

# LATIN LOVER

FOOD & TRAVEL MAGAZINE

VISIT CASA  
PRADOMAR, IN  
PUERTO  
COLOMBIA  
AND PARTY AT THE  
CARNAVAL DE  
BARRANQUILLA

CHEF  
PIQUERAS  
IS IN NEW YORK!!!  
AND INVITES US  
TO A DELICIOUS  
TRIP TO PERÚ...

## THE PERUVIAN CONNECTION

LOVE & ART...  
WHAT'S FOOD GOT TO DO WITH IT?

THE WALL  
SCRATCHER  
A TALE ABOUT ROCOTO  
SEEDS, PISCO AND N.Y.

CHEF  
GARZA  
SHARES HIS  
GRANNY RECIPE  
FROM NUEVO  
LEON, MEXICO

CASA  
MEZCAL  
FROM OAXACA  
TO THE LOWER  
EAST SIDE





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Tourism Board

# THE PERUVIAN CONNECTION

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# LATINLOVER

FOOD & TRAVEL MAGAZINE

## A DELICIOUS TRIP...

I've been asked so many times where I'm from, and I've asked myself that question a lot too. Sometimes I joke and say I'm from Brooklyn or Harlem. Sometimes I say I'm from Puebla. Lately I've been saying I'm from Buenos Aires. (I have a strange accent, even when I speak Spanish!) But the truth is I'm from Lima, Perú. And I grew up in a home rich not with money, but with diverse cultures and delicious cooking from our little Peruvian-Chinese melting pot. I was a spoiled kid, eating like a king every day!

Magic and pleasure is what Latin American cuisine is all about, and years of mixing these two basic ingredients have created an incredible richness that spans cultures and continents. This magazine will take you on a journey through the enchanted land of Latin Cuisine, where it comes from, present and past, and where it's going. Come with us to destinations around the world, where dreams and reality meet, and—if only for the time it takes to enjoy a meal—we have it all.

But, you might ask, we already have it, don't we?—Yes, right here on Seventh Avenue or Orchard Street a stroll through the streets of New York with all their sights, smells and sounds, can transport us back to the place where our love of what it means to be Latino was ignited—at home, in our family kitchens.

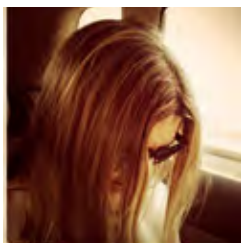
This is the love, the spark, we carry with us wherever we go and share with the world. That's all it takes to be a Latin Lover. We hope you fall in love at first taste with all the delicious material we packed into our first issue. Buen provecho!



**CHRIS YONG-GARCÍA**  
EDITOR-IN-CHIEF



# CONTRIBUTORS



**VERONICA BALLART LILJA**  
ILLUSTRATOR

Veronica describes her illustrations as fragile, feminine and quite dreamy. Travelling and simple everyday things are mainly where most of her inspiration comes from. Veronica is from Stockholm, with a Swedish dad and a Spanish mom. She lived in Barcelona for the past eleven years, where she studied graphic design. Nowadays her main focus and work are illustrations her clients are a variety of fashion and design companies, magazines, advertising agencies and illustrations for books, including ZARA, Mango, Alanna Hill, Harpers Bazar and ELLE. Since 2008 she is represented by the Swedish agency VOL.

Born in Bogotá in 1985 Sebastián Cruz Roldán likes to be called Henry Morgan and play at being a pirate. He doesn't know how to handle himself without a camera or a cigarette, nor how to talk about himself... when he calls himself a photographer he feels like there's something missing and doesn't feel very comfortable calling himself an artist. Since 2009 he works in "La Residencia En La Tierra" an artist residency program in Colombia ([www.residenciaenlatierra.org](http://www.residenciaenlatierra.org)) and also is part of "El Colectivo Invisible" ([www.revistainvisible.com](http://www.revistainvisible.com)), an artist collective based in Bogotá.

**SEBASTIÁN CRUZ ROLDÁN**  
PHOTOGRAPHER

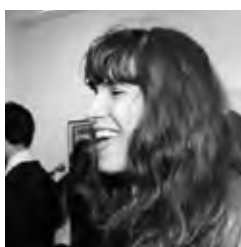
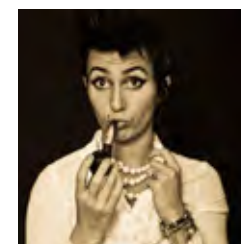


**MARIA ELVIRA DIEPPA**  
ARTIST

Maria Elvira is a painter most of the time, but spreads into unknown territories to explore everything. Her primary work is to be a liaison between New York and Barranquilla, where she lives and works. For her the art action of any artist today, specially from Latin America is to create new venues. She was one of the co-creators of an exhibition like Gracias por Pensar en Mi (Thank You For thinking of Me) in 2010. In 2008 she started the Art Experienc Institute an informal art school in Puerto Colombia, as well as here in New York. She is currently working in an exhibition in September of this year in the beach town of Puerto Colombia with fellow local artists which have invited artist from New York and London.

**ANNA LESNIAK**  
PHOTOGRAPHER

Anna Lesniak is a documentary and social photographer and a yoga teacher as well; she lives in NY since 1999. *"I was born in Poland, in a beautiful little village in the mountains. Simplicity and nature are what I considered beauty. New York had shown me the dirty side of life, teaching me that the real beauty here is hidden under sophisticated lifestyles and tones of make up and perfumes. And I'm loving it..."*



**LYNN MALISZEWSKI**  
WRITER

Lynn Maliszewski is a freelance writer who focuses on stimulating art and procedural musings. She lives and works in Brooklyn, NY. Her Colombian roots have augmented her interest in Latin American art, with particular affinities for Cuban, Brazilian, and Chilean artists. She has covered the art scene in New York City for publications such as Whitehot Magazine, Whitewall Magazine, ArtWrit, Hyperallergic, and BOMB Magazine since 2009.

**ALEJANDRA MARTINS**  
PHOTOGRAPHER

Alejandra Martins is a lifestyle photographer in New York, specializing in architecture and interiors, food, children and family photos. Her photography is filled with a warm sense of realism captured in every image. With a marketing background, including an Integrated Marketing Masters from NYU, Alejandra studied at Photo Manhattan and Lima's Center of Photography before she became a freelance photographer. Also a blogger, Alejandra is the author of [www.zestcatcher.com](http://www.zestcatcher.com), a creative blog where she shares her own photos, home inspiration recipes and life in the big apple.



# CONTRIBUTORS

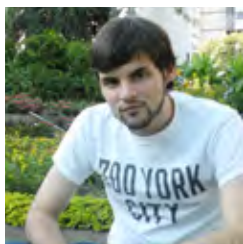
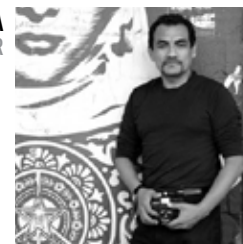


**NADJA MASSUN**  
PHOTOGRAPHER

Nadja is a French-Hungarian photographer with a BA in Economics and Master's degree in Political Science. She started working with the United Nations in Mexico City and then moved to Oaxaca, Mexico, where she works as a consultant in development projects advising indigenous communities in the Sierra Juarez and Mixe. Although always deeply interested in photography and film, she initiated her career as a self-taught photographer in 1999. She works freelance, participates in several workshops at the Manuel Álvarez Bravo Photographic Center of Oaxaca with Mary Ellen Mark and Allen Frame (among others) and exhibits in different galleries.

After working as a Photojournalist in newspapers and magazines in Perú for 10 years, I moved to New York to study Photography at the International Center of Photography. After I graduated, I worked as a master color printer for top fashion photographers. I'm currently working as a freelance portrait photographer and developing personal art photography projects. Meanwhile I'm in school, learning Digital Design to complement my skills as an image-maker.

**JORGE OCHOA**  
PHOTOGRAPHER



**JOSEDUARDO VALADÉS**  
WRITER

Joseduardo is a Mexican writer and columnist. While he was pursuing his master degree at New York University, he edited a creative writing magazine. He also practices Shiatsu and writes articles about health and natural medicine. Nowadays he is dedicated to the impossible adventure of being unemployed, traveling and saving money; it did not go as well as he thought, but he's still trying.

**JOSE ANTONIO VILLARÁN**  
WRITER

Graduated from the Creative Writing department at San Francisco State University in 2005, where he received the Frances Jaffer Award for innovative work in poetry. He has published poems and short stories in Peruvian and US literary magazines. In December 2006 he published his first book of poetry, "*la distancia es siempre la misma*", with Editorial Matalamanga, Perú. In June of 2007 he opened La Maquina cafe/art-space, in Lima. In October 2008 he created the multidisciplinary project AMLT, which is currently being sponsored by Puma Perú. His second book of poetry, "*el cerrajero*", will be published in early 2012 with El Album del Universo Bakterial.



