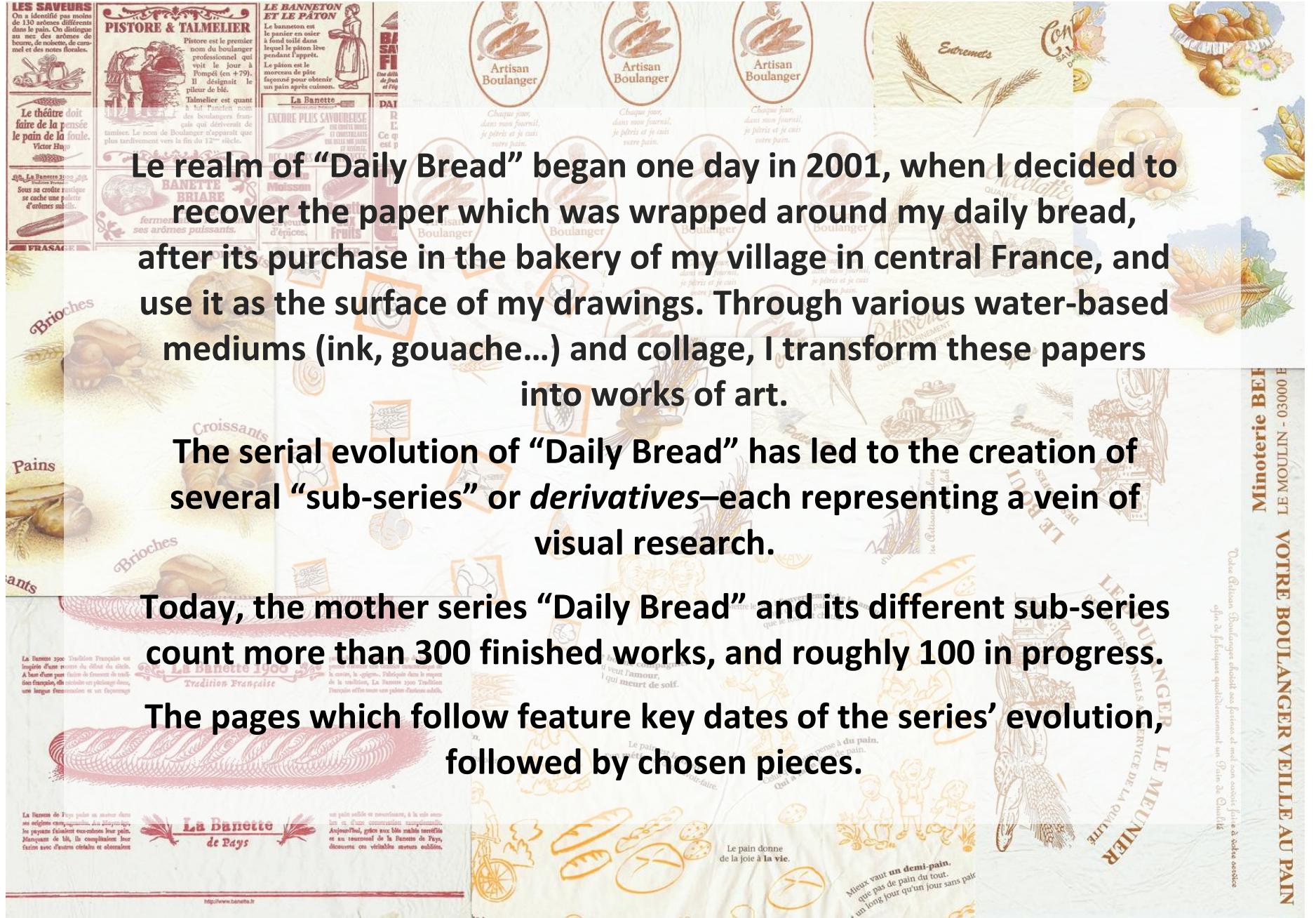


The Realm of “Daily Bread”



DRAWINGS & COLLAGES

SALAMANDRA
<http://lisasalamandra.com>



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.

