WHAT REMAINS

Art catalog, 2025

curated
by Roberta Guarna

Italian Collagists Collective

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This catalog accompanies the project What Remains, curated by Roberta Guarna for Italian Collagists Collective, 2025.

Cover: Untitled, Federica Culotta

INTRODUCTION

What Remains is not conceived as an exercise in nostalgia or loss. Rather, it emerges from a shared reflection on residue, trace, and persistence — on what continues to exist after an experience, a relationship, a place, or a moment has changed or disappeared.

In the works gathered in this catalog, collage becomes a privileged language for thinking about what remains. Through fragments, layers, and interruptions, artists do not attempt to reconstruct what was, but to acknowledge what resists erasure: memory, gesture, emotion, and material presence. What remains is not always visible at first glance; it often appears in the margins, in the seams, or in the spaces between images.

Here, absence is not treated solely as a negative condition, but as a productive one — a space that invites attention, listening, and transformation. The act of assembling fragments becomes an opportunity to reframe experience, allowing new meanings to emerge without resolving them into a single narrative.

What Remains invites the viewer to approach these works without expectation of closure, and to consider what persists within their own experience: not as something fixed, but as something continuously reshaped by time, memory, and perception.

What remains is not exposure, but availability — the possibility of opening, when the time is right, what has been consciously preserved.



Christian GASTALDI, France

La Plata 32, 2023
Collage of found posters on canvas
Size:13 × 9 inch

Bio

Christian Gastaldi is a French self-taught artist born on the shores of the Mediterranean. He works with distressed materials marked by a strong human presence. While his practice resonates with Art Modeste, Arte Povera, and Art Brut, Gastaldi follows a personal path, seeking to introduce a poetic dimension into visual art, where material decay becomes a vehicle for memory and emotion.

Website: www.cgastaldi.com
Instagram: @christiangastaldi

Concept

What if ultimate beauty laid in the visual rhythm of broken letters?
What if distressed typographies carried more sense than ordinary writing ?

Memory is a path
That we draw
On our inner maps,
A tattoo of cuttlefish ink
On our neuron skin.
You. Me. The others.
We are built from paths
With roots in infancy.
Mine are salty.
What about yours ?

This visual poem was built from distressed posters collected in La Plata (Argentina).
It carries sadness and hope at the same time.



Stefano Carbone, Spagna

What Could Have Been, 2025
Analog collage
Size: 8.3 × 11.7 inch

Bio

Stefano Carbone (born in Bari, 1987) is a poet and visual artist based in Madrid. He holds a degree in Literature and Journalism and is the author of the bilingual poetry books Tierra Prometida (2022) and CaliX (2024). His collage works have been exhibited internationally. He also teaches creative writing.

Website: https://stefanocarbone.net/
Instagram: @stefano_carbone_collage

Concept

What Could Have Been emerges from a state of suspension and introspection. The collage stages a confrontation with unrealized possibilities — with what remains unexplored due to fear, hesitation, or self-censorship.

In dialogue with LGBTQIA+ rights and visibility, the work reflects on the difficulty — and the necessity — of affirming one's identity. Vulnerability and resistance coexist here as inseparable forces: the act of self-recognition becomes both fragile and inevitable. What remains is not regret, but awareness.



Jennifer Goad Cuthbertson, USA

Later, 2025
Mixed media (collage, watercolor, and acrylic)
Size: 8.5 x 11 inch

Bio

Jennifer Goad Cuthbertson is a collage artist based in Atlanta, Georgia. Her artistic practice emerged from a long-standing relationship with writing, and collage allows her to translate narrative thinking into visual form. Working with vintage paper, ephemera, and mixed media, she explores memory, perception, and the unpredictable outcomes that arise through material experimentation.

Instagram: @jenngcuth

Concept

Later is part of the Sensory 'Scapes series, a body of work that examines the relationship between lived experience and the memory that remains once an experience has passed.
All of the pieces in the series examine the relationship between our experiences and our memories of those experiences. Later specifically explores the landscapes we traverse in everyday life, on vacations, and in our imaginations and teases out what remains in our memory long after we leave those landscapes behind.



Sarah.snip.snip, Canada

Momma's gone but the daisies remain, 2024
analog collage

Bio

Sarah Snip Snip is a collage artist based in Canada. Her practice centers on cutting as both a physical and emotional gesture, using fragmentation to explore themes of loss, memory, and personal history. Through an analog collage, she investigates what remains visible after rupture and transformation.

Website: SarahSnipSnip.ca
Instagram: @sarah.snip.snip

Concept

Momma's Gone but the Daisies Remain reflects on the fractured sense of self that follows the loss of a mother. Through precise cuts, both the figure of the child and the image of the family home are broken apart, suggesting a rupture that is emotional as much as structural.

