The background is a painting of a building facade in warm, golden-brown tones. The building features a prominent semi-circular archway in the lower center. Several rectangular windows are visible, some with dark frames. Overlaid on the painting are thin black lines forming a large, irregular geometric shape that resembles a stylized 'X' or a double-headed arrow. This shape is composed of four main sections meeting at a central point, with a semi-circular arc at the bottom. The overall style is minimalist and architectural.

Paula Siebra

b. 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.

Paula Siebra (b. 1998, Fortaleza, Brazil) lives and works in Fortaleza

Some of the artist's solo exhibitions include: **Mendes Wood DM**, New York (2024); **Mendes Wood DM**, Brussels (2023); **Mendes Wood DM**, São Paulo (2022); **Sobrado Dr. José Lourenço**, Fortaleza (2022); **Nieuwe Gentweg**, Bruges (2021); **Mendes Wood DM**, New York (2021).

Additionally, her work was included in group shows such as: **Mendes Wood DM**, Paris (2024); Coimbra Biennial, Coimbra (2024); **Mendes Wood DM Paris**, France (2023); **d'Ouwe Kerke**, Retranchement; **Arsenale di Venezia**, Venice (2023); **Grimm Gallery**, London (2023).



**SELECTED
EXHIBITIONS**



2024

Mendes Wood DM, New York

As primeiras coisas [The earliest things]

Identifying the most primordial things in image and life, Siebra draws a cartography of returns: painting the places she has visited, whether through circumstance or memory, and anchors herself while facing the unceremonious accumulation of life's abrupt movements. The freshly laundered clothes that return to the bed, the pens that neatly revisit the shirt pocket, the imprisoned feelings that are sealed in an envelope and freed into the world. Although allegorically presented in isolated scenes, the paintings engender an interconnected macrocosm through affective and semiological mechanisms. Similarly, while the works bear the inescapable personal perception of the artist, they are reflected in the desired postulation of a collective representational will, where the universal and the particular amalgamate.



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



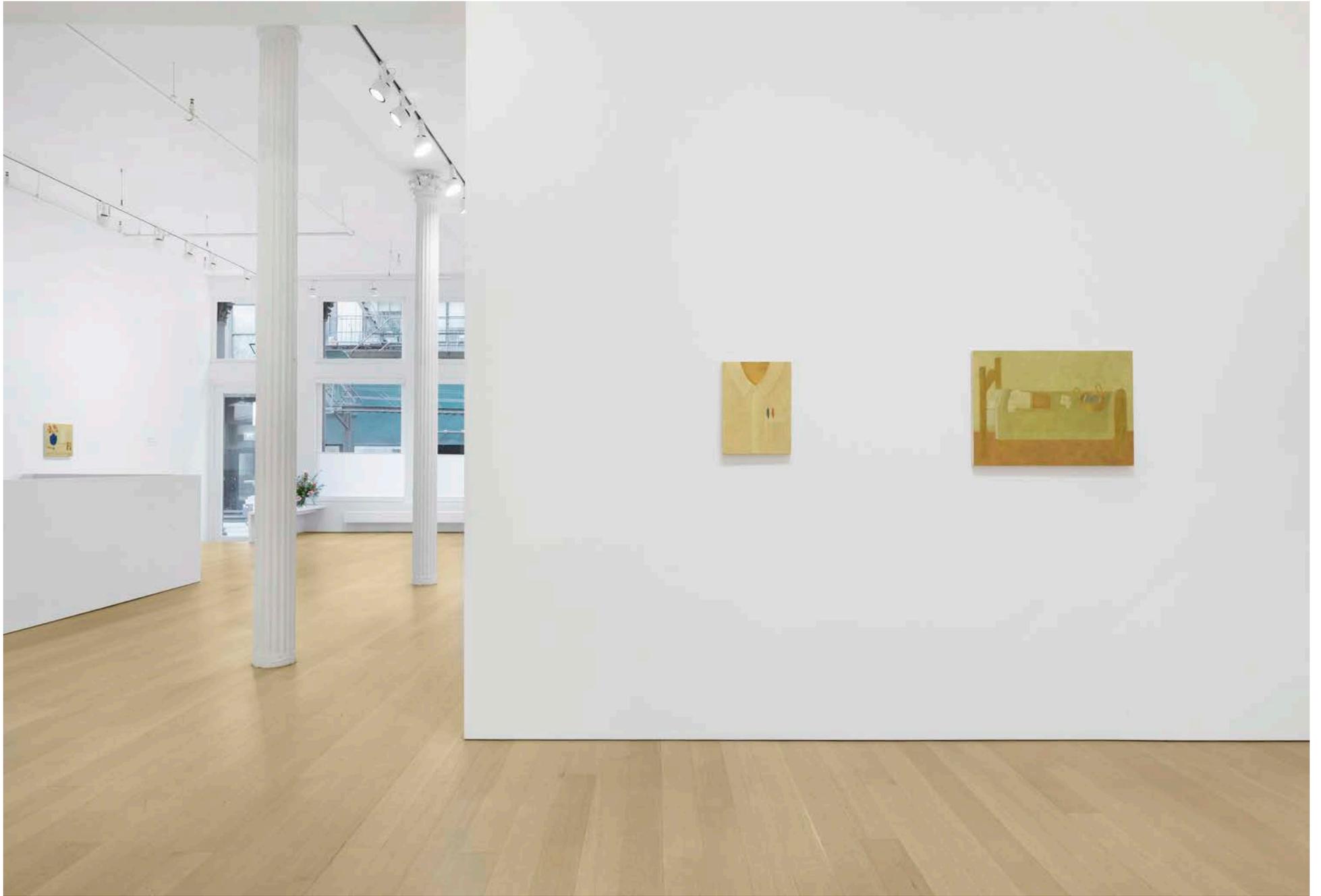
As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



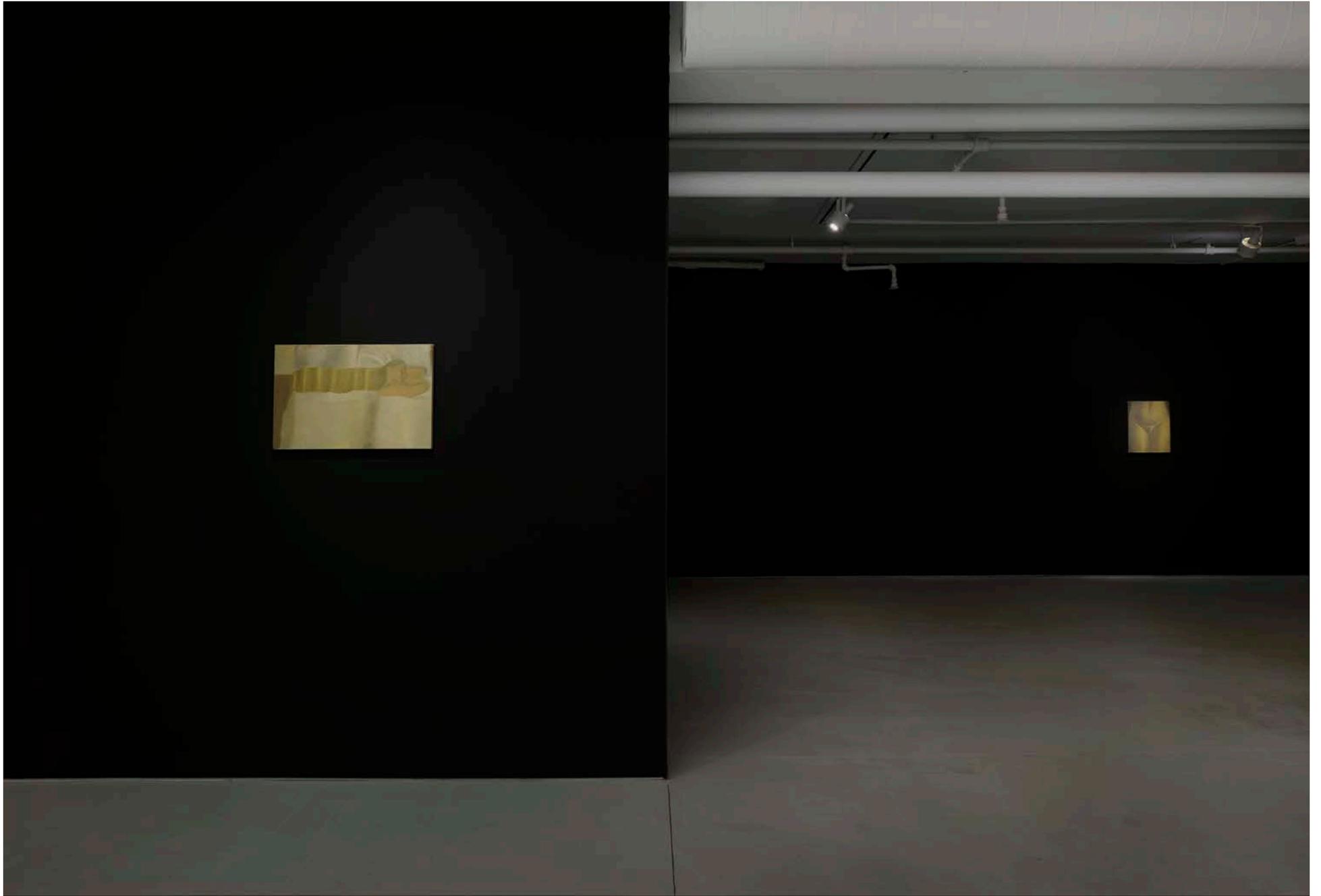
As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



