

marcelo boldrini



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B.1978, porto alegre, br
lives in london

Marcelo Boldrini is a Brazilian artist who intricately intertwines the essence of people, nature, and imperfections within his artistic tapestry. With a 35mm camera, Boldrini immerses himself in the worlds of his subjects, capturing intimate moments into his photographic compositions.

This material became the rich basis for his artistic work, developed using alternative analogue printing processes such as cyanotypes and liquid emulsion, both on paper and fabric, which in recent works have developed into installations and conceptual pieces.

Boldrini's creative process values the preservation of raw moments, embracing imperfections as an integral part of the narrative. '(Im)perfeição', a series that challenges stereotypical notions of commercialized female beauty, seeking its genuine essence through material and physical imperfections is an exemplification

This dedication to exploring authenticity and imperfections echoes in Marcelo's engagement with ancient alternative printing methods, many of which are volatile and unpredictable. In the 'Angustia' series, the artist ventures into wet cyanotypes, embracing three unpredictabilities to channel emotions and evoke profound responses.

Boldrini's artistic ethos radiates around a commitment to truth and genuine expression. Through his art, he seeks not only to capture moments but to provoke contemplation, challenging preconceived notions and inviting viewers to embrace the beauty found within imperfections

selection of group exhibitions:

Porous Light, Espacio Gallery, London (2023)

Light Beguile, The Arch, London (2022)

Metamorphosis, Glyn Road Studios, London (2022)

Celebration/Art Outside, Glyn Road Studios, London (2021)

E5Process Salon, Clapton Hart Upstairs, London (2020)

solo exhibitions:

Love Light and the cost of L(i)eaving, Comedy Cabin, London (2025)

My Home is in My Head, Clapton Hart Upstairs, London (installation)
(2024)

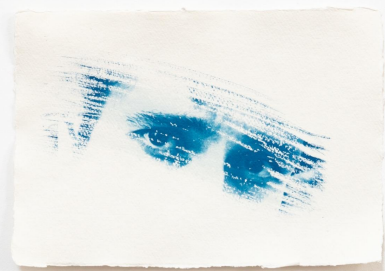
blue eyes (2021-)

Blue Eyes is a series exploring the nuances of human emotion — fragility, vulnerability, and quiet resilience — through close portraits of the gaze. Using cyanotype, Marcelo Boldrini captures fragments of eyes in deep blue tones, each brushstroke preserving a moment of openness and reflection.

Historically, blue eyes have been tied to narrow ideals of beauty and belonging. In this work, the colour is reclaimed as a symbol of unity, suggesting connection rather than division. The series reflects on how emotions surface differently in each of us, yet remain universally understood.

Blue Eyes invites reflection on the universal aspects of our humanity. In the words of the artist "In Blue Eyes I want to show how unique we all are and, at the same time, so equal, in what we show, what we hide, how we deal with things in such a personal way but with an universal language. And open we are to share it."







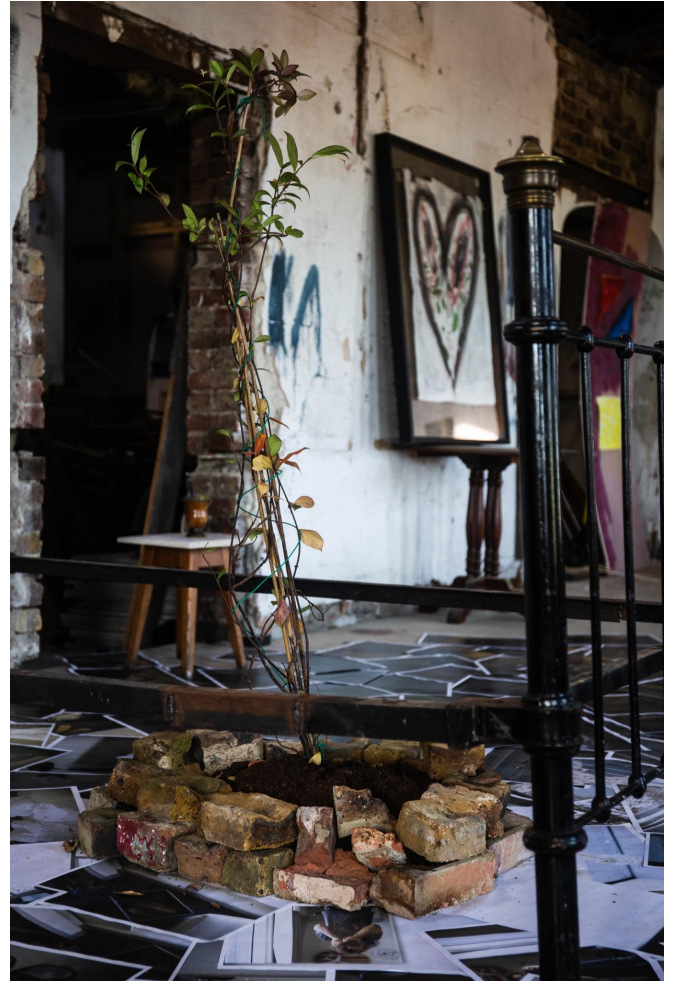
my home is in my head (2024)

