

Paula Siebra

b. 1998, Fortaleza, Brazil
lives and works in Fortaleza



Working from notebooks, drawings, and memories, Paula Siebra develops her canvases through a measured accumulation of domestic, material, and vernacular images. In the studio, she often departs from toned grounds, usually terracotta, ochre or grayish neutrals, building thin layers that soften contours, reduce contrast, and temper hues so that light floats between object and field. Motifs, simultaneously specific and open multiply: a river, a hill, a clay jar, lace, wooden ex-votos, façades bleached by sun and sea, gloves, a packed suitcase, a dinner service. Across scenes belonging to everyday life, memory, and dreams, atmosphere carries as much weight as form.

Her artistic practice offers a “cartography of returns” – a method of establishing presence within the irregular accumulation of time and habit. The ineffable stillness found in a body of water is equally present in table scenes, portraits, and dioramic interiors. Many of these landscapes and rooms remain eerily unpeopled. When a figure does appear, it is seen from a slight remove, adding a soft voyeurism that intensifies the sense of private time held in suspension, whether in the form of solitary reflection or small groups engaged in celebration.

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

Her recent solo exhibitions include *Pequeno mapa do tempo*, **Mendes Wood DM**, **Casa Iramaia**, São Paulo (2026); *Vestígios de Verão*, **Saga House** and **Enri-an Temple**, Kyoto (2025); *O estranho familiar*, **Mendes Wood DM**, Paris (2025); *As primeiras coisas*, **Mendes Wood DM**, New York (2024); *Cristalino Segredo*, **Mendes Wood DM**, Brussels (2023); *Noites de cetim*, **Mendes Wood DM**, São Paulo (2022); *Lembrança de algum lugar*, **Sobrado Dr. José Lourenço**, Fortaleza (2022); *O Soar das Horas*, **Nieuwe Gentweg 21**, Bruges (2023); *Arrebol*, **Mendes Wood DM**, New York (2021).

Additionally her work has been included in group shows such as *Inefável presença*, **Centro Cultural Correios**, Rio de Janeiro (2026); *Remanso*, **Mendes Wood DM**, São Paulo (2025); *Existências Paralelas*, **Pinacoteca do Ceará**, Fortaleza (2025); *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 (2024); *74º Salão de Abril*, **Centro Cultural Casa do Barão de Camocim**, Fortaleza (2023); *Arte Laguna Prize Exhibition*, **Arsenale di Venezia**, Venice (2023); *Close*, **Grimm Gallery**, London (2023); *A Gauzy Flame*, **Herald St**, London (2023); *Pequenas pinturas II, auroras*, São Paulo (2022); *My reflection of you*, **The Perimeter**, London (2022); *Corpo Ancestral – 21ª UNIFOR Plástica*, **Universidade de Fortaleza**, Fortaleza (2022); *Male Nudes: a salon from 1800 to 2021*, **Mendes Wood DM**, São Paulo (2022).

A painting of a white lotus flower with a yellow center, set against a dark green background. The flower is the central focus, with its petals rendered in soft, pale yellow and white tones. The center of the flower is a vibrant yellow, with fine, vertical lines suggesting the stamens. The background is a deep, textured green, with some darker, shadowed areas around the base of the flower. The overall style is soft and painterly, with visible brushstrokes and a rich, slightly mottled texture.

SELECTED
EXHIBITIONS



2026

Mendes Wood DM, Casa Iramaia, São Paulo

Pequeno mapa do tempo

Impacted by her time in Japan, this exhibition presents the artist's own *saijiki*, or "little map of time," now adapted to the context of Ceará, the state where she was born and currently resides. The calendar Paula has organized follows neither the four Japanese seasons nor the four seasons of the Northern Hemisphere, which have never quite fit Ceará's semi-arid tropical climate. Her divisions arise from lived experience: the celebrated rainfall that signals the start of the year, the festivities that follow, the wind that picks up in the second half of the year, and the drought that brings it to a close. A year, therefore, that does not begin in January, but rather with the first rains.



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, 2026



2025

Saga House and Enri-an Temple, Kyoto

Vestígios de Verão

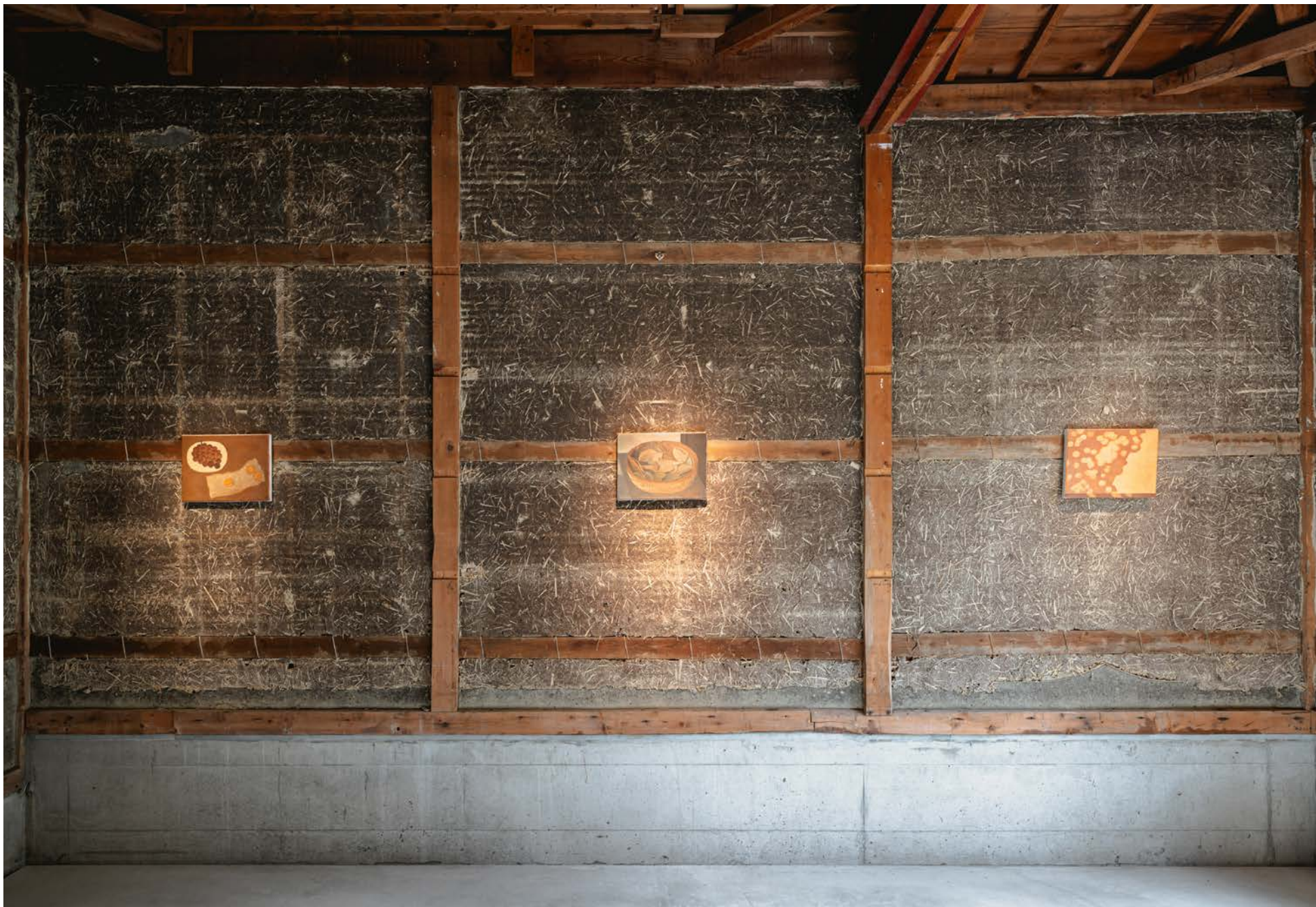
Between June and August 2025, Paula Siebra took part in an artist residency at Saga House in Kyoto, Japan, which resulted in the solo exhibition and publication *Vestígios de Verão*. Organized by the Shibunkaku gallery, the experience offered an immersion in Japanese culture with mindful attention to a theme that already ran through the artist's work: the passage of time.