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.

FRASAGE

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

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

PISTORE & TALMELIER

Pistore est le premier

LE BANNETON ET LE PÂTON

Le banneton est le panier en osier à fond toile dans lequel le pâton lève.



BANETTE SAVEURS ET FIBRES

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

PAIN DÉROBÉ REVEILLE APPÉTIT

Ce qui est défendu est plus attrayant.

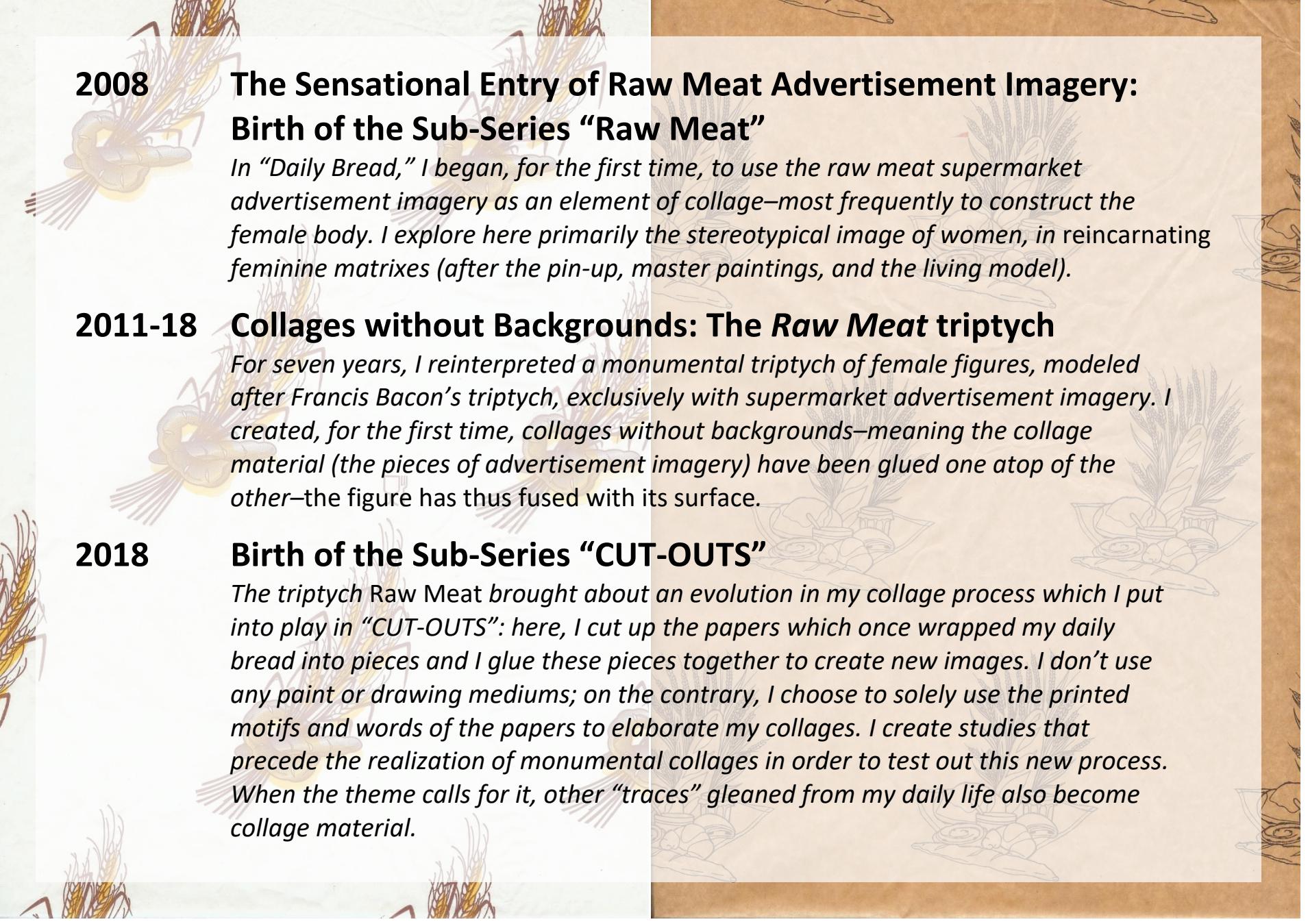
UNE BONNE PÂTE

Personne au caractère facile et généreux.