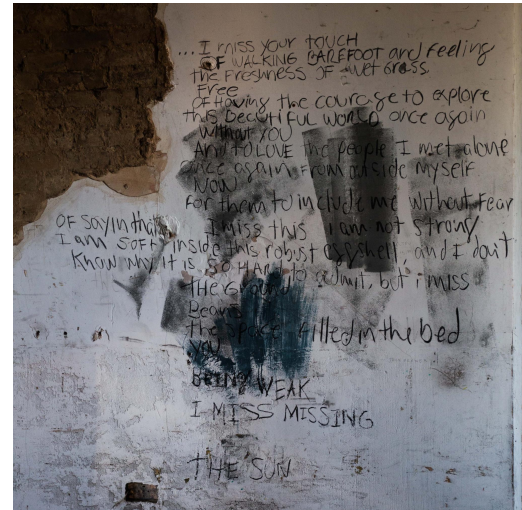
My Home is in My Head is an installation in which Marcelo Boldrini explores identity and memory, and how we preserve them when we look back. Are we being truthful with ourselves? Are we willing to look deeper?

This unique setting, marked by its own stories and scars, provides a fitting backdrop for Boldrini's multifaceted practice, which includes lith prints, memorabilia, soundscapes, and gelatin prints on paper, among other media.

At the heart of the exhibition is a deeply personal installation dedicated to Marcelo's father, who is living with Alzheimer's. This touching work probes the complexities of memory—how it shapes our identities and how we navigate the uncertain terrain of forgiveness. Through a distinctive printing process that intentionally fragments images, Boldrini constructs a compelling visual metaphor for the disintegration and reconstruction of memory.

Boldrini articulates this concept, stating, "It's about a person finding their space inside and outside oneself, being a foreigner in one's own skin, navigating through the perceptions of one's memories." The raw, emotive atmosphere of the exhibition space deepens this exploration, inviting viewers to engage with the work on a personal level and reflect on their own experiences of memory, identity, and belonging.