**BRIAN WANIEWSKI**  
WRITER

Brian Waniewski is a poet, futurist and management and marketing consultant. He is cofounder and managing partner of the global future forecasting firm, Popular Operations, where he helps top organizations identify emerging opportunities, develop new visions and strategize to create new possibilities within existing structures. He also serves as managing director at the Institute of Play, a New York-based non-profit innovating at the intersection of games and learning. Brian studied history and literature in the US and Berlin and is currently on a crash course in Latin culture thanks to his Brazilian-Peruvian wife and baby daughter.

**JAMES WILLIMETZ**  
WRITER

James Willimetz was born in Tennessee but grew up in Perú. He's been teaching ESL at Hunter College for over 25 years and is a big fan of Peruvian pisco. He imported his wife from Peru and has a teenaged daughter. He has a website for students ([www.goenglishing.com](http://www.goenglishing.com)) and a blog on pisco ([www.piscoquest.com](http://www.piscoquest.com)).







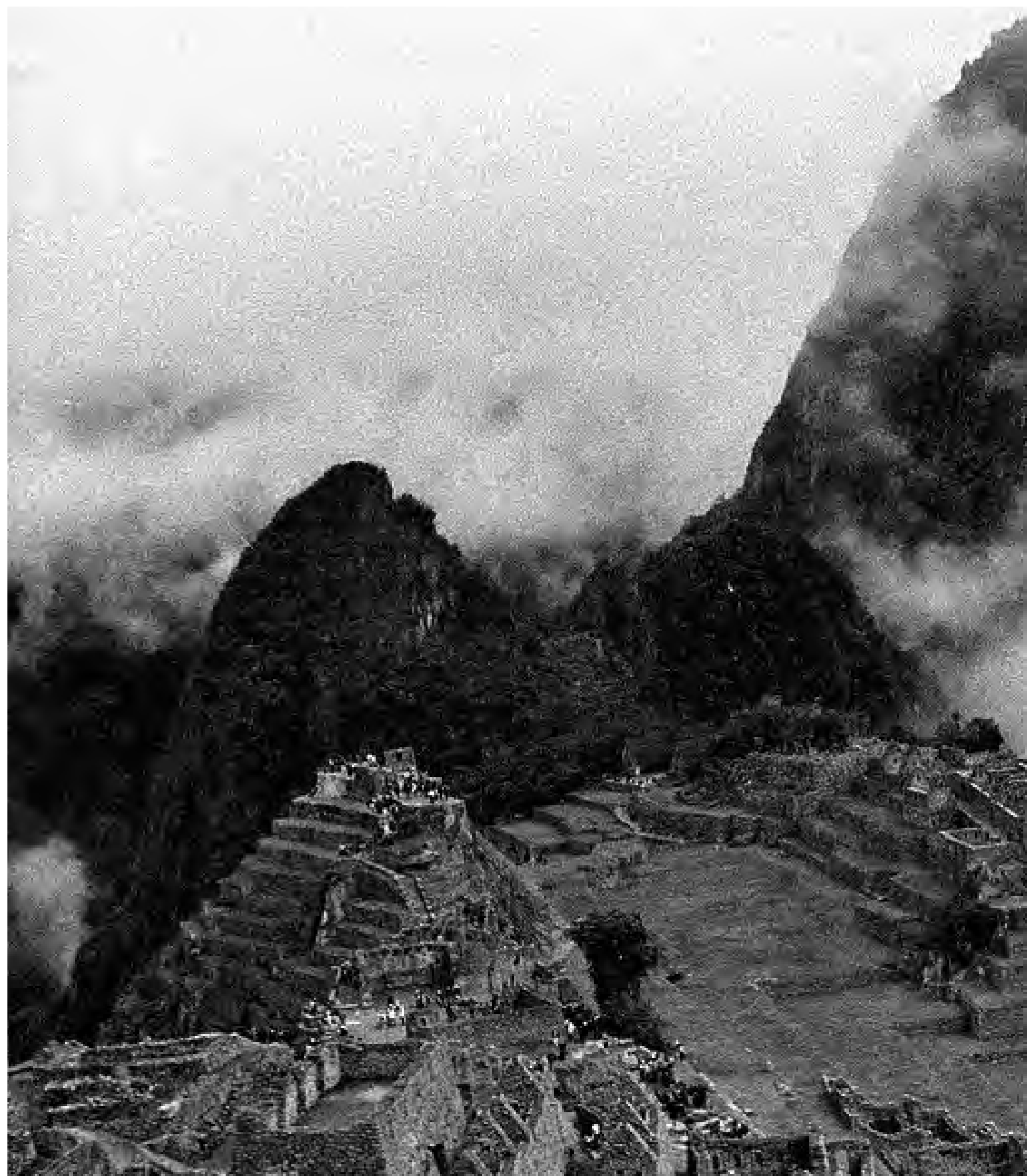
The Mexican Cultural Institute is committed to generating awareness of the richness, dynamism and cultural diversity of Mexico as a democratic, plural and creative nation. Through art exhibitions, performances, film screenings, panel discussions, readings, book presentations and other activities, the Institute in collaboration with leading New York organizations, develops and cosponsors events that showcase the uniqueness of Mexico's art and culture, and infuses New York with the variety of Mexico's traditional and contemporary cultural and artistic expressions.



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100 YEARS OF THE DISCOVERY  
OF MACCHU PICHU

# THE WALL SCRATCHER

*By James Willimetz*





**“P**isco sour?” Asks Ximena, my favorite Peruvian bartender in New York.

“Estupidamente cold and dry,” I say.

“How else?” She says. “My mother just arrived from Lima last night. She came only with her pajamas and a case of pisco.”

“That’s what mothers are for.”

“You know what? I’ll bring you a bottle and give it to you next time you come.”

How could she not be my favorite bartender?

“You know,” she says. “We have a new drink. It’s the Anselmo. You should try it. It’s really good. It has pisco, basil, liqueur, lemon juice. And...each drink has 6 rocoto seeds.”

Ah, the Rocoto. The hottest Peruvian pepper. How many times did I rub my nose or eyes to fiery effect after touching the insides of one as a kid. Peruvians say the rocoto burns twice, when it goes in and when it comes out. When I mention this to Ximena, the chef overhears and says, “Also, it ruins your nails—when you scratch them in pain against the bathroom wall.” A lot of the rocoto’s heat is in the veins and seeds of the fruit. I love Peruvian hot peppers, which are like an internal sauna. They have a pleasant taste and then you start sweating. They open up your nostrils. It’s often used in Leche de Tigre, tiger’s milk, a delicious concoction of ceviche juice laced with a little pisco. It’s taken to combat the symptoms of colds and hangovers.

But a pisco drink with rocoto seeds? The Anselmo sounded intriguing.

“OK,” I said. “But make mine a 12 seeder, please.”

I guessed the 6 seeds was for “gringos” not accustomed to this kind of fire power. But I was an old vet.

My favorite New Yorker cartoon shows two American tourists at El Diablo Cafe in Mexico. They seem to be in great pain from having eaten some food with very hot hot peppers. The waiter in a big sombrero is (or seems to be) obliviously pouring them water. He asks, “Mas agua for the gringos?” Water is the last thing you’d want for hot peppers. It just makes it worse. Instead you’d want bread or milk to put out the fire.

“Why is it called Anselmo?”

“He’s a guy that works here. He invented it.”

She finishes shaking it up and serves it to me.

Before I drank, I ask Ximena, “Just in case . . . you know what 911 is, right?”

Visually it’s stunning with tiny pieces of basil and seed swirling around. It’s tasty and refreshing at first sip. Then you notice it does pack a punch.

“So?” Ximena asks.

“Great, but it’s misnamed. Anselmo’s is too nice for this drink. It should be something like Toro Bravo (raging bull) or, the Wall Scratcher.”

And then I realize the six seeder would have been enough.

“Got any milk?”







