

P O R T F O L I O

Oils on canvas / series

S A L A M A N D R A

Studio view, l'Usine, à Isle, Isle-et-Bardais, 2025

Artist Statement

I work alternately with three mediums: oil painting, drawing, and collage. I create all my work in series; the pieces I complete in the studio naturally fall into about a dozen ongoing series—some of which have been developing for over twenty years.

Since 1995, working in series has felt like the most effective way to carry out an in-depth visual exploration of a subject, concept, or idea—both within individual works and across the body of work as a whole.

The works within a given series share common elements that guide my painting process while allowing free rein for experimentation. The serial structure provides coherence and clarity to the deliberate, persistent eclecticism that defines my practice: each piece becomes a unique, thrilling journey.

The figure—which I define as any form tied to something real or existing—is central to my approach. My visual research focuses on the construction of the figure. The painting process, within the framework of the series, is thus intimately linked with how the figurative elements are constructed by my mediums, which seeks alignment with the expression of my subject matter.

On the whole, my artwork deals with the expression of my innermost self, of which the creative act represents the purest form—the only veritable link. Through painting, a place devoid of self-censorship has been created—by need, by conviction, by desire—and it is in this unique place in my life where the imagery born from my hand awakens, permits discovery, and troubles...

The troubling nature of my images has always been viewed as revealing. It shows me—reveals—that a limit has been surpassed, that an unveiling has taken place. In this sense, I embrace Georges Bataille's metaphor of the "broken chrysalis": the moment when, in breaking open, one gains a deeper awareness of self.¹

My *tearing of self* is that given moment when I realize that which has materialized itself on the surface before me—when my images reveal themselves to me: the 'figurative' linking, interacting, overlapping, responsive to the 'conceptual'. My *cosa mentale* never expresses itself so purely, so void of all artifice, as it does within the images born from my own hand.

My creative process is akin to a 'tearing of self' because it is one that never imposes, but represents my obstinate will to discover through the painting process itself.

Lisa Salamandra

¹ Georges Bataille, *L'Érotisme, Œuvres complètes X*, Paris, éditions Gallimard, Coll. NRF, 1987, p. 42.

SALAMANDRA'S ICONS

200 oils on canvas, various dimensions, series in progress since 2017

Each painting in this series seeks to express a “figure”—a form, sign or symbol—which is at once representative and polysemical. My forms are *invented* in Kafkaesque style, akin to the way in which Kafka speaks about the “word” in his diary: “My doubts stand in a circle around every word, I see them before I see the word, but what then! I do not see the word at all, I invent it.”

Exhibition view, La NO Galerie, 2024





Icon

inspired by a photograph of the torch (Meyer)

2025

51 x 63.7 in.



Icon

2023

29 x 39 in.



Icon

inspired by *Gloria Victis* (Mercié)

2023

63.7 x 51 in.



Icon

2022

39 x 29 in.



Icon

inspired by *Branche de pivoines blanches et sécateur* (Manet)

2023

12 x 16 in.



Icon

2022

35 x 46 in.



Icon

inspired by *Mélancolie d'un après-midi* and *La Conquête du philosophe* (de Chirico)

2021

70.8 x 70.8 in.



Icon

inspired by *Mélancolie d'un après-midi* and *La Conquête du philosophe* (de Chirico)

2021

86.6 x 84 in.



Icon

inspired by *Saint François d'Assise recevant les stigmates* (Giotto)

2022

46 x 35 in.



Icon

inspired by a giant clam shell (Musée Saint-Roch, Issoudun)

2021

35 x 51 cm



Icon

(left to right)
inspired by *L'Orient* (Magritte)

2021

30 x 16 in.

Icon 2021 20 x 16 in.

Icon 2021 20 x 16 in.



(left to right, top to bottom)

Icon	2017	12 x 8 in.
Icon	2020	24 x 28 in.
Icon	2017	28 x 24 in.