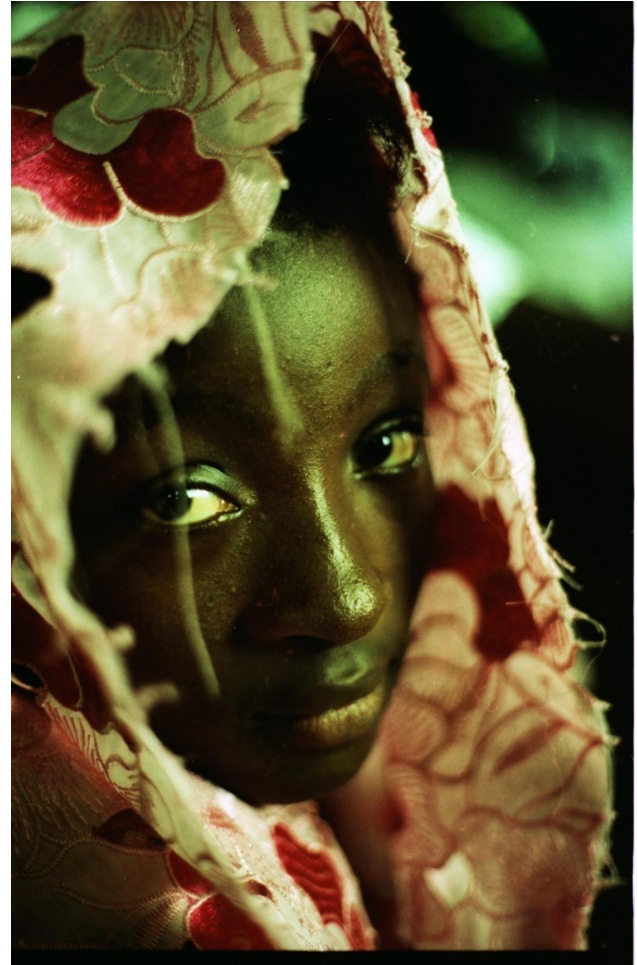


chronicles of salone (2010-2012)

"I swear I wasn't expecting this. I just started photographing a few months earlier, and I went on this trip to visit a friend who had moved to Sierra Leone to be a volunteer teacher, part of the 1st American Peace Corps group to go back there after the Civil War. This was Dec/2010; the war finished in 2001. Looking back, it'd probably be a trip I wouldn't do now." Marcelo went back two years later.

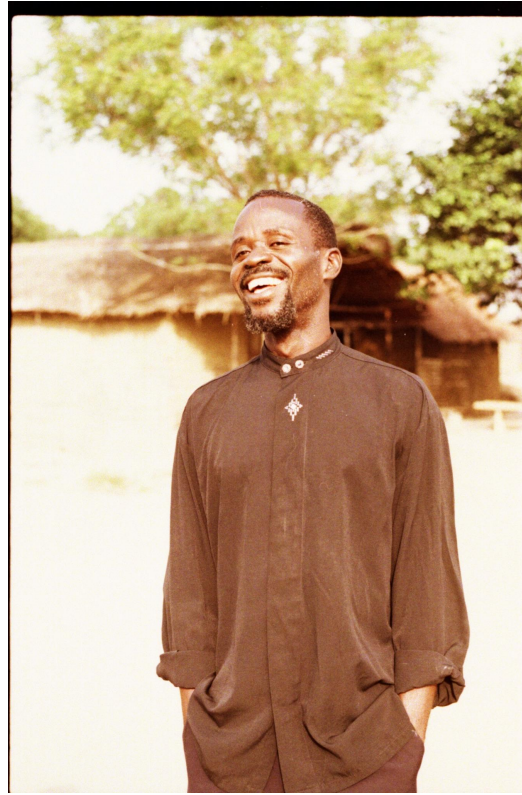
In the heart of Sierra Leone, or Salone as it's affectionately known, Marcelo found an extraordinary place teeming with big-hearted and strong people. A decade after the brutality of a nine-year civil war, scars both visible and hidden adorned the landscape. As he sought reflections on its society, discovered a dignified warmth among those left behind by their government and those who should have protected them. The beauty of the country itself became a poignant contrast to the lingering marks of destruction.

