



# CKURI

ART / CULTURE / HERITAGE

## TRIP TO THE STARS

*Alexis Jaldin tells us about the fascinating world of astrophotography*

**HISTORICAL  
EPIDEMICS**  
*in our region*

**NORTINOS**  
*around the world*

**SLOMAN  
PROJECT:**  
*Rescuing a giant*

**MINERS OF THE  
HEIGHTS**  
*Sulphur Camps of  
Ollagüe*

**PERFORMING  
ARTS**  
*Rafaela Castro Arboleda*

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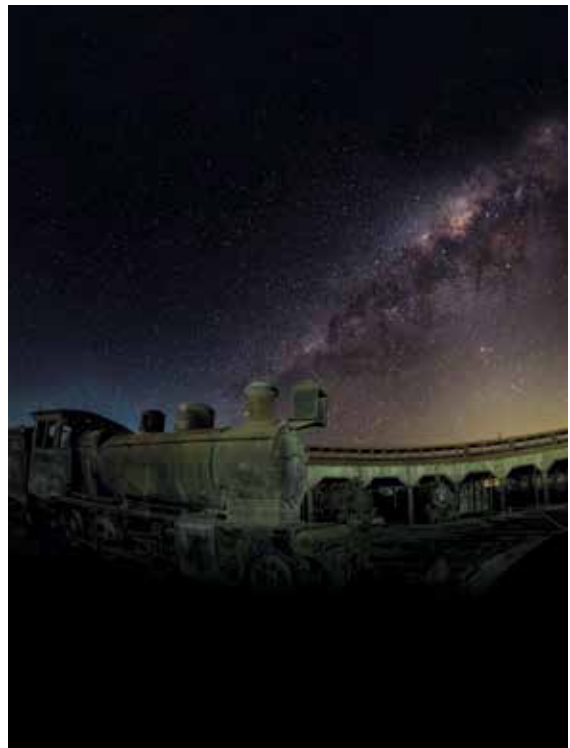
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Cover Photo: Baquedano railway station and Milky Way.  
Author: Alexis Jaldin Ramírez



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Back Cover Photo: Tranque Sloman 2019.  
Author: Angélica Araya Arriagada.

## EDITORIAL

Five years ago, a group of passionate nature enthusiasts made the first steps towards the idea of solidifying a sports/patrimony management model, which would aim at the value of our natural and cultural heritage as its main objective, by seeking a balance in the practice of mountain hiking and development of arts.

It is today with great happiness and pride that we submit to our region a new project: the announcement of a digital magazine specialized on culture, art and heritage. This will lend itself to our local artists, managers, supporters and exemplars of modern and/or outdoors related sports; in order to make their stories, dreams and creations visible, by transforming them into a virtual portfolio that doubles as an opportunity to share experiences through the use of technology, allowing us to overcome the limitations that the current pandemic has on our lives.

We plan on showcasing every single corner of our land, with the objective in mind of adding to the continuous construction of our local identity and sense of belonging as inhabitants of the world's most arid desert.

We invite you to be part of our adventure, of our rope team!

EDGARDO SOLÍS NÚÑEZ

Project Manager

Amauta Cultural Corporation

Ckonticaur Mountain Sports Club

Antofagasta, Chile

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*Photograph: Alexis Jaldin Ramírez*



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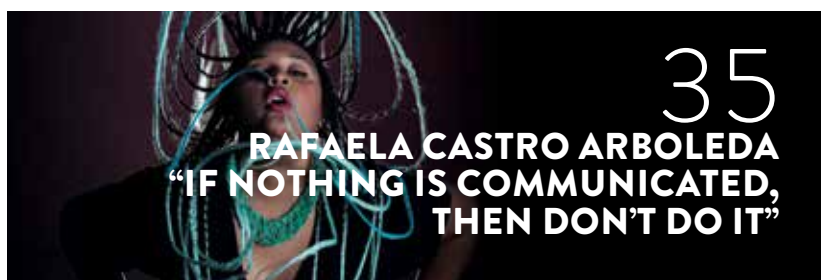
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# TRIP TO THE STARS

By **PATRICIO VEGA CONTRERAS**

*Photographs by:* **ALEXIS JALDIN RAMÍREZ**



Nothing is left to chance in the world of astrophotography. It is with a great deal of preparation and knowledge about stars, constellations and galaxies that these real life “starhunters” of photography venture out to the desert and enjoy long hours of beauty that the clear skies our region has to offer.

One of these practitioners is Alexis Jaldin Ramírez (50 years old), a restless auditor/accountant who wishes had more time for his adventures (with or without companions) in order to snap incredible pictures of the universe, a process that involves patience, astronomy knowledge and being able to perfectly operate photographic equipment, not to mention the scientific instruments also needed.

Such is the extent of precision of his camera equipment that they must be perfectly synchronized to earth’s rotation; all that with the sole purpose of creating the best photos of stars, a task that can take hours and will also depend on the time of the year, be it summer or winter.