Icon

inspired by *La Trahison des images* (Magritte) and *Le Jardin de la France* (Ernst)

2024

29 x 39 in.



Icon

inspired by *La Pensée suisse* (Dietman)

2022

25.5 x 21.5 in.



Icon

inspired by *Haute Montagne* (Carus)

2018

29 x 39 in.

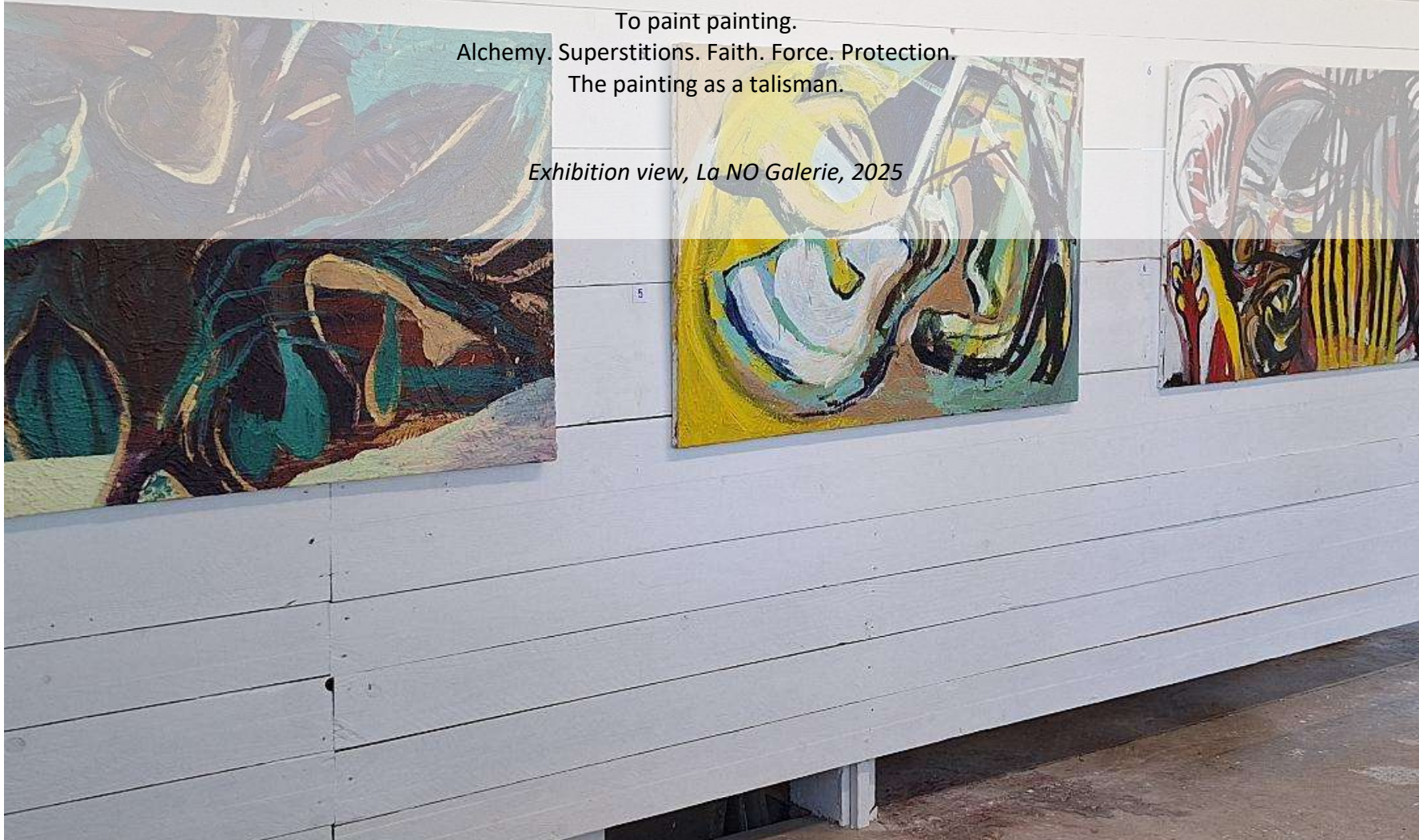
TALISMANS

30 oils on canvas, 35 x 51 in., series in progress since 2020

To paint painting.

