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Nota di contenuto	Contents; Acknowledgments; Introduction: (Im)Possible Witnessing; 1 Photography and Naming; 2 The Identity Card Project and the Tower of Faces at the United States Holocaust Memorial Museum; 3 Between Trauma and Nostalgia: Christian Boltanski's Memorials and Art Spiegelman's Maus; 4 Artifactual Witnessing as (Im)Possible Evidence; 5 The Provocation of Postmemories; In Lieu of a Conclusion: Tender Rejections; Notes; Bibliography; Index
Sommario/riassunto	Photographs of the Holocaust bear a double burden: to act as history lessons for future generations so we will "never forget" and to provide a means of mourning. In <i>Trespassing through Shadows</i> , Andrea Liss examines the inherent difficulties and productive possibilities of using photographs to bear witness, initiating a critical dialogue about the ways the post-Auschwitz generation has employed these documents to represent Holocaust memory and history.