# THE BATTLE OF THE FLOWERS:

## THE ART OF BEING COLOMBIAN

*By José Antonio Villarán*



Joselito Carnaval, the most emblematic character within El Carnaval de Barranquilla, died after four days of intense *rumba*. His body is symbolically mourned and buried every year by the happy widows and friends he left behind. Joselito's burial is a symbolic farewell to the flesh, yes, but the underlying idea, that there is not just one Joselito, but rather, that his spirit lives on through every single one of us, lingering, waiting to cut loose and revel in the miracle of life, ready to dance and celebrate together as one people. This, I believe, seems to be the essence of El Carnaval de Barranquilla, as expressed through one of its main events, the Battle of the Flowers: a communal celebration of Colombian identity in its myriads of forms representations, a beautiful convergence of cultures that seems to bestow upon its participants a genuine feeling of belonging, of having a unique sense of identity, of truly surrendering to the experience of joy and celebration as a life perspective. *(Continued on Page 22)*





**"LA PELUQUERIA"**  
AN ARTISTIC PROJECT ON THE  
STREETS OF COLOMBIA, THIS  
TIME IN PUERTO COLOMBIA  
[WWW.LAPELUQUERIABOGOTA.COM](http://WWW.LAPELUQUERIABOGOTA.COM)

*Photos by*  
*Sebastián Cruz Roldán*





I've never been to Colombia, let alone Puerto Colombia. I thought of my own experiences in el Carnaval de Barranco, in Lima, where I was born and grew up. I also thought of the Mission Street Carnival in San Francisco, where I spend a good chunk of my twenties and most of my college years. Yet it quickly became clear to me that there was something special about El Carnaval de Barranquilla, and more specifically about the Battle of the Flowers (*La Batalla de las Flores*). Intrigued by this new world, I decided to chase Maria Elvira, host of magical Casa Pradomar in Puerto Colombia, down the rabbit hole. I watched Skype video conversations between her and Chris hours before their comparsa, whose evocative name, "*la puntilla no ma*" ("just the tip"), conditioned my subsequent discoveries about El Carnaval, hit the streets on this year's Battle of the Flowers. It was invigorating, the whole house seemed so alive, vibrant colors and textures on the walls, people hanging out in every room, talking, sewing, cutting, painting, all finishing up their dazzling costumes, everyone happy and



smiling. I got hooked on Joselito, and I wanted more.

I learned that the origins of this beautiful battle date back to the beginning of this century, when Colombia was engaged in the Thousand Days War (1899 to 1902). As an act of solidarity, the mayor decided to suspend El Carnaval, as well as other festivities. However, when the war ended, the mayor authorized the Carnaval to return to

the community, and as a way to honor what the Colombian people had just endured, General Heriberto Bengochea made the following statement: "Let's pay homage to peace, let's change what we were living, which was a battle of iron and lead, for a battle...

but of flowers". El Carnaval of Barranquilla begins four days prior to Ash Wednesday, reaching its climax on Saturday during the famous Battle of the Flowers, where one can truly witness the joy and colorfulness of the Colombian people clashing wildly, but in a battle of flowers, beauty and peace.

I can only imagine what it might be





"CARNAVAL DE  
BARRANQUILLA"  
Photos by  
Maria Dieppa









*"It's an incredible experience, you're exposed to so much, that it makes you reach deep into yourself, and that's when you realize that you're just a tiny little being in a huge, huge universe. That's exactly what the Battle of the Flowers does to you."*





like, getting ready for the battle in Maria Elvira's house, finishing up on the costumes and improvising to the last minute. Li, lead singer of amazing Colombian digital cumbia band Bomba Estereo, making some final make-up touches on her boyfriend, Suni and Hans, the Copenhagen contingent, being boisterous yet lovely while music blasts in the background. Vincent, who had just arrived to Puerto Colombia after three months of nomadic traveling through Brazil filming local music bands, smiles for the camera, Francisco makes an appearance, running around in his underwear, and Catalina "la bella" just takes it all in quietly in a corner. I catch glimpses of the ocean as Maria Elvira's Mac journeys through Casa Pradomar. It's crazy, it's chaotic, it's beautiful, it's everyone getting ready for the Battle of the Flowers. There is an overwhelming, yet warm sense of imminence, and one gets the feeling that something truly amazing is about to happen. In Maria Elvira's own words: "It's an incredible experience, you're exposed to so much, that it makes you reach deep into yourself, and that's when you realize that you're just a tiny little being in a huge, huge universe. That's exactly what the Battle of the Flowers does to you."







TRY SOMETHING NEW THAT IS  
**ACTUALLY NEW**

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NAZCA



VIANEF



CHOCOLATE LOVER



STRAWBERRY PERUVIAN  
MARGARITA

.....



PORTÓN SOUR



PORTONERO



PINK PASSION



PISCOLATE SANTI

.....



PORTÓN NEAT



PORTÓN TINÍ



HUACACHINA



GOLD INTI

.....



FROZEN PISCO & LIME  
RASPADILLA



HUARANGUERO



PORTÓN PUNCH



COCOLOCÓ FLIP



# ABUELA's RECIPE



*“This recipe reminds me of my grandmother cooking... It’s filled with scents and it’s very nostalgic, but it’s not that well known because it comes from northern Mexico from Nuevo León to be more accurate; this region’s cuisine is not as well known as that from other parts of the country...”*

Cooking is remembering. It’s being with the people you had that dish with for the first time again, or the feeling of being transported back to your childhood kitchen through scents and images, reveling in the pleasure of eating at home as a young kid.

Yes, cooking is often remembering one’s childhood. Perhaps that’s why I usually find myself grabbing the phone when I want to make one of my country’s typical dishes. I do so not only to check with my mother and brothers and make sure I have all the necessary ingredients, but also to arrive at that particular flavor engraved somewhere between my sense of smell and taste, that still lingers in my memory.

**Chef Domingo Garza** experiences something similar, because when we asked him to make a “Grandma’s Recipe” for us, the first thing he did was call Doña America.

We met with Domingo at his Williamsburg-Brooklyn apartment, where he was waiting for us all prepped up and ready to make the famous Calabacitas con Costillas de Puerco “Tatuma Squash Pumpkins with Pork Ribs”:



# *“Calabacitas con Costillas de Puerco”*

## *“Tatuma squash pumpkins with Spare Ribs”*

*By Chef Domingo Garza*

*4 servings*

Accompanied with corn tortillas and white rice.

### *Ingredients*

1 kilo of spare ribs  
1 kilo of Tatuma squash (you might find them as  
Mexican zucchini at the supermarkets)  
3 medium sized beefsteak tomatoes  
1 medium sized onion  
4 garlic cloves  
3 serrano peppers  
1/2 green bell pepper  
3 whole corns  
1/2 teaspoon crushed cumin  
1/2 teaspoon crushed black pepper  
1/4 teaspoon ground clove  
1/3 cup olive oil  
Salt

### *How to...*

- Chop spare ribs in 3.5 inches chunks.  
Heat oil until it reaches its smoke point.  
Sear the spare ribs with salt and pepper. Take them out of the pan as soon as they reach a golden-coffee color on the outside (even if they're not cooked inside), and put them to the side.
- Chop the pumpkins, tomatoes, onion and green bell pepper in 1 inch chunks.  
Put the vegetables to the side.
- Deseed and devein the serrano pepper, and dice it.
- Mash the garlic cloves and dice them.
- Cut the whole corns in 1 inch slices, but de grain the third one.
- Heat oil again in the same pan used to sear the ribs and add the chopped onion, garlic, tomatoes, diced serrano pepper and green bell pepper.  
Sauté the vegetables until they're mushy. Then add the pumpkins, the corn and start mixing.
- Then add the spices: cumin, ground clove, pepper, salt and mix well.
- Add the ribs with their cooking juice and mix well before adding the serrano peppers  
(be careful not to break them once cooked).
- Cook at low heat for 40 minutes. I recommend checking the bottom of the pot and readjusting the heat if necessary, especially during the first 15 minutes.



*“Chef Domingo Garza experiences something similar, because when we asked him to make a “Grandma’s Recipe” for us, the first thing he did was call Doña America...”*











But chef Garza's repertoire is not limited to Mexican food solely. Domingo told us that Peruvian lomo saltado and Argentinean empanadas are two of his favorite dishes. He also confessed he is a great fan of Chinese and French cuisines.

Throughout his long career, Domingo has worked as a private chef for several prominent New York families, he's also worked as executive chef for Amanda Smith Caterers, and more recently, he ventured as executive chef for Montaco, a gourmet food truck company that was a huge hit last summer at the Hamptons and Montauk beaches (New York), and which also got blurbed in *New York Magazine* and *Urbandaddy.com*.

Domingo is on the road again, this time on his way to Playa del Carmen (the Mayan Rivera, Mexico) after accepting an offer to open up a restaurant in the magical Mexican Caribbean.



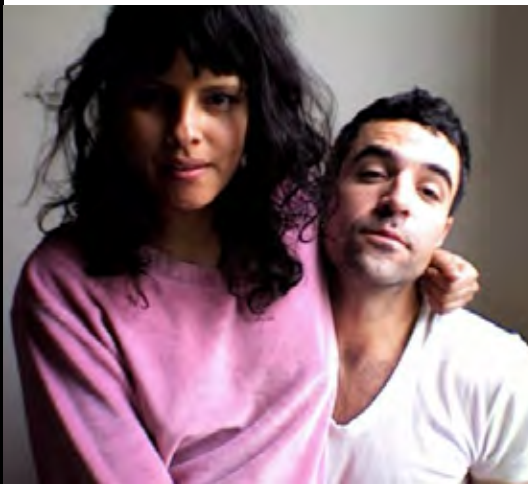
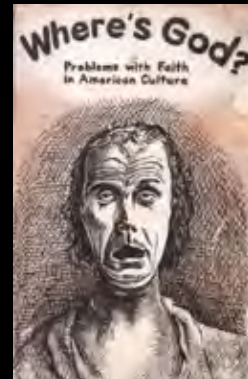
# CECILIA & RYAN



*are two amazing  
human beings  
that happen  
to be artists.*

*Cecilia is also  
the owner and  
curator of  
Y Gallery;  
she's Latina,  
he's not...*

*So...,  
What's food got to  
do with them?*





# SOUL MATES

*Interview by Lynn Maliszewski*

**Lynn Maliszewski: What is your favorite food? What was your favorite food when you were a child?**

**Cecilia Jurado:** Absolutely everything that is well made. Picking a few right now in my mind, and eating one at a time: *ají de gallina*, *ceviche*, *tallarín saltado*, *oysters*, *fillet mignon* with pepper sauce mushrooms and mashed potatoes, tortellini with black olives sauce, *kadsudon*, *sushi*, *beef and broccoli*, *pork soup dumplings*. When I was a child, I loved the Coca-Cola *asados* that my parents prepared on Sundays.

