


Paula Siebra

*1998, Fortaleza, Brazil

lives and works in Fortaleza



Paula Siebra is a Brazilian painter born in Fortaleza, Ceará, in 1998. The artist focuses on images related to everyday life and scenes of intimacy using Brazilian northeastern culture as her starting point. Her paintings emerge from the exploration of established themes such as portraits, landscapes, and still lifes. These motifs, throughout her research, acquire a peculiar aspect: a certain simplification in the contours, added to a reduction in the contrast between chromatic tones, polarizing reality, and reverie – as if the artist were daydreaming about ordinary life.

In addition to following a straightforward continuum from tradition, her paintings relate to an inherent visualness of her native land of Ceará and the Brazilian Northeast as a whole. She is particularly close to folk art since her interests encompass the synthetic form of clay objects, laces, and other textile works such as crochet and embroidery, as well as the geometric and colorful architectural features of traditional houses. Surrounding villages, household objects, and anonymous faces are elements of the landscape in which the artist is immersed, appearing as if clothed by a light mist that covers everything - alternately concealing or revealing them.

Siebra first exhibited at the Brazil National Museum of Fine Arts, Rio de Janeiro (2017). Since then, she has participated in several other group shows in Rio de Janeiro, in institutions such as Centro Cultural Light (2018) and Centro Cultural Correios (2019). Her first solo show, entitled *Tenderness*, took place at Fábrica Bhering (2019), Rio de Janeiro, and she had her first show titled *Arrebalde* at Mendes Wood DM, São Paulo (2020), followed by *Arrebol*, in New York (2021). She had her first residency in 2021 in Bruges, which culminated in her show *O Soar das Horas*.

A painting of a tall wooden pole with strings of warm yellow lights against a dark blue night sky. The lights are arranged in two parallel lines that meet at the top of the pole, creating a triangular shape. The background is a deep, dark blue. At the bottom of the image, there are silhouettes of buildings and a few figures, suggesting a town square or a public space at night. The overall mood is warm and inviting.

SELECTED
EXHIBITIONS

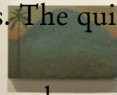
Paula Siebra

Noites de Cetim

Mendes Wood DM São Paulo

2022

It is dusk on the beach. For a few minutes, the sky looks like ember before cooling down into a blueish black. The landscape eases down, keeping the memory of the day's past, like an enchantment. Paula Siebra's *Satin Nights* are memories of the heat coming from the sun that has already gone, but that remains under the skin; the memory of Amelinha's song playing on the radio, whose verses have now become this essay's epigraph. There is an island under the stars, artificial lights that shine faraway, the twilight, the absence of light. Recently-bathed children, a vase of flowers. The quietness of darkness.



Satin Nights is also the result of the artist's research on and interest in "silica engraving", the practice in which images – mostly landscapes – are created from the juxtaposition of colorful sand placed in translucent bottles. Siebra does not represent these objects; however, she establishes with them a profound dialogue, both in terms of her pictorial approach featuring fast chromatic, perhaps unexpected transitions, and in terms of a sense of belonging. It is not by chance that the exhibition also presents the work of artists who have kept this ancient technique alive: Dudui (Carlos Eduardo da Rocha) and Edgar Freitas.

