

of his figures dim in parts but only to emphasize them strongly elsewhere and so create striking contrasts. Whether he adopts the daring abstraction of the Japanese woodcut or the shimmering light of the Impressionists or the exaggerated reproduction of detail thought necessary by the Surrealists, Spuler's photographs have a subtle vitality of their own due in no small measure, let it be said, to the mobile features of his female model.

Translated by Flora Salmond-Volkmann

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