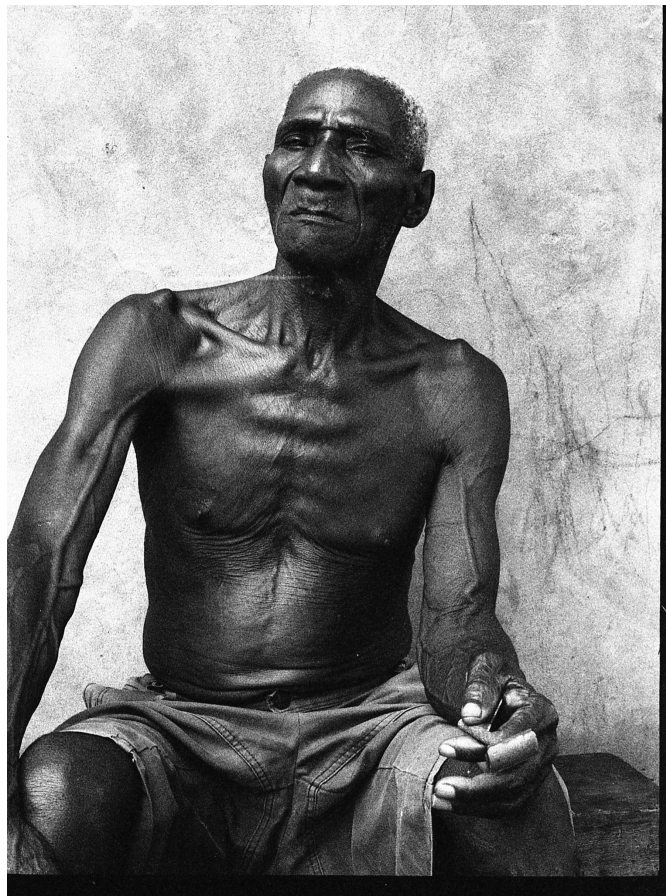
Chronicles of Salone is more than a photographic journey; it's a testament to the enduring spirit of a nation and its people. Through simplicity, dreams, and celebrations, this series weaves a visual tapestry of resilience along the shores of Sierra Leone.











Angustia (she) (2023-24)

Angustia (she) unveils human-like faces crafted from a fusion of natural and man-made materials. This series delicately invites the viewer to take a central role in what is it question; is there always someone observing us - even if it's only ourselves? Or is there anyone at all?

Through eerie faces emerging out of a blue forest, this series evokes thoughts on the straight of the self and its omnipresence and reflects Marcelo's neurotic relationship with the feminine as the observee or the observer. Here the feminine archetype is represented by nature, a recurrent subject for the artist.

Exploring the volatility of wet cyanotypes and using negative and leaves to print on paper, the artist uses the relationship between the process, nature and the feminine to gently build symbiotic images of hidden faces over these pieces of work.





