mother Quinoa* (2013). Virgilio Martínez, Pía León, and Malena Martínez focused on the recording of endemic products and set up the Mater Initiative, a biological and cultural research center sponsored by Central Restaurant and which today is hosted by Mil Centro in the town of Moray (Cusco). Here they not only sow and observe, but also experiment, with marinades, cacao, coffee, herbs, and fermented products. They also share, by organizing Momento Ande and Momento Amazonía, interdisciplinary meetings to reflect on and learn about new concepts in natural nutrition and Peruvian culture.

Research institutes have also focused their efforts on investigations leading to publications that are the result of years of work: Elmo León wrote the book *14 000 años de la alimentación en el Perú*; Rosario Olivas Weston has contributed historical compendiums from different regions of Peru; from the University of San Martín de Porres, sociologist Isabel Álvarez has launched important monographs on regional gastronomy; and Pablo Macera has published on the Ashaninka culture and the social movements associated with gastronomy in peripheral and itinerant Lima. Meanwhile, the Peruvian Institute of the Sea has provided an illustrated guide to assist in the identification of bivalve mollusks species that have commercial value; and Cayetano Heredia University has joined forces with the National Institute of Agricultural Innovation (INIA) to undertake deep research

It is said that of all the cultural expressions, the one that most and best reflects our identity is our cuisine. True. In the kitchen, stories, traditions, secrets, and knowledge are all cooked up—as they have been since time immemorial. Places, climates, influences, and shifts also. Are we what we eat? Yes. But do we know what we are eating? Maybe not. And that's wrong. If, for example, we were to learn from a young age that behind the delicious fried or mashed potato that we devour at lunchtime lies the knowledge, dreams, and hopes of the men and women who grow them in the Andes; if we understood that our biodiversity is a treasure; if we respected regional cuisine, what the other eats, instead of turning up our noses; if we knew that shrimp, octopus, and other species from our rivers and seas should measure a certain size before being caught and should be caught only in certain months if they are not to be extinguished (forever); and if, finally, we harmonized all this with the concept of food security, we would be happier, more supportive, and more Peruvian. It is in public and private schools where the girls and boys should be scrubbing the pots until these are so shiny they can see and recognize their own faces in them. It is up to the state to design the right courses. In the private sphere some initiatives stand out. It is undeniable that across Peru many women and men under 40 are committed to fair trade, do comply with closed seasons, do look for seasonal products, and do know, for example, that the cherimoya (custard apple) is native to the north of the country and southern Ecuador, or that quinoa is a high protein grain. However, it is not enough. We need a bigger pot. And above all, we need to keep it warm.

**FISHING**

Since pre-Hispanic times the sea has been providing us with food. Today traceability helps us know where the seafood that reaches our table was caught.

MARCARA FIELDS IN ANCASH

Organically grown kiwicha is considered to be a superfood and grows at elevations between 2000 and 3800 meters. It is used in baking, pastry-making, and as an ingredient of energy bars.

**PATRICIA MAJLUF**

Vice President for Oceana Peru

In recent years there has been an increase in information about closed seasons. There is more dissemination among fishermen and the general public, especially in the case of shrimp and conchas negras (black shells). Little by little, people have come to understand that closed seasons are necessary to guarantee the future reproduction of these species. Progress has been more limited on the issue of minimum sizes. Smaller and more expensive specimens are still seen for sale in fish shops. Unfortunately, Peruvians generally purchase pre-cut and processed fish and have no way of knowing the size of the complete specimen. With the exception of professional and amateur chefs, or some homemakers who purchase responsibly processed fish, many people are unaware of the issue. We have to continue to raise awareness about the results of the overextraction of marine resources.

into the sensory, agro-morphological, and chemical-nutritional characteristics of chili peppers (*aji*), best captured in the 2016 treatise *Ajies nativos peruanos*.



Waste management is another fundamental issue that today is being reexamined from new perspectives. Food and Agriculture Organization estimates show that one third of the food produced in the world goes to waste. Another nugget of information: a restaurant generates between 40 kg and 400 kg of waste daily, most of which is food. Where is all this waste going to leave us? The innovative socio-environmental enterprise Sinba (a corruption of the Spanish words for “without waste”) arose as a response to this question. It aims to convert organic food waste into a balanced swine feed.

The concept includes four phases: gastronomy without garbage, including advice to restaurants about how to implement best practices in the management of organic waste; an alliance with recyclers; a bio-factory which transforms waste into animal feed through product sterilization; and finally, certified farms which market balanced feed to urban pig breeders. This helps to avoid extremely risky health practices at pig breeding premises and protects the final consumer.

We have come a long way in two decades. We have gone from eating tasty but unsafe products in Peru to the incorporation of a whole range of philosophies linked to issues such as education, ecology, biodiversity, fair trade, and sustainability. And that’s barely scratching the surface. There is still much to be done. Innovative concepts from gastronomy



and across the food chain are appearing all the time. “These are isolated, fragmented, and personal initiatives,” explains journalist María Elena Cornejo. “I think that all the ideas that are out there are bound to come together at some point. They must. And when they do, we will take a new leap forward.” Philosopher Sandra Salcedo, reflecting broadly on these new perspectives in Peruvian gastronomy, interprets it all through the prism of globalization: “Nations build themselves in different ways and Peru has done it through its culinary culture. Thus, important, large, and cross-cutting issues are opened up, including, for example, inequality and gender.”

Issues that respond to the demands of the new century are being addressed one by one. One cannot ignore or turn one’s back on what is happening across the country. The decentralization that gastronomy has awakened, although still incipient, can be strengthened and guided in the right direction. Slowly but systematically, there has been an engagement with issues central to globalization: sustainability and biodiversity; education about nutrition, professionalism and values as means of social and economic change; use of products from the local pantry to support producers; encouraging fair trade and empowerment; the establishment of value chains; and research and innovation for the recording, revival, and use of local ingredients and environmental knowledge. Incredibly, a country that is prosperous for its export of raw materials has also found in its intangible heritage a way to insert itself into and benefit from new trends and global demands.



ROCÍO HEREDIA

Gastronomy consultant

We live in extremely complex times with technology taking more and more control. To the point that the client can now provide an opinion within five minutes of having left the restaurant, or even whilst they still remain seated at the table. The customer is the center of gravity of this activity. It is towards he or she that we must direct the majority of our efforts and initiatives for improvement because all customers are equal; they are human beings seeking satisfactory experiences. How can we achieve this? First, we can acknowledge and accept that hospitality is important and then implement effective policies of quality assurance and appropriate guidelines to improve the performance of all personnel. We will achieve this through training, educating, and coaching employees, so that in the end they can provide the client with a pleasant experience that leaves them with fond memories on top of the pleasant taste in their mouths.



EXCHANGE

At the ITA station in Tambopata, Madre de Dios, forest engineer Jan Brack explains the properties and uses of various foods found in the lower jungle to chef Andoni Luis Aduriz, agricultural engineer Manuel Acurio, ecologist Varun Swamy, and neurosurgeon Atom Sarkar.

_____ “I HAVE BEEN ABLE TO OBSERVE PROGRESS TOWARDS SELF-AWARENESS OF COOKS, BOTH AT AN INDIVIDUAL AND A COLLECTIVE LEVEL. THEY HAVE JOINED A GLOBAL MOVEMENT WITHOUT NEGLECTING THE VALUE CHAIN IN THEIR OWN COUNTRY, WHICH GIVES MEANING TO THEIR WORK: BEING AT THE CUTTING EDGE IN THE SEARCH FOR INNOVATION, YET ALSO HAVING THEIR FEET ON THE GROUND WITH A VIEW OF THE CHALLENGES THAT FACE AN ENTIRE PRIMARY SECTOR. THIS HAS HAPPENED IN PERU, WHERE IT IS MOST IMPORTANT: WE PERCEIVE A GENERAL RAISING OF AWARENESS ACROSS THE PROFESSION AND WHICH HAS ALSO FILTERED THROUGH TO SOCIETY IN GENERAL, AND FROM THERE INTO POLITICS. SOME PERUVIAN CHEFS ARE TODAY UNDERGOING A PROCESS OF SELF-REFLECTION ABOUT WHERE THEY WANT ALL THIS TO CONTINUE TO HEAD.”

Andoni Luis Aduriz, chef, Spain





8_ BEYOND THE BORDER

Peruvian cuisine has gone out into the world in search of new opportunities. Once a home-style gastronomy prepared for those who nostalgically longed for a plate of *lomo saltado* or *ají de gallina*, it has refined its techniques and infused the result with local ingredients, yet without losing its DNA. Globalization has also helped. The linkages have improved and today we see a steady and solid expansion that reaches into every corner.

THE ENTRANCE DOOR

Retiro Park, autumn in Madrid, the entry point for Peruvian cuisine in Europe and en route to conquering Asia. In the photo, Nicky Ramos of The Market Perú (Barcelona), Santiago Vidal and Omar Malpartida of Tiradito (Madrid), and Jhosef Arias of Piscomar and Callao 24 (Madrid).

Victoriano López and Diego Oka were the first to arrive. It was 10 in the morning in New York. Oka, the chef from La Mar, Miami, had landed early, while López had flown from San Francisco a day before. The chef from La Mar's outpost on the west coast of the United States had brought his *mise en place* and Oka had borrowed a dinner service from a local store to put the final touch to the dish that would appear in the photo: a *causa morada* with seasonal flowers and a golden finish. So delicate. Seated at The Waverly Inn, a Manhattan restaurant at that time run by the Peruvian chef Óscar Lorenzzi (now at the Nice Matin restaurant), the three were relaxing in that kind of like-minded exchange that is only possible between people who really understand one another, where distance is no barrier, where Peruvian cuisine erases the borders created by man, and where, in the end, everyone comes together around a table.