The exhibition brought together 16 works, all related to summer and elements of nature, arranged like a kind of visual *haiku*: small syntheses of elements experienced during a season of the year. Retaining oil paint as her medium for the paintings, Siebra explored elements from the world of Japanese woodblock printing, building images through the layering of flat color planes or through gentle transitions.

During the residency, the artist also devoted herself to writing and produced her own *haiku*, short three-line poems. The poems and the paintings are included in the eponymous book *Vestígios de Verão*, released at the opening of the exhibition in Kyoto and later in São Paulo on the occasion of the exhibition *Pequeno mapa do tempo*, at Casa Iramaia, Mendes Wood DM.



Vestígios de Verão, Saga House, Kyoto, 2025



Vestígios de Verão, Saga House, Kyoto, 2025



Vestígios de Verão, Saga House, Kyoto, 2025



Vestígios de Verão, Saga House, Kyoto, 2025



Vestígios de Verão, Enri-an Temple, Kyoto, 2025



Vestígios de Verão, Enri-an Temple, Kyoto, 2025



Vestígios de Verão, Enri-an Temple, Kyoto, 2025



2025

Mendes Wood DM, Paris

O estranho familiar

It's a vision of the everyday – strikingly ordinary, yet subtly unsettled by a hint of strangeness, as if the whole scene could suddenly tip into the realm of nightmares. A still life with a revolver, a pair of gloves and a rose, planted on a table. The composition of one of Paula Siebra's first works for the exhibition seems straight out of an Agatha Christie novel. For the artist, detective fiction is a metaphor for painting. Not so much in the unravelling of the plot, but in the pleasure we take circling around it, like a bloodhound around its prey, tracing the contours of each character, deciphering their gestures, mapping the world they inhabit. There's something magical in this kind of investigation, a process that crystallizes through intuition, often beyond the reach of language. Much like the challenge of putting a painting into words.

– Anaël Pigéat



O estranho familiar, Mendes Wood DM, Paris, 2025



O estranho familiar, Mendes Wood DM, Paris, 2025



O estranho familiar, Mendes Wood DM, Paris, 2025



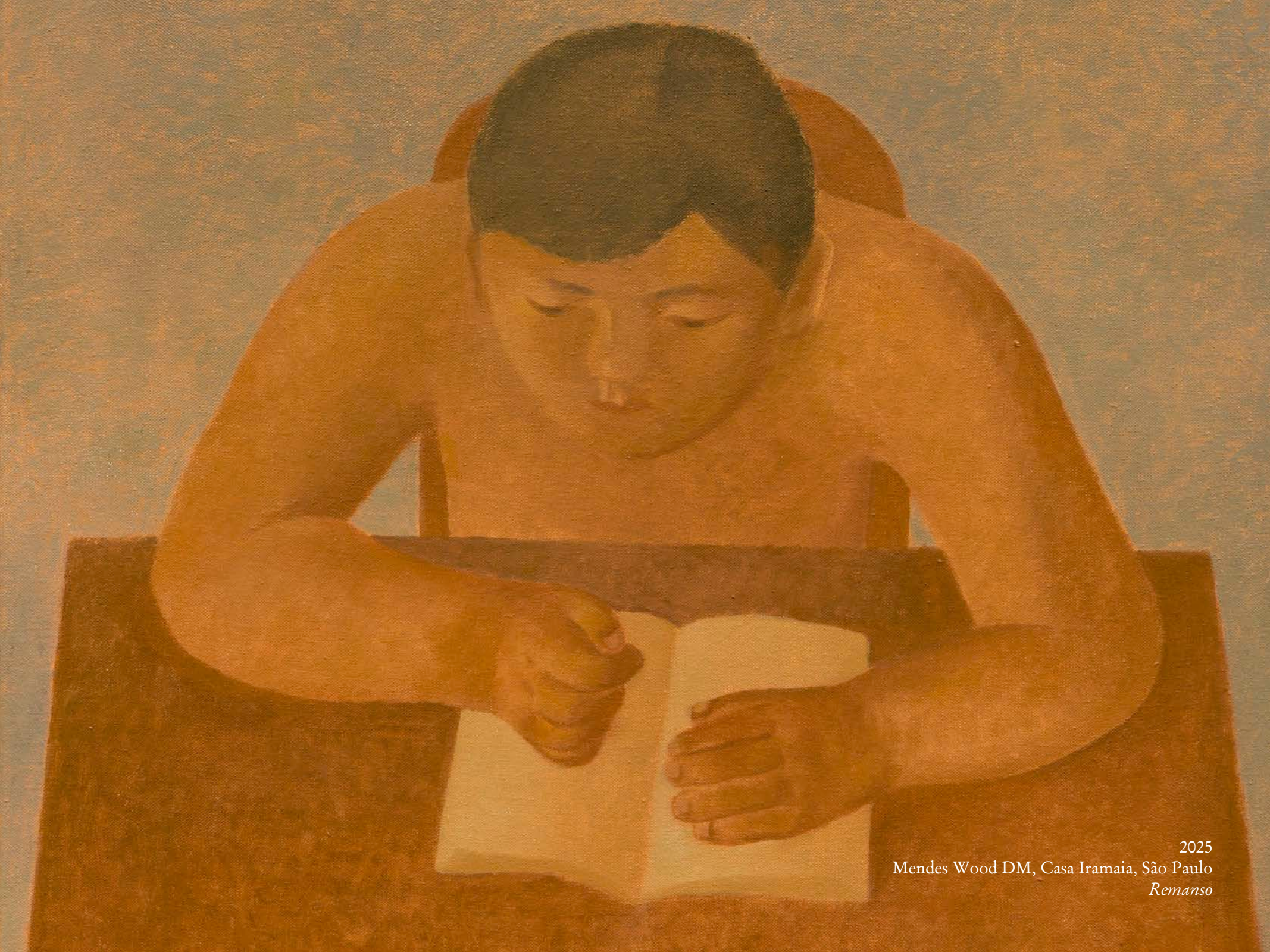
O estranho familiar, Mendes Wood DM, Paris, 2025



