The Realm of "Daily Bread"

DRAWINGS & COLLAGES

SALAMANDRA
http://lisasalamandra.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.

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”**

Following my reinterpretation of the fourth panel of Hans Memling's polyptych titled Coat of Arm's*, 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. 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. 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.”*

“CUT-OUTS” (2018-present)

(from top to bottom, from left to right) inspired by the *Polyptyque de la Vanité terrestre et de la Rédemption céleste* by Hans Memling

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

Vanité 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 inspired by the *Polyptyque de la Vanité terrestre et de la Rédemption céleste* by Hans Memling
2022-2024 17 x 12 in. each / 43 x 31 cm collage of the papers which once wrapped my daily bread

Memling 1.1-1.6 inspired by the *Polyptyque de la Vanité terrestre et de la Rédemption céleste* by Hans Memling
2025 5.9 x 3.9 in. each / 15 x 10 cm collage of the papers which once wrapped my daily bread on postcards

This is My Life
inspired by a photograph of the Vénus de Lespugue

2021
217 x 118 in. / 550 x 300 cm
collage of ‘traces’ from my everyday life and the papers which once wrapped my daily bread

The Way We Were

2022
86.5 x 84.5 in. / 220 x 215 cm
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. 177 x 552 in. / 450 x 1400 cm
collage of supermarket flyer advertisement imagery

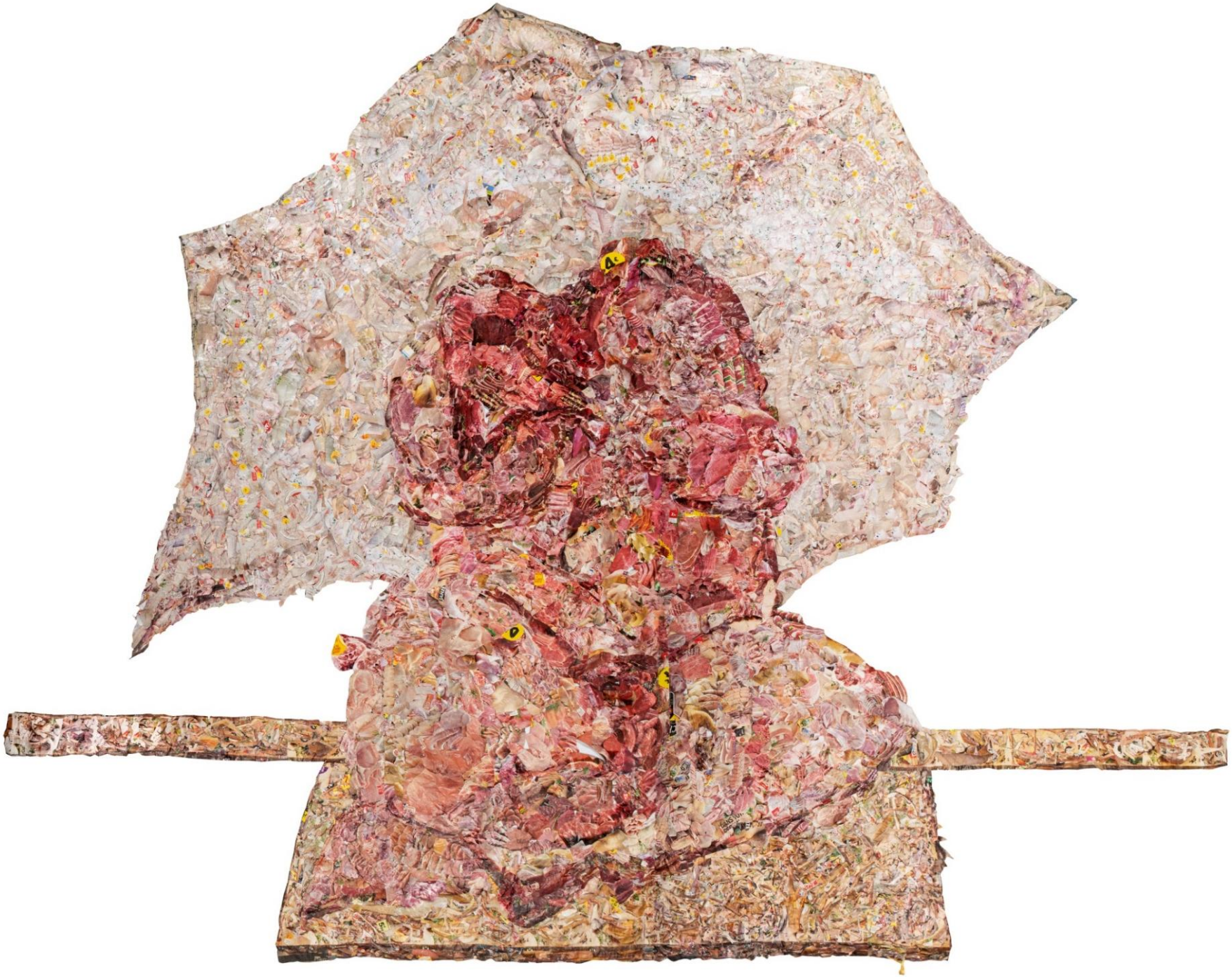
(detail) *Raw Meat*

2018
approx. 118 x 177 in. / 300 x 450 cm
collage of advertisement imagery of raw meat and mattresses

(detail) *Raw Meat*

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

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



(detail) *Raw Meat*

2018
approx. 177 x 177 in. /
450 x 450 cm
collage of supermarket advertisement
imagery of raw meat and marble

my Olympia
inspired by *Olympia* by Edouard Manet

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

Nathalie 1

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

Nathalie 2

2012
51 x 33 in. / 130 x 85 cm
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
37 x 22.5 in. / 94 x 47 cm
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
19 x 22.5 in. / 49 x 57 cm
ink, gouache, and collage of raw meat supermarket advertisement imagery on the paper which once wrapped my daily bread

S A L A M A N D R A

Painter

Born in Trenton, New Jersey.
Lives and works in central France and in Paris.

Solo Exhibitions (selection)

2024 *Morceaux de vie*, Château des Tourelles, Galerie d'art Plessis-Trévise
2023 *Dumas de Rauly & 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
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 *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 *H²0, 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 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
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 Poïein, 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

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 Boulle, 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 Berr*y, 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
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 Pléaide/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
Painter
http://lisasalamandra.com