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.

NE PAS SE TENIR SUR LA VOIE POUR LA VIE



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

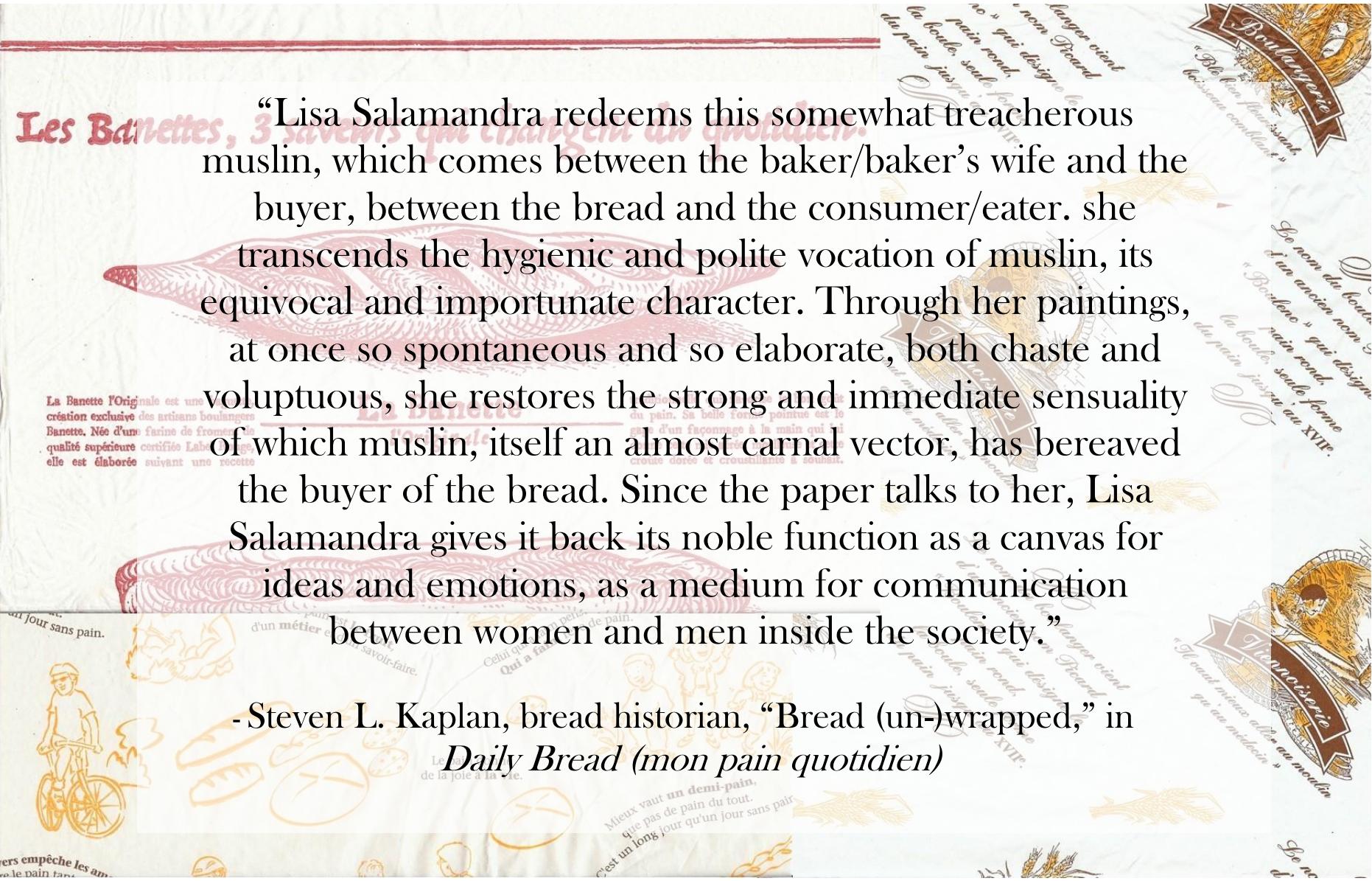
Collages without Backgrounds: The Raw Meat triptych