“I think I have yet to snap my favorite or perfect photo. So far, the one I like the most is the Andromeda galaxy one”, remarks Jaldin, who points out the region offers unique conditions for this still little-known practice, despite this, there is a huge potential associated to astronomic and touristic areas.

In order to obtain a perfect photo, one must avoid the moon’s light; our motto is the darker, the better, and this region offers unique conditions in the Paranal route and the Alto El Loa area, especially during the first hours of the night. Another remarkable spot is La Mano del Desierto; however, the constant tourism causes detrimental alterations to this type of observation.

It is for this reason that photography’s biggest enemy is light pollution; an issue that becomes more complicated since there is no law regarding sky protection, unlike areas like La Serena, el Valle del Elqui or Ovalle.

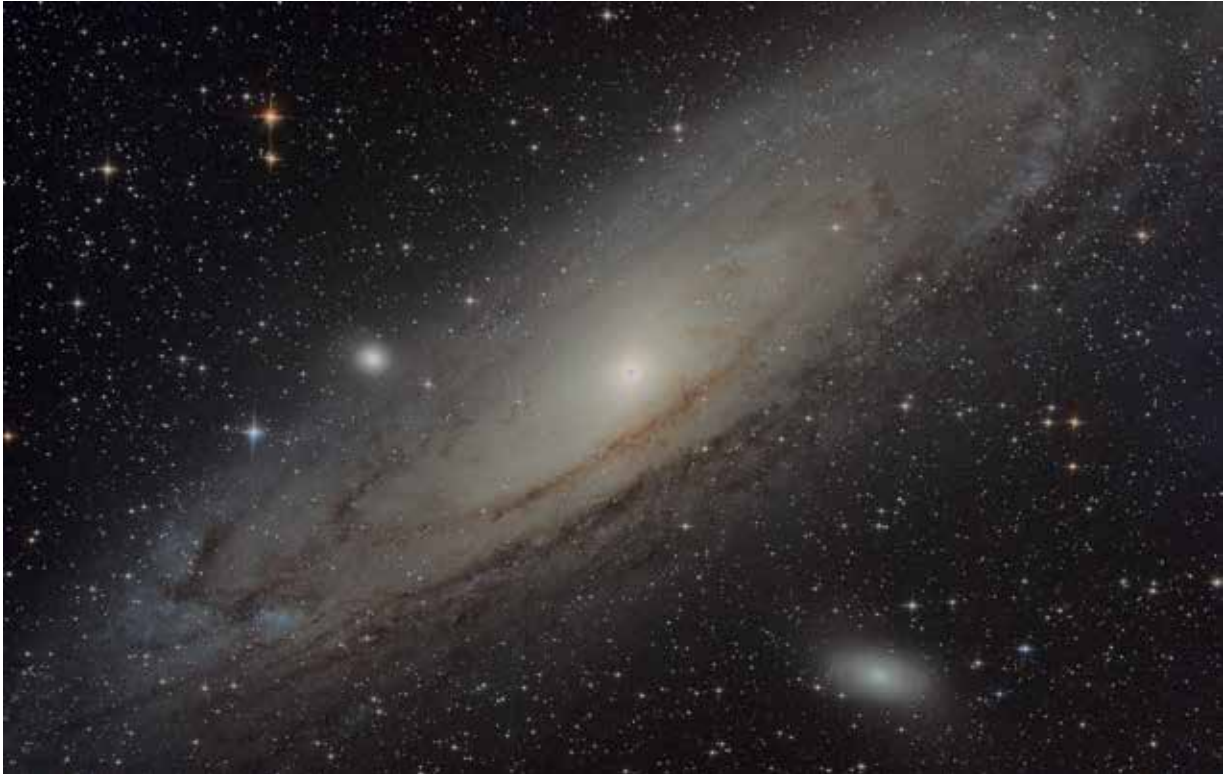
In those locations previously mentioned there is a clear understanding that astronomy, and by extension astrophotography, are substantial assets for tourism and just to admire the star’s majesty.



*The desert is a huge platform for astrophotography. Picture: Horse head Nebula-Banard 33*