What remains are fragments: forms that persist, but no longer as they once were. The work holds together absence and continuity, showing how memory preserves traces of love and belonging even when the original bond has been irreversibly altered.



Petra Grupp, Germany

'*Lina - meine Lieder*' I', 2024
Paper relief/mixedmedia
9.4 × 12.6 inch

Bio

Petra Grupp is a German artist working with mixed media and paper relief. Her practice explores memory, emotional stratification, and the persistence of personal histories through layered materials. By combining painting, drawing, and collage, she investigates how inner experiences leave lasting traces on both image and identity.

website: www.petra-grupp.de
Instagram: @grupp_petra

Concept

This work is built through layers that accumulate and conceal one another. The base layer holds past stories, gradually covered by strata of oil paint and cold wax that reference emotions, reactions, and strategies formed over years of negotiating life.

A transparent acrylic overlay introduces traced profiles of the artist's face, revealing inner struggles while simultaneously presenting the surface shown to the outside world. What remains is a tension between visibility and concealment, between memory embedded in matter and identity shaped through time.



Jules Epis, Italia

*Sfuma l'Ultima Parola,*2023
Collage and poem
Size: 8.3 × 11.7 inch

Bio

Jules Epis is a non-binary artist and writer from Italy with a background in psychology. After returning to writing following high school, they rediscovered its cathartic role within their creative practice. Their work explores human and non-human minds, using words, images, and hybrid forms as tools to give voice to inner landscapes.

Instagram: @jules.epis

Concept

Sfuma l'Ultima Parola reflects on the limits of language when faced with experiences that exceed our capacity to name them. The work questions whether words are truly effective in communicating what is larger than ourselves. Through fragments of sentences and images salvaged from magazines originally speaking of other things, the collage dismantles verbal meaning and allows it to dissolve. What remains is not a message to be decoded, but a sensation — the quiet residue left behind once the preferred medium of communication has been released.



Gail M. Willert, USA

Profiles in Courage, 2025
Collage, drawing, oil paint, and cold wax
Size: 12 × 12 inch

Bio

Gail M. Willert is an American artist who grew up in the urban environment of Chicago and studied at the University of Illinois, the University of Chicago, and the Art Institute of Chicago. She currently lives in Wisconsin, where she teaches art and Tai Chi. Her work has been shown in museums and galleries through solo and group exhibitions and is held in numerous private collections.

Instagram: @gailwillert

Concept

Profiles in Courage is built through accumulated layers that register emotional memory and lived experience. The base of the work contains traces of past stories, covered by strata of oil paint and cold wax that reference emotions, reactions, and survival strategies developed over time.

A transparent acrylic layer introduces traced profiles of the artist's face, revealing inner struggles while simultaneously depicting the outward image presented to the world. What remains is a fragile balance between exposure and protection, where identity appears as something continuously negotiated rather than fixed.



Lauryn Kai Quartey, Europe

The Sea Remembers, 2025
Analog collage
Size: 6.4 × 8.8 inch

Bio

Lauryn Kai Quartey is an artist whose practice explores travel, culture, and the stories embedded in found materials gathered during her journeys. Working with collage and mixed media, she reflects on how people live, move, and connect across different geographies. Her work functions as a bridge between personal experience, place, and shared human memory.

Website: laurynkai.com

Concept

The Sea Remembers was created during time spent along the coast of Apulia, Italy, and unfolds as a quiet meditation on the sea as a repository of memory. The work reflects on the act of observing and inhabiting a place, allowing its rhythms, textures, and histories to surface through found materials.

Rather than representing a specific landscape, the collage evokes a state of listening — to water, to time, to the traces left by human presence and absence. What remains is a suspended moment, where personal experience and collective memory meet within the material surface of the work.



Sara Zinelli, Regno Unito (UK)

Me, 2025
Analogue collage

Bio

Sara Zinelli is an artist based in the United Kingdom. After working for many years in the photography industry, she developed a strong focus on analogue collage, allowing her photographic sensibility and material experimentation to merge. Her works have been selected for several publications and exhibited internationally.

Website: www.sarazinelli.com
Instagram: @sara.zinelli.artbeats

Concept

Memory is a central thread in Sara Zinelli's practice, and her collages often originate from photographs found in her family archive. For this work, she brings together class photos of her parents as children and a Polaroid of herself wearing a school apron, ready to leave for school.
The collage imagines a meeting that never occurred in reality: her parents encountering one another in a time when they did not yet know each other, unaware that their future relationship would give rise to another life. What remains is a suspended moment where past, present, and possibility overlap, allowing memory to act as both reconstruction and invention.



Melissa Crawley, USA

Rose, 2025
Mixed media collage
Size: 9x13 inch

Bio

Melissa Crawley is a Seattle-based writer and collage artist whose compositions draw on memory and playful disruption to tell layered stories.