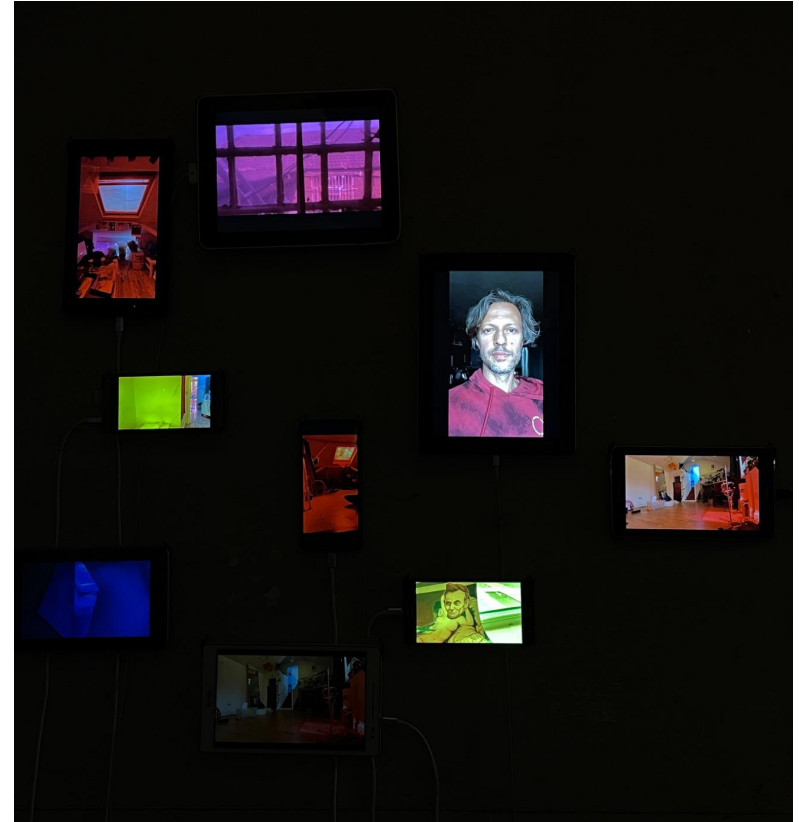


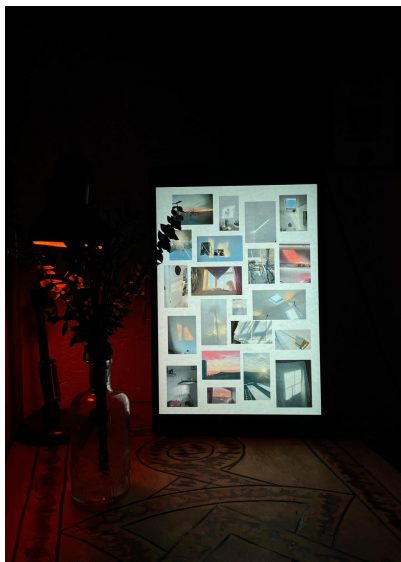
Love Light and the cost of L(i)eaving (2025)

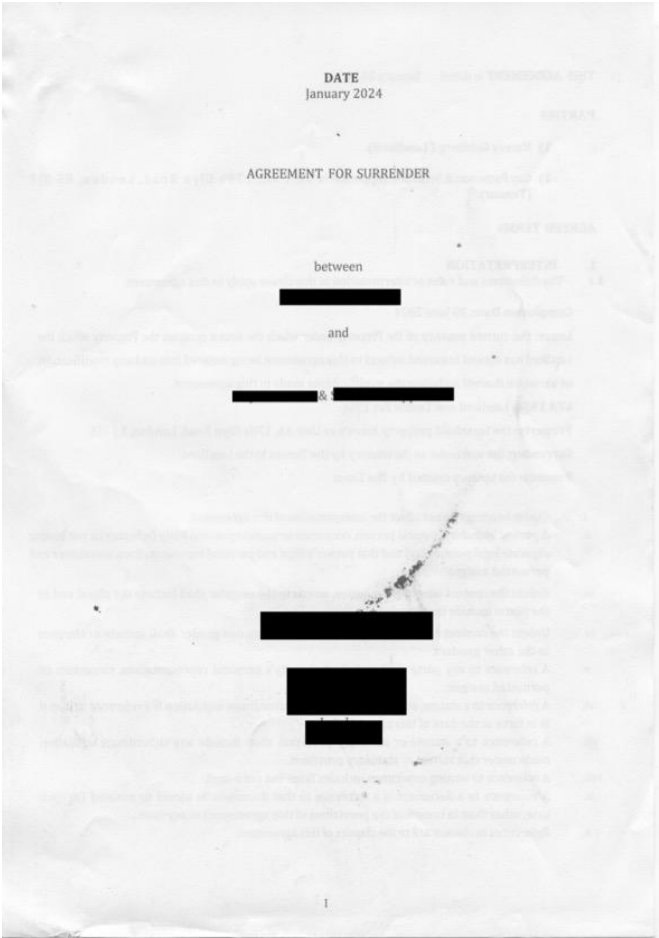
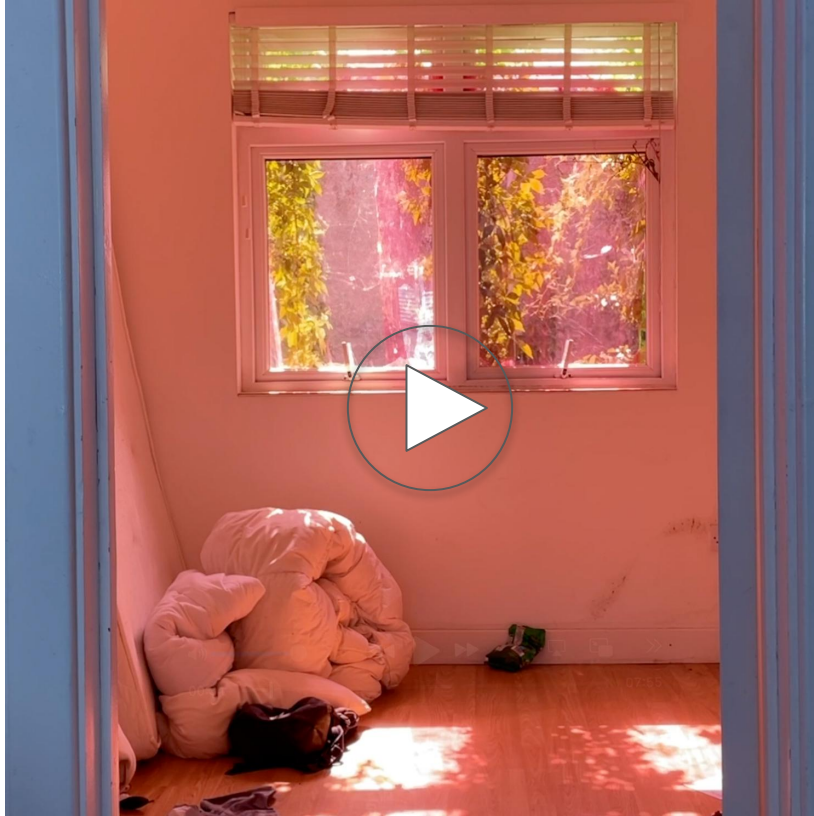
In *Love Light and the Cost of L(i)leaving*, Marcelo Boldrini reflects on the emotional and financial pressures of living in London. Through static, continuous videos of empty rooms illuminated with coloured gels, he connects the city's rent crisis with his love of light and its power to shape identity and relationships.