**Ryan Brown:** I don't really have a favorite food, it's all a matter of timing. On my last birthday, Cecilia took me to the Mexican restaurant, *Hecho en Dumbo*, where we had *queso fundido de chorizo*, *mole manchamanteles*, with margaritas and, for desert, *pastel de chocolate* with a touch of tequila. That entire experience remains permanently etched in my record of remarkable delights.

**LM: Do you enjoy food that consists of many components? Or is it usually on the simpler side?**

**CJ:** I used to be a fundamentalist — ceviche was just the fish, onions and lemon — but now I like a festival of ingredients. I used to be more contained, and now I scream, I jump, I play, I get angry and very hungry. I am a kid. Also, I eat all day, so it's difficult not eat a variety of things. I have favorites depending on where I'm going. If I go to the Bowery, the home of my gallery-turned-studio, I can

stop on my way for a carrot-ginger-apple juice on 1st Street and 1st Avenue, then a chocolate pretzel at *BomBom* on 1st Avenue and 2nd Street. I can have a Mexican lunch at *Hecho En Dumbo* on 3rd Street and Bowery finished off with dried mangos from the Farmer's Store on 4th Street and Bowery.

**LM: Where does food end and luxury begin? Are there any foods you consider plainly in the realm of function over form?**

**CJ:** We all have to eat to live, so let's eat well. I am not thinking expensive food or healthy food necessarily, I am thinking tasty food. In that sense eating well is one of the most democratic things on earth. If you go to a very poor restaurant in Peru, for example, it is very possible that the food will be extraordinary. In your house: fried garlic, onions and a tomato with olive oil mixed with thin spaghetti is heavenly! It tastes super good and costs two dollars. Although I am a visual cat, some ugly food tastes very good. Like art, we can move away from being purists to more varied manifestations and aesthetics, but still get along. In New York, there is so much diversity that I just open my mouth and I eat.



**LM: Ryan, how has Latin food changed your life?**

**Ryan Brown:** My true introduction to Latin food happened simultaneously with my falling in love with my soon-to-be wife Cecilia, who is peruana. These sensorial experiences always carry strong emotional content. Before living together I had more of a functional, utilitarian relationship with food. Food's main purpose was to satisfy my hunger. Now I share more of Cecilia's delight in the complexities of taste and enjoy eating for the sake of eating.

**LM: The press release from your most recent show, *Meating Ryan*, describes you as a cook, Cecilia. Does cooking influence your work?**

**CJ:** Not cooking, but eating! I do not cook much, but I eat so, so much. I am a hedonist and eating is my favorite pleasure. I was researching how beauty stirs commotion in people for a while. Food takes you to so many levels of pleasure, mood, and mental states. Although it is brief, the experience ages in your memory.

**LM: For Armory Week in 2009, your series *Oral Cute* was put on display. The photographic series of blurred head-shots from famous models were distributed in the form of chocolate bars. Art, models, fashion, chocolate: the ultimate gluttony?**

**CJ:** The compulsive consumption in our society easily compares to the act of eating and thus I have used the analogy multiple times. Pleasure + Pleasure + Pleasure. But pleasure is not all there is to life. My work incites people to see and eat, but also points out the ultimate banality of it all. Beauty, for a long time, has been the biggest manipulator for selling something else. That being said, mixing beauty with food equals desire and satisfaction.







**LM: Fragments also appear quite frequently in your work, whether fragments of a person or fragments of a memory of the sky or faces that the viewer can relate to. Have you ever looked into molecular gastronomy, utilizing science to reformat food?**

**CJ:** A lot of my work looks into fragments to develop a greater idea. I always say that at fifty I will study medicine. Whether it's going to happen who knows, but I have a huge fascination with science. I think dishes are by themselves experiments that have been tried so many times, they became traditions. Isn't it amazing how we put a little salt, a little this and a little of the other thing and, ta da! You have an exquisite dish, yet cannot go back to the original. It is not like a car that you can take apart. With a dish most of the time you are talking about transformation. I love that!

**LM: Your artistic work serves to elucidate the larger issues behind art and fashion, including desire, superficiality, and the corrosive potential of each medium. Do you see food having similar potential for transcendence? How do you think food could be a social modifier?**

**CJ:** Well, the way you eat can also speak to who you are. Many vegan people make a statement by not eating meat, by eating ultra healthy. Food then becomes almost a political discourse, showing the progress of civilization and that man doesn't have to kill to eat. Food also makes people travel and is a revolutionary link between different types of people. I am for that. Food is a bridge and a gateway for culture.

**LM: What's been your favorite Latin experience, Ryan?**

**RB:** Difficult one to pinpoint, but I'd have to say it happened somewhere along our (Cecilia's and my) journey to Machu Picchu last summer. I had the feeling of really losing myself among all the richness of culture and geography. I also remember Cecilia's family greeting us lovingly at the airport upon our arrival to Lima. That is one of my fondest memories.

**LM: Where would you both like to go in the world? Or in the Latin world?**

**Ryan:** I would like to go to Europe, to Paris, Berlin, but stay for some time, find a studio, live there.

**Cecilia:** I would like to go back to Paris too. I love Paris and I miss it. I would like to go to Mexico too. I grew up there, and I also miss it.

**Ryan:** I'd also like to go to Mexico.

**Cecilia:** I want to know Berlin, I've never being there, everybody says it's very cheap. Ah, and Peru, of course! I want Peru to be my second home.

**Ryan:** Me too! It's wonderful that Cecilia and I share a strong desire for similar locations. Last summer I discovered the small town of Pisac in Cusco and could envision some of our lives there.

**LM: What is the most beautiful place you've been to in your native Peru?**

**CJ:** Pisac, a small town in Cusco. The ruins are at an extremely high point, so high that the vertigo never leaves you. The town down below at the bottom is so warm and so humble that it makes you feel at home, despite the tourism. Drinking *chicha de jora*, a native concoction, also helps.

**LM: What is the most underrated marvel of your hometown, Lima, Perú?**

**CJ:** Nowadays many people come to Lima to eat, so it may not be as amazingly underrated as it was. The historic center, with the Plaza San Martín that transports you to the edges of magnificent architecture, is big and filled with amazing places to stumble into. The monumental churches, even if you are not religious, are marvels. They let you grasp how powerful religious art was. They are manipulative and convincing, summoning the “new God” at the moment of the Spanish conquest. Last, but not least, is the sea that feeds the city. I miss the sea.

**LM: Do you think the beauty of Latin America is objectified?**

**CJ:** Certainly it is. In the arts—now less than before—there was a specific criterion to define “Latin American Art”. It was very folklorist or very politically charged. Let’s be honest too: we are immensely poorer than the US. We are geographically different, and our actual cultures are a result of overlapped cultures across millennia. The culture is pretty complex and difficult to define. “Latins”—I am talking about the mass, not the elites—have this wonderful bunch of survivors, of experienced people, because we’ve gone through a lot, and there is this respect for life, and for being alive. When foreigners come to Latin America, they feel that. The culture is savvy and sensual, yet naive in being apart from the world trends, or at least the construction of world trends. We become these amazing “savages” living in beautiful, rare places and eating fantastic food.

**RB:** No...yes...no.? That’s an interesting thought. No, I don’t think the beauty of Latin America is objectified, in the sense that I don’t think objects and possessions are indicators of identity as they are here in the U.S. Yes, beauty is objectified in the sense that there are so many objects, so much image-bearing material, but the relation to these things is different. Objects and commodities seem peripheral to the essence and beauty of life, which makes them all the more trivial.

**LM: Has traveling to the Southern hemisphere demystified any part of Latin culture for you? As an outsider, Ryan, what was the most astonishing discovery?**

**RB:** Demystified? No. I mentioned earlier about losing myself, and that was a deliberate intention. I went with very little expectation. If anything my preconceptions were validated. It sounds clichéd, but my Latin friends here in the U.S are some of the most generous and authentic people I have ever met, and I saw those same characteristics displayed in the culture at large. Granted, my exposure was limited, but I have every reason to believe it is a general truth. As far as discoveries, it was the architecture that astonished me most. The Iglesia de San Francisco, for example, with all its rich beauty and mystery! But there is something equally marvelous about the determination and strength of some constructions in the poorer communities. The colors and forms come from the inside out, and I think that is a wonderful representation of life.