Alchemy. Superstitions. Faith. Force. Protection.
The painting as a talisman.

Exhibition view, La NO Galerie, 2025





Talisman

2025



Talisman

2025



Talisman

2025







Talisman

2024



Talisman

2023



Talisman

2022



Talisman

2020



Talisman

2020

MANIFESTO-PAINTING

20 oils on canvas, 63 x 79 in., series in progress since 2008

In the series *Manifesto-Painting*, I express, in a visual and painted manner, my manifesto of painting—a woman painter's vision and lived experience over more than thirty-five years: beliefs, experiences, inspirations, realizations, struggles, obstinacy, challenges, disillusionments, homages, insults... Here, the first nine paintings of the series are presented, each accompanied by an artist's statement.

Exhibition view, Salles Jean-Hélion, Centre Nicolas-Pomel, Issoire, 2017-18





The Unbearable Lightness of Being (Fuck Baselitz)

2025

The title, which refers to the work of Milan Kundera, evokes the great artistic freedom that fortunately belongs to the artist no one expects anything from, because they are unknown; thus they are free of all constraint, any form of self-censorship, and any concern for the public or the art market... because, according to the painter Georg Baselitz, they are a “failure.” Baselitz famously described the failure of women painters—of whom I am one—in a misogynistic and unfounded way in a 2013 interview, hence the insult in the subtitle.

As a painter who valued and was influenced by the work of this major artist, his remarks weren’t only insulting to me, but disappointing. In this part of my manifesto, I decided to borrow from and draw from Baselitz’s painterly technique in order to show how a woman painter who, according to him, can’t paint very well, can, in fact, paint like him. But in reality, as someone who long admired the work of Georg Baselitz—especially the paintings from his early periods on which the painterly facture of my piece is based—I discovered, as I worked on the canvas (in progress for over five years), that it isn’t that easy to “paint like Baselitz.” And so the canvas, which directs an insult towards him, becomes at the same time, and in spite of myself, an homage that I’m paying.



WANT expresses a word in the manner of a “contemporary calligram.” The calligram, invented by Guillaume Apollinaire, consists in arranging the text of a poem so as to draw a figure. My work draws inspiration from this process by creating a purely visual (unreadable) figure from the letters of the word or words.

Without desire, there is no painting; it is the absolute driving force of painting. The desire to paint is what pushes me into the studio; the desire to discover and to know is what makes me want to create and to persevere with my canvases, bringing them to completion.

WANT is the first realization of the visual research I have been conducting on the idea of the “contemporary calligram,” which will be fully developed in an eponymous elaboration within my series of collages “CUT-OUTS.”

WANT

2022



Red Studio is directly inspired by *L'Atelier rouge* (1911) by Henri Matisse, based on the essence of its painterly language: the red color and the white outlining of forms. In this work, I speak of the tensions and forces inhabiting my studio, which give impulse to my expression.

Red Studio expresses the space in two dimensions; this is a characteristic approach in my painting, which is not concerned with a three-dimensional representation of space. This leads the eye to navigate through the shapes and lines existing on the surface of the canvas, or through depth created by its successive layers. This differs from Matisse's masterpiece which, for all its modernity and pictorial inventiveness, expresses space in three dimensions.

Red Studio

2017



My husband, also a painter, walked into my studio one evening and, seeing me begin a large canvas with orange, exclaimed: "Careful, we have very little orange left!" It struck me immediately as a form of opposition: I decided to flood the canvas with orange, and even to order more. This is how I ended up creating my first monochrome painting. The idea of the monochrome as a total stripping-down of the subject had, until then, represented a challenge for me, a figurative painter. My work can also be seen as a hymn to my own unreality as a painter: despite financial limitations, I have never "counted" when it comes to painting.

