

# Peru +51

**urban gastronomic destinations**

Five cities, fifty-one tips  
to discover

Arequipa

Cusco

Iquitos

Lima

Trujillo





**Peru:**  
**urban gastronomic destinations**

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Peru +51: urban gastronomic destinations, presents 51 tips for enjoying five Peruvian cities: Lima, Arequipa, Cusco, Trujillo, and Iquitos. This first selection brings together the best each location has to offer in art, design, history, gastronomy, and living culture. This presentation would have been impossible without the help of the tipsters: writers, artists, designers, architects, historians, musicians, and businesspeople. Each one is a personality who has lived (or created his or her body of work) in one of the cities. Each one has lived and discovered the city in his or her own way: intimately, intensely, deeply. We asked for their tips; here, we share with you, the reader, their reviews, memories, nostalgia, and recommendations.

It's true. Wikipedia tells  
us only part of the story;  
it could never cover  
everything that fits into  
a land thousands of  
kilometers in length and  
home to many centuries  
of pre-Hispanic culture.

Constantine Cavafis, the Greek poet who comes to mind whenever we think about cities and nostalgia, could hardly be closer to the truth. His verse is a perfect fit for the five cities contained in this publication. It goes something like this: "You will find no other land nor sea. The city will stay with you forever. And to those same streets you will return." How do we define a country? World almanacs encourage us to think of a country as the sum of sets of numbers, statistics, and percentages.

But those are just figures on the surface: they cannot transmit emotions or feelings. The travelers of today look for stories. They seek both the known and the unknown. The paths they tread in a foreign city are original; surprises await in every restaurant, in every museum, in every art gallery, and around every corner.

# READING GUIDE

During the 1990s, before the advent of social networks, followers, and likes, a series epic novels and sagas seduced a whole generation of readers. The plot could unfold in a medieval kingdom, a space station, or the ruins of a lost civilization. But the location was less important; the really captivating element was free will.

After finishing each chapter, the reader could choose the next twist in the story: would the main character enter the newly discovered cave or instead return to the ship to notify the rest of the crew? Each decision could lead to a different ending. Each reader could find their own way through the story, jumping back and forth along the way.

That dose of nostalgia today we call hyperlink. For Peru: urban gastronomic destinations, we decided to recreate this same

dynamic from one page to the next. You can browse the Nikkei cuisine fare in Lima and then jump to Iquitos to discover the grilled river fish options.

You can read about alpaca fibers in Arequipa and then, minutes later, discover *marinera* dance schools in Trujillo. You can learn about the *picantería* restaurants in Cusco and then return to Iquitos to discover the tiled architecture from its rubber boom.

**The adventure is entirely up to you.**

Manolo Bonilla  
Editor

# +51

Arequipa\_  
Cusco\_  
Iquitos\_  
Lima\_  
Trujillo\_

**1\_** +51 Arequipa **2\_** +51 Cusco **3\_** +51 Iquitos **4\_** +51 Lima **5\_** +51 Trujillo **D1\_** The continuity of culture **D2\_** The colors of the colonial era **D3\_** Cheers to Pisco **D4\_** From above **D5\_** Thinking Lima **D6\_** The sea is up **D7\_** Blessed be the architecture **D8\_** Huacas for eternity **D9\_** The Chimú in his labyrinth **D10\_** Modernity in Los Moche **D11\_** By bicycle **D12\_** The cinema with ocean views **D13\_** Walls that speak **D14\_** The illustrated rainforest **D15\_** Iquitos at night **D16\_** The nikkei evolution **D17\_** Hot bars **D18\_** How about a coffee? **D19\_** The world within the navel of the world **D20\_** Beans, aroma and coffee **D21\_** The chicha and the batán **D22\_** Arequipa stories and street corners **D23\_** The Amazon kitchen today **D24\_** River fish over hot coals **D25\_** The tiles of Iquitos **D26\_** Design, cut and conception **D27\_** Luxury fibers **D28\_** Where do I buy it? **D29\_** Arty neighborhoods **D30\_** Trujillo's hidden river **D31\_** A man and his city **D32\_** The rich north **D33\_** Among the monasteries **D34\_** Dates with history **D35\_** Volcanic lineage **D36\_** Vargas Llosa from his roots **D37\_** Andean Baroque **D38\_** Sunset in the Main Square **D39\_** From Los Wemblers to Juaneco **D40\_** Encounters with nature **D41\_** Only in Cusco **D42\_** The Cusco scene **D43\_** Images of mansions **D44\_** White handkerchiefs **D45\_** Horses on land and sea **D46\_** Delights in the imperial city **D47\_** Religion in the Andes **D48\_** How does a city sound? **D49\_** Let's go to market **D50\_** Fairs and festivals in the city **D51\_** Just eat

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## OUR TIPSTERS

A tip is just one single piece of specialized information. A tipster must provide at least one tip. But each of our personalities has many more to offer.

### **Pedro Pablo Alayza**

**An art historian, curator, and current Director of the Pedro de Osma Museum,** he has been culture manager of the municipality of Lima and is the author of several publications on art, history, and archaeological illustration.

### **Isabel Álvarez**

**A sociologist and chef,** she is the owner of the El Señorío de Sulco restaurant and was the research director for the book *Picanterías y chicherías del Perú*.

### **Susana Baca**

**A singer with thirteen solo albums to her credit and winner of two Latin Grammy awards,** she also undertakes research into the Afro-Peruvian musical tradition.

### **Gonzalo Benavente**

**A filmmaker,** he directed the movie *Rocanrol '68*, which premiered in 2013 at the 17<sup>th</sup> edition of the Lima Film Festival.

### **Jorge Eduardo Benavides**

**A writer from Arequipa,** he has won several literary prizes, including the Fernando Quiñones Novel Prize 2018, and this year published the crime novel *El collar de los balbeses*.

### **Christian Bendayán**

**A painter from Iquitos,** he created the *Bufeo. Amazonia+Arte* research, management and promotion project, and his *Indios*

*Antropófagos* work was presented in Peru's pavilion at the Venice Biennale 2019.

### **Manolo Bonilla**

**A journalist and editor,** he has written for the activist anthology *Latinoamérica se mueve* (published by Hivos) and for four years has been authoring profiles of chefs and personalities from the field of gastronomy.

### **Santiago Bullard**

**A journalist and traveler,** he is passionate about wildlife and the environment and has worked on audiovisual and educational projects for several native and rural communities in Peru.

### **Gerardo Chávez**

**A visual artist from Trujillo,** he created the city's first art biennial, and founded the Toy Museum and the Trujillo Museum of Modern Art.

### **Víctor Corcuera Cueva**

**An archaeologist from Trujillo,** he is the author of several archeology and tourism publications and guides tourists through the Chan Chan archaeological complex.

### **Alonso Cueto**

**A writer and member of the Peruvian Academy of Language.** In 2019 he published *La Perricholi. Reina de Lima*, a historical novel based on the life of singer and actress Micaela Villegas.

### **Sonia Cunliffe**

**A visual artist and Director of the Fugaz - Callao Monumental project,** her recent exhibitions include tributes to Cuban medical support to child victims of the Chernobyl disaster (*Documentos Extraviados: Niños de Chernobyl en Cuba*) and the photographer Teodoro Bullón Salazar (*Fotografía Indeleble*).

### **Sofía Dávila**

**A dancer from Trujillo,** in 2018 at the city's 58<sup>th</sup> National Marinera Contest she took the title of National Marinera Champion.

### **Manuel de Rivero**

**An architect and urban planner from Ricardo Palma University,** he founded the Supersudaca Holanda collective and 51-1 Architects and won the contest to design the Medellín Museum of Modern Art (2015).

### **Ángela Delgado**

**A cultural manager,** she is currently Director of the Arequipa-based Hay Festival.

### **Adriana Doig**

**A cultural manager,** she has directed various arts and heritage projects in Trujillo and headed the Cultural Center of the Ministry of Culture.

### **Dayanna Farfán**

**A systems engineer, amateur photographer, and mother of twins,** she has managed the @igerscusco community since 2012 and has

developed a unique way to show Cusco to the world.

### **Mónica Huerta**

**A picantería chef from Arequipa**, she currently owns La Nueva Palomino, one of the city's traditional style restaurants showcasing the cuisine.

### **Israel Laura**

**A chef with eighteen years of experience in various kitchens in Lima, Catalonia, and the Basque Country**, he is currently chef at Kañete and presents a culinary program on Peruvian television (*Con sabor a Perú*).

### **Talía Lostaunau**

**A forestry engineering graduate of the National Agrarian University La Molina**, her thesis consisted of an interpretive plan for a private conservation area in northern Peru and she has subsequently worked on participatory projects related to conservation, ecotourism, forestry, and agriculture.

### **Ricardo Mares**

**A sportsman and publicist**, in addition to being a big paragliding fan, he won the Gold & Grand Prix at the 2014 Cannes Lions Festival.

### **Adriana Scaletti**

**Currently a professor at the Pontifical Catholic University of Peru**, she is an architect and art historian who specializes in monument restoration and cultural management.

### **Rafo Ráez**

**A musician and anthropologist**, he was part of the Huacas, Bubbles and Rock n 'Roll project from 2013 whose objective was to showcase Lima's *huacas* by introducing a modern sensibility.

### **Chiara Machiavello**

**An artist, fashion designer, and businesswoman**, she is the creator of Escudo, a clothing brand that works in association with artisans from various regions of Peru.

### **Juan Ricardo Maraví**

**Current director of the Peruvian music label Infopesa**, founded by his father Alberto in 1971, since 2011 he has been restoring national recordings of cumbia, bolero, ballad, and salsa music, in vinyl, CD, and digital formats.

### **Paola Miglio**

**A journalist specializing in gastronomy issues**, she writes restaurant reviews and co-edited the book *Peru, our pleasure*.

### **Gustavo Montruesque**

**A graduate of the Le Cordon Bleu gastronomy school**, he has worked in restaurants in Lima and Punta del Este, undertaken a fellowship at El Celler de Can Roca, and, for the last two years, has worked with Gastón Acurio at La Mar Cebichería in Lima and Buenos Aires.

### **Pepe Moquillaza**

**A native of Ica and raconteur specializing in that region's history**, he has created quebranta grape Piscos, owns MiMo Wines (together with the Argentine Matías Michelini) and, since 2016, has been a Brand Peru Pisco Ambassador.

### **Mirella Moschella**

**A cultural manager and urban art documentary maker**, she seeks to create a record of the artistic expressions that appear in public spaces and has created four urban art festivals in Lima.

### **Claudia Otero**

**A geographer and businesswoman**, she was born in Lima yet has Loreto in her veins because of her constant travels to Iquitos; her father opened the Fitzcarraldo restaurant there in 2000.

### **Diego Pereira**

**A journalist from Trujillo**, he has been an editor for several national media outlets, including *Espacio 360*, the newspaper *Perú 21* and the magazine *15 Minutos*.

### **Boris Pretell**

**An architect**, together with Martín Reátegui he is undertaking research into the architectural monuments of the rubber era in Iquitos, the first stage of which is now available on the Iquitos Monumental app.

### **Sergio Rebaza**

**A journalist and cyclist**, he is Director of LIMAP, a collection of maps and guides that offer alternative ways of discovering and getting to know the Peruvian capital.

### **Gustavo Rodríguez**

**A writer from Trujillo**, he was a finalist at the 2009 Planeta Awards and in 2018 published his most recent novel, *Madrugada*.

### **Pedro Miguel Schiaffino**

**Lima-born chef, researcher, and promoter of the Amazon**, he studied in New York at the Culinary Institute of America and the Italian Culinary Institute for Foreigners before opening the restaurants Malabar (2004) and Ámaz (2012).

### **David Torres**

**A philosopher and entrepreneur**, he created Árábica Espresso Bar and is one of the pioneers showcasing Peruvian coffee for local consumption, especially in Lima.

### **Mitsuharu Tsumura**

**A graduate of culinary arts and food and beverage administration in Rhode Island (United States)**, he traveled to Osaka to specialize in Japanese cuisine, co-authored the book *Nikkei es Peru*, and opened in 2009 the Maido restaurant in Lima, which in 2017 reached the top of the list of Latin America's 50 Best Restaurants.

### **Giuliana Vidarte**

**An art historian, curator and researcher**, in August 2014 she participated in the International Curator Course of the Gwangju Biennial (South Korea) and is currently Head of Curatorship and Exhibitions at MAC Lima and Assistant Curator of the Peruvian Pavilion at the 58<sup>th</sup> Venice Biennale 2019.

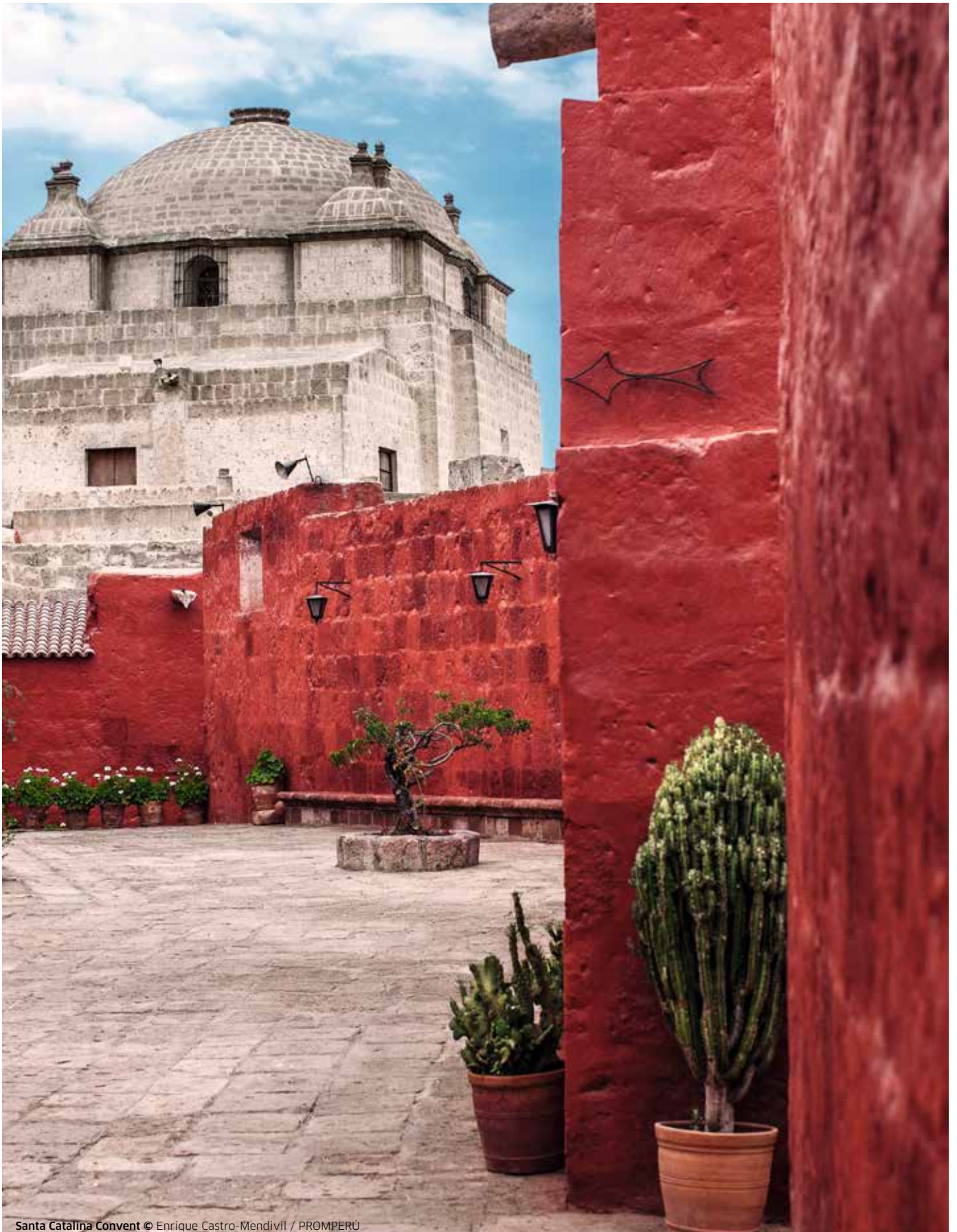
### **María Alejandra Vizcarra**

**A business manager**, she works with the KUNA fashion brand, which specializes in producing garments from the fiber of Andean camelids.

### **Luis Eduardo Wuffarden**

**A historian and art critic**, he is a member of the Riva-Agüero Institute and of the Cultural Committee of the Museum of Art of Lima and is an honorary member of the Ricardo Palma University's Institute of Museum and Artistic Research.





Santa Catalina Convent © Enrique Castro-Mendivil / PROMPERU

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## AREQUIPA

At first glance one could be forgiven for thinking that Arequipa emerges from the land itself. Perhaps the confusion comes from the peculiar way in which its buildings complement the surrounding landscape.

It is, after all, a city with an explosive character, surrounded by three inactive volcanoes and built largely using white sillar stone. Deep canyons and imposing mountains enclose the neighboring pampas. These grasslands continue to be the home of vicuñas and alpacas—the camelids from which one of the finest animal-derived fibers in the world are extracted. The character of Arequipa is also imbued with a sense of solidity. We see this feature in the city's monumental constructions—the churches and monasteries that, thanks to their anti-seismic designs, remain a material testimony to a colonial past. This legacy has earned the historic center—where the synthesis finds its greatest expression—a place on UNESCO's list of World Heritage Sites.

The feature is also on display in Arequipa's gastronomy, whose traditions have roots that run deep, are savored in the *picanterías*, and live on through the recipes that each generation hands down to the next. These expressions come from a living culture whose most zealous guardians are the members of the Arequipa Picantera Society.

Yet even amongst the inheritance of a distant past, the Arequipa of today is no anachronism; the city survives because standing on its streets we can feel the unmistakable breeze of a modernity living in perfect coexistence. We see this renewal in the city's active cultural life, in the concepts on display in her museums, and in the presence of a literary event as important as the Hay Festival, which is based right here in Peru. An Andean city that stirs even in the tranquility that its quiet countryside expresses. Just like the calm conveyed by the snow-capped peak in the background, that is, in truth, a volcano.



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## CUSCO

The ancient capital of the Incas is today a cosmopolitan Andean city. Perhaps the country's most visited destination by travelers from the world over, it remains excitingly vibrant.

And here we mean the movement and vibration of its traditions and customs, which are so latent that they captivate us. The ancient techniques that the artisans still apply to their textiles (such as Andean looms that produce Inca aesthetics embodied in contemporary pieces) and to their handicrafts (a walk through the San Blas neighborhood offers an excellent panorama of painted and ceramic artistry). Or that the chefs apply to their gastronomy; for example, in the immortal *picantería* restaurants, or the *pachamanca*—that subterranean kitchen formed by heated stones. The connection with nature remains solid. If, during the time of the Incas, homage was paid to Mother Earth (*Pachamama*) as the provider of food, the new ventures of today—from coffee shops, to restaurants that draw from the best of the Andean pantry—borrow from research into that natural respect for the environment.



Cusco also represents cultural syncretism, the result of an encounter between two ways of defining spirituality: the Western and the Andean. That collision gave birth to new expressions that enrich the city's identity: colonial buildings and religious convents in the historic center now house boutique accommodation and prestigious hotel chains. Cusco—known in the Inca world view as the “navel of the world”—is, of course, a monumental city, by virtue of the emblematic archaeological constructions which, in 1983, earned it UNESECO World Heritage Site status.









