

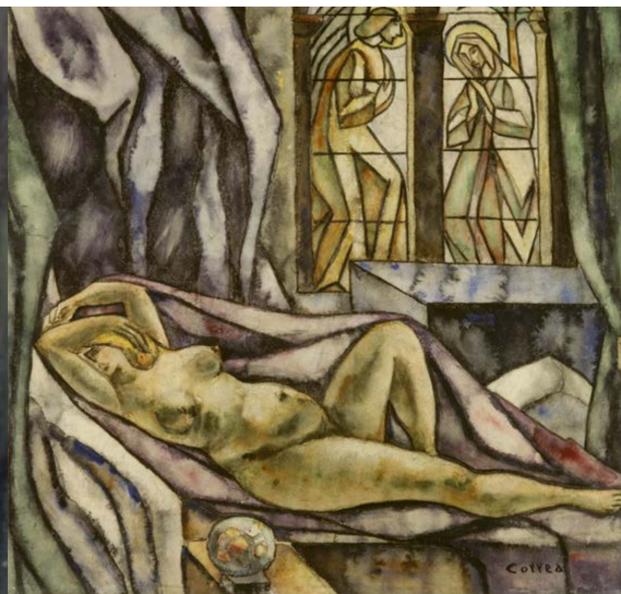
This piece captures the moment in which the Levite finds the lifeless body of his wife, abused and mistreated at the entrance to the lodging. This work was made in a studio in front of a real woman and was presented at the National Exhibition of Fine Arts (Bogotá, 1899). This painting was exhibited with other nudes in a room with restricted access.

EPIFANIO JULIÁN GARAY CAICEDO
La mujer del levita de los montes de Efraim
 1899 óleo sobre tela



For the first time in 1990 the first prize in the National Salon of Artists XXXIII was given to a performance titled *Una cosa es una cosa* of artist María Teresa Hincapié. In her performances, the artist "worked her body, found her body, and remained in her body". *Vitrina* is an action that was first introduced in the Latin American Popular Theatre in 1989.

MARÍA TERESA HINCAPIÉ *Vitrina*
 1989 Performance registrado en fotografía
 Serie de 8 fotografías



La Anunciación by Carlos Correa, aroused great controversy in the III Colombian Artists Annual Exhibition (1942), in the foreground there is pregnant woman lying naked in front of a stained glass window in which a traditional religious theme is represented.

CARLOS CORREA *Anunciación*
 ca. 1941 acuarela

The first nude sculpture in a public space was set up in the center of Bogotá in 1926. Although the character comes from the Bible and is surrounded by aquatic plants that hid the nakedness of the woman, *La Rebeca* was controversial.

ANÓNIMO *Rebeca*
 ca. 1930 talla en mármol

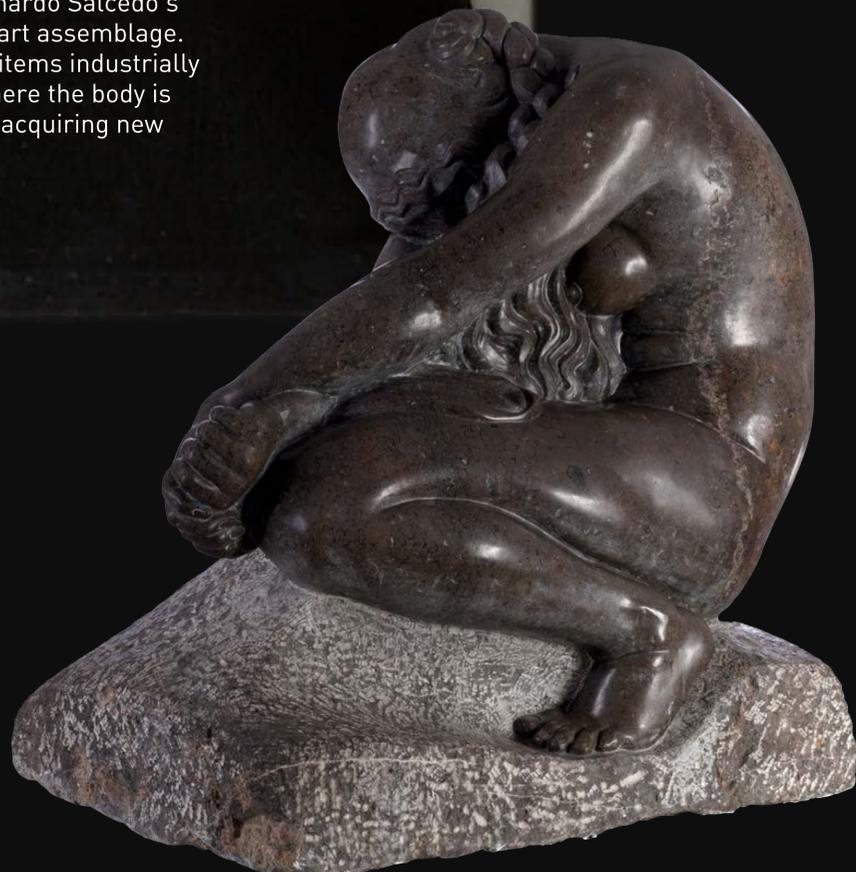


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BERNARDO SALCEDO
Rejo
 1982 ensamblaje

Under the influence of pop art, Bernardo Salcedo's work is characterized by multiple part assemblage. Taking body parts along with other items industrially produced he sets a construction where the body is decontextualized and reassembled acquiring new meanings.

In the decades of the 1930s and 1940s, nude was at its height as an art theme. This is evident in the works submitted to the National Salon of Artists, but in an allegorical sense, close to the nationalist, neo-classical and symbolist currents that were imposed as a language at that time.

JOSÉ DOMINGO RODRÍGUEZ
Angustia
 1942 talla en granito



Body

In the late 19th century, students of the School of Fine Arts in Bogotá insistently worked anatomical drawings and sculptures from plaster models. It was not until 1904, that it was authorized the use of real models.