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Oliver Langer was born in the northern German city of Hamburg. After studying philosophy and history of art, Langer became a pianist and music teacher. He can be found on other continents as well; he currently lives in Munich. He has been making his mark as a visual artist, photographer, and visual journalist since the late 1990s. Langer is a founding member of the collective of artists *Benueren Verband*, consisting of himself, Jana Unduwicha (born in Germany but has lived in Chile for many years), Birgit Sebolt, and Dirk Rieger. The group is also known for the exhibition series *Benueren Verband/Exhibition Series*, which deals with the experiences of peoples from southern Africa, who live in Europe and were forcefully relocated in the course of decades of colonial expansion. In the mid-1950s, the concept of the landscape as a psychological space was intensely explored by American artists. Often they juxtaposed paintings with photographs of the landscapes to evoke a state of confusion or sleep. Richard Diebenkorn's 1948 canvas *Camera Lucida* (1948-54) marks this change. The composition, with its softened planes and muted colours, is a model for an interior space. The internal conflict it depicts foreshadows questions of mythological interpretation: where do our psychic images come from, and why are they so powerful? The abject figure of a mother looking out at the landscape in the former's left half expresses the desire to leave the world to which she feels her offspring is a stranger. born in liverpool in 1939, tony wilson is an english artist known for his artworks and sculptures. during the 60's he become known for both his art and his activism for the punk band the deviants, as well as his association with factory records. from 1967 - 69 he lived in hamburg, germany and produced an influential art exhibition there. the exhibition was named after the fall, the title was taken from the beatles song, "after the fall". wilson's work has always had a strong presence at art museums worldwide, and include large scale paintings, sculpture and photographic collages. until his untimely death in 2007 wilson worked in various mediums including film, sculpture, assemblage, painting and collage. in 1991 he opened the flesh gallery, in shoreditch, london and in 2006 it was purchased by the current owners of saatchi gallery, the new crown estate. wilson also has exhibited widely in europe, north america and asia. his artworks have been the subject of several major touring exhibitions, notably at the mca, chicago, new york, san francisco, montreal, toronto and melbourne. the tony wilson foundation, which carries on his artistic practices, has a permanent collection of his paintings, collages and photographic assemblages.

#### Painting A 1 35 Scale Figures With Acrylic Colours By Oliver Kovacs

Hi Oliver No worries, I'm familiar with the animation challenge you're facing. On the subject of 'Male Hands: A case study in the development of a person,' just to throw a little more meat on the bones, when I did my PhD thesis for an MA in Social Psychology my work was heavily based on hand stenography. I would be able to tell you exactly how the hand moves. The usual trick is to watch a person's hand in action while listening to the audio. Say you have it in a speeded-up mode and you know that the person's goal was to indicate a time (hundredths of a second) and you can say for sure that a movement took place. Anyway, when I did my thesis, I needed to record some percussive instruments and I was looking at a series of recordings of a drummer playing three different drums in three different tempos. I'd draw, examine the hands, speed up the speeded-up drawings, draw again, etc. I'd get the right hand and try to draw it and then get the left and try to draw it and then get the right again. And of course the percussionists were thrilled to see my drawn hands, as they were intending to draw them themselves! If that's ever allowed, let me know. I did my thesis with the goal of trying to find a realistic description of what it was like to draw hands, and it was really important to me to get a good representation of the hands in what they actually do. I was interested in how people draw hands and the various ways they draw hands, such as the hand stenography I mentioned or painting etc. I put together a three-part series that showed typical examples of all these methods from all over the world. It's a pretty interesting, not to say tedious, thing to do, but it was a really interesting process. As an aside, I only knew people with unusually large hands in my experience. I wouldn't have found so many people with very large hands otherwise. Calvin 5ec8ef588b

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