A few minutes later, Miguel Aguilar, from Surfish Bistró, appeared. The terrace of the New York restaurant had now become a kind of play, the encounter representing the action and our cuisine the main character, binding everything together right before our very eyes. Some have not seen one another for more than ten years. Others have run into each other at congresses, events, and other celebrations. Aguilar and Lorenzzi are the veterans here. The former arrived in 1992. His restaurant is located in Brooklyn, a few blocks from his home and the school where his children are educated. Although he has long since made his life away from Peru, he still remembers the sea and longs for its breezes and to take to it surfing. Lorenzzi reached the Big Apple more than twenty years ago. Obsessed with French cuisine, he worked in several establishments across the city. Yet, as often happens, that piece of Peru which stays with us always was able to find its outlet. In recent years he has begun to reunite himself with our ingredients and our recipes. Because that is what food does. Over and over. It unites, re-energizes, and offers comfort.



JAIME PESIQUE

Chef

From my experience as a chef and gastronomic entrepreneur, I noticed an acceleration in the expansion of Peruvian cuisine across the world between 2010 and 2015. More recently this has been decreasing. The positioning in Latin America has been easier. I think that in other continents there is greater expectation about discovering concepts and not just taste. Peruvian cuisine is well known to chefs, gourmards and gastronomy journalists. But it is the average consumer, who represents 90% of our clientèle, that we need to conquer. We have work to do: to continue investing, researching, learning about local markets and understanding the cuisines of the world, to be able to take competitive proposals to the city that we each seek to conquer. We have to understand that what works in our country will not necessarily succeed abroad. The key is to adapt, but without losing the spirit and essence of Peruvian cuisine.

According to Arellano Márketing, there were an estimated two hundred Peruvian restaurants in the United States in 2006, a figure that had risen to four hundred just three years later.¹ In 2012 the estimate was more than five hundred Peruvian venues distributed across thirty-two cities around that country. Our recipe collection has grown rapidly and broadened, from simple and home-style concepts to newer fine dining ideas, such as those found in Ricardo Zárate's Rosaliné in Los Angeles, or Llama Inn of Erik Ramírez in New York, and Mario Navarrete's Madre Restaurant across the border in Montreal, Canada. Writer Nicholas Gill explains the two most important changes for our cuisine in the United States over recent years: the first was greater access to the original ingredients; the second was the realization that "Peruvian cuisine is no longer limited by the concept that it has to be economical. This is important. Investing in the best and freshest ingredients is essential to capturing its spirit. These changes mean that Peruvian cuisine prepared in the United States might sometimes look a bit different. But this need not be a bad thing. Authenticity can sometimes be a trap."

Diego Salazar agrees. This writer and journalist believes that over these last twelve years our cuisine overseas has switched from survival mode, based on little more than a sense of nostalgia, to become a recognized gastronomic

"PERUVIAN CUISINE IN MIAMI HAS CHANGED A LOT OVER TIME. I HAVE LIVED HERE SINCE 2014 AND HAVE SEEN AND EXPERIENCED THE EVOLUTION OF PERUVIAN RESTAURANTS AS WELL AS THOSE OF OTHER CUISINES. THE TYPICAL PERUVIAN SPOTS ARE BECOMING MORE POPULAR AND OTHERS ARE DEVELOPING INNOVATIVE PROPOSALS. CLIENTS ARE NO LONGER JUST FROM THE PERUVIAN COMMUNITY, IT IS EVERYBODY."

Diego Oka, chef

1. Based on the Peruvian Restaurant Guide-Book United States.



MEETING POINT

Victoriano López of La Mar (San Francisco), Diego Oka of La Mar (Miami), and Miguel Aguilar of Surfish Cebiche (New York) prepare an improvised banquet in the Big Apple: causa, cebiche and tiradito in personal servings.



CEBICHE IS SHARED

Álvaro Machado from Suviche (Miami) and José Luis Chávez, the Peruvian-Venezuelan chef of Mission Ceviche (New York) at Manhattan's Gansevoort Market.



THE UNITED STATES IS THE COUNTRY WITH THE LARGEST POPULATION OF PERUVIAN MIGRANTS. IT IS FOLLOWED BY ARGENTINA (WITH MORE THAN 350 THOUSAND PEOPLE), CHILE, AND SPAIN. BUENOS AIRES IS THE CITY HOUSING THE LARGEST NUMBER OF PERUVIANS, FOLLOWED BY SANTIAGO DE CHILE, MADRID, NEW JERSEY, NEW YORK, AND MIAMI.*



force. “Up until the beginning of this century the few Peruvian restaurants located in the big cities were almost all aimed at the immigrant community and did not venture beyond the ten or twenty home recipes that all Peruvians long for when we are away from home. That began to change, and it continues to do so.”

Emmanuel Piqueras, sisters Ximena and Leyla Yrala, Mario and Giuseppe Lanzone, Ezequiel Valencia, Álvaro Machado, Michell Jurado, Carlos Delgado and José Luis Chávez, among many others, all see it in the same way. The effort is constant, the change is at times violent, yet always intelligent. The aim is not just to entertain the diners, but to make them fall in love.



When Peruvian gastronomy journalist Ana Rivero came to live in Santiago de Chile more than thirty-seven years ago it was easier to find a banknote on the ground than it was to run into a Peruvian in the street. “With the arrival of democracy in 1989 and 1990, the first Peruvian immigrants began to appear. It was the turning point.” According to Rivero, the great forerunner was Ángel Santisteban, from Cusco, who encouraged chef Emilio Peschiera to take his El Otro Sitio restaurant to Chile. He did so. Still, the taste revolution

* Statistical data of the International Migration of Peruvians and Immigration of Foreigners, 1990-2015, and Peru's National Institute of Statistics and Informatics.

AT THE MARKETS

The Peruvian Brothers from Washington DC (Giuseppe and Mario Lanzone), creators of a network of food trucks with a Peruvian flavor, immersing themselves in the organic options available at the Union Square farmer's market. They are accompanied by Ezequiel Valencia of The Inkan (New York) and Óscar Lorenzzi of Nice Matin (New York).



_____ “AN IMPORTANT FACTOR INFLUENCING THE EVOLUTION OF PERUVIAN CUISINE IN THE UNITED STATES OVER RECENT YEARS HAS BEEN IMPROVED ACCESS TO INGREDIENTS: FROM DRIED CHILI PEPPERS AND FROZEN LUCUMA PULP IN SUPERMARKETS, TO SMALL EXPERIMENTS GROWING OCA AND HUACATAY IN LOCAL SOILS. THIS HAS ENABLED CHEFS TO VARY THE MENU BEYOND THOSE SAME TWENTY DISHES WHICH HAVE FOR SO LONG BEEN THE STANDARD FOR PERUVIAN RESTAURANTS IN THIS COUNTRY.”

Nicholas Gill, writer, United States

**NEW FRIENDS**

Erik Ramírez of Llama Inn (New York), Carlos Delgado of China Chilcano (Washington DC), and Ricardo Zárate of Rosaliné (Los Angeles).

Right. One of the comfort food creations by Rosaliné, the restaurant which Zárate named in honor of his mother.



**MISSION CEVICHE
(NEW YORK)**

The space directed by José Luis Chávez boasts a simple but complete concept of Peruvian cuisine and ceviche. There are days when the queue to eat at this small stall in Chelsea's Gansevoort Market, reaches around the block; and that's why the proprietor is already thinking about expansion.

THE ENCOUNTER

The chefs Emmanuel Piqueras of Pisco Rotisserie & Cevicheria and Carlsbad (San Diego), sisters Ximena and Leyla Yrala of Chicks to Go, and Michell Jurado, just arrived in Manhattan from Rockaway Beach. They were joined by Mario Navarrete of Madre (Montreal). Below. A view of the interesting space that Erick Ramírez has established in Brooklyn: Llama Inn.



**SOUTH AMERICAN FLAVOR**

Anthony Vásquez of La Mar (Buenos Aires), Eddie Castro and Rodrigo Ferrer of Osaka (Buenos Aires), and Julio Marín of Quechua (Buenos Aires).

POWERFUL MESTIZAJE

Gino Falcone and José Salkeld, creators of the Sarita Colonia concept in Santiago de Chile. Following a hiatus, it transformed into Sarita Reloaded, transvestite Peruvian food.



BOGOTÁ, COLOMBIA

Adolfo Cavalié of Segundo Bogotá, Paul Hernández of Osaka, Alexander Torres of 14 Inkas, Alfredo Sakibaru of Osaka, Iván Castañeda of Rafael, José Luis Zárate of 14 Inkas, and Ronald Bautista of Astrid & Gastón.



happened not in the restaurants but in the homes. Many of the immigrants were women who worked as home help and it was they, through their knowledge and taste, who began to introduce our ingredients and recipes, little by little and with a large dose of nostalgia. “They consumed *lomo saltado*, *ají de gallina*, *causa*, which meant that their children, who are now between eighteen and twenty years old, grew up with that taste in their mouths. It was only later that the move to restaurants began,” says Rivero.

It is seven o’clock in the morning and the sun is yet to rise in Santiago. Ciro Watanabe quickens his step towards La Vega Central, the market in the neighborhood of Recoleta that dates from 1895 and is considered National Cultural Heritage. It is here that the Peruvian chef, based in Chile since 2009, obtains the supplies he needs every day to replenish his Osaka kitchen. The market contains two aisles dedicated entirely to Peruvian ingredients: el Inca and el Peruano. Chilean homemakers also come here guided by the shopping lists that their domestic helpers have drawn up for them: “panca chili pepper, yellow chili pepper, bellaco plantain, yellow potato, purple corn, please.” The vegetable and fruit stalls are neatly arranged and impeccable. The products look bright and attractive. It was in La Vega that Norma Mallma also started out after moving to Santiago twelve years ago. She had studied cooking and pastry at San Ignacio de Loyola

“PERUVIAN CUISINE HAS ACHIEVED MORE IN CHILE THAN ANY COMMERCIAL OR POLITICAL TREATY SIGNED BETWEEN THE TWO COUNTRIES. THE CHALLENGE RESTS WITH PERUVIAN CHEFS AND RESTAURANT OWNERS TO BE FEARLESS, AND AS STRICT AND RIGOROUS AS IS NECESSARY TO ENSURE THE PRODUCT IS JUST LIKE IT IS IN PERU.”