— Mariana Leme







Paula Siebra

Arrebol

Mendes Wood DM, New York

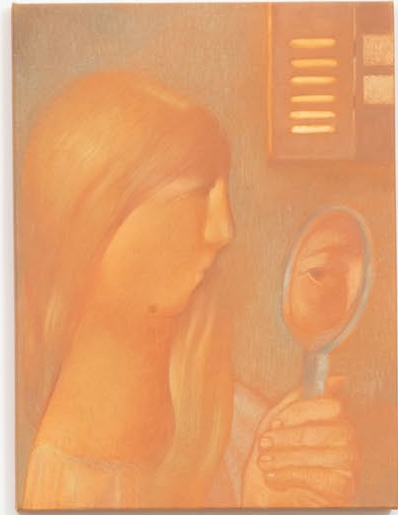
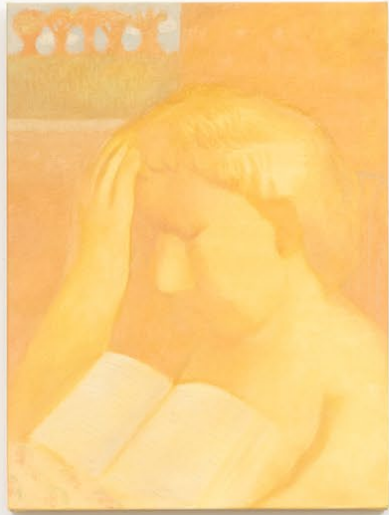
2021

Paula Siebra's debut exhibition Mendes Wood DM in New York is marked by a quiet and studious consideration for the often-discarded events of everyday. Her simple and still compositions enshrine or crystalize small moments of being; coffee and bread, the horizon of a table, a vase of paper-cut flowers, are portrayed with a sense of poise and noiseless importance. Each painting in turn seems to impart a stillness to the viewer, as if to say, "hold" and then, "let go."

The exhibition's Portuguese title *Arrebol*, denotes the reddening sky of dusk or dawn. Every scene depicted in the exhibition is cast over with a dusty, auburn light. Is it the half-light between the hours of the day or the color of memory? We do not know exactly. From a technical viewpoint the meticulous subtly of the contrasts that emerge from these warm tones is constructed from various layers of multi-colored under paintings. The visual effect of superposing neutral tones over a darker background, known as "successive contrast," allows for the vibrancy of the delicate light in her canvases.

In *Arrebol*, the presence of Northeastern Brazilian culture is deeply felt. Folk art and the synthetic forms of clay objects, crochet, and geometric facades are present throughout. Through her works we are introduced to dreamlike villages, domestic objects, and intimate but anonymous faces. Siebra's paintings intone a more universal hymn, that of the successive moments that ring together to make the music of everyday of life.















Group Show

Close

Grimm Gallery, London, UK

2023

This exhibition celebrates daily practices, ingrained moments, a passing of time taken for granted, routine, satisfaction, contentment. The artists chosen for this exhibition are creating work that amplifies a magnificence to be found within these moments. The mundane, ordinary, unguarded and connective - honoured, creating a deeply personal and highly intimate exhibition told through our domestic relationships and the objects that we choose to surround ourselves with.







Paula Siebra

Lembrança de algum lugar

Sobrado Dr. José Lourenço, Fortaleza, Brazil

2022







Paula Siebra

O Soar das Horas

Bruges, Belgium

2021

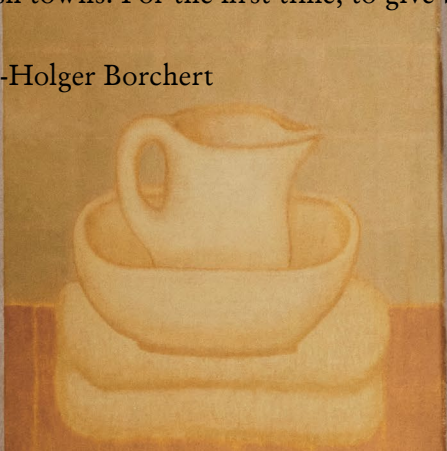
In the hustle of everyday life, one will have to pay attention, yet when it is quiet, their sounds become unmistakable. For centuries, even longer, the bells of Bruges have clocked time, relentlessly partitioning subjective eternities into objectively measurable sections. During medieval times, and even not that long ago, their peal was a reminder to pray the Hours, a spiritual marker to divide the days. Their chime accompanied life and death and everything in between. In few other cities has the ringing of the bells and the sounds of the Belfry's Carillon remained as omnipresent as in Bruges. One doesn't even have to listen – their sounds are just there.

