

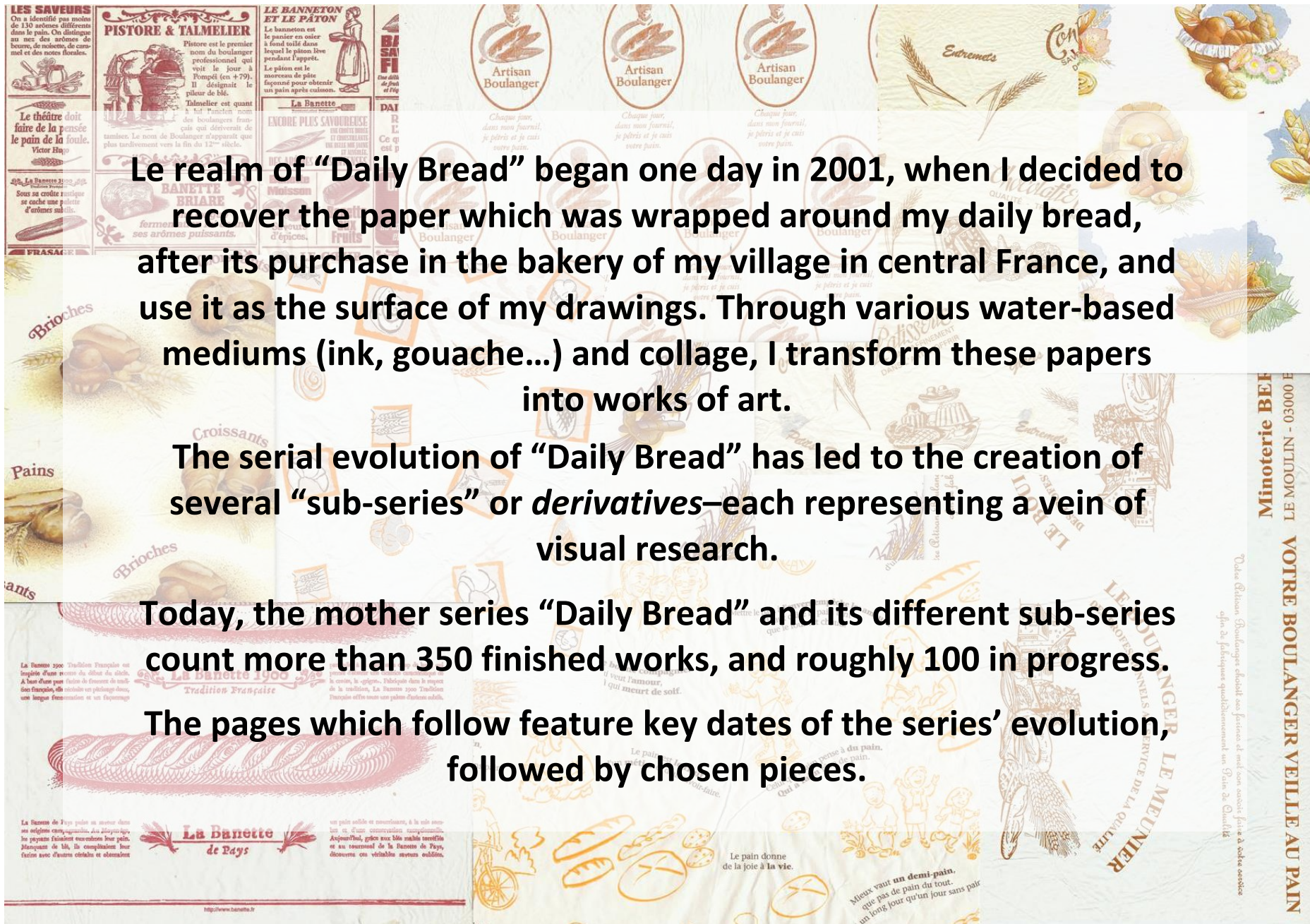
The Realm of
"Daily Bread"



DRAWINGS & COLLAGES



SALAMANDRA
<http://lissalamandra.com>



Le realm of “Daily Bread” began one day in 2001, when I decided to recover the paper which was wrapped around my daily bread, after its purchase in the bakery of my village in central France, and use it as the surface of my drawings. Through various water-based mediums (ink, gouache...) and collage, I transform these papers into works of art.

The serial evolution of “Daily Bread” has led to the creation of several “sub-series” or *derivatives*—each representing a vein of visual research.

Today, the mother series “Daily Bread” and its different sub-series count more than 350 finished works, and roughly 100 in progress.

The pages which follow feature key dates of the series’ evolution, followed by chosen pieces.

The series “Daily Bread”: A Multi-Project

2001 The Birth of “Daily Bread”

I recover this frail paper after the purchase of my baguette in the bakery of my village in central France and use it as the surface of my drawings. I draw and paint on this paper, and collage in using elements that are taken directly from my daily life.

2006 Advent of the First Sub-Series: “Love Notes”

I integrate the “love notes” written to me by my husband into the drawings of “Daily Bread.” These notes—tender, caustic, mean, ironic, humorous—allow me to speak about another facet of my daily life: my couple’s intimate one.

2006 “Poilâne by Salamandra”

At the invitation of Apollonia Poilâne, CEO of La Maison Poilâne, I transform the bread sacks of her world-famous bakery into works of art, thus creating the “série Poilâne.” I transfer the language of “Daily Bread” onto this series. In 2008, a portion of my production was acquired by La Maison Poilâne for their corporate art collection.

LES SAVEURS

On a identifié pas moins de 130 arômes différents dans le pain. On distingue au nez des arômes de beurre, de noisette, de caramel et des notes florales.

PISTORE & TALMELIER

Pistore est le premier nom du boulanger qui voit le jour à Pompéi (en +79). Il désignait le pain de blé.

LE BANNETON ET LE PÂTON

Le banneton est le panier en osier à fond toilé dans lequel le pâton lève. Le pâton est le morceau de pâte façonné pour obtenir un pain après cuisson.



BANETTE SAVEURS ET FIBRES

Une délicieuse recette aux fibres de fruits, idéal pour la forme et l'équilibre nutritionnel.

PAIN DÉROBÉ
REVEILLE
L'APPÉTIT
Ce qui est défendu est plus attrayant.

La Banette 1900
Tradition Française
Sous sa croûte rustique se cache une palette d'arômes subtils.

BANETTE ROYALE

Un grand pain de seigle à la belle mie brune et au goût typé.

UNE BONNE PÂTE
Personne n'a un caractère facile et généreux.

FRASAGE
Le frasage correspond au brassage et au mélange des ingrédients en deux temps : un tiers de la farine est d'abord mélangé, les deux tiers ensuite puis le sel dissout est incorporé.

