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# Alexandra Manukyan

TRADITIONAL DRAWING & OIL PAINTING COLLECTION & TECHNIQUES



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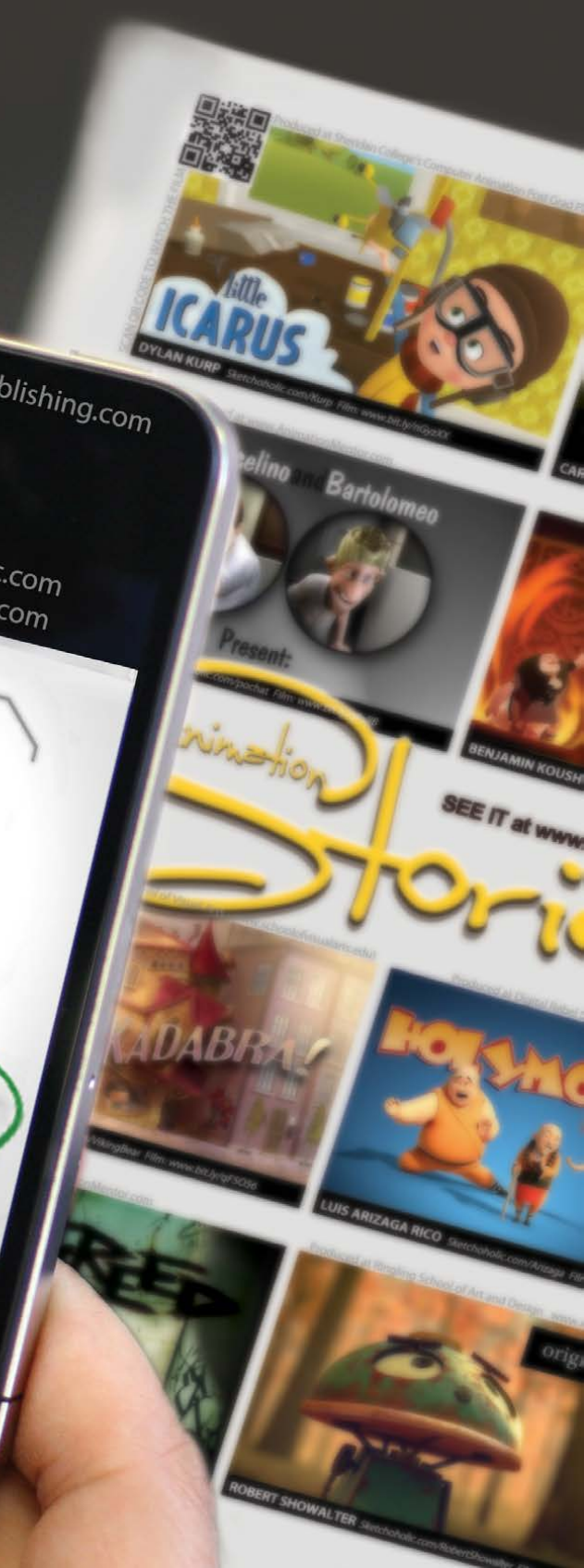
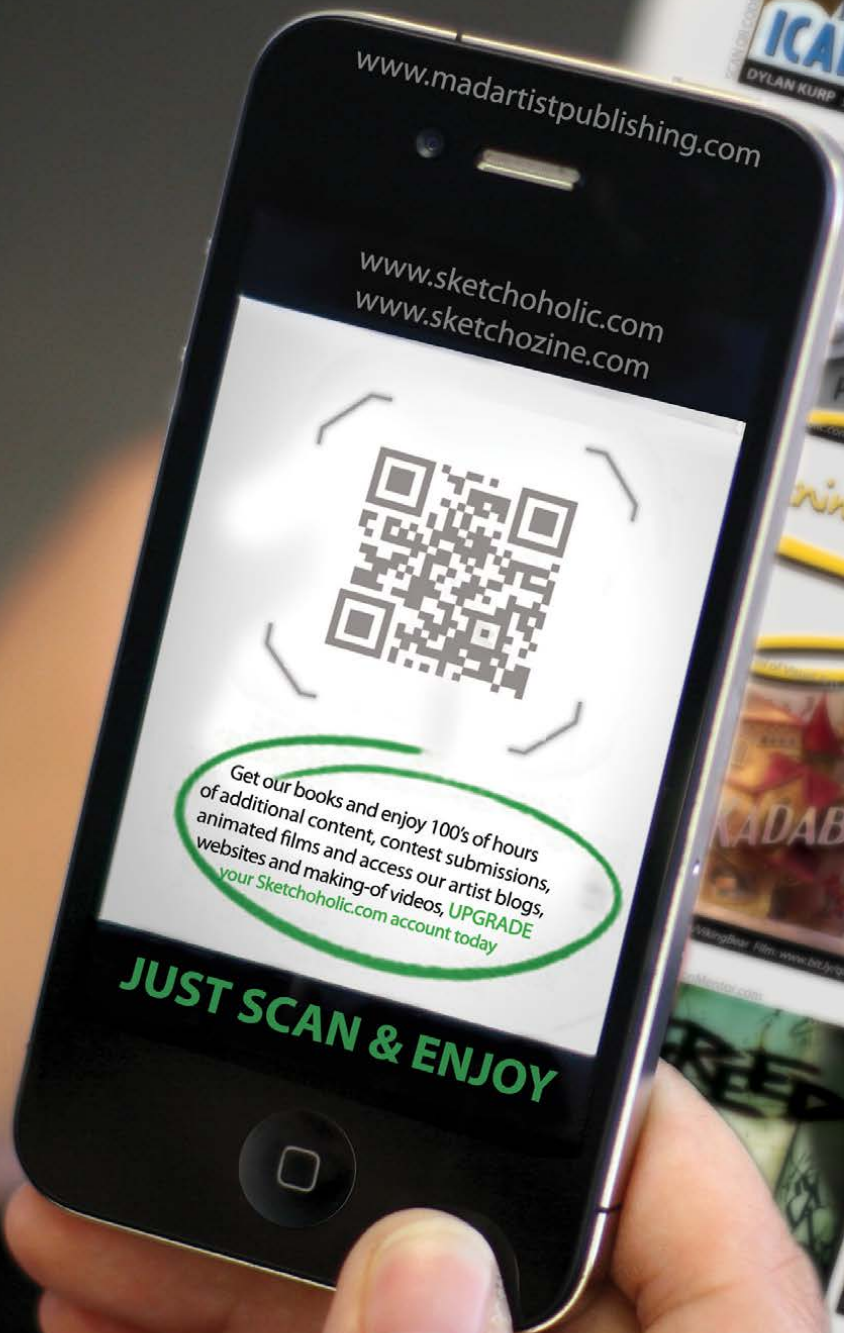
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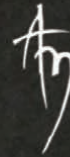
## FOREWORD FROM THE ARTIST, ALEXANDRA MANUKYAN

Alexandra Manukyan was born and raised in Armenia, and since a very young age has been interested in fine arts and spent many years studying painting, drawing and sculpture. She graduated art school, college, and State Pedagogical University as an art major in Armenia. After immigrating to the States, she continued her education and majored in Fashion and Graphic design. Since 1990 Alexandra worked in Fashion and Entertainment industries as a designer and graphic artist. In Fashion industry she created screen print art, textile print designs and fashion editorials and worked for the companies such as: Susan Borrows (1991-1994), Bill Glazer and Associates Inc. (1994-1997), CC Collection Inc. (1997-1998), Fashion Life Inc. (1998 to present). From 2002 to 2006 she freelanced for the Entertainment Industry. I designed and illustrated movie posters and worked with companies such as BLT and Associates, Shoolery design, Bird design, Big Picture Group Advertising, 1124 Design Inc. etc.

"The central theme that unites all my paintings examines how seemingly separate and isolated life experiences actually disguise the extent of our individual and communal bonds. The "masks" and the accompanying identities we all assume depending on the life role we must play obstructs the conscious mind from acknowledging what truly unites us through the isolation and chaos: our shared encounters of pain, loss, desire, and longing for serenity and acceptance. The false facades we all manufacture to adapt and belong also renders most blind and lost in a world where the meaningless has somehow become meaningful and the idea of a shared honest self devoid of hidden agendas all too infrequent.

I focus on combining traditional oil painting techniques with surrealist symbolism to communicate the immediate and lasting impact of technological innovations on the human body and psyche. One recurring motif in my paintings often appears as the feminine form bearing the burdens of worldly grief and mistakes on her body bowing in resignation to a seemingly inevitable fate: the acquiescence of the corporeal state to the encroaching dominance of modern technologies conjoining itself like an apathetic demon of silicon and circuitry cursing more than fulfilling promises of beauty and comfort."

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## LETTER FROM THE EDITOR, MARCIN MIGDAL

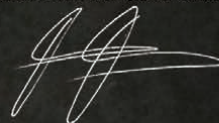
"I'd like to thank Alexandra for the opportunity to collaborate on this art book. It is my privilege to document thoughts, techniques and process of a true master painter. Alexandra's skill and raw talent shines through her canvas as she blends her visionary surrealism so perfectly.

There is a void and a big hole in the art community and industry that needs to be filled and if you enjoy any form of creative arts then I require your attention and assistance. There are many minds and creative individuals who's brilliance and talent won't reach mainstream. Please support my vision and assist me in continuing to provide platforms and media that inspires, promotes and assists students and independent creative individuals, including entrepreneurs in promotion and employment opportunities. Support Sketchozine.com and MadArtist Publishing by purchasing our reference and collective books which support the artists and our cause. We are always looking for donors and sponsors for our non for profit projects, please contact us at [info@madartistpublishing.com](mailto:info@madartistpublishing.com) or me directly. Remember Everyone deserves exposure."

Marcin Migdal was born and raised in Poland. Graduate of Lambton College's Graphic Design Program (1999), York University's Bachelor Of Design Degree with Honours (2003) & Digital Design & Marketing Minor (2003), Sheridan College's Post Graduate 3D Animation Program (2004), Russ Whitney Canada Inc. Real Estate Academy (2005). He is a creative entrepreneur, Founder and CEO & Editor-In-Chief of the creative agency Madcap Media Inc., its publishing division Mad Artist Publishing, and software division ActiveTvNetworks.com (ATVN). Marcin's expertise are in web & design development, creative media strategies & execution, social networking, end-user experience, traffic retention & conversion, adapting web technologies to create new revenue models for his clients (CacheMetals.com, Schoolism.com, Aerocinema.com, YorkBuddy.com, FunnyBang.com, Sketchoholic.com, OfficialMoms.com, VideoManagementWebsites.com, EducationCmsWebsites.com and more). Marcin possesses 13 years of direct management and execution experience in sole and partnered venture start-ups with a successful track record of developing & launching small to highly sophisticated and profitable niche community websites focused on content delivery, E-learning, Video-on-demand services and user-generated content tools. Marcin's experience with offshore and international clients led him to form a software division in Vietnam (2005) and in Pakistan (2009).

With the launch of Mad Artist Publishing (2011), Marcin hand-picked editors and researchers across the world with whom he's designed and published 8 creative and innovative book titles forming strategic advertiser, employer and academic partnerships across the world to assist independent talent in promotion and employment opportunities. Marcin has been honored by Cambridge's Who's Who registry (2010) and recruited by the Canadian Youth Business Foundation (2010) to provide mentorship to fresh companies and young entrepreneurs. His involvement in consulting of entrepreneurs for the Dragon's Den television show gave birth to ATVN's youth and student initiative "The BIG IDEA"(2011) which provides resources and partnerships on web projects that pass our interview stages. In his spare time, Marcin is also a painter, see some of his works at [www.Sketchoholic.com/Marcin.Migdal](http://www.Sketchoholic.com/Marcin.Migdal).