Ana María Rivero, journalist



THE TASTE REVOLUTION HAPPENED NOT IN THE RESTAURANTS BUT IN THE HOMES. MANY OF THE IMMIGRANTS WERE WOMEN WHO WORKED AS HOME HELP AND IT WAS THEY, THROUGH THEIR KNOWLEDGE AND SEASONING, WHO BEGAN TO INTRODUCE OUR INGREDIENTS AND RECIPES, LITTLE BY LITTLE AND WITH A LARGE DOSE OF NOSTALGIA.

**LATIN AMERICA
SPEAKS**

Segundo Bogotá, La Mar Buenos Aires, Sarita Reloaded in Santiago, and La Peruana Cevichería in Sao Paulo. To the right, a view of Segundo Bogotá in Colombia.



SEA NETWORKS

Osaka arrived in Santiago de Chile in 2000 with a sushi bar concept that has also spread to Buenos Aires, Bogota, Sao Paulo, and Quito. Below, the large dining room of La Mar Buenos Aires.

**FLAVORS OF HOME**

An edible garden in Segundo Bogotá; cocktails at La Mar Buenos Aires.

THERE ARE MORE THAN 400
PERUVIAN RESTAURANTS IN CHILE.*
AMONG THE GRAND OPENINGS IN
SANTIAGO DURING 2017 AND 2018
HAVE BEEN PANCHITA, BARRA
CHALACA, QARAY, JERÓNIMO, LA
NACIONAL, CAFÉ INDEPENDENCIA,
AND LA PANKA.

University in Lima. On arriving she decided to sell
cakes and *ají de gallina* empanadas from a cart at the
market. Today she has two stores and also delivers her
products.



RAQUEL TELIAS

Gastronomy journalist, Chile

Cebiche was injected into a western cuisine that had already encountered raw fish but only through the prism of Japanese solemnity. Peru seasoned it, and caused the havoc that can only come from the cornucopia of its products, new not just to foreigners, but to many Peruvians as well. The chili pepper was celebrated beyond its tart aftertaste and it played with the spine-chilling bitterness of lemon, becoming almost a passport so that each kitchen could adopt it and know that with this came the power of South America, never before seen with such loving eyes. This is a social, economic, and political campaign, a spell we remain under.

The evolution of this Peruvian gastronomy has a clear profile and now a second phase of diversification has begun. This phenomenon has occurred at different times and places in Latin America, where our cuisine has been strengthened by the force of the immigrant community and by the demands of local inhabitants for more options and better quality. “In the end, the future depends on our ability to increase expectations,” says journalist Ignacio Medina. “We have to change the menus. We can’t continue working with just the same fifty dishes. We have to start using the product to its full extent, leveraging it, as well as working with seasonal ingredients. This means reducing costs in the restaurant and improving performance, at the same time showing off the menu and giving it more variety.” There is no option other than to adapt. Rivero adds, “When you start cooking in Peruvian style the product creates its own demand and this in turn generates supply.” There are so many possibilities, in concepts such as Nikkei, or in Peruvian-style sandwiches. Or even exploring

* Peruvians in Chile. *El Comercio*. Recovered from <http://bit.ly/2u7IU9E>



OPPORTUNITIES ARISE FROM THAT FREEDOM AND WILL CONTINUE TO OPEN UP. MORE AND MORE DOORS TO CREATIVITY WILL APPEAR. THERE WILL BE EXPERIMENTATION WITH NEW INGREDIENTS. WITH HIS NIKKEI CONCEPT IN MADRID, LUIS ARÉVALO FROM LORETO HAS ALREADY SHOWN THE WAY. THIS WILL LEAD TO NEW MESTIZAJES AS NEW NEEDS EMERGE. PERUVIAN CUISINE AND ITS CHEFS HAVE DEMONSTRATED THEIR ABILITY TO ADAPT.

cocktails as part of a cuisine that is diverse yet well established. There is also room for a *mestizaje*, as Gino Falcone has demonstrated in his Sarita Colonia restaurant with a style of Chilean-Peruvian cuisine that he calls transvestite. A new and unique vision.



Valeria Olivari has brought with her a box the *alfajores* from Las Cholas which in Lisbon have made her famous. She is standing in front of the Reina Sofia Museum in Madrid, a city where the fascination for Peruvian cuisine was first awoken by rays that then began to shine across Europe and on to Asia. She relates her story while waiting for the others who have been invited for the photo shoot. In 2010 she moved to Portugal and in 2016 opened a cooking studio that would serve as a platform to put on display a little of our gastronomy; the idea was to show the Portuguese the range of concepts we offer. Today she hosts tasting dinners once a week, and each month she invites a Peruvian, Portuguese, or foreign chef to cook with her. The success of her *alfajores* is already guaranteed: they are sold in the Time Out market and at El Corte Inglés shopping chain. Any Peruvian who tries them is immediately transported home in their imagination to fond memories of children's birthday parties. That is, after all, what it means to consume Peruvian fare overseas. But, for those tasting our cuisine for the first time it means creating new stories and forming memories. It is about generating emotions that we thread with flavors.



BARCELONA JOINS IN

Mario Pérez of Ieka, Jorge Muñoz of Pakta, and César Bellido of Yakumanka. Three new and powerful concepts that have opened in this cosmopolitan Spanish city.

CULINARY TIES

Mainer Lozano of Ekeko (San Sebastián), Valeria Olivari of Las Cholas (Lisbon), and Daniel Chávez of Ola and Tono (Singapore).

“NOTHING BIG IN GASTRONOMY OR CULTURE HAPPENS BY ITSELF. PERU WANTED TO SHOW THE WORLD THAT IT WAS MUCH MORE THAN CONFLICTS AND MACHU PICCHU. IT ACHIEVED THIS. FROM WITHIN AND WITHOUT, AND THROUGH THE COMMITMENT OF MANY CHEFS, JOURNALISTS, AND OPINION MAKERS. THIS EVOLVED THROUGH AN IDEA: THAT OF EXPORTING TIRADITO AND CEBICHE TO THE WORLD, JUST AS OTHERS HAD DONE WITH SUSHI, KIMCHI OR HAMBURGER. IT WENT HAND-IN-HAND WITH THE ESSENTIAL SUPPORT OF GASTÓN ACURIO, JAIME PESAQUE, VIRGILIO MARTÍNEZ, AND MITSU HARU TSUMURA, TO NAME JUST A FEW; ALL AMBASSADORS OF PERUVIAN CUISINE AROUND THE WORLD.”

Marcela Baruch, gastronomy journalist, Uruguay



PURE IDENTITY

Miguel Ángel Valdiviezo of Tampu and La Cevichería (Madrid), Chesko Salas of Ekeko (Bilbao), Yuri Herrera of Cantina Peruana (Lisbon), and Diego Molina of 130 Grados (Madrid).



AESTHETIC

A concept worthy of a Michelin star like Víctor Gutiérrez. Below, Nikkei cuisine invades China with Mitsuharu Tsumura's new restaurant named Ají in MGM Cotai, Macao.



PERUVIAN CREATIVITY

The local products discovered in Spain gave rise to a new round of creativity: the result of a natural *mestizaje* that continues to develop step by step and where the Peruvian essence prevails.

Above, two dishes from Omar Malpartida's Tiradito restaurant. Right, corn in Luma, Malpartida's new project in Madrid.



_____ “PERUVIAN CUISINE LAUNCHED SOUTH AMERICAN CUISINE ON THE WORLD. IT IS A TRUE EXAMPLE OF COLLABORATION BETWEEN THE PRIVATE AND PUBLIC SECTORS AIMING TOWARDS THE SAME OBJECTIVE. A TRUE HISTORICAL MOMENT WITH SO MANY TALENTS WORKING TO DRAW ATTENTION TO A TABLE TOPPED WITH HISTORY AND TRADITION. THE GREAT CHALLENGE NOW IS TO MAINTAIN THAT SYNERGY AND MOVE TOWARDS A FAIRER SHARING ACROSS THE INDUSTRY: FROM THE PRODUCER THROUGH TO THE FINAL CONSUMER, SO AS TO SUSTAIN PERU’S CUSTOMS AND ITS WONDERFUL BIODIVERSITY.”

Mauro Colagreco, chef, Argentina

LUCIANO MAZZETTI

(Lima, 32). He has worked at different restaurants in Lima and Cusco, as well as in San Sebastián and Girona, Spain. He currently hosts several television programs about cuisine. Since 2016, he has been traveling across Peru with a web series called *Viaja y Prueba* that aims to revive traditional Peruvian gastronomy.

LUIS ROMERO

(Trujillo, 31). He studied at Columbia. He has worked as a Nikkei chef in the United States, Chile, and Panama. He owns the restaurants Koi Maki Bar and Oku Sushi House in Trujillo.

JAVIER MIYASATO

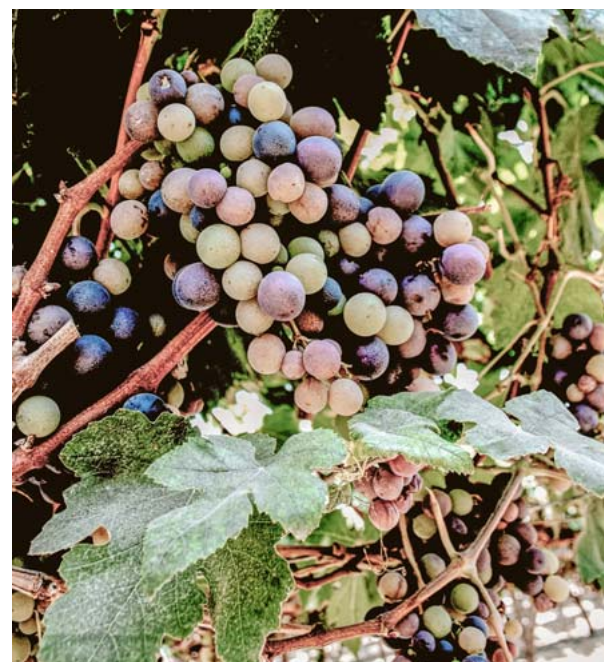
(Lima, 29). He has worked as project manager for AmorAmar, Café de Lima, and Amardelima Bistró de Muelle. He currently owns Bao? and Sutorito Maketto Nikkei Bistró.