O estranho familiar, Mendes Wood DM, Paris, 2025



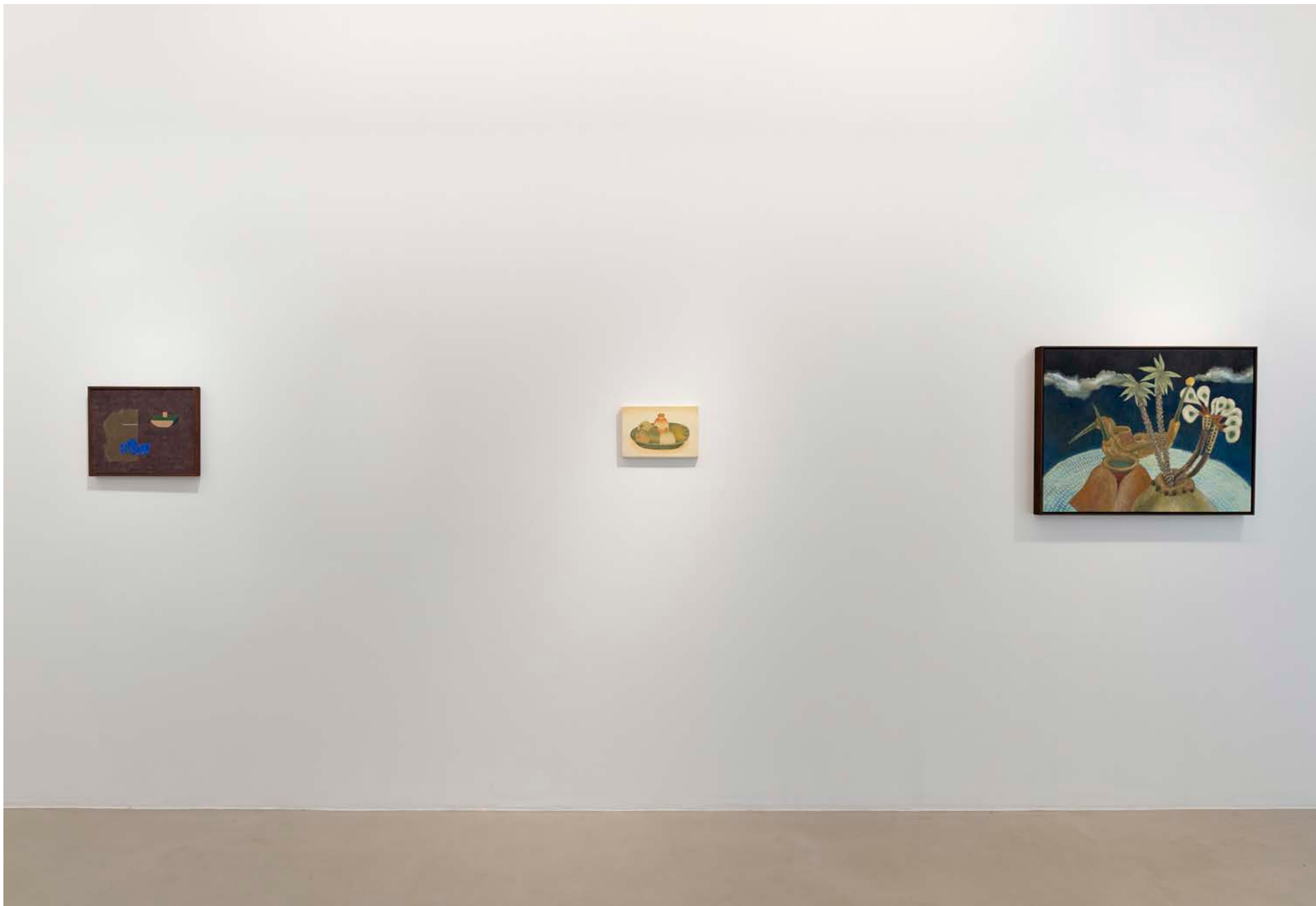
O estranho familiar, Mendes Wood DM, Paris, 2025