– On a très peu d'orange

2017



Unmasked

2016

Painters can be vulnerable: believing those who take an interest in their work, complimentary words, the promises, the camaraderie, and even the solidarity between artists...

Unmasked conveys the experience of unmasking those who pretended to be something other than what they were, as well as the violence that can accompany this act. This canvas recounts the moment of becoming aware of such disillusionments—an awareness necessary for growth and emancipation.



Water is a recurring theme in my painting. I have always had an ambivalent relationship with it: a strong desire to be near the sea, as this element has always spoken to me and nourished me, and at the same time a fear—an anxiety rooted in childhood—of being on the water, in its depths, which persists.

Inspired by Bram Van Velde's phrase, "To be true to oneself, one must go to the depths"; in this work, I speak both of the depths of painting and of the abyss of a grief in which, at the time, I was submerged.

Abyss

2013



I pay homage to Henry Miller's trilogy *Sexus*, *Plexus*, and *Nexus* by referring directly to its subtitle *The Rosy Crucifixion*. For the author, this term was synonymous with the artist's life. The painterly technique used in my rosy *Crucifixion* merges the elements of the cross with the figures, allowing them to be constructed through this fusion.

Crucifixion

2012



Fuck Me (Over) expresses both an invitation and an act of betrayal. The elements that construct this quasi-tribal figure are meaningful: the stake planted on the forehead; the three engines/openings inside represent beings who breathe, push, motivate, even nourish; the long shape on the right resembles a whip emerging from the top of the figure...

Fuck Me (Over)

2011



The first painting in the series, *Anti-slick*, speaks about the pictorial process I believe in—one that seeks to innovate, to renew, and to discover, the painterly facture of the figure. This creative process aims to invent and express images rather than fabricate them. The resulting image therefore differs from a form of illustration, from an image produced with technical mastery, or from a repetitive and sterile painterly facture... what I call *slick* painting.

