

**THE CREATIVE STATE: THE CALCOGRAFÍA NACIONAL AND
PRINTMAKING IN THE SPANISH CIVIL WAR AND
FRANCOIST MADRID, 1936-1959**

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ABSTRACT

During the Spanish Civil War (1936 – 1939) and early Francoist era (1939 – 1959), the *Calcografía Nacional* (National Center of Engraving) was one of a few operational art institutions in Madrid whose staff, collection, and studio were vital to the field of printmaking in a war-torn, and later newly authoritarian, Spain. Founded in 1789 as a national repository, the Calcografía has become a world-renowned museum and archive of printmaking's legacy in Spain from Francisco Goya to the present day. Yet, while print scholarship has recognized the Calcografía's nineteenth-century contributions, the center's importance to the capital and the medium in the early- to mid-twentieth century remains unexamined. Using extensive archival research, this dissertation offers the first in-depth study of the Calcografía from the mid-1930s through the 1950s, a period erroneously viewed by art historians as wholly unproductive for the medium given the lack of avant-garde artistic production in Francoist Madrid. I argue instead that the Calcografía was an active site in the Civil War era. It was an invaluable artistic resource and cultural partner in Francoist Spain that supported public and private

printmaking practices in the capital amid a still-emerging art market and museum network.

To that end, my first chapter examines the Calcografía's creation of a new edition of Goya's printed oeuvre (*Caprichos*, *Disasters of War*, *Tauromaquia*, and *Disparates*) for the Republican government at a critical juncture of the Civil War, inspired by fine-art print propaganda at the Spanish Pavilion of the 1937 Paris Exposition. My second chapter investigates the Calcografía's post-Civil War recovery in light of dictator Francisco Franco's cultural agenda, as the studio attempted to atone for its pro-Republican past in the 1940s, before reinventing itself under new leadership in the 1950s. In my third chapter, I explore the Calcografía's affiliation with two Madrid graphic arts schools in supporting the professional development of student and faculty printmakers. Lastly, my fourth chapter highlights the Calcografía's collection of award-winning prints acquired via the state-organized National Fine Art Expositions to demonstrate how the Calcografía re-emerged as the first venue to support contemporary printmakers, many of whom became innovators in the medium after 1960.