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Pamela Wilson, Steven Kenny, Larissa Morrais, Saturno Buttò

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### Special Thanks:

Many thanks to Arnaldo Pedroza Quintini for finding the talents of Alexandra Manukyan during the production of our Sketchozine.com Vol4: VANITY book, where Alexandra's painting is also featured. A special thank you to DeviantArt website where we found Alexandra's paintings. And finally thank you to all of the awesome artists around the globe for their determination and hard work.

*"Art captures the attention of everyone, it is everywhere and it is nowhere, it's something that lives around us and constantly evolves. There are many forms of painting styles, today you'll dive into the world of Alexandra Manukyan's Surreal Figurative Art. This style is different from other conventional mediums of art. In this medium an artist conveys their thought and imagination through fantasy and mystery, at times in bizarre circumstances. Surrealist works feature the element of surprise, unexpected juxtapositions and non sequitur.*

*Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.*

*Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.*

*Pleasure enjoy the artworks of Alexandra Manukyan and the guest artists within this book."*

~ Marcin Migdal - Editor & Co-Author



# Index

PLEASE REFER TO THE INDEX BELOW FOR TITLES OF ILLUSTRATIONS AND DRAWINGS.  
REMEMBER TO ACCESS THE INNOVATIVE QR CODE CONTENT WITH YOUR DEVICES.

- COVER
- 1 INTRO
- 2 COPYRIGHT
- 3 WORLD'S FIRST INTERACTIVE BOOKS
- 4 FOREWORD
- 5 SARAH STRUTTER MODEL STUDY
- 6 EVOLUTION HAS JUST BEGUN
- 7 ACKNOWLEDGEMENT
- 8 QUANTE MODEL STUDY
- 9 INDEX
- 10 BELLE PRINCESSE
- 11 BELLE PRINCESSE
- 12 COMPLICATED
- 13 BALLERINA
- 14 PAINTINGS SYNOPSIS
- 15 ALEXANDRA MANUKYAN IN ACTION
- 16 VALKYRIE
- 17 BROKEN MUSIC
- 18 ARIES - DRAWING ON CANVAS
- 19 ARIES - UNDERPAINTING
- 20 ARIES
- 21 PAINTINGS SYNOPSIS
- 22 ESCAPE
- 23 ESCAPE
- 24 TOXIC #1
- 25 TOXIC #1
- 26 PAINTINGS SYNOPSIS
- 27 DISCOVERING IDENTITY
- 28 ALEXANDRA MANUKYAN
- 29 ALEXANDRA MANUKYAN Q&A
- 30 SARAH STRUTTER STUDY
- 31 SARAH STRUTTER STUDY
- 32 LINDA STUDY
- 33 VIKI STUDY
- 34 MODEL STUDY
- 35 JJ STUDY
- 36 BREATHE AGAIN
- 37 BREATHE AGAIN
- 38 FIRST DATE
- 39 FIRST DATE
- 40 REJECTION - DRAWING ON CANVAS
- 41 REJECTION - UNDERPAINTING
- 42 REJECTION
- 43 PAINTINGS SYNOPSIS
- 44 GIGI
- 45 COUNTESS #1
- 46 SECRETS AND CONFESSIONS
- 47 SECRETS AND CONFESSIONS
- 48 SECRETS AND CONFESSIONS - DRAWING
- 49 SECRETS AND CONFESSIONS - UNDERPAINTING
- 50 PAINTINGS SYNOPSIS
- 51 ALEXANDRA MANUKYAN
- 52 SHADOW OF DOUBT - DRAWING ON CANVAS
- 53 SHADOW OF DOUBT - UNDERPAINTING
- 54 SHADOW OF DOUBT - PAINTING LAYER 1
- 55 SHADOW OF DOUBT
- 56 TOXIC #2
- 57 TOXIC #2
- 58 TRAPPED
- 59 PAINTINGS SYNOPSIS
- 60 VICTORY
- 61 MECHANICS OF MANIPULATION
- 62 FAWN - DRAWING
- 63 FAWN - UNDERPAINTING
- 64 FAWN
- 65 PAINTING SYNOPSIS
- 66 GUARDIAN'S GAZE
- 67 GUARDIAN'S GAZE
- 68 DREAM
- 69 DREAM
- 70 PAINTINGS SYNOPSIS
- 71 COUNTESS #2
- 72 ALEXANDRA MANUKYAN
- 73 THANK YOU - ORDER
- 74 GUEST ARTISTS
- 75 GUEST ARTIST INDEX
- 76 PAMELA WILSON
- 77 PAMELA WILSON
- 78 STEVEN KENNY
- 79 STEVEN KENNY
- 80 LARISSA MORAIS
- 81 LARISSA MORAIS
- 82 SATURNO BUTTÒ
- 83 SATURNO BUTTÒ
- 84 RESOURCES & URLS
- 85 ACCSES QR CODES WITH WEBCAM
- 86 DIGITAL BOOK PREVIEW
- 87 50% DISCOUNT COUPONS ON PRINTED BOOK
- 88 MADARTISTPUBLISHING.COM
- 89 SKETCHOZINE.COM VOL.8
- 90 SKETCHOHOLIC.COM
- 91 SKETCHOBOARD
- 92 YOU WANT YOUR OWN BOOK
- END COVER

**BELLE PRINCESS** 24" x 24" OIL ON CANVAS Sketchozine.com/Masters-ALEXANDRA MANUKYAN



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**BALLERINA** 18" X 36" OIL ON CANVAS. [Sketchonline.com](http://sketchonline.com) Masters: ALEXANDRA MANUKYAN





### BELLE PRINCESSE

24" X 24" OIL ON CANVAS (4 WEEKS TO COMPLETE - JANUARY 2010)

**SYNOPSIS:** The central theme that unites all my paintings examines how seemingly separate and isolated life experiences actually disguise the extent of our individual and communal bonds. The "masks" and the accompanying identities we all assume depending on the life role we must play obstructs the conscious mind from acknowledging what truly unites us through the isolation and chaos: our shared encounters of pain, loss, desire, and longing for serenity and acceptance. The false facades we all manufacture to adapt and belong also renders most blind and lost in a world where the meaningless has somehow become meaningful and the idea of a shared honest self devoid of hidden agendas all too infrequent.

Page 10,11



### COMPLICATED

18" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - AUGUST 2011)

**SYNOPSIS:** Struggling to shoulder the weight of expectations from all around her, she wrestles with the specters of asserting her own self identity. Lover, daughter, rebel, or conformist, she assumes all attire and attitudes each role demands; and in the course of attempting to fulfill the expectations of others she becomes twisted and distorted by the gnarled complexities of false facades.

**TIP** *Thinking through and preparing the compositions for my paintings is an elaborate process, and sometimes it takes me months to start a painting. I always think of a series and start doing several pieces to each series. I sew and make most of the costumes you see in my paintings. Before starting a series, I sketch out my ideas and have a solid understanding of images I want to depict, and what models I'm going to hire, or what kind of clothing I need to make or rent for my heroes. I firmly believe in painting and drawing from life, that's why I always do live model studies.*

Page 12



### BALLERINA

18" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - APRIL 2011)

**SYNOPSIS:** The living manifestation of poetry in motion coupled with costumed elegance she tenses with focused intent traversing across the stage of life moving with singular purpose while tinged with a heavy dose of anxiety and self-doubt. Gazing through the delicately refined veil of her costume she hopes to catch a glimmer of what dreams may yet come and ponders if she possesses the necessary strength and state of grace required to break through the barrier.

**TIP** *I use Blick's Premier Museum 2-3/8" Profile Canvas, and always prime it with Gamblin Oil Painting Ground. I wait at least 4 weeks for the primer to dry and then completely and evenly cover it with raw umber that is thinned with Gamsol Odorless Mineral Spirits. This layer is called Imprimatura, it creates a nice, mid-tone color. As a rule I always let it dry at least a week, then I start the drawing.*

Page 13









ARIES 18" x 36" OIL ON CANVAS Sketchonline.com Masters - ALEXANDRA MANUKYAN





ARIES 18" x 36" OIL ON CANVAS Sketchonline.com Masters: ALEXANDRA MANUKYAN

# Underpainting







## VALKYRIE

18" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - JULY 2010)

**SYNOPSIS:** This painting examines a duality of feminine grace dressed in embattled garbs. An aura of genuine self-reflection emanates from the "chooser of the slain" as she contemplates the unknown. Perhaps trapped until the end of days in a world laid to ruins by avarice, hate and fears, she holds faith in the silent affirmation of a true Valkyrie's creed: if no greater fate awaits the fallen beyond this life, then the only fate of value rests with what one chooses to do in this one.

### TIP

*A tight and good drawing is crucial to a good painting. I start my drawing with very loose straight line block-in, using raw umber and Gamsol Odorless Mineral Spirits as a medium. Then I progressively add lines to segment the shapes and tighten the individual elements of the composition. At this point I start segmenting the lines more and adding more detail until the shapes look accurate. I mostly rely on my eyes, but always try to take measurements to keep the proportions right.*



## BROKEN MUSIC

30" X 40" OIL ON CANVAS (6 WEEKS TO COMPLETE - JUNE 2010)

**SYNOPSIS:** The cacophonous symphony of solemn night plays silently for three survivors who remain weary but unyielding against the apocalyptic wastelands that serve as graveyards not only for the desolate husks of battleships and rusted bloodied arms, but also home to long forgotten aspirations, hopes and dreams of a better tomorrow. Each individual protects herself with a helm of armor against the unforgiving dangers of the harsh landscape that surrounds them, while shielding her innermost vulnerabilities from being revealed to the outer world.



## ARIES

18" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - JANUARY 2011)

**SYNOPSIS:** While bearing the name of the mythical god of war and represented as the fire sign in the zodiac, the female Aries contravenes the traditional masculine qualities associated with the title. Her posture and expression reflects someone who stands utterly unfettered against any attempts of male dominance; her chains are for others who wait at her command and her attire displays a palpable confidence of a woman cognizant of her sexuality but not one who would misuse it for baser means.