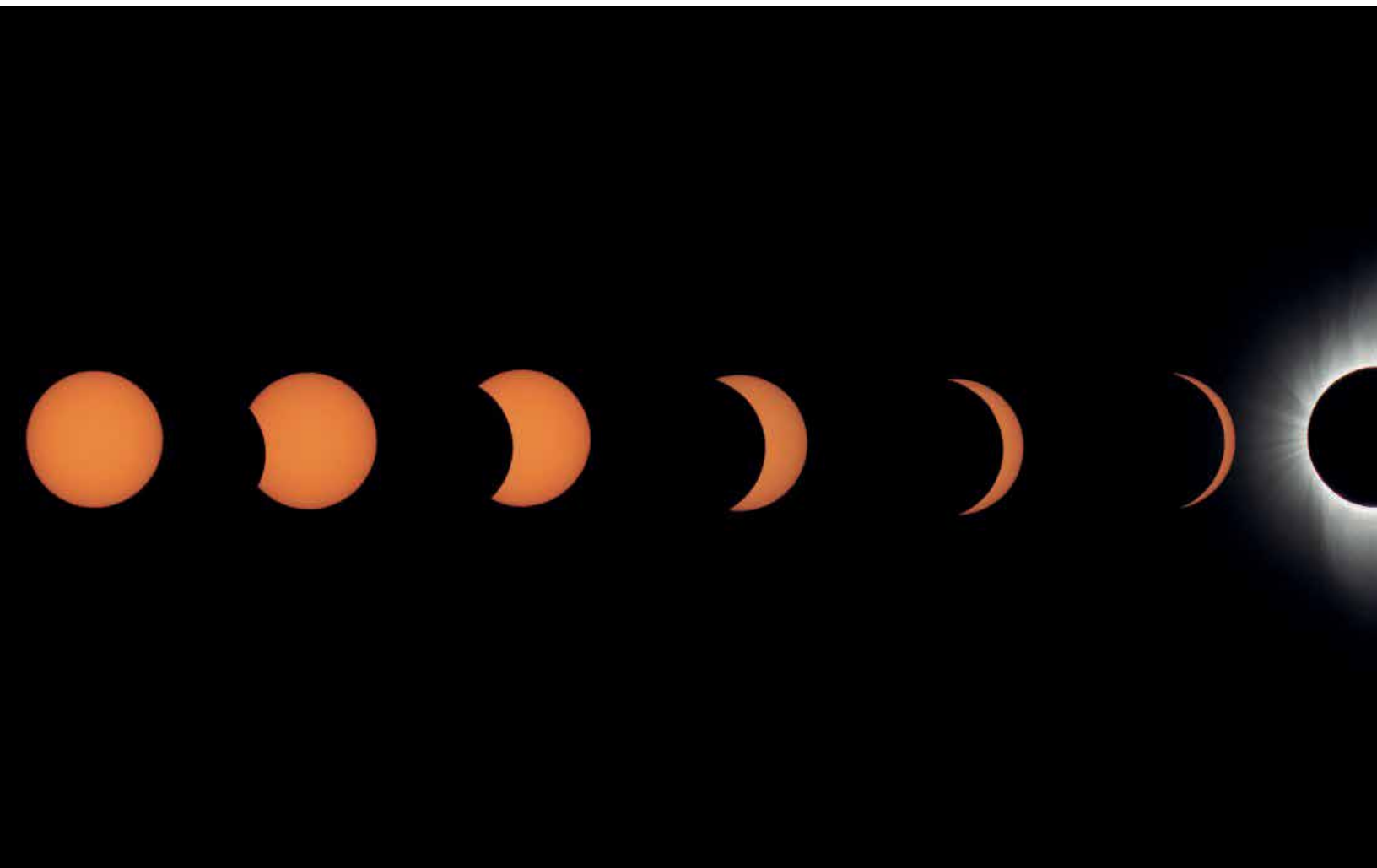
*Centauro Galaxy A - NGC 5128.*



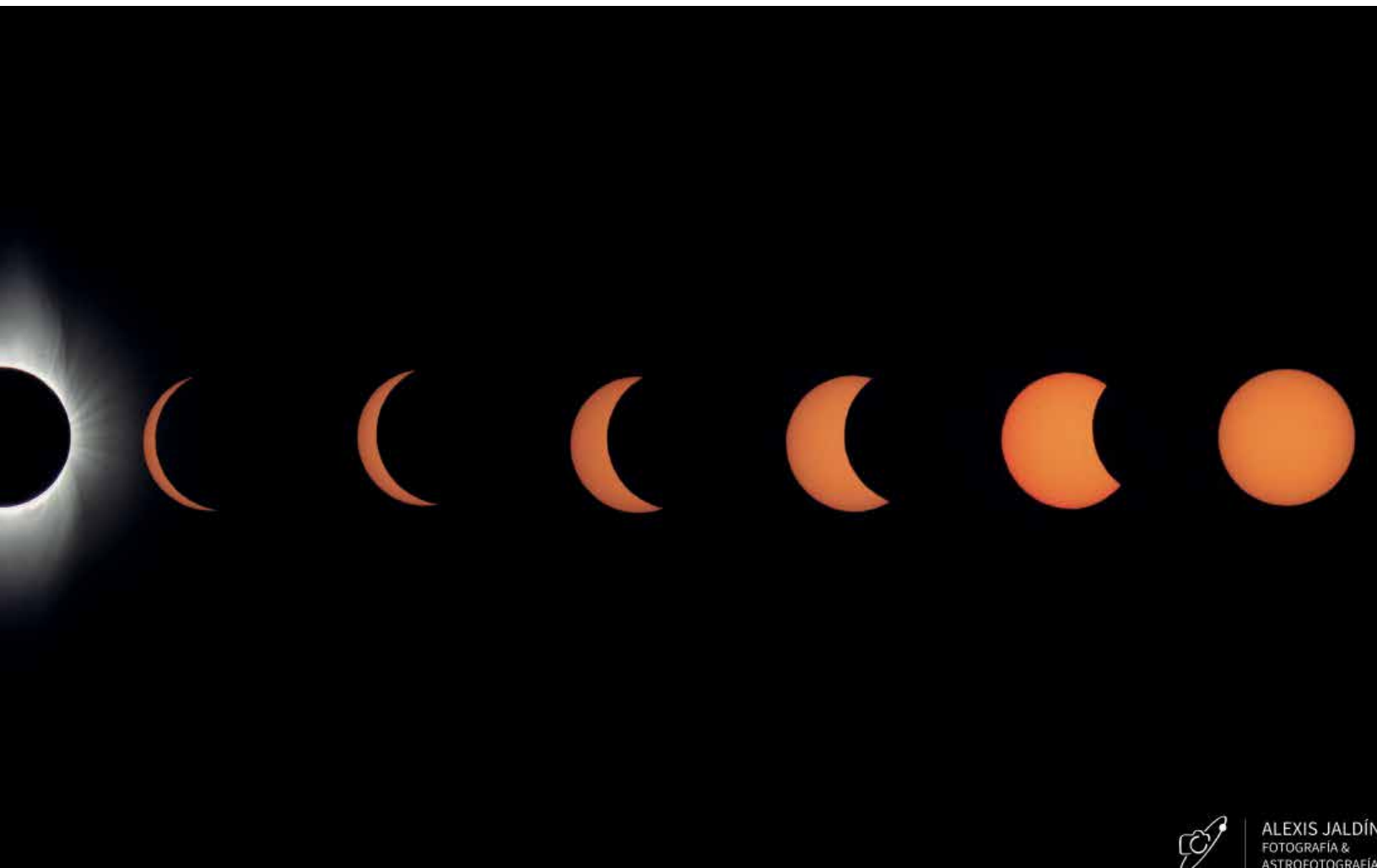
*The amazing image of the Andromeda Galaxy-M31*