BANETTE SEIGLE ROYAL

LE CŒUR DE LIN
Source naturelle d'Oméga 3, Banette Cœur de Lin est le bon pain qui fait du bien. Il offre une croûte fine et une mie moelleuse. Idéal pour concilier qualités nutritionnelles et plaisir gourmand !

MIEUX VAUT MANGER UN PAIN DEBOUT QU'UN STEAK A GENOUX.
Profitons des choses sûrement et simplement plutôt que de se mettre dans des situations embarrassantes.

2008 **The Sensational Entry of Raw Meat Advertisement Imagery:
Birth of the Sub-Series “Raw Meat”**

In “Daily Bread,” I began, for the first time, to use the raw meat supermarket advertisement imagery as an element of collage—most frequently to construct the female body. I explore here primarily the stereotypical image of women, in reincarnating feminine matrixes (after the pin-up, master paintings, and the living model).

2011-18 **Collages without Backgrounds: The Raw Meat triptych**

For seven years, I reinterpreted a monumental triptych of female figures, modeled after Francis Bacon’s triptych, exclusively with supermarket advertisement imagery. I created, for the first time, collages without backgrounds—meaning the collage material (the pieces of advertisement imagery) have been glued one atop of the other—the figure has thus fused with its surface.

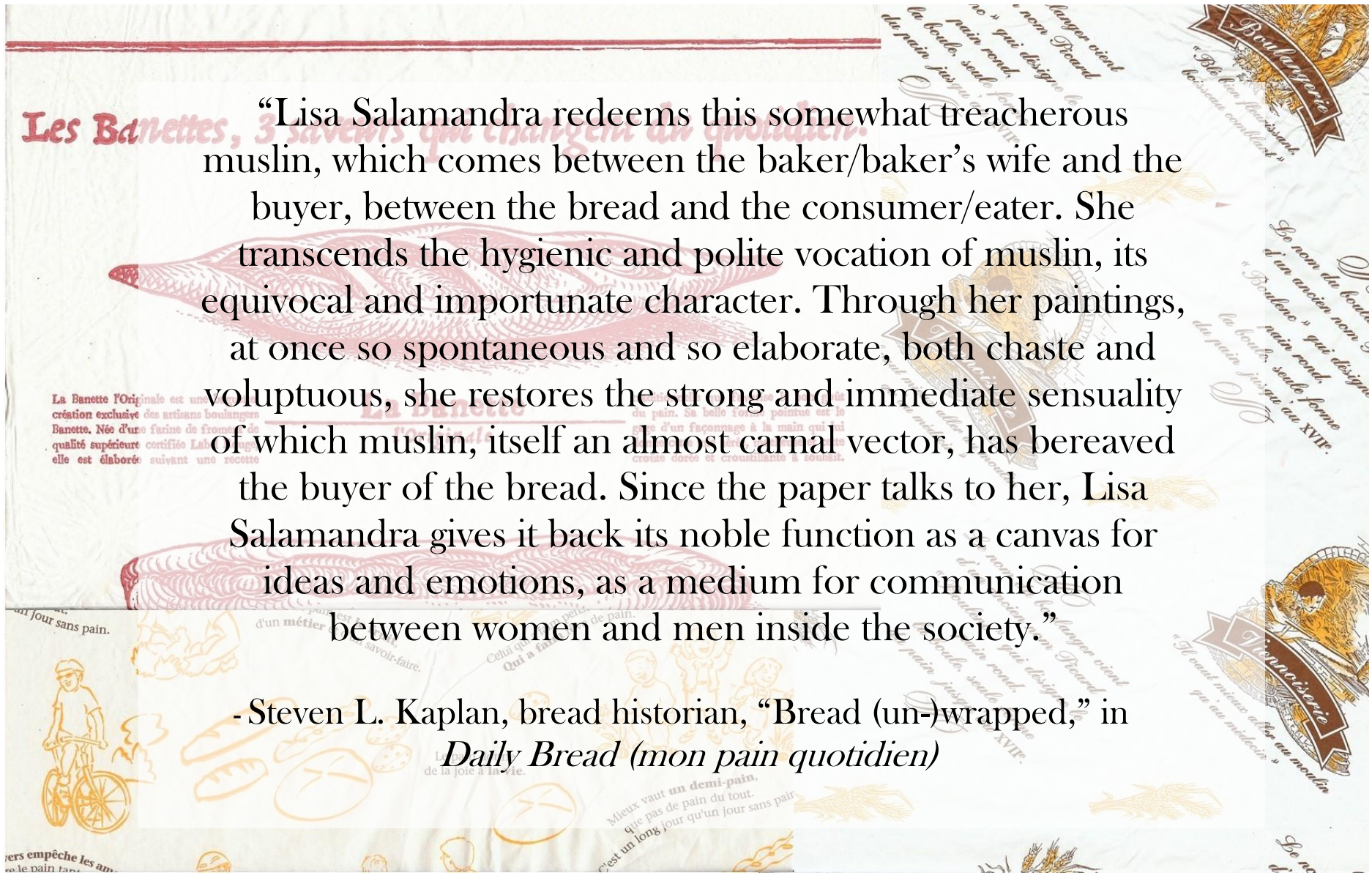
2018 **Birth of the Sub-Series “CUT-OUTS”**

The triptych Raw Meat brought about an evolution in my collage process which I put into play in “CUT-OUTS”: here, I cut up the papers which once wrapped my daily bread into pieces and I glue these pieces together to create new images. I don’t use any paint or drawing mediums; on the contrary, I choose to solely use the printed motifs and words of the papers to elaborate my collages. I create studies that precede the realization of monumental collages in order to test out this new process. When the theme calls for it, other “traces” gleaned from my daily life also become collage material.

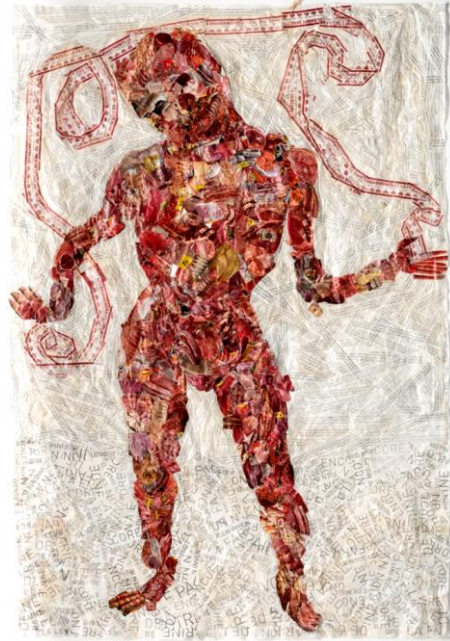
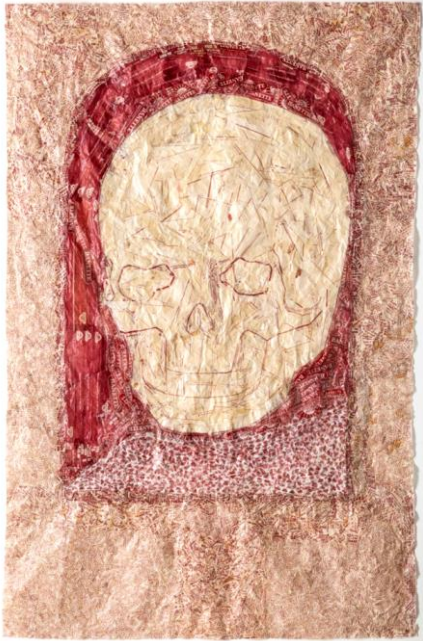
Les Banettes, 3 saveurs qui changent un quotidien