As primeiras coisas [The earliest things], Mendes Wood DM, New York, 2024



2024
Coimbra Biennial, Coimbra
The phantom of liberty

The fifth edition of *Anozero* – Bienal de Coimbra explores the idea of liberty and the strategies of contemporary art to challenge, displace, and inhabit it. The title has an ambiguous and open meaning. If, on the one hand, it suggests the idea that liberty is a phantom, an inescapable and spectral presence, on the other, it also points to an incomplete process, a disbelief in a once certain truth, more of a promise than something real.



The phantom of liberty, Coimbra Biennial, Coimbra, 2024



The phantom of liberty, Coimbra Biennial, Coimbra, 2024



The phantom of liberty, Coimbra Biennial, Coimbra, 2024



2024
Mendes Wood DM, Paris
Amadeo Luciano Lorenzato en conversation



Amadeo Luciano Lorenzato en conversation, Mendes Wood DM, Paris, 2024



2022

Mendes Wood DM, São Paulo

Noites de Cetim

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



Noites de Cetim, Mendes Wood DM, São Paulo, 2022



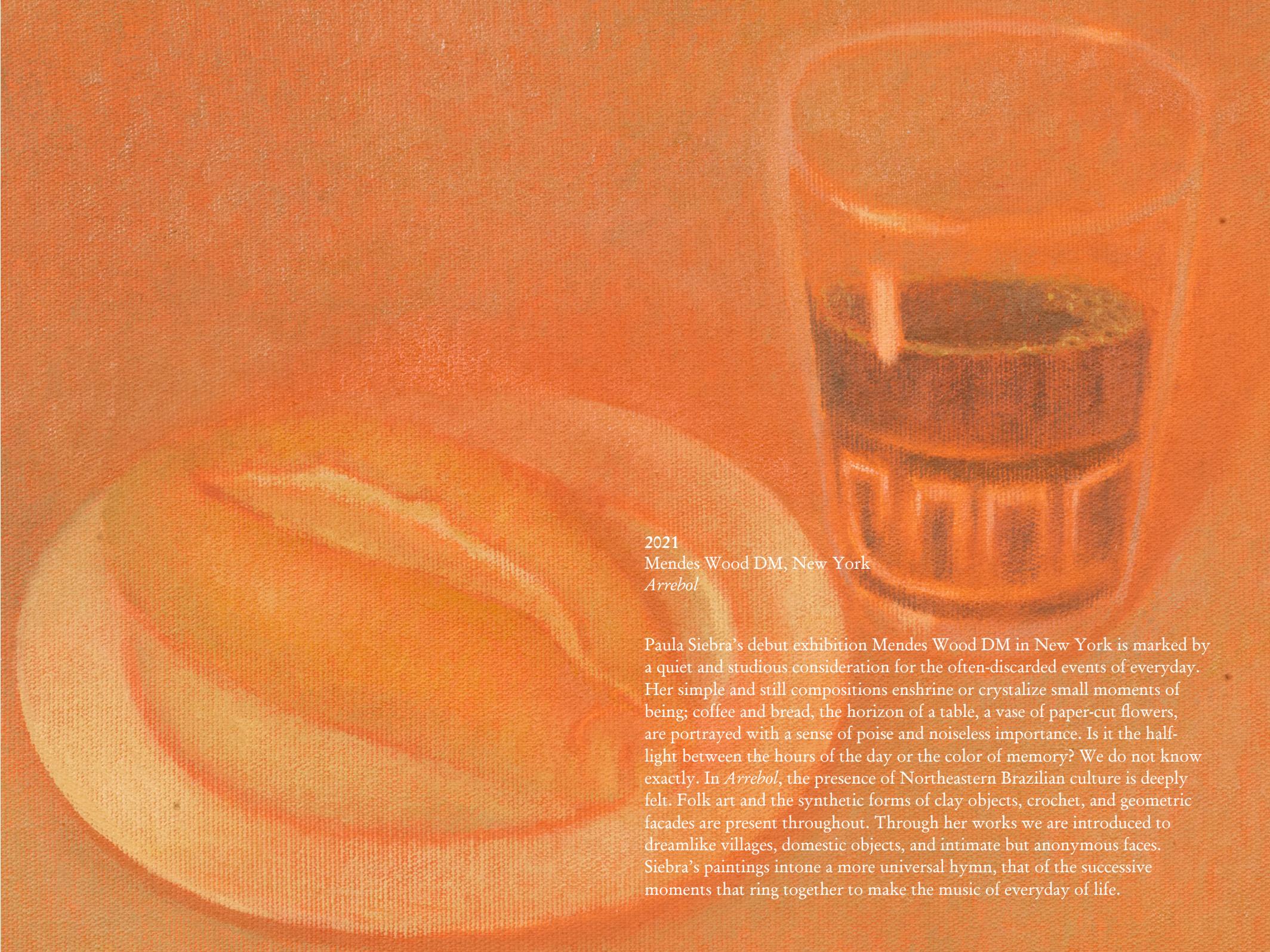
Noites de Cetim, Mendes Wood DM, São Paulo, 2022



Noites de Cetim, Mendes Wood DM, São Paulo, 2022



Noites de Cetim, Mendes Wood DM, São Paulo, 2022



2021

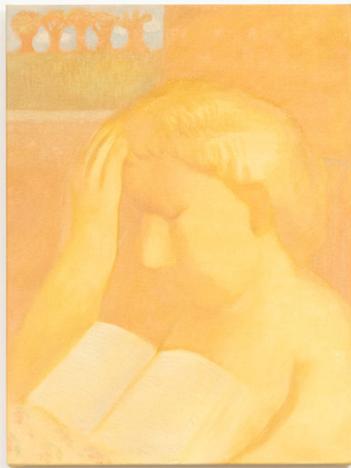
Mendes Wood DM, New York

Arrebol

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. Is it the half-light between the hours of the day or the color of memory? We do not know exactly. 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.