### TIP

*It's very important for me to keep the visual flow in my composition, and I pay a very close attention in keeping the hierarchy of shapes in the composition. After I block-in the shapes with line drawing, I start shading the shadows to give my objects more constructive, three-dimensional shapes. Sometimes it takes me days to finish a drawing. When I eventually realize that all the drawing and compositional issues are accomplished, I let the drawing dry completely and revisit it for the Underpainting.*

*My compositions take weeks and sometimes months to finish, and at times it's simply unaffordable or impossible to hire live models to pose for such a long period of time. So I set up photo shoots with my models and rely on my photo references.*







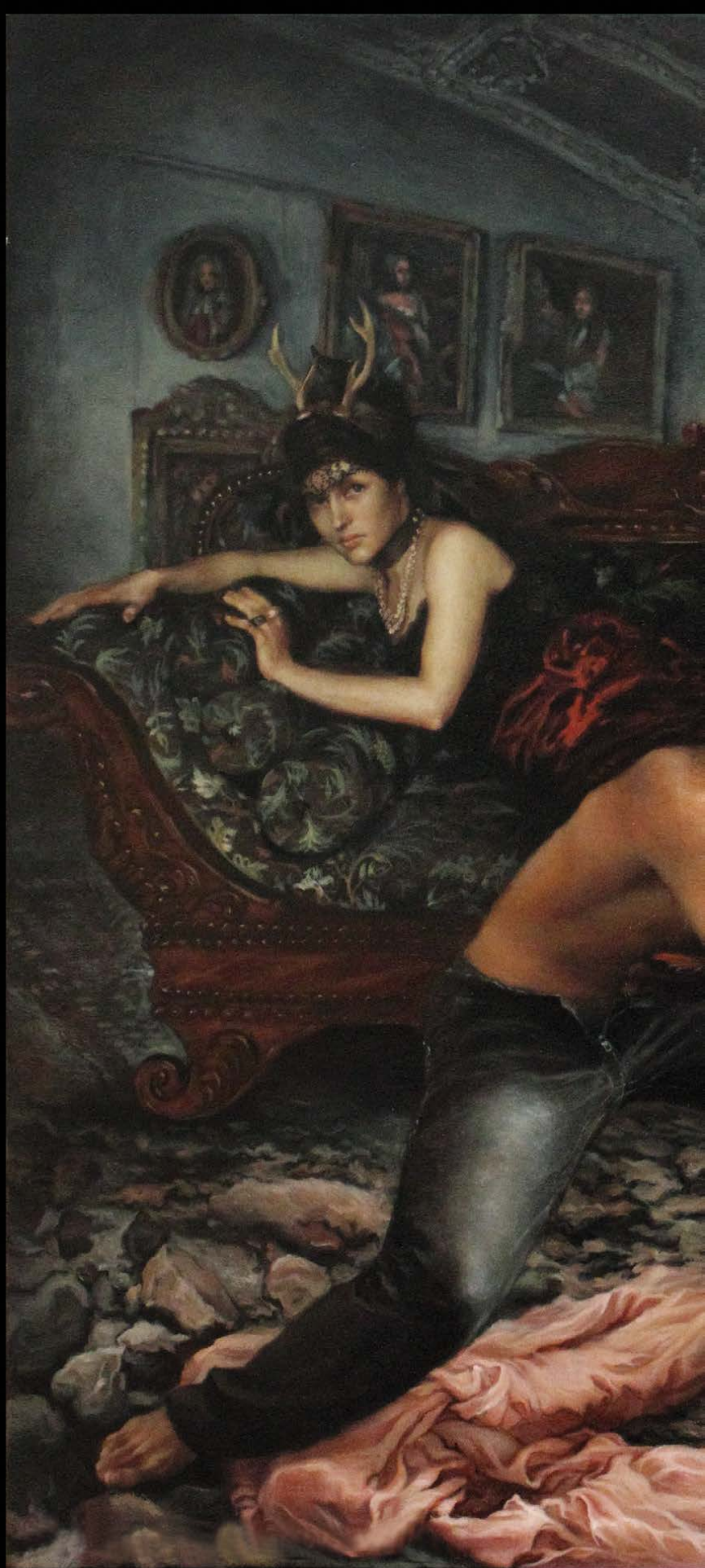
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**TOXIC #1** 36" x 36" OIL ON CANVAS [sketchazine.com](http://sketchazine.com) Masters of ALEXANDRA MANUKYAN



## ESCAPE

36" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - FEBRUARY 2010)

**SYNOPSIS:** 'Escape' is the integration of man and machine to communicate the immediate and lasting impact of technological innovations on the human body and psyche. One dominant theme in my paintings often is the feminine form bearing the burdens of worldly grief and mistakes on her body bowing in resignation to a seemingly inevitable fate: the acquiescence of the corporeal state to the encroaching dominance of modern technologies conjoining itself like an apathetic demon of silicon and circuitry cursing more than fulfilling promises of beauty and comfort.

Page 22,23



## TOXIC #1

36" X 36" OIL ON CANVAS (8 WEEKS TO COMPLETE - AUGUST 2010)

**SYNOPSIS:** Toxic series examines the seemingly flawless allure of female beauty beguiling men only for suitors to discover treacherous and intricate webs of deceit and rancor from the women they so desire. And despite knowing the truth, the overriding impulses of lust, ego and Than Atos drive men to pursue the "sweet poison" nonetheless. Meanwhile, other women must also endure the toxicity of these modern sirens and the wastelands of broken trusts and shattered psyches they leave behind.

### TIP

*The Underpainting layer is really important, especially when you are trying to paint the skin. Overtime the colors in oil paints change, and they usually get darker. If you have a white layer under your straight paint, when the paints migrate, the light color comes up, and makes the skin looking even more luminous and glowing. Also when you start with monochromatic Underpainting, in early stages of the painting, you don't think of colors, and it makes it easier to establish your values properly. When I'm all satisfied with values, highlights and shadows, I let the Underpainting completely dry before I'll get to straight painting.*

Page 24,25



## DISCOVERING IDENTITY

24" X 30" OIL ON CANVAS (4 WEEKS TO COMPLETE - AUGUST 2011)

**SYNOPSIS:** He sits in a state of flux between the roots of the past and the stark unknowns waiting in yet undetermined fates. Resting at the crossroads between set institution and intrepid innovation, the future beckons the young man to choose his path. Convention lays claim that his choice will define him indelibly down the road he travels, but his gaze proclaims an unspoken determination to cast off ultimatums and set upon his own path towards discovering identity.

### TIP

*For the Underpainting layer, I use Gamblin's Radiant White because it's Titanium only and doesn't have Zinc and will not cause cracking afterwards. For a medium I use 2 parts Gamsol Odorless Mineral Spirits mixed with one part of M.Graham Walnut Oil. I mix 3 small puddles and add to them just tiny drop of M.Graham Walnut Alkyd Medium. The first puddle I leave all white, this one is for my lightest highlights. In the second puddle I add just a tiny bit of Yellow Ochre Pale, and in the third one a little bit more of Yellow Ochre Pale. The second puddle I use to paint the lights, and the third puddle I use to softly transition the lights into the mid-tones. In this stage I build on lights more with thicker layer of paint, and sometimes, depending on the effect I want to achieve, I may mix into my paint Impasto from Natural Pigments or Painter's Chalk Powder, to give the paint more body.*

Page 27



**DISCOVERING IDENTITY** 24" x 30" OIL ON CANVAS [Sketchozine.com](http://Sketchozine.com) Masters : ALEXANDRA MANUKYAN





**Q. How has digital accessibility come into play with your work?**

A. As a graphic designer I have learned to think and design in photoshop and illustrator, and they greatly facilitate the compositional mapping and manipulation for my art projects. I think digital media is an incredible tool for a modern artist.

**Q. What is your preferred medium and why?**

A. I work exclusively in oil paints. I like working with a medium that doesn't dry fast, and I always have ability to push wet oil paint to model the shapes and forms in my paintings. I also like the rich texture and vibrancy of oil paint after it dries. I do a lot of glazing on my paintings and from my experience I could get the best results in transparency and luminosity with oil paints only.

**Q. What tool and supply can you not live/ work without?**

A. Well, for the artist who paints with oil paint on canvas, I should say, supply is oil paints, tool is paint brush that I personally wouldn't be able to work without. I prefer mongoose and kolinsky brushes, and use very little of walnut oil as a medium.

**Q. What painting do you have hanging in your living room?**

A. In my living room I have hanging my 'Toxic' and 'Guardian's Gaze' paintings.

**Q. Why are you a painter?**

A. I absolutely believe that one has to be born to be a painter or a musician. Since I was a child I have always been painting or drawing. I have always had the urge to paint, I become very irritated or moody on the days I don't get the opportunity to paint or draw.

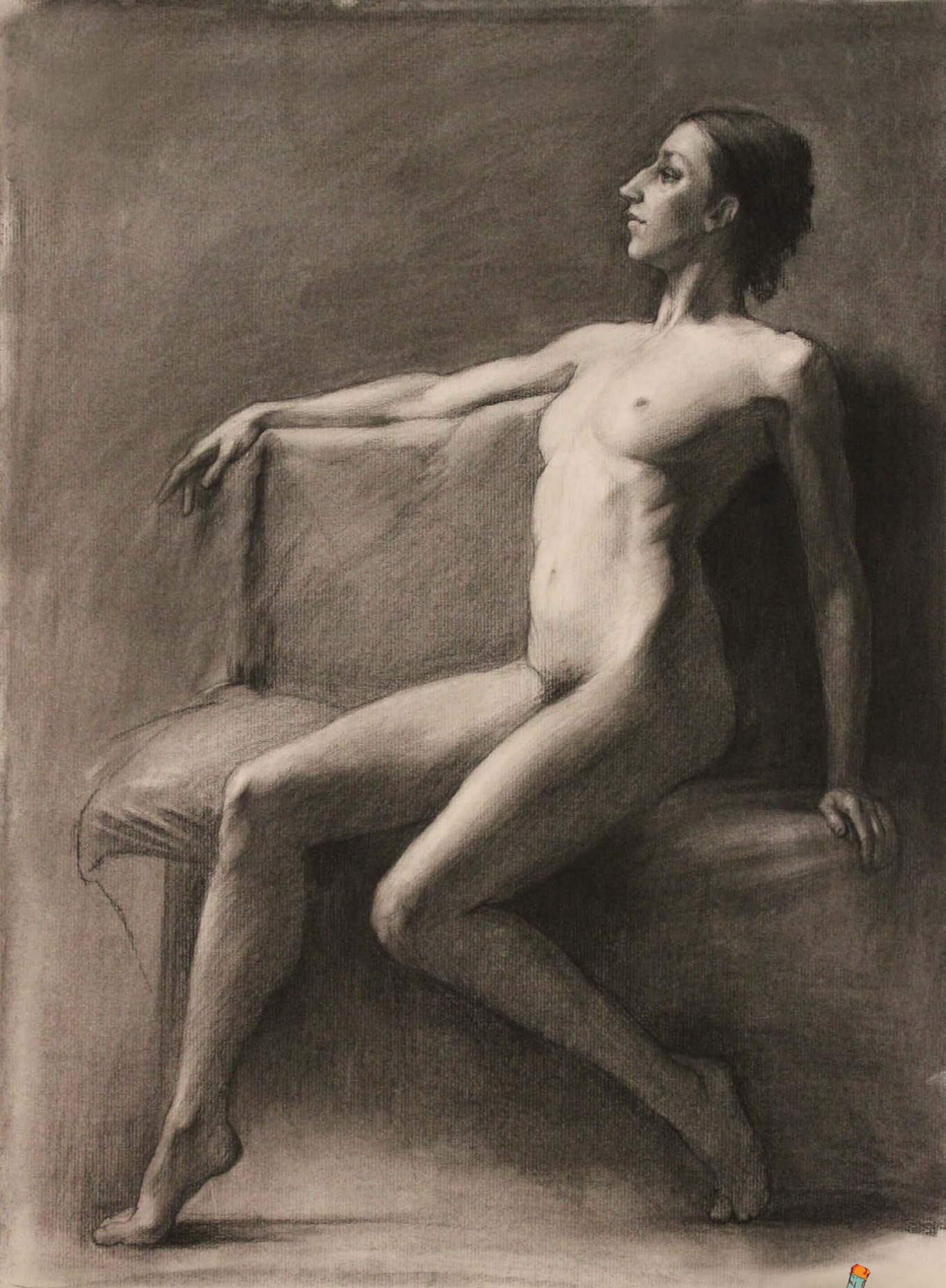
**Q. How long does one of your pieces take to finish?**

A. Depending on the complexity of composition it takes me anywhere from three weeks to couple of months to finish a piece. I work in multiple layers, and I always give drying time between each layer.