It is not as much surprising as it is telling that Paula Siebra has chosen *O Soar das Horas* – the Chime of Time – as the title for her first solo exhibition in Belgium. The title triggers associations on different levels, like music, poetry, arts, or history; it evokes thoughts on Books of Hours that are among the sources of her inspiration. Most of all, however, the sounds of the bells of Bruges have been omnipresent when the artist worked in her ephemeral studio during her first residency abroad, or when she strolled around curiously through the deserted streets of the city. *O Soar das Horas* is the stunning result of the extraordinary generosity of supportive patrons, extraordinary artistic talent, and the extraordinary circumstances of our time. It is the result of a temporary arrangement that tries to defy time and thereby becomes timeless.

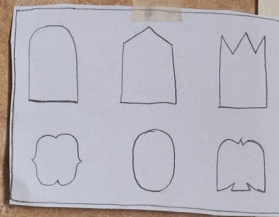
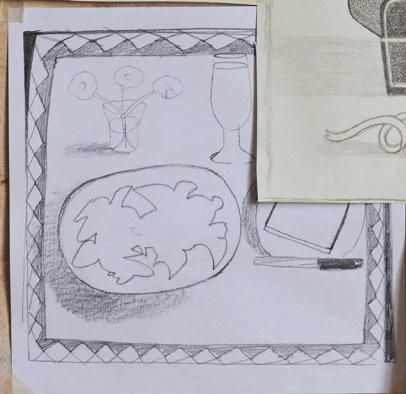
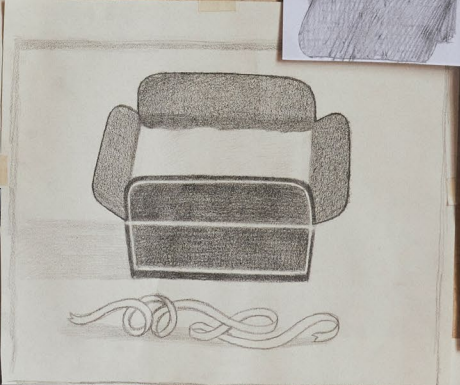
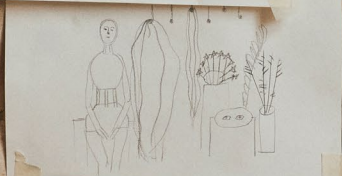
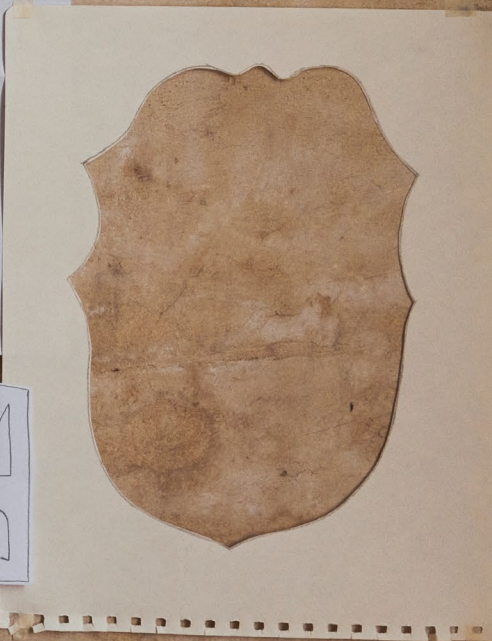
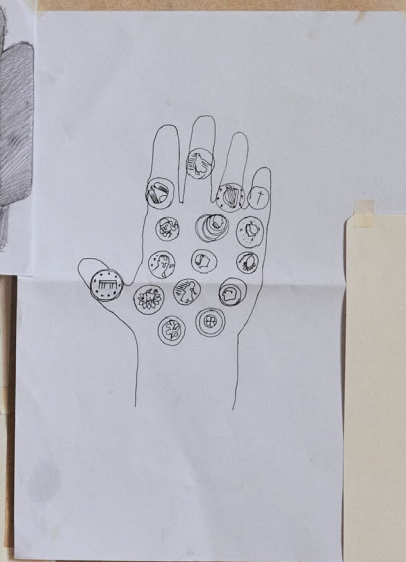
For the past few months, Paula Siebra has created an artist's studio and transformed it into a solitary place for art. The softly tinted walls, deprived of all wallpaper and other decorations, recall the warm colors of landscapes of the Brazilian province of Ceará (where Siebra has been raised in the town of Fortaleza); colors that set the tone of her paintings with their stunningly nuanced variety of warm, almost glowing earth tones. When visiting the studio, one encountered paintings, drawings, collages, and discarded sketches in a space that was disconnected from the world and transcended time.