Constructed from old phones, tablets, and a single television, the installation layers video, sound, and printed material — newspaper headlines about rent, personal contracts, and fragments of memory. Each element speaks to the weight of survival in an increasingly unaffordable city.

Exhibited in a venue itself struggling to pay rent, the work becomes both a portrait and a participant in its theme, blurring the boundaries between art and life. It stands as a quiet meditation on light, loss, and the cost of staying.







(im)perfeição (2018-)

In the series *(im)perfeição*, the artist explores the hypocrisy of current social standards, destabilising two established conventions; the beautiful feminine and perfect picture.

What is beautiful? For years magazines and television brought home to us the packaged idea of beauty, and now social media appeared to have take over, "democratizing" it. And more and more we automatically criticize the minimal imperfection in things.

Here rules of makeup and hair, body, sexuality itself are maximized to reveal female beauty. And using expired films, scarce lighting, an unconventional structure for beauty photographs, Marcelo produces profound black and white portraits where the focus is solely on the woman present, where the (im)perfections are incorporated as intransmutable proofs of beauty before the self.







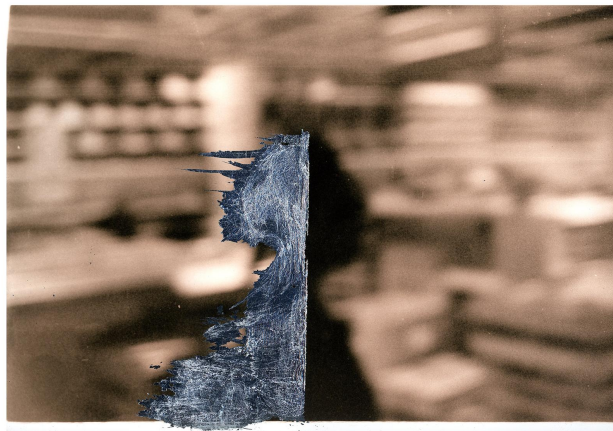
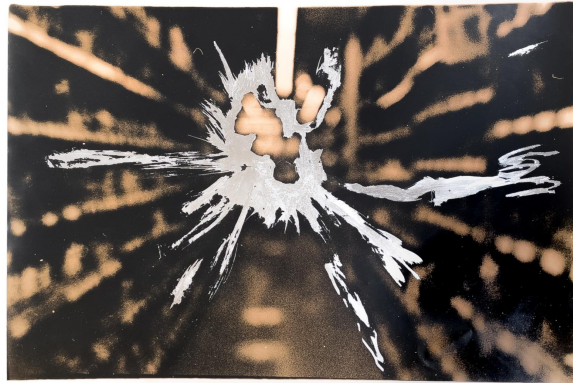
connection (2022)