I always start with Imprimatura, meaning an initial stain of color. It provides me with toned ground. This is the way Renaissance artists worked. Then I start drawing my objects and while paying close attention to accuracy of drawing, then after the drawing layer is dry I build the underpainting layer. Then I allow these two layers to dry I start painting successive layers of colors giving each layer time to dry before applying the next coat of paint. My final stage is glazing, which is semi-transparent layer.



















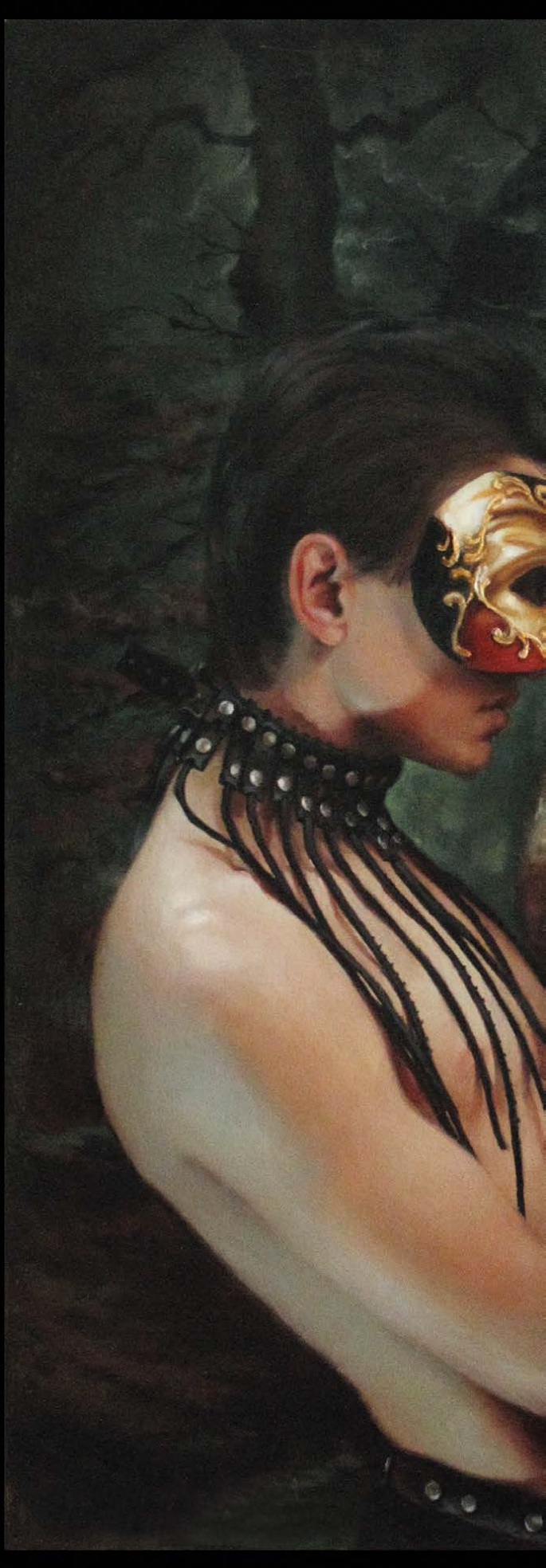
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**FIRST DATE** 24" x 24" OIL ON CANVAS

Sketchozine.com Masters : ALEXANDRA MANUKYAN



# Drawing on canvas



# Underpainting







### BREATHE AGAIN

24" X 24" OIL ON CANVAS (6 WEEKS TO COMPLETE - SEPTEMBER 2011)

**SYNOPSIS:** Purposefully hiding and sometimes vexing each other, yet both hearts remain irrevocably linked by indefinable bonds and flickering embers of hope. Pulling together and pulled apart, they eternally yearn for one another despite their star-crossed fates because it is perhaps the oldest story: we want what we cannot possess and yet we are still willing to sacrifice everything and more for the tiniest slivers of achieving the impossible.



### FIRST DATE

24" X 24" OIL ON CANVAS (6 WEEKS TO COMPLETE - APRIL 2011)

**SYNOPSIS:** This painting is a reflection upon the inaugural meeting of two yet to be acquainted lovers. The processional pageant of the young couple's courtship is not unlike those of their aviary counterparts - the ornate attire serve equal purpose in radiating bravado and enticement as it does to hide doubts and trepidations. How, where, and if they end up remaining together remains as mysterious and various as the possibilities each lover imagines beneath the other's mask.



### REJECTION

30" X 40" OIL ON CANVAS (7 WEEKS TO COMPLETE - MAY 2011)

**SYNOPSIS:** The female object of desire easily unmasks the shallow agenda of masculine conquest and has manipulated him to serve her every whim. Now he kneels in shock of his subdued state deprived of manhood and soundly rejected by the prize of his lustful ambitions while her young protégé observes closely.

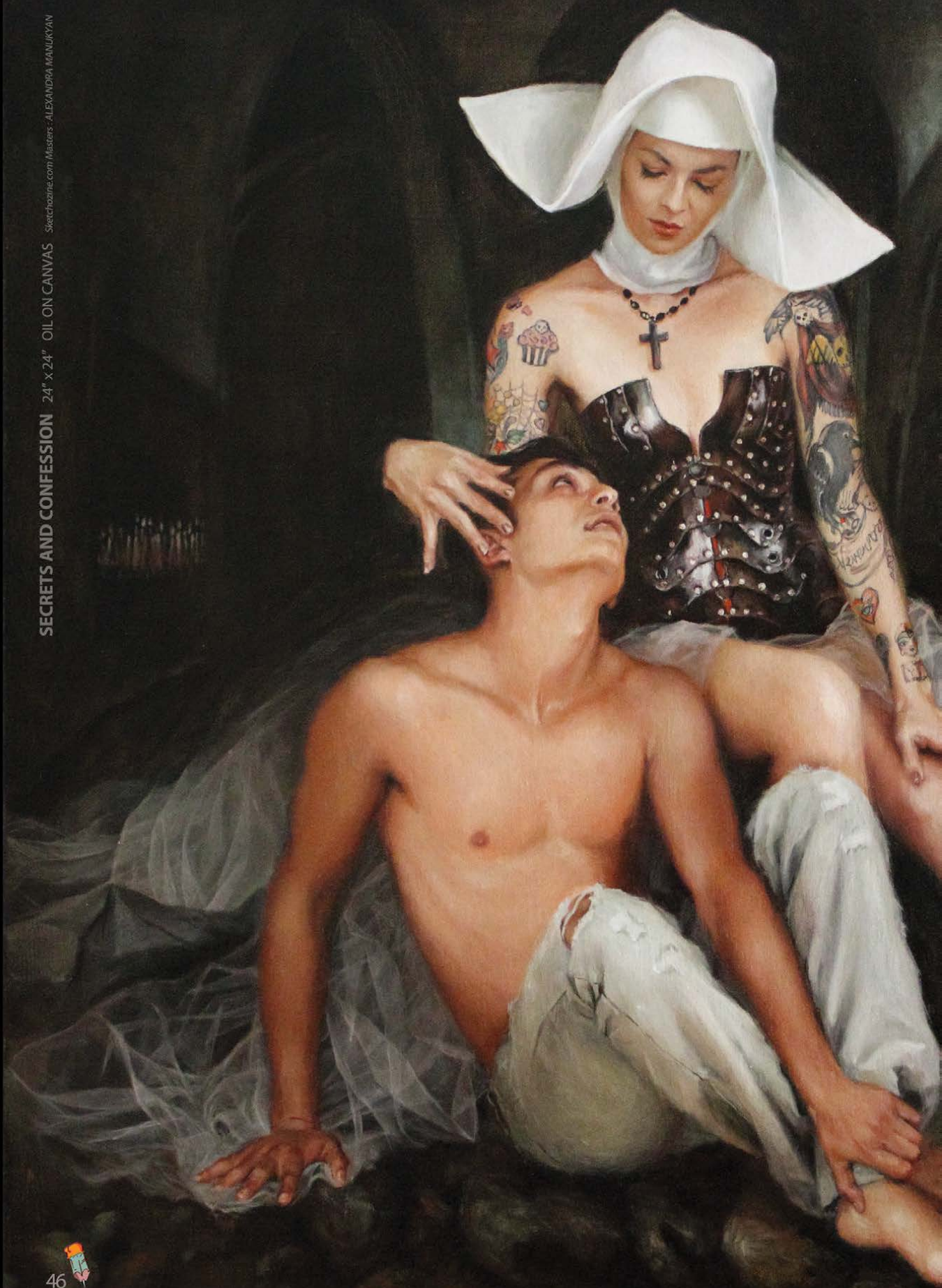
**TIP** *During the straight painting stage I go over the entire painting with a general pass of opaque colors. I evaluate each area for hue, value, and chroma. I try to keep within my main contour, but don't worry about details in this stage.*

*For a medium I use equal parts of Odorless Mineral Spirits mixed with M.Graham Walnut Oil. I work in sections on the painting, one small area at the time, letting it dry while I'm working on the other areas on other days. Doing one pass over the entire canvas sometimes takes weeks and when the paint dries I really don't like working on a surface that doesn't accept wet paint easily, so I do Couch; Couch is a thin layer of medium applied over the dry surface.*

*It's important to tap dry the surface with clean cotton cloth after the Couch, so the medium wouldn't bead up and pull away from a surface. Remember, never wipe or rub the surface because it may remove the paint. I never do more than two layers of straight paint, that way colors remain looking fresh.*











THE UNDERPAINTING



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# Drawing on canvas



# Underpainting





### GIGI

18" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - FEBRUARY 2010)

**SYNOPSIS:** Temptress, diva, seductress, she is a living maelstrom of raw passions and desires who demands absolute attention. She dives into life without thought or consideration of consequences living selfishly and pressing towards ever greater bacchanalian delights. The female personification of the id, Gigi is indeed an unremitting force of nature that overwhelms and delights the senses as much as she indiscriminately ravages all with her wake of debauchery.

**TIP** *Near the final stages of my painting, when the surface is completely dry to the touch, I deepen the shadows and make value and hue adjustments with glazing. I always glaze mixing the paint with more of walnut oil, and keep my paint more transparent or semitransparent. Walnut oil doesn't yellow the paints, it is light and dries faster. Usually I wait 3 to 6 months to varnish my paintings with Gamblin's GAMVAR VARNISH.*

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Page 44



### COUNTESS #1

18" X 24" OIL ON CANVAS (4 WEEKS TO COMPLETE - MARCH 2010)

**SYNOPSIS:** Engulfed in a rapture of emotional turmoil she coils inwardly bearing the burdens of her external world. Her psyche shattered into fragments of the self, she speaks and moves not as one whole being, but rather, a mercurial conduit for the voices formed out of sorrows that reside within her soul.

**TIP** *In using the medium, it's very important to remember to paint fat over lean. As the painting progresses, use less mineral spirits, turpentine, or less damar varnish (if you use one) adding more oil towards the final stages, this prevents the cracking.*

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Page 45



### SECRETS AND CONFESSIONS

30" X 40" OIL ON CANVAS (6 WEEKS TO COMPLETE - OCTOBER 2011)

**SYNOPSIS:** Equal parts sinner and saint she has known both mankind's highest ideals and basest scorn. He gazes upon his confessor in search of absolution knowing that true salvation lies not with Heaven's mercy but with a kindred acceptance of his secrets and failings from someone who has also fallen from grace time and again.