10_ THINGS ARE HAPPENING AROUND HERE



Things are really happening around the Peruvian dining table. We have been able to see and read that in the nine foregoing chapters that make up this edition. That is why now, to close the experience, we present those elements which contribute to Peruvian cuisine without having to be cooked up in a pot, which are part of the comprehensive package that is our gastronomy, and which show how in recent years we have broadened our horizons and now seek to close the circle. Difficult obstacles have been overcome and possibilities full of hope have opened up. The story is told by some of Peru's premier gastronomy journalists and specialists. Their views, objective, assertive, even critical, but always on the mark, give us a broader view about what is happening. We start with the cocktail bar, the appetizer that awakens hunger and a sign of what is to come. And we close with Pisco, our distilled flagship, perfect for capping a banquet and bringing on the after-dinner.



THE AWAKENING OF THE PERUVIAN COCKTAIL

SERGIO REBAZA

Journalist



MELINA BERTOCCHI

Journalist and sommelier,
Peru-Venezuela

Of all the possible ways to understand Peru, distillation is one of the most interesting, because it speaks of intensity, passion and history. It was in Peru that the first records of spirit (aguardiente) preparation in America (1613) were found. And it was the skilled ancient potters of the south who made the botijas (earthenware pitchers) in which the liquor that we know today as Pisco—a synonym for purity, character, and depth—was transported. In more recent years, young distillers have been betting on niche products with a different image, associated with gin, rum, cañazo, and vodka—all made from Peruvian inputs. It is the job of the bartender to do justice to the best national product and make each cocktail a special experience.

Over the last twelve years Peruvian cocktails have undergone radical change. And we have gone from naval gazing and being intoxicated with piscocentrism, to opening the cocktail shakers to the global currents and reaching peaks of quality comparable with those of the great capitals of world mixology. But let's not be misled: whilst Pisco cocktails have experienced a real revolution in our country and even become a standout phenomenon in Latin America, nobody can deny the sins of the excess of sours, pseudo chilcanos and macerated brews that were being replicated in bar after bar and diluting any trace of originality.

However, over the last five years new elements have reached the shelves of Peruvian bars. There is gin, as the protagonist of a global trend, and the revival of classic and signature cocktails, disavowing sweetened drinks in the interests of balance and elegance. And six years ago, Clase Maestra was born: a congress that has consolidated its influence in the region. A year later Lima hosted the first edition of the World Class cocktail competition, a challenge that raises the level of local bartenders.



The trend is for local distillates to differentiate themselves from foreign liquors. For that reason, distilleries will have to do as the chefs have done: look for the most direct path to the highest quality endemic and local products and work with them under international standards.

The trends have also seen the appearance of premium brands of gin, rum, vodka, and even *cañazo* (a type of Andean brandy), something unthinkable twelve years ago. We can only hope that Peruvian cocktails continue to grow in quality and variety, in search of balance and authenticity.

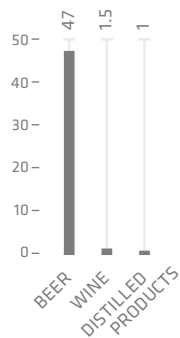
CRAFT BEER: THE TAKEOFF

KETTY CADILLO

Journalist

PER CAPITA ANNUAL CONSUMPTION IN PERU (LITERS)

Figures reported by the Lima Chamber of Commerce to the first quarter of 2017.



According to the special *50 profitable business ideas* published in the newspaper *Gestión*:

2015

60

craft breweries



2017

80

craft breweries



684,020
liters

of craft beer was sold by breweries associated with UCAP in 2015, but the figure is estimated to have reached 1 million liters in 2016. This figure represents less than 0.3% of total beer sales in Peru.

In small garages and kitchens, in Lima and in other cities around the country, craft beer production began to rise like foam. Since 2009, however, the beverage has had a very special touch: to the basic formula of water, barley, hops and yeast our emerging brewing masters added products taken from our biodiversity.

The first beer that was reported in Peru was homemade. It was the German, Federico Bindels, who in early 1860s proclaimed himself a brewer of craft beer. His idea would quickly be turned into a commercial brand that started the era of mass industrial beer production. The sommelier Giovanni Bisso also speaks of these pioneers: “Before the end of the 19th century in Cusco, there were the breweries of Ernesto Gunther, the German brewery of Gustavo Mangelsdorff, and the French [of Leoncio] Vignes and Julio Ariansen.”¹

But the revolution unleashed in Peru not so many years ago was something quite different. An initial stage—between 1990 and the early years of the century—is associated with the first producers and brew pubs. In Lima these included Mamut dancing club, Palos de

Moguer brewery, and De Tomás family. Examples from the provinces include the Hops brewery in Trujillo and the Mushna in Tacna. From these beginnings, and in response to a growing global trend, 2010 was to be a year for real takeoff. On the eve of the new decade entrepreneurs such as Barbarian, Amarilis, Cumbres, and Sierra Andina not only reaffirmed their experience in classic styles, but also became the main Peruvian producers of specialty beers, those which are the result of experiments (the passion for beer can be a lot of fun) with elderberry, sachaculantro, cherry chili pepper, rocoto chili pepper, goldenberry, different kinds of corn, camu camu, and even loche.

The indispensable companion for a cebiche, beer is recognized as the alcoholic beverage that Peruvians consume the most, and it is because of that preference that the country’s small artisanal producers came up with the idea of working together. In 2015 the Union of Craft Brewers of Peru (UCAP) was created. It brings together twenty-seven startups that work to disseminate artisanal beer culture and promote responsible consumption. Together they participated in Mistura in 2016, and also organized the first edition of Lima Beer Week that same year. The combined energy of all of them together enriches the individuality found in each, as they gain ground in their specific market niche and highlight their product in regional competitions. Reason enough to say “Cheers”.

1. Bisso, Giovanni (4/7/2016). *El boom de las cervezas en provincias*. *Gestión*.





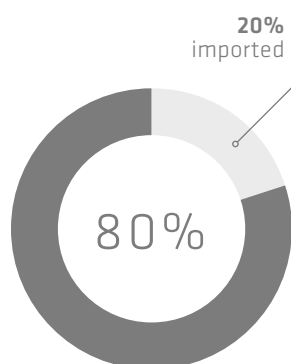
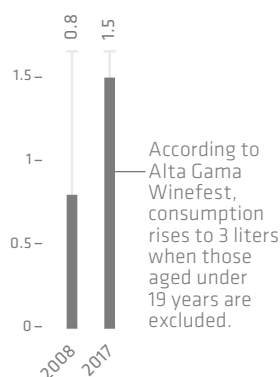
FROM THE FIRST VINES

SOLEDAD MARROQUÍN

Specialist in wines and Pisco

WINE CONSUMPTION

per capita in Peru according to estimates from INEI and the Lima Chamber of Commerce



OF THE WINE MARKET IN PERU

is serviced by national products.

ACCORDING TO FIGURES FROM THE ASSOCIATION OF EXPORTERS (ADEX)

between January and October 2017 Peruvian wine was sold in a total of twenty countries around the world, with the United States and the United Kingdom being the largest two markets.

Peruvian food is the greatest promoter of the country's wine. A product that for years was of limited and exceptional consumption, in a sector of the population that widely and historically preferred sweet wine made with a hybrid grape (not in the class of a *Vitis vinifera*), was welcomed by our palate for its ripe strawberry flavor—the Borgoña, Concord or Isabella.

Its consumption reaches 80% of the total wine that is imbibed in Peru, appeasing that sweet and semi-sweet pleasure so much a part of this land which, while it may not be famous for its viticulture, is nonetheless where the first vines of the region flourished. That's right. It was the Spaniards who brought the vines to the Viceroyalty of Peru and extended their cultivation across different parts. By 1542 there were already vineyards in Arequipa, Moquegua, and Ica. In Ayacucho and Cusco too, according to the historian Lorenzo Huertas, who believes that the first fermentations occurred together. They called them "wines of the earth" and considered them "good and very good".¹

It was some wine bonanza in the Peru of the 16th century, until a Royal Cédula of Philip II in 1595 prohibited the planting of vineyards in the West Indies (today America): "the ban," says Huertas, "extended to the production of wine." More than four centuries later the country looks to recover that historic luster. There was a change over

the last decade as national wineries began a marked revolution in terms of quality and an increased production of dry wine as part of an investment in the broader dissemination of a better wine culture.

This scenario is empowering and gifts us with great moments. To begin with, Peru has allowed its competitive nature to emerge, presenting its products in international competitions where we have won medals and recognitions that have driven the industry forward. Another milestone was the creation and realization of events such as the Peruvian Wine Week and Salón del Vino Peruano. And to crown it all, the entrance of our products into restaurants—the best possible showcases. At a local level, the Tacama and Tabernero wineries took a big step forward by becoming part of the suggested pairings on the gourmet tasting menus of the restaurants Astrid & Gastón and Central, respectively. Beyond our borders we celebrate ventures such as Quebrada de Ihuanco (a pure Quebranta Pisco grape wine), which has arrived at El Celler de Can Roca thanks to the great Josep 'Pitu' Roca.

1. Huertas Vallejos, Lorenzo (2004). *Historia de la producción de vinos y piscos en el Perú*. Revista *Universum*, Nro. 19, vol. 2

THE BREAD ON THE TABLE

ELDA CANTÚ

Journalist, México



RENATO PERALTA

Baker

Since 2006, the bakery has become an ally in the search to broaden criteria and expand creativity. The breads we are making are the product of reflection.

They are part of the menu and not just a mere accessory. Little by little, bakers, the artisans of a dignified and innovative craft, have increasingly come to appreciate the national raw material.