“Lisa Salamandra redeems this somewhat treacherous muslin, which comes between the baker/baker’s wife and the buyer, between the bread and the consumer/eater. She transcends the hygienic and polite vocation of muslin, its equivocal and importunate character. Through her paintings, at once so spontaneous and so elaborate, both chaste and voluptuous, she restores the strong and immediate sensuality of which muslin, itself an almost carnal vector, has bereaved the buyer of the bread. Since the paper talks to her, Lisa Salamandra gives it back its noble function as a canvas for ideas and emotions, as a medium for communication between women and men inside the society.”

- Steven L. Kaplan, bread historian, “Bread (un-)wrapped,” in *Daily Bread (mon pain quotidien)*



Works from the
sub-series “CUT-OUTS” (2018-present)



inspired by the *Polyptyque de la Vanité terrestre et de la Rédemption céleste* by Hans Memling

- (left) **La Mort** 2023 70.8 x 45.6 in. / 180 x 116 cm collage of the papers which once wrapped my daily bread
 (middle left) **L'Enfer** 2024 70.8 x 49 in. / 180 x 125 cm collage of raw meat supermarket advertisement imagery and the papers which once wrapped my daily bread
 (middle right) **Vanité** 2024 181 x 120 cm collage of raw meat supermarket advertisement imagery, of a 'love note,' and of the sacs and papers which once wrapped my daily bread
 (right) **Blason** 2024 181,5 x 127,5 cm collage of the sacs which once wrapped my daily bread

My reinterpretation of Memling's triptych is composed of six monumental panels, of which the first four are above, followed by the six studies on the next page.



Studies after Memling
2022-2024

inspired by the *Polyptyque de la Vanité terrestre et de la Rédemption céleste* by Hans Memling
17 x 12 in. each / 43 x 31 cm

collage of the papers which once wrapped my daily bread

This Is My Life is a monumental collage nearly solely composed of all kinds of elements which I carefully 'collected' over the past 25 years of my life. Although these papers might seem insignificant, they represent direct traces of my lived existence, they are the vestiges of my daily acts. *This Is My Life* can thus be viewed as a giant scrapbook; the work shows how these little pieces of paper—receipts, tickets, scribbles, notes, lists...—that one receives or creates (indeed less and less, as our daily acts become more and more dematerialized) can bear memory—glimpses of one's life.



This Is My Life

inspired by an image of the Vénus de Lespugue

2021

550 x 300 cm / 216 x 118 in.

collage of papers which once wrapped my daily bread and traces of my daily life from over the past twenty-five years

The Way We Were

2022

220 x 215 cm / 86.6 x 84.6 in.

collage of the papers which once
wrapped my daily bread



Salamandra La Conquérante

inspired by the *Tapestry of Bayeux*
and *The Great Wave* by Hokusai

2020

300 x 380 cm / 118 x 150 in.

collage of the papers which once
wrapped my daily bread, ink, gouache





French Gothic
inspired by the self-portrait/portrait
by Nicola van Houbraken

2020
210 x 206 cm / 83 x 81 in.
collage of the papers which once
wrapped my daily bread



Study (for French Gothic)

inspired by the self-portrait/portrait
by Nicola van Houbraken

2019

93 x 76 cm / 37 x 29.5 in.
collage of the papers which once
wrapped my daily bread

Studies (for This Is My Life)

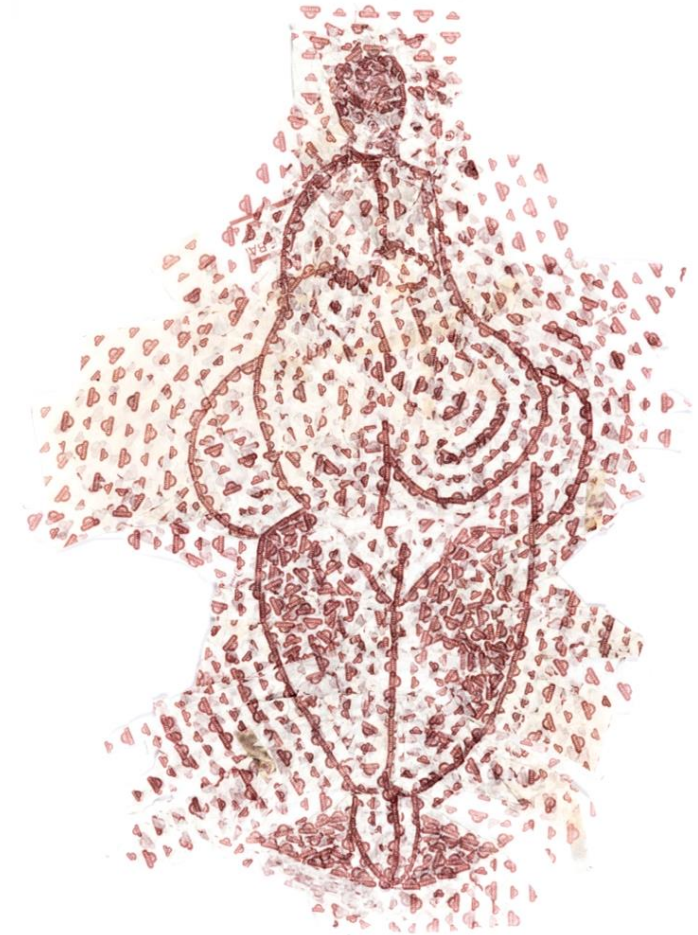
inspired by an image of the
Vénus de Lespugue