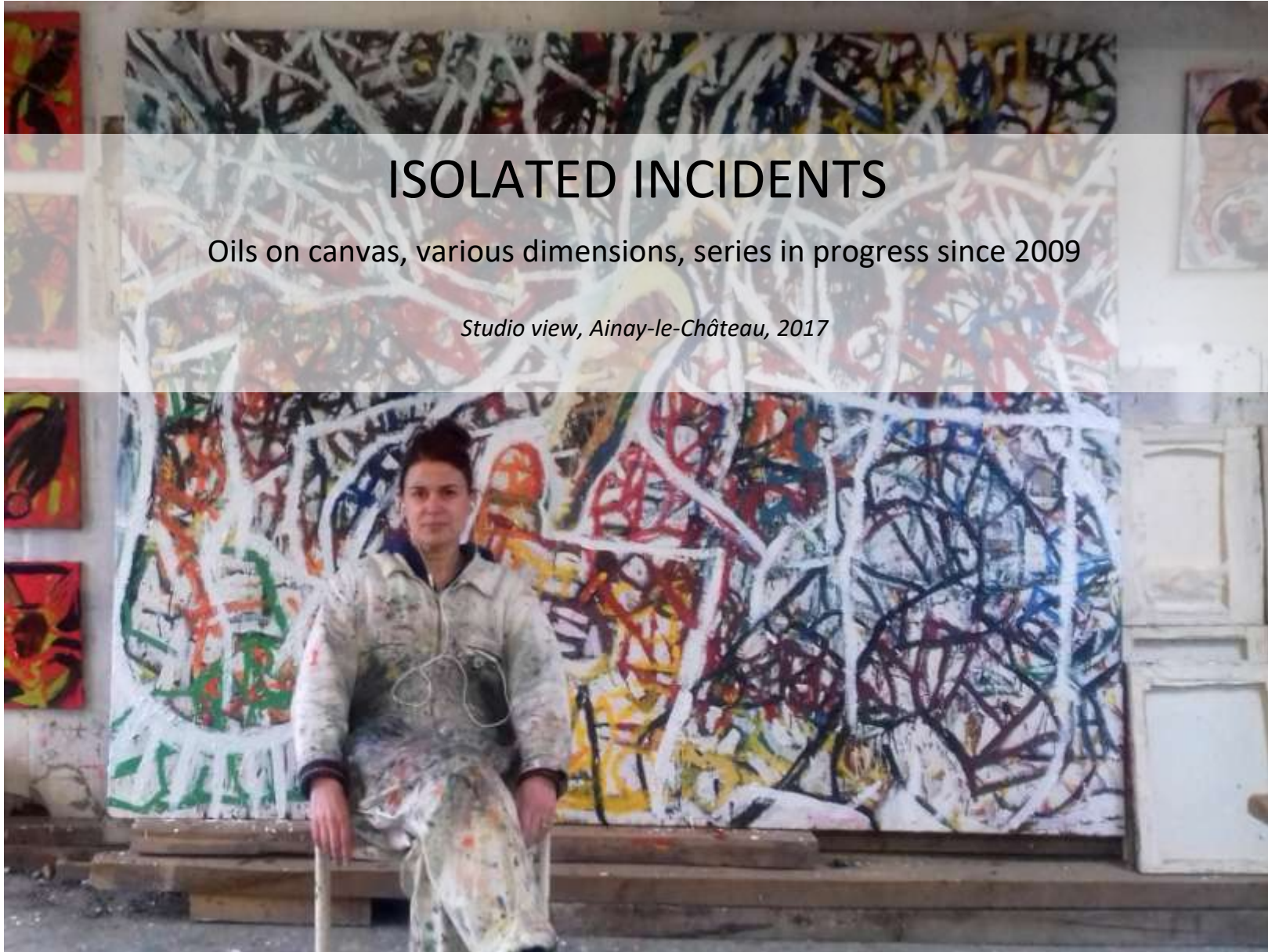
Anti-slick

2009

ISOLATED INCIDENTS

Oils on canvas, various dimensions, series in progress since 2009

Studio view, Ainay-le-Château, 2017





The Fall

2009

59 x 81 in.



WEB

2017

78 x 98 in.



CROTCHES

48 oils on canvas, 32 x 26 in., 2000-2016

Lisa Salamandra started her series *Crotches* in response to a look. A look of strangers in the streets of Bombay. A look that undressed her crotch which was nevertheless covered with cloth. The cloth of a simple pair of pants. She was confronted by the imprisonment of the female body which is born from the prejudice of a look. The feminine Y. But Lisa is an artist. She possesses that most powerful of weapons: her art. Since the year 2000 she has been investigating the space between our legs, our crotches, our Y. Lisa redirected this unhealthy look, tired of the forbidden in art. It is both a piece of good luck and a salvation. The majority of women have no other choice but to lower their heads and go back into the prison for which they are destined. Lisa has used her talent in a series of 48 paintings which unveil the female body and her crotch, which free the woman and her Y, which represent us all by multiplying the look.

- Abnousse Shalmani, excerpt from her essay in the eponymous catalog

Exhibition view, Fonds d'Art Moderne et Contemporaine, Montluçon, 2018



de gauche à droite :

<i>Crotch n°1</i>	2000	32 x 26 cm
<i>Crotch n°3</i>	2003	32 x 26 cm
<i>Crotch n°12</i>	2003	32 x 26 cm
<i>Crotch n°13</i>	2003	32 x 26 cm
<i>Crotch n°33</i>	2012	32 x 26 cm

Féminin Masculin

PARLEMENT DU FÉMININ : LES 10 TEMPS FORTS D'UNE JOURNÉE QUI A FAIT BOUGER LES LIGNES DE L'ÉGALITÉ

19/12/2017 à 10h00

Emilie Cuisinier

Journaliste, prof de popo pour enfants, heureuse ado, Auvergnate, fille de balades zen, de grandes tablées et de soirées entre filles.