The paintings in this show have been produced in a short but intensely productive period, a period of many new and unexpected impressions. They represent a progressive continuation of previous artistic interests as well as fresh reflections of first-hand encounters with the heritage present in Bruges and other Flemish towns. For the first time, to give but one of many examples, Siebra was able to observe from up and close a painted surface by Jan van Eyck.

— Till-Holger Borchert

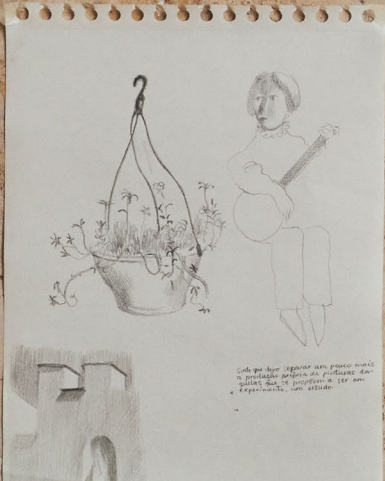




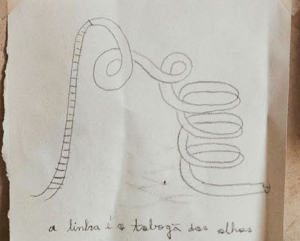


segredo

AVE



Seja que algo signifique um pouco mais
a propósito de um certo dia
de um certo dia, se quiserem, se quiserem
e experimentem, com alicinho



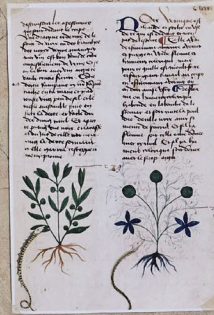
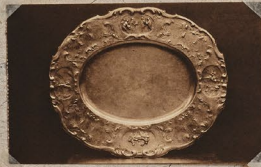
a linha e o taboço dos olhos

Beim
11 - Vento do Vento
12 - Capinhos
13 - Sino
14 - (Cordão II)
15

(Cordão I)
etc







Brasile, 19 de maio de 2022

Mulheres,
 Logo o luar dos olhos,
 Sem orvalho... do ar do escuro...
 De Brilho de cobre...
 De uma beleza tão grande, que é um crime de ódio.
 Esta noite que não tem nome,
 Transição de tempo,
 Não tem hora,
 Foi um segundo sem hora...
 Sem um grande gesto desafiado sim!
 Um ato todo a gente nem mesmo sem gravar,
 Desistamos de fazer nossa opção,
 A pensar nossas não sobre os limites,
 E desafiar o espírito em seu bom senso!

castigado, Jovem de cobre, colhermos...
 Cálculo e postura... "o mundo existe por duas bestas: no primeiro
 Uma girafa e um cão" (Luis de Camões)
 E talvez um sobrevivido que talvez passamos para tomar um café de...
 (Luis de Camões) de passar sem dizer o nome!

Uma girafa e um cão é quem virgins,
 Quê-se apena e sem do outro...
 E o chelo de preço para dare nós como um sorriso
 E nunca esquecer os silêncios dos muitos santos e outras figuras que
 (Luis de Camões) e nome...

Como é difícil trabalhar um poema sobre aquilo que não tem compê...
 ...

...
 ...
 ...