2018

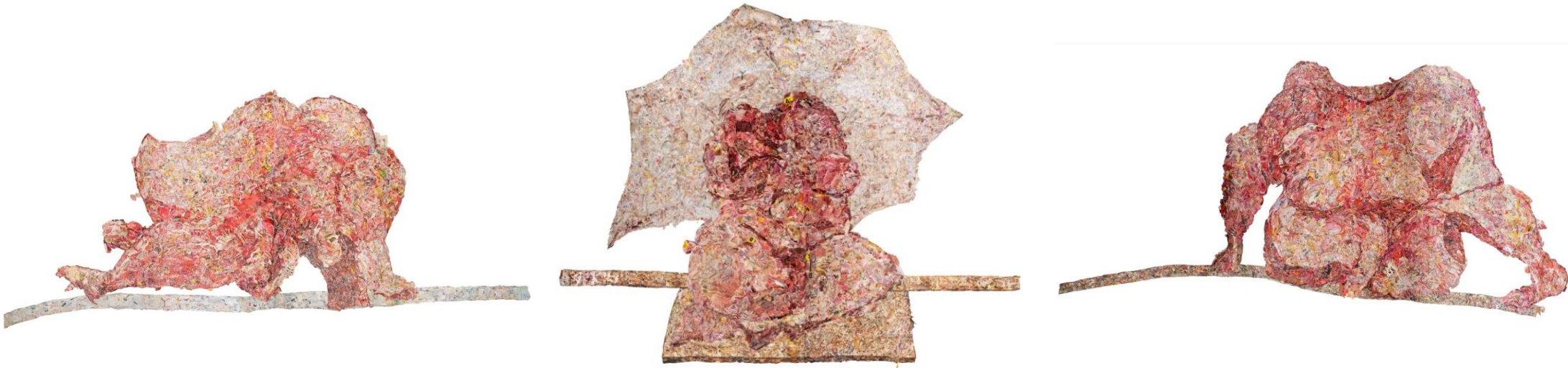
(l) 81 x 57 cm / 32 x 25.5 in.

(r) 89 x 56 cm / 35 x 32 in.

collage of the papers which
once wrapped my daily bread



Works from the sub-series “Daily Bread: Raw Meat”
(2008-present)



Raw Meat

inspired by *Studies of the Human Body* by Francis Bacon

2018

approx. 450 x 1400 cm / 177 x 552 in.

collage of advertisement imagery



(detail) *Raw Meat*

2018

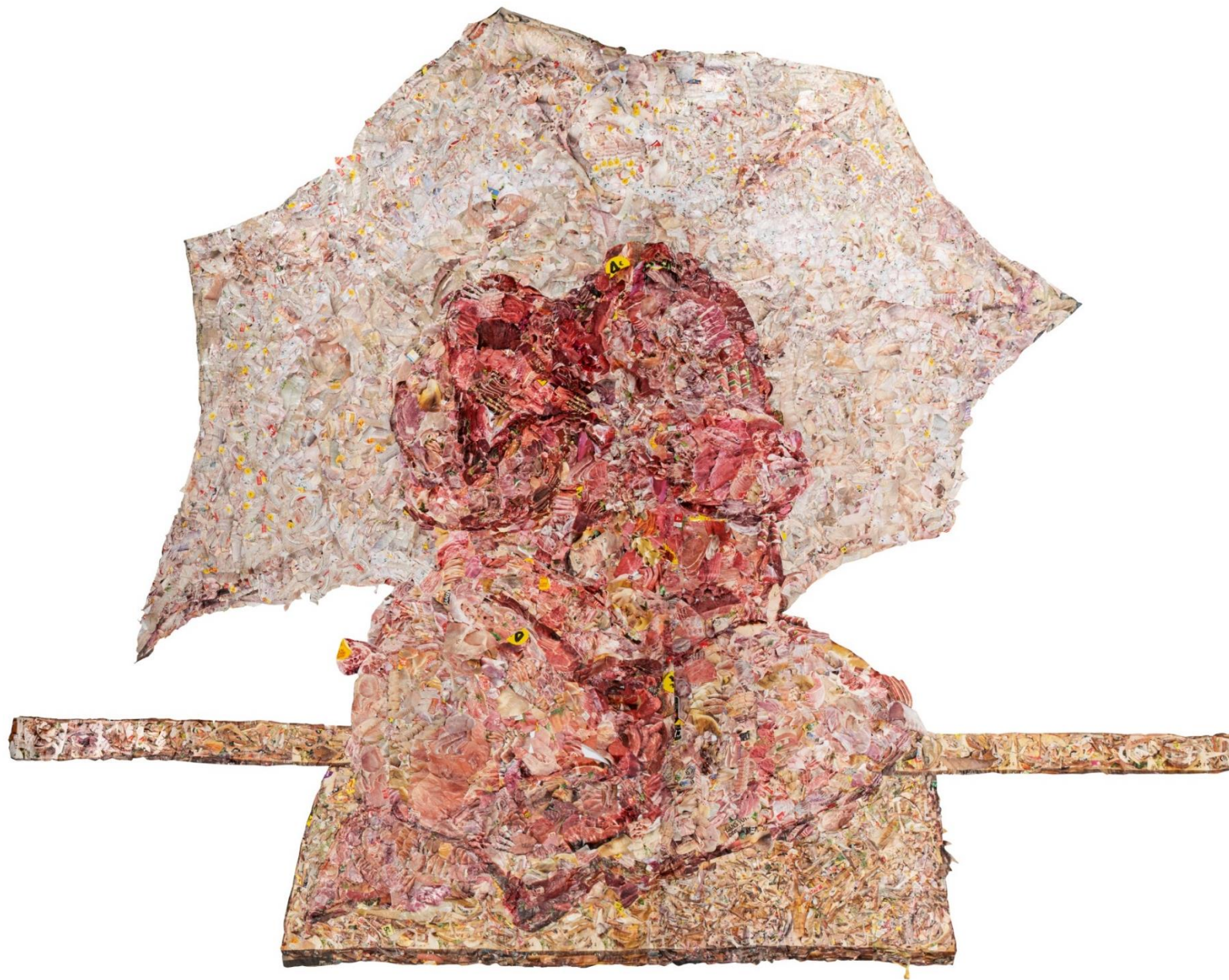
approx. 300 x 450 cm / 118 x 177 in.

collage of advertisement imagery of raw meat and mattresses

(detail) *Raw Meat*

2018
approx. 400 x 450 cm /
157 x 177 in.

collage of supermarket
advertisement imagery of raw
meat, cutting boards, and
fat from roasts





(detail) *Raw Meat*

2018

approx. 450 x 450 cm / 177 x 177 in.
collage of supermarket advertisement
imagery of raw meat and marble



my Olympia
inspired by *Olympia* by Edouard Manet

2011
195 x 252 cm / 77 x 99 in.
collage of raw meat supermarket advertisement imagery on the
papers which once wrapped my daily bread