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## IQUITOS

From the air, as our plane approaches, the capital of Loreto appears to be surrounded by the undulating and sinuous body of a large snake.

The rivers of the Amazon form the city's true natural borders and, at the same time, transmit its culture: from the center to the surrounding communities and back again, in a continuous flow of fruits, art, aesthetics, and world views. The vessels that reached these ports over a century ago—large ships or small wooden boats known as *pequepeques*—brought crews who found themselves at once embraced and surprised by the natural abundance. Travelers have always been seduced by that green vastness: from nineteenth century biologists and scientists through romantic writers of the beginning of the last century, to modern filmmakers like Werner Herzog, and even legendary musicians like Mick Jagger.

The tropical climate and inaccessibility of Iquitos—from the rest of the country one can only arrive by plane, or take a very long upriver voyage—has afforded it the image of a jungle ripe for exploration. Yet the city is more than just its leafiness and the long extension of its rivers (which today serve as routes for imposing luxury cruisers); the tiled decoration of its buildings offers testimony to both a time of bonanza at the beginning of the twentieth century and to the fragility that greed—in this case for rubber—can bring. In fact, Iquitos today is also the sum of her artists and musicians, who knew just how to portray the imaginary of that era—visions that are naturist, psychedelic, explosive, ancestral, historical, and sensual. Part of that cultural heritage was interpreted by the Iquiteño artist Christian Bendayán and went on display at the inauguration of the Peruvian pavilion at the Venice Art Biennale 2019. A jungle that beats and which speaks to us about the importance of its own conservation as a biodiverse pantry for humanity.





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## LIMA

There are many *Limas* within the city, one for each citizen and visitor. The capital that looks out over the sea. The heritage capital, the historic capital, the ancestral capital. The capital of the *huacas*, the murals, or the promenade along the cliff top. The capital of cuisine. Discover your own Lima.

Many things can be said of Lima: that she is the gastronomic capital of Latin America; that her restaurants conquer food lovers and top international lists; that long ago in the colonial era she was the City of Kings; that her historic center is now a UNESCO-designated World Heritage Site; that her dense concentration of colonial churches and her republican architecture impress all who visit; that she is a city of contrasts on every corner; that her ancient past is evident from the scattered *huacas* which, in the midst of so much concrete and so many towering buildings, remind us that she is a storied capital; that she houses exquisite places for dining, in markets, in *huariques*, or at first-class venues; that her eight-kilometer cliff top promenade through Miraflores amongst parks and gardens is the epicenter of healthy outdoor living for thousands of people; that having lunched on the promenade her citizens can descend to the beaches of the Costa Verde or launch themselves from the cliff on a paraglider to escape the urban routine; that her artists—past and present—have made her their own in museums and galleries and on murals; that her chefs are just as idolized as her football stars; that through their immortal passages the city's writers have evoked her avenues, her landscapes, and her urban spaces.



Bustling, fun-loving, enjoyable, ancient, foodie, multicultural. All this is the Lima of today—respectful of its traditions and jealous guardian of its history. Everyone is welcome.



Fountain, Lima Main Square © Gihan Tubbeh/PROMPERU





The Trujillo Municipal Palace in the city's Main Square © Renzo Tasso / PROMPERÚ

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## TRUJILLO

A city's cultural life, and, to a lesser extent, its urban character, take their cues from history.

The very identity of this city is heir to multiple traditions. Some are pre-Columbian in origin: the Moche and Chimú cultures, whose tangible legacy we find in archaeological sites—such as Chan Chan, the Huaca del Sol, and the Huaca de la Luna—and in the *caballitos de totora* boats fashioned from reeds and used by fishermen setting out to sea. Others draw from colonial times. One of the first cities that the Spaniards founded in Peru, Trujillo even bears the name of the city in Spain where the conquistador Francisco Pizarro was born. The stately mansions which shape its historic center are a reminder of that important chapter in history. The confluence of these factors means that Trujillo—known, because of the goodness of its climate, as the “city of eternal spring”—has made syncretism its flagship and the fusion of cultures a feature of its personality. Living proof of this is the *marinera norteña*, where dance and music of Spanish origin embrace local cultures, country life, and Afro-Peruvian rhythms. Or the Peruvian Step Horse, a descendant of the steeds that arrived from Europe centuries ago, and whose characteristic gait is the result of an adaptation to the scree, the mountains, and the hard terrain of the desert.

And the list goes on: intersecting lines of Moche iconography and works by contemporary artists, land and sea based cuisine set beside high tea taken in grand salons, the fertile Moche river valley juxtaposed against an ocean that bathes its own beach resorts.



**LIMA**

Museum guidance in Lima thanks to artist and *Fugaz* project director, **Sonia Cunliffe**

# THE CONTINUITY OF CULTURE

Art and archeology in five unmissable museums

## 1

### Larco Museum

[www.museolarco.org](http://www.museolarco.org)

The museum's most impressive feature is found in the storage vault, which is open to the public and houses thirty thousand archaeological pieces. Upon entering, the magnitude of production by pre-Columbian cultures becomes immediately evident. This was the first museum in Latin America to publish its catalog online, a tremendous boon for researchers around the world. In the Erotic Room you can view items representing different sexual expressions, symbols, and practices. The space dedicated to the female body and motherhood is striking: a collection of *huacos* and ceramics that reflect the way in which certain pre-Columbian cultures (such as the Moche, Nasca, and Lambayeque) related to the conception of new life and the care of infants in the first months of life.

**Address:** Avenida Bolívar 1515, Pueblo Libre.

**Opening hours:** Monday to Sunday, from 9:00 a.m. to 10:00 p.m.

## 2

### Lima Art Museum (MALI)

[www.mali.pe](http://www.mali.pe)

This museum houses an important part of Peru's cultural and artistic expression over the last three thousand years of history. Its various different rooms display a harmonious coexistence of archaeological items and pieces of art, leading the visitor along a journey that begins before the founding of the modern nation and concludes with works by the most important contemporary artists: from installations by the likes of Juan Javier Salazar (*The Last Hovel*, 2005), through emblematic paintings from the Cusco School (*The Enthroned Trinity as Three Identical Figures*, circa 1720-1740) and the monumental work of Luis Montero (*The Funerals of Inca Atahualpa*, 1867), to cloaks with embroidered designs from the Paracas culture (100 BC-AD 100). The permanent exhibition halls contain almost 1200 items. MALI also hosts important temporary exhibitions, such as *Eguren, fotógrafo*—about the Peruvian poet José María Eguren—and the audiovisual presentation *Atlas* by the Mexican artist Pablo Vargas Lugo. Take a tour of the Photography Room on the second floor, which offers everything from the daguerreotypes by Maximiliano Danti to images captured by the Puno-born photographer Martín Chambi, a pioneer of portraiture in Peru.



Contemporary Art Museum © Musuk Nolte / PROMPERÚ

**Address:** Paseo Colón 125, Exposition Park, Central Lima.

**Opening hours:** Tuesday to Sunday, from 10:00 a.m. to 7:00 p.m. and Saturdays until 5:00 p.m.



# 3

## Contemporary Art Museum (MAC)

[www.maclima.pe](http://www.maclima.pe)

This museum feels markedly modern, and, through its invaluable educational workshops, emphasizes the importance of interaction with people for the transformation of art and society. It houses an interesting collection of national contemporary art, with works by Peruvian masters such as José Tola, Enrique Polanco, and Fernando de Szyszlo. MAC also hosts important temporary exhibitions and is a great platform for appreciating the work of international artists through different media (see tip 3). After your visit is over, La Bodega Verde Cafe, situated on the terrace that overlooks the museum's huge garden, is an ideal venue to farewell the afternoon with an infusion of Andean herbs.

**Address:** Avenida Grau 1511, Barranco.

**Opening**

**hours:** Tuesday to Sunday, from 10:00 a.m. to 6:00 p.m. Friday, from 10:00 a.m. to 8:00 p.m.



# 4

## Amano Museum

[www.museoamano.org](http://www.museoamano.org)

Since its foundation fifty-two years ago, the Amano Museum has displayed one of the most complete collections of pre-Hispanic textiles. It has a large collection of pieces from various pre-Columbian cultures, such as the Chavín, Nasca, Moche, and Inca. The museum's Raw Materials and Textile Tools Exhibition provides a glimpse into the way in which the artisans of these civilizations worked, and how they engaged with the various symbols their societies produced.

**Address:** Calle Retiro 160, Miraflores.

**Opening**

**hours:** Monday to Sunday, from 10:00 a.m. to 5:00 p.m.



Wooden totem in the Larco Museum  
© Manuel Medir / PROMPERÚ



Lima Art Museum © Musuk Nolte / PROMPERÚ



MATE Museum © Leslie Searles / PROMPERÚ

# 5

## Mario Testino Museum (MATE)

[www.mate.pe](http://www.mate.pe)

This museum offers a particular perspective on the photography of Mario Testino. A highlight of its collection is a room dedicated to the late Diana, Princess of Wales. It also displays photographs featuring typical costumes from Cusco that are set against backdrops inspired by the earlier Peruvian photography pioneer Martín Chambi. You can also visit the MATE concept store and browse its products combining art and design: from garments and textiles by Escudo (Peru), through the Amazon inspired creations of Yasuzi (Venezuela), to jewelry by Aysha Belgrami (Colombian-Pakistani), and accessories by national designers such as Meche Correa.

**Address:** Avenida Pedro de Osma 409, Barranco.

**Opening**

**hours:** Tuesday to Sunday, from 10:00 a.m. to 6:30 p.m.

## Five paintings from the Pedro de Osma Museum as a taste of Peruvian colonial art

# THE COLORS OF THE COLONIAL ERA



Virgin with child (1594-1604) © Pedro de Osma Museum

### 1— Virgin with child

A good starting point: not only because of its style, influenced by Mannerism, but also because the authorship is attributed to the Spanish priest Bernardo Bitti, a member of the Jesuit order. Bitti arrived in Peru in the 16th century and established his workshop in Cusco, where he became one of the city's most influential European teachers. He is considered one of the founders of Cusco School.

### 2— Virgin of the Rosary of Pomata

This anonymous painting, dating from the 18th century, shows clear signs of miscegenation, a central element for understanding colonial art as a creation in itself and which, rather than merely yielding to temptation and copying European models, drew instead on principles that originated in the New World. Syncretism was a very useful

tool to evangelize the indigenous inhabitants: the use of easily recognized motifs—such as feathers—made it easier to convey religious teachings.

### 3— Arquebusier Angel

The iconography represented here is strictly local in origin, disseminated from Cusco and further south in the Andes and owing nothing to foreign models. We again face a symbolic association of native and European elements. The arquebusier, for example, was used by the Spaniards during the Conquest as a weapon capable of killing from a distance and emitting a tremendous noise. It is associated with Illapa, an Andean divinity linked to thunder who announces the rains. The relation is also apparent in the wings, which resemble those of the birds that accompany the warriors in many local scenographies.

### 4— Return from Egypt

This 17th-century work is attributed to the indigenous Cusco painter Quispe Tito, who was one of the most famous artists of his time. The influence of Dutch painting is clearly evident, especially in the skies and

landscapes, typically Flemish. Noteworthy is the fact that, whilst the color may be local, this artist takes the motifs for this painting (and for many of his other works) from prints and engravings brought from Europe.

### 5— The marriage of Martín de Loyola and the Inca Princess Beatriz

The identity of its characters is the key to understanding the importance of this painting, whose author is unknown. Although the work dates from the 18th century, it shows the union of important 16th-century characters: one a representative of Inca nobility and the other of the Jesuit elite—in turn a symbol of the alliance between European and native traditions. On the left we see the Inca *ñusta* (princess) Beatriz married to Martín de Loyola, army captain (victorious at Vilcabamba over the forces of Túpac Amaru) and great nephew of San Ignacio de Loyola—the founder of the Jesuits. On the right we see Juan de Borja, grandson of San Francisco de Borja and married to the mestizo woman Lorenza. In the center we see two Jesuit saints, and, in the background, representatives of the Inca nobility and the powers of the church.



Return from Egypt © Pedro de Osma Museum

**Address:** Avenida Pedro de  
Osma 421, Barranco.

**Opening  
hours:** Tuesday to Sunday, from  
10:00 a.m. to 6:00 p.m.



Paola Miglio

Gastronomic journalist and  
co-editor of the book *Peru, our  
pleasure*

# CHEERS TO PISCO

## Our distillate made from the fresh must of pisco grapes has been an inspiration for the classic cocktails that shine in the bars of Lima

It was during the 16th century from a cove to the south of Lima that baked clay pitchers containing an exquisite distillate were shipped. The beverage would, in time, come to carry the name of the small port itself. That port was Pisco.

Our distillate has Denomination of Origin (DO) and comes only from the regions of Lima, Ica, Arequipa, Moquegua and Tacna (specifically the Locumba, Sama and Caplina valleys). To deliver a quality Pisco, the right grape is essential: one of the eight aromatic and non-aromatic pisquera grapes—quebranta, negra criolla, mollar, uvina, Italia, muscat, torontel, and albilla. Approximately eight kilograms of the fruit are necessary to produce a single liter. Pisco has three principle types: pure, acholado, and green must. This variety lends itself to experimentation through mixology, and leads to the creation of highly distinctive cocktails based on the distillate.

### 1—Pisco Sour

This delicate cocktail should be prepared in a cocktail shaker, glass by glass, and be served rapidly. These days every bar sets its own measures, but a 3-1-1 combination is the most common—three ounces of Pisco, one of syrup and one of lemon juice. The varieties can be interchanged, but quebranta remains the favorite. The secret—according to those in the know—is to work only with quality Pisco and freshly squeezed lemons.

### 2—Capitán

This classic cocktail has recently been rediscovered and is showcased in restaurants right around the capital. It dates from the 1920s and is inspired by a perfect combination: rosso vermouth and Pisco. Nothing else is required, except cubes of good ice.

### 3—Chilcano

Fresh and iridescent. So versatile, this drink is open to various possibilities, ranging from fruit macerates (with passion fruit or goldenberry) to the use of coca leaf, or even spices. The original version contains ice, Pisco, ginger ale, lemon, and Angostura bitters. But a chilcano is not lemonade; the lemon juice should not be overused. The idea is that the Pisco express itself. So it is best to introduce a freshly cut slice and a layer of the zest so that the citrus aroma releases slowly.

### 4—Pisco Punch

The cocktail uses ice, sugar, Pisco, lemon juice, maraschino cherry, pineapple peel, and the fruit itself in small cubes. Some say it was invented and made famous by the barman Duncan Nicol at the Bank Exchange saloon on Montgomery Street in San Francisco, California, at the end of the 19th century. Recently, however, records have come to light that point to origins which predate the contribution by Nicol to the beverage's renown. In his book *El Pisco Punch*, José Antonio Schiaffino describes it as a "cold punch prepared on the base of the spirit or brandy that came from our distant southern valleys in its curious clay jars and, it is agreed, had pineapple as the base of the flavor."



Chilcano in Curandero Bar © Karina Mendoza/ PROMPERÚ

A flyover with **Ricardo Mares**, publicist, athlete, and winner of the Gold & Grand Prix at the Cannes Lions Festival 2014



Costa Verde, Armendáriz descent and cliff © Ricardo Mares

# FROM ABOVE

## Aerial views of the city from a paraglider

From the sky, the city is like nothing else. The characteristics of the ocean breezes that rise from the Costa Verde below provide all the facilities that the trained guides need to deliver you a simple and safe flight. When this sport first reached Peru during the 1990s, enthusiasts would take off from a park in San Isidro. Today, the main meeting point is on the **Miraflores Cliff Top Promenade**, right next to the Parque del Amor. From the sky you can enjoy the scenery offered by the **Balta Descent**, just next to the takeoff point, or the **Armendáriz Descent**, a little further

south. Whilst in the air, you can join a tradition that has developed amongst paragliders by taking a picture of yourself in the reflection of the windows of a well-known hotel in front of the **Larcomar** shopping center. If the winds are favorable, you can continue until you reach the district of **Barranco**. Over this suburb you will enjoy the views of its promenades, beaches, and, beside the cliff, the home of the artist **Víctor Delfín**, creator of the sculpture of a loving couple you will have seen as you flew over Parque del Amor. If you are looking for a more challenging experience,

hire a flight guide to take you paragliding over the **Lomas de Lucumo**, in Pachacamac. Hot air currents lift you to an even more interesting and wild flight. October and November are the ideal months to fly over this area, because you can witness the sun falling on the rocky slopes still covered with vegetation. It is important to bear in mind that no matter what the location, the timing is always in the hands of the strength and characteristics of the wind. The average price is around eighty dollars per person and the best paragliding hours start at noon.

# THINKING LIMA

## An architectural reflection on the city's evolution

Because Lima is one of the planet's few places that has been continuously inhabited for more than five thousand years, through her we can trace the entire evolution of 'the city'—humanity's greatest invention. This development covers everything from the irrigation of the desert and the construction of oracle pyramids that gave rise to the first cities; through design based on grids of streets, wider boulevards and large parks; to informal slums, modern housing units, automobile-centered urbanizations, and global financial and leisure centers. This is the best way I can think of to make sense of a space like Lima: an urban form composed of different superimposed models.

### Pre-Columbian Lima

**Paraíso**, at the mouth of the Chillón River, is an example of a pyramid that dates back more than four thousand years. **Pucllana**, also a pyramid, is from the Lima culture, which nurtured the builders of channels that have irrigated the desert for two thousand years. And also **Pachacamac**, the great oracle of the Ichma, or **Puruchuco**, a great adobe palace for rulers during the Inca occupation.

### Lima 1.0 (Colonial)

When the Spanish conqueror Francisco Pizarro founded the City of Kings (aka. Lima)



Main Square, Lima © Christian Vincés / PROMPERÚ

in 1535, it is estimated that across its three valleys the inhabitants numbered over 180,000 (as many as Paris). A new urban model of square blocks was superimposed in what is now Lima's historic center: churches and convents ([see tip 7](#)); mansions with balconies and courtyards, like **Torre Tagle**. This expression spread elsewhere in the city's footprint.

### Lima 2.0 (modernity)

The inauguration of **Plaza San Martín** to celebrate the centenary of independence in 1921 marked the beginning of a new city. This dawn brought with it the construction of long tree-lined avenues, such as Arequipa; the 1929 creation of **Reserve Park**; and the growth of residential neighborhoods in **Santa Beatriz**. Miraflores boomed around its

**Central Park**, and the **San Felipe** high-rise residential apartment grew up between 1964 and 1966 over land that had once been a racecourse.

### Lima 3.0 (contemporary)

The influx of migrants to Lima from all corners of country during the second half of the last century gave rise to a new city that is only now beginning to define itself though physical elements— from the city's commercial textile emporium in **Gamarra**; the transformation of **La Balanza** in Comas as the cultural epicenter of the northern cone. All this, coinciding with the newest superimposition: the influence of globalization which produces spaces such as the **San Isidro Financial Center** and leisure venues such as **Larcomar**, on the Miraflores promenade.