The background is a painting of a landscape. In the center, a white building with a prominent tower and arched windows sits atop a dune. The sky is a mix of blue and orange, suggesting a sunset or sunrise. The overall style is soft and atmospheric.

SELECTED
WORKS

Detail of *Ruína sobre uma duna*, 2023



Paula Siebra
Coisas da minha mãe
2022
oil on canvas
31 × 35 cm
MW.PSI.116



Detail of *Coisas da minha mãe*, 2022



Paula Siebra

Luar

2022

oil on canvas

20 × 30 cm

MW.PSI.120



Paula Siebra

Mulher penteando o cabelo

2022

oil on canvas

40 × 30 cm

MW.PSI.117

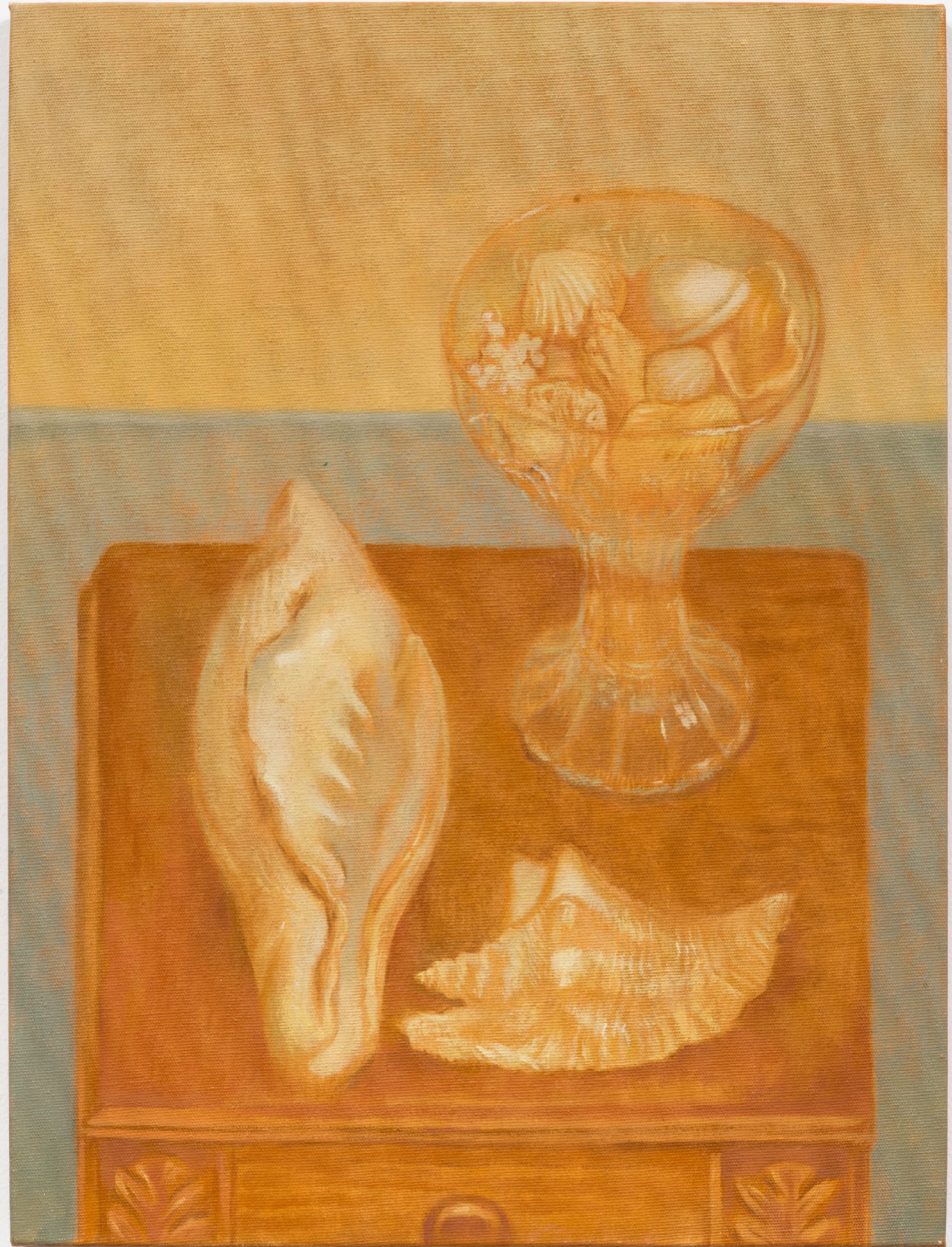


Paula Siebra
Louça de Banho
2021
oil on canvas
50 × 40,5 cm
MW.PSI.080



Paula Siebra
Casal dormindo
2021
oil on canvas
80 × 60 cm
MW.PSI.082

Paula Siebra
*Natureza morta com
taça e conchas [Still
life with cup and
seashells]*
2020
oil on canvas
40 × 30 cm
MW.PSI.037





Paula Siebra
*Cochilo com anjo
trazendo lençol*
2021
oil on canvas
41,5 × 50,5 cm
MW.PSI.085