*Orion Nebula-M42 surprises with its beauty and colorfulness*



*Solar Eclipse- IV Region of Chile. July 2nd, 2019*



ALEXIS JALDÍN  
FOTOGRAFIA &  
ASTROFOTOGRAFÍA

The background of the entire page is a close-up, slightly blurred photograph of several blue surgical masks. The masks are arranged in a way that creates a sense of depth and repetition, with their pleated edges and white elastic straps visible. The lighting is soft, highlighting the texture of the masks.

# MICROSCOPIC PLAGUES

By **JORGE ABRAHAM OLMOS RAMÍREZ**

Throughout 2020 droplets, cough, fever, epidemics and pandemics set new standards on daily conversations. Some may have been perceived as novelty, but all the while synonymous to grave illnesses and death.

It is almost paradoxical that despite living in the “World’s driest desert”, our health is still affected by these minuscule beings; related to tropical, cold or warm weather. However, since the late XIX century until the early XX, bacteria and viruses caused panic and mourning on the coasts, barren lands and highlands of what is today Antofagasta’s region.

**YELLOW FEVER. COBIJA 1869,** This epidemic caused such mortality rates it almost left said small town uninhabited, regarding this incident, the local prefecture expressed the following: "Any effort has been in vain (...) pained moans can be heard outside households and the corpses are piling up on the graveyards. Public services are almost paralyzed.

**TOCOPILLA MARCH 1912,** "the afflicted show symptoms such as 40° fever, pains, yellow skin, swollen spleen and liver, and on a critical state (...) bleeding on the skin and mucous until passing away (...) In May, local beaches were filled with tents and carps where people were hiding from a city that no longer had inhabitants. (...) Santiago, usually deaf to the issues of smaller provinces (...) provided two thousand pesos and two medics called Alcérrea and Ferrer. Alongside them participated students from Universidad de Chile who were on their last year, two of them are still appraised to this day: Marcos Rigoberto Macuada Ogalde and Leonardo Guzmán Cortés, the first one dying while treating the plague, which would later cause another 120 deaths.

**BUBONIC PLAGUE.** In 1903, the "Cursed Ship" brought an infected passenger, the vessel docked in Iquique and Valparaíso, and from there it spread causing thousands of deaths.



Dr. Marcos Macuada.



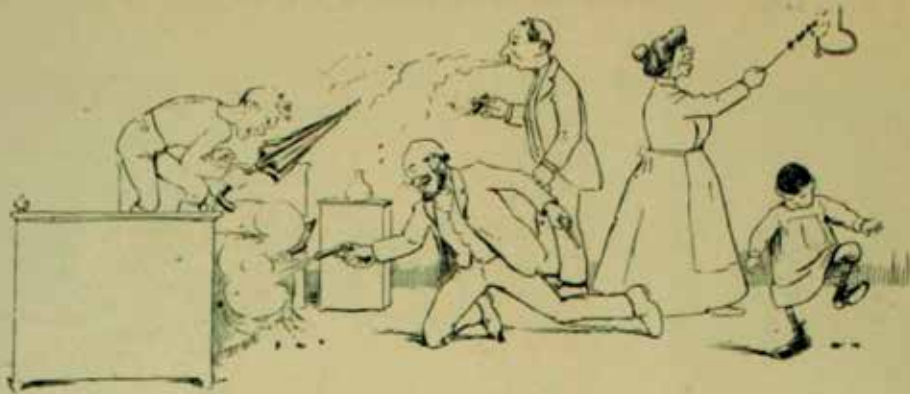
Dr. Leonardo Guzmán Cortés.