10 belles planètes depuis...

Mois 2017 : 5 mois de...

Virtus et bénéfices du la...

Tous ses articles



Les équipes d'Entrepreneurs d'Avenir et de FémininBio étaient fières d'organiser lundi le premier Parlement du Féminin. Elles sont heureuses de sa réussite et de la résonance de cet événement auprès de ses participantes et du grand public. Retour, en 10 temps forts, sur les riches échanges d'un événement qui fera date dans l'engagement de tous pour une société plus égalitaire et plus solidaire entre les femmes et les hommes.

MAGAZINE



OUI !
J'aime FémininBio !

JE M'ABONNE !



Generali Fran... @generalifrance · 20h

L'art de @salamandra_art invite à une réflexion engagée et sensible. #ParlementduFeminin



François GARREAU
@GARREAU75

Abonné

#ParlementduFeminin | Bravo @LisaSalamandra #Artiste #Peintre pitch sans équivoque sur le Y des femmes aux travers ses oeuvres A découvrir !!!



06:48 - 18 déc. 2017

Presentation of the series « Crotches » on the theme of « Une Féminité choisie » at l'Opéra-comique, Paris, during the debate between Abnousse Shalmani, Marlène Schiappa, and Martin Meissonnier. Invited by patron, Anne Ghesquière, founder of *FémininBio* and coordinator of the *Parlement du Féminin*, December 17, 2017, Paris.

Discover the presentation (in French): [Vidéo : Présentation des "Crotches" au Parlement du Féminin, Opéra-comique, Paris](#)

Bio



Born in the United States, Lisa Salamandra has lived and worked in France for thirty years. A professional visual artist for thirty-five years, she has exhibited her work regularly since 1989. Her series "Daily Bread" and "Raw Meat" have been presented at the United States Ambassador's Residence in Paris, at "Europain : Salon Mondial de la Boulangerie," and shown in galleries in Paris, Berlin, and Princeton.

Lisa Salamandra received her PhD in 2018 from the Sorbonne University in Paris; her doctoral research led solely on the series "Raw Meat" was under the direction of the professor Michel Sicard. She holds an MFA from this same university as well as a BFA from the Maryland Institute, College of Art. She is currently a Research Associate in the laboratory Institut ACTE, in the axe 5 Plasticité, of the Ecole des Arts de la Sorbonne of the Université Paris I Panthéon-Sorbonne; as well as thesis coordinator and adjunct faculty at Paris College of Art in Paris.

Several monographs have been published on her different series: *Crotches* (2017), *Daily Bread: Raw Meat* (2013) and *Daily Bread (mon pain quotidien)* (2009). Numerous of her works can be found in private, public, and corporate collections worldwide.

The Fondation Charles Oulmont, under the auspices of the Fondation de France, awarded Lisa Salamandra the "Prix Charles Oulmont for Fine Arts 2022." She was awarded the "Grant for the Documentation of artworks" by the ADAGP in 2023. And in 2024, she received the "Provost Award for Excellence in Teaching" from the Paris College of Art.

She shares her time between Paris and central France, where her studio can be found in disused factory.

SALAMANDRA

Painter

<http://lisasalamandra.com>

lisa.salamandra@yahoo.com

Born in Trenton, New Jersey (USA).

Lives and works in central France and in Paris.

