

STREET ART AT CANDELARIA: A WORLD OF SYMBOLIC TERRITORIES

EL ARTE CALLEJERO EN LA
CANDELARIA: UN MUNDO
DE TERRITORIOS
SIMBÓLICOS

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Resumen

Este documento presenta una atractiva selección de arte callejero del barrio de la Candelaria en Bogotá. La Candelaria se destaca por su arquitectura colonial y antigua. Cada calle y mural captura vívidamente un recuerdo de Colombia. Cada mural transmite con fuerza historias sobre nuestra cultura, historia, diversidad, política y legado nacional. Estas obras pueden analizarse en profundidad descifrando elementos visuales esenciales como el color, la forma, la disposición espacial, la composición y el simbolismo.

Palabras clave: Candelaria, literacidad, literacidad visual, simbolismo.

Abstract

This document presents a compelling selection of street art from the Candelaria neighborhood in Bogotá. Candelaria stands out with its colonial and antique architecture. Each street and wall painting vividly captures a memory from Colombia. Every mural powerfully conveys stories about our culture, history, diversity, politics, and national legacy. These works can be thoroughly analyzed by decoding essential visual elements such as color, shape, spatial arrangement, composition, and symbolism.

Keywords: Candelaria, literacy, symbolism, visual literacy.

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BULLITAS

Bullitas

Manuel Silva Ortegon and Marelvis Madrid Mejía



Name	Bullitas
Place	Calle del embudo--Chorro Quevedo -
Author	Bocojo S.
Interpretation	Bullitas: it is an indigenous where we can see he is drinking the famous drink in La Candelaria which is Chicha, a delicious liquid, but this means traditions as are the indigenous people and that is the interpretation of the graffiti, the image shows two important things for us.

Key elements

Crown: the crown is made of feathers, if a person has a crown means that he has the control. is a Shaman

Chicha: is a strong alcoholic drink made from fermented corn; it is associated with ceremonial and ritual occasions.

Cofan: Cofan is a tribe of Colombia, they live in the Amazon and zones of Ecuador, but this specific graffiti or person who is there, is a leader, he controls everyone in the tribe since he has a direct connection with nature, so he has the hierarchy to decide how to face situations.

Plants: are so important for the Cofan, first the connection with nature and spirituality. They think that each plant has a spirit inside of them, also some plants are used for natural medicine and the leader must know how to use them.

Audios

Spanish: <https://vocaroo.com/1e7U8J14k0BW>

English: <https://vocaroo.com/1eibMYvYSh43>

HEALING

Sanaremos

Johanna Tovar



Name	Sanaremos
Place	Avenida Jiménez de Quesada
Author	Mónica Violeta Ximena Jiménez Nats Garu
Interpretation	After performing the ritual reading of the testimonial volume "Cuando los pájaros no cantaban" from the final report of the @comisionverdadc; this image was created based on various testimonies, honoring pain and togetherness as the path to forgiveness and change.

Key elements

Healing is political! The violence exercised against women in the armed conflict constitutes a perverse strategy of war. Stripping women of their dignity "empowers" the perpetrators; humiliating, minimizing, raping, torturing, and taking away what we love, when we love so intensely, are part of the vile actions that millions of women have had to endure.

Healing such deep wounds requires an extraordinary strength that characterizes us as a gender; healing from coming together, from sharing, verbalizing, and recognizing the same pains in others by weaving networks has been powerful, transformative, and renewing. Through the resilience and courage of women in this absurd war, and through the recognition and vindication of memory, WE WILL HEAL!

Tears: "... They shed tears, which joined with other tears and more, giving birth and forming rivers, seas and oceans."

-Excerpt from the truth commission report: "Cuando los pájaros no cantaban, toda esa oleada: Antonio Erik Arellana Bautista".

Letters: Magic process of painting.

Crying woman: Woman with tears which clean her soul.

Butterflies: Created with textures of the Zenú culture, the only matriarchal indigenous community in Colombia.

The Zenú people's expertise in weaving is also exemplified by the vuelotiao hat, a traditional accessory that holds significant cultural value. This hat is crafted using patterns that reflect the Zenú's connection to their territory and their harmonious relationship with nature.

