

The motion picture and television stage productions were inspired by the scenarios created by painters such as Coriolano Leudo.

Firma del Acta de la Independencia · Coriolano Leudo · ca. 1930 · Fotograbado · Museo de la Independencia - Casa del Florero



In the context of Independence War the military citizen emerges, which helps to understand why the memory of this time privileges military aspects over civil ones.

Battle of Boyacá

Marco Tulio Villalobos · 1970 · Óleo sobre tela · Museo Nacional de Colombia

Battle of Boyacá

José María Espinosa · ca. 1845 - 1870 · Óleo sobre tela · Casa Museo Quinta de Bolívar



CENTER

Cano concentrates in representing Bolívar worried about his soldiers and dying from exhaustion, highlighting the anonymous characters, whose participation was crucial to the victory.

Paso del ejército libertador por el Páramo de Pisba · Francisco Antonio Cano · 1922 · Óleo sobre tela · Casa Museo Quinta de Bolívar



Jesús María Zamora made a series of paintings on the liberation campaign moving away from military confrontations, highlighting the landscapes and showing the geographic and weather particularities that the liberation army had to endure.

Marcha del Libertador Bolívar y Santander en la campaña de los Llanos · Jesús María Zamora · ca. 1915 · Óleo sobre tela · Museo Nacional de Colombia

4 / Where did we get independent?

AS ANTONIO NARIÑO'S REPRESENTATIVE, José María Espinosa was both actor and witness to the battles that he later painted and told. In his painting series about the Southern Campaign (1813-1816) his images show panoramic views and include the development of the military action, showing that war is a matter that involves all of society. Was the Independence achieved only on the battlefield?

During the first decades of the XX century Francisco Antonio Cano, Jesús María Zamora and Pedro Alcántara Quijano produced some historically-themed paintings. By then, the scene was concentrated in representing

moments that took place after or before the military confrontations, where the hero image takes the leading role.

Versions of the battles represented on television were recorded outdoors in different places over the country. In order to give life and movement to the battles, which had until then been static in paintings and commemorative objects, help, technical consultancy and participation was

obtained from the armed forces that played both the royal and patriotic armies.



Army members help in a shooting of *Crónicas de una generación trágica* for television.

Viki Ospina · 1993 · Fotografía · Museo Nacional de Colombia