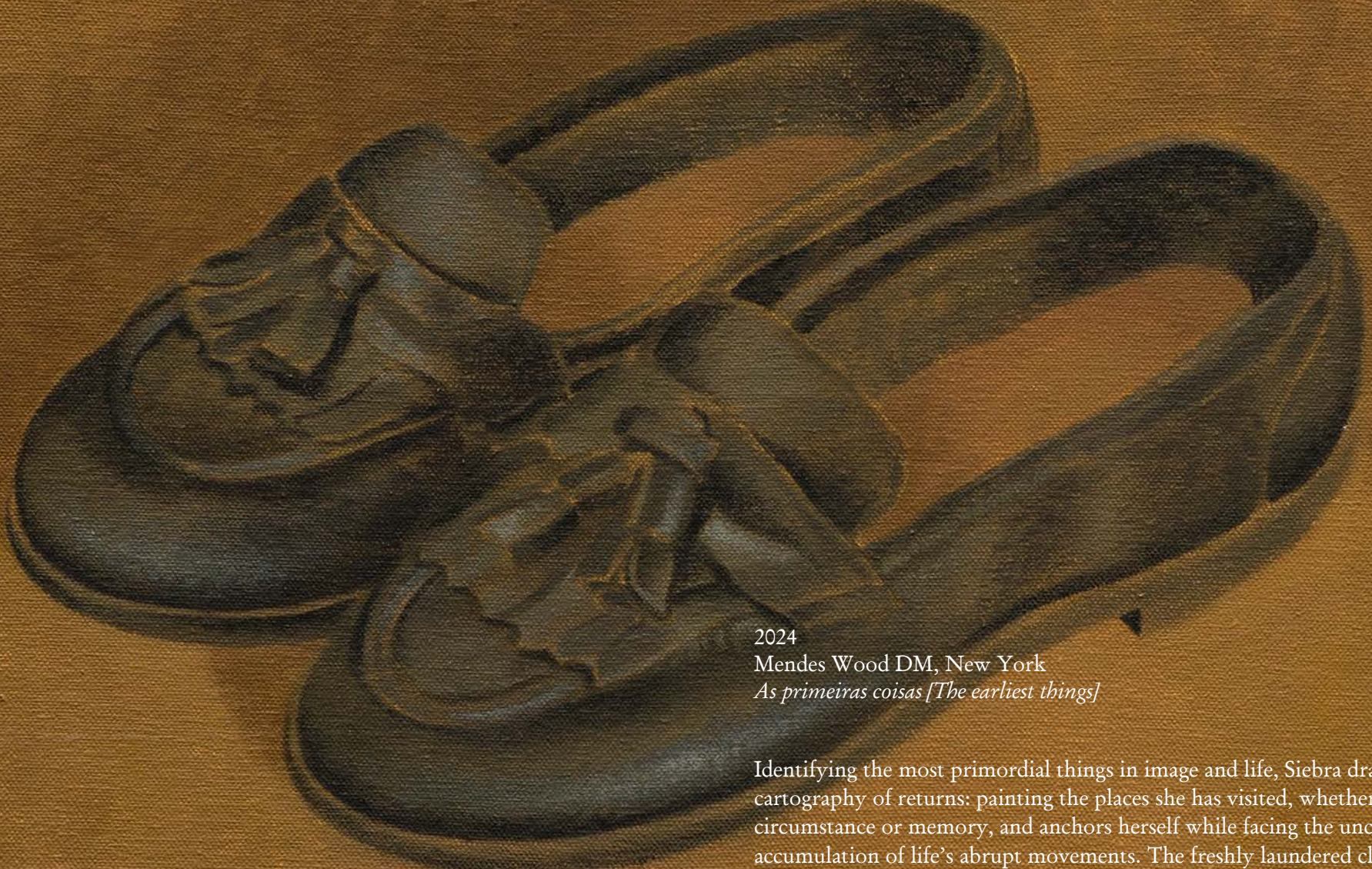
2025
Mendes Wood DM, Casa Iramaia, São Paulo
Remanso



Remanso, Mendes Wood DM, Casa Iramaia, São Paulo, 2025



Remanso, Mendes Wood DM, Casa Iramaia, São Paulo, 2025



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.

