

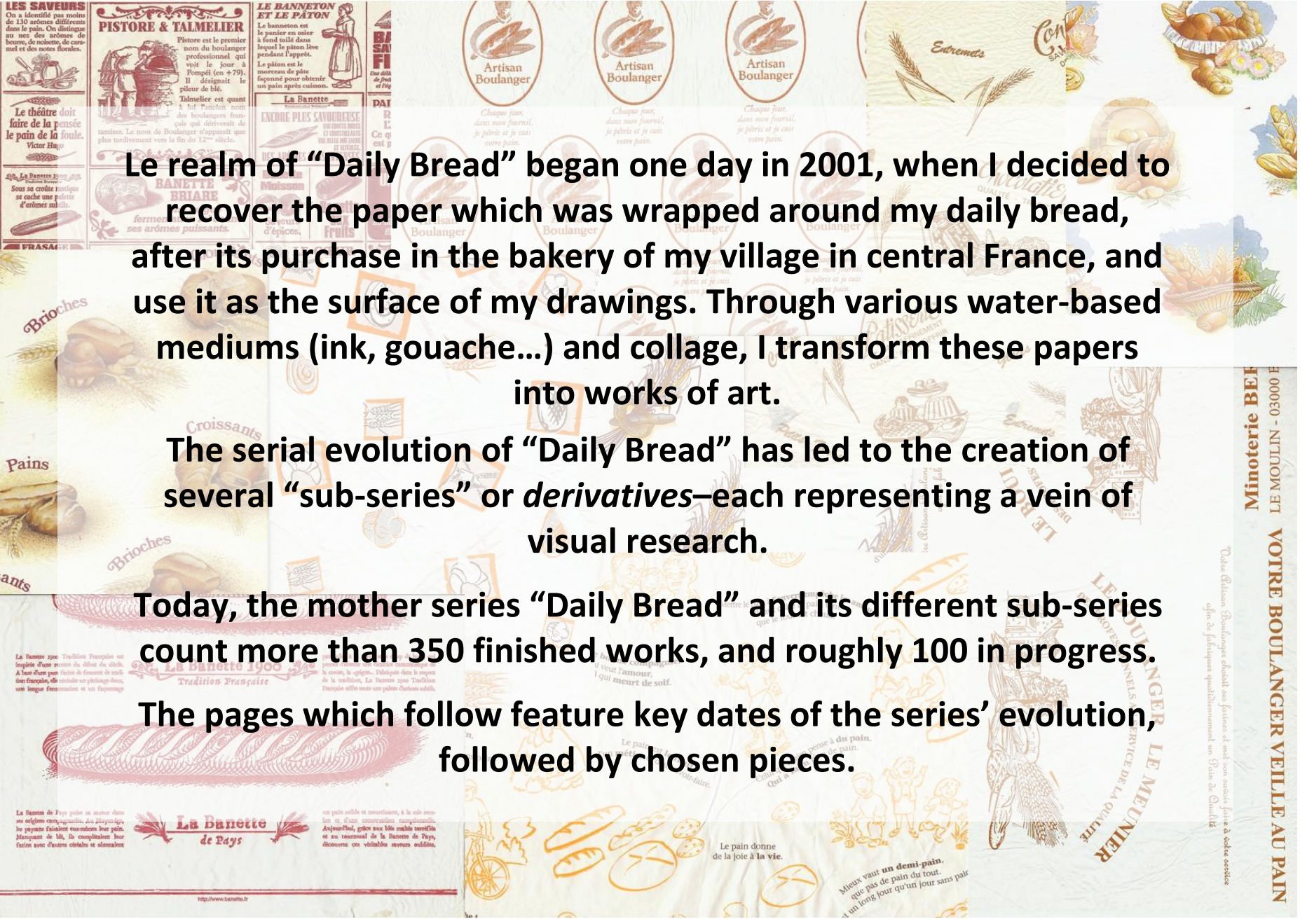
The Realm of "Daily Bread"



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.

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 live 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.

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

LE BANNETON ET LE PÂTON

Le banneton est le panier en osier à l'usage du boulanger pendant l'apprêt. Le pâton est le



BANETTE SAVEURS ET FIBRES

La recette aux fibres est idéale pour la forme et l'équilibre nutritionnel.

PAIN DÉROBÉ RÉVEILLE L'APPÉTIT

Ce qui est défendu est plus attrayant.