**LM: Has your personal practice adjusted in living with a Latin lover?**

**RB:** Definitely...of course! Adjusting to one another’s peculiarities and sensibilities is a large part of practicing love. We are both pretty strange people, and our habits exist somewhere beyond any cultural

confines. I think Cecilia has helped me slow down a bit and take life in stride. We are so into each other, and that’s the most wonderful thing of all!

**LM: Your work has mostly been inflected with explorations of beauty, starting with the mass media and shifting to your beloved husband. What’s the most beautiful thing you’ve seen on one of your travels in your life?**

**CJ:** I have seen so many things that blew my mind, I can’t think of just one. For some reason darkness plays a role, paradoxically enough, as we are talking about a visual experience. I remember walking on the top of a mountain in the Swiss Alps at twenty-degrees below zero, snow to the knees, in complete darkness with five dogs, Silvia, my gallerist, and a gorgeous redhead collector, and with no flash light. I was terrified, yet it was amazing. I also remember an Easter weekend in Ayacucho, Peru: all the people of the town dancing in a circle on the plaza that was filled with giant flower carpets. As the day turned to night we all got drunker and the plaza exploded with fireworks right in the middle, like a very thin and long cascade that divided the place in two. An open coffin with a statue of Jesus Christ was held up by twelve men or so, interrupted by a band. Everybody followed it and cried. It was one of the saddest moments and more compelling ones in my life. Every time I go to Lima, that fantastic horizon line at the sea that is white during the day, blue for an hour in the late afternoon, and then purple at night, is still surreal. There is no definitive line in-between, it’s so blurry with the fog. It is the horizon without being a horizon. I like to see things that are mysteriously sublime, like my husband’s eyes in the darkness while we lie in bed and say goodnight until the morning.

**LM: What defines “beauty” for you while traveling outside of your comfort zone?**

**CJ:** I am never outside of my comfort zone! I am more comfortable with myself when I travel. Your home helps you return to yourself. The beauty is that happiness in being alone, or with my husband or good friends, and exploring new places and new friends. There is a beauty in the tragedy of leaving places, too. A trip is like a love affair: you give all of yourself, knowing that it will not last forever.

**RB:** Often times, I am out of my comfort zone when I get lost in translation. At these times, I am reminded of the importance of humility and the beauty of simplicity, the beauty in silence.



THE CONSULATE GENERAL OF PERU IN NEW YORK  
PRESENTS

# SECOND PERUVIAN CONTEMPORARY FILM SHOWCASE

CURATED AND PRODUCED BY  
LORRY SALCEDO MITRANI

HONORING THE CENTENNIAL OF THE DISCOVERY OF MACHU PICCHU 14, 21, 28 SEPTEMBER / 5 OCTOBER 2011

AT INSTITUTO CERVANTES NEW YORK, 211 EAST 49TH ST. NEW YORK, NY 10017 | (212) 308-7721



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New York







# THE FEAT OF MEZCAL

*By Joseduardo Valadéz*

THE VISION OF MEXICAN ARTIST  
GUILLERMO OLGUIN  
MADE CASA MEZCAL,  
A DREAM PLACE.

*Casa Mezcal  
Photos by Anna Lesniak*



I have been to Casa Mezcal many times, and always find reasons to celebrate that lack of “Mexicanness” that makes this place so genuinely Mexican.

Located on the edges of the Lower East Side, its granite façade, the decorative barrels that remind me of the *mezcaleras* of the indigenous communities of Tlacoachahuaya, the blue floor tiles brought --like almost everything else-- from Oaxaca, and even the wild turkey staring from the bar or the colorful paper cut-outs accompanying the overhead lights-- none of these are enough to convince me that this is a restaurant from Pancho Villa’s homeland.

Guillermo Olguin is the mind behind the concept of Casa Mezcal. He told me how this place bears the mark of a childhood spent in rural Mexico. Entering these houses, the casseroles and clay pots, the smells of herbs, flowers and soot, the strength of traditional cooking, the mezcales, always create a deep yearning, and that taste of land and wood that stays in the mouth. Casa Mezcal represents and embodies all of this: a place grounded in nostalgia and surrounded by night and foliage.

Together with Ignacio Carballido and Erick Hernandez, Guillermo created a mezcal “library” in





**GUILLERMO  
OLGUIN AND  
YADIRA, A  
FORMER  
COLLABORATOR**  
*Oaxaca-México*  
*Photo by*  
*Berenice Guraieb*



# MEZCALERIA



tes

Oaxaca, and try to offer rarities such as the house specialty, the mezcal *Los Amantes*. One project led to another, and the search for distinct mezcales ended up being an excuse to receive connoisseurs, who, attracted by the project's growing renown, came to offer their own mezcal.

I remember my first foray to Casa Mezcal, I tried the *Nauyaca*, an organic mezcal from Guerrero; its shades impressed me. This drink seems to have more body than a banana shake, and it also significantly honors its name, for the *nauyaca* is a poisonous, brightly-colored snake that plows through the wetlands of Guerrero. It is a young and very sweet mezcal, its honeys still fresh from the stalks of the agave, very fragrant and very smooth to drink. A small glass of mezcal – (it's served like sherry)– can last up to a half an hour, because its aroma is long and rich.

Enthused by my first stab at the bar, I ventured to try a second drink, this time from the cocktail menu. The bartender helped me choose between the sweet and the spicy. The cocktail began with three slices of *chile* Serrano and ended with guava flavors. Somewhere in the middle, was mezcal and hints of a few other spirits.

Guillermo told me that the atmosphere had yet another source of inspiration: the dance halls and





MEZCAL RE

los amantes





ANOTHER ICONIC  
PICTURE FROM  
"LOS AMANTES"

Oaxaca-México  
Photo by  
Rafael Vallejo  
Artwork by:  
Guillermo Olguin

Guillermo Olguin  
Vallejo



*cantinas* in Mexico City. He gave me their names and brought back memories; he talked to me about the background sounds --the ice in glasses, the buzz of conversations. Even the high ceilings and the music selection at Casa Mezcal aim to reaffirm an old adage: it's long been said that to drink mezcal, is not the same as drinking mezcal while listening to José José.

I came back a couple of days later, and again had that *Leyenda de Guerrero* mezcal. I also tried the “bat” version from Durango, *Murciélagos*, and the relaxed version of the house special *Los Amantes*. The *Murciélagos* truly does have winged virtues. Despite its youth, it is far more robust than other drinks, and more given to taste than to aroma. The *Los Amantes*, on another hand, is monumentally complex: it's like stuffing Mexico's historic *San Ildefonso* School, into your mouth.

Just before returning to Mexico, I visited Casa Mezcal for the last time, without much hope of reviving the nostalgia for my country's cuisine. Fortunately, this didn't happen, because I found a place that cares about keeping its style --rising against the same old menus and bottled salsas that so often disappoint the palate, by practicing one modest feat: that of good mezcal.





## MADE IN PERÚ

# EMMANUEL PIQUERAS

*Interview by Chris Yong-García*

*“He introduced us to elements of the Novo Andean cuisine that we incorporated into our dishes. This by itself is unusual and speaks of the prominence and distinction that Emmanuel reached with us. ... (He is) one of the best chefs that I have had the pleasure of working with.”*

**-Juan Mari Arzak**







**TIRADITO MOSAICO  
BY CHEF PIQUERAS**

*Panca Restaurant*

*Photo by  
Alejandra Martins*

**Chris Yong-García:** You turned 39 in January. It's been almost 12 years since you left Peru, and now you're here in New York, cooking Peruvian food, living with your wife away from Lima, away from your city. Did you ever imagine your life like this? Did you ever plan to be here in New York?

Emmanuel Piqueras: No, it was never in my plans. But at some level New York can be in any cook's plans. It's one of those gastronomical cities that brings together all types of cuisines. I arrived in this country in the same way migrating birds arrive where the food is. It was work-related, but it was always tied to Peruvian cuisine.

**CYG:** But why did you leave Lima, couldn't you have stayed and worked there too?

EP: I left Lima and headed towards Spain because I wanted to work somewhere else. I wanted to learn from a different cuisine. That was deliberate and planned, but my coming to the United States was more by chance. It was because of a job offer.

**CYG:** But you stayed. You like it here?

EP: I like it, I feel like I can do more for Peruvian cuisine here than over there.

**CYG:** How exactly did you come to collaborate with Fare Start, an organization that helps men and women on the street find careers in cooking?

EP: I was in Seattle when I started working with them. At first I recruited people from the streets, people of all ages. I took them off the streets so they could find a craft and a way to give their lives some meaning. We offered a year-long training in cooking. Chefs from the city—volunteers like myself—taught there and also took turns fundraising from our suppliers. I've done a lot of social work for several organizations.

**CYG:** Runs in the family, right?

EP: Yes, having a social conscience is something I inherited from my parents.