– Mateus Nunes



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



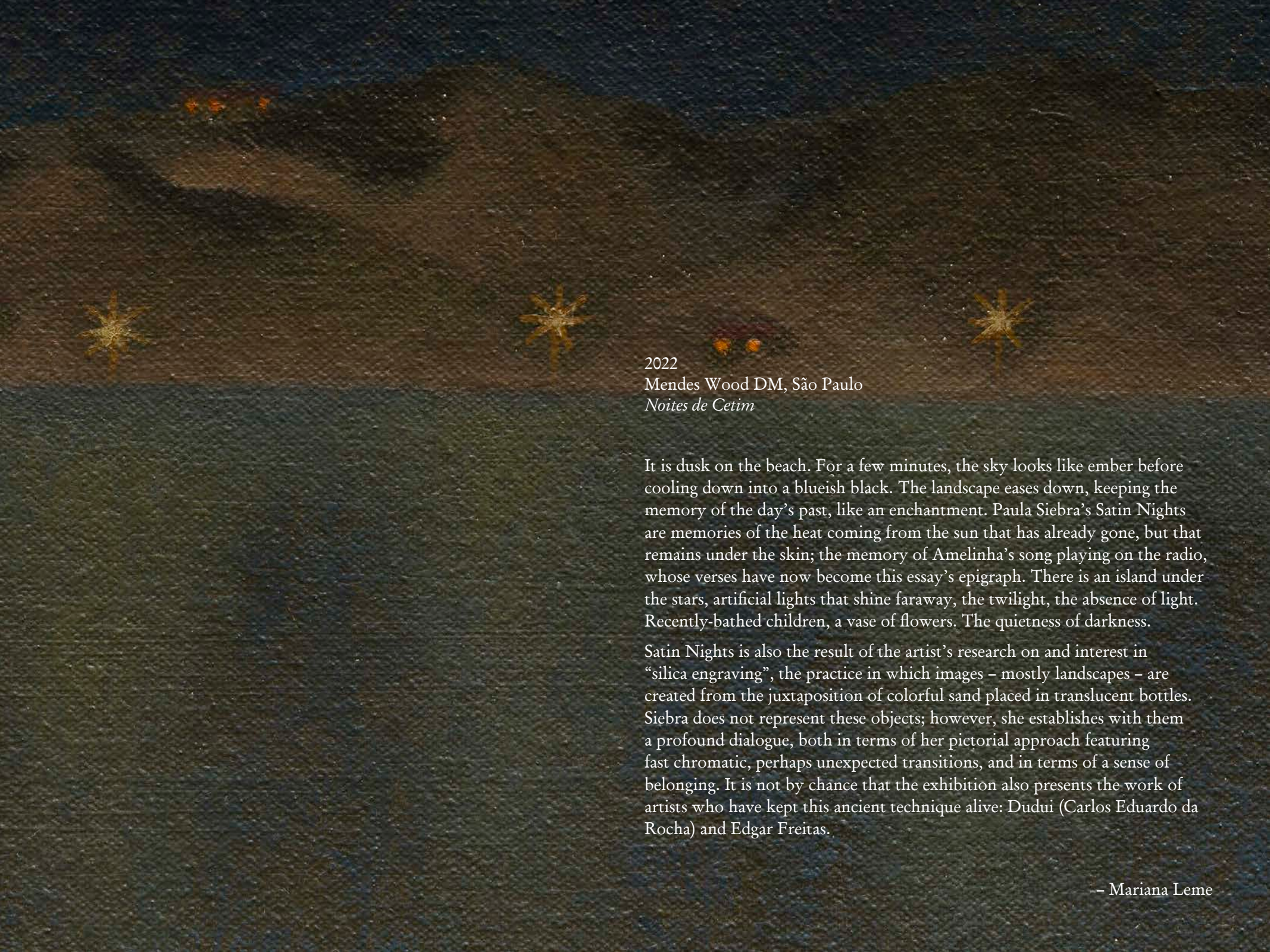
2023
Grimm Gallery, London
Close

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

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



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

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



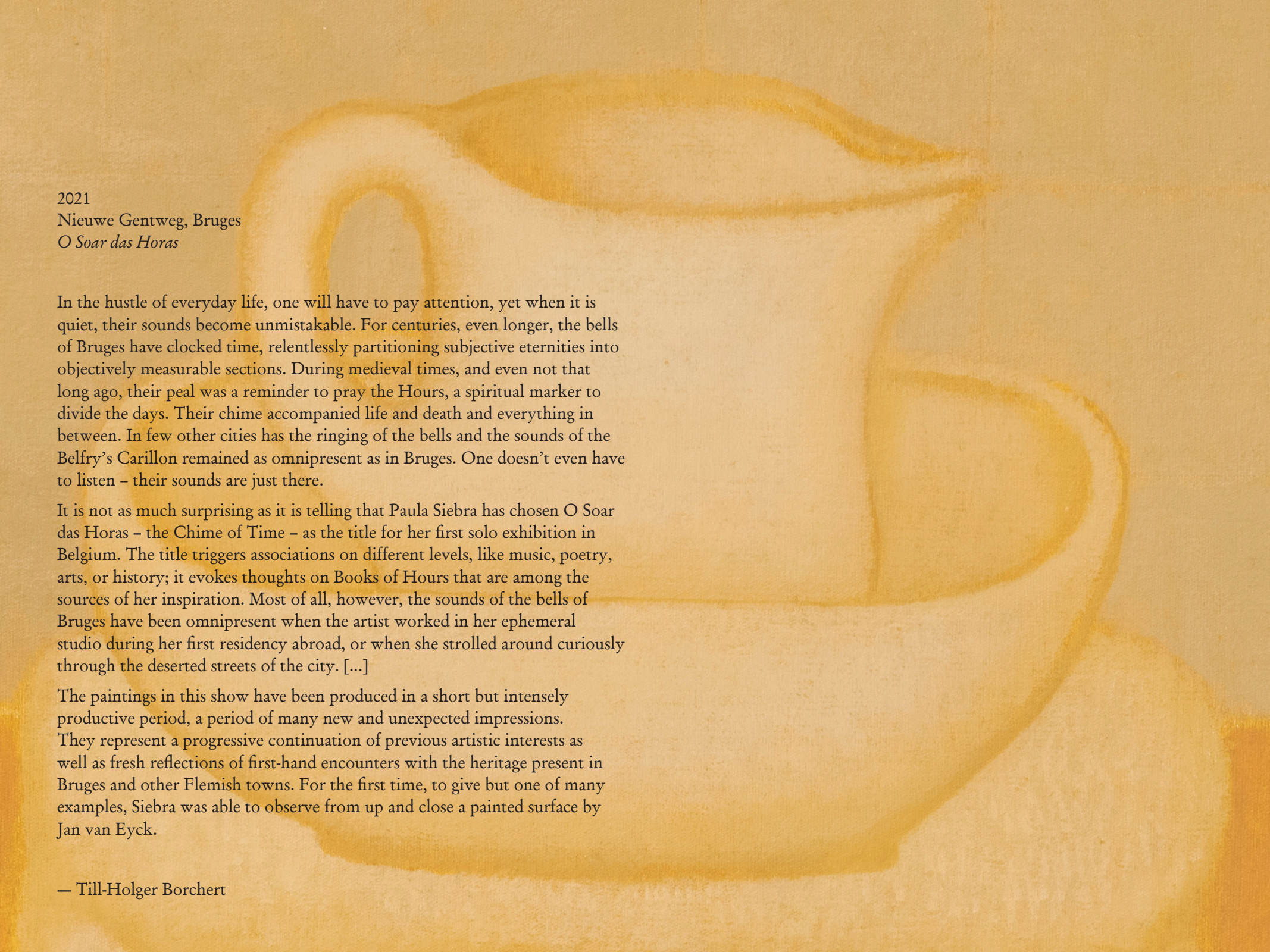
Arrebol, Mendes Wood DM, New York, 2021



Arrebol, Mendes Wood DM, New York, 2021



Arrebol, Mendes Wood DM, New York, 2021



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

SELECTED
WORKS



Paula Siebra

Autorretrato penteando o cabelo, 2026

oil on canvas

65 x 44 cm

25 5/8 x 17 3/8 in

MW.PSI.324





Paula Siebra, *Separando feijão*, 2026, oil on canvas, 40 x 60 cm | 15 3/4 x 23 5/8 in, MW.PSL318



Paula Siebra, *Corrida de velas*, 2026, oil on canvas, 20 x 30 cm | 7 7/8 x 11 3/4 in, MW.PSL313