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Page 46, 47









**SHADOW OF DOUBT - UNDERPAINTING** 24" x 36" OIL ON CANVAS [sketchozine.com](http://sketchozine.com) Masters : ALEXANDRA MANUKYAN



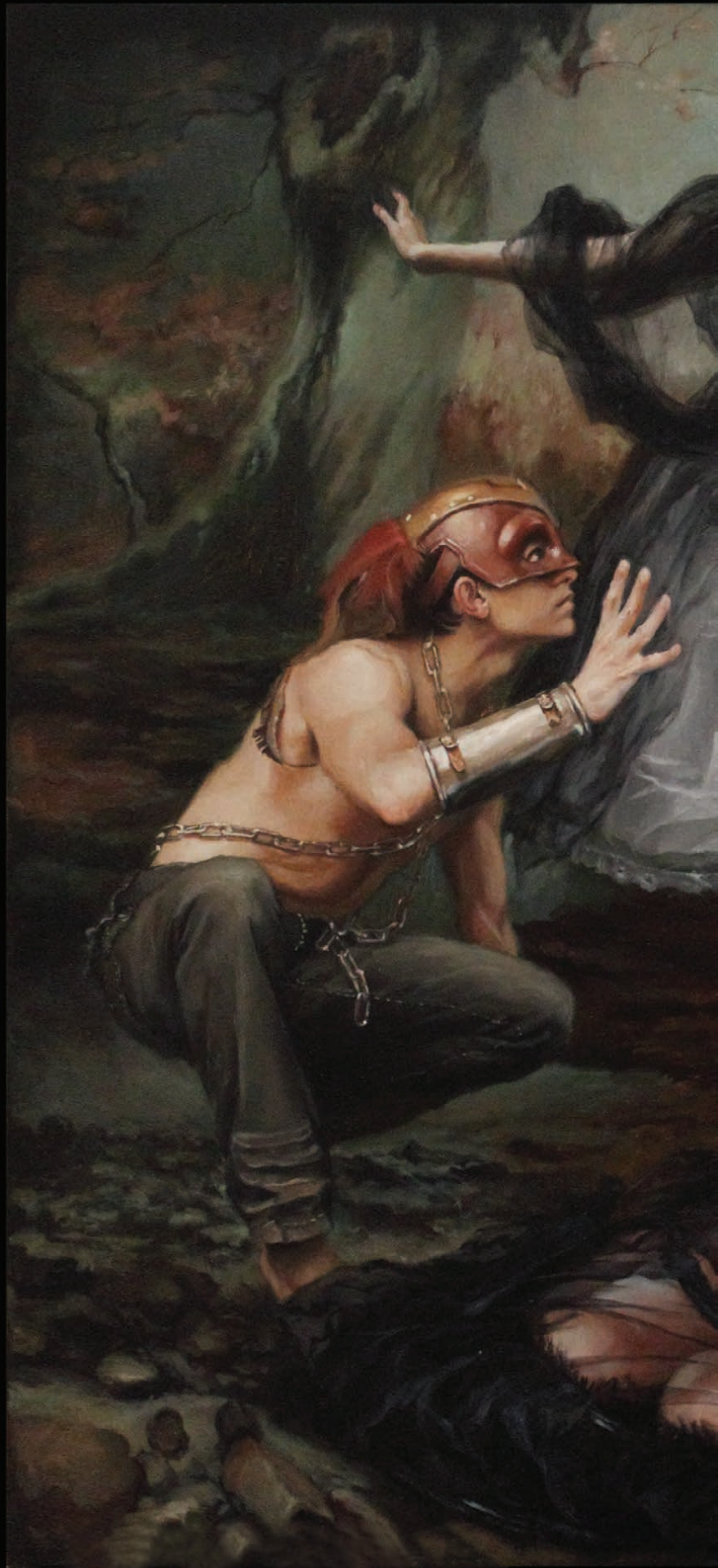






**SHADOW OF DOUBT** 24" x 36" OIL ON CANVAS [sketchozine.com](http://sketchozine.com) Masters : ALEXANDRA MANUKYAN





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GUARDIAN'S GAZE 36" x 36" OIL ON CANVAS Skerdyozne.com Masters - ALEXANDRA MANUYYAN

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### SHADOW OF DOUBT

24" X 36" OIL ON CANVAS (6 WEEKS TO COMPLETE - NOVEMBER 2011)

**SYNOPSIS:** Between the ties that bind lies a shadow of doubt that beckons him to question the sincerity of her touch. Behind the wall in his heart he warily gazes and wonders if placing his trust and faith in her will lead to inevitable disappointment or unshackle him from the purgatory of self-isolation with the unspoken promises of a new dawn.

**TIP** *I religiously wash and clean my brushes every time I use them. I clean them with Martin/F.Weber Turpenoid Natural, and wash them with Felse-Naptha bar soap, it's very inexpensive and cleans and conditions the brushes beautifully. Then while they are wet I wrap them in tissue paper and point and flatten the tips of the brushes to keep the shape nice after they dry.*



### GUARDIAN'S GAZE

36" X 36" OIL ON CANVAS (8 WEEKS TO COMPLETE - JUNE 2011)

**SYNOPSIS:** The beauty and delicate feminine grace of the Fawn draws men immediately into her world while Aries stands as the converse side of feminine duality. The Fawn flies through the world of men enticing them with innocence and grace, the ultimate temptation for fulfilling male egos while Aries stands resolute against any would-be male conquerors that misjudge her resolve. The male hunters, fully aware of the difficulties in subduing Aries, would much rather steer themselves towards actions far more suitable towards capturing the Fawn.



### TRAPPED

24" X 36" OIL ON CANVAS (6 WEEKS TO COMPLETE - FEBRUARY 2011)

**SYNOPSIS:** The figures masquerade their true selves behind allegorical masks of amorous despairs and longings that enslave and bind them in a perpetual dance of apprehension, hope, and desires eclipsed behind veils of what remains unseen and unsaid. The male cannot break free from his chains or mask of lies to escape the veil of unrequited love that entraps him with alluring temptations both physical and ethereal. And all the while the stark pale beautiful siren teases and vexes her thwarted captive.

**TIP** *For drawing and beginning stages of painting I use different shapes of Daler-Rowney or Robert Simmons Boar Brushes. In later stages of painting I use Windsor and Newton or Rosemary Mongoose, and for glazing I use Sable Brushes.*



Amg





**FAWN** 18" x 36" OIL ON CANVAS Sketchozme.com Masters: ALEXANDRA MANUKYAN







**FAWN** 18" x 36" OIL ON CANVAS [Sketchonline.com/Masters](http://Sketchonline.com/Masters) : ALEXANDRA MANUKYAN

# Underpainting



**FAWN** 18" x 36" OIL ON CANVAS Skerchozine.com/Masters: ALEXANDRA MAMUKYAN





### VICTORY

24" X 36" OIL ON CANVAS (5 WEEKS TO COMPLETE - MAY 2011)

**SYNOPSIS:** Victory depicts the dangerous stereotype of feminine beauty idealizing skinnier, fitter and unblemished to the point of physical impossibility. Ultimately, the true victory belongs not to those women who've transformed themselves into the archetype of male desires - no, the final victory belongs to the hegemony of narcissism and the material means marketed towards fulfilling fleeting states of synthetic perfection.



### MECHANICS OF MANIPULATION

30" X 40" OIL ON CANVAS (6 WEEKS TO COMPLETE - MAY 2011)

**SYNOPSIS:** "Mechanics of Manipulation" engages in depicting those women willing to surrender self-worth and individuality for the falsities of modern manufactured beauty and the lengths to which they are willing to subject themselves to achieve the Faustian facade.



### FAWN

18" X 36" OIL ON CANVAS (4 WEEKS TO COMPLETE - JANUARY 2011)

**SYNOPSIS:** Fawn depicts a serene creature exuding an idyllic innocence passive and bound by the chain of external forces that determine her fate. Her features and body language reveal the barest hints of dreamful reflection as the Fawn pensively holds her hand and gazes side ward's towards some unseen predator lying in wait.



PAINTING REALISTIC SKIN



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**DREAM** 36" x 36" OIL ON CANVAS [Sketchozine.com](http://sketchozine.com) Masters: ALEXANDRA MANUKYAN





## TOXIC #2

36" X 36" OIL ON CANVAS (8 WEEKS TO COMPLETE - AUGUST 2010)

**SYNOPSIS:** Toxic series examines the seemingly flawless allure of female beauty beguiling men only for suitors to discover treacherous and intricate webs of deceit and rancor from the women they so desire. And despite knowing the truth, the overriding impulses of lust, ego and Than Atos drive men to pursue the "sweet poison" nonetheless. Meanwhile, other women must also endure the toxicity of these modern sirens and the wastelands of broken trusts and shattered psyches they leave behind.



## DREAM

36" X 36" OIL ON CANVAS (8 WEEKS TO COMPLETE - SEPTEMBER 2010)

**SYNOPSIS:** The companion piece to "Ballerina" finds a contrast between the moving vibrancy of the dancer versus the all-consuming air of stagnancy overhanging a dream realm longing for renewal. A reluctant heroine by virtue of idealistic grace alone, the ballerina must contend with pettiness, wrath, and perhaps most importantly, find a way to bridge the divide between her and the downtrodden gauntleted hero who yearns for meaning and stares with unanswered faith towards a luminous salvation.



## COUNTESS #2

18" X 24" OIL ON CANVAS (4 WEEKS TO COMPLETE - APRIL 2011)

**SYNOPSIS:** Stretched and pushed to the precipice of physical and emotional limits she endures the pain and anguish of the heartless material world and the ghosts of loudly echoing memories. The Countess' body tenses to remain steady while the flowing attire enveloping her form remains dispassionately unrestrained in stark contrast to the wearer.

### TIP

*The paints I use are Gamblin Radiant White, Rublev Bone Black, Blue Ridge Oxide Green, viridian green, raw umber, ultramarine blue, cobalt blue, manganese blue, cadmium red light, cadmium red, alizarin crimson, and yellow ochre pale.*

**REMEMBER TO VISIT [WWW.SKETCHOZINE.COM](http://WWW.SKETCHOZINE.COM) AND WATCH MY FULL LECTURE WORKSHOP VIDEOS. PURCHASE THE DIGITAL VERSION OF THIS BOOK AND GAIN ACCESS TO ADDITIONAL BONUS SECTIONS, VIDEOS, ANIMATED SHORTS, INTERACTIVE PDF AND FULL VIDEO LECTURES.**

As I continue to work on future paintings I will be documenting and adding video workshops and instructional videos for you to enjoy and learn from within the bonus section. The bonus section also contains access to an interactive PDF, special offers on IPAD and KINDLE versions of this and my other upcoming books and artwork. Thank you again for taking the time to learn about me and my work. If you enjoyed my work please find our contact information on the next page and let us know how this book helped you.