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, “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)



Etudes pour le Polyptyque d'après Memling
2022-2023

17 x 12 in. each / 43 x 31 cm chacune

inspired by the *Polyptyque de la Vanité terrestre et de la Rédemption céleste* (Memling)
collage of the papers which once wrapped my daily bread

The Way We Were

2022

220 x 215 cm / 86.5 x 84.5 in.
collage of the papers which once
wrapped my daily bread



This Is My Life

inspired from an image of the Vénus de Lespugue

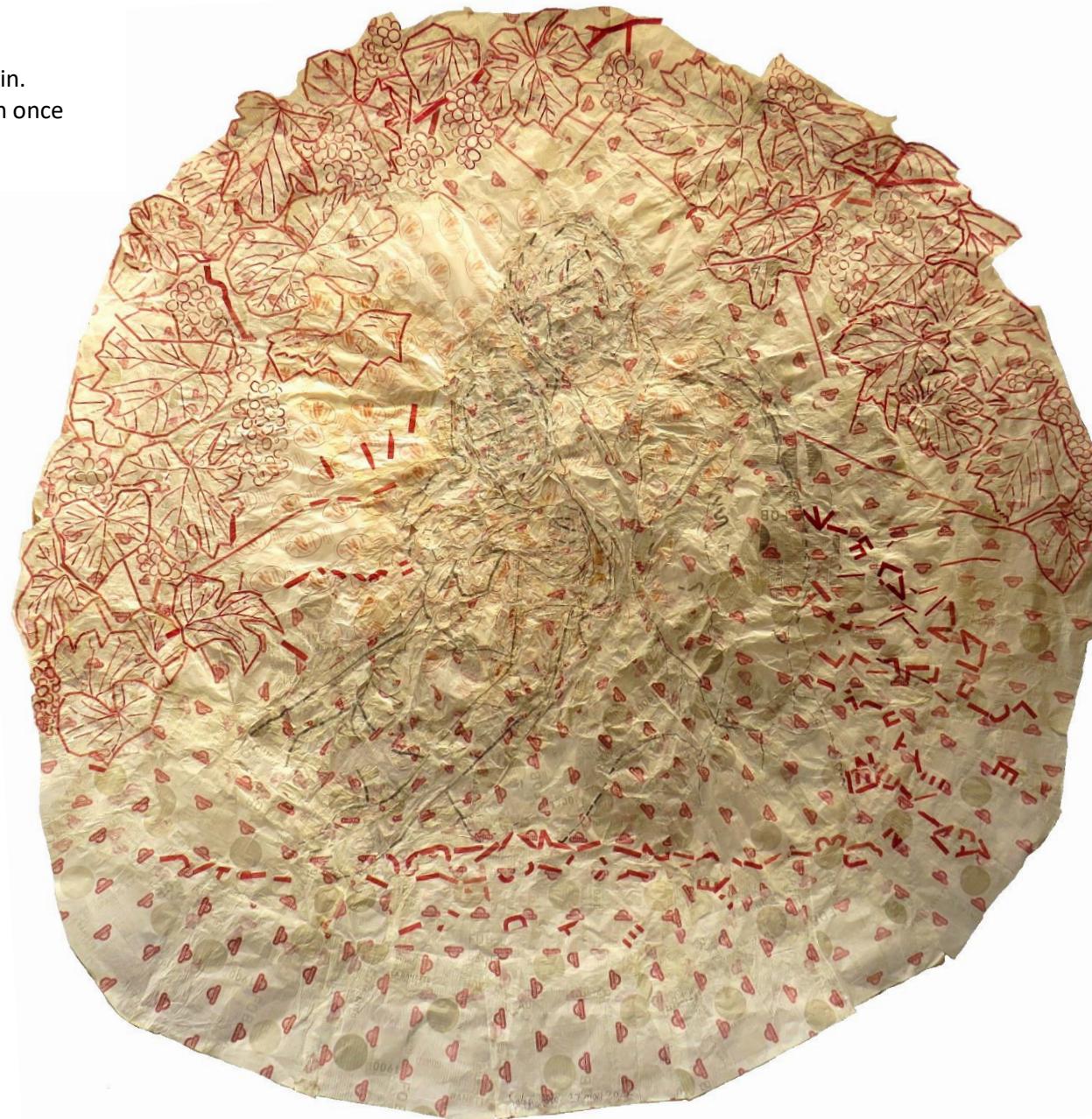
2021

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 / 86.5 x 84.5 in.
collage of the papers which once
wrapped my daily bread