**CYG:** Matter of fact, earlier this year your mother was elected as the first woman mayor of the city of Lima, a historic event. How much has she influenced your life?

EP: I wouldn't say my mother so much, but rather my parents, my whole family actually. Helping others out is a way to give back a little of what I've received. It keeps the chain going.

**CYG:** How is your mom in the kitchen?

EP: She's good! She prepares an amazing olive rice with scallops, botija olives and peppers. When we were young she used to make this pasta with béchamel sauce and chicken. She's a really good cook.

**CYG:** In 2005 Epicurious Magazine named you ambassador for novo Andean cuisine in the US; Food and Wine Magazine nominated you as one of the best young chefs; and they also published an important article about you. And in 2005 Andina was elected the best restaurant of the year in Oregon, a kitchen you headed at the time. Did you expect the novo Andean style to be this successful in the US?

EP: Not at all. I was in Lima working as a chef for a catering company, trying to get used to my new life there after being in Spain and working for Juan Mari Arzak for more than 2 years. And all of a sudden I get a call from the US, from the restaurant Andina. They knew of me as Cucho, La Rosa's student, and as Bernardo Roca Rey's disciple. They called me as a consultant for the opening of the first novo-andean cuisine restaurant outside of Peru.

**CYG:** So the idea came from them?

EP: That's right. It was a process for me. When I opened the restaurant, I couldn't really speak the language, nor had I ever been a chef in a restaurant., I had been a sous chef. I had done everything. But this was the first time I was in charge of the whole kitchen. I never thought it would be such a hit. It wasn't easy either! I put in a lot of work that year, 90-hour weeks.

**CYG:** And the people that went to the restaurant, were they already acquainted with Peruvian cuisine, or do you think it was the first time they were trying Peruvian food?

EP: The media helped us out a lot. It was something new on the scene, contemporary Andean cuisine, with a cook that comes from a three Michelin star restaurant in Arzak, Spain! It was an interesting story. I was just trying to improve each day, because the menu I opened with was a disaster, I almost broke down in tears on opening night. The food was bad. I couldn't communicate with people. I even went online to look for a plane ticket back home, but then I said, "No, Emmanuel! Have some balls! You've pulled it off before. Not as a chef, but you've overcome difficult challenges. And I screwed my head back on and learned the language. I never went to school, but I grabbed dictionaries and I asked around, and I started to control my kitchen, my costs, and I started hiring Latin American cooks.



**CYG:** And those cooks were Peruvian?

EP: 2004 was the year that the restaurant took off, 6 months after opening night. I hired a cook from Mexico City. He had cooked in this city for 25 years with great chefs, and together we gave the menu a boost. He was very technical, but knew nothing about Peruvian food. He helped me get organized. We were lucky too because we started the project just at the right time, and the media liked it. We actually made the top 60 US restaurants list.

**CYG:** What was the main dish, or the one that was the key to all this success?

EP: Pachamanca, which is different types of meats cooked in a big clay pot, and served in small individual clay pots. It was a spectacular dish. Even the gringos took pictures as it was being served.

**CYG:** Juan Mari Arzak, the pioneer of the New Basque cuisine in Spain, says that you're one of the best chefs he's had the pleasure to work with. Did you get the chance to prepare any special dishes in the 2 years you worked for him? How was your encounter with him?

EP: Not for the teacher alone, but we had groups that made food for the whole staff. There were about 60 workers. Lunch time was a lot of fun because the head cooks would prepare meals for us,



**CEVICHE PALTEADO  
BY CHEF PIQUERAS**

*Panca Restaurant*

*Photo by  
Alejandra Martins*





*Photo by Jorge Ochoa*



and then at dinner time we would cook for them. I made Causa, Tiradito, Chaufa and many other Peruvian dishes.

A week after I arrived I had my interview with Master Arzak. He said: Manu (that's how they called me, because Emmanuel was too long) where do you come from? I had arrived with a letter from Bernardo Roca Rey, president of the Peruvian Academy of Gastronomy and a novo andean trail-blazer. I said: Shit! You know the next culinary fusion is Peruvian! And you know what dishes would be really easy to disseminate and export for you guys? *ceviche* and *causa*, those are two solid dishes! So he told me he would accept me in his restaurant if I was willing to be an apprentice, like a graduate degree in cooking. He said: forget everything you've ever done before! You are going to learn from scratch here. Cooking here is not a profession. That's an illusion, and if you don't get that, you can't work here. We don't want workers. We want magicians. Are you willing to work a whole year for me for free? It won't cost you anything! And I said yes, I'm willing.

Elena Arzak and Juan Mari Arzak called me the second year to sign the golden book, which was where the cooks that were most committed to the restaurant signed their names. Juan Mari said, I want you to work for me. So I stayed another year, and at the beginning of the third year I told him: "Teacher, I have to get married, and I am going back to Peru." He told me that his restaurant would always be my home, and that I could come back anytime.

**CYG: Arzak once said in an interview that to be in the culinary avant-garde one must think like a child. You have a mischievous boy look. How mischievous are you? How mischievous are you in the kitchen when you prepare and invent dishes?**

EP: I think that one should always break the adult routine a little, in order to do crazy stuff or to stop thinking like we usually think. I like that way of looking at it. A child can do magical things.

**CYG: Speaking of mischief, you once told me about some variations you made to the famous Peruvian duck dish, Arroz con Pato.**

EP: Duck is the meat I like most. Duck Rice is a dish I've prepare ever since I had the chance to manage my own kitchen. I've made three variations on that dish.

**CYG: Which variation could you share with us, so we can make it at home and get to know more about your delicious cooking?**

# Here it is...



Photo by Alejandra Martins

# ARROZ CON PATO CONFITADO (RICE WITH DUCK CONFITED)

*By Emmanuel Piqueras*

## (6 SERVINGS)

### *Ingredients*

Jasmine rice, 1.5 lb  
Grated butternut squash, ½ lb  
Cilantro leaves, 2 cups  
Olive oil, 3 tablespoons  
Red bell peppers, ½ cup  
Duck confit legs, 6  
Ají amarillo, 2, seeds removed, puréed  
Fava beans, ¼ cup, peeled  
Choclo corn kernels, ¼ cup  
Peas, ¼ cup  
Black beer, 2 cups  
Chicken or duck stock, 4 cups  
Chopped onion, ½ cup  
Chopped garlic, 1 tablespoon  
Salt, black pepper, cumin

### *How to...*

Heat the oil in a skillet and brown the duck confit. Remove legs, set aside and transfer hot oil to a deep sauce pan. Add chopped onion, chopped garlic and pureed ají amarillo and saute for few minutes, or until lightly browned. Then add the peas, fava beans, corn kernels, red peppers, grated butternut squash and rice and stir for two minutes. Add black beer and cilantro. Add stock, salt, black pepper and cumin and cook for 8 minutes more. Next return the browned duck confit legs to the pan and cook for an additional 7 minutes, or until the rice is cooked.

Serve with Salsa Criolla or a Salad of red onion and chiles.

## DUCK CONFIT

### *Ingredients*

Uncooked Peking duck legs, 6  
Kosher salt, 1 cup  
Lime zest, 1 teaspoon  
Garlic, 8 cloves, crushed  
Black peppercorns, ¼ cup  
Dried ají panca, 2, crushed  
Fresh thyme  
Fresh bay leaf  
  
Rendered duck fat, 1500 ml

### *How to...*

Rub the duck legs with kosher salt on both sides. Place them in a large re-sealable plastic bag. Add the lemon zest and slices, garlic, ají panca, black peppercorns, fresh thyme and fresh bay leaf. Seal and massage the duck legs through the bag until all of the ingredients are evenly dispersed. Refrigerate for 24 hours to marinate.

Preheat the oven to 200 Fahrenheit

Remove the duck legs from the marinade. Rinse them off and pat dry. Place the rest of the contents of the bag into the bottom of an oven safe dish just large enough to hold the legs in a single layer. Place the duck legs skin side down in the dish. Pour the duck fat into a small saucepan and warm over low heat until liquid.

Pour over the duck legs until they are completely covered.

Bake for 6 to 7 hours in the preheated oven. Cool. Place in the freezer, where confit can be kept for up to several months.





**Chiclayo** and the entire department of Lambayeque in the north coast of Perú are famous for their exquisite cuisine, and the chefs are guardians of secret family recipes that will impress the most demanding palate.

Traditional dishes are **rice with duck**, a cilantro based dish, baby goat, cebiche, causa (type of potato cake), espesado (a hearty soup), and each of them go perfectly well with a glass of chicha de jora, a type of corn beer, whose origins can be traced back to pre- Hispanic times. And if it is desserts that you crave, then you must not stop yourself from trying a King Kong, some alfajores (butter cookies filled with milk jam) and machacado de membrillo (quince fruit nougat bar). You can find excellent restaurants in Chiclayo and the city of Lambayeque.