6

LIMA

A cebiche selection by **Gustavo Montestruque**, chef at La Mar

# THE SEA IS UP

Evolution of the cebiche concept: the balance between tartness and spice



1

## The bitter orange marinade

The first fare that we could call cebiche appeared in the 19th century. But the orange which at that time macerated the fish was a more acidic and astringent variety, and nowadays more difficult to find. It was an ingredient from the coast, to the north of Lima. The seafood of choice was bluefish, such as the bonito.

<http://www.summum.pe/categorias/carne-pescado-y-mariscos/>

<https://www.theworlds50best.com/latinamerica/en/list/1-50>

2

## The lemon appears

At the beginning of the 1900s the scarcity of the orange led to a slight change, with the appearance of the lemon. A plate for fishermen, their cebiche was prepared with little delay. In the houses, however, the protein remained much longer in its lemon bath, and the meat was really well done. The lemon juice and fish turn white, as if they have been boiled. In markets the platter that contains the juice is tilted to keep the fish from constant contact with the lemon.

3

## In an instant

Pedro Solari came onto the stage and generated a change that banked on freshness. He was no less a revolutionary than the first person who tried frying an egg. His ploy was groundbreaking: there were other ways to consume cebiche. From that point on the lemon was lightly squeezed; but without extracting the acids that could make the juice bitter.



2.



3.



4.

1. Sole cebiche © Adrián Portugal / PROMPERÚ
2. Yellow chili pejerrey © La Mar
3. Trout tiradito © La Mar
4. A pan of squid and calamari © La Mar

## 4

### The expansion begins

During the 1980s, whilst the freshness remained, the lemon was joined by new ingredients, such as ginger and celery. And we witnessed the birth of *leche de tigre* (tiger's milk), now taught in all cooking schools, with the fish serving as the base to lighten the acidity so that its flavor comes more to the fore and the meat is better cured.

## 5

### The banks burst

New seafood: pota (cuttlefish), lapa (limpets), caracol (sea snail). All spicy, with a creole onion sauce, cut into small squares, with *leche de tigre*, mixed, and ready to serve. The mixed cebiche appears, with *yuyo* (seaweed), *canchita* (lightly roasted corn) and *zarandaja* (a northern stew). It is accompanied with pota or calamari, depending on the catch of the day.

## 6

### Megadiversity

The gamut of spices: chilies such as limo, rocoto, and mochoero—one of the most aromatic. The Nikkei variety came with a sashimi cut, soy, avocado, and sesame oil ([see tip 16](#)). Our La Mar cebiche, made with fish of the day, is rocoto red. We use lobster, and mere murike. The vegetarian option uses mushrooms and artichokes. We make cebiche from pejerrey and sea urchin, to showcase the work of fishermen in San Juan de Marcona, south of Ica. The taste of the ocean; as smooth as butter.





San Pedro Church © Adrián Portugal / PROMPERÚ



La Merced Church © Adrián Portugal / PROMPERÚ

# BLESSED BE THE ARCHITECTURE

## A trail to discover colonial churches in the historic center of Lima

We begin in front of Lima's **Cathedral**, located on the **Main Square**. An interesting way to imagine this building is as a laboratory of architectural techniques; due to earthquakes throughout its history the cathedral has been rebuilt three times and so exhibits a curious mix of methods. The pillars and the ceiling, for example, are actually hollow, whereas the central structure contains a mixture of wood, cane, and plaster. From here the trail continues along Jirón Carabaya to the former Desamparados Railway Station—now converted into the **House of Peruvian Literature**—and then southeast via Jirón Áncash to reach the **Basilica of San Francisco**. At one time the center of the Franciscan tradition in the Americas, this church has unique characteristics: its facade displays a blend of Lima's own Renaissance and Baroque styles, and its convent surrounds a fountain, the latter a rarity at a time when few places in the city had access to water. We can also

visit the **catacombs**, a misnomer for what are actually crypts that hold the remains of priests and other religious figures. These subterranean spaces at no point served as a refuge for Christians hiding from persecution.

From the basilica the trail continues to the **Church of San Pedro**, at the intersection of Azángaro and Jirón Ucayali. Although its facade may be austere, the entrance is impressive because of the magnificent collection of churrigueresque-style **altarpieces**. Inspired by the Jesuit mother church in Rome, San Pedro's three entrance doors are unique in Lima. Continuing along Jirón Ucayali, and following a pause to view the **Torre Tagle Palace**, we reach the intersection with Jirón de la Unión and discover the Baroque style of the **Church of La Merced**, whose granite facade dating from 1687 stands in stark contrast to that of San Pedro. The trail then leads along Jirón Camaná to the **Church of San Agustín**

and another set of contrasts. To one side the church presents the only Renaissance facade in Lima; on the other corner the style of its principle facade is Baroque. Taking Jirón Ica, the trail crosses Avenida Tacna and one block beyond reaches the **Church of San Sebastián**. Relatively small in size, this was one of the city's first churches and inside houses a very striking altarpiece that features tiny and quite rare decorative elements. Continuing along Jirón Chancay the trail turns right into Jirón Conde de Superunda and ends at the **Convent of Santo Domingo**, where we can admire the representations of various saints, among them two Peruvians—Santa Rosa de Lima and San Martín de Porres. It is a matter of deep historical significance for the union of church and state that both these saints are Dominican, of local origin, and lived during the vice royal era.

The musician **Rafo Ráez** was part of *Huacas, Bubbles and Rock & Roll*, a project to bring a contemporary sensibility to the revival of these spaces.



1.



2.



3.

# HUACAS FOR ETERNITY

Three encounters with the past, through Lima's oldest archaeological sites

Centuries before Lima was a point on the map, the *huacas* were already part of the region's landscape. More than fifty of these archaeological sites dot the city's footprint, testimony to the complex organization and design that the pre-Columbian cultures employed. **Huaca Pucllana** is the most accessible example. Open to visitors day and night, it coexists with the modern buildings of downtown Miraflores that surround it. The eponymous restaurant provides breathtaking views over the huaca from one of its terraces. A short walk takes the visitor to **Huallamarca**, in San Isidro, which at different times has served as a cemetery, a ceremonial center, and, today, a public building. Both have very comprehensive site museums. We know that these constructions were sites for debate about important matters, such as harvests, and the treatment of disease. Today, the **Huaca Mateo Salado** provides an insight into the size of the population that inhabited it: the land extended over almost seventeen hectares and traces remain of five truncated pyramids. Lima's southern approaches lead over thirty kilometers to **Pachacamac**, a site once reached on foot by faithful pilgrims hoping to participate in its rituals. From the highest point of **Huaca Santa Catalina** the visitor can look towards the skyline of the financial district of San Isidro, an interesting and inspiring contrast.

1. **Huaca Pucllana** © Daniel Silva / PROMPERÚ
2. **Pachacamac** © Yayo López / PROMPERÚ
3. **Huaca Mateo Salado** © Walter Hupiu / PROMPERÚ

## Huaca Pucllana

**Address:** Calle General Borgoño, 8th block s/n, Miraflores.

**Opening hours:** Daytime visits Wednesday to Monday, from 9:00 a.m. to 5:00 p.m. Nighttime visits Wednesday to Sunday, from 7:00 p.m. to 10:00 p.m.

**Web:** huacapucllanamiraflores.pe

## Huaca Huallamarca

**Address:** Avenida Nicolás de Ribera 201, San Isidro.

**Opening hours:** Tuesday to Sunday, from 9:00 a.m. to 5:00 p.m.

**Email:** mailto:museohuallamarca@cultura.gob.pe

**Web:** museohuallamarca@cultura.gob.pe

## Huaca Mateo Salado

**Address:** Between Avenida Tingo María (in Breña) and Avenida Mariano Cornejo (in Pueblo Libre).

**Opening hours:** Tuesday to Sunday, from 9:00 a.m. to 4:00 p.m.

**Email:** mailto:mateosalado@cultura.gob.pe  
mateosalado@cultura.gob.pe

## Pachacamac Archaeological Sanctuary

**Address:** 31.5 km from Lima on the Old Panamericana Sur Highway.

**Opening hours:** Tuesday to Saturday, from 9:00 a.m. to 5:00 p.m. Sunday, from 9:00 a.m. to 4:00 p.m.

**Web:** pachacamac.cultura.pe

## Huaca Santa Catalina

**Address:** Enter via the Boy Scout Park in La Victoria, between Jirón Pascual Saco Oliveros and Calle Miguel Checa, La Victoria.

**Opening hours:** Monday to Sunday, from 9:00 a.m. to 1:00 p.m. and from 2:00 p.m. to 5:00 p.m.

**Web:** munilavictoria.gob.pe



# Some keys to understanding the Chan Chan archaeological site

[chanchan.gob.pe](http://chanchan.gob.pe)

At one time Chan Chan was the capital of the Chimú culture, a society of fishermen and farmers who worshiped the sea and the Moon. Since nobody dwelled within its walls, we do not now class it as a citadel. Nik An—as the enclosed complex currently open to the public is known—consisted of temples and it was here that rituals linked to religious and administrative life were performed.



Wooden idol in the Citadel of Chan Chan ©  
Heinz Plenge / PROMPERÚ

## THE CHIMÚ IN HIS LABYRINTH

Tacaynamo, the mythical founder of the Chimú culture, plays a key role in the history of Chan Chan. According to legend, this figure emerged one day from amongst the waves to create the society. Finally, and after many years of rule, he transformed into a seabird and took flight to return to the water. For the Chimú, the ocean thus represented the beginning and the end of all things.

Every year, during the tribute they offered to Tacaynamo, the great lords met in the Great Ceremonial Courtyard to witness the entry of a mummy that represented the founder. Archaeological evidence suggests the mummy was always that of the most recent governor of the Chimú, who was never finally buried until the living governor died, and whose mummified body would then take its predecessor's place in the rite.

Such rituals, which brought together the representatives of many peoples in the Chimú culture, help us understand the different images in high relief that cover the walls of Chan Chan. The representations of seabirds are a clear reference to both Tacaynamo and the islands near the coast, which were sacred sites. Taking the corridor that leaves the Great Ceremonial Court to the west, we arrive at a courtyard thought to be a deposit where visitors left their tribute. The geometric figures that adorn the wall represent fishing nets and could symbolize the "fishing" of people.

A mammal—until recently thought to be a sea otter but today believed to be a squirrel—is another well-known figure. The Chimú associated these animals with food storage and used them to predict the natural disasters produced by the El Niño phenomenon. These pre-Columbian cultures linked religion to politics, to public administration, and to preparations for death, the latter representing nothing more than entry into a new life. The *huachaque* (an artificial wetland) seems to confirm this belief. The only source of water inside Chan Chan, it is located south of the administrative sector very near the cemetery space. It was thus a source of life for those buried, particularly within a culture that believed that everything began and ended with the sea.

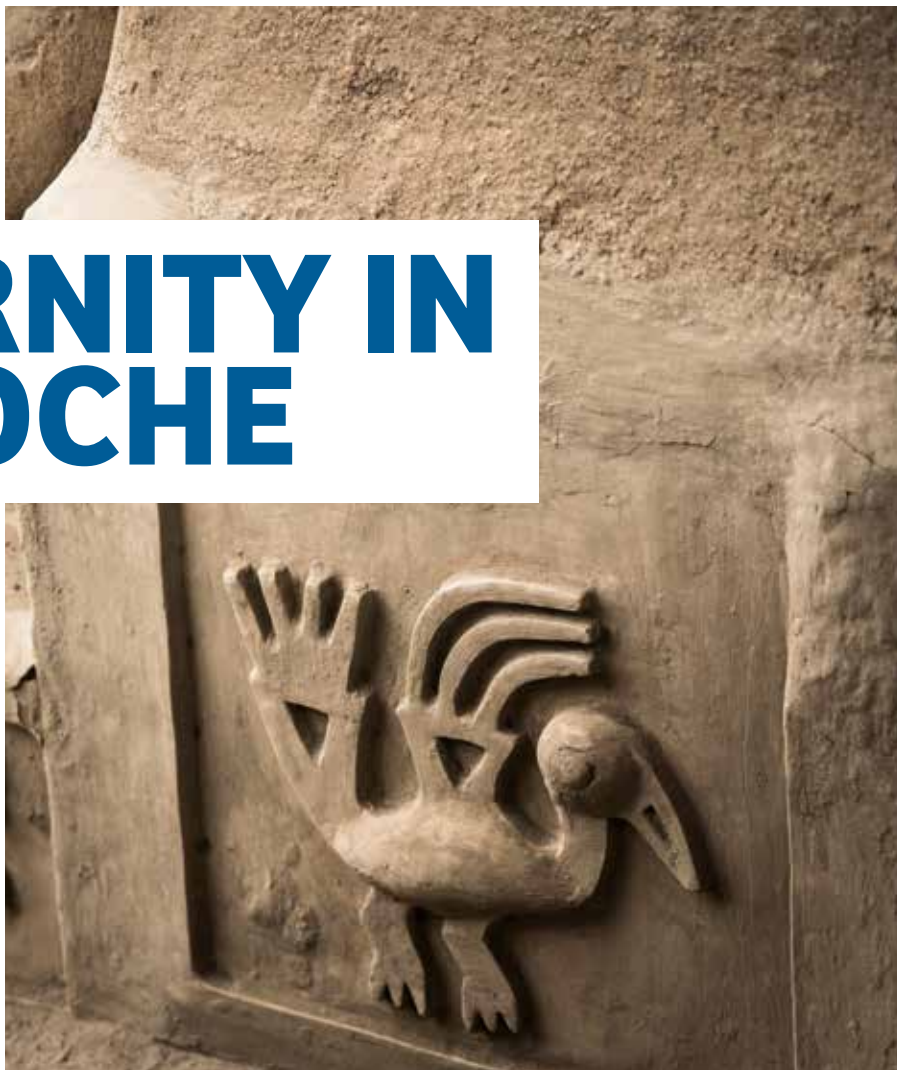


Walls of the Citadel of Chan Chan © César Vallejos / PROMPERÚ

# MODERNITY IN LOS MOCHE

Three sites where archeology becomes part of the present

In one way or another, the Trujillo of today is inseparable from the Moche culture which developed in the region between the 2nd and 8th centuries A.D. and whose presence continues to form part of the city's identity. In some places these links become especially noticeable.



Frieze in the Citadel of Chan Chan © Fernando Criollo / PROMPERÚ

1

## The Huaca del Sol and the Huaca de la Luna

These archaeological sites, which rise up and face each other, have already become iconic destinations. The publicly accessible route through the **Huaca de la Luna** passes many of the Moche icons, symbols, and gods discovered to date. The most famous of all, **The Decapitator**, was a deity with human and feline features and an association with both death and creation. At the end of tour, the visitor can enter the **site museum** to observe some of the artifacts that archaeologists have excavated, before then admiring the **Huaca del Sol** from a distance. Athletes and running enthusiasts can also take a lap around the nearby hill, which rises up as if it were a guardian of the archaeological site and is a beautiful path of sand and silence.

2

## The Garden of the Senses

The **Garden of the Senses** (*Jardín de los Sentidos*), located on the outskirts of the city not far from the **Museum of Modern Art**, is a clear example of how modern sensibility can absorb the legacy of pre-Columbian cultures. Although indeed a garden, it is one that its designers imagined would be discovered through the human senses, particularly smell and touch. Moche traditions and iconography inspire the layout. Following ancient customs, the path through the site relies on ramps rather than stairs, and its flower arrangements draw on the ancestral wisdom of shamanic traditions

3

## The Clay Machine

The **clay machine** (*La máquina de arcilla*) is located north of the city beyond the airport and along the road that leads to **Las Lomas**. Although at first glance one might confuse the structure for a *huaca*, it is in fact a monumental sculpture fashioned in 1987 and 1988 by the plastic artist **Emilio Rodríguez Larraín** as a tribute to the pre-Columbian world, and especially to the Moche and Chimú cultures. The adobe walls rise up between the sea and the road like a modern and rebellious *huaca*. Although the artist's intention was that the work be destroyed through the passage of time and erosion by the elements, it has in fact come to symbolize immortality and the timelessness of the arts.

11

LIMA

Circuits recommended  
by the journalist **Sergio  
Rebaza**, Director of LIMAP

## BY BICYCLE

**Driven by your leg muscles, three trails for discovering the city's history, culture, and scenery**

If I had to select the most accessible route of all, my first choice would definitely be the trail along the promenade. Renting a bicycle, or using your own, you can start on any day of the week at any point between San Isidro and Barranco. It is a route that connects the pear-shaped park **La Pera del Amor**, in San Isidro, and the **Baños Descant**, in Barranco, a stretch of approximately nine



Antonio Raimondi Park in Miraflores © Leslie Searles / PROMPERÚ

kilometers running along the edge of the cliff with one of the best coastal views in all of South America—at least in summer. Several optional activities are available along the trail and vary according to the cyclist's taste: a picnic in **María Reiche Park**, a leap out over the abyss on a paraglider, a spot of shopping or lunch at **Larcomar**, or a visit to the Contemporary Art Museum (MAC) or the Mario Testino Museum (MATE). Those interested in culture or history can ride to the next level. From the cycleway along Avenida Arequipa three strategic diversions are possible: the **Huaca Pucllana**, in Miraflores; **El Olivar forest**, in San Isidro;

**Exposition Park** (Parque de la Exposición), in the center of Lima, where you can visit one of the capital's finest institutions—the Lima Art Museum (MALI).

From there you can close the final leg of this San Isidro – Miraflores – Lima triangle by taking the cycleway along Avenida Salaverry from Campo de Marte, which returns you to the starting point: **La Pera del Amor**. This final section of the tour offers three points for jumping off: **Campo de Marte** itself, one of the city's lungs; the **Botanical Garden of Medicinal Plants**; and the **Residential San Felipe** housing complex, a milestone in the history of Lima architecture.

12

LIMA

A review by cinema devotee  
**Gonzalo Benavente**, director  
of the movie *Rocanrol '68*

## THE CINEMA WITH OCEAN VIEWS



Rocanrol '68 © Gonzalo Benavente

The Planetarium is perched high above the ocean on the headland at the Chorrillos end of the Costa Verde. It appears in **The Cleaner** (Spanish title: *El limpiador*), by Adrián Saba (2012) and temporarily ceased to operate. A group of enthusiastic cyclists include the climb as part of their urban route.

Looking north towards La Punta, the sequence of beaches is laid out before us. We recently saw them in the nostalgic **Gen Hi8** by Miguel Miyahira (2017), a powerful homage to the nineties. To gain a sense of how the road appeared during the 1980s, the short film **Taxi** (Rodolfo Pereira, 1984) is recommended. By reaching back still further in time, in Armando Robles Godoy's first film **No stars in the jungle** (Spanish title: *En la selva no hay estrellas* 1966), we observe the cliff as the scene of a suicide.

The promenade that winds along the cliff top and traverses Lima's coastal suburbs contains numerous points immortalized in Peruvian film over several eras: the silent film **I lost my heart in Lima** (Spanish title: *Yo perdí mi corazón en Lima*, Alberto Santana, 1933); the millennial **Public Transport** (Spanish title: *Microbús*, Alejandro Small, 2014); the end-of-century tribulations portrayed in **City of M** (Spanish title: *Ciudad de M*, Felipe Degregori,

2000); the conversations of a divorcing couple in **One Last Afternoon** (Spanish title: *La última tarde*, Joel Calero, 2016) and those of two hipsters in the short film **Rumeits** (Gonzalo Ladines, 2010).