Arrebol, Mendes Wood DM, New York, 2021





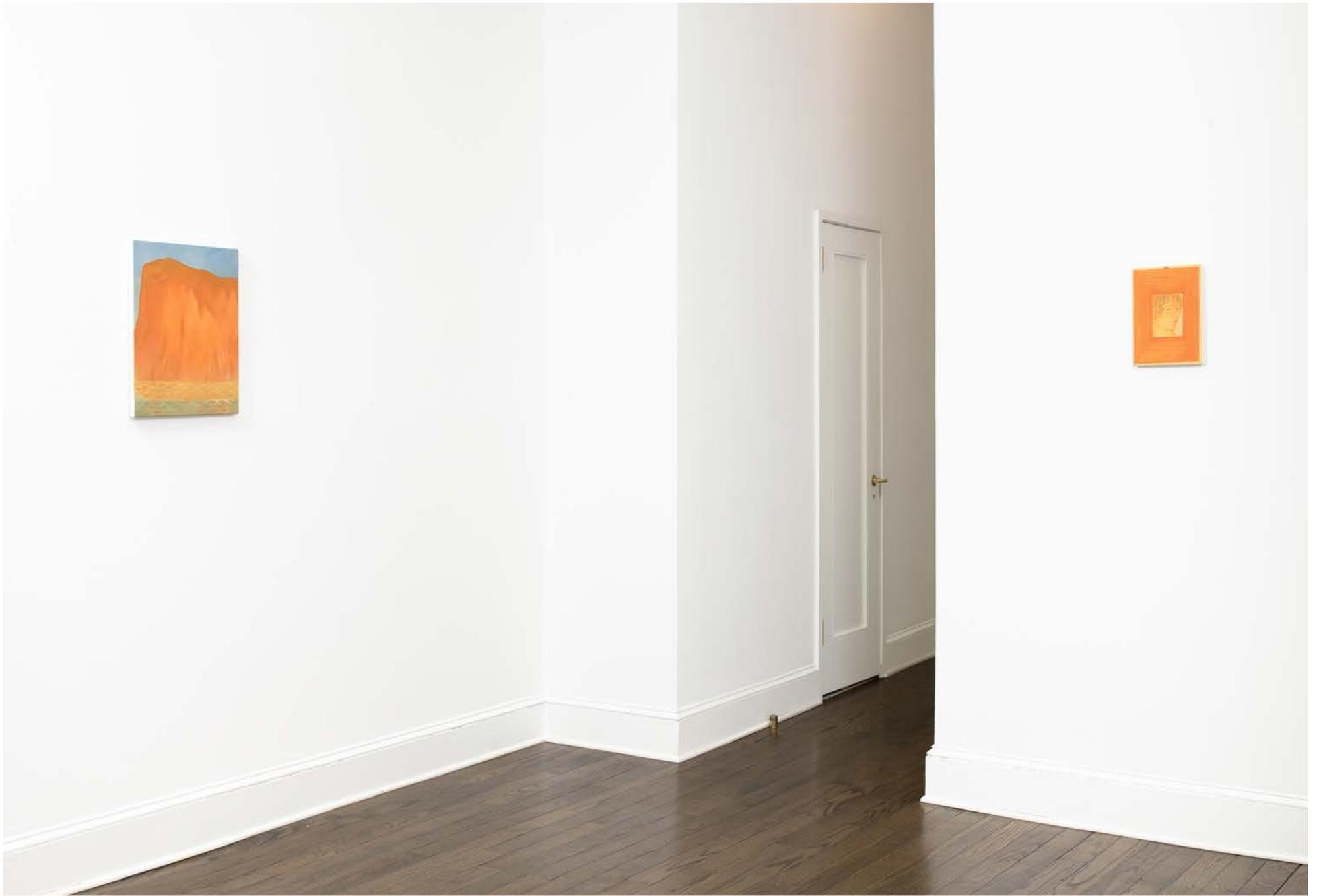
Arrebol, Mendes Wood DM, New York, 2021



Arrebol, Mendes Wood DM, New York, 2021



Arrebol, Mendes Wood DM, New York, 2021



Arrebol, Mendes Wood DM, New York, 2021



Arrebol, Mendes Wood DM, New York, 2021



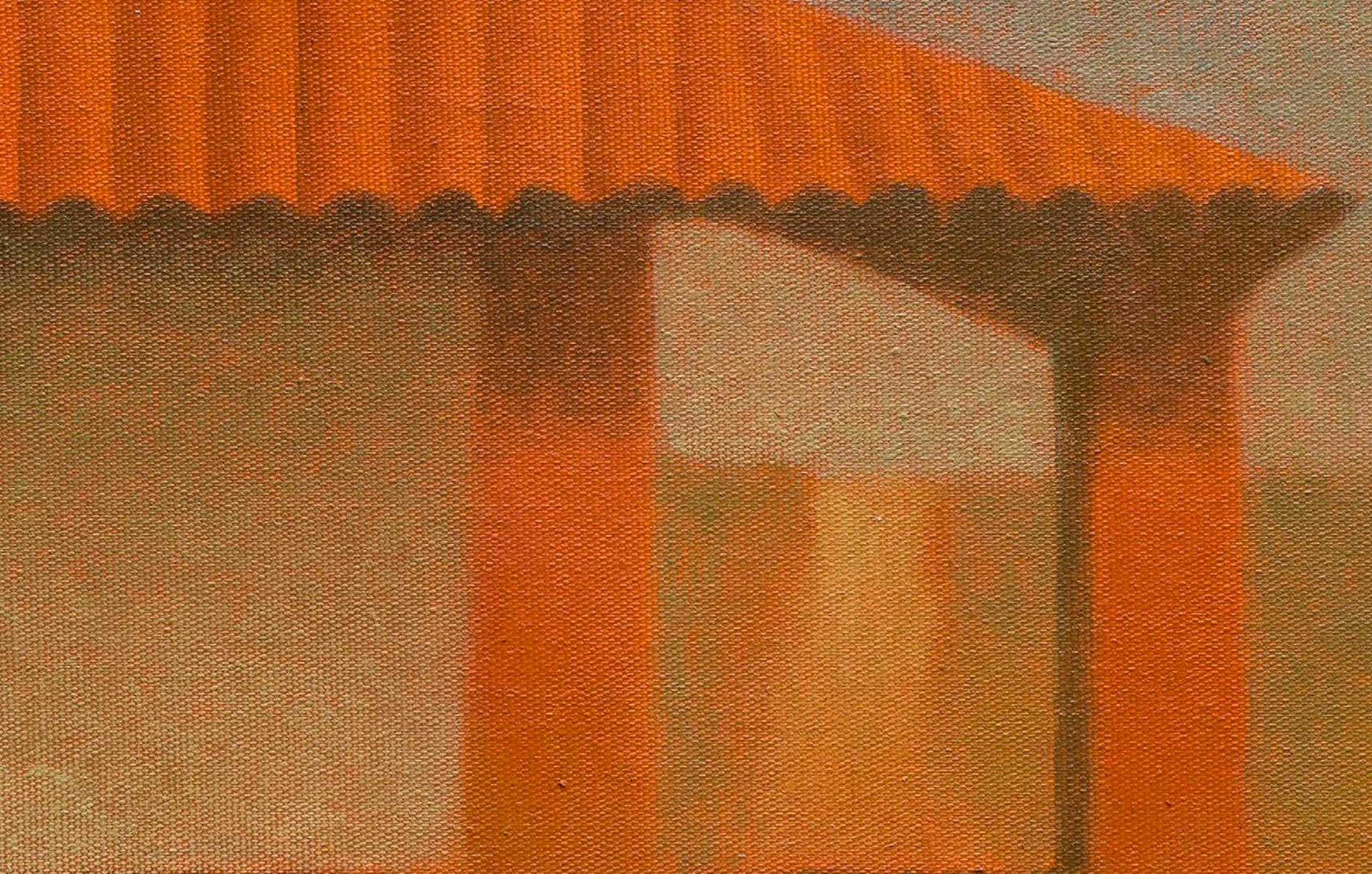
2023
Grimm Gallery, London
Close

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.