(details) *The Way We Were*

2022

220 x 215 cm / 86.5 x 84.5 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

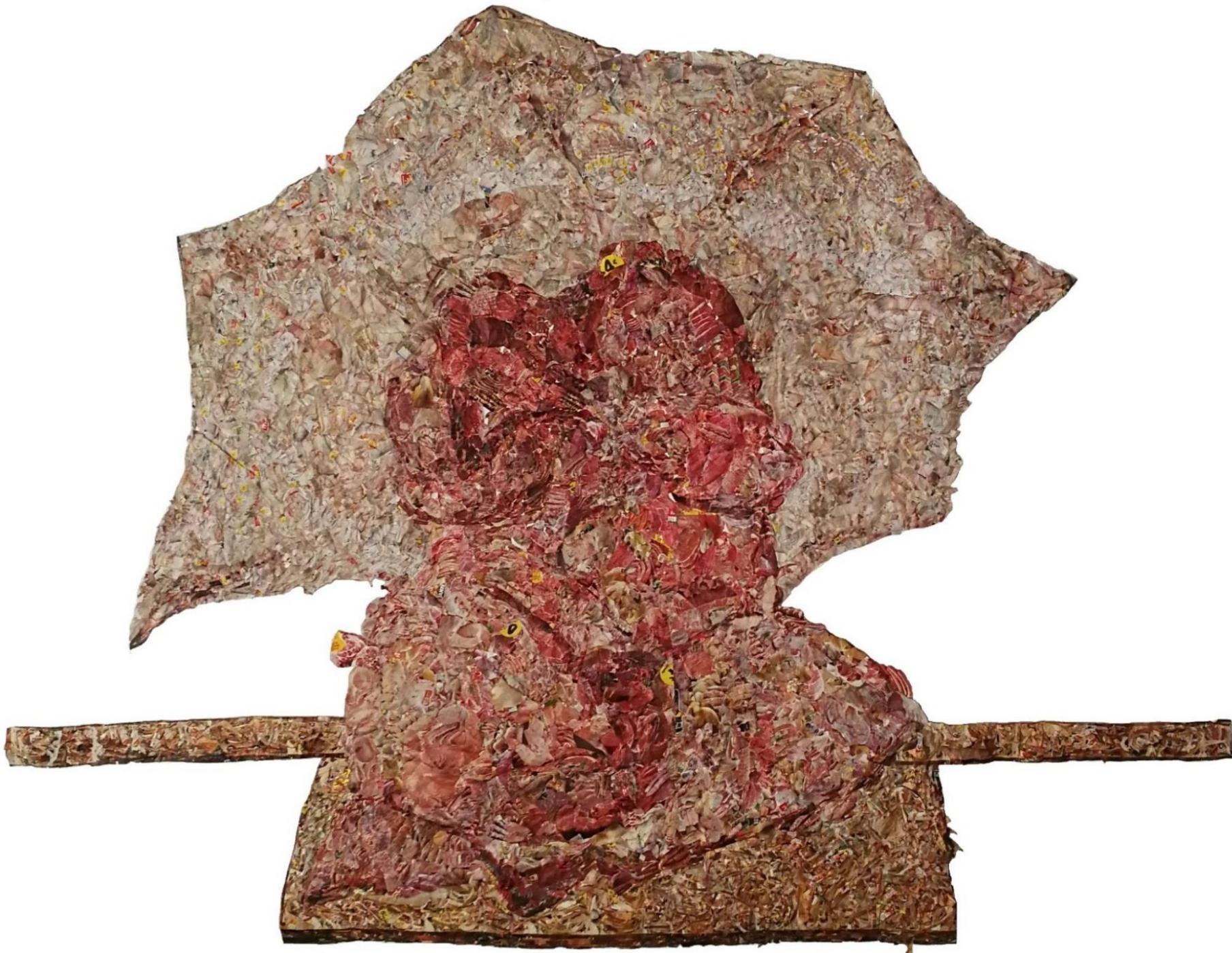


(detail) *Pork Meat*

2018

approx.

collage
advertis
meat, cl