Instagram: @cutandcoller

Concept

Rose is built from family photographs, washi paper, and watercolor, centering on the figure of the artist's grandmother. The work reflects on migration and the transformations that accompany it: what is preserved, what changes, and what is carried forward across distance and time.

Handwritten pages sent across the sea tell fragments of a life unfolding — a daughter getting married, a home, a family celebrating new traditions. The collage holds these traces together, allowing memory to surface through layered materials. What remains is a quiet dialogue between heritage and adaptation, between personal history and collective experience.



Laura Cannamela, USA

Popolopen, 2025
Layered cut paper collage
6 x 5 x .4 inches

Bio

Laura Cannamela is an American artist whose work in collage and ceramic sculpture explores the layered formation of landscape. Her collage works have been exhibited internationally and published in print and online contexts. Born in New Jersey, she received her MFA from Queens College, City University of New York, and currently lives between upstate New York and eastern Ontario, Canada.

Website: www.lauracannamela.com
Instagram: @lauracannamelandscapes

Concept

Popolopen explores landscape as a layered formation shaped long before human presence. Through cut paper and stratified surfaces, the work evokes geological processes whose traces remain visible in the contours of the land.

Fertile riparian environments — shaped by time, erosion, and sediment — become a metaphor for continuity and support of life. By focusing on these generative habitats, the work connects the present to a distant past and invites reflection on what must be protected so that it may endure. What remains is not a view, but a condition: a living balance between fragility and persistence.



Federica Culotta, Italia

Untitled, 2018
Collage di carte riciclate, ecoline
11.8 × 8.3 inch

Bio

Federica Culotta was born in Cefalù, Italy, in 1992. She works with watercolor and recycled materials and developed an early interest in drawing, color, and visual art. She studied at the Academy of Fine Arts in Palermo, where she earned a degree in Environmental Art and Experimental Languages, followed by a degree in Decoration. She currently lives and works between Cefalù and Palermo.

Website: www.federicaculotta.com
Instagram: @fedee3rica

Concept

Untitled is built from traces left by experiences, encounters, and relationships, transformed into working material. In this collage, fragments of recycled paper become bodies and faces marked by memories of pain and joy — not as an endpoint, but as a possibility for transformation.
Collage functions here as a metaphor for the relationship with the other: a fragile coexistence made of layers, interruptions, and adjustments. Even when a bond changes or erodes, something remains — not as a fixed image, but as a transformed memory that continues to act as a sign of continuity.



Sara Silvia Ferrucci, Italy

Zip, 2025
Collage analogico, paper magazine,
spray glue

Bio

Sara Silvia Ferrucci is an Italian collage artist whose practice centers on inner research and material experimentation. Working primarily with analogue collage, she investigates themes of protection, access, and emotional containment, using everyday materials as symbolic devices through which personal reflection becomes visible.

Instagram: @sarasilviaferrucci.art

Concept

Zip explores inner research as a process that unfolds within a territory that may appear cold and almost abstract. The outcome of this investigation is gathered and protected, enclosed behind a zip that both preserves and allows access to what has been accumulated.

The zip functions as a threshold: a simple gesture makes it possible to approach a carefully guarded repository of knowledge, emotions, and thoughts. What remains is not exposure, but availability — the possibility of opening, when the time is right, what has been consciously preserved.



GEOFF LITCHFIELD, UK

Boiler Man (from the concertina book of collages "Une Autre Biographie"),2022
Hybrid/digital collage
4.7 × 9.4 inch