Paula Siebra

Carnaúba e lua minguante, 2026

oil on canvas

40 x 30 cm

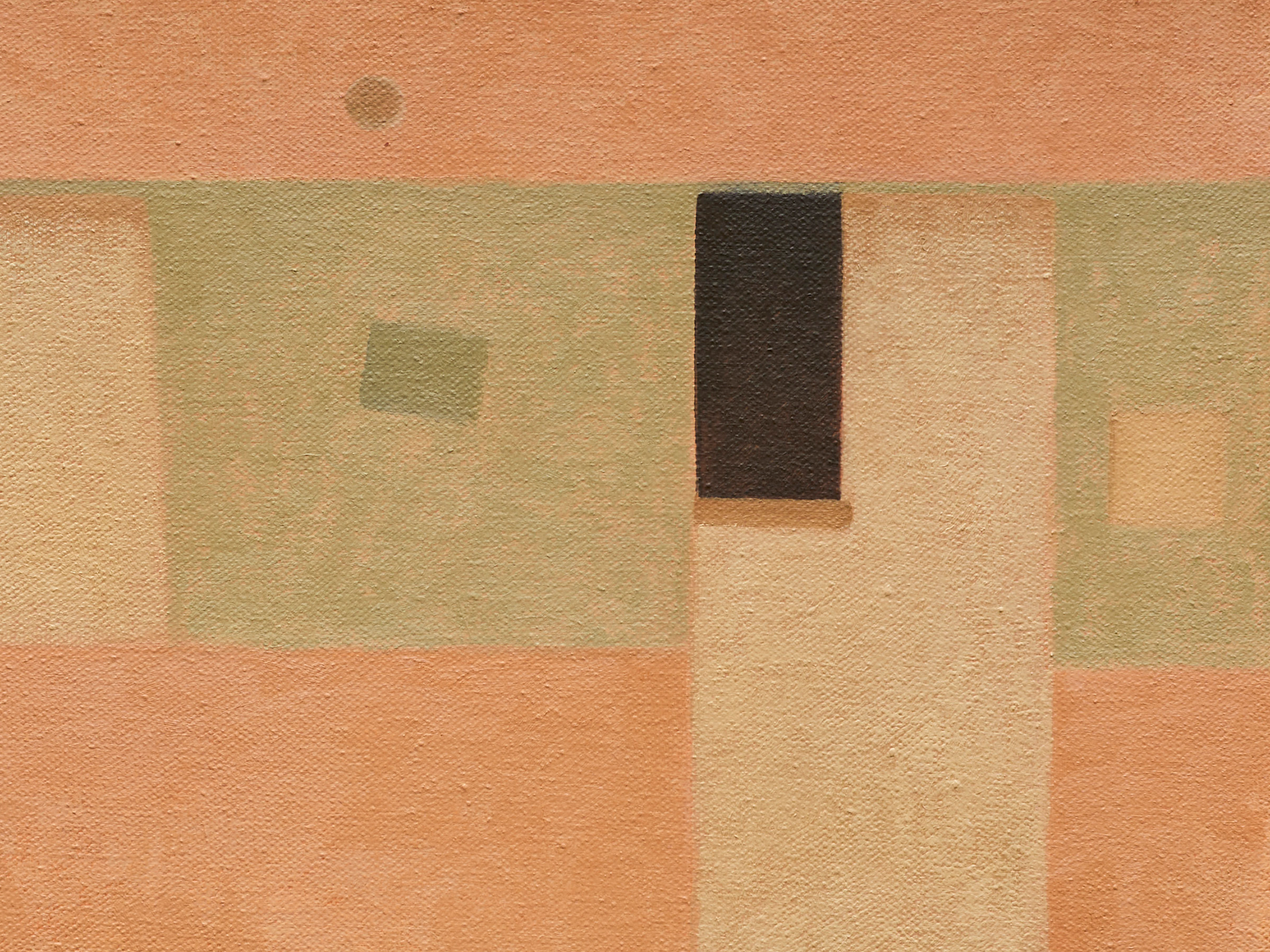
15 3/4 x 11 3/4 in

MW.PSI.322





Paula Siebra, *Fachada no. 1 - Caminho do Horto*, 1198, Juazeiro do Norte, Ceará, 2026, óleo sobre tela, 20 x 30 x 2.5 cm | 7 7/8 x 11 3/4 x 1 in, MW.PSI.307





Paula Siebra, *Mesa de cabeceira com revólver, luvas e flor* | *Table de chevet avec revolver, gants et fleur*, 2025, oil on canvas, 30 x 40 cm | 11 3/4 x 15 3/4 in, MW.PSL267





