A Brief Note on Murat Nemet-Nejat’s *The Peripheral Space of Photography*

I just finished your book, *The Peripheral Space of Photography*. I share your affinity for photographs that are “imperfect,” that have an element of surprise, and that reveal qualities of the “man behind the camera” that he might not even be aware of. I agree that blurs, scratches, and so on can produce in a photo a kind of “spiritual light” that “is not transparent but “impure” as against the attempts to create “ART,” that is to regulate the pose, to avoid looking in the camera, to simulate a painting. I like too your examinations of the tension between the “seer” and the “seen” and the way this “pose” can subvert the photographer’s attempts at a conventional image, that is, the gaze of Mrs. Lane. Of course, this essay shares a similar objective with “The Question of Accent.” In both cases you are keenly aware of the ways in which power and authority work (in photography: focus, framing, “clarity,” in American English: flatness, neutrality, global dominance) and, as you see it, a poet should rebel against this. I agree.

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1 This is from an email I sent to the poet, Murat Nemet-Nejat, after reading his book, *The Peripheral Space of Photography*
Essays on the Peripheries

Works Cited