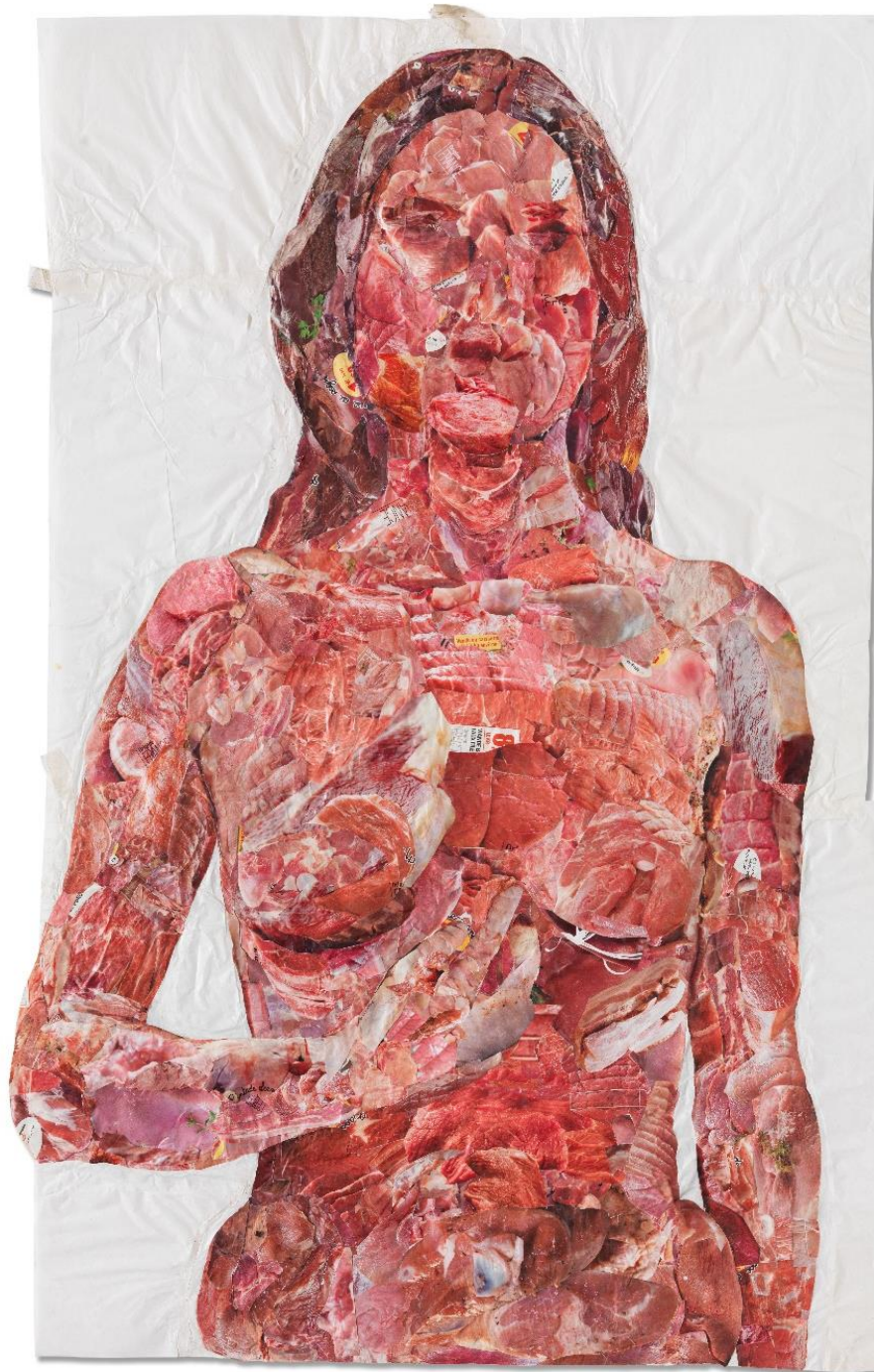
Nathalie 1

2012
141 x 110 cm / 56 x 43 in.
ink, gouache, and collage of raw meat supermarket advertisement imagery on the papers which once wrapped my daily bread



Nathalie 2

2012
130 x 85 cm / 51 x 33 in.
collage of raw meat supermarket advertisement imagery on the papers which once wrapped my daily bread



Self-portrait after Dürer

inspired by *Self-portrait in Fur-trimmed Robe* by
Albrecht Dürer

2010

94 x 47 cm / 37 x 22.5 in.

collage of raw meat supermarket advertisement
imagery on the papers which once wrapped
my daily bread



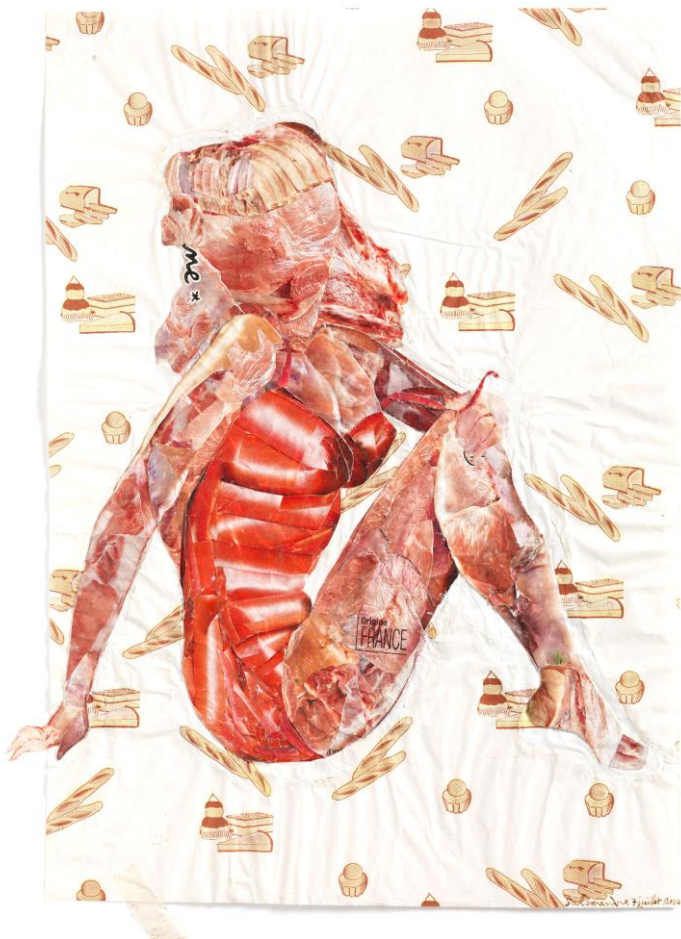
after Courbet

inspired by the *Origin of the world* by Gustave Courbet

2009

49 x 57 cm / 19 x 22.5 in.

ink, gouache, and collage of raw meat supermarket advertisement imagery on the paper which once wrapped my daily bread



Pin-ups

Inspired by pin-ups gleaned on the internet

2010

40 x 30 cm chacune / 16 x 12 in. each

collage of raw meat supermarket advertisement imagery on the papers which once wrapped my daily bread

Works from the sub-series “Daily Bread: Love Notes”
(2006-present)



Daily Bread: Love Note

2009

60 x 49 cm / 24 x 19 in.

ink, gouache, and collage on the paper
which once wrapped
my daily bread



Daily Bread: Love Note

2021

43,9 x 49,5 cm / 17 x 20 in.

ink, gouache, and collage on the paper
which once wrapped my daily bread

Works from the “series Poilâne”
(2006-present)

