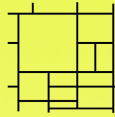


“During my Visiting Research Fellowship at Masaryk University’s Centre for Modern Art & Theory, I developed a project on 1960s–70s European drawing exhibitions, focusing on Czechoslovak artists and the Joan Miró International Drawing Prize.

With **access to key archives and vibrant exchanges with scholars and artists**, I explored the socio-political networks behind these exhibitions and the role of drawing as a medium of artistic experimentation.

The Centre’s **collaborative environment** allowed me to present lectures, share Work In Progress insights, and **refine my research in a truly inspiring setting.**”

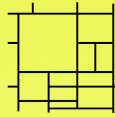
You can read Julianne’s full report below ↓



“The project I developed during my residency focuses on exhibitions dedicated to drawing that took place in the 1960s and 1970s in Czechoslovakia and other European countries, specifically those involving artists from Czechoslovakia. I explored the conditions surrounding the repeated participation of these artists in the context of the Joan Miró International Drawing Prize, organised in Spain, as well as the motivations behind the exhibition of a selection of works from the Prize at the Vysočina Regional Gallery in Jihlava in 1970. Additionally, I examined several individual and group exhibitions held at the House of Arts in Brno and the Vysočina Regional Gallery in Jihlava during the same period, many of which were organised by Jiří Valoch.

The Visiting Fellowship provided me with access to essential archives and resources and gave me valuable time to develop an initial series of reflections. Some concern the institutional and extra-institutional networks formed around these exhibitions and their possible connections to a socio-political context marked by numerous changes – particularly in Czechoslovakia, with the opening of the artistic field from the mid-1960s onward and the effects of normalization during the 1970s. Other reflections focus on these events’ particular emphasis on drawing as a medium conducive to both mobility and artistic experimentation. Finally, I laid the groundwork for a reflection on the historiography of these exhibitions and their place – and often their absence – in the current art historical narrative.

During my stay, I consulted archives such as the Collection and Archive of Jiří Valoch at the Moravian Gallery, the Exhibitions Archive of the House of Arts in Brno, and the Archive of the Vysočina Regional Gallery in Jihlava, as well as libraries including the Masaryk University Library and the Moravian Gallery Library. I also had productive exchanges with colleagues at the Centre for Modern Art & Theory, as well as with archivists, researchers, and cultural producers in Brno, Jihlava, and Prague regarding these exhibitions and their



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I found the Centre for Modern Art & Theory at Masaryk University to be a particularly stimulating and vibrant environment in which to develop my research and discuss my work in progress. The team at the Centre and the other resident researchers gave me a warm welcome, and I greatly appreciated the atmosphere that encourages the exchange of ideas and collaboration. My research benefited greatly from these interactions and from the Centre's activities in which I participated. During my residency, I presented the lecture *Contextual Art: Practices and Experiments across Europe in the 1970s* as part of the *SMARTalk* series and shared my ongoing research during a *Work In Progress* session. These meetings were invaluable for discussing my ideas and enriching them through contributions from the audience and my colleagues at the Centre and the University.”

Juliane Debeusscher