

Peter Heuscher

Ready to Share

Edited by Trevor Lang

Interaction with human beings is essential to becoming more open and more creative. This artist has discovered that sharing experiences, knowledge, impressions and ideas is a secret to getting more out of life.



Peter Heuscher was born in Switzerland in 1943. He was educated in advertising and design, and has lived on Queensland's Sunshine Coast since 2000 – following early retirement in Switzerland.

He has been painting for many years as a hobby. For the past four years he has pursued art full-time with oils, acrylics and mixed media; winning awards in various competitions.

Peter has found enlightenment and progress through sharing.

"In a search to paint 'the sharing way', I have opened my painting process to the influence of others as well," he explains.

"This may seem a contradiction – but this duality more completely represents who I am and what I believe is most important in life."

The content of most of his paintings is shaped through sharing. For landscapes and seascapes, he initially uses ideas, pictures and photographs from various trips to some of Australia's most beautiful places (including Queensland and the Sunshine Coast).

"Portraits of flowers (frangipanies, waterlilies or lotus in ponds) start normally with digital photograph macros and a search for the inner

beauty, and they are then brought to the canvas; while abstracts mostly start with just an intense feeling to shape the content," Peter says.

"There is, of course, the seed of an idea or a plan to begin with ... but I am quickly directed by the work – answering the needs, sorting the puzzles and discovering solutions. In the end, if I am excited about the result, I am ready to share."

Peter Heuscher's paintings are frequently done in oils with brushes and palette-knives; sometimes also in combination with acrylics and other media.





Much of his artistic learning was accomplished through trial and error, and experimentation; through studies of Georgia O'Keefe's and Robinson's work; and through some video classes, looking at techniques.

He is passionate about several aspects of his work. He strives to get the right 'macros' out of flowers, to achieve the right colours and a little bit of sensuality and also to get the blending right. He likes to transfer

feelings into his landscape paintings; and loves to create abstracts that just 'flow' and allow viewers to enjoy the colours and shapes.

Peter's very first painting was a sunset done in oils. It was a wedding present for a friend, and it still hangs proudly in its owner's living room after more than 40 years. The result of his first attempt greatly encouraged the artist, so he continued to paint on an occasional basis – working gradually

towards the level of professionalism which identifies his art today.

"I try to be professional in everything I do," he claims. "Maybe this has to do with my career as a management and marketing consultant back in Switzerland. Today, I would consider myself to be a professional artist – working full-time and trying to make a living out of it."

"I started with oils at the beginning and then added mixed media (such as



heavy textures, modelling paste and acrylics) to my repertoire," he continues. "My recent works have all been done in oils or acrylics, depending upon what I wanted to achieve. Flower close-ups tend to be my favourites at all times ... because of the fineness of the objects, the beauty of Nature within, and the subtle colour changes (blending requirements). However, I have also enjoyed painting cityscapes and my 'Hinterland' series which required a more coarse working approach with structures and colours."

Peter has found another novel theme in his recent 'Beach Impressions' series.

"My 'ocean still lifes' are pictures of submersed objects with water ripples going over them ... these kinds of compositions are very fascinating and challenging to me."

This artist exhibits in galleries and participates in art shows and competitions. He is a member of the Hinterland Art Group of the Cooroy Butter Factory Association where he enjoys the company of a bunch of fellow artists.

He meets artistic setbacks with resilience.

"Occasionally, disaster will strike when I try to fix a problem in a painting," he relates. "It happened once when I wanted to get rid of some oil ripples which were hindering me, to





redefine the outline of an object. I ended up with a hole in the canvas! Irreparable. If you're working with oils, there is almost nothing you can do to fill those kinds of gaps. It's different with acrylics – you can just use modelling paste as a filler. But I was not aware of any feasible technique with oils.”

Peter greatly admires the art of Georgia O'Keefe, E. John Robinson (famous for his seascapes), an artist friend Carol Matheson who does beautiful portraits and nudes; and, of course, Lyn Dieffenbach for her flower paintings.

He takes his commitment to sharing quite seriously.

“As part of our art group classes, I have laid out a program for oil painters for the subject ‘flower close-ups’; and in order to help other artists to promote their work more successfully I have devised a workshop about ‘marketing your art’,” he says.

Peter Heuscher urges his peers to be persistent in pursuing their goals, and to be open to the concept of sharing.

“The more you paint, the better you normally get,” he advises. “Also, have a look at paintings of other artists you like – don't copy them, but try to adopt some of their techniques for the sake of your own development.”

Eventually, Peter would like to be as famous and as recognised as some of our prominent painters. He knows that would require not only a lot work, but also a large amount of luck.

“Artists tend to become famous when they're not around anymore,” he laments. “Very few have the luck to be promoted by good galleries ... another reason (at least for me) to work even harder and realise the dreams.”

Peter's art is exhibited in galleries in Maleny, Sydney, Pomona, Kenilworth, Caloundra and Hervey Bay. ■