Reaching Callao, we discover a group of films that over the last few years has used the beaches and boardwalks as the setting for portrayals of the different decades in Lima's recent history. The 1960s and the start of the rock era in Peru materialize before our eyes in **Rocanrol 68** (Gonzalo Benavente, 2013). The period of curfews during the 1980s provide the backdrop for **Trip to Timbuktu** (Spanish title: *Viaje a Tombuctú*, Rossana Díaz Costa, 2014). **Good Old Boys** (Spanish title: *Viejos amigos*, Fernando Villarán, 2014) is a story of friendship in life's golden years. Leaving Lima, you can take a car like the characters in **Wi:k** (Moreno del Valle, 2016) and search for a secret beach like those which feature in **Climas** (Enrica Pérez, 2014). **The Vanished Elephant** (Spanish title: *El elefante desaparecido*, Javier Fuentes-León, 2014), **The Milk of Sorrow** (Spanish title: *La teta asustada*, Claudia Llosa, 2009) and reach as far as Ancón following the steps of Cayetana in **The bad intentions** (Spanish title: *Las malas intenciones*, Rosario García-Montero, 2011).



Selection and photographs by **Mirella Moschella**, cultural manager and creator of the Mira\_a\_Mire audiovisual project.



Inkapendencia by Okuda, in the Spanish Cultural Center © Mirella Moschella

# WALLS THAT SPEAK

Urban murals as open galleries

## Galatea (2016)

**Callao:** Calle Libertad 343, Callao Monumental. **Artists:** Toofly (New York) and Oz Montania (Paraguay). **Technique:** Satin acrylic and wall spray painting.

## Face Series (2017)

**Callao:** Calle Independencia, Block 2. **Artist:** Bip (United States). **Technique:** Spray painting.

## Todas las sangres (2017)

**Barranco:** Baños Descent **Artist:** Entes. **Technique:** Satin acrylic spray painting.

## La tapada limeña (The veils of Lima) (2018)

**Miraflores:** Intersection of Calle San Martín and Calle Colón. Hotel Arawi. **Artist:** Alex Senna (Brazil). **Technique:** Satin acrylic painting.

## Sin título (Untitled) (2019)

**Miraflores:** Pasaje Los Pinos 168. **Artists:** Pésimo & Lauren Ys (United States). **Technique:** Satin acrylic and wall spray painting.

## El parque La India (India Park) (2017)

**Surquillo:** Pasaje Parque La India 100. **Artists:** Meki and Nemo. **Technique:** Satin acrylic spray painting.

## Inkapendencia (2019)

**Lima Historic Center:** Jirón Natalio Sánchez 181. **Artist:** Okuda (Spain). **Technique:** Satin acrylic and wall spray painting.

An Iquitos gallery curated by **Christian Bendayán**, artist and creator of the Peruvian pavilion at the Venice Biennale 2019



1. **Puerto de Iquitos** © Otto Michael / PROMPERÚ

2. **Los murales** © César Calvo de Araujo / PROMPERÚ

3. **Cosmovisión bora** © Víctor Churay / PROMPERÚ

4. **El corazón de los barones del caucho** © Santiago Yahuarcani / PROMPERÚ



# THE ILLUSTRATED RAINFOREST

1

## **Puerto de Iquitos (1898)** by Otto Michael

The modern Amazon painting tradition began when, during one of his many expeditions to the region, this German entomologist put to one side his butterfly classification work. In 1894 he settled in Iquitos, a city then at its height because of the rubber boom. His watercolors display its contrasts. In *Puerto de Iquitos* (the Port of Iquitos) the powerful merchant ships dwarf the smaller *pequepeque* river craft, and the luxurious houses along the esplanade are set against the small shacks towards the edge of the canvas.

2

## **Los murales (1963)** by César Calvo de Araujo

The artist that year created two murals (*murales*) for the Maynas Municipal Palace. Each harks back to its own important historical episode in the collective memory of Iquitos: the discovery of the Amazon River by Francisco de Orellana in 1542 on the one hand, and, on the other, the arrival of the steamboats sent by Peruvian President Ramón Castilla in 1864—the year in which the river port was built and the city was founded.

3

## **Cosmovisión bora (1998)** by Víctor Churay

The Bora are an ethnic group in the Peruvian Amazon and their worldview (*cosmovisión*) consists of the three elements depicted: the land of the water, the land on which we live, and the land of stars. In this last plane, a *taabóóbé* (healer) appears and uses the powers of the *ayahuasca* plant to protect his community from evil spirits. The artist, born in the native community of Pucaurquillo, uses natural and acrylic dyes on a plant bark known as *llanchama*.

Images that  
explain the  
evolution of  
Amazonian  
art today



4.

4

### **El corazón de los barones del caucho (2012) by Santiago Yahuarcani**

Like Víctor Churay, this artist was born in Pucaurquillo. His work portrays the ancestral world in its intense interaction with the present. This work, which references the heart (*corazón*) of the rubber barons (*barones del caucho*) is his most documentary because of the way it portrays the negative side of rubber fever.

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IQUITOS

A bar hop by **Claudia Otero**,  
geographer and businesswoman

## **IQUITOS AT NIGHT**

### **Nocturnal dizziness on the esplanade**

The night in Iquitos begins on the Malecon Tarapacá, two blocks from the Main Square. For a long time, the boardwalk was **Bar Arandú** and Bar Arandú was, for almost twenty-five years, the walls adorned with early paintings by the artist Christian Bendayán and a musical refuge for rock. Here, British Pink Floyd psychedelia pounded out alongside the Amazonian psychedelia of Los Wemblers. It was a pilgrimage towards insomnia and the point from which party goers jumped into the city's nightlife. Tables overlook the Itaya River on a terrace that extends over the esplanade. On the corner nearest to Arandú, the **Fitzcarraldo** restaurant also stays open late and offers signature cocktails using distilled and macerated Amazon fruits. Named after the movie that German director Werner Herzog filmed in Iquitos in 1982, its high interior ceilings and large windows have become part of the urban landscape of the Tarapacá esplanade. Just a few meters away, and open until two in the morning (after opening at 6 a.m. the previous day), the **Amazon Bistro** calls to mind the Parisian boulangerie (it offers croissants for breakfast and profiteroles for afternoon tea), but its kitchen conceals surprises from the meeting of both traditions: French techniques and Amazonian ingredients—for example, the doncella river fish with hollandaise sauce.



© Arandú bar



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LIMA

Culinary history lessons by **Mitsuharu Tsumura**,  
chef at Maido, rated number 1 by the 50 Best  
Restaurants

# THE NIKKEI EVOLUTION

A mirror on the country through the kitchen: a Peruvian cuisine no longer just the preserve of Japanese descendants

Between the *tacuchaufa* in **Maido's** early years and the *seco de cabrito* goat dim sum—prepared for the Peru+Spain taste extravaganza celebrating 25 years of **Astrid&Gastón**—we have learned a great deal. There have always been iconic dishes, and each has taught us something new and been another step along the evolutionary path of what we now understand to be Nikkei—a story still being written.

## The first wave

Nikkei chefs discover creole cuisine. It is said that Japanese cuisine was the forerunner of Nikkei. Yet, in the beginning, some seventy years ago, the Japanese chefs began with creole cuisine in the kitchens of small restaurants in Callao and the center of Lima: *cau cau*, *chanfainita* and *lomo saltado*. They were certainly not making sushi. They interpreted creole in their own way and to their own taste. I used to see that style of food at home: our carapulcra came with unsalted white rice. It was, in a word, Japanese. My friends would say to me that if it had no salt or garlic it was bland. And the reverse also happened: our sashimi came with sillao and lemon. It resembled a Peruvian *tiradito*.



1, 2, 3 Maido © Karina Mendoza / PROMPERÚ

## The second wave

The discovery of the ocean by a restaurant culture accustomed to serving chicken and meat. Nikkei restaurants began to proliferate, such as Humberto Sato's **Costanera 700**; Callao's **Rosita Yimura**; **Otani**, in La Victoria, and; **La buena muerte**, near Paruro in the center of Lima. With their freshness and the generous size of their fish cuts, the first cebiche bars in Lima provided a foretaste of nikkei. In the capital they began serving more than just sole and sea bass. And in Callao they added seafood: octopus *al olivo* and chimbombo buns (a bonito bluefish stew). Or *tacu tacu* with Japanese influences, stuffed with seafood and whole fish. The second Nikkei wave gave us not only the techniques and the flavors, but also the ingredients.



Maido Restaurant © Ernesto Benavides / PROMPERÚ





### The third wave

With the arrival of Japanese in Peru came a demand for identifiably Japanese restaurants, such as sushi bars. **Matsuei**, by Nobu Matsuhisa, was an example. My family would dine there, and we would ask for sashimi, tempuras, oden and gyozas. But if Japanese cuisine was on the menu, it was not entirely authentic. It was adapted to its base of Peruvian ingredients, the most important of which was the probably the lemon. The acidity in Peruvian cuisine is like the bass in music—it accompanies everything. Sometimes you feel it; sometimes you don't. The best cebiches I had eaten to that point were found in sushi bars, such as those owned by Dario Matsufuji and Toshiro Konishi (the latter having come with Nobu to open Matsuei).

### The fourth wave

Opposites attract, and sushis with Peruvian flavors began to flood the restaurant scene at the beginning of the 21st century; for example, **Edo**, birthplace of the maki acebichado, an establishment created by the Matsufuji family, who had earlier founded Matsuei. We have no way of calculating the percentage each cuisine tradition contributes to Nikkei. Jorge Muñoz is a chef from the



1, 2, 3 Maido © Karina Mendoza / PROMPERÚ

north of Peru who has worked at Pakta, a Nikkei restaurant in Barcelona. You should see the fusion there! Japanese cuisine has adapted to the world. And Nikkei today is genuinely Peruvian.

### The fifth wave

Earlier, when I worked at the Sheraton hotel, I invented *tacuchaufa* (tacu-tacu is a bean tortilla with rice, and chaufa is the Peruvian creole expression of Cantonese cuisine). I took it with me when I opened **Maido**. We make signature cuisine and we took the risk of imagining that Nikkei, in spite of its profile and its link to the vast sea we share with Japan, could also lend itself to the Amazon. We wanted to take sushi to the world of the Peruvian

Amazon: with cocona, with cashew ferments, with chonta, and using river snails (churo). The first nigiri that we created was a *lo pobre* (ironic Peruvian nomenclature for abundant servings in humble surroundings): *chalaquita* (finely chopped creole sauce), entrails, and quail egg. That opened the door to understanding that sushi does not need to be exclusively marine: we made it from pork dewlap, gizzards, asparagus, and guinea pig. And then we discovered the true depth of the Pacific; we added limpets (a type of mollusk from the south) in a cebiche with nitrogenized yellow pepper. Another key moment was the injection of influences from the ancestral marbling of chilies and seafood found in Arequipa cuisine. In the restaurant, I made versions of chupe soup, shrimp sivinche, and stuffed rocoto pepper (**see tip 21**). Nikkei should be thought of not as Japanese cuisine, but as a Peruvian concept with Japanese traits. In just the same way that the widespread use of wok and soy sauce calls to mind a Chinese influence.

[summun.pe/categorias/](http://summun.pe/categorias/)

[cocina-japonesa-y-peruano-japonesa/](http://cocina-japonesa-y-peruano-japonesa/)

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▼

## LIMA

The spirit trail, by **Pepe Moquillaza**, creator of Pisco and natural wines in Ica

# HOT BARS

Cocktails at Carnaval Bar © Karina Mendoza / PROMPERÚ



Pisco is Peru © Karina Mendoza / PROMPERÚ

## From the Maury to Carnaval: evolution of the cocktail made in Lima

### 1—The hotel

The mythology begins where the Pisco sour was created, at the **Maury Bar**—the epicenter of nightlife in Lima at the beginning of the 20th century. The recipe is unimpeachable: three (or four) shots of Pisco, one of lemon, and an egg white. The annals of history tell us that on one occasion the film director Orson Wells consumed more than a dozen at the bar of the **Bolívar Hotel** on the Plaza San Martín. For years, Roberto “El Capitán” Meléndez managed the bar at San Isidro’s **Country Club**. He was also the purveyor and victualer of other cocktails such as chilcano (with ginger ale and a lime twist) and Pisco punch (with pineapple syrup and a distillate of aromatic grapes).

### 2—Bar Olé

Javier Carvallo, owner of this corner in San Isidro with a revolving door at the entrance, maintains a tradition that followed a trail in parallel to that of the Pisco sour: The Captain. Named for a battle cry of soldiers in their barracks and at bars high in the Andes: “Give me a cavalry captain.” The response to that request was a potent concoction capable of alleviating the cold: two ounces of Pisco and two ounces of vermouth. Here they serve it on a silver tray and with a small vessel to refill the glass.

### 3—Three Pisco sours

The first is a *trepador* (a drink that goes straight to the head). You can get it from Sami, the eternal bartender at **La Calesa**,

in San Isidro. **Huaringas Bar** is one place where they really know how to capture the variety of fruits and possibilities of a cocktail based on the best of the flagship brandy. A particularly interesting and daring option comes with tangerine and ginger. After he left the Country Club, Roberto Meléndez opened his own venue on a corner in Miraflores:

**Capitán Meléndez** (the same name his father, also a bartender, used to call Roberto), where the cocktails only come with Pisco. His version of Pisco sour is dizzying: add one more shot to the conventional recipe.

### 4—Ámaz

In the cocktail bar at **Ámaz**, Luis Flores uses Machín, an Amazonian bitter. Not only does he gather citrus flavors and fruits during his trips through the central and Amazon rainforest, but he also is also constantly renewing his techniques. This year he has begun to use filtration with milk in his cocktails. This Japanese technique allows the flavors to condense; for example, to feel the botanical and herbal complexity in the transparent liquid. To the naked eye, nothing is revealed; but to the nose, and in mouth, the ingredients’ full scope becomes clear.

### 5—The beer bars

**Barbarian** and **Nuevo Mundo** are two brands of craft beer, and, at the same time, two new concepts which draw from careful choice of the hops, the water, and the style: IPA, pale ale, pilsener, among others. They

have also collaborated with chefs who seek a different profile. It’s been two years now since they launched their open bar concepts in Miraflores, separated by just a few blocks, from where they offer more than fifteen different labels all served direct from the barrel. Other interesting ventures include **Sierra Andina**, in Miraflores, and **Barranco Beer Company**, in the eponymous neighboring entertainment hub.

### 6—Carnaval

Aaron Díaz is the manager of the constellation of talent behind the bar. Carnaval opened its doors in December 2017, and less than a year later was included on the list of 50 Best Bars in the world. Its philosophy is the concept cocktail. There is a space dedicated to freezing, directed by the ice chef Raúl Arcayo. The glassware displays designs specially commissioned from local artists: a dragon that drips smoke through the mouth, and a tilted glass that makes the cocktail evolve. Above all, it boasts more than 300 different labels, including chartreuse, Japanese whiskey, Bolivian sangani, and, of course, Pisco.



18

LIMA

An espresso tour with **David Torres**, the creator of Arabica Espresso Bar

# HOW ABOUT A COFFEE?

**Five roasting houses where, without leaving the capital, you can enjoy a cup of coffee of origin with its own history**

From the forests of Amazonas and Cajamarca, through the jungle forests that climb the eastern slope of the Andes around Cusco, to the tropical valleys of the department of Junín; coffee has become one of the most important crops in the country. Because of their quality and variety, Peruvian coffee beans today are among the most sought after in the world. Each origin has its own history and flavor.



Neira Café © Ernesto Benavides / PROMPERU

1

## **Tostaduría Bisetti** **Avenida Pedro de Osma 116, Barranco.**

A pioneer in the specialty and coffee of origin sector, this cafeteria has a reciprocal relationship with the producers: it not only buys from them but also provides advice in return. The beans come from **Curibamba** and **Mazamari** (Junín), in the high central jungle of Peru, and, in the north of the country, from **Jaén's San Francisco** plantation (Cajamarca).

[cafebiseti.com](http://cafebiseti.com)

2

## **Neira Café Lab** **Calle Enrique Palacios 1074, Miraflores.**

From the meticulous control of the water temperature through to the design of stencils with particular shapes that give a new shine to each cup, the specifications for preparing coffee in this bar are worthy of an alchemist. Here, the beans are sourced from **Villa Rica** (Junín), in the central jungle and from the temperate climate of **Jaén**.

[facebook.com/neiracafelab](https://facebook.com/neiracafelab)

3

## **Origen** **Avenida Bolívar 1199, Pueblo Libre.**

Of the many different beans that this coffee shop brews, the most emblematic are those that come from the Churupampa plantation in the town of **San Ignacio** (Cajamarca), very close to the border with Ecuador, and **Rodríguez de Mendoza** (Amazonas), in the upper rain forests of the north of the country.

[origentostadoresdecafe.com](http://origentostadoresdecafe.com)

4

## **Apu Café** **Jirón Risco Lane 281, Lince.**

This coffee shop is the only one in the entire city that is managed by a coffee producers' cooperative—called Cenfrocafe. The Lima establishment is not the first: the original operates on the Plaza de Armas in Jaén, a region of Peru that provides the cooperative with its coffee beans. Through agricultural research projects with several universities across the region, the organization is continually working to improve the product.

[facebook.com/cafeapu/](https://facebook.com/cafeapu/)

5

## **Milimétrica** **Avenida La Paz 580, Miraflores.**

At this coffee house the baristas use beans from **San Ignacio**, and from Alto Ihuamaca and La Coipa, in **Jaén**. A cycle-friendly venue, their concept is up-to-the-minute. In Lima's first coffee shop contest (in 2018) Milimétrica came first in the specialty category.

[facebook.com/MilimetricaCafe](https://facebook.com/MilimetricaCafe)

### **Coffee from the heights**

Winners of the Best Cafeteria, according to Peruvian Coffee Chamber 2019

#### **Mama Quilla**

Avenida Manuel Valle 1101, Pachacamac  
[facebook.com/MamaQuillaTostaduria](https://facebook.com/MamaQuillaTostaduria)

#### **Café Aicasa**

Avenida Luis José de Orbegoso 107, San Luis  
[aicasaperu.com](http://aicasaperu.com)

#### **Caleta Dolsa**

Avenida San Martín 223, Barranco  
[facebook.com/caletadolsa/](https://facebook.com/caletadolsa/)

**SEE MORE AWARD-WINNING COFFEE SHOPS IN**  
[camcafeperu.com.pe](http://camcafeperu.com.pe)



A culinary pilgrimage in Cusco with the journalist and editor  
**Manolo Bonilla**

# THE WORLD WITHIN THE NAVEL OF THE WORLD

## Global flavors in the center of Cusco

The city maintains its cuisine and conserves the identity of its *picanterías* (see tip 46); however, like any global tourism capital, it has managed to reinvent itself and offer gastronomy concepts that seduce diners from distant latitudes. These proposals adapt the Andean food pantry using formats to which many can relate: from fine dining, through interpretations of French and Italian cuisine with a local touch, to vegetarian options and signature dishes. We begin at **Pachapapa**, set in a courtyard house in San Blas, which is a kind of Cusco *picantería* brought up to date through meats (pork, alpaca and guinea pig) controlled in a clay oven alongside soups from the regional cookery book (such as the *chayro*, with lamb and cereals). At **MAP Café**, we discover two surprises: its setting in the center of the colonial courtyard of the Museum of Pre-Columbian Art, and; the versatility of its menu, which features particular avant-garde techniques fused with Andean ingredients. On Calle Palacio, **Le Soleil** is Peru's best French restaurant—lacking fusion of any kind, is perhaps also the most classic (escargot and duck confit). **Incanto**, on the other hand, is a kind of Italian-inspired trattoria with a touch of Cusco: Peru's pariah cheese replaces the mozzarella, trout substitutes salmon, and beans or guinea pig ragout take the place of gnocchi. **Kion**, for its part, is a special case: it is a *chifa*—that unique expression of Peruvian and Cantonese cuisine—but with fruits and vegetables found only in the local region.