Peru celebrates its bread. Our regional calendar contains outstanding events such as the Pan de Anís de Concepción Festival, in Junín (July); the Tanta Raymi Festival, in Oropesa, Cusco (October); and the National Tantawawa Contest, in Lima (November).

Chapla, tolete, vico, cachanga, chuta, coliza, muffin, three points, ciabatta, corn, yolk, French. Neither mankind nor Peruvians live on bread alone. A country obsessed with gastronomy does not settle for the most universal and basic food item. While the United Nations Food and Agriculture Organization (FAO) recommends a healthy intake of 55 kilos of bread per capita per year, Peruvians are happy with 18 kilos less than the rest of the planet.¹ Perhaps it is because they usually fill the plate—and the belly—with potatoes, rice, and camote (sweet potato). Let's be honest: while Peru is placed at the head of international rankings in five-star restaurants, on this continent it is at the rear of the field for consumption of baguettes, focaccias, buns, pullmans, and French bread. But there is good news. The consumption may be scarce but it is selective: of every ten soles spent at the bread market, seven finished up in the pockets of artisanal bakers.² The evidence: a handful of experts in preserving and innovating in the tradition of seed, mill, yeast, dough, and oven. Renato Peralta, whispering in the ears of the country's most innovative chefs with recipes for buns in whimsical shapes made with traditional grains to accompany their winning menus. Jonathan Day, a renegade pioneer who has educated the public on the benefits of the sourdough in rustic slices with no need for sugar or jam. Norbert Bloch, subjecting Andean grains to a Bavarian discipline. Andrés Ugaz, researching and documenting the baking tradition with recipes that explain the country through its cuisine. Bertha Uribe, exploring other traditions of dough and fire to revive home-made techniques and ingredients. Yet even so, Peruvians still eat more chicken than bread.³

1. Peru is the seventh largest consumer of bread in Latin America. *El Comercio* newspaper 9/4/2014. Recovered from <https://bit.ly/2m6htZj>

2. Mendoza Riofrío, Marcela (5/26/2017). 25% of bakeries already include a cafeteria service as part of their business. *El Comercio* newspaper. Recovered from <https://bit.ly/2lZF6SZ>

3. Latin American Poultry Association. April 2017.





CACAO: TRANSFORMING FOOD

VANESSA ROLFINI

Journalist, Venezuela

In recent years cacao production has taken hold, and small producers—many of whom replaced their coca crops with cacao—became visible thanks to the work of chefs and chocolatiers who now prefer this local product in the preparation of desserts, bars and chocolates. Although fame was slow in coming, Peru—asserts the chocolatier Iván Murrugarra—has become a niche in the world for fine aromatic cacao. The internal armed conflict that lasted almost twenty years (from 1980) affected estates, and many cacao and coffee crops—which both grow together under the shade of banana and timber plantations—were abandoned. With the arrival of peace came a change: an understanding of the value of this product and a new appreciation for cacao of origin.

The awakening was brought about by four factors. Firstly, the care of native varieties supported by scientific and organoleptic studies that classify the zones of origin and define each profile. The characteristics of each variety have an association with one of the country's cacao regions: San Martín, Iquitos, Ayacucho, Ucayali, and Cajamarca. In Piura too, citrus flavors and aromas are perceptible from the white cacao variety, as well as *panela*, red berries and walnut. Junín has its mountain criollo variety, with a characteristic high astringency. In the mixture of native cacaos in Amazonas are hints



A snapshot of Peru the cacao producer at the beginning of the 21st century would have shown a country whose annual production was around 24,000 tons. That was a cacao (*Theobroma cacao*) not fully appreciated, let alone thought of as suitable for fine chocolate. The situation has changed over the years: the record number of 108,000 tons of cacao produced in 2016 supports the sense of pride sustained by the quality, biodiversity, and origin of an ingredient that today points the way to development, entrepreneurship, and social transformation.



DO CACAO FROM AMAZONAS

On August 31, 2016, the National Institute for the Defense of Free Competition and the Protection of Intellectual Property (INDECOPI) granted to Amazonas cacao the tenth Designation of Origin. This distinction benefits 1,239 partners and producers in the provinces of Bagua and Utcubamba (elevation between 450 and 1,200 meters), belonging to the Amazonas Central Agricultural Producers Cooperative (CEPROAA), which plans to directly export around 250 tons of native cacao per year.

SOURCE: INDECOPI.

of flower, rosewater and red berries. Cusco with its *chuncho* variety, in which citrus fruits like orange can be sensed. And finally, in Madre de Dios (especially Tambopata), where the cacao has a nutty quality.

Secondly, the improvement of the bean and its post-harvest treatment in accordance with the demands of the world's chocolate masters, professionals who are willing to pay the right price for organic, high quality products obtained under the ethical standards of the fair trade movement.

Thirdly, the development of a fine chocolate culture on a national scale, which explains the greater presence of bean to bar and tree to bar products—worthy prize winners in competitions such as the International Chocolate Awards. Which leads to the fourth and final factor: consumers who are more demanding and will pay what is right for the quality and value that they seek.

So cacao became big news for Peru when it entered the national and international markets for fine chocolate at just the right time. There is a growing interest in our product and its future is optimistic.

THE BENEFIT

The regions of San Martín, Junín, Cusco, Ucayali, Huánuco, Ayacucho and Amazonas account for 96% of total national production. In 2017, 9.9 million daily wages were generated, directly benefiting 90,000 families and indirectly benefiting another 450,000 people.

SOURCE: APPCACAQ.

In the course of nine years (2005 to 2014) the exported volume of cacao and its derivatives grew annually by an average of 16.4%.

Since 2010 raw cacao has been the product in greatest demand within the cacao and derivatives sector.

The country's foreign exchange earnings from cacao increased from US\$35.6 million in 2005 to US\$234.2 million in 2014.

SOURCE: NATIONAL INSTITUTE OF STATISTICS AND INFORMATION (INEI)

108,000 tons

The figure registered in 2016 for the national production of cacao, a historic record. According to Luis Mendoza, manager of the Peruvian Association of Cacao Producers (APPCACAQ), this is the result of joint work between producers, the public sector, and international cooperation.

SOURCE: EL COMERCIO NEWSPAPER

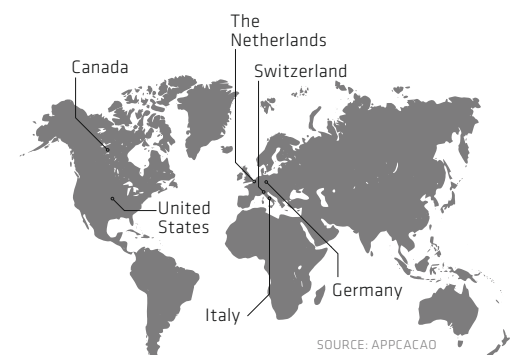
129,842 hectares

The number of cultivated hectares of cacao in 2016. The cacao production reported in 2017 represented a growth of 13.7% compared to 2015 (95,000 tons).

SOURCE: EL COMERCIO NEWSPAPER

ORGANIC CACAO

Today, Peru is the second largest producer of organic cacao after the Dominican Republic. The main export destinations are:



SOURCE: APPCACAQ



MARICEL PRESILLA

Chef, writer, and chocolate specialist, USA-Cuba

Compared to neighboring countries, whose tradition as producers and exporters of cacao stretches much further back, Peru today has a greater number of independent companies that produce bean to bar and fine chocolate. The Salón del Cacao y Chocolate has been an incentive for this growth since 2009, and the Peruvian National Chocolate Contest—which is now in its fourth edition with the support of the International Chocolate Awards under agreement with the Peruvian Association of Cacao Producers (APPCACAO)—has contributed to a notable increase in the quality of a wide range of products that explore exceptional regional cacaos, such as the chuncho, the national type of Piura and Marañón, and other native varieties.

“OVER THE YEARS—OF STUDY AND RESEARCH—WE HAVE COME TO UNDERSTAND THAT CACAO COULD GENERATE WEALTH WHERE THERE WAS POVERTY; THAT IT WAS A WAY TO RESTORE PEACE IN REGIONS HIT BY NARCOTERRORISM; THAT IT WOULD RESTORE HOPE TO THOSE WHO HAD STOPPED BELIEVING IN THEIR COUNTRY; THAT IT WAS THE IDEAL INSTRUMENT TO PROTECT THE BALANCE OF OUR FRAGILE ECOSYSTEM.”

Astrid Gutsche (*Los guardianes del cacao*)

SO FAR TWELVE VARIETIES OF *CHUNCHO* CACAO (CUSCO) HAVE BEEN IDENTIFIED. IT IS THE MOST EXTENSIVELY STUDIED VARIETY AND IS EVEN THE SUBJECT OF A TECHNICAL PUBLICATION: *CACAO CHUNCHO DEL CUSCO*, WRITTEN BY ROSARIO ROJAS ET AL.



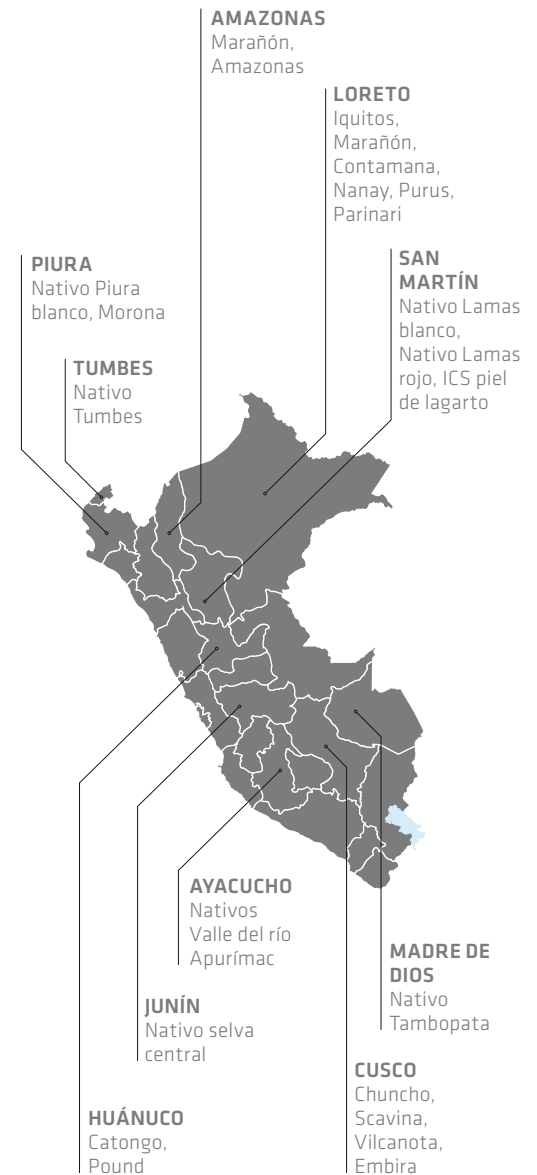
SELECTION

The process of selection and drying of cacao in the fields of Piura.