Paula Siebra
Caminho da serra
2021
oil on canvas
20 × 30 cm
MW.PSI.059



Paula Siebra

Pau de fita

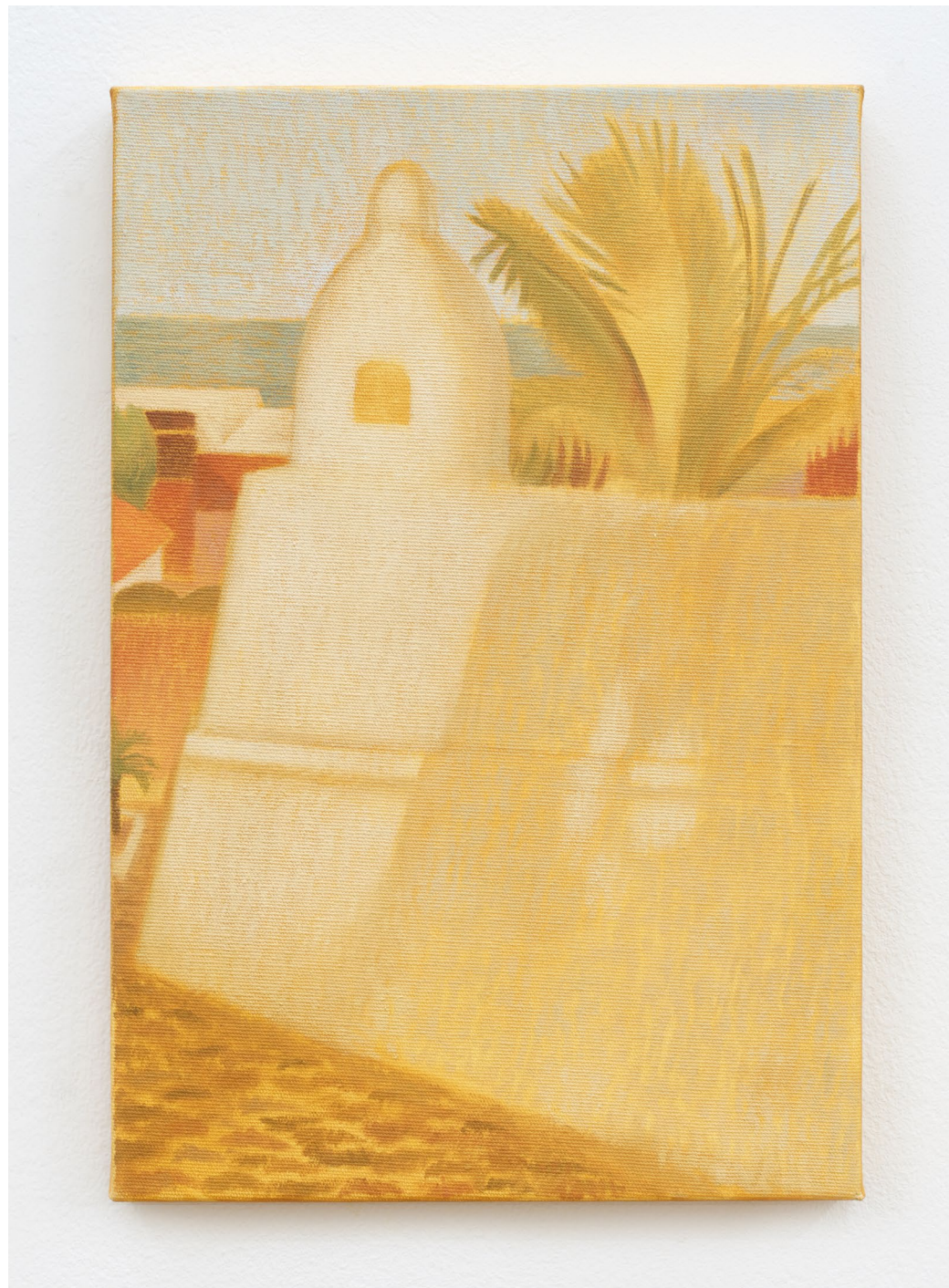
2021

oil on canvas

80 × 60 cm

MW.PSI.088

Paula Siebra
Vista do Forte
2021
oil on canvas
30 × 20 cm
MW.PSI.058





Paula Siebra
*Ruína sobre uma
duna*
2023
oil on canvas
30 × 40 cm
MW.PSI.135



Paula Siebra

Jogo de bila

2023

oil on canvas

40 × 30 cm

MW.PSI.147



Paula Siebra
Casa no mangue
2023
oil on canvas
30 × 20 cm
MW.PSI.149

Paula Siebra
*Menina descascando
uma parede*
2023
oil on canvas
50 × 70 cm
MW.PSI.152





