

# Ignasi Blanch

## Porta'm a la terra en un dibuix

Museu de Montserrat

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Museu de Montserrat

Amb el suport de  Generalitat  
de Catalunya

ENG

In *Porta'm a la terra en un dibuix*, the Museu de Montserrat presents a selection of works by Ignasi Blanch produced between 2003 and 2026. The exhibition takes as its starting point one of the recurring strands in his imaginary world: the ability of drawing to evoke people, places, emotions, and memories that belong to lived experience and that have left a mark on his way of seeing the world.

The title of the exhibition, *Porta'm a la terra en un dibuix*, comes from a work by Enzo Cucchi, an artist associated with the Italian Transavantgarde, which Blanch saw in Berlin. The phrase suggests a central idea in the artist's work: bringing into a visible and tangible dimension that which belongs to memory, imagination or the inner world, whether on paper or on a wall.

In this sense, drawing becomes for Blanch a form of presence. What has been lived, read, heard, contemplated or imagined can reappear as an image. The figures that populate his drawings are not merely characters: they often seem like presences arriving from an earlier time, from a personal memory, a reading, a piece of music or a beloved place. His visual universe is deeply narrative, but it never fully closes the meaning of the images. Each work offers visitors the possibility of entering it, moving through it and constructing their own reading.

The exhibition begins even before entering the gallery, beneath the arcades of the Museum vestibule, with the mural *Ales i blau*. In this first area, several figures move forward in procession, flying on birds towards the exhibition room. They are presences linked to Blanch's life and artistic formation, figures that the artist symbolically brings back to earth through drawing. The mural thus acts as a kind of threshold: it announces the journey the visitor is about to begin and

introduces one of the exhibition's major themes: the relationship between memory, image and presence.

Once inside the gallery, a second mural painted live brings together other significant presences —family members, friends, and people close to his creative universe— who observe the visitors and establish with them a form of silent dialogue. These murals, created specifically for the exhibition, also reveal one of the essential features of Blanch's work: the importance of the direct gesture. Whether on paper or on the wall, the artist draws by hand, without screens or projections, making the line an immediate, physical and organic action.

The exhibition is structured around several thematic areas that allow visitors to explore some of the main motifs that Ignasi Blanch has brought into drawing over the years. They will encounter the world of dreams, Roquetes and the Terres de l'Ebre, the family, the circus, the River Ebro, the Berlin experience of the late 1980s and early 1990s, the literary classics he has illustrated and the influence of dance, especially the work of the German choreographer Pina Bausch.

Each area shows a different facet of this imaginary world. Dreams bring forth hybrid figures, floating scenes and situations that seem to escape ordinary logic. Roquetes, the family vegetable garden, the river and the Terres de l'Ebre refer to the places of origin and to an affective geography that appears again and again in his work. The circus, music, cinema, and dance introduce movement, theatricality, and a taste for choral scenes. Literature, for its part, reveals Blanch's ability to engage with texts and characters by other authors without ever losing his voice.

The itinerary also incorporates the memory of the absent and the presence of two artistic figures who have played an important role in Blanch's imaginary

world: the actress Myriam Mézières and the singer Olivia Newton-John, whose music has often accompanied the artist while he works. Through these presences, the exhibition shows how Blanch's work is built from a broad fabric of references: loved ones, admired artists, readings, music, landscapes, and experiences that have nourished his visual language.

The visit is completed by a virtual reality experience that allows visitors to see the artist at work and to explore three fundamental spaces in his imaginary world: the family home in Roquetes, his studio and the family garden in the Baix Ebre. This resource offers visitors a different approach to Blanch's creative process and helps them understand the extent to which the spaces of life and the spaces of creation form part of the same universe.

This exhibition invites us to approach not only the way Ignasi Blanch draws, but also what his drawing summons: memories, places, people, readings, music and experiences that shape a deeply personal visual universe, while remaining open to everyone's gaze.

On leaving the gallery, visitors will have moved through a body of work made of lines, colours and forms, but also of accumulated time. *Porta'm a la terra en un dibuix* invites us to see drawing as a way of making present what remains in memory, and as a way of understanding that images, when they arise from an authentic experience, can continue to speak beyond the specific life that gave rise to them.