In the second region there were 300 deceased by 1907, the majority in Antofagasta and Taltal. During said time, Chile had more than 3 million inhabitants. In 1909, by command from the logistics office, households were checked and Mejillones had 80 cases already, by that point the mortality rate for the bubonic plague was of a 60%.

**PNEUMONIC PLAGUE. (MEASLES)** San Pedro de Atacama, an epidemic caused the deaths of more than 80 infants during November and December of 1920 and January of 1911.

**COQUELUCHE. (WHOOPING COUGH)** In October of 1915, an estimated number of 12 to 15 thousand cases were registered at a national level, which were mainly from infants. Signs indicating not to spit on the ground could be seen. By September 1916, a rise on child mortality was registered. Despite being avoidable, by November 1949, and because of the issues caused by a centralist national administration, Socaire lamented the death of 43% of our infant population.

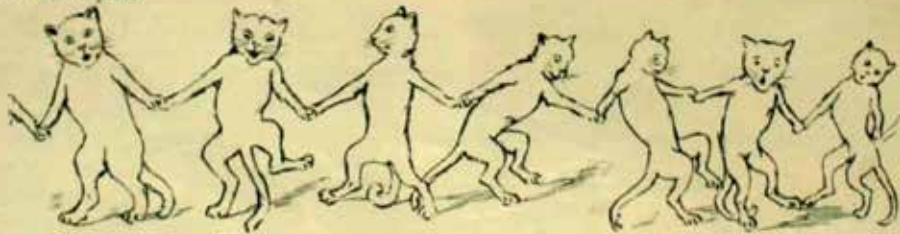
## CONTRA LA PESTE BUBONICA



1. La bubónica se nos viene encima y hai que tomar las precauciones hijiénicas que recomiendan los médicos. En primer lugar, asesinar sin piedad a las pulgas, chinches y demas fieras de alcoba. Para esto se pueden usar varios procedimientos, siendo el mejor el humo de los cigarros puros del país.



2. Guerra a los ratones, que segun los hijienitas son vehiculos de la peste. Es lástima tener que destruir vehiculos ahora que mas escasos estamos de medios de transporte.



3. Un cordón sanitario de gatos alrededor de la ciudad.



4. La OREJA de ratones se recomienda por el sola: se podrán vender  
• los buenos crematorios • 10 centavos uno con otro.



5. Sin embargo, si no se aumenta el precio hai el peligro de que algunas familias se den el lujo de comer carne por primera vez en la temporada.

**El Jarabe de San Agustín**

del padre Bonifacio dalle Palme, se prepara exclusivamente en el Laboratorio Químico de la iglesia de San Agustín en Génova. ◊ EVITA LA PESTE VIRUELA

CEBEMOS LA PALABRA A UNA MADRE SUPERBIDA.—El querido Jarabe de San Agustín—con un económico, se toma sin el menor fastidio y con óptimo resultado. Es el primer y postrer remedio que toman mis religiosas, y por eso se alaba al Señor y se bendice al inventor. Todas ellas recurren a este jarabe y sienten siempre un pronto alivio. Dos han hecho la cura entera y he aquí los resultados: La primera padecía, desde varios años, de catarro bronquial, y por su edad de sesenta y por las inútiles pruebas hechas con otros remedios, se había resignado a soportar su desgracia hasta la muerte. La pobre estaba en tal atormentada por una tos obstinada que casi ya tenía a veces quedada sin respiración. Después de una cura entera se quedó restablecida. Otra de treinta años, tal el mal de nervioses próximo pasado sorprendida por una fiebre a la cual se juntó una imperiosa inflamación a los pies y a las piernas. Por medio de la cura del jarabe, obtuvo en breve tiempo su curación con gran goce más como puede usted imaginar. Doy a usted las gracias a nombre de toda la Comunidad, mientras le deseo «impulso del cielo todo el bien posible».—Sor Cándida Luisa Molinari TOSCANI.—Madre Abadesa, Monasterio Carmelitas.—PANAMA (Méjico).

**Ventas en todas las Boticas**

Batallas: Boticas y Cia., Valparaíso; Boticas y Cia., A. Hochstetler y Cia., Concepción; Boticas y Cia., Llanquihue.

**Concesionario para la América del Sur:**  
Atilio Massone, Casilla 841, Valparaíso.

*Zigzag Magazine, July 1907*

**SMALLPOX. APRIL 24TH, 1875**, the municipal commissioner and the school preceptor informed Antofagasta's city hall about the outbreak spreading. On May 8th, the city's medic, Nicanor Hernández, requested the municipal council to begin a vaccination process. On July 27th, the city hall accepted Antonio Del Canto's request to work as a phlebotomy specialist and apply treatment for smallpox. On May 27th, fearing the outbreak of an uncontrollable plague, the city hall requested the Medic Ramón Allende to create booklets of his own in order to "educate" the population. In 1911, on May 11th, the illness resurged in the Oficina Salitrera Carmela, located in Cantón Aguas Blancas. By December of the same year, there are 195 deaths from a total of 515 cases, registered at Lazareto in Antofagasta.