*PromPerú.*





**CYG:** The popularity of Peruvian food is growing quickly on both the east and west coasts. Here in New York there's a real boom. The Peruvian president has just given awards to the best Peruvian restaurants around the world. Panca and Pio Pio are among them. Do you believe food is how we Peruvians are currently affirming our identity, and at the same time creating an exquisite and sophisticated image for the rest of the world?

**EP:** Yes, I think our food is making the whole world wonder about us. The food is as good as it's always been, but the dissemination and presentation have gotten better. Not only are the dishes becoming known, but also the ingredients. Like, for example, Americans who eat healthy know about and eat quinoa.

**CYG:** Last year Mistura, Lima's international gastronomical fair, broke its own attendance record: more than 200,000 thousand people made it out to this famous event. What did you think about this massive public event, and tell us about your presentation there?

**EP:** The fair was impressive. My presentation was on the second day, and it basically touched on the adaptation of ingredients and labor in Peruvian cuisine abroad. After using four different processes in four Peruvian restaurants over the last 9 years, I talked about how my group adapts non-Peruvian ingredients, and also how we adapt the labor to make sure that non Peruvian cooks cook the Peruvian way.

**CYG:** What was more difficult?

**EP:** Both. They're still both difficult.

**CYG:** If you invited people to your place who had never tried Peruvian food, what would you make?

**EP:** I would make a home-cooked meal, like a chicken casserole, or a liver "Seco" stew—which is a family classic—or a chicken "Aguadito" soup. These are all home dishes, family recipes that can feed up to 8 or 12 people, so nobody has to fight over the food.

**CYG:** And the last question, we know that you're a huge surfing enthusiast. What are the waves like here in New York? Do you miss the waves back in Lima?

**EP:** Of course I miss Lima, but I've been away for so long. In many ways, I've been lucky, because my work has always been close to the ocean. In San Sebastian, in Portland, Oregon, there are really good waves, in Seattle too. The water is really cold! But I don't surf as much as when I lived in Peru, my work is so time-consuming. Here in New York I've enjoyed some really good waves, but I haven't made it out to the beach in months. Surfing is still a part of my life. I always go back to it. I've got my stuff ready in case anyone gets me going. I'm there!

Photos by Jorge Ochoa



# ...THE ORIGIN OF THE “RICE WITH DUCK”

## INTRODUCING CHICLAYO

La Ciudad de la Amistad (the City of Friendship) holds a friendly, outstretched hand to the wayward venturer. While it's shaking hands hello, it will probably slip in a bold mix of unique regional dishes to tickle your taste buds. Known for its brujos (witch doctors), the fascinating market here is a Wal-Mart of shamanistic herbs, elixirs and other sagely curiosities. While the town itself is pretty light on tourist attractions, the dozens of tombs with Moche and Chimu archeological booty surrounding the area should not be missed.

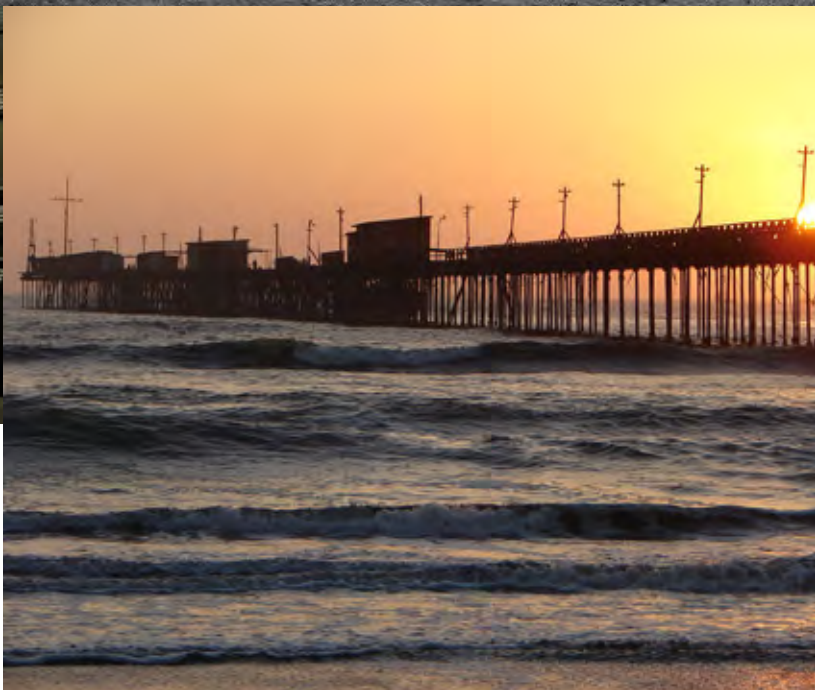
*Lonely Planet*















# CHICLAYO

“Visit Chiclayo  
and relive  
ancient legends  
of powerful  
lords who ruled  
kingdoms  
between the  
desert and the  
sea.”

On the desert sands and in the midst of valleys, ancient civilizations built sacred pyramids. But it was not until 1987, the year of the discovery of the Lord of Sipán (the most grandiose tomb in the Americas), that the world took notice of the importance of these temple mounds, fallen from grace on the outside but hiding splendor in the inside: Sicán, Túcume and Chotuna, to name a few. As a result of the recovery, world class museums like the Royal Tombs of Sipán Museum, were built.

Not as visible as the temple mounds but equally important is the cuisine of Lambayeque and its use of foodstuffs that have been passed down through generations, like butternut squash and chicha de jora (a sort of corn beer). And we can certainly trace its people's warmth back for centuries. Living history is there too, in fishermen's coves like Pimentel and Santa Rosa, where tiny crafts known as caballitos de totora (little reed horses), return to the beaches under the setting afternoon sun just as they have been doing so for 3,000 years.

Another site that combines history and nature is the Chaparri Forest, 1.5 hours from Chiclayo, where you can see among carob tree branches, spectacled bears, deer and pumas as well as ancient religious sanctuaries displaying sophisticated rock paintings.

CHICLAYO 46 masl / 151 fasl

## How to get there?



Take the Pan-American  
Highway North

From Lima: 765 km / **12 hr.**  
From Trujillo: 206 km / **3 hr.**  
From Piura: 213 km / **2 hr. 30 min.**  
From Tarapoto: 702 km / **14 hr.**



**1 hr.** from Lima  
Regular flights

**30 min.** from Trujillo  
Regular flights



Warm

Max temp: **30.1 °C / 86.18 °F**  
Min temp: **15.1 °C / 59.18 °F**



Type  
of rain

JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC





## Accommodation and tourist services

In Chiclayo, there are hotels and hostels up to 4 stars and in the city of Lambayeque, up to 3 stars. Pimentel, Ferreñafe, and Túcume feature hostels. There are guided tours from Chiclayo to the museums and archeological sites. You can use either public transport (buses) or a private bus rental service from Chiclayo.

## Recommended for

**People interested in archeology**, who will find superb examples of such in Túcume, Batán Grande and Sipán. The area also boasts 3 of Peru's main and most state-of-the-art museums: Royal Tombs of Sipán Museum, Sicán National Museum and Brünning Museum.

**Handicraft collectors**, who will find that the knitters and straw weavers in the towns of Monsefú and Etén have reached a remarkable refinement, justifying their fame.

**Devotees of mysticism**, who will find what they are looking for in the sessions performed by shamans in Salas and Túcume.

**Bird watchers and nature lovers**, who can enter the Chaparrí or the Laquipampa forests, the latter having been declared a wildlife refuge in 2006.



## What to buy?

Varied and abundant are the handicrafts found in the department of Lambayeque. There, artisans work in palm fronds, straw and a vast range of other natural fibers. There are also delicately worked textiles, whether it's embroidery, straw weaving or knitting (cotton or yarn and some works are even done in gold and silver threads). Other important crafts are pottery making – both utilitarian and artistic – goldsmithing and leather embossing. The Traditional Crafts Fair in Monsefú is well known across the region.

## What to eat?

Chiclayo and the entire department of Lambayeque are famous for their exquisite cuisine, and the chefs are guardians of secret family recipes that will impress the most demanding palate. Traditional dishes are rice with duck, a cilantro based dish, baby goat, cebiche, causa (type of potato cake), espesado (a hearty soup), and each of them go perfectly well with a glass of chicha de jora, a type of corn beer, whose origins can be traced back to pre-Hispanic times. And if it is desserts that you crave, then you must not stop yourself from trying a King Kong, some alfajores (butter cookies filled with milk jam) and machacado de membrillo (quince fruit nougat bar). You can find excellent restaurants in Chiclayo and the city of Lambayeque.



Because of the intense sunlight, it is recommendable to wear sunglasses and a hat with a visor and to apply sun blocker. As with travel in all arid regions, you should always bring plenty of bottled water. Most of the dishes along the coast are seasoned with different varieties of aji (spicy chili peppers), in particular seafood and Peruvian Creole dishes, so it is necessary to take some precautions.





Chiclayo, the capital city of the department of Lambayeque is just a stone's throw from magnificent beaches, astounding archeological complexes and peaceful wildlife refuges.