UNE BONNE PÂTE PERSONNE AU CARACTÈRE FACILE ET GÉNÉREUX.

La Banette 1900

Sous sa croûte rustique se cache une palette d'arômes subtils.

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.

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 !

ÇA VAUT MANGER UN PAIN DEBOUT QU'UN STEAK À GENOUX.

Profitez des choses sûrement et simplement plutôt que de se mettre dans des situations embarrassantes.



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.

2025

Birth of a sub-series of “CUT-OUTS”: “A Coat of Arms of One’s Own”

The idea for this series arose from my reinterpretation of the fourth panel of Hans Memling's polyptych titled Coat of Arm's. In my coat of arms, my collage replaces Memling's dragon with a salamander, a symbol I associate with my family's name. Thereafter I decided I will create, through collage, a coat of arms for others—either at their request or on my own. My works will reactivate and personalize this medieval symbolism, inherited and static. Their coats of arms will incorporate the symbols they have chosen, associated with their lives and beings. Thus, a form of collaboration is born in the series "Daily Bread." The coats of arms for women will have a particular meaning: indeed, in the Middle Ages, women had their own coats of arms, made up of, on one side, their father's arms and, on the other, their husband's. My works will thus emancipate this symbol from its fundamentally patriarchal dimension.

2025

Birth of the sub-series “Contemporary Calligrams”

The calligramme, invented by Guillaume Apollinaire, consists of arranging the text of a poem in such a way as to form a figure. My “contemporary calligram” is inspired by this process, creating a purely visual (illegible) figure from the letters of one or several words. Roland Barthes speaks about “a book [which] is therefore useful, [and] teaches us to distance ourselves from its simple reading, giving us the idea of seeing in the letter, like the ancient calligraphers, the enigmatic projection of our own body.”

The first work, titled WANT, from my “Manifesto-Painting” series, stemmed from this visual research of the “contemporary calligram”; this idea will be fully developed in the drawings and collages of this forthcoming sub-series of “Daily Bread.”

Les Banettes, 3 saveurs qui changent un quotidien.

La Banette l'Originale est une création exclusive des artisans boulangers Banette. Née d'une farine de froment de qualité supérieure certifiée Label Rouge, elle est élaborée suivant une recette

“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 Salamandra, *Daily Bread (mon pain quotidien)*



Le nom de boulangerie d'un ancien nom de la boulangerie, seule forme du pain jusqu'au XVIIIe.



Le nom de



pers empêche les am
so le pain rare

Mieux vaut un demi-pain,
que pas de pain du tout.
C'est un long jour qu'un jour sans pain.

“CUT-OUTS” (2018-present)



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

Vanité	La Mort	2023	70.8 x 45.6 in. / 180 x 116 cm	collage of the papers which once wrapped my daily bread
	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
		2024	71.2 x 47.2 in. / 181 x 120 cm	collage of raw meat supermarket advertisement imagery, of a 'love note,' and of the sacks and papers which once wrapped my daily bread
	Blason	2024	71.5 x 50 in. / 181.5 x 127.5 cm	collage of the sacks which once wrapped my daily bread
	Le Ciel	2025	71 x 50.5 in. / 180 x 128 cm	collage of mandarine wrapping papers and the papers which once wrapped my daily bread
	Tête de mort	2025	70 x 50 in. / 180 x 125 cm	collage of the papers which once wrapped my daily bread



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 370 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

94 x 75 cm / 37 x 29 in.

collage of the papers which once
wrapped my daily bread



Studies (for This Is My Life)

