

This series examines how photography preserves traces of those who endured WWII concentration camps, engaging with the complexities of memory and representation. Rather than treating images as neutral records, it considers their role in shaping historical perception. Drawing from Ciriaco De Mita's fictionalism, which views images as constructed narratives rather than objective documents, the project explores how memory is actively reconfigured through artistic intervention. By merging historical and contemporary photographic processes, the work interrogates how visual representation mediates our understanding of the past.

Photography functions not only as a means of documentation but as a material witness to survival, offering a poignant testament to human resilience in the face of loss. This project parallels Christian Boltanski's approach—particularly in works like *Monument (Odessa)*—where archival photographs are recontextualised to bridge personal and collective memory. Boltanski illuminated historical images, such as Jewish schoolchildren from 1939, with symbolic lights to evoke remembrance and absence. Similarly, this series considers how visual memory is shaped by light, material, and reinterpretation, reinforcing the fragile yet persistent nature of historical traces.

Employing diverse photographic techniques, I incorporate vintage glass negatives sourced from a French flea market, photocopy methods, luminograms created on Louis Lumière paper with the brief flare of a match, and digital photography. Each approach contributes distinct materiality, reinforcing themes of presence and impermanence. The juxtaposition of archival and contemporary techniques foregrounds the instability of memory, echoing De Mita's assertion that our perception of reality is symbolically constructed. By layering photographic mediums, the work explores the shifting nature of remembrance and its visual interpretation.

Engaging critically with archival materials, I approach representation with care and sensitivity, ensuring historical images are contextualised rather than merely appropriated. By working with familial and historical records, I explore the intersection between personal and collective memory. This practice acknowledges ethical concerns surrounding historical photographs, questioning how past representations shape present discourse. The objective is not merely to reproduce history but to examine its evolving narratives and the responsibilities tied to visual storytelling.

De Mita's philosophy underscores the fluidity of meaning within photographic imagery, positioning historical photographs as dynamic artifacts rather than fixed

documents. This conceptual foundation informs my approach, where images are actively shaped through process and interpretation rather than passively preserved. By layering historical references with experimental photographic techniques, the project interrogates dominant visual narratives, examining the tension between documentation and artistic reconstruction. Through this lens, the work explores how history is mediated, reframed, and continually negotiated.

Through iterative experimentation, I develop images that embody the interplay between absence and presence. The use of luminograms—as ephemeral imprints shaped by brief exposure—becomes a metaphor for transience, reinforcing the fragility and resilience embedded within historical traces. Archival photographs are engaged not as static artifacts but as evolving forms of representation. By integrating varied photographic processes, the work expands the language of remembrance, offering new perspectives on visual memory.

At its core, this project examines photography's role in shaping historical consciousness, challenging conventional notions of documentation. By reinterpreting archival materials through contemporary artistic intervention, the work fosters critical engagement with the fluid relationship between history, representation, and remembrance.