_FROM CACAO TO CHOCOLATE

Where does chocolate come from and in what areas of Peru is it cultivated?



_THE BIODIVERSITY OF CACAO

We have many varieties of native cacao. Each type is linked with a geography, a climate, and a specific culture. By using native cacao we promote its conservation and propagation, and we encourage the revival and conservation of biodiversity.

__WHAT DOES A GOOD CHOCOLATE CONTAIN?

Chocolate that is good quality and has a high percentage of cocoa is considered a superfood.

cacao

A minimum of
70%
of high quality



1
cocoa liquor
or paste

2
cocoa
butter

3
sugar or
panela

__SEARCHING FOR CHOCOLATE



Iquitos
Marañón



Catongo



Nativo selva
central



Nativo Lamas
blanco



ICS piel de
lagarto



Chuncho



Superárbol
nativo Lamas



Nativo Piura



Scavina



Nativo Lamas
rojo



Morona

COFFEE: THE ROAD TO EXCELLENCE



DAVID TORRES BISETTI

Coffee roaster

Until well into the new millennium the production of quality Peruvian coffee was oriented almost exclusively to the export market: the ideal of any coffee farmer was to sell his or her product to a foreign buyer. This path took an interesting turn towards the end of the first decade of the century because of three particular circumstances: the evolution of production aimed at the so-called 'specialty coffees' segment, the appearance of the first 'third wave' coffee shops in Lima and other cities in the country, and the recognition of the quality of our coffees in the local and international scene.

The increasingly used term 'specialty coffee' dates back to the mid-1970s when reference was first made to a category of coffees whose qualities were identified from their different Designations of Origin.¹ Like wine, coffee was developed and segmented as a product defined by its geographical reference, and the industry that gave it sustenance and fed its demand became more and more sophisticated. Thus, from the technologies of cultivation and post-harvest, through the science of roasting, and on to the different systems of domestic preparation, the coffee industry of the new millennium recognized the need to service a new type of market, consisting mainly of 'prosumers' who sought to seize the final result of the processes of transformation and generation of value. In this way, the criteria for the choice of a certain product began to be determined from the supply and the quality of the information that was available. It is in this context that the demand arises for products with identification of origin, or with organic and socially responsible certification.

In this global commercial setting, Peru's entry into the specialty coffee market would be marked by some important milestones. First of all, the Central Café y

The evolution and growth of the Peruvian coffee industry in the 21st century should be a case study for research, not only in business schools, but also in social history and contemporary economy classes. After our country's agricultural sector had endured several decades of difficulty, the production, transformation, and commercialization of coffee today has a direct and indirect economic impact on approximately two million Peruvians.* However, the existence of a local high-quality coffee market could mistakenly be described as a fashion, or simple reaction to a global trend, if we fail to first recognize the commercial, cultural, and social conditions that have allowed the industry to flourish.

* Recovered from <https://bit.ly/2u15CzY>

1. Weissman, Michael (2008). *God in a Cup: The Obsessive Quest for the Perfect Coffee*. Boston: HMH.



PERUVIAN COFFEE FOR THE NEW MILLENNIUM IS BEING PRESENTED ON THE LOCAL AND INTERNATIONAL STAGE AND WINNING INDISPUTABLE RECOGNITION THROUGH MANY ACHIEVEMENTS, FOR EXAMPLE, THE PEOPLE'S CHOICE AWARD GRANTED IN 2010 TO THE TUNKI COFFEE FROM CECOVASA (PUNO), OR THE 2012 RAINFOREST ALLIANCE PRIZE FOR COFFEES FROM THAT SAME REGION.



US\$ 100.1 per pound

The caturra and bourbon varieties of coffee produced by Juan Heredia Sánchez of Cajamarca were the winners of the first international electronic auction of the Alliance for Coffee Excellence (ACE) of the Cup of Excellence Peru 2017 competition, by exceeding the price of US\$10,000 per quintal (200 pounds). Coffee was at that time trading on the New York Commodities Exchange at US\$1.218 per pound and the winner of the contest was able to place his coffee at US\$100.10 per pound.

SOURCE: MINISTRY OF AGRICULTURE

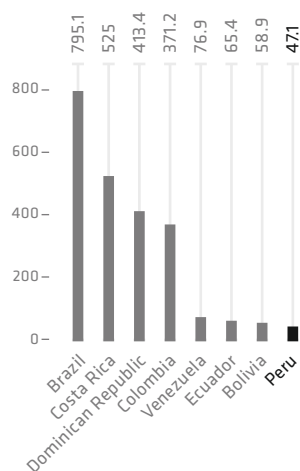


2010

This was the year in which the first Designation of Origin was granted to Café de Villa Rica (Oxapampa, Pasco). A year later the distinction was awarded to Café Machu Picchu - Huadquiña (La Convención, Cusco).

CONSUMPTION OF CUPS OF COFFEE PER YEAR

in eight countries of Latin America.



SOURCE: EUROMONITOR INTERNATIONAL

6.8 million quintals

According to the National Coffee Board, coffee production in 2018 will be 6.8 million quintals, which would mean an increase of 11% compared to the 6.15 million quintals achieved during 2017.

Cacao del Perú was created in 2003 as an association whose aim was to strengthen both the productive and associated systems of the coffee growers in central and southern Peru who had lagged behind the rest of the country for decades primarily because of the armed conflict. In 2004 the National Coffee Board held the first National Quality Coffee Contest. Its aim was to draw the attention of foreign roasters and buyers to the differentiated qualities of the coffees from each of the country's producing areas. A year later, the US company Sustainable Harvest, dedicated to the commercialization of specialty coffees using socially and environmentally responsible trade practices, established its first office in Lima. Under the Centers of Excellence program, it developed an agricultural practice and post-harvest training module. Through these milestones—oriented not only to the promotion and improvement to of the product's quality but also to the social and economic conditions that made that quality possible—the seeds of specialty coffee were planted in the soil, and in the spirit of the farmers of Peru.

Towards the end of the last decade, another local phenomenon—part of a global trend—began reproducing itself in our country: the appearance of specialty coffee shops, today known as the “third wave”. These take the “tree-to-cup” approach, which is a variation of the farm-to-table food concept initiated by some chefs from the northern hemisphere and today present across the world. These spaces differ from the traditional cafeteria model by offering not just qualitatively superior products, but also new dimensions in the overall experience. On the one hand, the traceability² of the main ingredient (the precise identification of both the geographical origin of the coffee and the plantation that produced it) is becoming a necessary and required condition of the product. It is commonplace nowadays in Peru for connoisseurs to know the name of the producer or farm from where the coffee originated when they enter their favorite coffee bar.

2. PROMPERÚ has a Traceability Program for Organic Foods that allows enterprises to find out all the information about a product's cycle, from its origin to its export.

On the other side, is the personalization in the final experience, assisted by the new range of preparation methods that provide alternatives to the traditional espresso of the “second wave” coffees. Indeed, the preparation of coffee in the bars now often resembles a laboratory exercise, with precise tools and a wide range of theoretical knowledge. And finally, the inclusion of the two trades fundamental to ensuring the quality of the final product: the barista and the roaster. Completely interdependent, both activities (the roasting and the brewing) are currently recognized as real professions in the coffee industry at a global and local level. With increasingly innovative concepts and varied coffee menus, coffee shops of the third wave are spreading exponentially and conquering more and more cities across the country.

And in this way, Peruvian coffee for the new millennium is being presented on the local and international scene and winning indisputable recognition through many achievements: the People's Choice Award granted in 2010 to the Tunki coffee from Cecovasa (Puno); the 2012 Rainforest Alliance prize for coffees from that same region; the record price obtained by San Ignacio (Cajamarca) coffee in the context of the 2017 Cup of Excellence competition—held for the first time in our country and promising to transform the panorama for Peruvian special coffees over the coming years. These milestones and successes all reflect a process of economic and productive development which, although it has energized the industry, has not left it free of challenges. To mention just a few: the problem of generational change (fewer and fewer young people are interested in agriculture); research and the development of technologies for the improvement of crops and post-harvest processes (today there is already talk of “white apron” agriculture that takes the farm to the laboratory, seeking to improve and control the variables that ensure the quality of the final product); and, no less importantly, the challenges associated with climate change and the environmental impact on agriculture of pests, deforestation, and soil saturation.

The past decade has shown us not just the enormous potential of the coffee industry, but also its achievements. The decades to come must demonstrate our capacity to care for the sector and develop it responsibly.



CONTAINERS AND CONTENTS

JIMENA AGOIS

Photographer and gastronomy stylist

In recent years the changes in gastronomy have also extended to everything related to tableware and cooking utensils. The makers of tableware have been able to adapt and have taken on an important role in completing the experience and projecting strength and forcefulness. In this long process white crockery has drawn a line and made our cuisine more elegant. When home-style Creole food became stylized, new strategies appeared to present it in a more meticulous and harmonious way. During the 2000s white and round gave way to square, and a new style of plate stormed first into Lima and then across the rest of Peru. The chip changed with the arrival of the tasting menus: if it was a question of telling a story, it had to arrive in the perfect package. It was in mid-2013 when Gastón Acurio convened a group of local artists whom he commissioned with the task of designing tableware according to the theme of the specialties to be served. Pieces by Abel Bentín and Billy Sanchez, delicate works of ceramic and silver, adorned the tables of Astrid & Gastón and raised the experience to a more sublime level.