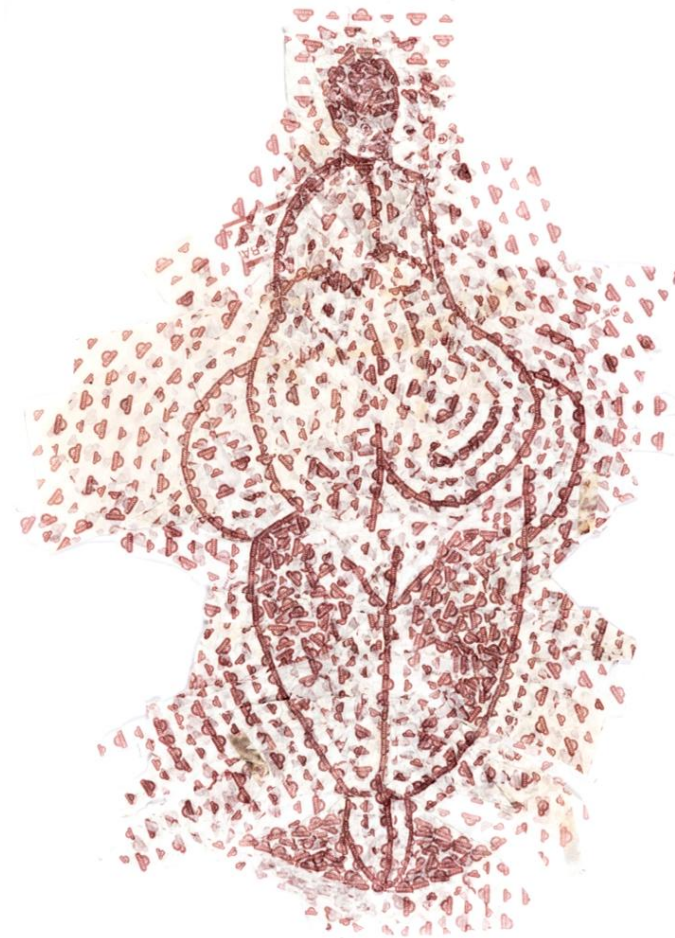
inspired by an image of the
Vénus de Lespugue

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



“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

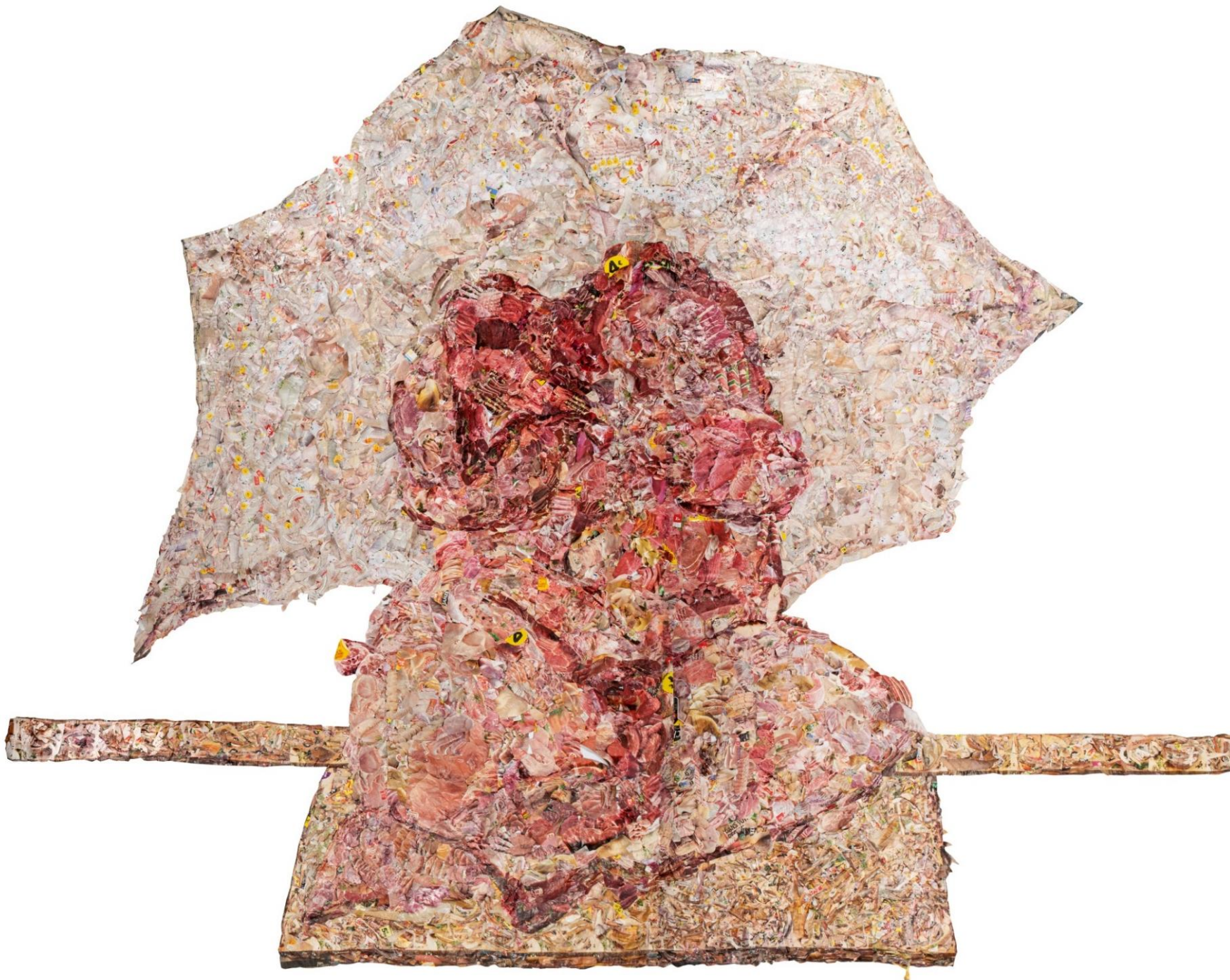
approx. 300 x 450 cm / 118 x 177 in.

