

# MEMORIES WITHIN DREAMS



## ■ THE ART AND CONCEPTS OF ■ **GARY MONTALBANO**

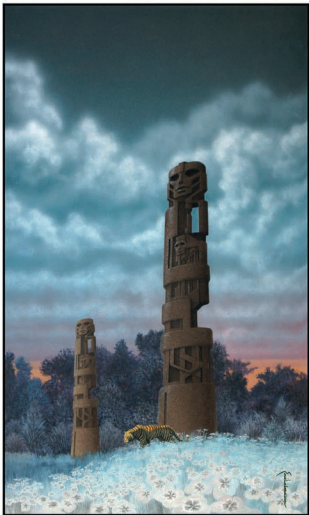
Foreword by STEVEN OLDS



Right: Totems 1985-2010 Acrylic, Tiger added Digitally  
18"x28"

Pages 14-15

Into the Unknown Designs and Illustrations 1993-2003  
Pen, Marker, Colored Pencil  
3"x4" - 11"x14"





## MAYORRA

The initial idea of this piece is the hopeful balance between humanity and nature. This is symbolized by the wasp resting near Mayorra's vulnerable neck. She doesn't try to kill it out of fear; on the contrary, she is relaxed and accepting. The wasp in turn does not feel in danger so it also is at peace.

The inspiration to paint this image in 1992 came after I heard about the massive deforestation happening in South America. Apparently, for millennia the indigenous people of one of the rain forests on that continent have lived with no need to be heavily clothed. After gigantic portions of the forest were cut down, the thousands of species of insects literally went crazy without the natural forest canopy to contain them. The people in turn were stung repeatedly. Thick clothing was needed for all who entered that region to avoid the insects' wrath.

The idea of tiger markings on a race of humans was the initial design approach for Mayorra's facial markings. I opted for a more geometric pattern rather than a random, asymmetrical design. The intent was to convey that although she is a part of nature, she is also a part of technology. The balance between humanity's creations and creation itself is the goal.

The other idea behind Mayorra has to do with a global community. As ethnic borders fade within humanity, the result will most likely be a multi-racial population where the ethnicity of an individual is diverse. This painting is my attempt to illustrate this growing phenomenon.

Mayorra is one of the characters in my *Into the Unknown* story series. Since the character in this painting has a unique look and I like what inspired the image, I thought it fitting that Mayorra would make a positive addition to my *Into the Unknown* stories.

Mayorra 1992 Acrylic 24"x30"



Ocean Gardens 2003

Colored Pencil, Pen, Marker  
8"x10"

Facing Page:

Various Dragon Design Sketches  
2002 - 2005

Colored Pencil, Digital Color  
8"x14" - 11"x17"

Ocean Garden Sketch 2003

Colored Pencil  
3"x4"



Sevin 1997 Acrylic 33"x20"

## SEVIN

I was originally going to paint an earlier version of War (page 44) for my seventh published print but this image of the sphinx tiger flashed into my mind as I drifted off to sleep one night back in 1997. After drawing a few sketches, I knew I should paint Sevin instead. Twelve years later the design of Sevin ended up influencing my final drawing for War to be reproduced in this book.

When I painted Tigers in 1991, I had always wanted to do a close up detailed version of one of the black and red tigers. Sevin was the direct result. The two images spurred me to write the Into the Unknown stories. The basic story outline came to me as I drew

different versions of Sevin. Ironically, by 2002 I found myself spending more time writing than creating art.

The character Sevin is a giant tiger that is taller than an elephant and about as long as a bus. He is the guardian of an alien world called the Tiger Realm that Voshia, the main character of the Into the Unknown stories, visits.

When I finally published Sevin in 1997, I had debated during the whole creative process on what size I should make him up until the last day of painting. I liked the idea of putting a butterfly resting on his paw.



The Seer, Pencil Drawing 1994  
Painting 1998

Colored Pencil, Acrylic 10"x14"





Sunset Gate 2010 Digital 10"x7"



## Encounter

The under painting of this image was done in 1987. It was then put in the closet and forgotten until I had a solo exhibit in 1998. At that time I reacquainted myself with various unfinished paintings of mine and decided to finish this one. Encounter was included in that solo exhibit and in 2005 became my eighth self-published print.

The idea of this piece is not to be afraid of the unknown. This is symbolized with the woman encountering some unusual creatures for the first time. The fish floating in mid-air is an example of something out of the ordinary that if encountered in real life could be a little unsettling. After no apparent danger, fascination would overcome fear. However, a good dose of caution is never a bad thing either.

The marble wall texture was drawn with colored pencil on top of a thinly glazed layer of acrylic paint. I then painted another thin layer of paint on top of the pencil with a big brush to dull back the pencil, making it more subtle. To further give the wall more of a rock texture, I used an old illustrator's technique of putting paint on a toothbrush and then flicking it with my thumb over the painting. This gave the wall in the painting a more speckled appearance. The flowers and the floating fish were painted on top of that marble texture. The fish needed a few separate drawings going from a sketch to a more tight drawing. These final drawings were then transferred onto the painting with a carbon transfer paper. The under painting of the woman was done first before the marble wall and all her detail work was the very last thing I did to finish the painting.

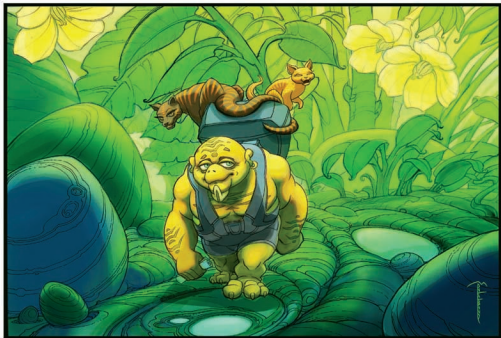
Above: Encounter 1987-1998 Acrylic, Colored Pencil 30"x 14"

Facing Page: Various Encounter Concepts and Work Up Sketches  
1986-1997 Pen, Marker, Colored Pencil  
8"x10" - 11"x14"



Moon Tree 1987  
Charcoal, Acrylic  
5"x3"





Above: Traveling Trog 2006-2010 Colored Pencil, Digital 13"x10" Below: Pen, Marker, and Colored Pencil Drawings 1993-1995

Facing Page Top: Kitty Family 1999 Colored Pencil 12"x9"

Facing Page Bottom: Colored Pencil Drawings 1994-1998  
8"x10" - 9"x9"