**COVID19. (CORONAVIRUS)** on January 21st, it is confirmed in China. On February 5th, a Sanitary alert decret is signed in Chile. On March 11th, with already being present in 114 countries, 118 thousand tested cases and 4 thousand 291 deaths, WHO declares a pandemic.

In Chile on March 18th, a state of constitutional emergency due to catastrophe is declared. On June 23rd, with 6 thousand 708 infected and 100 deaths registered, a total quarantine lockdown begins in the Second region. By the time this article is written, Antofagasta's province went back to 2nd phase of the "paso a paso" lockdown plan. There are currently no available hospital beds for critical state patients and there are numbers of 702 deaths and more than 34.488 infected.

As we can see, infectious diseases transmitted by saliva have been part of our lives for centuries, and it is our responsibility to exercise selfcare and respect sanitary protocols without being pressured to do so via legal fees or fines. This way we can help improve not only our immediate environment, but also our regional and communal aspect. By 2021, Chile will have to be able to contain a new strain initially found in the UK, strain that already has 23 different mutations and has proven to be much more contagious. Not to mention, convince the 30% of the Chilean population that is against a vaccine.

# NORTINOS AROUND THE WORLD



## I MISS THOSE BEAUTIFUL MOUNTAINS AND OCEAN

**NATHALIE MORALES RIVERA (31 AÑOS)**

*Journalist*

*Nathalie studied at Universidad Católica del Norte, after which she worked at El Mercurio de Antofagasta newspaper. Later, she would participate in Antofagasta's Creo project, and Three years ago, she settled in Australia (Brisbane).*

"My first trip abroad was in 2013. I was gone for more than a month and after coming back, getting off the plane, walking through the gates to the baggage transporting belt and exiting the airport, I stood there for a couple of seconds and my first thought was: "my precious mountains, I'm back". That feeling has repeated each time I am back to Chile and I see its land and coast."

"If there is anything I miss, besides my family, friends and above else my María and Chobolito (nephews), are the daily landscapes the North has to offer... those dawns where the sun rises early between the camanchaca (coast fog) covered hills, dampening and stirring up life in places one may think as just barren lands. While the afternoons delight us with a sky that seems to turn orange, gently warming our souls until the last bit of sunlight, or the subtle marine wind salting our faces and agitating the land on the hillside."

"And the thing is, when you are born here in the north, in between desert and ocean, perspectives of beauty change and the indisputable arid appeal, invisible to many, weigh on one's heart."

"I love and enjoy green fields, parks and roads bordered by shade-providing trees, but it is when

I go back on my memories and find myself laying on my back on the ground while looking out to the star-covered dark skies that I truly feel at home, knowing there is nothing but desert and its hundreds of stories around us."

"On my early years I grew up in Maria Elena, being around six years old I still remember standing on some street near my house, very close to Arturo Pérez Canto high school, contemplating the sun setting among houses covered in that yellowish dust that feels like cornstarch and seemed brittle while it sticks on one's shoes. I remember myself so young and surrounded by houses and facing an infinite horizon. That very mental image is always with me, to the point where I feel the need to go back to that hostile environment that beckons to those under the tin-roof, lime covered wall houses."

"Out of the three years I have been officially far from Chile, I spent two of them in the north of Australia, where temperatures become scorching during the day and made me think of the suffocating desert afternoons and its fresh nights. Two whole years missing my land, where my only solace was to watch as the last sunrays of the day lost themselves on the brown streets. Today I left that place, but only in search of my other half, the coast. Because if there is something I miss, it is the desert and ocean, so different, so beautiful and so far apart at the same time."



*La Puntilla con marejada (1981), Javier Araya.*

## THE OCEAN'S SMELL IS IN EVERY MEMORY

**JAVIER ARAYA ALANO (53 AÑOS)**

*Actor, set designer and artist*

*Studied acting at Universidad de Chile and has been living in Buenos Aires for 25 years. Currently he is doing the artwork for a children's book called "El Pincoya en Taltal eterno", alongside local Chilean actor Daniel Alcaíno.*

"I miss all my childhood, that sweet time period taught me writing and numbers in Escuela 1. Nowadays I talk and write to old classmates, also nice, good, hard-working people, just like the ones I met at school and of who I keep some beautiful memories."

"I had a delightful formation during the brotherhood I experienced at the men's high school; there I met great friends that I still talk with to this day. We shared joy, sadness, political, religious and literary differences. Every time I go back to Antofagasta our meetings are intimate, ornamented with years of experience and the path's our lives have taken."

