

"Ana Elisa Egreja: Interiors where nature disrupts reality"

By T Mexico Editorial Team

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Brazilian artist Ana Elisa Egreja presents **The Flight of Color**, her first solo exhibition in the United States. Through 15 previously unseen paintings, she transforms domestic scenes into settings where animals, everyday objects, and cultural references engage in a dialogue about identity, memory, and transformation.



Photo: courtesy of the artist, Almeida & Dale, and Jessica Silverman.

Domestic spaces have occupied a privileged place in the history of painting for centuries. However, far from understanding them as static or intimate settings, some contemporary artists use them to reflect on cultural changes, the circulation of objects, and the way in which daily life records the transformations of the world.

This is the territory where the work of Brazilian artist **Ana Elisa Egreja** is situated, as she inaugurates **The Flight of Color**, her first solo exhibition in the United States, presented by

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Jessica Silverman in San Francisco. The show brings together **15 large-format oil paintings** created especially for this occasion and will remain open from **July 16 to September 5, 2026**.

Egreja works at life-size scale to construct interiors where parrots, macaws, jaguars, cats, fruits, flowers, and everyday objects coexist within compositions that oscillate between still life, domestic portraiture, and magical realism. Her scenes seek to expand reality through improbable associations that maintain their own visual logic. The artist defines these images as situations that are "improbable, but not impossible."

She describes herself as a "contemporary archaeologist." Her practice consists of observing common objects capable of condensing collective memories—from furniture to food packaging—and reorganizing them into compositions where personal history engages with cultural identity. The result updates the Dutch still-life tradition through techniques akin to collage and a contemporary interpretation of everyday symbols.



Photo: courtesy of the artist, Almeida & Dale, and Jessica Silverman.

One of the exhibition's central works, **Red Table with Chinoiserie, Macaws, and Parrots**, encapsulates much of this visual research. On a table covered with fruits, vegetables, cans of guarana, and other foodstuffs, several macaws burst into a scene permeated with Latin

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American and Asian references. For Egreja, the birds function as a metaphor for movement between territories, cultural exchanges, and migration, while the technical precision with which he depicts feathers, textiles, and surfaces transforms each painting into an exercise in prolonged observation.



Photo: courtesy of the artist, Almeida & Dale, and Jessica Silverman.

The tour continues with interiors where five cats occupy an oriental-inspired sofa or a jaguar rests on an Art Nouveau piece of furniture while small parrots fly around the room. In these paintings, the home ceases to be a space of control and becomes an ecosystem where the boundaries between architecture and landscape disappear.

The exhibition also incorporates new material explorations. The use of 24-karat gold leaf , fabrics integrated directly into the canvas, and physical elements that protrude from the surface expand the relationship between painting and object, blurring the boundaries between representation and reality.

This article was translated from Spanish.

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