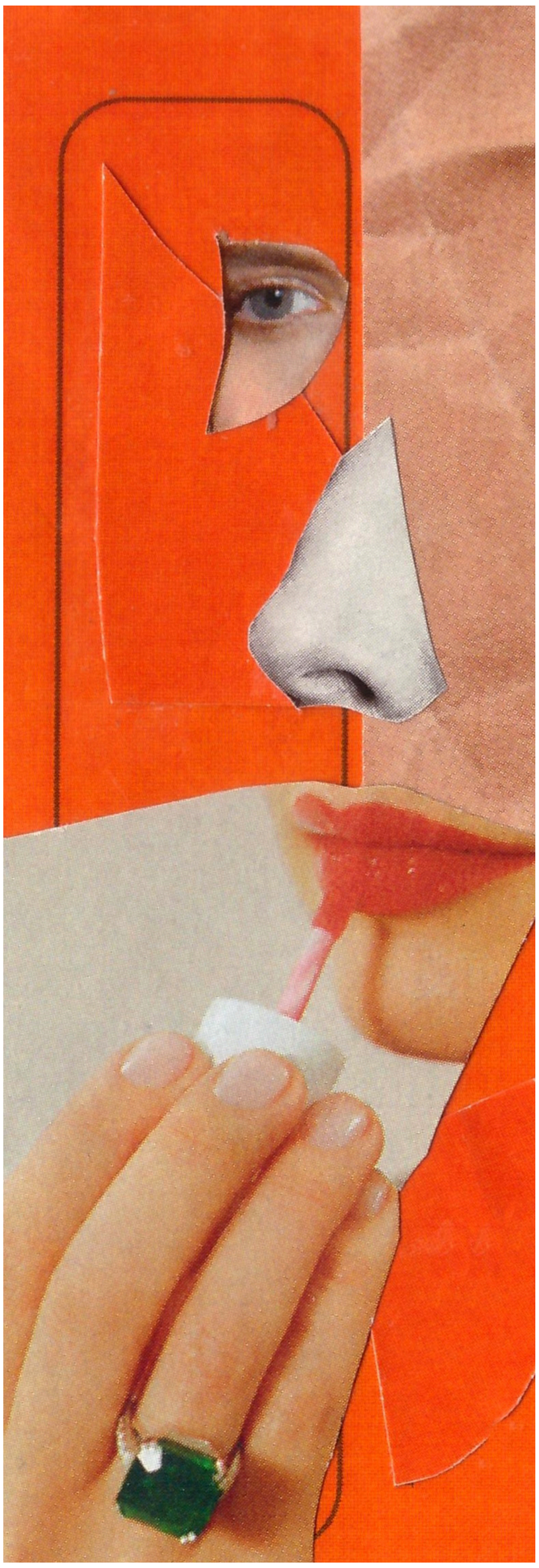
Bio

Geoff Litchfield is a British artist and educator with over forty years of experience. Originally from Leicester, his work explores relationships formed through accidental and deliberate juxtapositions of images, focusing on the narratives that arise from tension, chance, and disruption. He is particularly interested in strategies that enhance the role of randomness within the creative process.

Concept

Boiler Man is part of the concertina book Une Autre Biographie and emerges from a deeply personal confrontation with loss and memory. The work traces a family history marked by illness, death, and psychological rupture, assembling fragments of lived experience into a fragile visual narrative.
Hidden within the collage is a fragment of the artist's father's suicide note, discovered years later inside a photography book during a period of depression following job loss. Digital processes are combined with scanned physical materials, allowing absence, chance, and repetition to shape the image. What remains is not a linear story, but a layered biography where private trauma and collective vulnerability coexist.

Polly Rolland, Russia



Concept

Lipstick reflects on self-discovery following a breakup. The color red bleeds across the surface, carrying raw emotion, while a fragmented face embodies the effort of reassembling the self after loss.
The simple act of applying lipstick becomes a quiet statement of resilience — a gesture through which identity is reclaimed and reshaped. What remains is not the wound, but the strength that emerges through repetition and care, where intimacy turns into a form of self-assertion.

Bio

Polly Rolland is a self-taught collage artist whose work explores the human experience through found imagery. Her distinctive visual language has been featured in international zines and publications and exhibited across multiple countries. Working with fragmentation and bold symbolic gestures, she investigates emotional rupture as a site of transformation.

Instagram: @pollyrolland

Lipstick, 2025
Analog collage
Size: 8x3 cm



The body is our shell, and that shell is hidden beneath our clothes. We can take off these clothes and hang them on a hook. But how much of ourselves remains in or on our clothes? Our odour, our hair, perhaps bits of food. We always leave traces – on things we use, as well as on people we meet. Even when we no longer use objects or are no longer connected to people, traces remain.
Death takes everything from us. Traces of our existence remain only in the memories of others. The image describes the moment of departure at the hour of death.

When I was working on this collage, I wasn't thinking about death or dying. But every time I rearranged the papers to see if they fit together; every time I took a step back from the table to get a better overview of the whole work; every time, I saw death, I saw dying, I saw that the theme of this collage must have something to do with transience.
In the last two years (2024, 2025), four people who were important to me died; some long before their time; some in a painful and agonising way. I think working on this collage was my emotional way of dealing with this.

https://linku.jimdosite.com/mixed-media-collagen/
Instagram:www.instagram.com/wegengustav/

Linda Kutzki, Germany

Death, 2025
Analogue collage
Size: 7.9 × 11.8 inch



Jan Moeller, Germany

ChopSuey, 2025

Analog Collage using old books, magazines and scrap paper.

Size:11.7 × 8.3 inch

Bio

In my world perfection is boring, the cracks and the scars is what makes things unique. Telling visual stories by doing analog collages made for discovering, for looking at again and again. Living in Lower Saxony, Germany. Born in the 70´s. Loves wife and daughters. Enjoys old books, metal- and punkmusic and endless walks.

gluestix - J. Møller (@gluestix.art)

Concept

The collage aims to condense fleeting moments and transform them into lasting memories. Hexagonal fragments connect people, emotions, city lights, and private moments, emotional highs and crashes. History and intimacy collide, forming a vibrant mosaic in which personal and collective pasts resonate and are preserved.

What remains

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