Paula Siebra

Mulher de costas, 2025

oil on canvas

50 x 40 cm

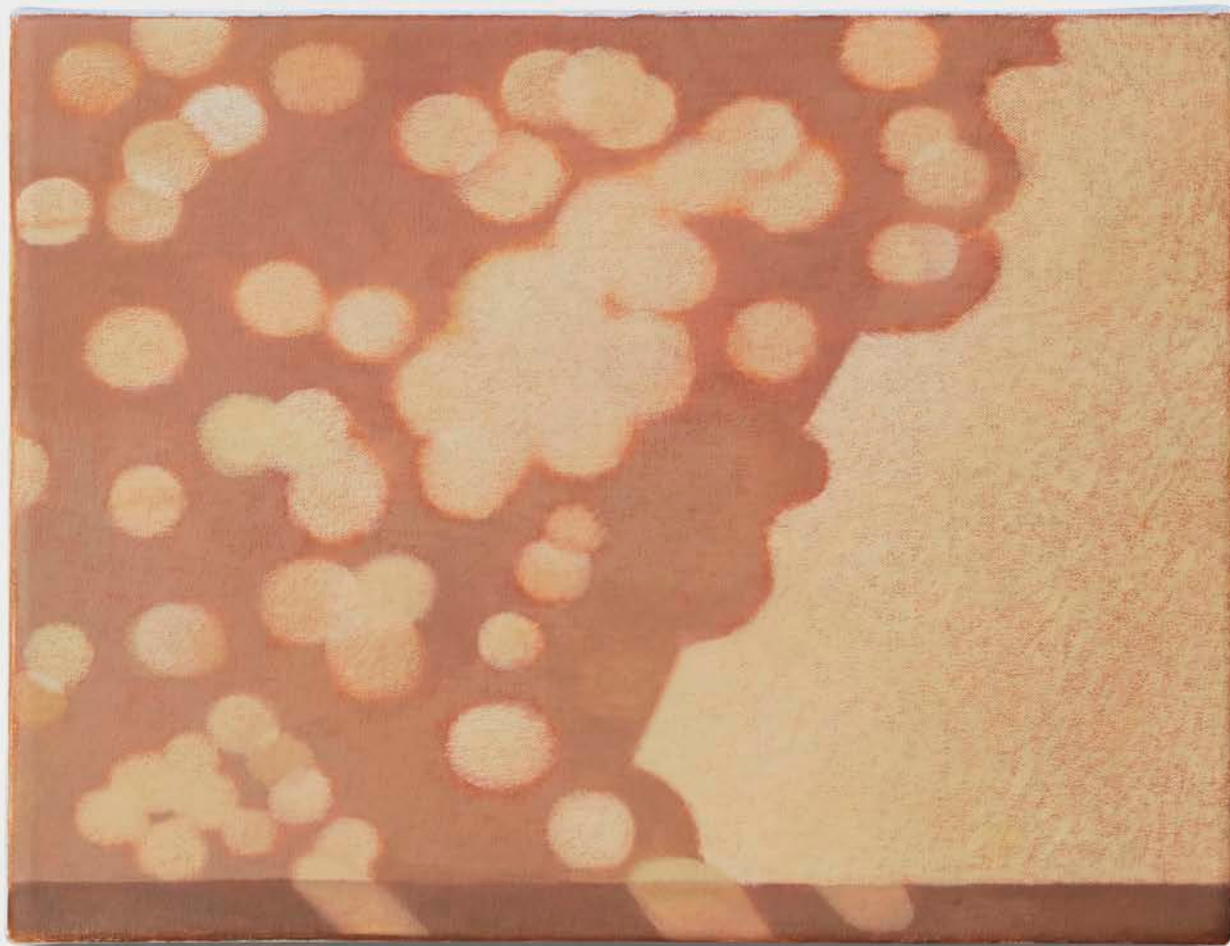
19 3/4 x 15 3/4 in

MW.PSI.261



Paula Siebra, *Lotus flower* | *Flor de lótus*, 2025, oil on canvas, 40 x 50 cm | 15 3/4 x 19 3/4 in, MW.PSL286





Paula Siebra, *Komorebi (sunlight)* | *Komorebi (luz do sol)*, 2025, oil on canvas, 30 x 40 cm | 11 3/4 x 15 3/4 in, MW.PSL288



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





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

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, *Varal*, 2023, oil on canvas, 90 x 120 cm | 35 3/8 x 47 1/4 in, MW.PSL174





Paula Siebra
Jangada e coqueiros, 2023
oil on canvas
30 x 20 cm
11 3/4 x 7 7/8 in
MW.PSI.137