Close, Grimm Gallery, London, 2023





2022

Sobrado Dr. José Lourenço, Fortaleza

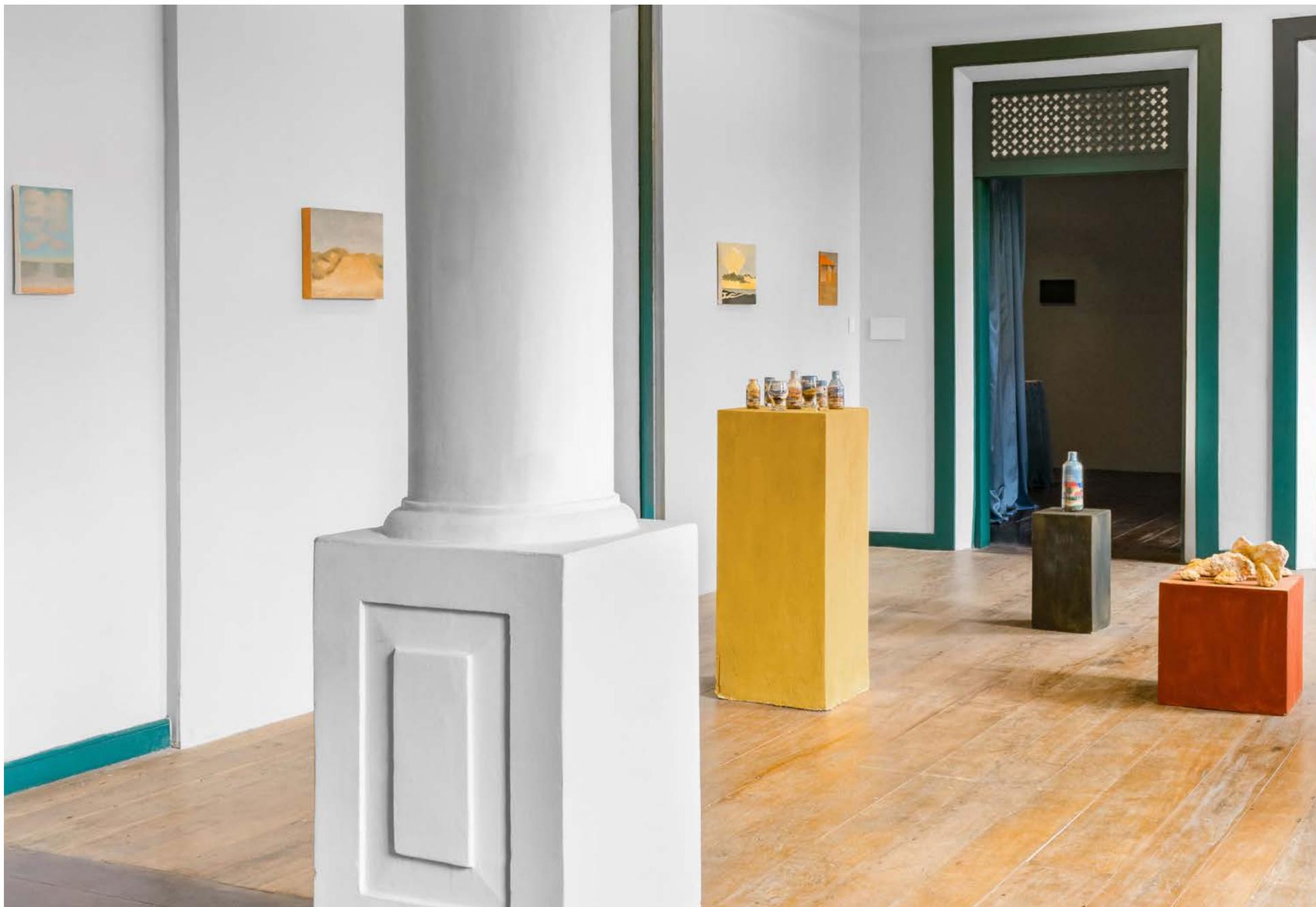
Lembrança de algum lugar



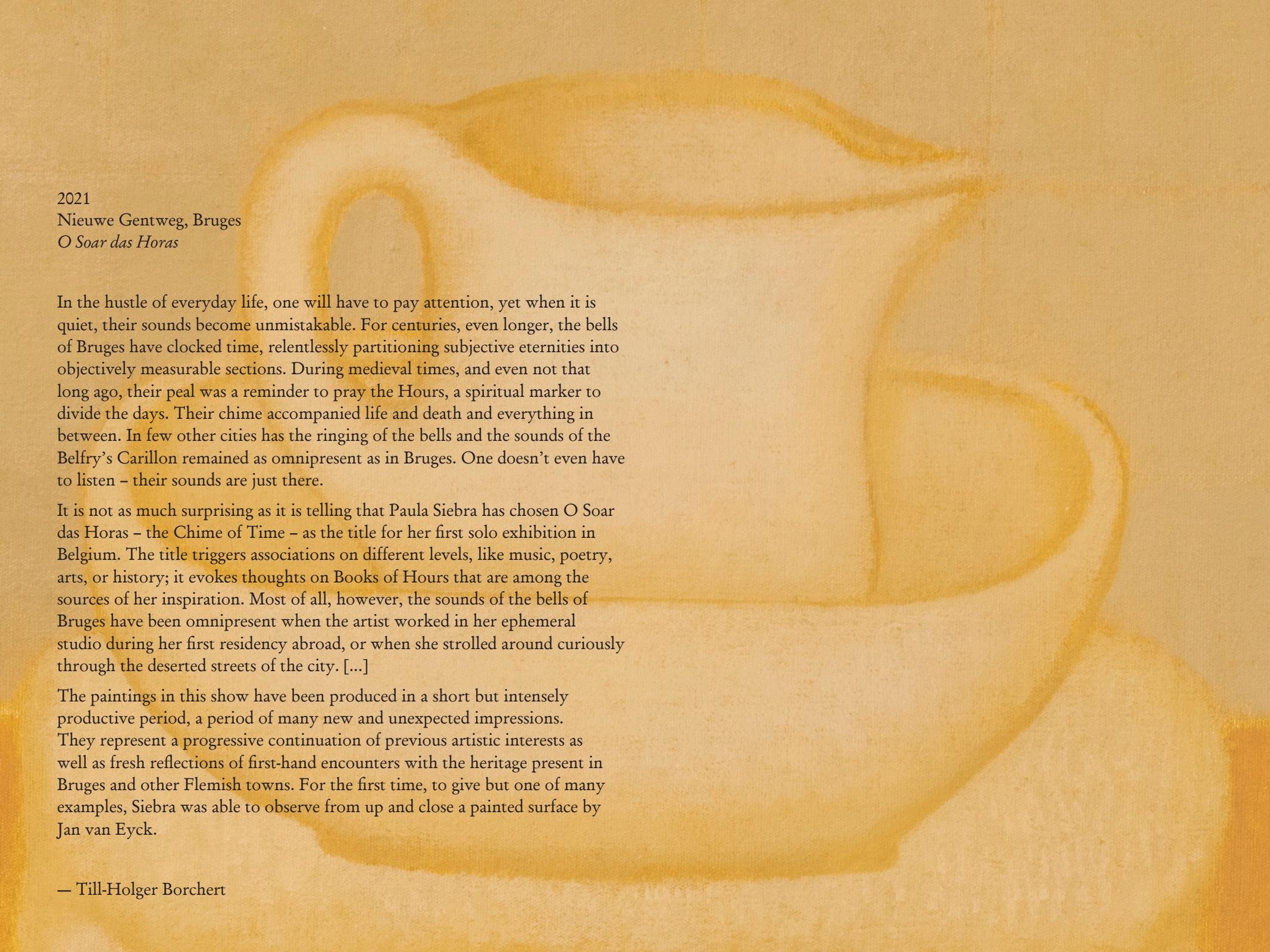
Lembrança de algum lugar, Sobrado Dr. José Lourenço, Fortaleza, 2022



Lembrança de algum lugar, Sobrado Dr. José Lourenço, Fortaleza, 2022



Lembrança de algum lugar, Sobrado Dr. José Lourenço, Fortaleza, 2022



2021

Nieuwe Gentweg, Bruges

O Soar das Horas

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. [...]

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



O Soar das Horas, Nieuwe Gentweg, Bruges, 2021



O Soar das Horas, Nieuwe Gentweg, Bruges, 2021



O Soar das Horas, Nieuwe Gentweg, Bruges, 2021



O Soar das Horas, Nieuwe Gentweg, Bruges, 2021



O Soar das Horas, Nieuwe Gentweg, Bruges, 2021

The background is a painting of a landscape. In the center, a white building with a prominent tower and arched windows sits atop a grassy hill. The foreground is a vast, open field with a path leading towards the building. The sky is a mix of blue and orange, suggesting a sunset or sunrise. The overall style is impressionistic with visible brushstrokes.