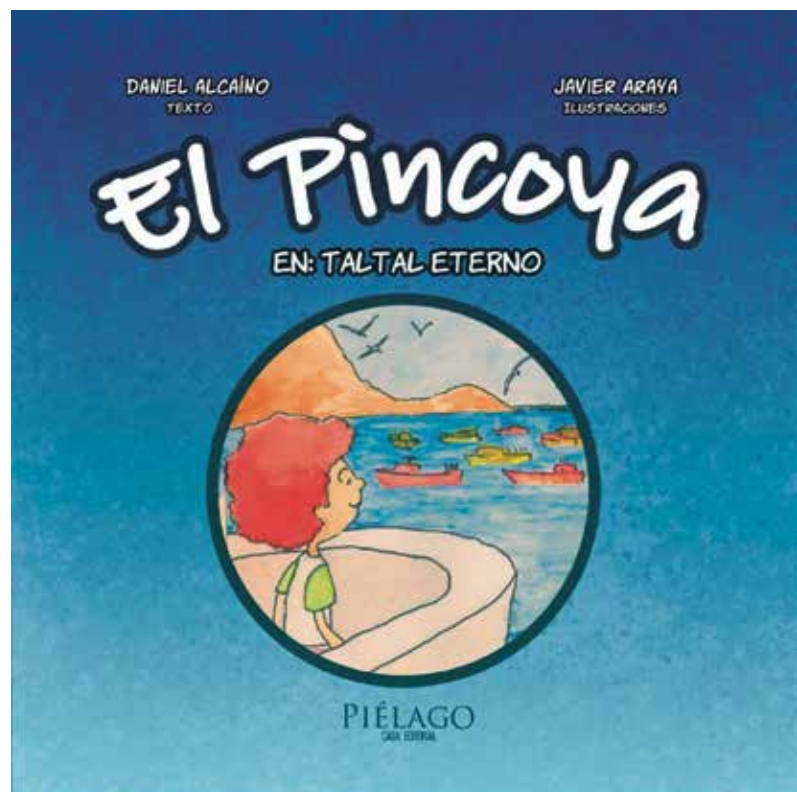
"I miss the street where I used to live (Esmeralda street across the Sokol Stadium). The treetops outside my room's window gifting me their perfume, the fig tree at the back of the backyard; it used to be every jungle in the world for me. In my imagination, the huge family house from 1927 was a castle, a galleon, rocket, bottom of the ocean, lunar base, it was a multiuse field where my siblings used to compete in weird, made up sports with improvised rules."

"The ocean's smell is in every memory I can recall from Antofagasta; the steepness of its streets and the old moth-eaten wooden houses where you can clearly notice years of no rain whatsoever."

"That dramatic sunset between sky and ocean. That theatrical agony, fire tongues bouncing their radiance on marine clouds and rusty mountains. But as soon as there is no more sunlight and if you can distance yourself from the urban immediacy, you can begin to hear gulls greeting the night, and the twilight waves splashing cold and salty drops when you are close to them."

"I miss that city that is no longer the same, the one that obviously grew up with time. Almost half a century later it has gathered new people, which is why I am delighted to see it become so cosmopolitan, less endogamic."

"A thousand new colors, new tastes, different points of view from migrants with their own heart yearnings. Without a doubt, these new members make Antofagasta a more flavorful place, because I am an immigrant in another country, I know what it feels like, I know the feeling."





# SLOMAN PROJECT:

*Rescuing a giant*

By **PATRICIO VEGA CONTRERAS**

Photographs by: **CARLOS RIVEROS GROSPÉLIER**

*Project financed via the National's cultural and artistic development fund, Regional Fondart, the artistic creation line, visual arts modality, 2019 calling*



There is a giant sleeping in the middle of the desert, one with a story of greatness and progress. Its old facilities are from the golden era of saltpeter, synonymous to one of the region's industrial milestones from the early XX century.

Located 186km to the north from Antofagasta, in the area of María Elena, Tranque Sloman defined the lives of thousands of people, being a hydroelectric dam responsible of providing electricity to the many small towns in the "pampa" area.

Its construction began in 1905 and finished in 1911, therefore realizing Henry Sloman's wishes, a German investor who used Loa river's waters to create enough energy to illuminate the desert nights and provide electricity to the local towns.

However, the passing of time and the eventual saltpeter decline ended up putting this beautiful place to sleep, nowadays subjected to merciless pillaging and suffers the hardships of oblivion, even the indifference and disregard from authorities.

In order to fix this situation and to expose its history, a group of artists launched Sloman's project; an initiative to return the importance of this national monument (1980) to our collective memory. A collection of field work, records, documentation, photography and videos aim to recover this location's greatness.

This way, Angélica Araya, Macarena Gutiérrez, Antonieta Clunes, Christian Andrónico, Alexis Díaz, Marko Franasovic and Carlos Riveros took the responsibility of rescuing this icon of our desert's culture. Riveros, a graphic designer and cultural manager, empathetically points out that an operation is necessary, if possible, allowing people free entrance to this dam.

He admits this proposal is a difficult one, but also says the main objective is to place value in a monument responsible of adding so much to the north's idiosyncrasy, and to preserve its legacy for future generations.