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



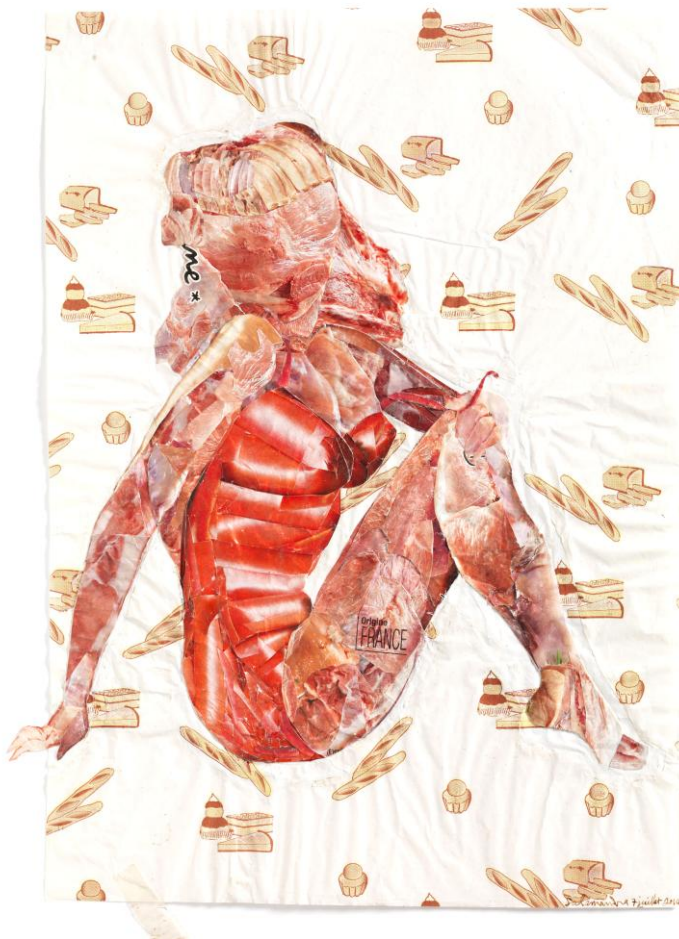
after Courbet

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 (of an ensemble of 12)

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

“Daily Bread: Love Notes” (2006-present)



Love Note

2009

60 x 49 cm / 24 x 19 in.

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

“series Poilâne” (2006-present)



série Poilâne

2021

34 x 57 cm / 13 x 22.5 in.

ink and gouache on the bread sack 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



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

The artwork is a dense, multi-layered collage. The central figure has a large, pale, oval-shaped head with a prominent red flower-like pattern in the center. The body is composed of various elements, including a green plant with red berries, a small house with a red roof, and a small figure of a person. The background is a mix of dark and light colors, with various patterns and textures. Handwritten text in German is visible, including "DIESE DROUGHT", "Mond", "die he...", and "by mensch...". The overall style is abstract and expressive, with a focus on texture and color.

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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 central France and in Paris.

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-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
- 2014 *Pin-up sicabienne*, presented by Sicaba-Adet, *Salon de l'Agriculture*, 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
 Européen: 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)

- 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 *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 Valéry-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 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

1992 *Art for Art's Sake*, Art Attack Gallery, San Francisco
Somar Gallery, San Francisco

Awards & Grants

2024 Laureate, *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'Étalon, 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
2024 Selection, *Rencontres 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
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, 2024, pp. 68-69.
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 Brév'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 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.

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

Permanent Collections

La Maison Poilâne, Paris

Artists' residency Shakers/city of Montluçon, France

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

Fougerat Avocats, 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
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