

8 / Hear, look, see

WHAT IS THE vision we have of the hero of the woman and of the people? For whom and for what are made those images?

Between 1930 and 1946 liberal governments utilized cinematographic and radiophone techniques into the teaching of a history that should contribute to create a shared collective memory and to generate the integration of the country. Colombia's National Radio Broadcasting Station's radio theatres used imagination, exaggeration of emotions, voices, music and effects to model listener's feelings, getting them closer to the characters.

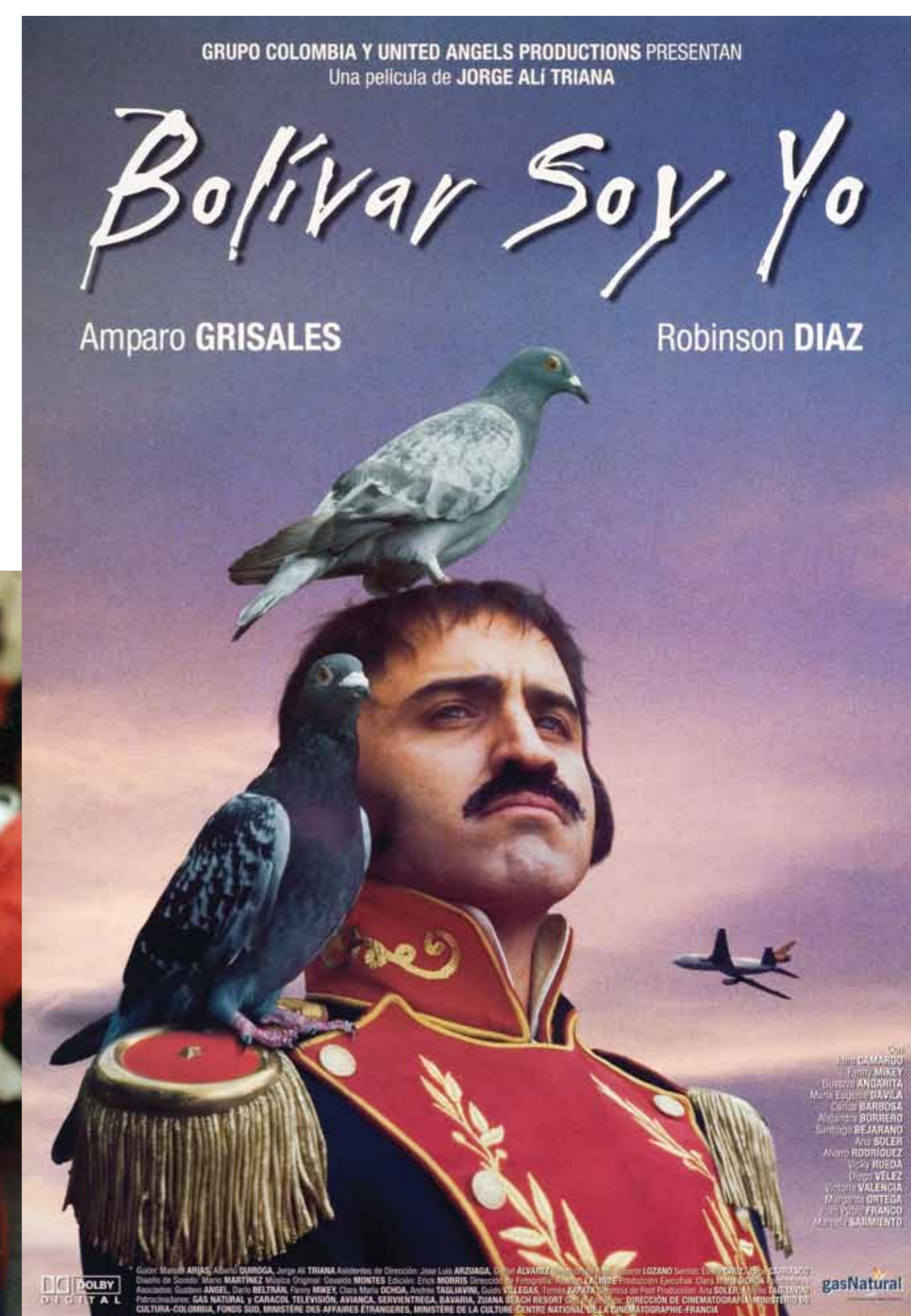
Television allowed making partially visible different social actors. Through locations, set design, wardrobe, props and fiction elements, facts were sought to be convincingly presented based on historical research. The *Revivamos nuestra historia* and *Crónicas de una generación trágica* miniseries had educational, cultural and entertainment purposes that sought to familiarize audiences with history. Soap operas include *Alondra* (1964) about La Pola's life, *Manuelita Sáenz* (1978) and *La Pola* (2010).



Bolívar soy yo • Carlos Duque • 2002 • Impreso • CMO Producciones, Bogotá

Bianca Jaramillo maquilla a Sebastián Ospina para interpretar al comunero José Antonio Galán en *Revivamos nuestra historia* • 1981 • Fotografía sobre papel • Colección privada

Juan Fisher y Luis Fernando Montoya interpretaron a Francisco José de Caldas y Antonio Nariño. A la derecha, Jorge Alí Triana, director de la serie *Crónicas de una generación trágica* • Viki Ospina • 1993 • Fotografía • Museo Nacional de Colombia



Independence lottery bill

Galas de Colombia Ltda. Impresores • 1972 • Impreso sobre papel • Colección privada



Ways of reproduction such as engraving allowed the diffusion of some Independence protagonists' and events' portraits during the XIX century. Later, popularization of these representations happened through illustrated press, stamp editions, bank notes, school textbooks and advertising.

More than 30 theatre plays staged heroes' life. La Pola inspired many of them, the most known of them is José María Domínguez Roche's *La Pola* (1820). The 1826 debut had a great impact as the audience, filled with dismay at the heroine's shooting, protested and had the end of the story changed. Theater, motion pictures, radio and television introduced fiction elements to retell the historic character's life, achieving the audience's interaction and identification with the characters through drama.



La Pola
Celestino Martínez • 1871 • Litografía • Colección privada

From engraving to Facebook, transformations in technology make it easier for images of Independence get to a broader audience: creators define their content and its shape.