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

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.

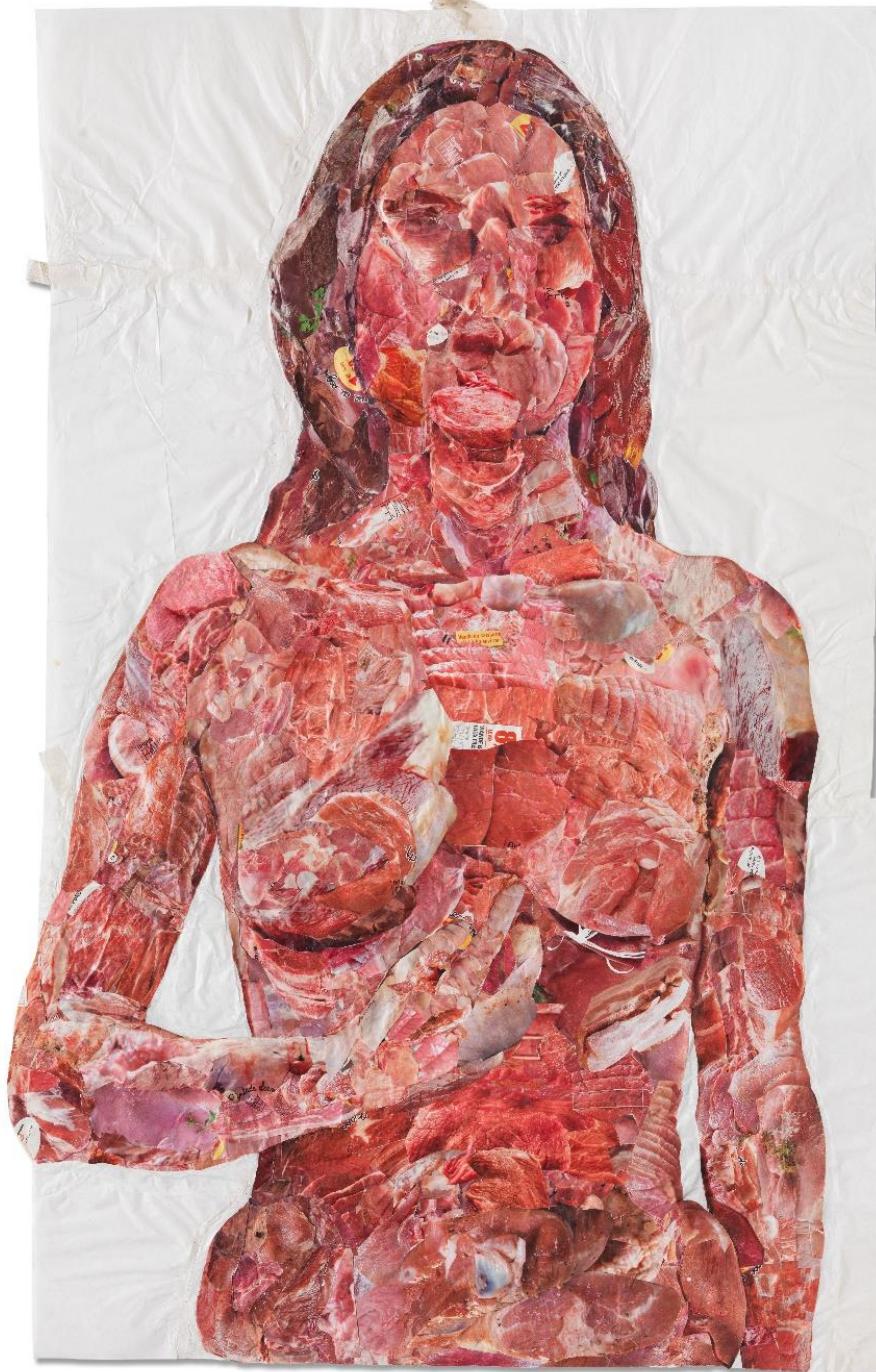
collage of raw meat supermarket advertisement imagery on the papers which once wrapped my daily bread