SELECTED
WORKS

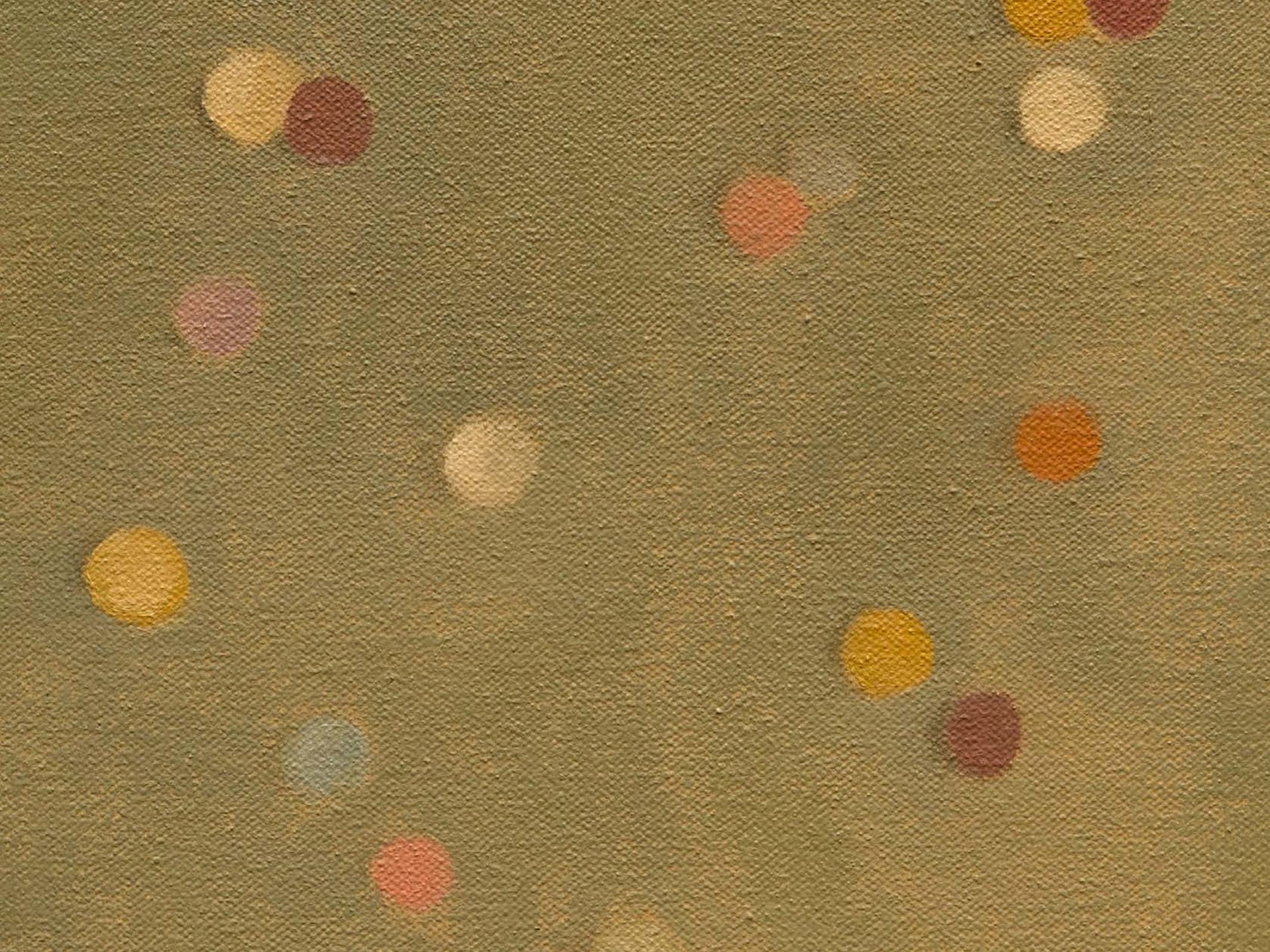


Paula Siebra, *Vila*, 2024, oil on canvas, 50 x 60 cm | 19 3/4 x 23 5/8 in, MW.PSI.209





Paula Siebra
Confetes, 2024
oil on canvas
30 x 20 cm
11 3/4 x 7 7/8 in
MW.PSI.215





Paula Siebra
Uma carta, 2024
oil on canvas
30 x 20 cm
11 3/4 x 7 7/8 in
MW.PSI.200



Paula Siebra
Malinha de viagem, 2024
oil on canvas
40 x 30 cm
15 3/4 x 11 3/4 in
MW.PSI.194



Paula Siebra, *Sapatos bem lustrados*, 2024, oil on canvas, 30 x 40 cm | 11 3/4 x 15 3/4 in, MW.PSI.211



Paula Siebra, *Mesa do almoço com quadro do Chico da Silva*, 2024, oil on canvas, 70 x 100 cm | 27 1/2 x 39 3/8 in, MW.PSI.221



Paula Siebra, *O café da manhã da minha mãe*, 2024, oil on canvas, 50 x 70 cm | 19 3/4 x 27 1/2 in, MW.PSI.187



Paula Siebra, *Varal*, 2023, oil on canvas, 90 x 120 cm | 35 3/8 x 47 1/4 in, MW.PSI.174





Paula Siebra

Paletó de linho branco sobre uma cama, 2024

oil on canvas

120 x 90 cm

47 1/4 x 35 3/8 in

MW.PSI.217



Paula Siebra, *Um rio*, 2023, oil on canvas, 20 x 30 cm | 7 7/8 x 11 3/4 in, MW.PSI.134