Argentine chef Luis Alberto Sacilotto had a stopover at La Gloria in Lima before finally landing in the kitchen at **Cicciolina**. This venue has since positioned itself as one of Cusco's most sophisticated culinary spaces through the combination of generous portions, Mediterranean recipes, local proteins (lamb and alpaca) and a particularly interesting *cava*. Nikkei cuisine also finds its place in the city: **Limo** combines Japanese recipes that resemble those of a sushi bar (nigiris, makis and gyozas) with concepts from the Peruvian coast (such as tiraditos and cebiches), and others from the Andes (such as the *chupe nikkei*, which contains prawns, Urubamba giant corn, udon noodles, and shiitake mushrooms). If you prefer craft beer and good pizzas, call in at **La Bodega 138**.



Cantonese-Peruvian fusion  
© Kion / Cusco Restaurants

### MORE INFORMATION:

#### Pachapapa

San Blas Square 120

#### MAP Café

Nazarenas Square 231

#### Le Soleil

Calle San Agustín 275

#### Incanto

Santa Catalina Angosta 135

#### Cicciolina

Calle Triunfo 393, 2nd floor

#### Limo

Portal de Carnes 236, 2nd floor

#### La Bodega 138

Calle Herrajes 138

#### Kion

Calle Triunfo 370, 2nd floor

[summum.pe/regiones/](http://summum.pe/regiones/)

[mejor-restaurant-de-cusco/](http://mejor-restaurant-de-cusco/)

Coffee harvest in Fundo El Mangal – Maranura © Sandro Aguilar / PROMPERÚ

We can digest the numbers in less time than it takes to drink an espresso. Coffee is Peru's principal traditional agricultural export product and reaches more than fifty markets around the world. According to the International Coffee Organization (ICO), in 2018 Peru ranked 9th among coffee producing countries. Peru is the world's second largest producer of organic coffee yet consumption in the country currently averages just 650 grams per person per year. This trend has been changing thanks to the showcasing of new and different coffee ventures.

Now, in order to understand what is goes on behind each brew we need to slow the grinder and sip few more cups. The coffee farmers themselves are the leaders of the recent growth in consumption: it is they who tirelessly undertake the labor in the field (almost 425,400 hectares of coffee plantations throughout the country). This group in reality consists of families and entire generations who dedicate themselves to growing the product, helped by favorable climatic conditions and by a geographic diversity that encourages fine bean cultivation, especially in the ten most important production regions. Cusco is one such region. With its particular range of volcanic and sandy loam soil types, reaching to elevations in excess of 2300 meters, Cusco's coffee beans are said to express intense and quite sweet floral profiles. Just as intense and sweet as the origin of these coffee shops.

# BEANS, AROMA AND COFFEE

Everything to be found in a steaming cup of coffee

1

## JG Beans Coffee Crew

It was in 2017 that Yuri Jacinto launched himself fully into the world of coffee. This natural step forward was an homage to his teacher and mentor, the Polish barista Michael Borowski, who had instilled an urge to study and discover more about the mysterious coffee bean. Traveling to areas far from Cusco, Yuri linked up with many producers and tried beans with different profiles. His cafe, which bears the initials of Yuri's son, offers a concept taken from a bean found in the Lares Valley, province of Calca.

**Where?** Calle Plateros 373, Historic Center

2

## El Cafetalito

For decades, the Rayme clan has been sustainably growing different varieties of coffee. This space, conceived by Bill Clinton Rayme (from the family's fourth generation) opened a year ago and is a showcase for all that effort and dedication in the field: the journey from the farm to the cup. At El Cafetalito the beans come from Bill Clinton's father, Benigno Rayme, who, together with his family, harvests the fruit at his plantation located in the community of Huaynapata, in the Yanatile district, province of Calca.

**Where?** Calle Carmen Alto 189, San Blas

3

## The Coffee Museum

When Franz Trelles began this project four years ago, his aim was to expand the culture of coffee by drawing on the plant's history and the sensory experience of the beverage. The thematic tour he designed shows the coffee value chain in its entirety, from field processes and production, through the bean transformation laboratory and, finally, at the coffee bar itself in the hands of the barista. A coffee of origin tasting session is available at the conclusion of the visit.

**Where?** Calle Espaderos 136, second floor, Historic Center

# THE CHICHA AND THE BATÁN

## Arequipa traditions in five dishes

1

### Adobo arequipeño

In Arequipa, this is the Sunday meal. The meat should be marinated overnight with a mixture of mature and young (green) *chicha* ferment (known locally as *cconcho*), garlic, chili peppers, and herbs ground in the *batán* (mill). Traditionally, the resulting marinade (*adobo*) is boiled from three in the morning to be ready by five.

2

### Chupe de camarones

The river shrimp (*camaron*) is the king of Arequipa food, and the main (and most coveted) ingredient of this soup (*sopa*). We can add shrimp that has been *jaspeado* (by adding other ingredients) and then dried in a wood oven.

3

### Chicha de guíñapo

This liquid is obtained by fermenting the germinated kernels of the Creole black corn before straining through a cloth known as *seisuna*. In *picantería* restaurants *chicha* is both a beverage and a basic ingredient for preparing stews, soups, and broths. Indeed, the forerunner of the *picanterías* were establishments known as *chicherías*.

1.



### Where to try them

Since 2012, Arequipa's nearly forty picanterías have been members of the Arequipa Picantera Society. You can organize a gastronomy tour from any one of the following: **Las Nieves** (Nicaragua 303, behind the Comisaría Hunter), **La Lucila** (Grau 147, Sachaca), **La Capitana** (Los Arces 208, Cayma), **La Benita** (Plaza Principal 114, Characato), **La Nueva Palomino** (Pasaje Leoncio Prado 142, Yanahuara) and **Los Geranios**, some twenty minutes from the historic center (Avenida Arequipa 239, Tiabaya).

[sociedadpicanteradearequipa.pe](http://sociedadpicanteradearequipa.pe)

1. La Nueva Palomino © Inés Menacho / PROMPERÚ
2. Arequipa cuisine © Red Frame / PROMPERÚ
3. La Lucila Picantería Menu © Red Frame / PROMPERÚ



Recollections by Arequipa writer **Jorge Eduardo Benavides**, author of *The Enigma of the Convent* and winner of the Fernando Quiñones Novel Prize 2018.

# AREQUIPA STORIES AND STREET CORNERS

From the foot of the Misti volcano, Arequipa spreads out across its own valley without ever losing sight of its historic heart and, enclosed within that, its citadel—about twenty thousand square meters—in the form of the **Santa Catalina monastery**, built in 1540, just forty years after the city's founding. Sealed with lime and stone from the ravages of time, the convent is a tiny city within a city that, at its height, housed about eight hundred women, a scale model of a city divided between religious fervor and a liberalism filled with scholarship and revelry. Whilst in the mid-18th century more than three thousand *chicherías* (taverns) operated around the region, as the Spaniard Pereyra y Ruiz reported in his *Noticia de Arequipa*, the city also boasted “more doctors than Salamanca.” During the 19th century, the **San Jerónimo seminary** was famous throughout Peru and bequeathed famous names, such as poet and revolutionary Mariano Melgar, or Juan Pablo Vizcardo Guzmán, a Jesuit precursor of independence who, from London, penned his famous *Letter to the American Spaniards*.

With a massive tremor having devastated the city in 1582, it is hardly surprising that the city's mestizo baroque architecture is earthquake resistant. The disaster gave rise to the use of sillar stone, whose hue is the erroneous source of city's epithet *la ciudad blanca* (white city).

Whenever I return, I like to stroll calmly through her robust streets and fresh passageways, and contemplate her cathedral and her main square, where it falls to the statuette of an extravagant herald of Mayta Capac—known to locals by the euphonious name of Tuturutu—to decide if one hails from the mountains or from the coast of Arequipa. The question might leave visitors perplexed, until they begin to understand the social dynamics of the city and the pride of her people; to be *Tuturutu para arriba* (from the mountains) is one thing and to be *Tuturutu para abajo* (from the coast) is quite another. As they would say in earlier times, “One becomes *Arequipeño* not by birth but by merit.”



2.



3.

4

## Ocopa arequipeña

Tradition dictates that to make this sauce we must first place the garlic, onion, and *mirasol* chili over the *rescoldillo* (charcoal embers), or above the flame itself, so that they speckle. Adding the marigold family's *huacatay* herb, we then grind the ingredients in a *batán* which consists of two stones: a base and a *mano* (hand) for the milling motion.

5

## Timpo de rabos

This potent dish consists of a mixture of beef and lamb, and especially oxtail. To prepare the broth we use the *mokuntuya*: hip bone taken from the cow, crushed, and then salted for a month. Once dry, the residue can be used to salt and add a new touch of flavor to stews and soups.



Arequipa city and cathedral © Yayo López / PROMPERÚ

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## IQUITOS

Chef and researcher **Pedro Miguel Schiaffino** responds to the question: when did we start using Amazon ingredients in Peruvian cuisine?



Grilled fish and ripe bananas at the Belén market in Iquitos © Federico Romero / PROMPERÚ

# THE AMAZON KITCHEN TODAY

## An approach to the country's most diverse pantry

Fish is the source of 70 percent of the protein consumed in Loreto. The markets of its capital, Iquitos, sell large quantities of salted river fish. The reason for the salt is obvious: to preserve the product during the two-day journey skimming along the winding rivers from remote locations. Although **river fish** are more bony than those caught at sea, they do have a particular advantage: they are exceptional over the coals.

In Pucaurquillo, five hours aboard a motor boat from the wharf at Nauta, we have been working with women artisans for four years. They are responsible for processing bitter or poisonous cassava, the source of the **tucupí** (black chili). It is the juice of fermented cassava that dresses cooking such as *miso* or *sillao*: an incredible flavor enhancer. It is my belief that this Amazon product could become an ingredient in world cuisine, just like soy or Thai fish sauce. Peruvian cuisine itself is incorporating new flavors and products from the rain forest.

In early 2003 we began the first wave: using **charapita chili**, **sachaculantro** (a wild variety of coriandar), **rough lemon**, **chonta** and fruits such as **cocona** and **camucamu**. By 2010 other ingredients had appeared in the kitchens: **acai berry**, **tapioca**, **copoazu fruit**, **tucupí sauce**, and **churos** (river snails). For me, the most versatile ingredient is **cassava**. I believe it to be a cross cutting element in Central and South American food. From Guyana and French Guyana to Loreto, many Amazon peoples consume cassava for the high starch content. We divide the root into three types: sweet, *buena*, and bitter. You can eat the sweet variety like an apple. *Buena* is the most widespread, and has more than three thousand varieties. Containing considerable traces of cyanide, the bitter type must first undergo fermentation. Cassava is the source for **tucupí**, **manioc flour**, **starch**, and the fermented beverages **chicha** and **masato**. For eating, it can be either cooked, or roasted like a banana. No other vegetable ingredient has so much added value.

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## IQUITOS

A selection by **Pedro Miguel Schiaffino**, chef at Amaz and Malabar

# RIVER FISH OVER HOT COALS

## Beyond doncella: succulent options for your next trip to Iquitos

### Collar de paiche

A single piece can weigh one kilogram. The cheek and belly are sublime cuts.

### Carachama

Roasted, whole. Lobster-like, it conceals spineless loins inside.

### Shad, palometa and gamitana

The kings of the grill.

### Maparate

Like an eel, the texture is oily and compact and without much of a spine.

### River corvina

A sea croaker that has adapted to the river.

### Tucunaré

These peacock bass are difficult to find fresh. Their size is good but they only come out when in season.

Doncella with a carambola fruit chutney © Walter Wust / PROMPERÚ



[summum.pe/regiones/  
mejor-restaurante-de-loreto/](http://summum.pe/regiones/mejor-restaurante-de-loreto/)

25

## IQUITOS

Iquitos architect **Boris Pretell** designed Iquitos Monumental, an app that works like a catalog of the city's mansions and tiles

Hotel Casa Morey in Iquitos © Juan Puelles / PROMPERÚ



# THE TILES OF IQUITOS

## An inventory of the rubber boom architecture

We know the rubber boom architecture as a set of houses built during the period 1880-1920. Since 1986, almost a century after **La Casa de Fierro** was built facing the Main Square, some 85 buildings have carried the status of Monumental Heritage of the Nation. The period was influenced by the European eclecticism popular at the time and in particular by its most characteristic decorative element—tiles fixed to the facades. There are forty-five homes with this feature, although not all have been added to the monumental list.

1

### Ex Hotel Palace (Casa Malecón Palace)

**Years: 1908 - 1912**

**Address:** Malecón Tarapacá 200 - 228 corner with Putumayo 107 - 129

This corner building consists of a tower and three floors: the first floor was occupied by shops, the second by offices and embassies, and the third by the hotel. The palace was designed by the Catalan architect Salvador Viñals, and constructed by the architect José Serra and the engineer Samuel Young Mas using materials imported from France, Spain and Germany. The German contribution included the iron beams and railings, while the tiles and mosaics came from Barcelona.

**Engineer:** Escofet y Cía - Barcelona, Spain.

2

### Casa Wesche

**Years: 1889 - 1910 (three phases)**

**Address:** Malecón Tarapacá 422 - 466

Eclectic style is very evident in this two-story house with a large facade. It was originally the headquarters of Wesche y Cía, founded in 1882 by the German merchant Herman Wesche. Construction took place over three phases, the first of which was finished in 1889 to serve as the principal office of the company. Wesche returned to Germany in 1914 and three years later transferred ownership of the company to Emil Strassberger.

**Engineer:** Unknown - Portugal

3

### Casa Cohen

**Year: 1905**

**Address:** Próspero 401-437 corner with jirón Morona 181-199 This single-story corner house was originally owned by Rubén Cohen. The facade consists of doors crowned with semicircular arches that contain fine and ornate ironwork. The tile work displays a German style and has two presentations that differ by color and location.

**Engineer:** M.O & P.F vorm. C.T.M - Meissen, Germany.

4

### Casa Adolfo Morey

**Year: 1911**

**Address:** Calle Ramírez Hurtado 702-718

This two-story house stands on a corner. Dating from 1909 its first owner was Bartolomé Pino. By 1911 it had become the headquarters of his Vogler & Rieckhof Co. shipping company. In 1917 Adolfo Leonardo Morey Arias acquired the property. The facade displays three different tiles. Inside there is an iron column from the McFarlane factory in Glasgow (Scotland).

**Origin:** Castellón de la Plana (Spain), Engineer La Moderna (Valencia).



# DESIGN, CUT AND CONCEPTION

**Peruvian fashion and aesthetics that combine sustainability, tradition, and the avant-gard**

1

**Las Pallas**  
**Calle Cajamarca 212, Barranco**

Its textile pieces come from different regions of Peru and reflect the various traditional techniques of the master artisans who produce them.

2

**Höség**  
**[www.hosegstore.com](http://www.hosegstore.com)**

This brand specializes in design of high quality warm clothing suited for trips to the mountains. It adheres to a collaborative purchase and donation model: for each jacket that sells, another is donated to children in Andean communities.

3

**Bee Versa Responsible Shopping**  
**Jockey Plaza Shopping Center.**  
**Avenida Javier Prado Este 4200, Surco.**

this store specializes in curating brands and when producing textiles applies very clear and rigorous environmental and social sustainability criteria. They elaborate clothing, accessories and home & deco products.

4

**Escudo**  
**[www.escudo.pe](http://www.escudo.pe)**  
Inspired by pre-Columbian history and aesthetics in both the Andes and in the Amazon, this store offers contemporary garments crafted by artisans and spinning masters from Cusco.

5

**AYNI**  
**[www.ayni.com.pe](http://www.ayni.com.pe)**  
This brand designs and produces knitwear by using top quality Peruvian products, such as baby alpaca and pima cotton fabrics, always with a firm eye for sustainability.

6

**Pietá**  
**[www.projectpieta.com](http://www.projectpieta.com)**

When the French designer Thomas Jacob arrived in Lima, he became involved with the city's jails and prisons. Thomas discovered that these institutions housed the talent and machines for a revolutionary project: prisoners learning skills and earning income through making quality and attractive garments that present powerful messages. He has pop up stores in Real Plaza and Jockey Plaza.



© Bee Versa Responsible Shopping

A moving salute by **María Alejandra Vizcarra**, a passionate devotee of alpaca fiber

# LUXURY FIBERS

## Andean camelids and their fabrics

Some of the world's finest fabrics are obtained with fleece shorn from South America's four species of camelids. The main specialist brands that process and craft these materials can all be found in Arequipa. Indeed, Peru has the world's largest populations of vicuña and alpaca.

The vicuña's fiber—known as the “gold of the Andes” for the color of its tones—is very fine and delicate to the touch. So highly prized over time has the fiber been, that as far back as the Tahuantinsuyo era the only person entitled to wear vicuña garments was the Inca himself. This wild animal has never been domesticated; it appears on the Peruvian coat of arms in representation of animal biodiversity.

Shearing the animal is the culmination of an ancestral ritual known as *chaccu*, which continues today in some villages in the upper regions of Puno, Cusco, Ayacucho, and Arequipa. The technique, which consists of forming a large human chain around the animals to capture them just long enough to be shorn, aims to exploit the precious fleece in a way that neither damages the animal nor compromises its natural state. Animal sacrifice forms no part of the ritual, a condition which guarantees continued sustainable management of the population.

Decades of conservation regulations mean that today of the 350 thousand vicuñas in South America, some 208 thousand roam across Peru. Grupo Inca has developed a joint project with the Andean communities



Alpaca fibers © César Vallejos / PROMPERÚ

### OTHER BEST PRACTICES

Michell & Cía is a company that began in Arequipa and participates throughout the production process, from the transformation of fiber into yarns, to the retail of fine garments. Sol Alpaca forms part of the Grupo Michell chain of stores. It also manages Mundo Alpaca, an ecotourism complex where the visitor can experience in person the *escojo*, the process where the fiber is sorted by hand and selected on the basis of its length, color, origin, and quality.

### WHERE CAN I PURCHASE?

#### KUNA - Santa Catalina

Calle Santa Catalina 210, local 1-2

#### Sol Alpaca - Mundo Alpaca

Alameda San Lázaro 101

#### Inca Tops

Calle Francisco La Rosa 120

#### Anntarah

Calle San Francisco 115, 133

Calle Santa Catalina 302

More information:

[alpacadelperu.com.pe](http://alpacadelperu.com.pe)



Alpacas © Inés Menacho / PROMPERÚ

to preserve the *chaccu* tradition. Much of the fiber sells to the foreign market—in its rawest state, a single kilogram of fiber obtained from the shearing of five vicuñas sells for US\$300—purchased by prestigious brands such as Italy's Loro Piana.