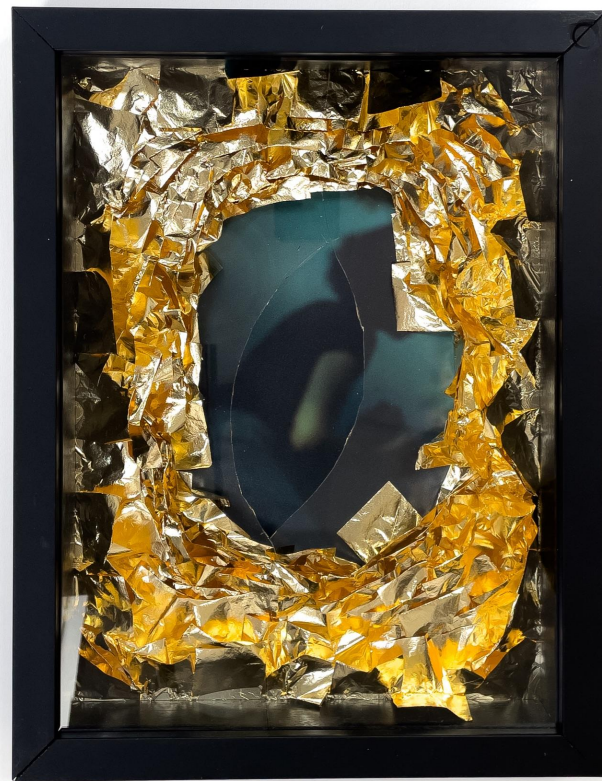
This series of works was to highlight the lack of connection between the self and the world around him/her.

During a month, marcelo shot pictures with a focal length between 23cm and 60cm (around the distance we hold screens from our faces) to show what is beautifully missed daily, while society is self-absorbed with problems, work, entertainment, well.....life. And yet is life that occurs around us, in a supermarket or in a pub with friends, while buying flowers or simply at home. We are there, but we are not. not mentally, emotionally...

The artist applies silver (conductive), and gold (protective) leaves to the paper's surface, symbolising this crumbling connection between the images and ourselves, bridging the voids that exist around us. But the connection is a fragile one, like the metallic leaves on some of the pictures. We need to be attentive and caring.







toxic rage (2020)

What would you do when u see something that you like being attack?
Marcelo made art. A video, a mask and later a cyanotype.

Toxic rage is a video response to human lordliness in nature. People treat the environment with arrogant disregard, without looking back, and Marcelo took the residue from this passage and created marks as permanent as cutting down a tree in a landscape. Set on the River Lea in the Hackney Marshes, a golden I man wades into the water and undergoes a Kafkaian transformation.

During the summer of 2020, Marcelo collected rubbish left on the site by its users and build the mask he wears in the video, to symbolise the simple daily excuses we hide behind to our obligations and what happen when they piled up







Lea (2021)

Lea is an artistic piece where nature, the photographic process and human neglect are related.

Returning two years later to the same location where Toxic Rage was filmed, the artist produced a cyanotype developed in the River Lea. Over the space of a month, Marcelo collected whatever was left by visitors to the site during the hottest summer recorded in the United Kingdom. Images of knives, cans, pieces of clothing and bottles were exposed to the sun on cyanotype paper, which was later developed in the waters of the River Lea by the same figure resulting from the performance of Toxic Rage.



Cyanotype is an ancient printing process that evokes nature - it was used to print botanical materials in 19th century expeditions - and requires sunlight to print and water to develop the image, which is made with 2 environmentally safe chemicals (ammonium ferric citrate and potassium ferrocyanide). Thus, Marcelo uses a process known for its ecological origins to permanently record the traces of the species that was once part of, but now stands as an invader of this ecosystem; Man.

The final product is an explanatory video and a magnanimous 7m x 3m cyanotype printed on a contrasting yellow paper with the typical blue of cyanotype.