## Routes & length of stay

**2 days**  
Minimum recommended length of stay

1/2 day	Sightseeing in the city: the Cathedral, Saint Mary Convent, Veronica Chapel and the market.
1/2 day	Pimentel beach resort and Monsefú.
1 day	City of Lambayeque: Brünning Museum, Royal Tombs of Sipán Museum and Túcume.
1 day	Sipán archeological site (Huaca Rajada) and Zaña.
1 - 2 days	Chaparri Community Ecological Reserve.

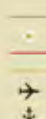
- a. Fishing boat in Santa Rosa
- b. Traditional reed boats in Piura
- c. Peruvian Paso Horse
- d. Gold Jewelry, Lord of Sipán
- e. Spectacled bear in Chaparrí
- f. The Royal Tombs of Sipán Museum
- g. Woman of Túcume offering chicha
- h. Túcume Pyramids



- 1 Sicán National Museum
- 2 Túcume Pyramids
- 3 Chotuna Archeological Site
- 4 Royal Tombs of Sipán and Brünning Museums
- 5 Pimentel Beach
- 6 Chaparri Community Ecological Reserve

### LEGEND

Department borderline  
Department capital  
Asphalted road  
Non-asphalted road  
Airport  
Port



Iperú offices  
Tourist information and assistance



## Places to visit and celebration dates

### WHERE?

#### In Chiclayo:

- **The Cathedral.** This Neoclassical building is site of the veneration of two beautiful wood carved statues: Cristo Pobre (Christ, the Poor) and Our Lady of Peace.
- **Modelo Market.** One section is set aside particularly for the sale of medicinal herbs that area shamans employ in their rituals.

#### Excursions from Chiclayo:

- **Pimentel.** A port and a very popular beach resort in northern Peru. Its warm beach is the stage of amazing sunsets and is highly recommended for surfing and family fun in the sun. The Pimentel fishermen still fish as their ancestors did thousands of years ago, mounted on the caballitos de totora. The port also has fine restaurants and quality hostels.
- **City of Lambayeque.** Highlighted by lovely Colonial mansions as well as by churches sporting interesting architecture. Also in this city are two important museums: the Royal Tombs of Sipán and the Brünning.
- **Royal Tombs of Sipán Museum.** On exhibit here is a collection of gold, silver and copper pieces that were unearthed from the tomb of the Lord of Sipán. The finest examples are earrings, ceremonial scepters, medallions, a solid gold, circular ingot, nose rings, gold necklaces, whose links are shaped like peanuts, a headdress, eye coverings, a helmet, a gold chin piece, and many others.
- **Brünning Museum.** It depicts a summary of the pre-Hispanic cultures that lived in northern Peru, seen through the research gathered by the researcher Heinrich Brünning. Exhibited are ceramic pieces, textiles, works in stone, wood, etc.
- **Huaca Rajada – Sipán.** It is located on the boundaries of what was formerly the Pomalca plantation, and, in 1987, archeologists uncovered an untouched tomb at the site, exquisitely decorated in gold artifacts, for an important Mochica sovereign, who they named the Lord of Sipán.
- **Batán Grande.** Impressive grouping of adobe pyramids from the Sicán or Lambayeque culture. Researchers on their digs in the 1930's discovered a series of gold artifacts, among them the famous gold Tumil, (a ceremonial blade) and the slant-eyed mask. Then again, in 1991, other researchers found the tomb of the Lord of Sicán.
- **Pómac Forest Historic Sanctuary.** This dry forest is likewise a shelter for carob trees, birds and archeological vestiges from the Sicán culture. It contains an impressive amount of biodiversity. The once-thought extinct White-winged guan has been reintroduced into this habitat. As for archeological findings, these

have astounded the world given the sheer quantity of gold relics found there.

- **Túcume.** Legend has it that the area was founded in 700 A.D. by Calac, a descendent of Naymlap, the mythical god who came over the sea to found the Lambayeque Kingdom (750 A.D. – 1150 A.D.). Túcume is also known as the Valley of the Pyramids since 26 of those constructions are spread throughout; it is believed that it took around 500 years to complete their construction.
- **Sicán National Museum (Ferrenafe).** This museum displays artifacts as well as replicas of objects uncovered from excavations conducted at the Batán Grande archeological complex, which belonged to the Sicán (or House of the Moon) culture. You can also see tombs and mummies of important personages from that pre-Hispanic civilization.
- **Monsefú.** This charming village is famous for its straw weaving and knitting as well as for its embroidery work done in both gold and silver thread.
- **Zaña.** This city is looked upon as having been the most opulent during Colonial times until it was ransacked by pirates in 1686. Also known as the "ghost town", it has generated stories which the visitors can hear from the inhabitants now living there.
- **Chaparri Community Ecological Reserve.** It is the first private conservation area in Peru and its main objective is the preservation of the dry forests in the area and the abundant biodiversity they shelter. Deer, spectacled bears, llamas, ocelots and many other species call this wonderful habitat home.

### WHEN?

#### Lord of Justice, in Ferrenafe.

**April 25th.** A huge celebration, lasting 8 days. It includes a procession of the sacred image and fireworks displays – in the form of handmade wooden structures called castillos (castles) – every night during the festivity. People put on a lively craft fair (particularly fabrics from the area) and a gastronomic fair, both of which take place on Muro Avenue.

#### The Etén Child of the Miracle.

**June 22nd.** It is a commemoration of the appearance of the Baby Jesus in the church of Etén during the celebration of Corpus Christi on June 22nd, 1649. Tradition has it that the image reappeared one month later. Because of this, the town of Etén holds the title of the third Eucharistic city in the world, after Jerusalem and Padua. Festivities include an exposition of products and handicrafts from the town.

#### Cross of Chalpón.

**August 5th.** It is the largest religious festival in Lambayeque. Thousands of pilgrims depart from Motupe and walk for an entire day to the top of Chalpón Hill, where there is a cross inside a cave. Afterwards, the entire crowd returns to Motupe. Besides masses, processions and novenas (nine consecutive days of prayer), there are cock fights, horse races, circuses and band performances.

#### The Captive Lord of Monsefú.

**September 14th.** Celebrations begin on August 31st and end on September 23rd. The central day is on September 14th. Examples of knitting and straw weaving are exhibited, and there are also competitions of floral arrangements, dance and music.





# I BLUEBERRIES

*Text & photo by Alejandra Martins*

Maybe it's because they are not common in Peru. Or maybe it's just because they are so good. The truth is, I love blueberries. And I especially love them in summertime, when they get as sweet as they can.

As part of our plans for this summer, I'm excited to finally have a place to barbecue. And although I miss sunbathing in Central Park, barbecue at home sounds great to me. We started the season last weekend, with a late lunch that included home-made Italian bruschettas as appetizers, meat & potatoes & cheese & veggies as part of the barbecue, and blueberry crumble pie for dessert. Yes, we ended up pretty full and happy.

This was the very first time I baked this pie, but loved it and plan to repeat it several times this summer. It's sweet, but not that sweet; the kind of dessert you actually don't feel bad about having a second portion. At least I wished I had a second portion... but it was gone by the time I finished my first one!

## BLUEBERRY PIE

### *Ingredients*

Pie Crust (call me a big cheater, but I buy these frozen in Wholefoods!)

3/4 cup plus 5 tablespoons all-purpose flour

2/3 cup plus 1 tablespoon golden brown sugar

1/3 cup granulated sugar

2 teaspoons ground cinnamon

1/8 teaspoon salt

1/2 cup cold unsalted butter, cut into 3/4 inch pieces

5 cups of blueberries

*How to:*

If you make the crust, roll out the dough in a 9 inch pie dish or pan.

In a large bowl, stir together the 3/4 cup flour, 1/3 cup of the brown sugar, 1/3 cup of the granulated sugar, 1 teaspoon of the cinnamon, and the salt. Scatter the butter pieces on top and toss with a fork or your fingers to coat with the flour mixture. Using your fingertips or a pastry blender, work the ingredients together until the mixture forms large, coarse crumbs the size of large peas. Set the topping aside.

Position a rack in the oven, and preheat to 375F (190C).

In a large bowl, combine the blueberries, the remaining brown sugar, the remaining cinnamon, and 4 tablespoons of the flour. Stir gently to coat the blueberries evenly. Sprinkle the remaining flour and brown sugar over the bottom of the crust. Pour the filling into the crust, spreading it evenly.

Sprinkle the topping evenly over the blueberry filling. Bake the pie until the topping is golden brown and the blueberry filling just begins to bubble, 50-60 minutes. Transfer to a wire rack and let cool. Enjoy!





# MUCHAS GRACIAS:

Ryan Brown  
Maria Elena Cabezut  
Natalia de la Calle  
Ignacio Carballido  
Sem Devillart  
Maria Elvira Dieppa  
Laurence Fayard  
Domingo Garza  
Cecilia Jurado  
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Alejandra Martins  
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