Peru is also home to 80% of the world's alpaca flock. This camelid was domesticated two centuries ago. The two breeds of alpaca are easily distinguished: the hair of *huacaya* is curly and fluffy; the long and silky hair of the *suri* is suitable for luxurious fabrics. As it has with the vicuña, Peru has learned how to maximize the animal's fiber. Baby Alpaca is obtained from the selection of the finest fibers. An additional filter today yields two other fabrics: Royal Alpaca and Alpaca 16. As livestock, alpaca are environmentally friendly. Because their feet are padded, they do not break the surface of the soil when walking or climbing slopes. In addition, alpacas cut the grass with their teeth when feeding and so preserve rather than pull out the pasture. With a wide range of natural colors, the fiber is most commonly used to make coats, ponchos, blazers, and scarves.

Recommendations by **Sonia Cunliffe**,  
artist and director of the Fugaz  
project in Callao Monumental

# WHERE DO I BUY IT?

To take with you a part of  
Lima's creativity

Lima has several specialist design stores that are ideal for buying a gift, a souvenir to remember the city, some eccentric curiosity to decorate the home, or even a piece of furniture or accessory that mixes contemporary design with art. In **Tessor**, you can purchase items as diverse as a cheese grater designed by the architect Zada Hadid, and a sculpture by the Peruvian artist José Tola. Many of the pieces are inspired by the design lines of the 1950s and 1960s. For aficionados of vintage objects, **Vernissage Art & Antiques** offers a selection of old posters and signs, and the Municipality of Miraflores organizes the **San Miguel Arcángel** antiques fair, held every Sunday. Several shops are located within the Callao Monumental project: **Shaniqua Art & Craft** sells various decorative pieces, particularly those made using the quilling paper technique; **RIKA** exhibits artistic objects made from recycled tires—everything from

wallets and purses to backpacks, dolls, and chairs. **Dédalo** is a Lima classic, a store that for many years has been promoting Peruvian crafts with contemporary designs. Although it covers jewelry and a range of utilitarian and decorative items, the true highlight is its line of toys and children's stories. **Puna**, by the artist Yerko Zlatar, takes its inspiration from both art and nature. Its line of products, handmade by master craftspeople, includes not just furniture, textiles and clothing, but also soaps and essential oils made from natural products, such as muña, molle, and lemongrass. Nature is also the protagonist in **Plantique**, a studio and boutique that specializes in the sale of terrariums, decorative accessories, and pots made with a range of interesting materials. If you have a taste for ceramic items, at **Taller Dos Ríos** you will find pottery inspired by a range of Peruvian traditions, such as Chulucanas (Piura) or Huancas (Amazonas).

## MORE INFORMATION:

### Dédalo

Jirón Sáenz Peña 295, Barranco.

### San Miguel Arcángel Fair

Calle Alfonso Ugarte (Blocks 1 to 3), Miraflores.

### Plantique

Calle Coronel Inclán 300, Miraflores.

### Puna

Calle Cajamarca 128, Barranco.

### RIKA

Jirón Constitución 250, interior 109, Callao.

### Shaniqua Art & Craft

Calle Gálvez 377, Callao Monumental.

### Taller Dos Ríos

Calle Cajamarca 237, Barranco.

### Tessor

Calle Ernesto Plascencia 350, San Isidro.

### Vernissage Arte & Antigüedades

Los Conquistadores Avenue (Avenida) 325, San Isidro.



Sale of handicrafts © Gihan Tubbeh © Gihan Tubbeh / PROMPERÚ



The journalist **Manolo Bonilla** took a stroll through San Blas looking for art. This is what he discovered.

# ARTY NEIGHBORHOODS

## Design and fashion in San Blas and Calle Palacio

San Blas, that neighborhood of small houses, white facades, and narrow cobbled streets that rises just a few stairs just behind the Main Square, has always held a particular charm. Perhaps because it lies just beyond the hustle and bustle of the center, the district has become home to foreigners who fall in love with the city and decide to stay. For many years San Blas has been the place to be for Cusco's bohemian class, brimming with artists' workshops, flirtatious coffee shops, and independent designer stores; for example, **Hilo**, belonging to the Irish artist Eibhlín Cassidy and one of the first ventures in the neighborhood to sell handmade dresses using natural textures and adorned with lace and accessories. The space occupied by the Cusco ceramic artist **Tater Vera** is another illustration. In 2014 his work received UNESCO recognition with the Craft Excellence prize. Since 1991, Tater—a descendant of a family of musicians and artists—has taken on the task of preserving glazed ceramic traditions and techniques by creating utilitarian and decorative pieces: from the iconic Pucará bulls to figures of religious colonial imagery. San Blas is also home to fine jewelry and filigree works in silver (the goldsmith artist Romulo Collque works in **Sacred Silver**); contemporary designer garments of polo shirts, bags, and dresses displaying playful motifs (the **Lamaland** concept Store); and a collection of portfolios inspired by Andean weaving looms, part of the sustainable fashion project of designer Ana Tafur (**Saké Project**).

Calle Palacio, which begins in Nazarenas Plazoleta, extends over five blocks and has become the main arterial for contemporary hotels, catering, and gastronomy (see tip 19). There, in almost a straight line, we find the emblematic spaces that have marked the cosmopolitan identity of the Peruvian city



most popular with tourists year after year. Calle Palacio is home to **Montse Badell**, a Catalan designer, whose venture offers her own handmade pieces made using alpaca fiber produced by her Peruvian family in Puno. Another local brand present on the street is **Cocoliso**, which interprets Cusco's identity through a contemporary design look.

But there is more to Calle Palacio than simply fashion: **Choqe Chaka** is a young publishing house of fanzines, alternative photography publications, and books about art by talented Peruvians. And still more ventures continue



### MORE INFORMATION:

#### Choqe Chaka

Calle Palacio 110, Cusco

#### Cocoliso

Calle Palacio 122, Cusco

#### Hilo

Carmen Alto 260, San Blas

#### Lamaland

Carmen Alto 246, San Blas

#### Montse Badell

Calle Palacio 118, Cusco

#### Sacred Silver

Calle Tandapata 680, San Blas

#### Tater Vera

Calle Tandapata 917, San Blas

to appear across the city. **Awai** is a very recent arrival. An ecofriendly design brand, its accessories seek to convey design, culture, history, and the showcasing of ancestral techniques such as Andean weaving and goldsmithing. Its hats use natural felt and a variety of decorative elements, from Ocongate fabrics to vintage cloths, and even old Peruvian coins.

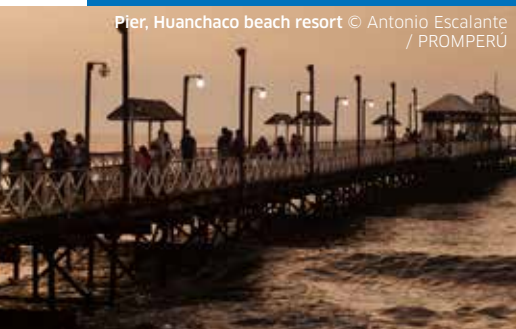
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## TRUJILLO

The writer **Gustavo Rodríguez** is the author of *La furia de Aquiles* and was a finalist for the 2009 Planeta Prize. He lived in Trujillo until the age of sixteen and here he recalls that episode of vital adolescence

Casa Calonge © Antonio Escalante / PROMPERÚ

Pier, Huanchaco beach resort © Antonio Escalante / PROMPERÚ



# TRUJILLO'S HIDDEN RIVER

One night  
I put my  
ear to the  
ground in  
the Main  
Square of  
Trujillo and  
held my  
breath

I was still a teenager and, with arteries charged with alcohol, wanted to discover the truth about the story of an underground river passing beneath the square. To my disappointment, I heard nothing. Yet in recent years that river has risen transparently to the surface. From the square I follow its course revisiting the favorite places from my life in the city. Seven blocks along Bolívar a river wharf welcomes me in front of the **Municipal Theater**. It was opposite here that my father ran his pharmacy. Naturally, that theater was the first I attended in my life. Today there is no need to see a show; the exquisite finishes of its recent restoration are more than enough to justify stopping by.

I turn around and paddle back along Bolívar until I reach the sandwich trail. Next to the **Church of San Agustín** at the eponymous juice bar the fillings are just they have always been. And at Janos, on Avenida España, they haven't changed since the eighties. Since we are here, I'll let the river carry me towards the famous **Mollejitas de San Andrés**. But let's wait for nightfall; when the restaurant opens, its *mollejas* with soy or garlic are the most delicious delicacy one

could possibly create from the much vilified gizzard of the chicken. From here the current takes me to the Recreo neighborhood, where some cousins are my generous hosts at **Romano Criollo** restaurant. From here the river tide sweeps me to Huanchaco beach resort. Although **Mococho** restaurant affords no ocean views, it does boast a Nikkei cuisine that has impressed even presidents.

Seafood? **Big Ben** restaurant is nearby. A dessert? Back in the city, **El Chileno** has been serving the best lucuma and chocolate ice cream for eighty years. At dusk, the ripple gently deposits me next to the **Mansiche** sporting complex, where some kind ladies sell crunchy *picaron* sweet fried dough and *cachanga* tortillas that resonate. It's not a bad idea to float towards the **Toy Museum** bar. Nor is it to visit the museum by day, or to have fried breakfast at **Buenos Aires de Pizarro** on the square after the flag is raised on a Sunday. Now the river has returned me to the center, where the voyage began. It matters little if the visible **Moche** becomes jealous when reading these lines: its countryside and the *huacas* of its shores are more beautiful than even my memories.

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## TRUJILLO

The visual artist **Gerardo Chávez** describes two artistic projects he designed in his hometown

# A MAN AND HIS CITY

## What is it that moves an artist to found two museums in the city of his birth?

A desire to do something for art in Trujillo is a feeling that has been with me most of my life. It was that alone which prompted me to organize the city's first two Art Biennials back in the eighties. And it was that same desire which, in 2001, encouraged me to open the **Toy Museum**. This is an atypical place, a rarity, as it is one of the few museums that exist in Latin America dedicated exclusively to toys. For me, however, this space represents a certain longing for childhood. Today it holds a collection of more than three thousand toys, from lead soldiers from London, through dolls made in France and Germany around 1914, to electric trains from the sixties, and even whistles and figurines that belonged to pre-Columbian cultures such as the Virú

or Chimú. It is my belief the inauguration in 2006 of the **Museum of Modern Art** represented the high point for Trujillo's Biennial spirit. Here, my intention was to pull together the testimony of modern visual representations and bring them closer to my city. One of my sculptures—*El Guardián*—stands three meters high protecting the museum entrance. Inside, the exhibition rooms house works by Peruvian artists such as José Tola, Venancio Shinki, and Emilio Rodríguez Larraín, and other Latin American artists, such as Rufino Tamayo and Wilfredo Lam. Even Paul Klee is represented. But I am most proud of fact that the museum displays the work of three great Trujillo artists: Ángel Chávez, Alberto Dávila, and Macedonio de la Torre.

### MORE INFORMATION:

#### Trujillo Museum of Modern Art

**Address:** One block from the intersection of avenida Federico Villarreal and Carretera Industrial to Laredo, Trujillo.

**Opening hours:** Monday - Saturday 10:00 am - 5:00 pm. Sundays 10:00 am - 1:00 pm.

#### Toy Museum

**Address:** Jirón Independencia 705, Historic Center of Trujillo.

**Opening hours:** Wednesday - Saturday and Monday 10:00 am - 6:00 pm. Sundays 10:00 am - 1:00 pm.

[gerardochavez.pe/fundacion/](http://gerardochavez.pe/fundacion/)



Trujillo Museum of Modern Art  
© Daniel Silva / PROMPERU

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## TRUJILLO

Sociologist and chef **Isabel Álvarez** was a researcher for the book *Picanterías y Chicherías del Perú*.

# THE RICH NORTH

## The keys to Trujillo gastronomy

It was in La Libertad's the traditional picanterías—eating venues now mostly disappeared for *piqueos* (light meals) accompanied by the beverage *chicha de jora*—that the gastronomy of Trujillo found its origins. The sea provided the principal ingredients: fish and shellfish. *Menestras* (vegetable stews) were important too. And the chili pepper, a crucial part of the structure of the recipes, was favored less for the spice it provided than for its characteristic flavors.

### Shámbar

By tradition, this dish is served on Mondays. It consists of a thick soup made from stewed legumes, with a characteristic flavor created by adding pork skin and a dressing made with garlic, onion, and *panca* chili.

### Cebiche

Although this dish is present up and down the length of the Peruvian coast, unlike other versions the traditional Trujillo cebiche is prepared with coriander. In its place, the characteristic flavor comes from two types of chili pepper: yellow and mochero.

### Sudado de pescado

The Trujillo version of this fish soaked plate draws on onion, yellow pepper and locally sourced ingredients, in particular *chicha de jora* fermented from *alazán* (sorrel) corn.

### Tortilla de raya

This dish is a northern specialty also widely consumed in neighboring Lambayeque. The key to preparing the tortilla is using dried shredded manta ray meat soaked overnight.

### Sweets

Although unrelated to the city's spicy tradition, sweets such as alfajores and kinkones have today become an essential part of Trujillo cuisine.

[summum.pe/regiones/](http://summum.pe/regiones/)

[mejor-restaurant-de-la-libertad/](#)



Ángela Delgado is a cultural manager and Director of the Hay Festival in Peru, based in Arequipa. Here she moves through the historic center of the city and describes the architecture of its religious buildings.

## MORE INFORMATION:

**Santa Teresa Museum of Virreinal Art**

[www.museosantateresa.org](http://www.museosantateresa.org)

**Monastery of Santa Catalina**

[www.santacatalina.org.pe](http://www.santacatalina.org.pe)

# AMONG THE MONASTERIES

## Emblematic colonial convents

The imposing architecture of many of the city's buildings makes a walking tour of the historic center of Arequipa—recognized by UNESCO in 2000 as Cultural Heritage of Humanity—an always memorable experience. The colonial convents, for example, occupy a special and iconic place in the city's landscape. Located on the corner of Melgar and Peral, the **Monastery of Santa Teresa** is one of the most emblematic religious buildings in Arequipa and good place to begin. Constructed at the beginning of the 18th

century, and since its inception administered by the Carmelites, the old cloister had to wait until 2010 for the restoration projects that now allow us to enjoy its treasures. Its museum includes several exhibition rooms displaying religious art. For those who appreciate pastry delights, the monastery has a small souvenir shop selling sweets and empanadas. A fragrant rose soap made by the cloister sisters is also available.

Our next destination is the **Monastery of**

**Santa Catalina.** The convent, whose interior resembles a citadel, fuses the most famous and memorable characteristics of Arequipa's historic center: natural beauty, imposing architecture, design harmony and, above all, that evident yet intangible sensation that we can only describe as the spirit of the place. It is worth setting aside plenty of time to walk along the monastery's streets without any need to rush. Since nocturnal visits are also possible, the experience can be enjoyed at your convenience. Although many items are available in the gift shop, the most striking are the parsley soaps. You can also purchase the movie **Ana de los Ángeles**, directed by the Arequipa filmmaker **Miguel Barreda** and tracing the life of the convent's most famous nun, currently beatified and on the path to sainthood. The convent's **exhibition hall** often puts on display interesting samples of contemporary art.

Although it is not a convent, the **Compañía Church**, at the intersection of General Morán and Álvarez Thomas, earns its place along this tour through the architectural beauty of both its facade and its interior. The church's ancient sacristy, now known as the **San Ignacio Dome**, is not-to-be missed. Once inside, one feels as if standing inside a giant version of the Ayacucho *retablo*—an ornate and normally portable wooden box. The walls display magnificent polychrome figures and a diverse range of elements in high relief, including fruits, exotic flower vines, and birds of the rain forest. The same architectural complex houses the **La Compañía Cloisters**, which includes several shops and a restaurant serving typical food from the region.



Convent of Santa Catalina © Renzo Tasso / PROMPERÚ

After touring the city's convents, cultural manager **Ángela Delgado** moves through Arequipa's principal museums.

# DATES WITH HISTORY

## Archeology in Arequipa's museums



La Compañía de Jesús convent © Enrique Castro-Mendivil / PROMPERÚ

### Andean Sanctuaries Museum

Located just one block from the **Main Square**, this museum holds an interesting collection of archaeological items. It is also home to the famous **Momía Juanita**, a mummified woman from the Inca culture whose excellent state of preservation surprised the global archaeological community. Because she was found high on the Ampato volcano, the mummy is also known by the epithets "the ice girl" and "the lady of Ampato."

**Address:** Calle la Merced 110, Historic Center.

**Opening hours:** Monday-Saturday from 9:00 am to 6:00 pm. Sundays from 9:00 am to 3:00 pm.

[facebook.com/MuseoSantuariosAndinos](https://facebook.com/MuseoSantuariosAndinos)



La Compañía church in Arequipa © Gihan Tubben / PROMPERÚ

### José María Morante Museum

Located just one block from the **Andean Sanctuaries Museum**, this collection belongs to the University of San Agustín and its aim is to preserve archaeological pieces financed by the institution's research. Its fourteen thousand objects range from bones and metals to ceramic pieces and pre-Hispanic textiles. The **Yabar** Collection is well worth a look. It consists of a variety of *keras* (ancient drinking vessels), ceremonial goblets, and various objects unique to the region from the Churajón period. Following the visit, walking one block will take you to the **El Peruano Graphic Museum**, or, in the opposite direction, to the **La Compañía Church** and the **Main Square**.

**Address:** Calle Álvarez Thomas 200, Historic Center.

**Opening hours:** Monday-Friday from 9:00 am to 3:45 pm.

[museo@unsa.edu.pe](mailto:museo@unsa.edu.pe)

### Guillermo Zagarra Meneses Municipal Historical Museum

A museum whose rooms portray particular events during the history of Arequipa, one of the most striking spaces is the **Hall of Illustrious Arequipeños**, which houses portraits of various intellectuals, politicians and scientists born in the city. The hall dedicated to renowned visual artists **Teodoro Núñez Ureta**, **Alejandro Núñez Ureta**, and **Pablo Núñez Ureta** is also well worth a visit. The first two were brothers, and both uncles to the third. Many experts consider Teodoro to have been Peru's most important muralist; two of his most emblematic works hang in the former Hotel Libertador, in the Arequipa district of **Selva Alegre**. Upon leaving the museum, visitors can browse the nearby **Fundo del Fierro**, which exhibits and sells popular handicraft items. Set next to the museum and part of the same architectural complex, **San Francisco church** and square afford a setting that highlights Arequipa's urban scenery.

**Address:** San Francisco Square 407, Historic Center.

**Opening hours:** Monday-Friday from 8:00 am to 3:00 pm.

[facebook.com/museomunicipa](https://facebook.com/museomunicipa)



Arequipa Municipal Historical Museum © Marilyn Vergel / PROMPERÚ

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▼

## AREQUIPA

Santiago Bullard, journalist and traveler, takes us along the sillar trail and the architecture of Arequipa.

Añashuayco quarry © Miguel Mejía / PROMPERÚ

# VOLCANIC LINEAGE



## Sillar: three volcanoes, quarries, and convents

Sillar, the stone to which some of Arequipa's most emblematic buildings owe their white color, is a material obtained from cutting ignimbrite—an igneous rock formed when the magma from a volcano solidifies. This resistant and porous mineral, ideal for anti-seismic construction, has strong ties to the city. It is no coincidence that Arequipa rests in a valley amongst three volcanoes: **Misti**, **Chachani**, and the **Pichu Pichu**.

