ANTOLINA VILASECA MASACHS
Curriculum Summary

PROFESSIONAL PROFILE AND ARTISTIC CAREER

Place of birth: Sant Vicenç de Castellet
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Executive Summary & Artistic Profile

Antolina Vilaseca Masachs is a long-standing visual artist with a solid academic background, holding a Fine Arts Degree specializing in Printmaking from the University of Barcelona. Over a career spanning more than six decades, she has prolifically combined artistic creation with teaching. Noteworthy achievements include her involvement in avant-garde movements such as the historic *Art Viu* group of Manresa, the founding of her own printmaking studio, and an intense national and international exhibition record that has led her to showcase her work in various locations across Europe, South America, and Asia.

Academic Background

Her education brings together pedagogy and plastic expression. After studying Teaching (Education), she channeled her artistic vocation at the Massana School in Barcelona, where she completed a three-year specialization. She enriched her approach to painting at the studio of artist Marta Estrada, and culminated her training by earning a Bachelor of Fine Arts (Printmaking specialization) at the University of Barcelona, a technical core that would define a large part of her subsequent production.

Legacy in Teaching and Training

Antolina Vilaseca's teaching career has spanned all educational levels, serving as a key link between art and schools:

- **Higher Education:** She contributed her expertise to the University School of Teacher Training at the Autonomous University of Barcelona (UAB).
- **Primary and Specialized Education:** She worked extensively as a teacher in General Basic Education (EGB) schools, at the Manresa School of Arts and Crafts, and was head of the arts department at the prestigious Choir School (*Escolanía*) of the Monastery of Montserrat.
- **Teacher Training:** She collaborated in the well-known teacher training courses of the "Rosa Sensat" Teachers' Association, spreading new pedagogical methodologies in art.

Artistic Career and Evolution of Work

Beginnings and Cultural Mobilization (1960s and 1970s)

Her exhibition career began in 1962 with her first solo exhibition at the Salón de la Mercè in Barcelona. During these early years, she established herself as an active force in the cultural modernization of central Catalonia through the avant-garde group *Art Viu* of Manresa (of which she was an active member until its dissolution in 1968). She received accolades such as the prize at the XV Autumn Salon of Manresa (1967) and explored mediums like 8mm animated cinema with *Historieta con peixos* (Little Story with Fish), awarded at the Sindelén Competition in Barcelona (1970) and highly well-received at the *2nd International Festival of Super 8* in Tehran in 1976. During the seventies, she expanded her art into commercial graphic design, creating the posters for the 1st and 2nd *Mostra de la Cançó dels Països Catalans*, as well as designing nightlife venues such as the Marquet Paradís nightclub.

Printmaking, Collectives, and International Reach (1980s, 1990s, and 2000s)

From the 1980s onward, her work developed a strong technical research component centered on printmaking and collage. The year 1995 marked a milestone with the launch of her own creative space: **TRAMA Printmaking Studio, Artistic and Artisan Productions**. Concurrently, she joined the interdisciplinary dynamics of the *Quaderns de Taller* artists' collective, building bridges between painting, music, literature, and architecture.

During this period, her work achieved a global reach thanks to her continuous participation in the prestigious *Miniprint International of Cadaqués*. This allowed her prints to travel in several touring exhibitions across up to ten cities in Japan (including Tokyo, Osaka, and Fukuoka), landmark European cities in England, France, and Finland, as well as venues in Caracas (Venezuela) and São Paulo (Brazil). She also participated in the *Biennale Internazionale dell'Arte Contemporanea* in Florence, the *Ibero-American Culture Festival in Moscow* (Russia), and the *International Modern Graphic Biennial* in Novosibirsk (Russia). In the institutional sphere of the time, she was commissioned in 1997 to create the commemorative print for the *XVII International Peace Prize awarded* to Pere Casaldàliga, Bishop of Mato Grosso (Brazil) and a prominent figure of Liberation Theology.

Illustration and Multidisciplinary Projects (2004 - 2019)

Vilaseca has successfully engaged in dialogue with the written word. Notable editorial collaborations include providing her visual language for books like *Herbari* and *Lepidopterologia*, a collection of poems by Josep Junyent (Edicions Columna, 2004). She also fully explored live art through performances and conceptual actions alongside artist Teresa Montsech, presented at spaces such as **CACIS (Center for Contemporary Art and Sustainability in Calders)** and the Casino Cultural Center in Manresa, with her work subsequently traveling to Paraguay.

Maturity, Gender Perspective, and Museum Legacy (2020 - 2026)

In her most recent stage, the artist's production has taken on a strong social and activist character. In 2023, she launched the conceptual project "LES QUE AVANCEN" (Those Who Advance), using footprints and tracks as unifying elements to bear witness to the collective and historical journey of women in society. She also illustrated the collective book *Solidaritat d'Agermanament Sense Fronteres*. Her collaboration with the Italo-Argentinian artist Hilda Zagaglia culminated in the successful exhibition "The Language of the Boxes," shown at the Museo Virrey Liniers in Alta Gracia (Argentina) and at the Museum of Manresa.

Professional Recognition (2025 and 2026):

- **Museum Acquisitions:** The Museum of Montserrat has formally incorporated one of her works into its modern art section; another piece has been installed at the Sanctuary of La Cova de Manresa, and the collection of the Museum of Manresa has been expanded with two new works.
- **Institutional Homage:** In 2026, the Museums Network of Catalonia paid her a major official tribute at the National Art Museum of Catalonia (MNAC), along with around fifty female artists born after 1940, acknowledging her role in the history of Catalan contemporary art.