Paula Siebra

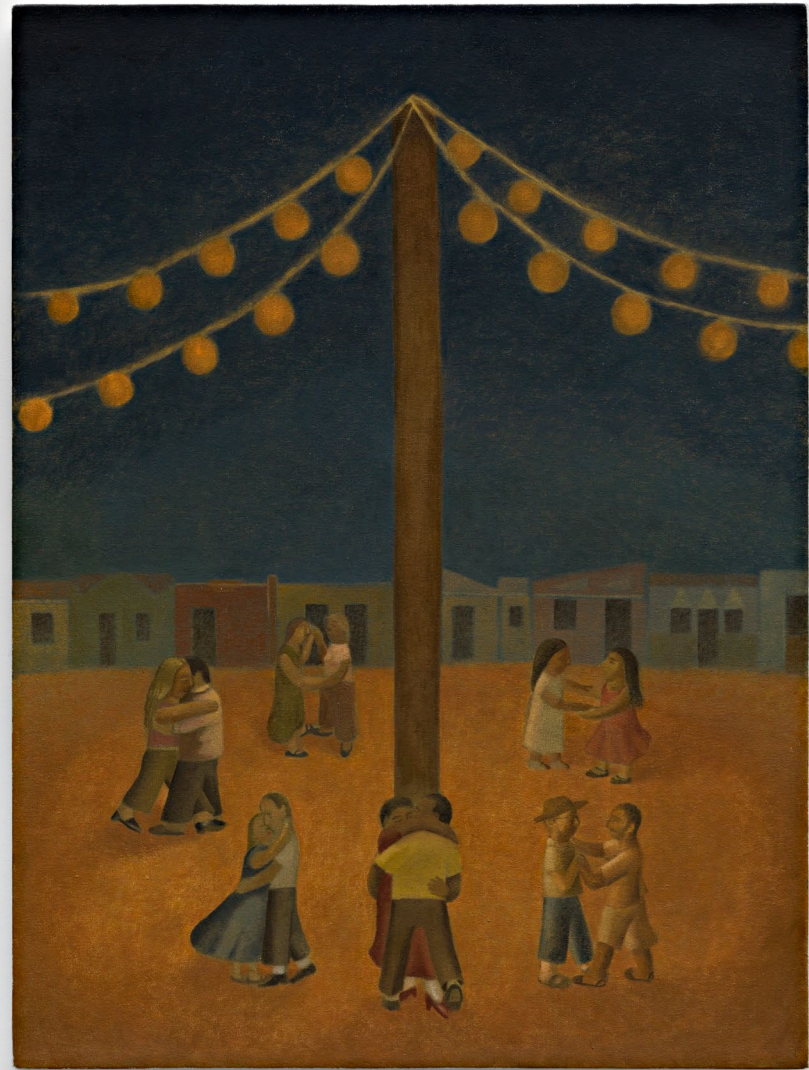
Fonte

2023

oil on canvas

100 × 80 cm

MW.PSI.153



Paula Siebra

Forró

2023

oil on canvas

80 × 60.5 cm

MW.PSI.156



There is a sense of generosity in Paula Siebra's work, which is patiently built with small brushstrokes, with the accumulation of pigments: existence is always in relation to something else, in a sort of joint enterprise. For instance, the blue of the sky or sea in *Falésias e areia molhada* [Cliffs and Wet Sand] is alternated with an orangish tone underneath and around it. The iconographic elements also change meaning when placed side by side. Inside the jewelry box in *Coisas da minha mãe* [My mother's things], there is an open lipstick, a glass bottle, and, amongst other objects, a pair of closed eyes. Underneath them, droplet-shaped earrings are turned into tears, echoing the curtain at the entrance of the exhibition room. Pearls are water that is precious — they are also an enigma, a personal story. Nothing exists except as a group. The woman in *Mulher penteando o cabelo* [Woman Combing her Hair], with her hair free from salt, seems to be recalling recent events, and the shape of her body brings into mind popular sculptures and wooden ex-votos, art objects that are deeply ingrained in the life and body of those who make them.

— Mariana Leme, *Satin Nights: the darkness of memory and painting as relationship*, 2022