# THANK YOU, I HOPE YOU ENJOYED MY ARTWORK

IF YOU'D LIKE TO PURCHASE PRINTS OR PAINTINGS VISIT [SKETCHOZINE.COM](http://sketchozine.com) BONUS SECTIONS

## Alexandra's Exhibitions:

2012 July 7th - August 11th, group show 'Taboo', at Paul Booth's Last Rites Gallery  
2012 January 6-29th, 'Secrets and Confession', La Luz de Jesus Gallery  
2011 December 10th, Group show, Silvana Gallery  
2011 October 7th, Group show, La Luz de Jesus Gallery  
2011 September 10-October 14, Silvana Gallery  
2011 April 27th 'The power of art and music' the 6th annual international exhibition at Western Diocese of the Armenian Church of North America.  
2008 April 7-8 'New Renaissance' at 'Olimp Art Center'  
2007 April 23-24 'Memorial Art Exhibition' at Barnsdale Hall

## Articles:

2011 'HI-FRUCTOSE' July 30th issue URL: <http://bit.ly/sltNIX>  
2011 Featured in the catalog of 'The power of art and music' the 6th annual international exhibition.  
2011 Summer issue 'PoetsArtist' URL: <http://bit.ly/vnmUQL> Pages 4-9  
2010 December issue 'Poets/Artists' URL: <http://bit.ly/uQkqHy> Pages 56-61  
2010 December Issue 'Ramshakle Review' URL: <http://bit.ly/sltNIX>

## Private Collections:

Mrs. Mildred Johnson, Los Angeles.  
Mr. Marcial Soto, Los Angeles.  
Mr. Levon Tonian, Los Angeles.  
Ms. Megan Holmberg, Los Angeles.  
Ms. Miki Amaya, Los Angeles.  
Mr. and Mrs. Andre Garabedian, Paris, France.  
Ms. Alexandra Garabedian, Paris, France.  
Mrs. Gar Inee, Paris, France.  
Mr. Sahak Narimanian, Yerevan, Armenia.  
Ms. Zara Tadevosian, Yerevan, Armenia.  
Ms. Angel Lee, Los Angeles.  
Ms. Mari Akmakchyan, Los Angeles.  
Mr. and Mrs. Andy Ansryan, Los Angeles.  
Mr. and Mrs. Arsham Dolmaian, Los Angeles.

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[www.Sketchoholic.com/Alexandra Manukyan](http://www.Sketchoholic.com/AlexandraManukyan)

**Marcin Migdal** | CEO & Editor-in-Chief - Madcap Media Inc.  
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## THANKS TO ALL THE BRILLIANT GUEST ARTISTS!

WE ENCOURAGE YOU TO PREVIEW AND VISIT THE WEBSITES OF THESE FINE ARTISTS BRLow



### PAMELA WILSON (PG.72 - 73)

[www.pamelawilsonfineart.com](http://www.pamelawilsonfineart.com) [pamelawilson222@gmail.com](mailto:pamelawilson222@gmail.com)

*"Every time I enter the realm of Alexandra's work, I am happily transported to a world I somehow recognize, although it isn't clear why right away. I meet with a tension and struggle that are surrounded by an uncommon bravery. Her work astounds with its complex themes and generosity of honesty. Alexandra is an excellent draftsman and a natural colorist. Her use of composition and theatrical lighting, as well as her amazing skill as a realist painter all come together to reveal a body of work that is so pertinent in today's conversation, so believable and so beautiful to stare at while one personally contributes to the meaning held within each piece. I am a fan."*



### STEVEN KENNY (PG.74 - 75)

[www.stevenkenny.com](http://www.stevenkenny.com) [steven.kenny.studio@gmail.com](mailto:steven.kenny.studio@gmail.com)

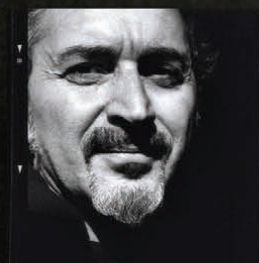
*"Alexandra Manukyan is a masterful painter who consistently creates a palpable mood and sense of drama in all her work. Whether portraying a single figure or a group, Alexandra's skillful technique draws the viewer into a strange world where beauty and danger co-exist. It is rare for an artist successfully to combine dexterity, movement, emotion and purpose but Alexandra achieves all of it."*



### LARISSA MORAIS (PG.76 - 77)

[www.larissamorais.com](http://www.larissamorais.com) [larissam66@gmail.com](mailto:larissam66@gmail.com)

*"The exceptional technique and endless creativity of Alexandra is what makes her work so captivating and unique. She creates intricate compositions that draw the viewer into a dream-like world that is eery yet relatable. Her incredible paintings leave you curious and eager to see more."*



### SATURNO BUTTÒ (PG.78 - 79)

[www.saturnobutto.com](http://www.saturnobutto.com) [butto@saturnobutto.com](mailto:butto@saturnobutto.com)

*"I have not had the pleasure to directly observe the work of Alexandra Manukyan. But I sense we have a "common feeling" for the vision of art, which makes me appreciate her work very much. From a conceptual point of view, the ease with which she combines tradition and modernity is amazing. As is her painting technique, capable of capturing beauty and showcasing craftsmanship. My warmest congratulations Alexandra!"*





## PAMELA WILSON (GUEST ARTIST)

Pamela Wilson's works of art transcend the commonplace to enter the realm of the sublime and other-worldly. She develops haunting images that evoke moods and memories inspired by real life, and which create a remarkably compelling narrative. The physical and emotional isolation of her characters has emerged as a hallmark of her work. She has much to say of the dark and hilarious absurdities we must often endure... while we are creating ourselves.

Primarily a figurative painter, Wilson has worked in many other mediums, including photography, print-making, and assemblage. She received her MFA from the University of California, Santa Barbara, where she was awarded a Regents Fellowship, and the Abrams Project Grant. Wilson has exhibited consistently since 1992 in galleries in New York, Chicago, Miami, Philadelphia, California, and Santa Fe. She has been included in many museum exhibitions, including the National Museum for Women in the Arts, Washington DC, and a solo exhibition at the Arnot Art Museum, Elmira, NY. Her work is included in many prestigious collections. She is currently represented by Evoke Contemporary Gallery, Santa Fe, NM, and Sarah Bain Gallery, Brea, CA.

**Artist Tip:** I am occasionally asked to give a tidbit of advice for painters, and though one might expect a recipe for a good medium or varnish, I am compelled to bring up narrative content! So many nicely painted works are in the end... boring. So you can paint... Great! Now take me on a RIDE, already!!! It is ever so important as a painter, to READ! Read whatever interests you! One must have input to contribute something of beauty and value. The mind must be open and working, and reading is the best way I have found to open my own mind to new ideas for imagery and content.

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THE ABSINTHE DRINKER, AND THE HOSTILE SILENCE 30" x 30" OIL ON CANVAS (2011)





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OF SMALL HUMILIATIONS 42" x 72" OIL ON CANVAS (2011)



## STEVEN KENNY (GUEST ARTIST)

My paintings most often focus on the human figure paired with elements found in nature. These surreal, symbolic juxtapositions are intended to work on at least two levels.

The first alludes to the fact that we are an integral part of the natural world and subject to its laws. This seems like an obvious statement until we step back and objectively assess our symbiotic relationship with each other and the Earth. Depending on how you see it, these relationships fall somewhere on the scale between harmonious and dysfunctional.

The second turns the lens around to look inward upon the stewardship of our own emotional, intellectual and psychological landscapes. The same pictorial subject matter allows me to make references to our individual journeys of self-exploration and discovery. Again, depending on who is holding the compass, we are either lost or on the right path. At the very least, I desire to create images of beauty and mystery that allow the viewer to find their own personal significance in them.

**Artist Tip:** One of the best practices an artist can maintain is to stay abreast of what is happening in the modern art world while continuing to study art history. Investigate those artists that you admire but don't limit yourself to those whose styles are similar to your own. The widest exposure will give you a broad perspective that will enhance and enrich your own work.

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Facebook: <http://on.fb.me/ug67ci>



**FIVE ROSES** (2007)  
20" x 16" OIL ON PANEL



**THE COLLAR** (2008)  
20" x 14" OIL ON LINEN



**THE WISHBONE** (2011)  
30" x 28" OIL ON CANVAS



**THE REINS** 24" x 34" OIL ON LINEN (2011)





*From "Squirrels"*



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# LARISSA MORRAIS (GUEST ARTIST)

Larissa became a graduate from BFA, Moscow Theatrical Arts Institute, and attended the Graduate School of Restoration and conservation where throughout the years she took courses in conservation and restoration of 15th-and 16th-century paintings.

## Larissa's Exhibitions Included:

- 1988 Mars Gallery, Moscow, Russia, Group
- 1989 Mars Gallery, Moscow, Russia, Solo
- 1991 Mars Gallery, Moscow, Russia, Solo
- 1992 Church Art Gallery, Fremantle, Australia, Group
- 1993 El Paseo Art Gallery, Mogan, Spain, Group
- 1993 Hammer Trade Center, Moscow, Russia, Solo
- 2001 SOHO Gallery, Studio City, CA, Group
- 2002 Glass Garage Gallery, West Hollywood, CA, Group
- 2002 Glass Garage Gallery, West Hollywood, CA, Solo
- 2002 SOHO Gallery, Studio City, CA, Group
- 2003 Glass Garage Gallery, West Hollywood, CA, Group
- 2003 SOHO Gallery, Studio City, CA, Group
- 2003 SOHO Gallery, Studio City, CA, Solo
- 2004 Lurie Fine Art Galleries, Boca Raton, FL, Solo
- 2004 Kent Gallery, Key West, FL, Group
- 2004 RDS Gallery, S. Hampton, FL, Solo
- 2004 SOHO Gallery, Studio City, CA, Solo
- 2005 Lurie Fine Art Galleries, Boca Raton, FL, Solo
- 2005 SOHO Gallery, Studio City, CA, Group
- 2006 Glass Garage Gallery, West Hollywood, CA, Solo
- 2007 Lurie Fine Art Galleries, Miami, FL, Group
- 2007 Evan Lurie Gallery, Carmel, IN, Group
- 2007 Zantman Art Galleries, Palm Desert, CA, Solo
- 2008 Glass Garage Gallery, West Hollywood, CA, Group
- 2008 Christopher Morgan Galleries, Palm Desert, CA, Solo
- 2008 Fendi Casa, West Hollywood, CA
- 2009 Christopher Morgan Galleries, Palm Desert, CA, Solo
- 2009 Miranda Galleries, Laguna Beach, CA, Two Men Show
- 2010 Glass Garage Gallery, West Hollywood, CA, Group
- 2010 Christopher Morgan Galleries, Palm Desert, CA, Solo
- 2011 Christopher Morgan Galleries, Palm Desert, CA, Solo
- 2011 Bowers Museum, Santa Ana, CA, Russian White Nights Event

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**THE SHADOW YOU CAST IS ME** (2011) 48" x 36" OIL ON BOARD



**THROUGH THE LOOKING GLASS** OIL ON BOARD



**AWAKENING** (2010) 36" x 36" OIL ON PANEL



**OTREBORROBERTO** (2010) 40" x 40" OIL ON CANVAS





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## SATURNO BUTTÒ (GUEST ARTIST)

Saturno Buttò, born in Venice in 1957, started his exhibition career in 1993, when he published his first monograph titled "portrayed from Saturn: 1989-1992". Since then he's exhibited in Italy, Europe and US (New York, Los Angeles, San Francisco) and published the works including "Opera 1993-1999" and the more recently "Martyrologium" (2007).