Paula Siebra

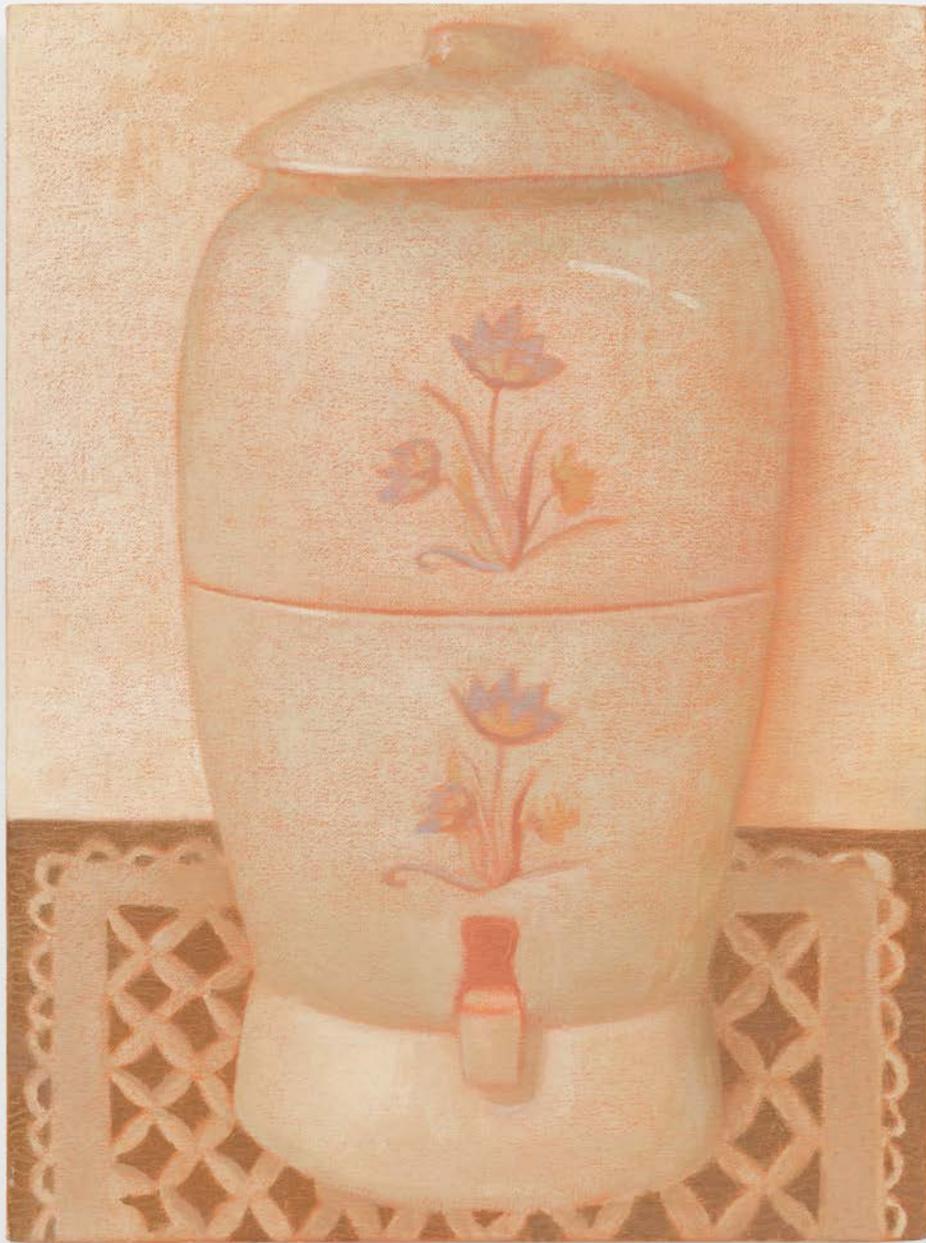
Beijo, 2024

oil on canvas

30.5 x 20 cm

12 x 7 7/8 in

MW.PSI.189



Paula Siebra

Filtro de Louça, 2023

oil on canvas

40 x 30 cm

15 3/4 x 11 3/4 in

MW.PSI.133

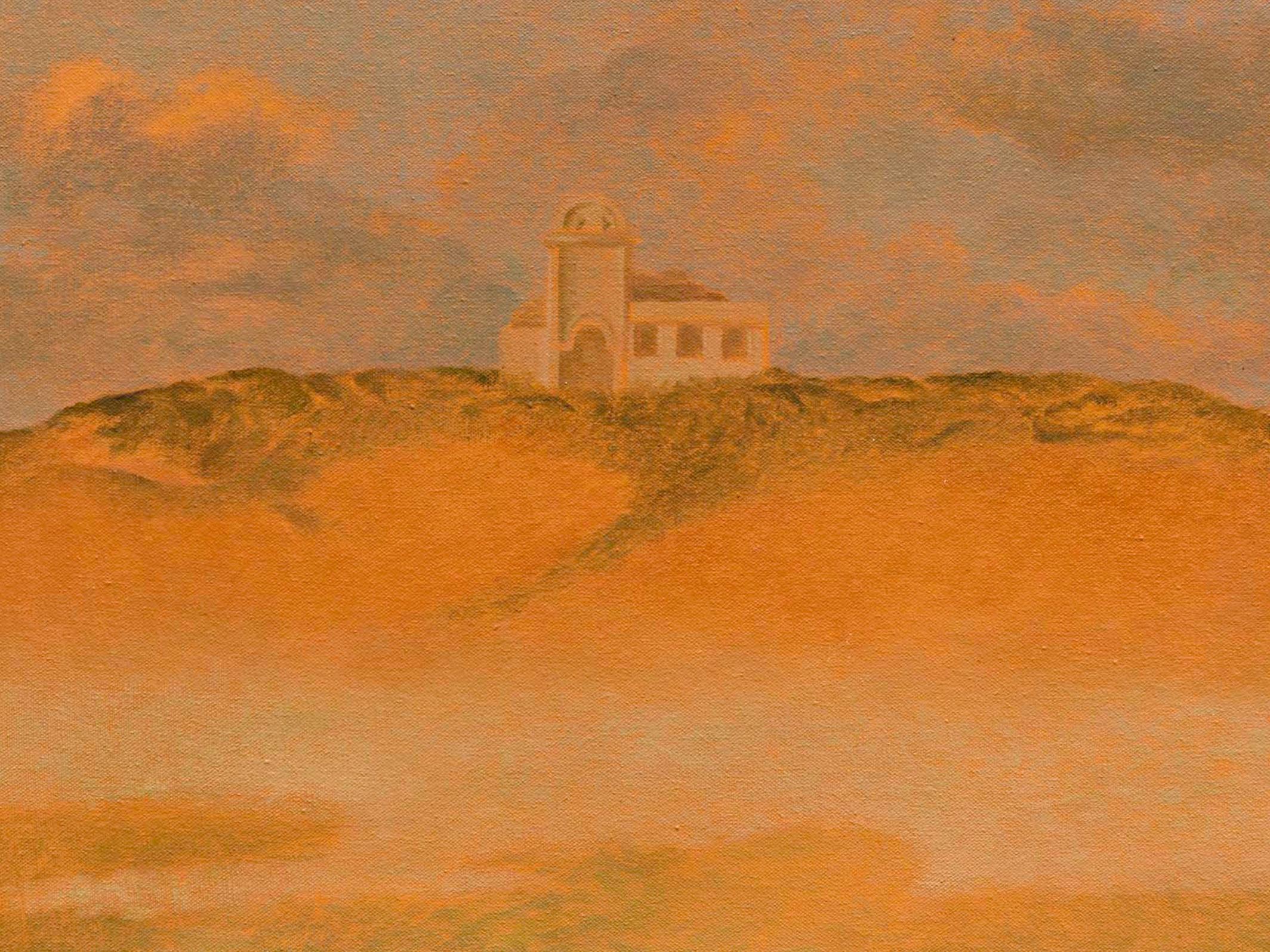


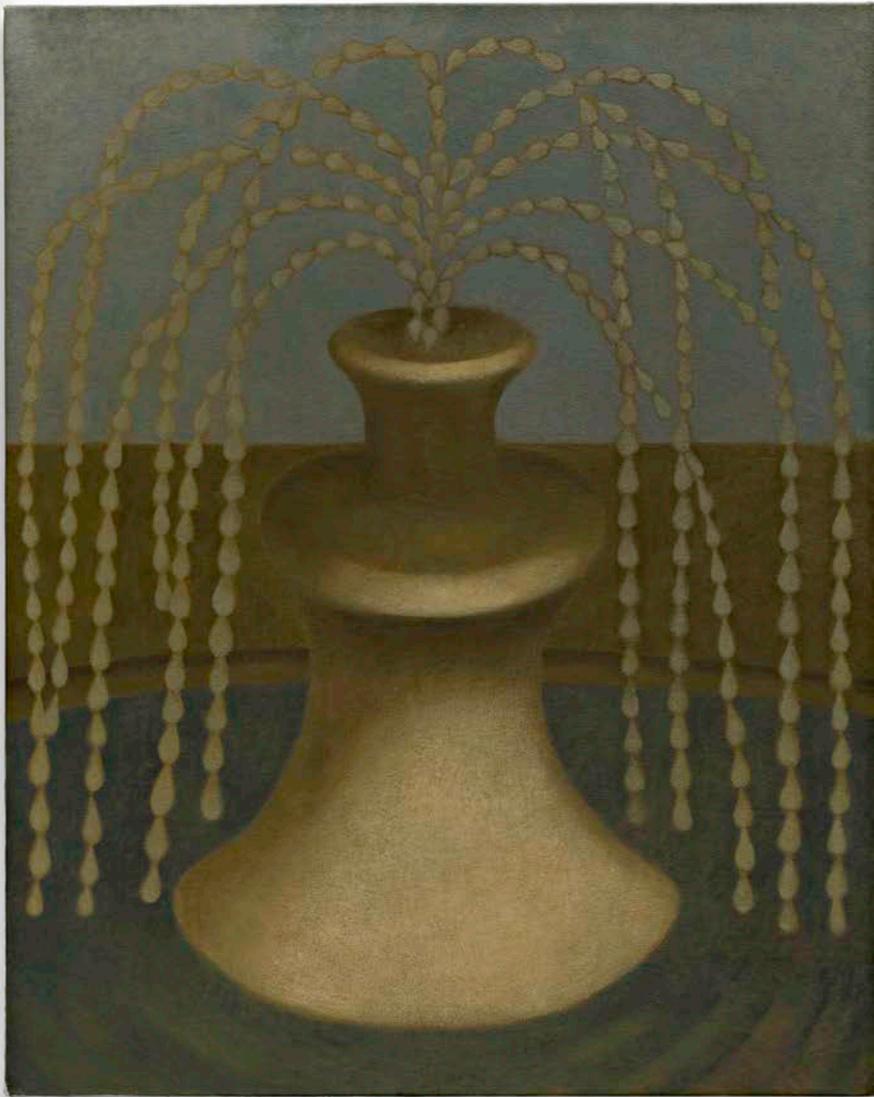
Paula Siebra
Casa do Centro, 2023
oil on canvas
40 x 30 cm
15 3/4 x 11 3/4 in
MW.PSI.130





Paula Siebra, *Ruína sobre uma duna*, 2023, oil on canvas, 30 x 40 cm | 11 3/4 x 15 3/4 in, MW.PSI.135