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

Solo Exhibitions (selection)

- 2024 *Morceaux de vie*, Château des Tourelles, Galerie d'art Plessis-Trévisé
- 2023 Dumas de Raully & Salamandra, two-person show, 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 (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
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
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 (selection)

- 2025 *L'Eternité et un jour, Salon de la Mort V*, Galerie 24B, Paris (cur. Laurent Quénéhen)
- 2024 *A Table !*, Atelier 2, Villeneuve d'Ascq
- 2023 *Rebond, entre art et sport*, Château des Tourelles, Bois-Colombes

- Art Actuel*, Saint-Amand-Montrond (cur. Andrej Pezelj)
Sculptura, biennial of contemporary art, Salle des Clerc et Salle Jeanne de Falndreysy, Valence (cur. Pascal Thevenet)
- 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
- 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 Valéry-Larbaud, Vichy
- 2005 *Eye of the Storm*, juried exhibition, Gallery 125, Trenton, New Jersey
- 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 *Salon d'Art Contemporain*, juried show, Dammarie-les-Lys
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

Awards & Grants (selection)

- 2024 Prizewinner, *Provost Award for Excellence in Teaching*, Paris College of Art
- 2023 Prizewinner, *Dotation Prises de vues d'œuvres* (Grant for the documentation of artworks), ADAGP
- 2022 Prizewinner, *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, Doctoral School of Fine Arts, Université Paris I- Panthéon-Sorbonne
- 2014 Grant for studio expansion and renovations, DRAC Auvergne
- 2009 Prizewinner, 3rd Prize in Painting Antoine Marin, Arcueil (sponsored by Jean Cortot)

Publications

- 2021 "[La Viande et La Femme, Image de la femme crue](#)", *Diogène, revue internationale des sciences humaines*, n° 267-268, pp. 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'Étalon, France.
Raw Meat, RURALity, special collaborative issue of *Null Set* and *Slag Magazines*, *OFAR*, Vol. n°4 Issue n°1, pp. 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

- 2019-26 Thesis Coordinator, Adjunct Faculty, Paris College of Art, Paris
- 2025 Selection, "Recontres artistiques," Carré sur Seine, Boulogne-Billancourt
- 2024 Selection, "Recontres artistiques," Carré sur Seine, Boulogne-Billancourt
- 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
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 (selection)

- Allison Deutsch, "The Gender of Food," in *Farm to Table*, exhibition catalogue for "Farm to Table: Art, Food, and Identity in the Age of Impressionism," Norfolk, Chrysler Museum of Art, Yale University Press, 2024, 68-69.
- Kévin Bideaux, *Rose*, Paris, éditions Amsterdam, 2023.
- Eline Cipriani, "[\(Nathalie 1\)](#)," Afpa and INA, June 8, 2023.
- Laurent Mabed, "[Portrait](#)," *Destinations*, BipTV, 5'20 à 12'10, Decembre 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.

Maurice Dupérat, "Lisa donne vie à la 'Femme Crue,'" *La Semaine de l'Allier*, October 25, 2018, 14.

Alexis Perché, "[Vivre d'amour et de peinture à Pomel](#)," *La Montagne*, December 22, 2017, 15.

Pascal de Rauglaudre, "[Poésie de l'entrejambe](#)," blog *Entrepreneurs d'avenir*, October 17, 2017.

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](#)," *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.

"L'Art comme pain quotidien," *L'Allier Agricole*, n° 945, February 6, 2014.

"Lisa Salamandra travaille pour Sicaba," *La Montagne*, January 3, 2014.

"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* (Confédération Française de la Boucherie in Paris), January 2014, 35.

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Permanent Collections

Artists' residency Shakers/City of Montluçon, France

Bibliothèque des Quatre Piliers, Collection Poëin, Bourges

Ernst & Young, Neuilly-sur-Seine, France (60 paintings of the series, *Femmes*, acquisition via Galerie Magda Danysz, Paris)

Espace Culturel La Pléaïde/City of Commentry, France

Europain Développement, Inc., Paris

La Maison Poilâne, Paris

Sicaba-Adet, Bourbon l'Archambault, France

Private Collections

Professional affiliations

La Maison des Artistes, affiliation

Institute ACTE-axe 5 Plasticité, EA 7539, Ecole des Arts de la Sorbonne, Université Paris I Panthéon-Sorbonne, research associate

ADAGP, member

Fondation Taylor, member

Shakers-Lieux d'effervescence, member