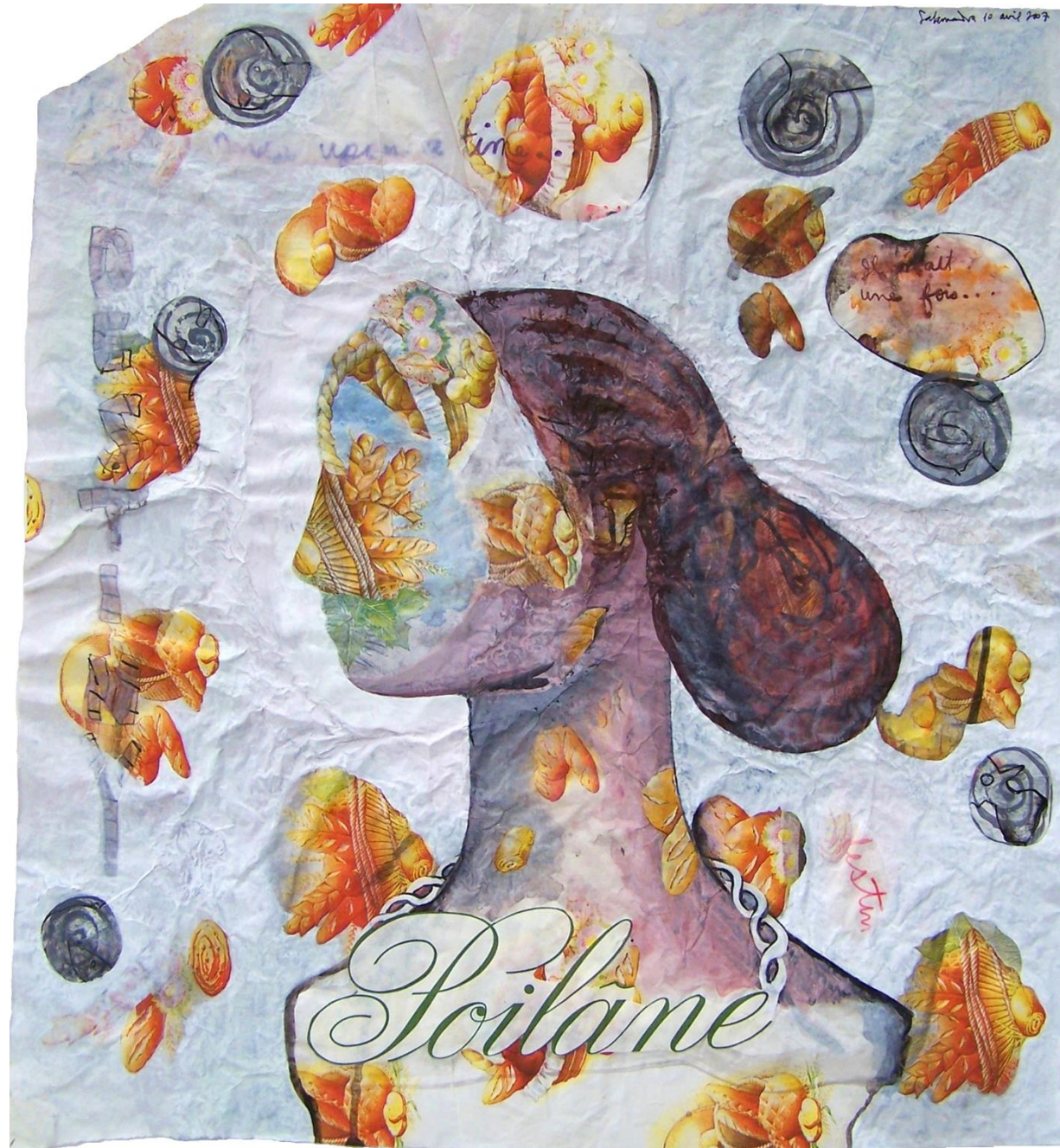


série Poilâne

2021

34 x 57 cm / 13 x 22.5 in.

ink and gouache on the bread sac of La Maison Poilâne



série Poilâne

2008

54 x 49 cm / 21 x 19 in.

ink, gouache, and collage on the
paper which once wrapped my
daily bread

Works from the 'mother series' "Daily Bread"
(2001-present)



Daily Bread

2007

40 x 30 cm / 16 x 12 in.

ink and gouache on the paper which
once wrapped my daily bread



Daily Bread

2018

40 x 30 cm / 20 x 16 in.

ink, gouache and collage on the paper which once wrapped my daily bread



Daily Bread

2018

40 x 30 cm / 20 x 16 in.

ink, gouache and collage on the paper which once wrapped my daily bread



Daily Bread

2006

78 x 50 cm / 30 x 20 in.

ink, gouache, and collage on the paper which
once wrapped my daily bread



Daily Bread

2009

40 x 30 cm / 20 x 16 in.

ink, gouache, and collage on the paper which
once wrapped my daily bread

SALAMANDRA

Painter

Born in Trenton, New Jersey.

Lives and works in Paris and in central France.

Solo Exhibitions (sélection)

- 2024 *Morceaux de vie*, Château des Tourelles, Galerie d'art Plessis-Tréville
- 2023 *Dumas de Raully & Salamandra*, Galerie DB, Paris
- 2020 *Anthologie du pain quotidien*, Galerie de la Tour Morillon, Saint-Amand-Montrond
- 2019 *La Peinture se mange.*, for *La Nuit de la Lecture* (French Ministry of Culture), Appétit, Paris in conjunction with *Art'nBox* (cur. Elora Weill-Engerer)
- 2018 *Raw Meat*, thesis dissertation exhibition, FERRANDI-Paris Salamandra & Thiercelin, Fonds d'Art Moderne et Contemporain, Montluçon
"I do.", Salamandra & Thiercelin, Salles Jean-Héliou, Centre Nicolas Pomel, Issoire, France
- 2017 *Y*, series "*Crotches*," Galerie In Situ, Nogent-le-Rotrou, France
- 2016 *Jours légers à Paris*, Galerie La Ralentie, Paris
- 2015 *Raw Meat/La Femme Crue*, Fondation des Etats-Unis, Cité Internationale Universitaire de Paris
Jours légers à Ainay-le-Château, Art & Santé au CHS, Ainay-le-Château
- 2014 *Pin-up sicabienne*, presented by Sicaba-Adet, *Salon de l'Agriculture*, Paris
Raw Meat, Galerie du Parc Bignon, Bourbon-l'Archambault
NON-LIEU, corporate cultural patronage, Fougerat Avocats, Paris
- 2013 *Raw Meat and Daily Bread; A Feast of images*, Espace International Pierre Jaffry, Franco-American Institute, Rennes
- 2010 *CARNE – Parcours d'art contemporain*, Paris
Espace Culturel La Passerelle, Avermes
Europain: Salon Mondial de la Boulangerie, Salles VIP et Presse, Parc des Expositions, Villepinte
- 2009 The Gallery at Chapin, Princeton, New Jersey
Combes Gallery, American University of Paris
- 2008 *Regards croisés sur la gastronomie, Daily Bread*, U.S. Ambassador's Residence, Paris
- 2004 *Scenes from Everyday Life*, The WPA Gallery, The Arts Council of Princeton, New Jersey
- 2002 *Daily Bread & Autres Jours*, Galerie Allaire-Aigret, Paris
- 1999 *Femmes, Sharing Day Finance*, annual acquisition, with the Galerie Magda Danysz, Arthur Andersen, Inc., Neuilly-sur-Seine
Galerie Sacha Tarassoff, Paris

