

The peculiar fresh charm of these pictures makes one feel that the painter of them, born in Stralsund, must be a thoroughly open-air man. He sees things coloured, various and highly interesting; indeed, it could not well be otherwise. A true painter's eye absorbs landscapes and populations of every zone. Heuser's remarkably fascinating travel diary is written in delicately tinted water-colours and radiant oils and he has certainly brought home from his many voyages a rich cargo of truly picturesque reminiscences. Whether he seeks his subject in Bali, Italy or the Argentine or whether he rejoices in the aromatic air of his native coast, he always creates the atmosphere of each picture so that it seems physically to surround us; time and place seem to be transformed as by a magic formula, through the enchanting multiplicity of his vision . . .

After prentice and student years in Munich, Paris and Weimar (where he was Professor Fritz Mackensen's master-pupil) he settled in Berlin as early as 1913—inasmuch as this restful and almost conclusive expression can be applied at all to such a mobile spirit. How decisive an influence the local colour of his surroundings may have upon the artistic development of a creative worker we see confirmed once more in the career of this talented and versatile painter. At this point it branches off in the most interesting manner. In the eternally changing art life of Berlin there were tasks enough to put the young artist's talents to the proof . . .

After the war, the moving pictures of the old silent days, still a subject of violent disputation, naturally proved a great attraction to the painter. Heuser, in his work for two productions which made much stir in their day—"The Rider of Stone" and, above all, "The Lost Slipper",—succeeded in creating pictures which revealed most original decorative conceptions and great

H E U S E R

Girls of Bali