### IN THE QUARRIES

The **sillar trail** is a tourist route that shows visitors how sillar is worked. It begins in the district of Cerro Colorado, 14 kilometers from the city, and runs through the **Añashuayco**, **Cortadores**, and **Culebrillas quarries**. Culebrillas is also notable for its outcrops adorned with rock paintings.

### IN THE CITY

#### Arequipa Cathedral

The cathedral is the city's largest religious and monumental building. Although due to earthquake damage it has undergone numerous reconstructions, the current building has dominated the landscape of the Main Square since the 17th century. [museocatedralarequipa.org.pe](http://museocatedralarequipa.org.pe)

#### San Francisco Convent

*Calle Zela 103*

The choir stall made of sillar is reason enough to visit this religious center. The material also gives strength to the high external walls. Inside the convent is a museum dedicated to religious art.



San Lázaro © Red Frame / PROMPERÚ

#### Casa Tristan del Pozo

*Calle San Francisco 115*

With its high domed ceilings and internal courtyards, this 18th-century house is a great example of colonial architecture. Its most striking feature is the facade, topped with the representation of a bush consisting of five branches.

[fundacionbbva.pe/casonas-y-museos](http://fundacionbbva.pe/casonas-y-museos)

#### San Lázaro neighborhood

This neighborhood, located just four blocks from the Main Square, is Arequipa's oldest. Its sillar houses line a maze of narrow streets and alleys. The Plaza Campo Redondo lies at its heart.



**Alonso Cueto**, writer and member of the Peruvian Academy of Language, searches the work of his friend and Nobel literature laureate for references to the master's hometown, Arequipa

# VARGAS LLOSA FROM HIS ROOTS

## Points along a trail dedicated to Peru's Nobel Prize winner in his birthplace: Arequipa

The stories that today populate and shape the universe of Mario Vargas Llosa (Nobel Prize for Literature 2010) all have their origin in Arequipa. His novels might be set in Piura or Paris, in the *cantinas* of downtown Lima, or among the native communities of Madre de Dios, but everything about the life of this writer draws us back to the foothills of Misti, to the White City. And, more specifically, to **Bulevar Parra**, the old street where the house in which he was born in 1936 still stands. Today the building has been converted into the **Casa Mario Vargas Llosa Museum**. The most curious feature of this museum is its virtual exhibition: holograms that reconstruct different moments in the writer's life. Two spaces that deserve special mention are the reconstruction of his mother's room, where Vargas Llosa came into the world in the hands of Miss Pitcher, the city's midwife; and the room that invites us to imagine the interior of the brothel that served as a model for the writer when he wrote his novel *The Green House*, published in 1966.

Behind the museum is the **Vargas Llosa Theater**, a space that boasts light and sound technology from Europe. The trail continues to the **Mario Vargas Llosa Regional Library** and its important reading and education programs. The **Vargas Llosa Library** is next door. It has three reading rooms, and holds a collection of the writer's own books, all donated to the institution since 2012. One final point along this trail is indispensable, even if it takes us a little out of the city: The

**Colca Valley**, where the famed eponymous canyon lies, and in homage to which Vargas Llosa dedicated a 1980s text entitled *The valley of wonders*.



Mario Vargas Llosa Library  
© Fernando López / PROMPERÚ

### Casa Mario Vargas Llosa Museum

**Address:** Avenida Parra 101

**Opening hours:** Monday-Friday from 8:30 am to 2:30 p.m.

### Mario Vargas Llosa Regional Library

**Address:** Calle San Francisco 308

**Opening hours:** Monday-Saturday from 8:30 a.m. to 8:30 p.m.

**Facebook:** Biblioteca regional Mario Vargas Llosa



Casa Mario Vargas Llosa Museum  
© Fernando López / PROMPERÚ

# ANDEAN BAROQUE

**Four churches in Cusco to understand this artistic expression**



Andahuaylillas Church © Víctor Manuel Chávez / PROMPERÚ

The baroque art that developed in Cusco and the surrounding region during the seventeenth and eighteenth centuries included a wide range of local expressions which exhibited clear differences to their European peers. This originality would become most evident following the great earthquake of 1650, which left the Spanish city in ruins. This event would demand the city be totally reconstructed; the formal baroque rhetoric that arrived with unusual force from the Old World was rapidly assimilated. Subsequently, a complex process of selection and adaptation arose with respect to the materials the Andes was making available and to the needs the emerging colonial society was seeking to express. This process gave rise to **the cathedral and to the second temple of the Compañía de Jesús**, built from the ground up by architects who, in responding to the incipient local tradition, were also laying the foundations of a unique architecture. This urban splendor reached its first peak during the ecclesiastical government of Bishop Manuel de Mollinedo y Angulo (1673-1699), a Spanish prelate whose ceaseless patronage would spread the new style throughout his vast diocese. Originally a courtier in Madrid, Mollinedo well

understood the political ends that images can serve. He employed this idea to affirm his own figure, at the same time glorifying both the great Hispanic veneration and the Catholic monarchy of the House of Habsburg. This latest cosmopolitan wave would eventually interact in a creative fashion with local artists and with the preferences of the large indigenous and mestizo populations, who would subsequently contribute by forging their own aesthetic canons. The skill of native artists such as **Diego Quispe Tito** and **Juan Tomas Tuyru Túpac** was quickly recognized. Their fame would soon make Cusco the most notable and influential artistic center in the vice royalty. The so-called Inca Renaissance was another determining factor; a cultural movement with great impact, it sought to evoke the imperial past of Tahuantinsuyo in a colonial context. Thus, in parallel with the traditional genres of European fine arts, the Inca nobles had actively encouraged the production of *queros* (cups) and tapestries, and *tupus* (pins) of silver that appealed to techniques of pre-Hispanic origin. These items were incorporated and displayed in a baroque key, as proud signs of identity within the ceremonial world of the time.



Cusco Cathedral © Gihan Tubbeh / PROMPERÚ

Church of the Compañía de Jesús © Asociación Sempa



## WHERE TO SEE ANDEAN BAROQUE

The journey through four seventeenth and eighteenth churches is not just for devotees; its focus is the cultural legacy that the exceptional works of painting and sculpture have left us. The tour consists of the temple of the Compañía de Jesús (Cusco), the chapel of the Purified Virgin of Canincunca (Urcos), the Church of Saint John the Baptist (Huaró), and the church of Andahuaylillas, the latter known as the Sistine Chapel of the Americas for the beauty and detail of its vaults and interior naves.

[rutadelbarrocoandino.com](http://rutadelbarrocoandino.com)



Dayanna Farfán lives in Cusco, is the manager of Igers Cusco, and crosses the square eight times a day

# SUNSET IN THE MAIN SQUARE

And other Cusco postcards for Instagram

Cusco Cathedral © Enrique Nordt / PROMPERÚ

Be it the San Marcos Square in Venice, the Zocalo in Mexico City, or the Main Square in Lima, the square is the epicenter for any traveler. It is the touchstone for any reference, the meeting and starting point for new tours, and it the focus of the dynamism that exists in every city. Every main square has its peculiarities and usually hosts the city's best businesses and buildings, such as a town hall, a cathedral, or a governor's mansion. In the case of Cusco, the square also responds to the model for designing cities (which in Lima the equidistant quadrants make even more evident) that the Spanish implemented during the colonial era. Yet even at that time syncretism was also evident; that is, modern buildings on Inca foundations. It also shows through the choice of the center; located at the same site from which, during the time

of the Incas, all roads set forth towards the *cuatro suyos* (the four regions of the empire). Perhaps the most distinctive aspect of Cusco's Main Square is that two churches are present, each of a different order but both sharing the same landscape: the Cathedral and the Compañía de Jesús Church.



© Igers Cusco

Beyond its imposing architecture, the former houses a pictorial peculiarity inside: *The Last Supper* (1748), by Marcos Zapata. The painting retains the patterns of the Cusco School but stages that crucial scene from Christianity with a guinea pig set on the table. The latter, whose construction began in 1576 over an Inca temple, houses one of the most sophisticated wooden main altars. It is one of the four churches that make up the Andean Baroque trail (see tip 37). For the Igers Cusco community, the sunsets in this space—when the sky becomes sharper in its own color palette, when the silhouettes of the mountains are drawn all around, and when shadows appear in the churches—are the best postcards of a trip to Cusco.



The tracklist of music lover and musical producer  
**Juan Ricardo Maraví**

# FROM LOS WEMBLERS TO JUANECO

## Original sounds of the Amazonian cumbia

They had been there forever, producing long plays and albums with national companies such as Infopesa. But unexpected international exposure came in 2007, through the release of an album entitled **The Roots of Chicha**, with the Brooklyn (US) based Barbés Records label. The production collected different sounds and musical expressions of the late sixties and early seventies from around the country, in particular the cumbia, which adapted certain regional sounds (and instruments) based on the origin (and daring) of the musicians. The styles included northern, mountain, and, of course, Amazon. The mixture of these rhythms, explorations, and harmonies forms the basis of a particular Peruvian sound we call chicha music. It is also a meeting of guitarists, influenced by rock, folklore, *guaracha*, and certain psychedelic touches.



Grupo Pax © Infopesa



Los Mirlos © Infopesa

### 1 **La danza del petrolero. By Los Wemblers of Iquitos**

In 1968, in the capital of Loreto, Salomón Sánchez formed a band that would come to play a style based on electrical arrangements of music popular at the time: *pandilla*, *carimbó*, and cumbia. Inspired by sounds he was able to pick up from AM radio stations as far away as Brazil, Colombia, and Venezuela, Sánchez enlisted his five children and named the band Los Wemblers. The foreign influence led to the first two hymns of the genre: *Sonido Amazónico* and *La Danza del Petrolero*.

### 2 **Vacilando con ayahuasca. By Juaneco y su combo**

Four years later, José Wilindoro Cacique Flores appeared on the scene and became the mythical voice of the group founded by Juan Wong and Noe Fachín. They appeared on stage dressed in clothing and designs that referenced the aesthetics and colors of communities in



El gran cacique © Infopesa

the Amazon. Two of their songs were included in **The Roots of Chicha**: *Mujer Hilandera* and *Vacilando con Ayahuasca*.

### 3 **From Grupo Pax of Iquitos**

Amongst the more recent discoveries of homages and tributes to the sounds of the rain forests of Peru and Brazil. One of their songs, *Garota*, which appears on an album from 1985, was included on the soundtrack to the Netflix series *Green Frontier*.

### 4 **La danza del lorito. By Los Mirlos**

From Moyobamba, in the department of San Martín, this band was known as *los charapas de oro*. Although based in Lima, we include them on this list because they take their inspiration from Los Wemblers, and even covered some of the group's songs by incorporating the sound of the electrical organ.

### 5 **Mi morena rebelde. By Eusebio y su banjo**

Eusebio Pérez Campojo surprised the music scene by innovating through an instrument that had not previously been heard with these rhythms: the banjo. This music brought together the talents of Eusebio and Enrique Delgado to found Los Destellos, a cumbia group that highlighted the virtuosity of its guitarists.

40

## IQUITOS

A luxury ride along the Amazon on boutique cruisers.



# ENCOUNTERS WITH NATURE

Embarking on an expedition through the rain forest whilst enjoying the delights of a luxury cruiser is no chimera. You can awaken in the comfort of a five-star room to widescreen panoramas of exotic landscapes unique to the Pacaya Samiria National Reserve.

Along the waters that traverse the mysterious jungle, boutique cruisers sail in search of the forest's most hidden recesses. Many such craft offer jacuzzi, private decks, sophisticated gastronomy concepts, personal guides possessing great knowledge of nature, and the opportunity to visit communities in the jungle.

Throughout the rain forests of the Amazon, just as the sky begins to display its orange hue, birds fly out over the thicket performing a concert of chirps that is an experience for the senses: the exotic colors, the hungry chattering of chicks, the search for food, and for sticks to reinforce nests. Many species are endemic, and the Amazon is one of the best destinations for observing them—a variety of bird watching possibilities is on offer.

**In Iquitos, it falls to the Amazon—the world's longest river—to fill that void left by the absence of roads.**



Delfin Cruiser © Janine Costa / PROMPERÚ

## THREE LODGES TO SEE THE RAIN FOREST

1

[amazonriverexpeditions.com](http://amazonriverexpeditions.com)

### Heliconia Amazon River Lodge

Located 80 kilometers from Iquitos in the Yanamono Communal Reserve (district of Indiana), almost an hour and a half by river, it offers birdwatching, sport hunting expeditions on the river (from July to December), and guided excursions to the Allpahuayo Mishana National Reserve.

2

[manitiexpeditions.com](http://manitiexpeditions.com)

### Irapay Luxury Resort

Located on the banks of the Momón River (near the home of Yaguas and Boras communities) and reached 30 minutes by boat from the port of Nanay, it offers visits to a nearby Pilpintuwasi butterfly farm and to the Amazon animal orphanage.

3

[amakperu.com/iquitos](http://amakperu.com/iquitos)

### Āmak Iquitos

Located at the confluence of the Yanayacu and Amazon rivers one hour by boat from the port of Nanay, it has cabins that reproduce the aesthetics and shape of the *malocas* (traditional Amazon long houses), outdoor spaces to practice yoga, and an area along the river to practice stand up paddling.

• **Aqua Expeditions**  
[www.aquaexpeditions.com](http://www.aquaexpeditions.com)

• **Delfin Amazon Cruises**  
[www.delfinamazoncruises.com](http://www.delfinamazoncruises.com)

• **Jungle Experiences**  
[www.jungleexperiences.com](http://www.jungleexperiences.com)

• **Rivers & Forest Expeditions**  
[www.rfexpeditions.com](http://www.rfexpeditions.com)

• **Ucamara Expedition**  
[www.ucamaraexpeditions.com](http://www.ucamaraexpeditions.com)



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## CUSCO

Journalist **Manolo Bonilla** takes us to experience new activities in the colonial mansions of Cusco.

# ONLY IN CUSCO

**Secret gardens, views from on high, and dinner at the opera**

The landscape of Cusco has changed greatly during the last ten years. According to a study by the Hotel Society of Peru, in the last four years alone, forty-one 3-5-star hotel projects bringing three thousand new rooms have commenced, 80% of which are located in Lima and Cusco. International and local hotel chains have arrived and broadened their appeal to travelers of all types. In this summary, rather than describe the features of the rooms or the innovative dishes listed on the restaurant menus, we highlight the special characteristics that set them apart.

1

### The pioneer

In 2008 La Casona de Inkaterra became Cusco's first boutique hotel. It retains the original courtyard and layout of the Inca palace from the time during the colonial era when the principal resident was the Conquistador Diego de Almagro. Valuable pieces of colonial art are particular treasures. The hotel has furnished an area on the top of the building for contemplating the sunset over Nazarene Square; here a guest can also sip classic cocktails with an Andean twist.



Dining room of the Monasterio Hotel © Gihan Tubbeh / PROMPERÚ



Fountain Hotel Monasterio Cusco © Luis Gamero / PROMPERÚ

2

### Opera and Andean tea time

Separated by just a few meters, two establishments belonging to the Belmond chain (which also has hotels in the Sacred Valley) face Nazarene Square. The Hotel Monasterio offers dinner with an opera show twice a month in what was once the convent's chapel. Palacio Nazarenas offers an afternoon tea at tables arranged in its secret garden; here they also grow the same aromatic herbs used in the infusions.

3

### Picantería with history

La Bodega de la Chola is, in fact, a *picantería* that anthologizes samples from the regional recipe book (see tip 46). Located inside the Casa Cartagena hotel, it is a concept that fuses eclectic decoration set above a colonial mansion with stone columns. The restaurant has hosted illustrious diners such as the Chilean poet Pablo Neruda and the Argentine revolutionary Ernesto Guevara. Pictures on the walls attest to such encounters from a time when Cusco held a mystical magnetism that captivated Latin American travelers.



Gastronomy journalist **Sergio Rebaza** takes us on a tour of his favorite bars.

# THE CUSCO SCENE

## Night falls on the imperial city

Cusco never rests. The maelstrom of tourism and the itinerant life of the backpackers who arrive from around the world have transformed it into a city with a frenetic nightlife. The steep cobbled streets are home to bars that pay homage both to hops and to the bohemian. And which serve avant-garde gastronomic concepts side by side with dance floors that keep the spirit going—all night if necessary. But tread carefully: the altitude can be unforgiving.



Main Square © Víctor Manuel Chávez / PROMPERÚ

1

### Cholos Craft Beers Cusco

Located in an old colonial mansion with a very cozy patio, this bar has become one of the favorites for lovers of craft beers and lively debates. It sells labels of various origins alongside a selection of bar dishes. When entering the mansion be sure not to miss the **Three Monkeys Coffee** stand offering the best beans from Cusco and elsewhere, all one hundred percent Peruvian and brewed by award-winning baristas.

+ Calle Palacio 110

[facebook.com/CholosCraftBeersCusco](https://facebook.com/CholosCraftBeersCusco)

2

### Museo del Pisco

With two venues in Lima, one in Arequipa, and this one in Cusco, the chain pays tribute to Peru's flagship drink: Pisco. It offers dozens of brands, a famous cocktail menu, and impeccable bar service. The main objective: to educate and publicize the benefits of Pisco, through tastings. Be sure to try El Capitán (the Captain), a signature drink in Peruvian mixology that combines equal doses of vermouth and Pisco.

+ Calle Santa Catalina Ancha 398

[museodelpisco.org](http://museodelpisco.org)

3

### Nuevo Mundo Bar

Located on the second floor of a building overlooking the Main Square, this bar is a shrine to craft beers. Its atmosphere is very conducive to dancing, especially on Fridays and Saturdays when the music is live. Beer brewing workshops are available from time to time. The tasting experience includes a selection of beers served in small glasses. You might even feel inclined to try a glass of barreled *chicha de jora*, the ancestral Andean beer that tastes a little like sour ale.

+ Portal Confituría 233-B

[facebook.com/NuevoMundoBarCusco](https://facebook.com/NuevoMundoBarCusco)

4

### Qespi Restaurante and Bar

Located in the Marriott chain's El Convento hotel and open to the public, the venue offers updated Peruvian cuisine in a relaxed and casual atmosphere. Try their alpaca tartare and accompany it with a beer.

+ Calle Ruínas 432

[facebook.com/Qespi](https://facebook.com/Qespi)

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## TRUJILLO

Cultural manager **Adriana Doig** shares some of Trujillo's heritage projects



Interior of Iturregui Palace  
© Alex Bryce / PROMPERU



Iturregui Palace © Alex Bryce / PROMPERU

# IMAGES OF MANSIONS

Some of the most iconic colonial mansions in the center of Trujillo

The best way to begin is by departing the **Main Square** along the pedestrian mall Jirón Francisco Pizarro and walk a block until you reach **Casa de la Emancipación** (Emancipation House). The mansion takes its name from the proclamation of Peruvian independence here in 1820, seven months before the same act in Lima. Today it is the headquarters for a cultural center, and has a section dedicated to the work of the Peruvian poet **César Vallejo**. The contents of the mansion offer a glimpse into how life was lived during that period; for example, the contrast between the spacious principal courtyard, designed to receive carriages, and the smaller inner patio. The latter is more like a garden and contains the plants that were grown in that bygone era. Continuing along the pedestrian mall for half a block you can stop on the corner to admire the Central Club, which was once was the **Iturregui Palace**. Its facade is one of the best examples of classic colonial style, with its opulent windows of wrought iron painted with colors that seek a contrast to the region's

aridness. From here it is best to take Jirón Junín as far Jirón Independencia and there, on the corner, make a stop at the **Museo Café Bar** to have a glass of *guindón* (liquor macerated with cherries).