Saturno Buttò's artwork is characterized by a personal, formal interpretation of European sacred art and technical skill that reminds one of the great masters of our pictorial tradition. Figurative rituals, tableaux vivants, neo-Gothic altar pieces are the skillful creations with which Buttò extracts the fascinating mysteries of an "obscure, dark religion". This concept is brilliantly illustrated by the juxtaposition between the body's innate sensuality and its deeper spirituality. Through illustrating the conflict between eroticism and pain, transgression and rapture, Buttò's valuable paintings on wood examine in depth the strict and conflicting vision of Western religious iconography by comparisons with the body. The body is, on one side exhibited like an object of cult, while simultaneously being denied its value of nascent erotic beauty. It's a fascinating tension that above all exalts the human figure, to the centre of the exhibition.

The human figure, which in Buttò's poem, is constantly represented as sacred, is depicted in its physical and psychological decadence. It is sometimes illustrated by instruments and/or medical tools, that represent human pain on one hand while simultaneously highlighting the will to defeat death in a Utopian way. It also manages to vividly depicts the inescapable condition of physical decline, more accurately than ever. This way, a beautiful girl's parade consecrate from a golden halo, as the Byzantine icons, shine from a lively and sensual physicalness, but are hidden from a mysterious demoniac fascination, as if they were wedded in purity to destruction and decay.

**Artist Tip:** Have a lot of patience and perseverance

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**VERENA E MORETTA** (2010) 70cm x 70cm



**BLACK SPHYNX** (2011) 110cm x 80cm



**THE CONFESSION II** (2009) 71cm x 66cm OIL ON WOOD



**TONIA NUTRE I SUOI FIGLI** (2011) 100cm x 150cm OIL ON WOOD



**DCD GIUDITTA** (2011) 70cm x 70cm OIL ON WOOD



**JOE ANNUNCIA A SILVIA CHE GRETA NASCERA**  
110cm x 100cm OIL ON WOOD (2009 - 2 months to complete)



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## THE FOLLOWING ARE ALEXANDRA'S & MARCIN'S RECOMMENDED RESOURCES

### *Sites for inspiration:*

[www.sketchoholic.com](http://www.sketchoholic.com)

[www.surrealartists.org](http://www.surrealartists.org)

[www.wetcanvas.com](http://www.wetcanvas.com)

[www.art-spire.com](http://www.art-spire.com)

[www.fineartforum.org](http://www.fineartforum.org)

[www.Youtube.com/MadArtistPublishing](http://www.Youtube.com/MadArtistPublishing)

[www.Sketchozine.com](http://www.Sketchozine.com)

[www.deviantart.com](http://www.deviantart.com)

[www.northlightshop.com](http://www.northlightshop.com)

[www.artistsnetwork.com](http://www.artistsnetwork.com)

[www.fine-art.com](http://www.fine-art.com)

[www.wotartist.com](http://www.wotartist.com)

### *If you are considering a schools for fine art? Check the links below.*

[www.fineartsschoolsincanada.com](http://www.fineartsschoolsincanada.com)

[www.saatchi-gallery.co.uk/artcolleges](http://www.saatchi-gallery.co.uk/artcolleges)

[www.artschools.com](http://www.artschools.com)

*If you are interested in more extraordinary artists, we recommend you research the artists below or simply **get the Digital Copy of this book** and gain access to bonus sections including easy quick links to the artists below, video lectures & workshops and more. visit <http://bit.ly/rOSIjp> or [www.Sketchoholic.com/flipbook/AlexandraManukyan](http://www.Sketchoholic.com/flipbook/AlexandraManukyan).*

Martin Llamedo, Viktor Safonkin, Sergei Aparin, Carrie Ann Baade, Jake Baddeley, Jon Beinart, Brom Caniglia, Daniel Martin Diaz, Zeljko Djurovic, Bernard Dumaine, Kim Evans, Kuba Fiedorowicz, Paul Freeman, Ernst Fuchs, Michael Fuchs, Cornelius Fraenkel, Daniel Friedemann, Artur Golacki, A. Andrew Gonzalez, Alex Grey, Peter Gric, Naoto Hattori, Martina Hoffmann, Maura Holden, Bonny Hut, Shervin Iranshahr, Pauline Jones, Lukas Kandl, Steven Kenny, Oleg Korolev, Micha Krebs, Jaroslaw Kukowski, Kris Kuksi, Laurie Lipton, Brigid Marlin, A MartinDeBarros, Andrzej Masianis, Dean McInerney, Karl Persson, Leo Plaw, Richard Morris, Jose Roosevelt, Phil Rubinov, Roberto Ferri, Viktor Safonkin, Tristan Schane, DeEs Schwertberger, James Sebor, Pavel Surma, Eli Tinine, Robert Venosa, Fred Weidmann, Claus Brusen.

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### *Alexandra's recommended books:*

"Artistic Anatomy" by Paul Richer

"Drawing with an open mind" by Ted Seth Jacobs

"Classical drawing atelier" by Juliette Aristides

"Classical painting atelier" by Juliette Aristides

"Oil painting secrets from a master" by Davis A. Leffel

"Alla Prima" by Richard Schmid

"Richard Schmid paints the figures" by Richard Schmid

"Drawing the Head and Figure" by Jack Hamm

"Human Anatomy for Artists: The Elements of Form" by Eliot Goldfinder

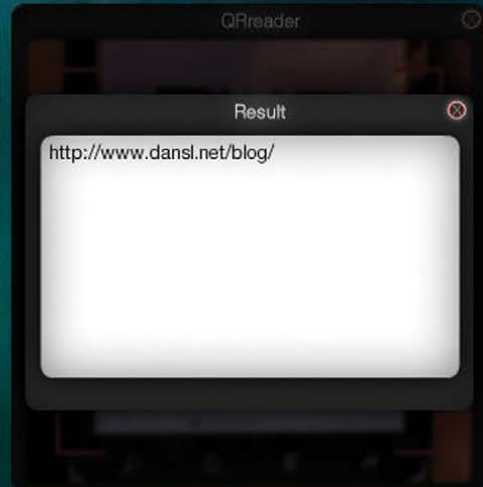
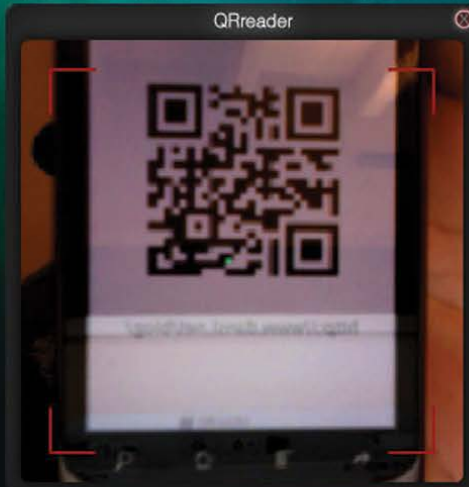


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Contact him at [dan\(at\)dansl\(dot\)net](mailto:dan@dansl.net)  
Please visit [www.dansl.net](http://www.dansl.net) to learn more  
about this talented programmer.



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### How to use QRreader:

- 1: Make sure you have a working webcam and Adobe AIR installed. You may download a version for your Windows or Mac computer from <http://get.adobe.com/air/>
- 2: Download and install QRreader from <http://dansl.net/QRreader.air>
- 3: Get a scan-able QR code (generated on a device, or scan a page from sketchozines)
- 4: Hold up the QR code to your webcam. Make sure your webcam can see the entire code, and that your code is evenly lit. Some devices may take longer to focus.
- 5: If your webcam sees the code, the white brackets will turn red. Then you will hear a \*beep\* sound once the code has been read properly.
6. Then you can click it and access the information.

Alternatively get the QRreader from this [www.Sketchoholic.com/QRreader.air](http://www.Sketchoholic.com/QRreader.air)


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### Alexandra's Foreword

Thank you for purchasing my digital book. This section will be updated on and off with new reference materials so visit often, and I hope you find the information educational and inspirational. As a thank you, I'd like to present you with a 50% discount code to purchase a printed copy of this book. Visit [www.sketchoholic.com/50off](#), press ADD TO CART and enter code "XXXXXXXXXX" on checkout.

Alexandra Manukyan was born and raised in Armenia, and since a very young age has been interested in the arts and spent many years studying painting, drawing and sculpture. She graduated with a BA in Art, College, and State Pedagogical University as an art major in Armenia, after completing the studies, she continued her education and worked in Fashion and Graphic design. Since 1998 Alexandra worked in Fashion and Entertainment industries as a designer and graphic artist. In Fashion industry she created several print ads, textile print designs and fashion editorials and worked for the companies such as: Queen Elizabeth (1997-1999), De Sique and Associates (1996-1997), El Collection by 1997-1998, Fashion Life Inc. (1998 to present), from 2002 to 2005 she transferred for the Entertainment Industry. I designed and illustrated movie posters and worked with companies such as B&W and Associates, Sherry Design, Bird Design, Big Picture Group Advertising, 100 Design Inc. etc.

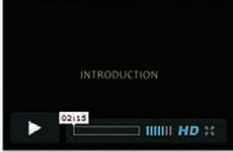
"The center theme that unites all of my paintings is my sensitivity towards art and nature. My experiences actually influence the content of my individual and conceptual works. The "feeling" and the accompanying emotions are all captured depending on the life we live. Much of my concepts are directly related to education and respect in Fashion and Graphic design. Since 1998 I have achieved numerous of public, local, domestic, and foreign for diversity and acceptance. The main focus on all my artwork is to inspire and bring joy to others. I hope you will find it a great source of inspiration. I hope you become thoughtful and the idea of a shared world will be a part of your life."

I found an amazing teacher of painting techniques with excellent instruction to communicate the intricate and being inspired by her unique illustrations on the human body and nature. One recurring motif in my paintings often appears as the response from learning the nuances of worldly grief and resilience on her body. Drawing in imagination is a sensitivity towards the experience of those who are struggling. I hope you will find it a great source of inspiration. I hope you become thoughtful and the idea of a shared world will be a part of your life."

Alexandra Manukyan - Graphic Designer & Fine Artist  
[www.alexandramanukyan.com](#) [www.sketchoholic.com](#) [www.madartistpublishing.com](#) [www.marcmigdal.com](#)


### Alexandra's Video Workshop

#### Part 1 - Introduction




In this video, you'll meet and learn about Alexandra and other her experiences that led her to becoming one of the most renowned digital artists today.

#### Part 2 - Work Process & Inspiration & Books




In this video, Alexandra talks about getting inspiration and how she inspires her to prepare your work as a completion or for exhibitions and teaches on what inspires her. Find out how she organizes her studio and how she finds her best help for her paintings.

#### Part 3 - Materials, Surfaces & Preparation



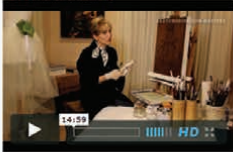
In this video you'll get insight into Alexandra's studio and you'll learn about materials, surfaces and preparation that will help you achieve better results from your paintings. You'll learn about the various stages of painting and how to best prepare your canvas for them. You'll also learn about many other materials that will make it for an easier painting experience.

#### Part 4 - Brushes



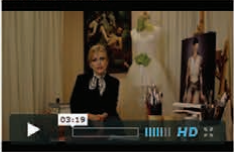
Alexandra takes you through her studio's brush system, sharing methods and presents you with other tips and techniques for preservation of these expensive instruments.