Paula Siebra

Casa do Centro, 2023

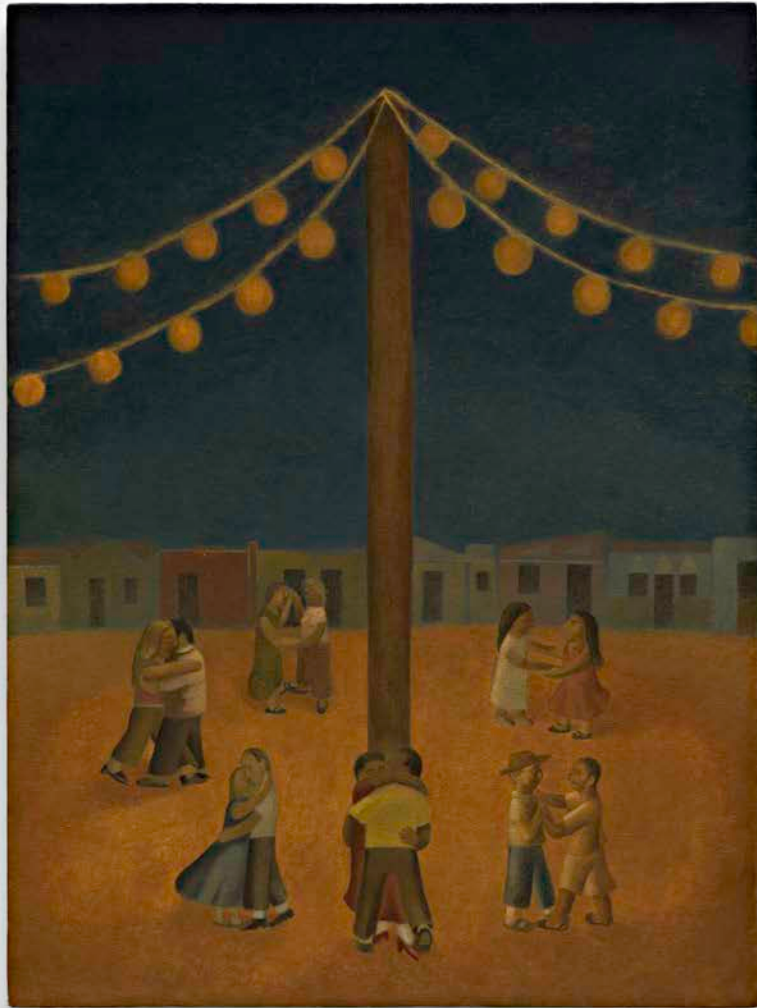
oil on canvas

40 x 30 cm

15 3/4 x 11 3/4 in

MW.PSI.130





Paula Siebra

Forró

2023

oil on canvas

80 x 60.5 cm

31 1/2 x 23 7/8 in

MW.PSI.156



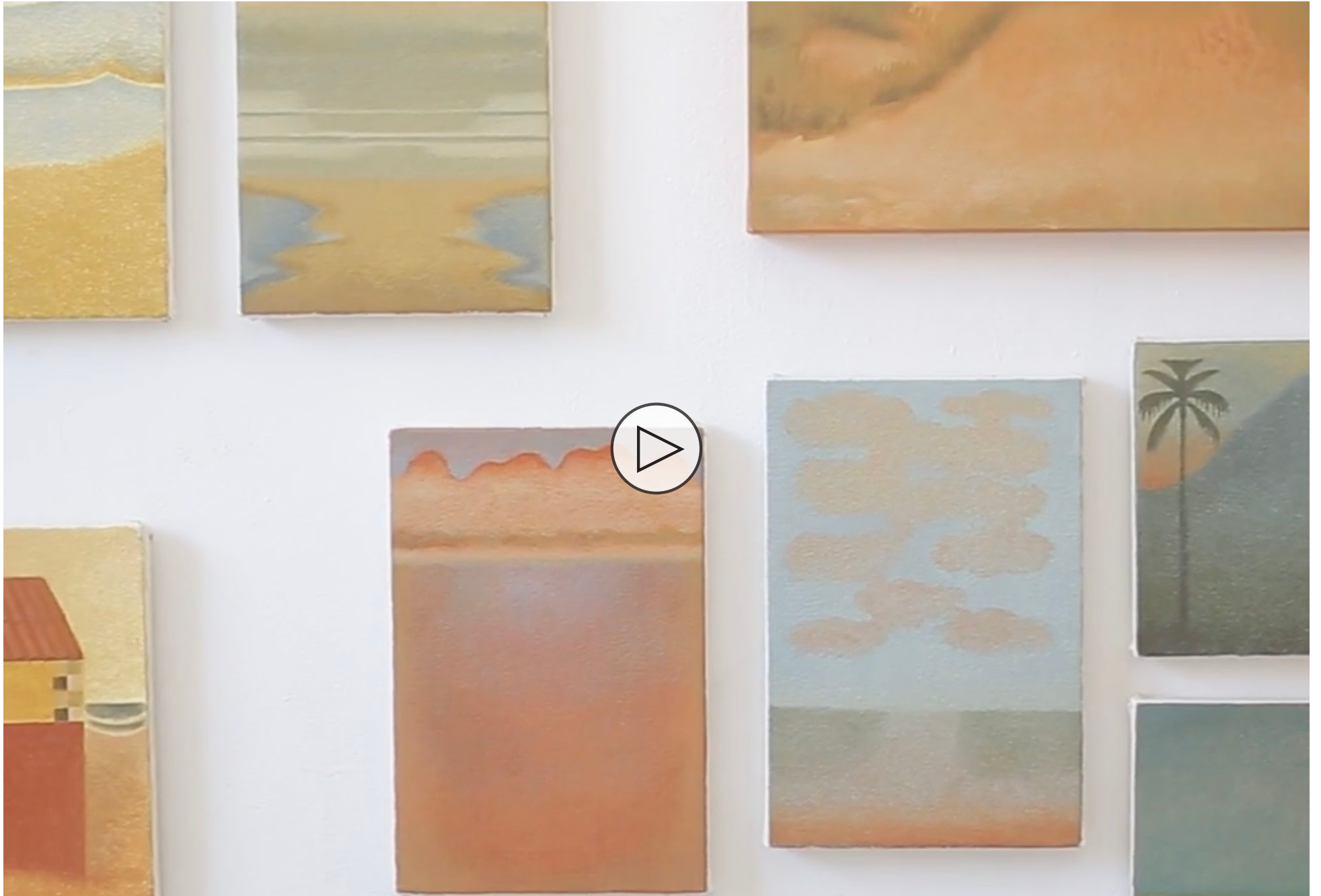


Paula Siebra, *Coisas da minha mãe*, 2022, oil on canvas, 31 x 35 cm | 12 1/4 x 13 3/4 in, MW.PSI.116



Paula Siebra, *Luar*, 2022, oil on canvas, 20 x 30 cm | 7 7/8 x 11 3/4 in, MW.PSL120





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



My practice is driven by the sheer joy of painting itself — by that intimate communion with objects, landscapes, and people I long to hold onto — treasures of the heart, like endless, unfinished daydreams.

– Paula Siebra

Paula Siebra

b. 1998, Fortaleza, Brazil

Lives and works in Fortaleza

Education

2024

Master in arts at Universidade Federal do Ceará, Ceará, Brazil

2020

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

Solo Exhibitions

2026

Pequeno mapa do tempo, Mendes Wood DM, Casa Iramaia, São Paulo, Brazil

2025

Vestígios de verão [Remnants of summer], Saga House and Enri-an Temple, Kyoto, Japan

O estranho familiar, Mendes Wood DM, Paris, France

2024

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

Temnura, Fábrica Bhering, Rio de Janeiro, Brazil

Group Exhibitions

2026

Inefável presença, Centro Cultural Correios, Rio de Janeiro, Brazil

Soft Ground, Casa da Cultura da Comporta and Espaço Museológico Museu do Arroz, Comporta, Portugal

2025

Bloco do prazer, Museu de Arte Contemporânea do Ceará (MAC – CE), Fortaleza, Brazil

Remanso, Mendes Wood DM, Casa Iramaia, São Paulo, Brazil

Existências paralelas, Pinacoteca do Ceará, Fortaleza, Brazil

On blindness, Nara Roesler, New York, USA

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

Dreaming of Spilliaert, d'Ouwe Kerke, Retranchement, The Netherlands

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

Anozero'24 – The phantom of liberty, Coimbra Biennial, Coimbra, Portugal

The Fountain Show, Kunsthal Mechelen, Mechelen, Belgium

Funil, Casa SP-Arte, São Paulo, Brasil

2023

I see no difference between a handshake and a poem, Mendes Wood DM Paris, France

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

Paper Trails, d'Ouwe Kerke, Retranchement, the Netherlands

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 – 21st 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

Deji Art Museum

Fundación Juan March

Marciano Art Foundation

Musée d'Art Moderne de Paris

Museu de Arte do Rio (MAR)

Pinacoteca do Estado de São Paulo

Rizhao Museum

S.M.A.K.

An abstract painting featuring three stylized sailboats. The sailboats are composed of light beige sails and dark brown hulls, set against a textured background of muted teal and olive green. The brushstrokes are visible, giving the painting a tactile quality.

Mendes
Wood
DM

São Paulo
Brussels
Paris
New York

www.mendeswooddm.com
[@mendeswooddm](https://www.instagram.com/mendeswooddm)