The presence of yellow butterflies around Mauricio Babilonia can be interpreted as a

	<p>foreshadowing device, hinting at impending events and the transient nature of love and life within the story. Their continuous presence emphasizes the magical realism characteristic of García Márquez's writing, where the extraordinary seamlessly blends with the ordinary.</p> <p>In essence, the yellow butterflies in <i>One Hundred Years of Solitude</i> serve as a multifaceted symbol, intertwining themes of love, change, and the ethereal quality of existence, while also highlighting the novel's rich use of magical realism.</p>
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Audios

Spanish:

https://drive.google.com/file/d/1wBbbQgujZVlbry663jGtKhgJB8_MrGk/view?usp=sharing

English:

<https://www.radioamigainternacional.com/wp-content/uploads/2025/05/english.mp3>

FACES ALONG THE TIME

Rostros del tiempo

Kelly Colmenares and Samy Hernández



Name	Armaropa
Place	Cra 2 #12b-36 -- Chorro de Quevedo
Author	Armaropa
Interpretation	<p>This mural represents the fusion of cultural identities through the use of color and symbolic composition. The work highlights the mix of traditions between the indigenous past and the urban contemporary, evoking ethnic diversity and cultural resistance.</p> <p>The vibrant colors and geometric forms recall pre-Hispanic traditions, especially those of the Muisca, who used art as a way of narrating</p>

	<p>their beliefs and worldview. The duality of the face in the image may symbolize the encounter between two worlds: the indigenous heritage and the modern influence, reflecting the mestizaje that defines the Colombian identity. Additionally, the use of colors may allude to the connection with nature, a fundamental value in indigenous communities, and the way in which ancestral cultures are still present in the collective imagination through urban art.</p>
<p>Key elements</p>	<p>Bicolor of the face: Represents the mixing of races and the coexistence of different cultural traditions.</p> <p>Geometry and color: It refers to indigenous textile patterns, evoking the artistic heritage of the original peoples.</p> <p>Expression of the face: Suggests introspection and resilience, characteristics of communities that have resisted processes of colonisation and social transformation.</p> <p>Urban art: Functions as a tool of memory and cultural vindication in public spaces.</p>

Audios

Spanish: <https://vocaroo.com/101imhqvpRjU>

English: <https://vocaroo.com/1nSDLdARAI5f>

A TRIBUTE TO WOMEN WARRIORS

Un tributo a las guerreras



Name	Yo no elegí la guerra, pero nací guerrera
Place	Parking Lot: Centro Colombo Americano
Author	Erre.erre
Interpretation	<p>Painted based on reading the song dance of the truth commission report in which testimonies are collected from four leaders of Libertad, San Onofre, a town controlled and raped by paramilitares.</p> <p>They insist on taking to the streets through urban art, not only in order to build and return safe spaces for women and dissidents but also to unmask a scene that continues to be masculinized with clear expectations and stereotypes regarding the artists and their representations.</p> <p>In this first exhibition, death as a part of life, motherhood, the metamorphosis to get rid</p>

	<p>of pains that should not be endured, the body that dances to heal.</p> <p>The name of the work was assigned based on a quote by Rebeca Lane, a feminist, singer and activist for women's rights.</p>
<p>Key elements</p>	<p>Paramilitaires: Refers to the military that is not a part of a country's official or legitimate armed forces who attacked the people.</p> <p>Violence: Refers the suffering and abuse of Colombian people.</p> <p>The metamorphosis to get rid of pains that should not be endured</p> <p>Death: Represents one part of the life</p> <p>The scream as a gesture of healing and a call to rapture.</p> <p>Feminism: Since the piece of art was built based on a quote of a feminist activist, this work reinforces the feminine power in a society full of violence against women.</p>

Audios

Spanish:

<https://www.radioamigainternacional.com/wp-content/uploads/2025/04/ESPANOL.mp3>

English:

<https://www.radioamigainternacional.com/wp-content/uploads/2025/04/INGLES.mp3>

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