- 1993 Figure 5 Gallery, San Francisco
The Luggage Store Gallery, San Francisco

Group Exhibitions (sélection)

- 2024 *A Table !*, Atelier 2, Villeneuve d'Ascq
- 2023 *Sculptura*, biennale, Salle des Clerc et Salle Jeanne de Falndreysy, Valence (cur. Pascal Thevenet)
Rebond, entre art et sport, Château de Tourelles, Bois-Colombes
Art Actuel, Saint-Amand-Montrond (cur. Andrej Pezelj)
- 2021 *Art Actuel*, Saint-Amand-Montrond (cur. Gabriel Foussard)
Lassitude des Solitudes, Abbaye de Massay (cur. Gabriel Foussard)
SALO IX, salon du dessin érotique, Les Salaisons, Paris (cur. Laurent Quénéhen)
- 2020 *SALO VIII, salon du dessin érotique*, Les Salaisons, Paris (cur. Laurent Quénéhen)
Salon de la Mort, Espace Bertrand Grimont, Paris (cur. Laurent Quénéhen)
Impact Chili 2020, Théâtre du Châtelet, Paris (cur. Carlos Araya)
- 2019 *SALO VII, juried show*, Les Salaisons, Paris (cur. Laurent Quénéhen)
- 2018 *Sculptura*, biennial, Galerie d'art La Villa Balthazar, Valence (cur. Pascal Thevenet)
50 Nuances de rose, 59Rivoli, Paris (cur. Kévin Bideaux)
- 2015 *29th Grand Prize of Painting of the city of Saint-Grégoire*, France
Histoires... de prendre son temps, Fond Shakers, Château des Ducs de Bourbon, Montluçon
Les Musiques des formes, with Shakers, Hôtel du Département, Conseil départemental de l'Allier, Moulins
- 2013 *Entre thèses; La solitude du thésard*, L'Espace CP5, Paris
Women's Rights - An Artist's Perspective, UniteWomen.org
- 2012 *Re-penser l'ordinaire*, Couvent des Cordeliers, Paris
- 2009 *Prix de Peinture Antoine Marin*, Galerie Municipale Julio Gonzales, Arcueil
After Taste, The Wall Gallery, Berlin
- 2006 *H²O, 5eme édition du salon des jeune créateurs de la ville de Vichy*, juried show, Centre Culturel Valery-Larbaud, Vichy
- 2003 *Grand Prix International de la Peinture à l'Eau*, juried show, Trégastel
- 2000 *Salon de Montrouge*, juried show, Montrouge
Salon de Mai, juried show, Espace Eiffel-Branly, Paris
Symposium International de Recherche en Art Contemporain, juried show, Noisy-le-Grand
- 1999 Frank Perelli Fine Art, Baltimore
Les Visages de Nôtre Humanité, public art exhibition, Grande Halle de la Villette, Paris
- 1998 Vorpall Gallery, San Francisco
Linda Warren Fine Arts, Los Angeles
Couleurs d'Oberkampf, public art exhibition, rue Oberkampf, Paris
- 1997 *L'Art Prend l'Air*, public art exhibition, avenue Laumière, Paris

- 1994 *Les Gens Vus Par Mes Yeux*, Espace B.A.C., Paris
Combine Effort, Figure 5 Gallery, San Francisco
- 1993 *The Artist and the Nude*, juried show, Second Story Studios & Gallery, Seattle
Second Annual Gallery Retrospective, Art Attack Gallery, San Francisco
- 1992 *Art for Art's Sake*, Art Attack Gallery, San Francisco
 Somar Gallery, San Francisco

Awards & Grants

- 2024 Provost Award for Excellence in Teaching, Paris College of Art
- 2023 Laureate, Grant for the Documentation of Artworks, ADAGP
- 2022 Laureate, Prix Charles Oulmont in Fine Arts, Fondation Charles Oulmont, under the auspices of the Fondation de France
- 2015-18 Doctoral research grant (3-year monthly stipend), Conseil départemental de l'Allier
- 2013-18 Annual grant towards research-related activities, Doctoral School of Fine Arts, Université Paris I- Panthéon-Sorbonne
- 2014 Grant for studio expansion and renovations, DRAC Auvergne
- 2009 Laureate, 3rd Prize in Painting Antoine Marin

Publications

- 2021 "La Viande et La Femme, Image de la femme crue," *Diogène, revue internationale des sciences humaines*, n° 267-268, 117-139.
- 2019 « [Ecorchées](#) », *p-e-r-f-o-r-m-a-n-c-e*, Vol. 5.
 Limited-edition print (30) for the box set [La Peinture se Mange](#), Art n' Box, January-February.
Foundation-Box, limited-edition print box set, Editions Poëin, Collection 15 au Carré, L'Ételon, France.
Raw Meat, RURALity, special collaborative issue of *Null Set* and *Slag Magazines, OFAR*, Vol. n°4 Issue n°1, 29-30.
- 2018 "Le "Y": Notre entrejambe, ce sujet si tabou," section "Féminité," *FemininBio* website, January 30, 2018.
- 2017 *Crotches*, exhibition catalogue, 80 pages, 11 x 8.5 in., 48 images, 3 essays.
- 2013 *Daily Bread : Raw Meat*, exhibition catalogue, 56 pages, 12 x 12 in., 25 images, 3 essays, editions Shakers, Montluçon.
- 2009 *Daily Bread (mon pain quotidien)*, monograph, 184 pages, 144 images, 11 x 9.5 in., 3 essays, éditions L'àpart, Turquant.