Restaurants like Malabar, Maido, and Central opt for colors and textures that evoke the regions of the country from where the food they serve comes. Pedro Miguel Schiaffino highlights the work of the original peoples of the Peruvian jungle, while Virgilio Martínez not only relies on local ceramic artists, but also uses materials that complement the concept of elevation to which his menu refers. Of course this trend is not just observed in the cuisine. In a bar such as Carnival, belonging to mixologist Aarón Díaz, the design of the special glasses complements the cocktail experience.

“I think that more than a support, the plate is a piece that complements the gastronomic concept. I consider it key: to close the idea, give it value, and enhance it. It is the canvas that gives life to the recipe.”

Paloma Nieri, Art Director.



**PAMELA ROMERO
WILSON**

Economist and lifestyle
trends expert

There is an obvious turn towards artisan tableware. While in the 80's the aesthetic changed towards minimal white porcelain, today ceramic pieces with a rough appearance carved in shades of speckled earth are making a comeback. Although these pieces maintain an artisanal technique, their aesthetic is more organic and has evolved in form, size, proportion, and color. Each plate is made slightly concave, weighs approximately 800g and is dishwasher safe.



PISCO IS PERU

LUCERO VILLAGARCÍA

Pisco specialist and sommelier
Author of *La magia del Pisco*



Peru is a wonderful country. Its tremendous diversity is the proof, expressed in every corner of its geography, through art, music, people, culture, and gastronomy. And Pisco plays an important part. This distillate, recognized as our first Designation of Origin (DO), can only be produced in Lima, Ica, Arequipa, Moquegua and Tacna—authorized Pisco

After beer and wine, Pisco is the third most consumed beverage in the country. This liquor holds Cultural Heritage of the Nation status and has a special day of its own: the fourth Sunday of July. The pisco sour is celebrated on the first Saturday in February.

producing regions. Its preparation is based on eight different varieties of grapes: Quebranta, Mollar, Negra Criolla, Uvina, Italia, Torontel, Moscatel, and Albilla. But in addition to the five regions and the eight Pisco grapes, there are more than five hundred producers. The diversity that exists in Peru is immense.

A stock take of the recent evolution of Pisco takes us to the improvements that have been seen not just in quality but also in teaching and learning. Peruvian *piscologist* Johnny Schuler, for example, has spent thirty years doing a wonderful job of dissemination. And other Pisco historians and specialists, as well as institutions and public and private associations, have come to the party over the last ten years. This has generated greater awareness of Peruvian idiosyncrasy and the defense of the Pisco DO.

In this context too, the wineries that produce Pisco have improved their infrastructure and established facilities for visits by interested members of the public. The Ministry of Foreign Trade and Tourism has identified tourist trails that feature several wineries in each region.



PISCO CONSUMPTION IN PERU GREW IN 2017 BY MORE THAN 14.3% (1.6 MILLION LITERS), THE HIGHEST ANNUAL INCREASE IN THE LAST DECADE AND WELL ABOVE THE LONG TERM AVERAGE OF 5.6%.

SOURCE: MINISTRY OF PRODUCTION.



FROM THE GRAPE TO THE GLASS

Pisco falls into the vat. And after intense and passionate work, it reaches the jigger to measure the perfect beverage.



It has delivered training to these for better servicing of the new market. This is key, because it brings the consumer interested in expanding their knowledge closer to the maker interested in giving exposure to their product.

The supply of Pisco has increased significantly in recent years. New and high-quality brands have appeared and artisanal and medium-sized wineries have gone out in search for new markets, to the point that today their products appear in specialized stores.

The greater variety, evident on shelves, is a big change. Yet, there is still more work to be done to ensure Piscos made with the eight grapes from the five regions get as much exposure as possible.

And finally, let's not forget the work of the bartenders. Their standard too has lifted in recent years and with it the opportunity for Pisco to become part of an even greater range of cocktails. The big challenge for the future will be to strengthen the institutional framework around Pisco and chart a new path towards greater projection of this distillate in Peru and around the world.

In 1990 a Directorial Resolution officially recognized Pisco as the first Peruvian Designation of Origin. Since then, our national drink has been protected, part of diplomatic negotiations, and winner of many international awards. In 2007 Peruvian Pisco presented 63 samples of varieties and brands at the Concours Mondial de Bruxelles and won 18 medals. To date Peru has won a total of 102 medals at this prestigious international event.

SOURCES: INDECOPI, CONAPISCO AND CONCOURS MONDIAL DE BRUXELLES.



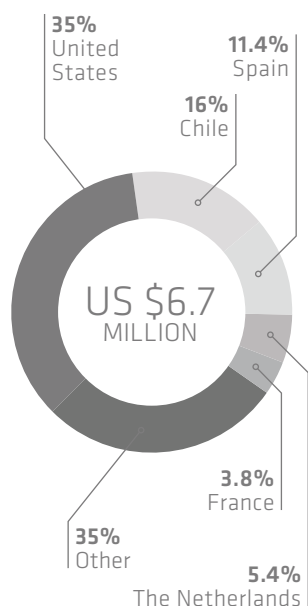
JOHNNY SCHULER

In a small cove south of Lima, a packet boat would be loaded with clay pots to be transported to distant ports. These botijas (baked clay receptacles) contained a precious liquid. An exquisite distillate that would be baptized with the same name of the small port from where it was shipped. The year was 1585 and the port was Pisco. A delightful expression of our land, our history, our tradition, Pisco today travels the world, surprising the most demanding palates with its softness, its aromas, and the extraordinary complexity of tastes it leaves on the palate. Pisco, the name of a valley, a river, a town, a port, and finally a spirit, is Peru.



PISCO EXPORT

There are currently many countries that enjoy our distillate.



SOURCE: VERITRADE





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GLOSSARY

Agroecology. A scientific discipline that applies the concepts and principles of ecology to the design, development, and management of sustainable agricultural systems.

Aguaymanto (*Physalis peruviana*). A small round orange fruit which grows in a shrub native to Peru, cultivated since pre-Hispanic times. It is consumed fresh or processed in jams and other products.

Ají amarillo (*Capsicum baccatum* var. *Pendulum*). Yellow pepper also called green chili or escabeche, it is a fruit native to South America, called uchu in pre-Hispanic times and whose cultivation has spread throughout the world. It represents the DNA of Peruvian cuisine, where it is used to season many dishes.

Ají charapita (*Capsicum frutescens*). A spicy small round orange chili from the Amazon. It is usually consumed fresh, in sauces, and pickled.

Ají limo (*Capsicum chinense*). An aromatic chili which is smaller than yellow pepper with a nice level of spice. It is used in cebiches and criollo sauces. It has different colors: red, purple, yellow, orange and pink.

Ají panca (*Capsicum chinense*). A dry red chili pepper. It is sold whole or processed as paste and powder.

Caballito de totora. A boat built with reed stems (*Schoenoplectus californicus*). It is used in northern Peru for artisanal fishing.

Camarón (*Cryphiops caementarius*). It is the only crustacean that grows in the rivers on the western slopes of the Andes. Based on IMARPE studies, the Ministry of Production has established a closed season from December to March.

Camu camu (*Myrciaria dubia*). A native Amazonian species whose domestication in Peru is recent. It is a globular pink-purple fruit. The pulp has an acidic flavor and a pleasant aroma.

Cancha. Dry toasted corn. It derives from the Quechua word *kancha*, which means “place of meeting”. It is served as a *piqueo* in Peruvian fish and seafood restaurants and is traditional with cebiche.

Chinese onion (*Allium cepa* L. Var. *Aggregatum*). A tender onion with a small bulb and long stems. It is used in *chifas* as an ingredient of Chinese-Peruvian dishes.

Cecina. Dried and smoked meat (beef, lamb, or pork) cut into thin steaks.

Chacra. A Quechua word referring to a farm or rural plot for agricultural or livestock use.

Chalaquita. A sauce prepared with minced onion.

Chancaca. Dark sugar cane honey. It is unrefined and has a high molasses content and is sold as balls, pieces, and even liquid.

Chancado. Crushed, shred, or ground.

Chicha de jora. A pre-Hispanic fermented drink made from corn grains which are boiled and left to rest for several days until they ferment and the chicha settles. Each region of Peru has its own chicha with local characteristics and made with local ingredients.

Chifa. In Peru this designates traditional Chinese cuisine adapted to the local palate by Chinese immigrants. It is the name given to the restaurants that prepare this type of cuisine.

Chincho (*Tagetes elliptica*). A wild Andean aromatic herb. It belongs to the same family as the huacatay and is typical in the pachamanca dish.

Cocona (*Solanum sessiliflorum*). An Amazon fruit, it is consumed in juices, stews, sauces, and soft drinks.

Cushuro. Also called murmunta, it is an algae that grows in lagoons and high Andean rivers and was widely consumed by the Incas.

Cuy (*Cavia porcellus*). Also known as the guinea pig, this herbivorous rodent mammal of the Andes was domesticated about five thousand years ago. It is raised along the coast and in the Peruvian sierra, both in homes and on an industrial scale.

Dashi. A broth traditionally prepared with katsuobushi (dry bonito fish slices) and kombu seaweed. It is commonly used in Japanese cuisine.

Fair Trade. The World Fair Trade Organization (WFTO) defines fair trade as “a commercial system based on dialog, transparency, and respect, which seeks greater equity in international trade, paying special attention to social and environmental criteria.”

Guiñapo. A type of black corn with which chicha from Arequipa is made.

Haba (*Vicia faba*). Although native to Asia, it is widely used in the Peruvian Andes in the preparation of dishes such as stews, soups, chupes, and pachamancas.