Self-portrait after Dürer

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



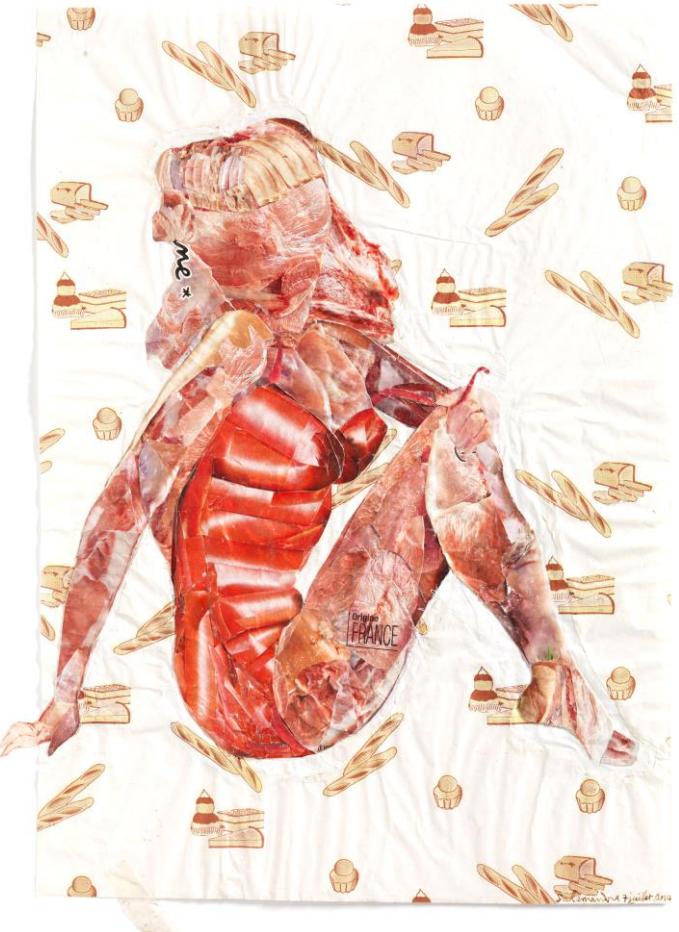


after Courbet

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

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

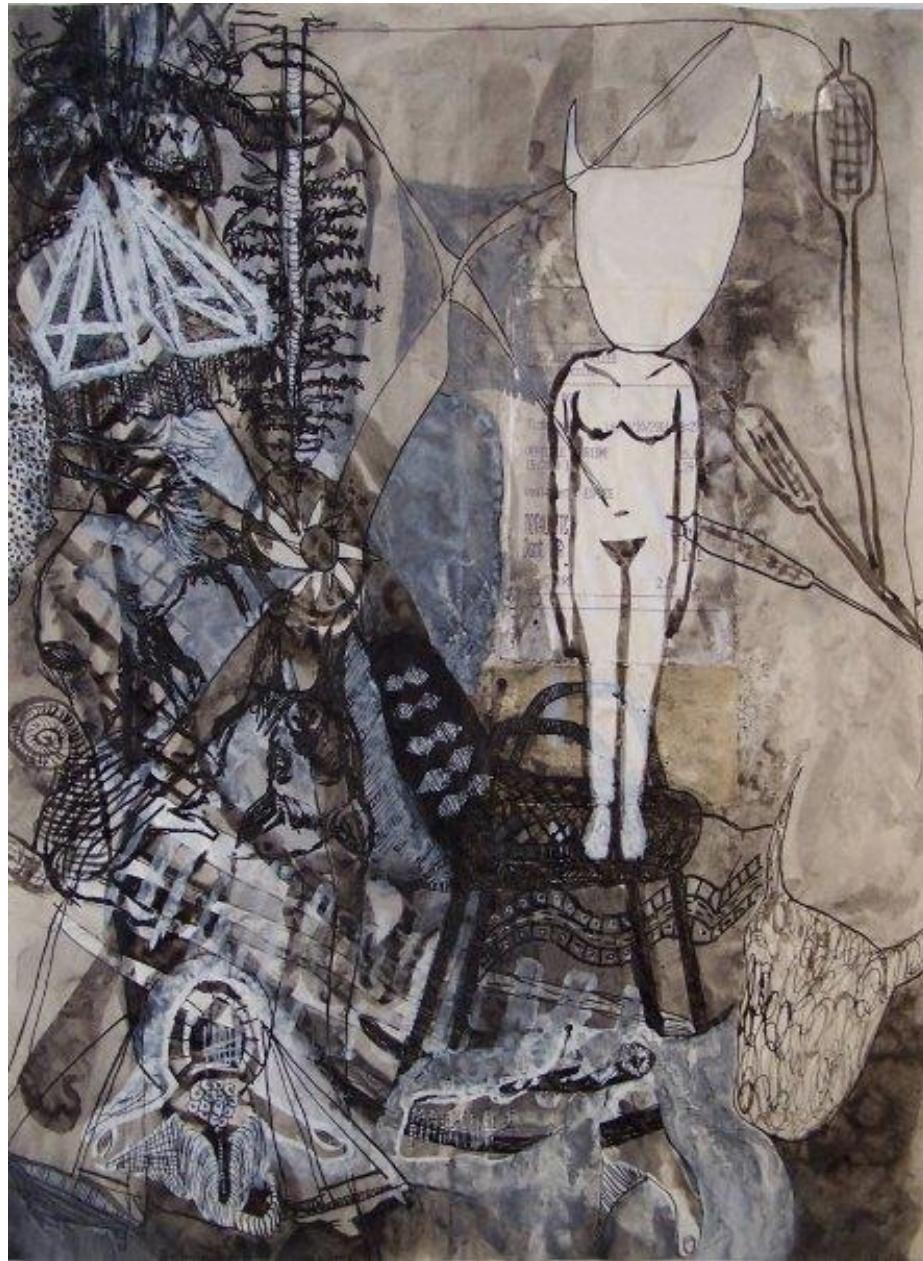
Daily Bread

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 Château des Tourelles, Galerie d'art Plessis-Trévise (forthcoming)
- 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-Hélion, 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)

- 2023 *Sculptura*, biennale, Salle des Clerc et Salle Jeanne de Falndreysy, Valence (cur. Pascal Thevenet) (octobre)
- 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 Notre Humanité, public art exhibition, Grande Halle de la Villette, Paris
- 1998 Vorpal 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

- 2022 Laureate, Prix Charles Oulmont in Fine Arts, Fondation Charles Oulmont, under the auspices of the Fondation de France
2009 Laureate, 3rd Prize in Painting Antoine Marin

Grants

- 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

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'Etelon, 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

- 2022-23 Graduate Research Coordinator, 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 Boulle, Paris
2019-23 Adjunct Faculty, Paris College of Art, Paris
2020-21 Guest Lecturer, Ensaama, Paris
2021 Faculty for an intensive course, Master of Fine Arts department, Université Paris 8 Vincennes-Saint-Denis, 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
"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)

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 Geogaophies : 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 Europain, 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 Pléaide, City of Commentry, 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





SALAMANDRA
Painter
<http://lisasalamandra.com>