#### Part 5 - The Underpainting



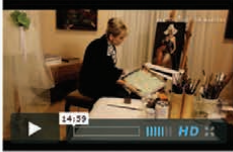
Alexandra explains the importance of Underpainting and works on one of her recent paintings while explaining her process.

#### Part 6 - Couch Technique




Alexandra takes you through her studio's brush types, cleaning methods and presents you with other tips and techniques for preservation of these expensive instruments.

#### Part 7 - Painting Realistic Skin



In this video you'll learn more tips on finishing your paintings and you'll learn how to paint and achieve realistic skin in your paintings and achieve true luminance in your subjects.






#### Part 8 - Finishing your painting & Thank You



In this video Alexandra will demonstrate and explain her final step in her painting, which is varnishing the painting.

Be patient as the recommended books load

### Recommended Books

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# EXCLUSIVE BONUS CONTENT

Guest Artists - If you couldn't access the QR Code Video Portfolio, see them below Full Screen! [Go](#)

<p><b>PAMELA WILSON</b> <small>Guest Artist</small></p> <p>Pamela Wilson - Brilliant Figurative Painter</p>	<p><b>STEVEN KENNY</b> <small>Guest Artist</small></p> <p>Steven Kenny Paint Reel - Brilliant Surreal</p>
<p><b>LARISSA MORAIS</b> <small>Guest Artist</small></p> <p>Larissa Morais - Superb Traditional Painter</p>	<p><b>SATURNO BUTTO</b> <small>Guest Artist</small></p> <p>Saturno Butto Paint Reel - UNBELIEVABLE</p>

The following are Alexandra's & Marcia's recommended resources [Go](#)

**Sites for inspiration:**

- [www.sketchbook.com](http://www.sketchbook.com)
- [www.sketchpage.com](http://www.sketchpage.com)
- [www.surrealistsite.com](http://www.surrealistsite.com)
- [www.de.vault.com](http://www.de.vault.com)
- [www.wideworld.com](http://www.wideworld.com)
- [www.scribblepages.com](http://www.scribblepages.com)
- [www.art-spots.com](http://www.art-spots.com)
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- [www.fineartsonline.com](http://www.fineartsonline.com)
- [www.fine-art.com](http://www.fine-art.com)
- [www.illustration.com/illustration](http://www.illustration.com/illustration)
- [www.vivartist.com](http://www.vivartist.com)

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- [www.fineartschoolsonline.com](http://www.fineartschoolsonline.com)
- [www.seattle-schools.ca/visualarts](http://www.seattle-schools.ca/visualarts)
- [www.artschool.com](http://www.artschool.com)

**If you are interested in more extraordinary artists, we recommend these:**

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>Marcelo Mendonça</li> <li>Ylana Sotomayor</li> <li>Sarcel Aguado</li> <li>Carrie Ann Blalock</li> <li>Jana Riedinger</li> <li>Ramon Castano</li> <li>Clara Martin Diaz</li> <li>Zelma Damovic</li> <li>Richard Dunning</li> <li>Kim Fuchs</li> <li>Kuba Fedorovskiy</li> <li>Pavel Frenkel</li> <li>Franz Fuchs</li> <li>Michael Fuchs</li> <li>Hilke Krone</li> <li>Jaroslav Kuznetsov</li> <li>Kim Kuba</li> <li>Laura Lelone</li> <li>Renee Marie</li> <li>Richard Martin</li> <li>Jose Rosencrantz</li> <li>Phil Sabinov</li> <li>Robert Furr</li> <li>Fred Weidmann</li> <li>Claus Bruen</li> <li>Jim Bennett</li> </ul> | <ul style="list-style-type: none"> <li>Corinna Frenkel</li> <li>Daniel Froehmann</li> <li>Aurif Golek</li> <li>A. Andrew Gochman</li> <li>Alan Gray</li> <li>Patric GDC</li> <li>Heide Harlow</li> <li>Marina Hoffmann</li> <li>Karina Hoffman</li> <li>Monica Iul</li> <li>Sheron Kishikawa</li> <li>Francis Jones</li> <li>Lukas Kappel</li> <li>Olex Kozlov</li> <li>A. Marcin Krasinski</li> <li>Andreas Krasinski</li> <li>Karin Krasinski</li> <li>Alan Krasinski</li> <li>Leo Zilav</li> <li>Thomas Schwan</li> <li>Geeta Schwabertberger</li> <li>Janina Sahar</li> <li>David Surina</li> <li>Elis Thoma</li> <li>Robert Vonosa</li> </ul> |
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**Bonus Award Winning Animated Films [Go](#)**

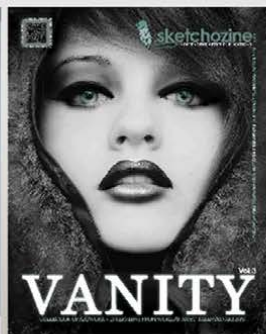
<p><b>1st Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>Little Venus (HD) Missing City</b></p>	<p><b>2nd Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>A Short Love Story in Stop Motion</b></p>	<p><b>3rd Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>Marcelino and Darkinkov: By</b></p>
<p><b>4th Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>The Sogs Of Gloom by Anne Workshop</b></p> <p><b>The Sogs Of Gloom (HD) BIRL</b></p>	<p><b>5th Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>Rabbitkickers by K. Fries</b></p> <p><b>Rabbitkickers (HD) SUPER</b></p>	<p><b>6th Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>HolyMoney (HD) Flurry Arms</b></p>
<p><b>7th Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>08880 by 488 Studios</b></p>	<p><b>8th Film Award</b> - <i>Getting the Nylon Nuts</i></p> <p><b>Origins (HD) Amoskita Arano</b></p>	<p><b>GET DIGITAL BOOK FOR 10 - 50% DISCOUNT COUPONS</b></p>

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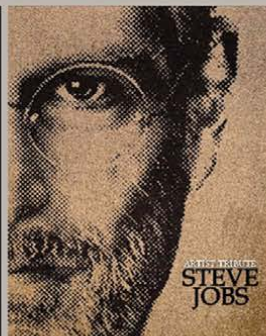
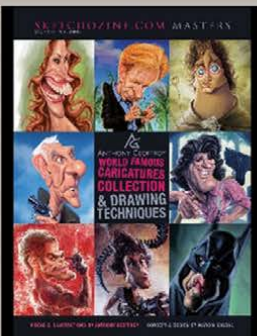
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**Little ICARUS**  
DYLAN KURP *Sketchoholic.com/Kurp* Film: [www.bit.ly/nGyzXX](http://www.bit.ly/nGyzXX)

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IN STOP MOTION  
**CARLOS LASCANO** *Sketchoholic.com/CarlosLascano* Film: [www.bit.ly/r5XftQ](http://www.bit.ly/r5XftQ)



Produced at [www.AnimationMentor.com](http://www.AnimationMentor.com)

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**Marcelino and Bartolomeo**  
Present:  
**MARIO POCHAT** *Sketchoholic.com/pochat* Film: [www.bit.ly/qPz1lB](http://www.bit.ly/qPz1lB)

Produced at The Animation Workshop [www.animwork.dk](http://www.animwork.dk)



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**BENJAMIN KOUSHOT** Film: <http://bit.ly/oh1vlv>

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**RABBIT KADABRA!**  
**KRZYSZTOF FUS** *Sketchoholic.com/VikingBear* Film: [www.bit.ly/qF5056](http://www.bit.ly/qF5056)

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**HOLY MONKS**  
**LUIS ARIZAGA RICO** *Sketchoholic.com/Arizaga* Film: [www.bit.ly/r4EmxP](http://www.bit.ly/r4EmxP)



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**GRIEF**  
**ALLI SADEGIANI** *Sketchoholic.com/Alli* Film: [www.bit.ly/nTfyu](http://www.bit.ly/nTfyu)

Produced at Ringling School of Art and Design [www.ringling.edu](http://www.ringling.edu)



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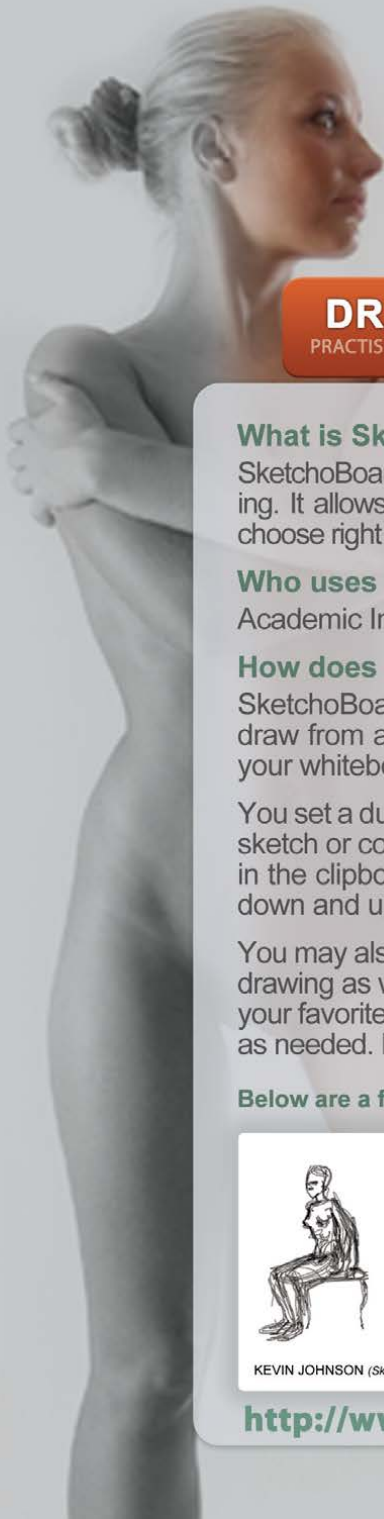
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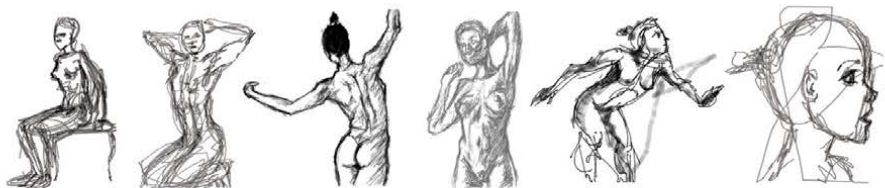
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You may also Draw with Videos and load any YouTube video as part of the drawing as well. This allows you to practice your drawing skills by watching your favorite video tutorials on the same screen, while pausing or rewinding as needed. No more switching back & forth between windows or 2 screens.

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## WHAT MASTERS & LEGENDS ARE SAYING

*"Every time I enter the realm of Alexandra's work, I am happily transported to a world I somehow recognize, although it isn't clear why right away. I meet with a tension and struggle that are surrounded by an uncommon bravery. Her work astounds with its complex themes and generosity of honesty."*  
~Pamela Wilson

*"I have not had the pleasure to directly observe the work of Alexandra Manukyan. But I sense we have a "common feeling" for the vision of art, which makes me appreciate her work very much. From a conceptual point of view, the ease with which she combines tradition and modernity is amazing. As is her painting technique, capable of capturing beauty and showcasing craftsmanship. My warmest congratulations Alexandra!"* ~Saturno Buttò

*"The exceptional technique and endless creativity of Alexandra is what makes her work so captivating and unique. She creates intricate compositions that draw the viewer into a dream-like world that is eerie yet relatable. Her incredible paintings leave you curious and eager to see more."* ~Larissa Morais

ART OF ALEXANDRA MANUKYAN

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