Hondashi. Dusted bonito fish broth.

Itadakimasu. A Japanese expression used to bless food.

Itamae. A chef working in front of the chopping board in sushi bars.

Mechar. To thin or fray cooked meat with your hands or with the help of a fork.

Miso. A pasta of Japanese origin made with soy seeds and sea salt fermented with the koji mushroom. It is an exceptional source of flavor.

Molle (*Schinus molle*). A Peruvian native tree that has been introduced to other countries. Due to its resemblance to pepper it is also known as American pepper, pink pepper and tree pepper. It grows in dry areas along the coast and also in the mountains up to an elevation of 3500 meters. Its grains are aromatic and perfumed.

Mote. Boiled dry corn.

Olluco (*Ullucus tuberosus*). A tuber native to the Andes, where it was domesticated during pre-Hispanic era. It has been found in tombs over 4000 years old. There are more than fifty varieties.

Native potatoes. *Solanum tuberosum* whose varieties were selected over centuries for their nutritional properties and characteristics such as shape, color, flavor, and texture. They are cultivated in the Andes up to an elevation 4200 meters. In Peru some of the most interesting names include yana sonqo (black heart), cacho de toro (bull horn) and llunchuy waqachi (“the one that makes the bride cry”), the latter associated with an Andean tradition according to which a woman can only marry if she gifts her mother-in-law this perfectly peeled tuber.

Red-purple onion (*Allium cepa*). Originally from Asia, it came to the Near East more than 4000 years ago. It arrived in America with the Spanish conquerors. With a stronger flavor than the white onion, it is the base of Peruvian seasoning.

Seco. A typical Peruvian stew which, contrary to what the name implies, is juicy. Its main seasoning is coriander.

Senbei. Japanese biscuits made with rice.

Shichimi. A mixture of spices used in Japanese cuisine. It usually contains seven spices: Sichuan pepper, hemp seeds, sesame seeds and poppy, as well as chili, nori seaweed, and mandarin peel.

Shoyu. Soy sauce.

Sillao. Soy sauce.

Tacacho. A typical preparation of the Peruvian forest based on banana that is roasted and then crushed.

Texao flower. Also known as mastuerzo, this plant belongs to the *Tropaeolaceae* family. Its flower is considered emblematic of Arequipa.

Traceability. A series of procedures to ensure the evolution of a product is visible at any stage of its development.

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CHILI



POTATO



PASSION FRUIT



CACAO



PAST



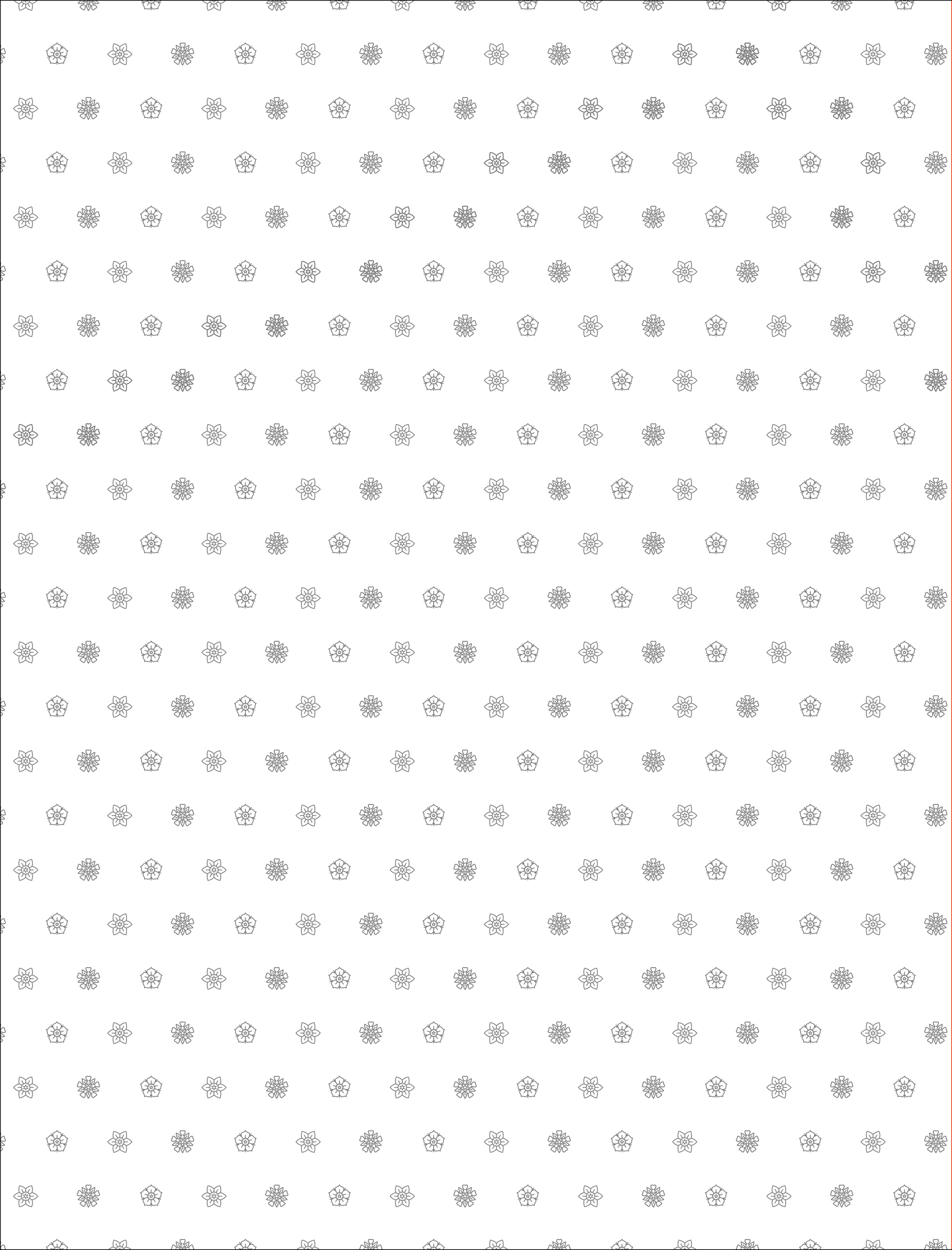
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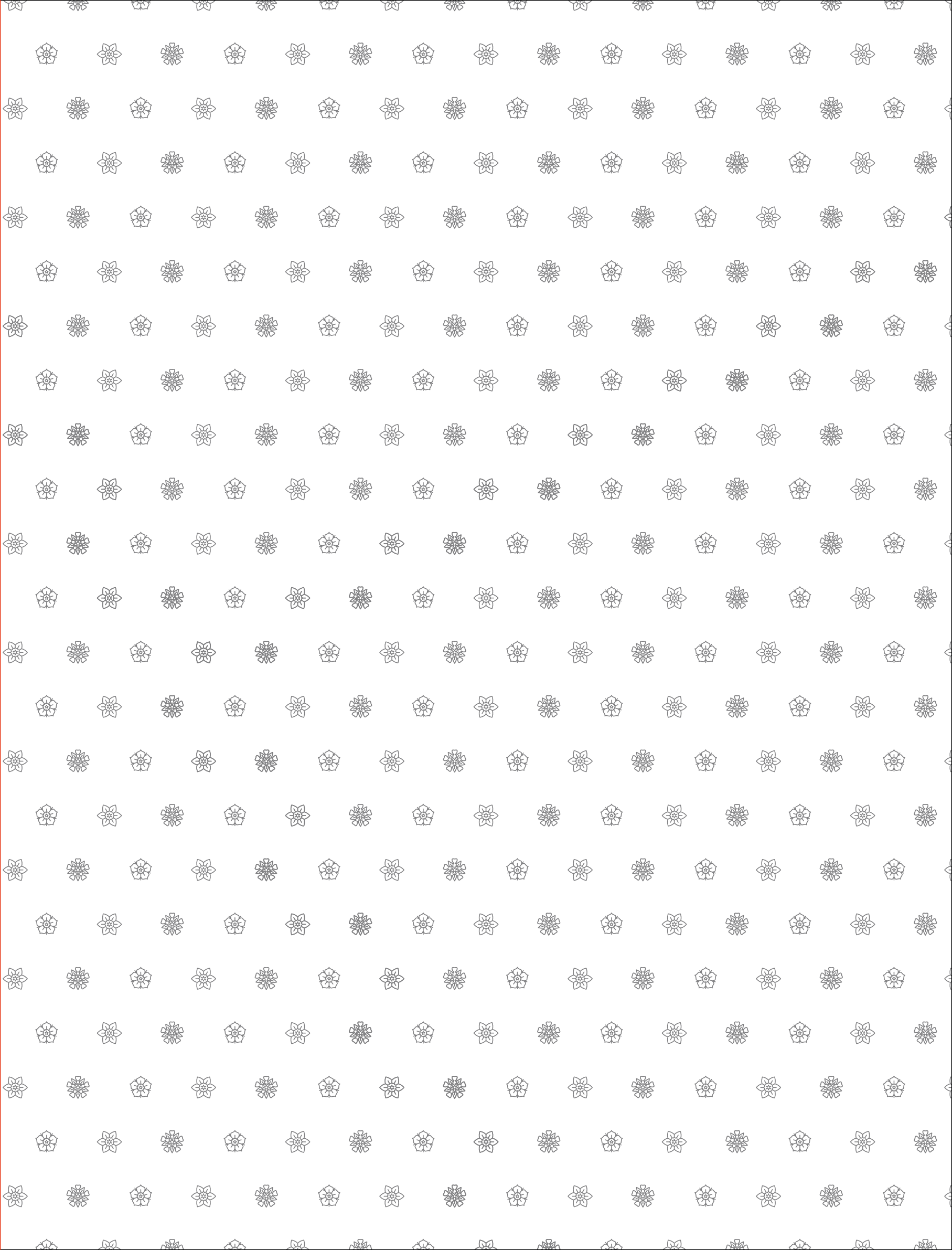


PRIDE



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