Paula Siebra in her studio, Bruges, 2021

Solo Exhibition

2023

Cristalino Segredo, Mendes Wood DM Brussels, Belgium

2022

Noites de cetim, Mendes Wood DM São Paulo, Brazil

Lembrança de algum lugar, Sobrado Dr. José Lourenço, Fortaleza, Brazil

2021

O Soar das Horas, Nieuwe Gentweg 21, Bruges, Belgium

Arrebol, Mendes Wood DM, New York, USA

2020

Arrebalde, Mendes Wood DM, São Paulo, Brazil

2019

Ternura, Fábrica Bhering, Rio de Janeiro, Brazil

Group Exhibition

2023

74º Salão de Abril, Centro Cultural Casa do Barão de Camocim, Fortaleza, Brazil

Arte Laguna Prize Exhibition, Arsenale di Venezia, Venice, Italy

Close, Grimm Gallery, London, UK

A Gauzy Flame, Herald St, London, UK

2022

Pequenas pinturas II, auroras, São Paulo, Brazil

My reflection of you, The Perimeter, London, UK

2021

Corpo Ancestral – 21ª UNIFOR Plástica, Universidade de Fortaleza, Fortaleza, Brazil

Male Nudes: a salon from 1800 to 2021, Mendes Wood DM, São Paulo, Brazil

2019

Orientações, Centro Cultural dos Correios, Rio de Janeiro, Brazil

2018

Traços Brasileiros, Centro Cultural da Light (Grande Galeria), Rio de Janeiro, Brazil

Sobre As Coisas Sem Nome, Centro Cultural da Light (Pequena Galeria), Rio de Janeiro, Brazil

2017

Reflexos, Museu Nacional de Belas-Artes, Rio de Janeiro, Brazil

Mendes
Wood
DM

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