Jirón Independencia leads back to the Main Square, where several **colonial balconies** facing the street still remain. This route also passes in front of El Sagrario parish church and then the **Trujillo Basilica Catedral**. Returning to the Main Square, you can approach and admire the wonderful **Orbegoso Mansion**, which once hosted large cultural events. To finish the tour, it is best to take Jirón Francisco Pizarro again and follow it to the **Plazuela del Recreo** at the far end. Centuries ago, this was the point where the city's inhabitants would congregate to collect their ration of water. Here you can seat yourself on a bench underneath the old ficus tree to farewell the day. The fountain is of colonial origin and once stood in the center of the Main Square.



Iturregui Palace © César Vallejos / PROMPERU

National *marinera* champion **Sofía Dávila** and her recommendations for the city where she learned to dance

# WHITE HANDKERCHIEFS

The *marinera* in Peru is as varied as the country itself. From Piura to Ayacucho and from Lima to Puno, the music and dance are never exactly the same. But in Trujillo the *marinera* is always the northern version: a dance where, in a flirtatious and provocative manner that conveys a certain air of mystery, the female eludes the male's attempts to court her. The history of this musical genre has many versions. Almost all agree that the expression comes from a cultural miscegenation in which Spanish, indigenous and African elements all played a

part, with the latter contributing percussion instruments such as the *cajón* (a wooden box) and influences from dances such as the *zamacueca*. To perform the dance, the female remains barefoot, but dresses in traditional garments that are heirs to nineteenth-century fashion. For his part, the male usually dresses as a *chalán* (a Peruvian cowboy) with a poncho and *sombrero* (hat), and stamps his feet in counterpoint rhythm. Both participants in the dance hold in their hands a white handkerchief.

Numerous schools and academies still maintain the tradition today, such as **Trujillo Tradición, Sangre Norteña**, and **Todas las Sangres**. May private teachers also offer classes. *Marinera* competitions remain the principal spaces where the dance goes on display. The annual cycle begins with the nationals (held every year at the end of January) followed by festivals and events that culminate on October 7, declared National Marinera Day.



**Sources:** *Una breve historia del Caballo Peruano de Paso*, by chemist and enthusiast **Mirko Costa**.

*Mar y olas: rito y deporte* by historian **Enrique Amayo Zevallos**, which describes the origins of the caballito de totora.

# HORSES ON LAND AND SEA

## Tradition and culture: the Peruvian Paso Horse and the totora horse

The history of the **Peruvian Paso Horse** reaches back more than five hundred years into the colonial period, when the Spanish introduced a breed of animal that crossed Castilian and Andalusian bloodlines. The former provided strength and endurance; the latter agility and composure. This combination of characteristics made the animal ideal for Peru's harsh geography, so abundant in deserts and mountain ranges. Over time, through selective breeding and the natural process of adaptation to this rugged terrain, these horses developed an unmistakable gait: an arrogant movement with powerful strides, yet all the while

affording the rider a firm center of gravity and maximum comfort. Today, these horses feature in popular songs and Creole waltzes, and their tradition runs deep in Trujillo and surrounding regions. To appreciate them you can attend **Casa Campo Alcor** presenting daily shows. Also, **El Rincon de Vallejo** restaurant has the concession of the **Association of Breeders and Owners of Trujillo Peruvian Paso Horses**, which stages step horses and the traditional *marinera norteña* dance shows on weekends.

Yet Trujillo also is home to another kind of horse, one that exerts a similar fascination for locals and travelers alike. This is a horse that steps out over the sea: the **caballito de totora** (*totora* reed horse). One of the oldest sailing vessels recorded in Peru, today it has become one of the Trujillo's most emblematic symbols. Hand woven with the fibers of the totora reed, its construction still conserves ancestral methods that date back at least 3500 years. The fishermen of the Moche culture inherited the tradition and named its





Totora horse in Huanchaco © Daniel Silva / PROMPERÚ

rafts *tup*. Evidence suggests that the initial versions of the *totora* horses set out to sea from Áspero, a small fishing port that existed on the central coast of modern day Peru around five thousand years ago at the time of the continent's oldest civilizations. And the tradition continues. Even in the 21st century certain Trujillo fishermen ride the waves, sitting like jockeys on their *totora* horses. To see these craft, it is best to go to the beach resort of **Huanchaco**, north of the city, particularly in the early hours of the morning and late in the afternoon.



Marinera Norteña and Peruvian Paso Horse © Fernando Criollo / PROMPERÚ

# DELIGHTS IN THE IMPERIAL CITY

Ways to discover Cusco's ovens up close

Far from the Novo-Andean concepts, in the *picanterías* of Cusco, often concealed down side streets or hidden in colonial courtyards, what we consume today is tradition. That means abundant flavors, slow cooking in clay pots, and techniques and recipes from the cookbooks of yesteryear. Once Cusco was home to more than two hundred *picanterías*. In November 2016 and following the model pioneered in Arequipa, thirteen came together to form the Cusco Picantera Society ([see tip 21](#)). The organization's logo features the image of a *chomba*, a typical pitcher for fermenting *chicha de jora*.

1

## La Yoli

This restaurant's specialty is its *adobe cusqueño*, a stew made with fried pork, *panca* chili pepper, and *chicha de jora*.

**Calle Teatro 352**

2

## Quinta Eulalia

Founded in 1941, this restaurant is a good place to try *chairo* soup (lamb, beef, beans, *olluco*, wheat, and mint) or the *cuy chactado* (guinea pig cooked between two stones).

**Calle Choquechaka 384**

3

## Quinta Waly

Founded in 1976 by Gualberta Ramos, this restaurant's signature dish is its *capchi de setas* (stew with beans, mushrooms, potatoes, and milk) and *rabo de toro* (oxtail) stew.

**Avenida Alta 506**

4

## La Chomba

Founded in 1971 by Manuela Ochoa, this restaurant is famous for its legendary *chicharrón* (fried pork) with a glass of *frutillada*, a kind of strawberry-flavored corn beer. On the same street, the heirs to Manuela's tradition also operate another *picantería*, called Las Manuelitas.

**Avenida Tulumayo 339**



Adobo cusqueño © Alfonso Zavala / PROMPERÚ



# RELIGION IN THE ANDES



Qoyllurit'i © Karina Mendoza

## Celebrations with more than just history

The pilgrimage to the sanctuary of the **Lord of Qoyllurit'i** begins in either May or June, always fifty-eight days after the celebration of Easter Sunday, when around ninety thousand people from different parts of Peru meet in the town of Mahuayani. From there, 130 kilometers from Cusco, they climb to a sanctuary located in a hollow on the snow-capped Mount Sinak'ara (4600 meters above sea level). Although the presence of churches and religious crosses make it seem like a Catholic pilgrimage, the procession in fact encompasses various cultural and religious expressions. It is one of the country's clearest examples of syncretism.

### A catholic celebration

Of utmost significance is the 24-hour procession in which the faithful carry images of the Sorrowful Virgin and the Lord of Tayancani, followed by the moment when these pilgrims pass the wooden crosses to the top of the peak. After the procession, a

priest accompanies them in the Intilloqsina to celebrate the appearance of the sun's first rays. A mass is then held, attended by thousands of people who congregate at the small church in the town of Tayancani. The pilgrims associate this ritual with the fertility of the land and the worship of the *apus* (mountain spirits); the pilgrimage takes place at the center of the veneration to the region's most important Andean god, the Apu Ausangate.

### A touch of Aymara

The *alasitas* market (the word is Aymara for "buy me"), inspired by a traditional fair in La Paz and Puno, also forms part of the Qoyllurit'i. Here you can purchase miniature objects as diverse as model cars, buildings, or even televisions of all kinds and colors.

### Other celebrations

On January 1 of each year, the *varayocs* (mayors) and council members of the communities of Ollantaytambo assume their positions in the midst of partying, food, and dance. The festivities are known as **Sinkuy**. Also during January, in the Yanaoca area four hours from Cusco, a form of ancestral combat ritual between two communities takes place, known as **Chiaraje**. In Ollantaytambo there is always room for religion and theater. The **Lord of Choquekillka** festival (during the last two weeks of May) is considered a public holiday

and has been declared Cultural Patrimony of the Nation. **The Ollantay Raymi** (June 29) is the staging of the Ollantay drama, which recounts the Inca general's rebellion against the Pachacutec empire.

Some festivities mix Inca and Catholic traditions. The **Inti Raymi** is an Inca homage that takes place during the winter solstice (June 24). Other important events include the **Fiesta de las Cruces**, every January 6; and the feast of the **Virgen del Carmen**, in Paucartambo (July 15-18).



Qoyllurit'i © Karina Mendoza



# HOW DOES A CITY SOUND?

## The musical landscapes of traditional Lima

From *marineras* and *vals* (waltz) to Afro-Peruvian rhythms, the neighborhoods of Lima have served as the stage for many musical traditions. The sounds often found their form in the houses of the composers and musicians, or in the alleyways and cantinas. Here we present three districts in which the traditional music of the city still echoes.

### 1

#### Rímac

This district was one of the cradles of the creole waltz and the *jarana*. For years, the boulevard known as the **Alameda de los Descalzos** was a meeting point for singers, composers, and musicians. In summer, it would host open-air and popular dances with participation by composers such as Felipe Pinglo, the duo Montes and Manrique, or Alejandro Ayarza (better known as Karamanduka). Located along nearby Avenida Francisco Pizarro, the Malambo neighborhood was home to numerous Afro-Peruvians and their music: The Ascués brothers, great pioneers of *criolla*

(creole) music, and; Braulio Sancho Dávila, whose sibling Bartola Sancho Dávila was the queen of the Lima *marinera* and would often dance in Rímac's Amancaes pampa. In his song *Barrio bajoportino* the composer Luciano Huambachano evokes images of Rímac: "My old neighborhood of gardens, / of poets and singers, / of pastel painters / and handsome drinkers."

### 2

#### Breña

Today, some of the greatest exponents of traditional Lima music are still to be found in the district of Breña: Here, traditional *peñas* (music venues) continue to offer true sanctuary for popular rhythms and old favorites alike. One such music center is the **Catedral del Criollismo** (Jirón Pariacoto 1107), located in the house of guitarist Wendor Salgado, where a *jarana* (dance) is held every Friday. Another is the **Casa Musical Breña** (Jirón Olmedo 452), which opened its doors over forty years ago.

### 3

#### Barranco

In Barranco, tradition forms part of the very landscape itself. Her **Puente de los Suspiros** (Bridge of Sighs) so inspired the composer Chabuca Granda that she dedicated to it one of her most famous songs: "My bridge is a poet who awaits me / every afternoon with his firm timbers, / he sighs and I sigh too, he embraces me and I turn and leave him / alone with his wound, the ravine below." Chabuca walked the streets every day and dreamed of a house from where she could look towards her bridge. A precocious talent, at the age of twelve her singing was already drawing praise. It was she who first sang of the city's traditions and its 20th century problems. Chabuca left a legacy of over one-hundred musical recordings. The strong influence of Afro-Peruvian music spilled over into Barranco from nearby Chorrillos and, today, can still be heard in some of its more traditional *peñas*: **Don Porfirio** (Jirón Manuel Segura 115) and **La Oficina** (Calle Enrique Barrón 441).



Hand in hand with chef **Israel Laura**, host of the *With the Taste of Peru* television program.



Surquillo market © Enrique Castro-Mendivil / PROMPERÚ

# LET'S GO TO MARKET

**Markets, both traditional and spontaneous, to better understand the Peruvian food pantry.**

1

## Miraflores biofair

The trend towards organic products began here at the Miraflores biofair in 1998, located on the sidewalk outside Reducto Park. Quinoa, wild tomatoes, artisanal cheeses from La Cabrita and coffee from the country's central jungle—all these are available. The concept has been replicated elsewhere across the city, in La Molina, in Barranco, and in Surquillo.

2

## Agricultural fairs Block 32 of Avenida Brasil, Magdalena

Every Sunday for over six years more than sixty producers from different regions of the country have come together here. Its fare focuses mainly on products endemic to every area; for example, bananas from Mala, olives from Tacna, goldenberry from Huánuco, and the Amazonian chestnut from the jungle forests of Madre de Dios.

3

## Mercado 1 Block 53 of Paseo de la República, Surquillo

At this market we can find products used in haute cuisine restaurants (such as pork jerky or small flowers to decorate dishes) and fresh ingredients from all corners of the country: from Tarapoto's bijao leaves, which are used in *juanes* and *patarashca*, to exotic jungle fruits like pitahaya or camu camu (**see tip 23**). People go to this market for a typical breakfast (juice and sandwiches) or may prefer a seafood option at El Cevichano (stall 191), which not only sells fish but also prepares fresh cebiche. In the Surquillo biofair, opened in 2012 just outside the market, we find artisanal products such as honey and natural yogurt (from Vacas Felices), and organic vegetables.



Surquillo market © Enrique Castro-Mendivil / PROMPERÚ



50

LIMA

A walk through Lima and its art, literature and cinema events with **Santiago Bullard**.

# FAIRS AND FESTIVALS IN THE CITY

1

## Arts

April is a month dedicated to the arts, with two major fairs held in the capital, each of which celebrated its seventh edition in 2019.

**Art Lima** paid tribute to Peruvian artists Gloria Gómez-Sánchez (1921-2007) and Joaquín López Antay (1897-1981).

The event also featured the launch of Brand Ayacucho and highlighted six galleries from Peru (80m2, Crisis, Galería del Paseo, Ginsberg, Impakto, and Revólver) and two from overseas (Madrid's Espacio Valverde, and Henrique Faria, (from Buenos Aires).

The **Peru Contemporary Art** (PArC) fair, founded by the Argentine cultural manager Diego Costa Peuser (creator of Art Week in Buenos Aires, the Buenos Aires Photo fair, and the magazine *Arte al Día*), took place at Casa Prado in Miraflores. The same venue also hosted, during August, another edition of **Lima Photo**. This event brings together the best photography professionals across the region. It is organized by the Lima Image Center and the Museo FoLa (Latin American Photo Library), based in Buenos Aires and created by Gastón Deleau.

2

## Literature

The capital's principal event is the Lima International Book Fair (**FIL Lima**), whose scope and importance grows with each new edition (in 2018, it attracted more than half a million attendees). Unlike previous fairs, rather than invite a country of honor, the 2019 event focused on a single author: the universe created by the Peruvian writer and Nobel laureate, Mario Vargas Llosa ([see tip 36](#)). Amongst the eighty invited authors were Jean-Marie Gustave Le Clézio (winner of the 2008 Nobel Prize for Literature), Gioconda Belli (Nicaragua), and Elena Guichot (Spain).

3

## Cinema

With more than twenty editions held to date, the **Lima Film Festival** has become an important reference point for contemporary cinema from Peru and around the world, in both fiction and documentary genres. Among the films honored by the festival are (2000) *Captain Pantoja and the Special Services* (by the Peruvian director Francisco Lombardi), *Nine Queens* (Argentina, 2001), and *The Embrace of the Serpent* (Colombia, 2015). Another event that brings together cinema fans from across the city is the **Al Este Festival**, in its tenth edition. An opportunity to keep abreast of film production in Eastern Europe, it also welcomes national and South American films into the competition. Prominent participants this year included the French Filmmaker F. J. Ossang, Jaz Coleman (the lead singer of the British Band Killing Joke), the actor and musician Henry Rollins, and the Slovenian director Igor Zupe.



Lima International Book Fair © Marilyn Vergell / PROMPERÚ



Paola Miglio

Gastronomic journalist, co-editor  
of the book *Peru, our pleasure*

# JUST EAT

## Essential dishes to understand a country's cuisine

Lima is a city filled with the flavors of yesteryear, of the street, and of home. When you least expect it, some fragrant pot stew or a sidewalk grill can lead you to a previously unknown corner. The recipes, devised over time by cooks in the public markets or at home in their kitchens, cleverly mingle a multitude of flavors. Here, we provide six emblematic dishes, which, if you are passing through the capital, you should be sure to try.

### 1— Cebiche

Essential. At any time of year, cebiche is one of the city's most representative recipes, whose global impact has been such that it now features on menus of the five-star establishments that make the best lists around the world. All that is needed is the right balance of fresh ingredients. The Lima version is served with parboiled maize or giant corn, slices of sweet potato, and toasted corn nuts. It may also be accompanied by fried calamari or giant squid. Be warned: the red ring that adorns the top of the plate is not a tomato but instead a very hot chili pepper: either limo or rocoto.



### 2— Causa limeña

Served cold with a home-grown Lima version, causa limeña consists of mashed yellow potato that is kneaded with lemon and yellow pepper paste, and—as if it were a cake—filled with mayonnaise and chicken or tuna. That, at least, describes the typical version; the restaurant menus of today add crab flesh, prawns, shrimp, and anything else a clever imagination can conjure up. It is accompanied with avocado, black olives, and a hard-boiled egg.

1. Cebiche de pescado © José Cáceres / PROMPERÚ

2. Anticuchos © Sandro Aguilar / PROMPERÚ

3. Picarones © Karina Mendoza / PROMPERÚ

4. Arroz con pollo © Leslie Searles / PROMPERÚ

### 3— Anticuchos

The plate consists of slices of beef heart arranged along a skewer or kebab stick. The cut may be thick or thin, depending on the preferred texture. Before grilling, the meat is first marinated for around three hours in pepper, cumin, garlic, vinegar, and aji panca (Peruvian red pepper). The final presentation includes golden potatoes and a sauce of red or rocoto chili sauce. The secret is to eat the anticucho as soon as it is ready.



### 4— Picarones

A kind of fried fritter, this sweet fare is made with pumpkin flour, sweet potato, and a touch of anise. Vats filled with boiling oil submerge the rings of dough and cheerfully return them with a crispy skin which is then crushed with the fingers in brown sugar honey scented with figs. A little touch of heaven on the streets of Lima, delivered by vendors who light their embers at five o'clock to bring us the sweet taste of the evening.



### 5— Escabeche

This word describes a way to preserve fish and poultry in spices, vinegar, and bay leaves. The Lima variety draws from the sea: fried bonito fish when in season. The process needs time: the marinade must rest overnight and awaken well chilled and full of zest. As the chef Doña Josie Sison Porras De la Guerra described in her famous book about Peruvian cuisine (*El Perú y sus manjares*) for the preparation of escabeche everything must be "properly arranged on a porcelain plate and garnished with fresh cheese cubes, bottled olives, hard-boiled eggs cut into four, strips of peeled and cooked sweet potato, all finished with fresh lettuce."

### 6— Rice dishes

Lima loves its rice dishes, from the classic arroz con pollo (chicken with rice)—a staple in the home on any given day—through arroz tapado (covered rice with egg and a fried plantain) to fancier varieties prepared with pork or seafood. A well grained indulgence, it also mops up the sauces left over from pot stews: the perfect pretext to not waste a single drop.





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