Lectures/Events/Teaching

- 2019-2025 Thesis Coordinator, Adjunct faculty, Paris College of Art, Paris
- 2023 Guest Lecturer, "La Viande et La Femme, Image de la femme crue," Ecole municipale d'art, Saint-Amand-Montrond
- 2022 Guest Lecturer, Ecole Boule, Paris
- 2020-21 Guest Lecturer, Ensaama, Paris

- 2020 Artist Talk, Artist residency Shakers-Lieux effervescence & Lycée Madame de Staël, Montluçon
- Artist Talk, Galerie de la Tour Morillon, Saint-Amand-Montrond
- 2018 Speaker, *Printemps des études*, Palais Brongniart, Paris
- 2017 Speaker, *Parlement du Féminin*, Opéra Comique, Paris
- Artist Talk, Ecole Auvergne Formation, Clermont-Ferrand
- Presentation, catalogue launch, *Crotches*, Fondation des Etats-Unis, Cité Internationale Universitaire, Paris
- Artist Talk, Fine Arts Department, American University of Paris
- 2016 "Vox Amerika," Projection, Fondation des Etats-Unis, Cité Internationale Universitaire, Paris
- 2015 Artist Talk, "Raw Meat & Daily Bread," *Evenings with an Artist*, The American Library in Paris
- 2014 "Ecorchées", International Symposium *Art & Clinique*, Université Paris I Panthéon-Sorbonne, Paris
- 2009 Artist Talk, "The Tale of My Daily Bread," *Around the Arts*, The Mona Bismarck Foundation, Paris
- 2005 *Dining by Design*, The Arts Council of Princeton, New Jersey

Commissions

- 2014 Sicaba-Adet, Bourbon-l'Archambault, [La Pin-up sicabienne](#)
- 2008 La Maison Poilâne, Paris, [La série Poilâne](#)
- 2000 Les éditions du Seuil, Paris, *Des artistes contemporains sur les pas des grands auteurs* (image reproduction, 40 000 ex.)

Press (sélection)

- Allison Deutsch, "The Gender of Food," in *Farm to Table* (image reproduction), exhibition catalogue for "Farm to Table: Art, Food, and Identity in the Age of Impressionism," Norfolk, Chrysler Museum of Art and Yale University Press, November 2024.
- Kévin Bideaux, *Rose* (image reproduction), Paris, éditions Amsterdam, November 3, 2023.
- Eline Cipriani, "[Nathalie 1](#)," Afpa and INA, June 8, 2023.
- Laurent Mabed, "[Dans l'atelier de Lisa Salamandra](#)," Portrait for "Destinations," BipTV, December 9, 2022.
- Carmen Novo, "[Entrevista](#)," interview, November 7, 2021.
- Christèle Deschamps, "[Exposition Daily Bread Lisa Salamandra](#)," *Kaléidoscope*, BipTV, 4'33, March 4, 2020.
- Anne-Lise Dupays, "[Lisa Salamandra ; La Peinture comme pain quotidien](#)," *L'Echo du Berry*, rubrique « Portraits du Terroir," November 21, 2019.
- Elora Weill-Engerer, "[Ceci est le pain de Salamandra](#)," *Art'nMag*, January-February 2019, 12-19.
- Alexis Perché, "[Vivre d'amour et de peinture à Pomel](#)," *La Montagne*, December 22, 2017, 15.

Bénédicte Philippe, "[Salamandra – Jours légers à Paris](#)," *Télérama*, *Sortir Paris*, October 26, 2016, 33.

La Brèv'aralya, "[Lisa Salamandra – Jours légers à Paris](#)," e-magazine of contemporary art, n°46, Nov/Dec. 2016, 20.

Paola Martinez Infante, "['Les femmes crues' de Lisa Salamandra, du stéréotype à la sacralisation](#)," Site *Terriennes*, *TV5 Monde*, July 25, 2015.

"Des images de viande crue pour construire ses œuvres," "L'Invitée", e-magazine *Cultivar App'bovins*, n°12, March 13, 2014, 4.

"Lisa Salamandra transfigure le corps féminin," *La Montagne*, December 10, 2013.

"La viande crue et le pain quotidien de Lisa Salamandra, un festival d'images," *La Boucherie Française* (monthly magazine of the Confédération Française de la Boucherie in Paris), January 2014, 35.

"Rendez-vous à Rennes, lundi 9 décembre," *La Boucherie Française*, November 2013, 28.

"Viande crue & pain quotidien," *La Boucherie Française*, September 2013, 30.

"Lisa Salamandra transfigure le corps féminin," *La Montagne*, December 10, 2013.

Paysages humaines du Pays de Tronçais et du Val du Cher, éditions Bleu autour, Clermont Ferrand, October 2011, 17-19.

Book cover, *Three Geographies : A Milkmaid's Grimoire*, Arielle Guy, Dusie Press, Zurich, 2011.

"[Expo Carne 2010 : l'art de la chair aux enchères](#)", *Café Babel*, November 25, 2010.

"Lisa Salamandra multiplie les pains", *La Montagne*, November 24, 2010.

"Beaux livres vus au Salon Européen, Daily Bread", *Les Nouvelles de la Boulangerie*, n° 781, May 2, 2010.

"Multiplying the Loaves, An artist transforms her daily bread into works of art", *TimeOFF*, Princeton Packet publications, September 11, 2009.

"Aftertaste", *ArtUS*, *International Art Criticism*, January 2009.

"Salamandra's 'Daily Bread' to be featured at Chapin," *Town Topics*, Princeton, August 19, 2009.

Ilene Dube, [Our Daily Bread](#), blog *The Artful Blogger*, August 14, 2009.

"L'excellence, le pain quotidien des artistes auvergnats", *La Montagne*, November 25, 2007.

Raquel Hadida, "Lisa Salamandra, Son pain quotidien", *Valeurs Boulangères*, France, 58-61, July-Aug-Sept 2005.

Ilene Dube, "Primal Form", Cover story, *TimeOff & Tempo* magazines, Princeton Packet Publications, Princeton, New Jersey, June 11-27, 2004.

Permanent Collections

Artists' residency Shakers, City of Montluçon, France
Confédération Française de la Boulangerie, Paris
Ernst & Young, Neuilly-sur-Seine, France (60 paintings of the series, *Femmes*, acquisition via Galerie Magda Danysz, Paris)
Espace Culturel La Pléaïde, City of Commeny, France
Europain Développement, Inc., Paris
Fougerat Avocats, Paris
La Maison Poilâne, Paris
Sicaba-Adet, Bourbon l'Archambault, France
Private Collections

Education

2021 Obtention of the university qualification for *Maître de conférences*
2018 PhD, Research in Fine Arts, Université Paris I Panthéon-Sorbonne, Paris (under the direction of Michel Sicard)
2011 MFA, *Summa cum laude*, Université Paris I Panthéon-Sorbonne, Paris
1997 "Licence" in Fine Arts, Université Paris VIII – Vincennes-St. Denis
1989 BFA, Maryland Institute, College of Art, Baltimore, Maryland

Professional affiliations

La Maison des Artistes, affiliation
Institute ACTE (EA 7539) - axe 5 Plasticité, Ecole des Arts de la Sorbonne, Université Paris I Panthéon-Sorbonne, research associate
ADAGP, member
Fondation Taylor, member
Shakers-Lieux d'effervescence, member



ROTT
LE KG

1,95

FRANCE

SA
A1
ND
O9
O2
A

3

TÊTE

100g



SALAMANDRA
Painter

<http://lissalamandra.com>