Paula Siebra

Fonte

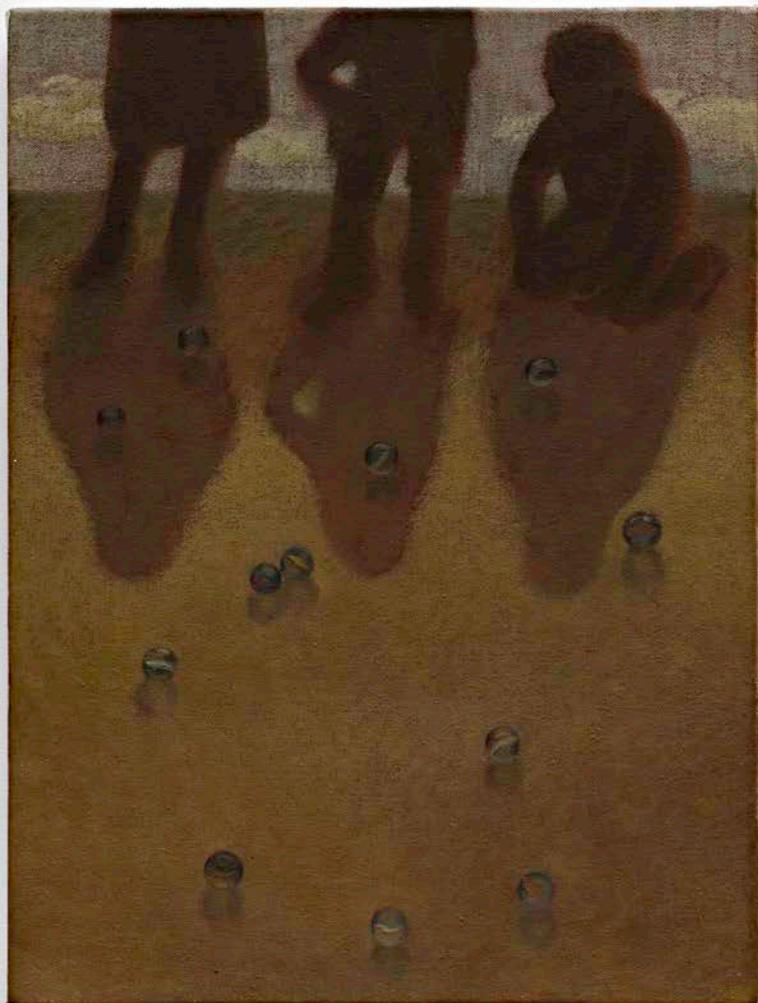
2023

oil on canvas

100 x 80 cm

39 3/8 x 31 1/2 in

MW.PSI.153



Paula Siebra

Jogo de bila

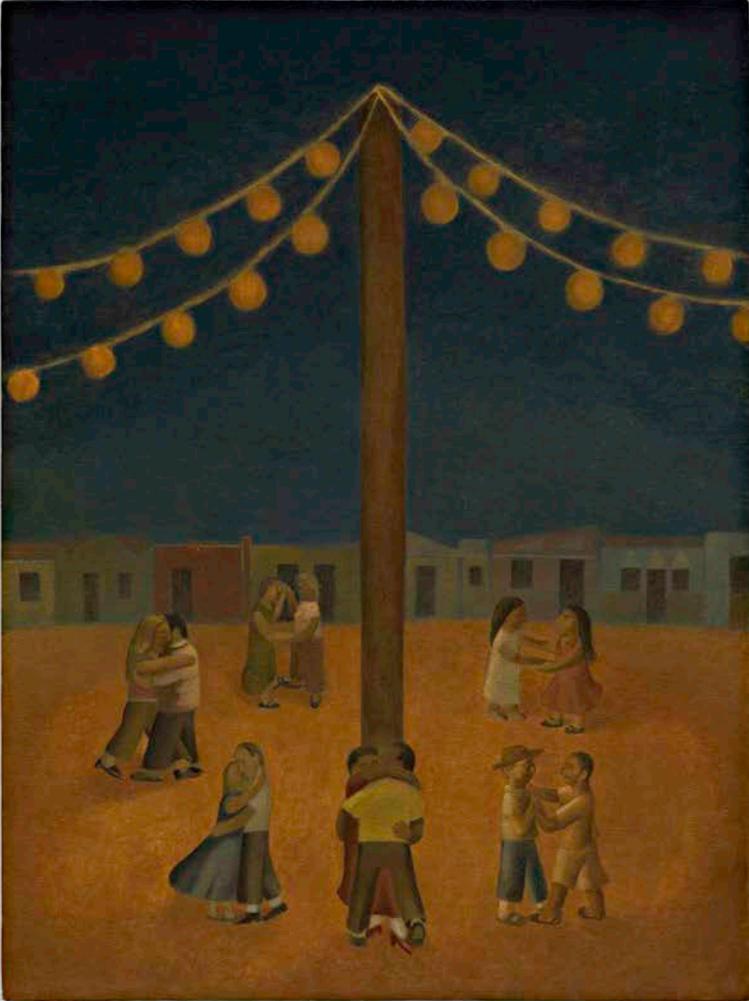
2023

oil on canvas

40 x 30 cm

15 3/4 x 11 3/4 in

MW.PSI.147



Paula Siebra

Forró

2023

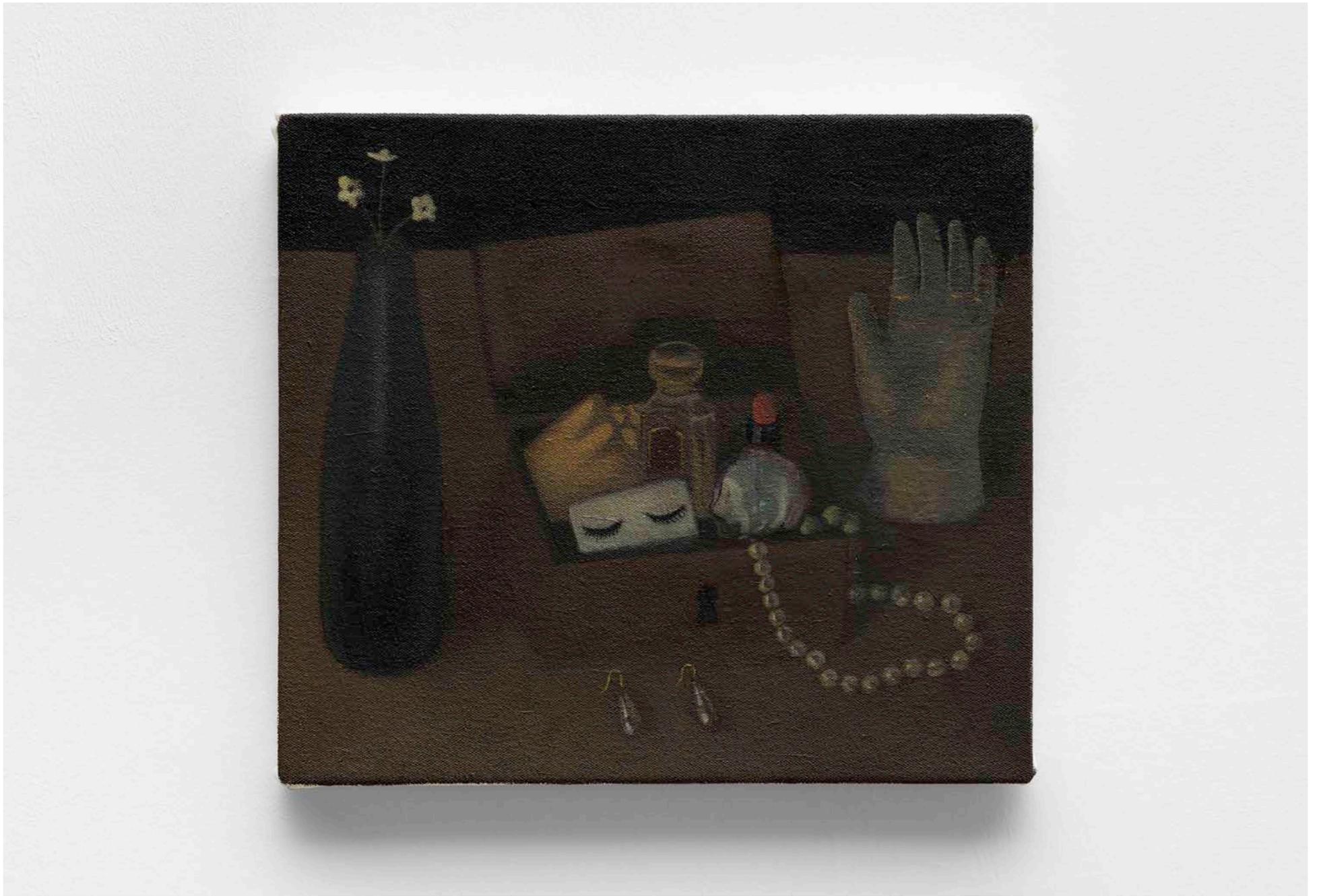
oil on canvas

80 x 60.5 cm

31 1/2 x 23 7/8 in

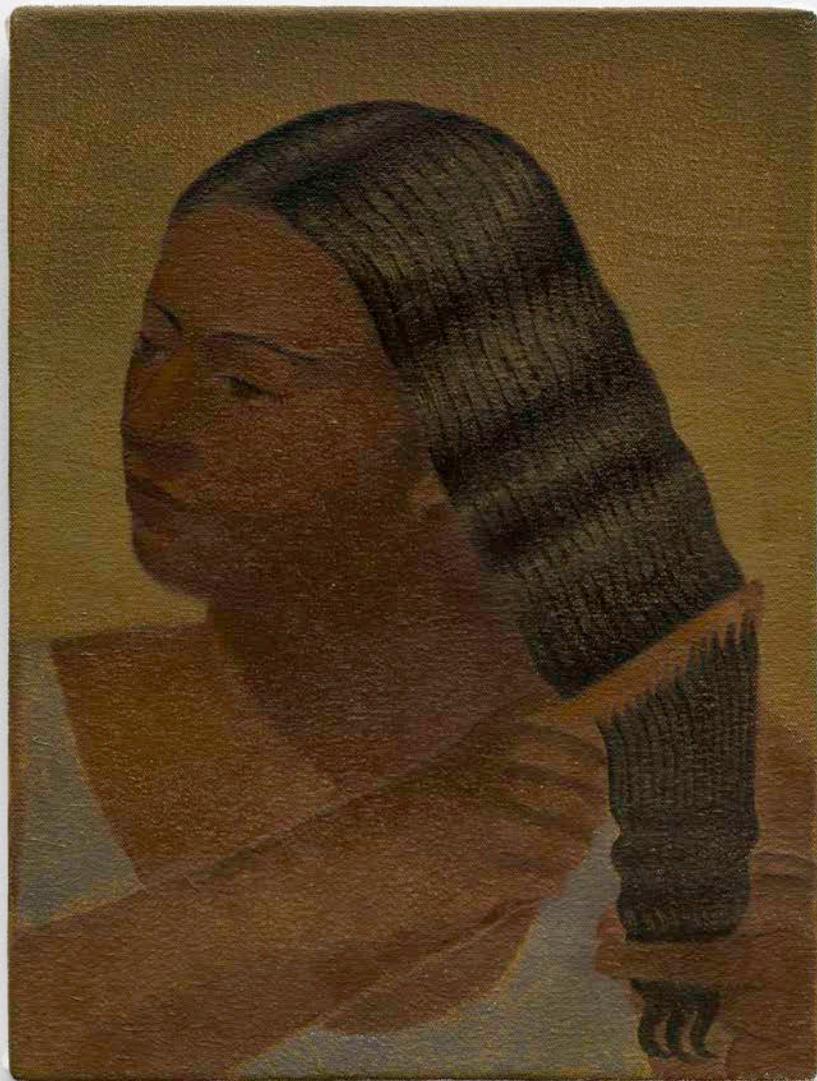
MW.PSI.156





Paula Siebra, *Coisas da minha mãe*, 2022, oil on canvas, 31 x 35 cm | 12 1/4 x 13 3/4 in, MW.PSI.116





Paula Siebra

Mulher penteando o cabelo

2022

oil on canvas

40 x 30 cm

15 3/4 x 11 3/4 in

MW.PSI.117



Paula Siebra, *Luar*, 2022, oil on canvas, 20 x 30 cm | 7 7/8 x 11 3/4 in, MW.PSI.120



Paula Siebra

Pau de fita

2021

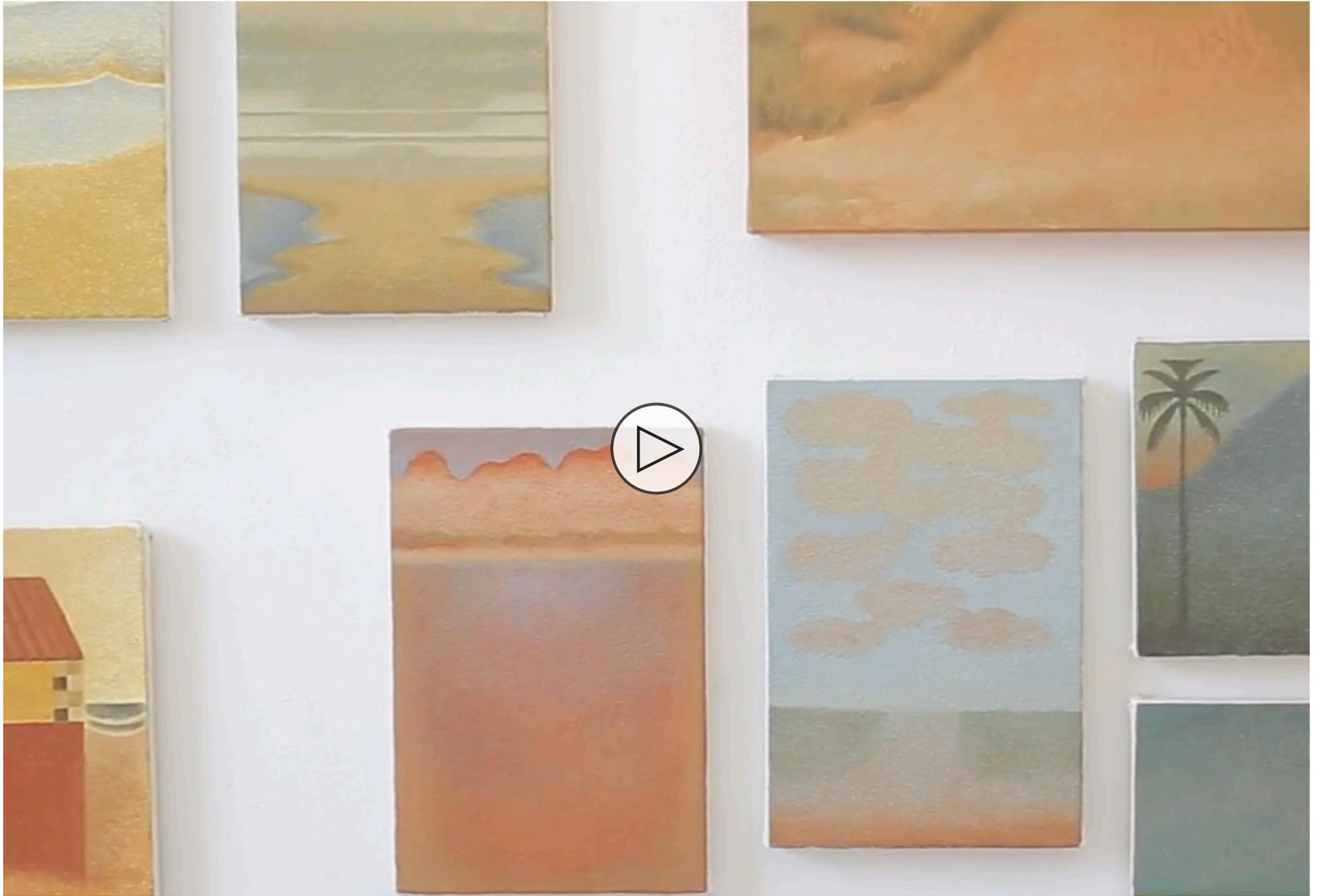
oil on canvas

80 x 60 cm

31 1/2 x 23 5/8 in

MW.PSI.088





In the studio: Paula Siebra, 2022, [click here to watch the video](#)



*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*

Education

2024

Masters in Arts, Universidade Federal do Ceará, Brazil

2020

Undergrad in Painting, Escola de Belas Artes da Universidade Federal do Rio de Janeiro, Brazil

Solo Exhibition

As primeiras coisas [The earliest things], Mendes Wood DM, New York, USA

Paula Siebra, Artist in Residence, Archipelago, Germantown, USA

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

2024

Amadeo Luciano Lorenzato en conversation avec Lucas Arruda, Sanam Khatibi, Patricia Leite, Paula Siebra,

Marcos Siqueira, Erika Verzutti et Castiel Vitorino Brasileiro, Mendes Wood DM, Paris, France

Bloco do Prazer, Museu de Arte do Rio de Janeiro, Brazil

The phantom of liberty, Coimbra Biennial, Coimbra, Portugal

The Fountain Show, Kunsthal Mechelen, Mechelen, Belgium

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

Collections

Blenheim Art Foundation, Woodstock, UK

Deji Art Museum, Nanjing, China

Fundación Juan March, Madrid, Spain

Marciano Art Foundation, Los Angeles, USA

Musée d'Art Moderne de Paris, Paris, France

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Rizhao Museum, Rizhao, China

S.M.A.K., Ghent, Belgium



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