Beyond its evident state of decay and pillaging, these artist's objective is also to awaken this giant so northern people can be acquainted with its story. Sloman's project is a first step to restore glory to this dam in the middle of the desert.





*Located in the middle of Atacama's desert, Tranque Sloman is not only part of Antofagasta's heritage but also a mute witness to the saltpeter extraction golden years, and a symbol of our desert's cultural identity, especially of Maria Elena's.*



*Intervention in situ by Alexis Díaz*



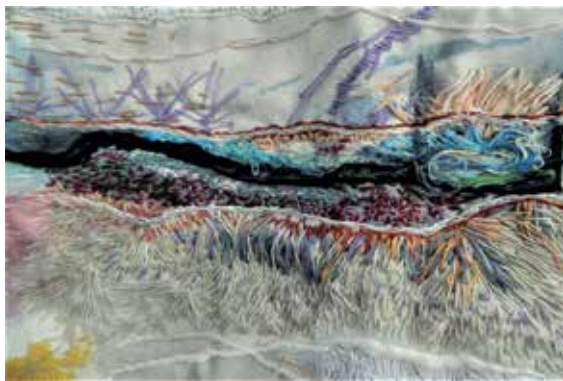
*Angélica Araya brings life back to the old walls*



*Marko Franasovic and his artwork*



*Intervention in situ by Antonieta Clunes*



*Detail of the work by Macarena Gutiérrez*



*Artwork by Christian Andrónico*



Los LUGARES  
EXISTEN  
porque se  
RECUERDAN.

Si se OLVIDAN  
nunca  
EXISTIRON.

Hacerlos  
VISIBLES  
para  
que  
signifiquen  
PRESENTES.



*Inspired by the act of preservation of our industrial legacy, a group of renowned regional artists proposed the showcasing of Tranque Sloman's value via visual arts, which, through artistic interpretation created from field work, records and documentation, invite us to a an experience of cultural, conceptual and esthetic relevancy, one that rescues from oblivion and abandonment an expression of unwavering human will to overcome challenging geographic conditions, with the sole goal of conquering the world's most arid desert.*

PHOTO ESSAY

# MINERS OF THE HEIGHTS:

*Ollagüe's Sulphur camps*

Texts & Photographs: **EDGARDO SOLÍS NUÑEZ**





*The Chilean highlands  
lie preserved between  
salt flats and volcanos,  
the desolated miners  
related to Sulphur  
extraction from the high  
Andean summit.*



*Inhabited by wind and sand, they are  
mute witnesses of a generous past from  
which only the town's elders have memory  
of.*



*Life in Puquíos, Amincha, Buena Aventura, Ollagüe and Santa Cecilia camps defined social and cultural practices which are now part of our regional intangible patrimony.*



*The extraction camps were mainly related to the volcanos Santa Rosa (Ollagüe) and Aucanquilcha, tutelary mountains of great cosmogonic significance for the quechua community of Ollagüe.*



*To this day the highest mining camp is the Aucanquilcha volcano to this (5.250m above sea level.); even if these ceased production in 1992.*



PERFORMING ARTS / WANDERING THEATRE  
**RAFAELA CASTRO ARBOLEDA**

*“If nothing is communicated,  
then don’t do it”*

By: **CLAUDIO ALARCÓN DURÁN**

Photograph: **SEBASTIÁN ROJAS ROJO**

This was the first statement from Colombian (Cali) actress Rafaela Castro Arboleda when asked about the role of performing arts. She then adds that both artist and their actions must be held responsible of what is communicated because the audience has the right to a clear and real message.

Having graduated from the proclaimed “Estudio de Actores” program, María Rafaela has built her professional career based on the legacy of renowned Colombian theatre master Enrique Buenaventura, by fusing the energy of performing arts and dancing in a constant movement. Since settling in Antofagasta ten years ago, she has been a part of the staff in various associations such as “Teatro de los sueños”, “Teatro independiente Antofagasta”, “Colectivo arte migrante” and “Compañía la favorecedora”. Her talent adds to the growth of regional charts, specializing in the practice of “Landscape Theatre”, an expression that proposes an amalgamation between theatric language and the natural/historical environments in our territory. Her work in “Enganchadas, Mujeres del Salitre” is noteworthy too, a play where she reunites with her history and family heritage as an African descendant.

Her relentless spirit allowed her to fund the association “Emigra Teatro”, where she forged her own identity in the acting scene and was able to push the limits on performing arts. This was the case with disabled people from “Perla del Norte” (name referring to Northern Chile), promoting their participation through Antofagasta’s integration office, where María works as counsellor and manager of “Teatro Sin Límites”, position that she says makes her proud every day.



**AMAUTA**



**ckonticaur**

DEPORTE & PATRIMONIO



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**GOBIERNO  
REGIONAL**  
REGIÓN DE ANTOFAGASTA

¡Más región, mejor calidad de vida!

**CORE**  
Consejo Regional  
REGIÓN DE ANTOFAGASTA