

DIRK HAGNER

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Solo Shows

- 2012** – *Dirk Hagner: Tixed Haiku Broadsides* – Exhibition arranged by the Southern Graphics Council International during its 2012 conference; Loyola University New Orleans, LA, C. Diboll Gallery, Feb. - Mar. 2012
- 2011** – *Dirk Hagner and Patrick Merrill – Large Scale Prints*, Riverside City College, Riverside, CA
- 2010** – *New Work*, Turley-Emett Gallery, Newport Beach, CA
- 2010** – *The Hungry Eye*, Rivera & Rivera Gallery, Los Angeles, CA
- 2009** – *The Hungry Eye*, Gallery at Mt. San Antonio College, Walnut, CA
- 2009** – *Confluence*, Gallery of Contemporary Art, Pacific Asia Museum, Pasadena, CA
- 2009** – *Dirk Hagner, Master Printer*, Joanne Artman Gallery, Laguna Beach, CA
- 2008** – *Dirk Hagner: Woodcuts*, Bakersfield Museum of Art, CA
- 2008** – *Works on Paper*, Turley-Emett Gallery, Newport Beach, CA
- 2008** – *Mastery of Hand*, woodcuts, Space on Spurgeon Gallery, Santa Ana, CA
- 2007** – *Dirk Hagner: Printmaker*, Angel's Gate Cultural Center, San Pedro, CA
- 2007** – *Laguna Playhouse*, Laguna Beach, CA
- 2007** – *Stark Expressions*, Orange County Airport Authority, Santa Ana, CA
- 2005** – *Transference*, Concordia University, Irvine, CA
- 2005** – *Laguna Playhouse*, Laguna Beach, CA
- 2003** – *Serious Cuts: The Gentle Art of Woodblock Prints*, OT Gallery, Tustin, CA

Invitationals

- 2011** – *Normally on Paper*, SCA Projects, Pomona, CA
- 2011** – *Speak for the Trees*, Frank M. Doyle Arts Pavillion, Orange Coast College, Costa Mesa, CA
- 2011** – *Southern California Printmaking*, curated by Scott Canty, Palos Verdes Art Center, Rancho Palos Verdes, CA
- 2011** – *Portraits*, Exhibition of artist of the Festival of Arts; Wells Fargo, Laguna Beach, CA
- 2010** – *Top 25*, Exhibition of the 2010 top-rated artist of the Festival of Arts; Laguna Beach, CA
- 2010** – *thINK*, Boston Printmakers current traveling exhibition, Boston, MA
- 2010** – *Figuratively Speaking*, group exhibition of works by Don Bacardi, Julie Easton, Dirk Hagner, Roger Herman, David Hockney and Paula Rubino; SCAPE, Corona del Mar, CA
- 2009** – *Impact, the Art of the Big Print*, Orange Coast College Gallery, Costa Mesa, CA
- 2008** – *Top 21*, Festival of Arts, Laguna Beach, CA
- 2008** – *Printed Matter(s): California Printmaking Now*, California State University Channel Islands, Camerillo, CA
- 2008** – *Ink'd*, Gallery dba256, Pomona, CA
- 2008** – *Blooms*, Bridge Gallery, City Hall, Los Angeles, CA, organized by the LA Cultural Affairs Council
- 2007** – *Naked—Figuratively Speaking*, Space On Spurgeon Gallery, Santa Ana, CA
- 2007** – *Printmaking Residency* at Angel's Gate Cultural Center, San Pedro, CA
- 2007** – *Impressions and Expressions*, Festival of Arts and Community Art Project, Laguna Beach, CA
- 2006** – *OC Seen: Ten Printmakers Look at Orange County*, OT Gallery, Tustin, CA
- 2006** – *Pressed*, Riverside Art Museum, Riverside, CA
- 2005** – *Tenth Anniversary Show*, Old Town Gallery, Tustin, CA
- 2004** – *Red Line*, Santa Ana College Gallery, Santa Ana, CA

SELECTED GROUP EXHIBITIONS

- Jan 2012** — 2012 Delta National Small Prints Exhibition, Arkansas State University, Jonesboro, AR
- Jul 2011** — Los Angeles Printmaking Society's 2011 Membership Exhibition, Brea Art Center, Brea, CA
- June 2011** — StonesThrow, LAPS exchange exhibit with the Robert Blackburn Print Studio, NYC, New York
- March 2011**— *Ink & Clay 37*, California State Polytech University Pomona, CA
- February 2011**— *Blossoms II*, Susan K. Black Foundation travelling exhibition, Naples Museum of Art, Naples, FL
- January 2011** – 2011 Delta National Small Prints Exhibition, Bradbury Gallery, Arkansas State University, Jonesboro, AR
- November 2010** – *The 2010 Harnett Biennial of American Prints*, University of Richmond Museums, Richmond, VA
- October 2010** – 2010 Pacific States Biennial National, University of Hawaii at Hilo, HI
- September 2010** – *Expanding the Matrix*, Weingart Gallery at Occidental College, Los Angeles, CA
- February 2010** – 8th National Janet Turner Print Competition, California State University Chico, CA
- April 2010** – 23rd McNeese National Works on Paper Exhibition, McNeese University, Lake Charles, LA, juror Peter Frank
- January 2010** – 2010 Delta National Small Prints Exhibition, Purchase Prize, Bradbury Gallery, Arkansas State University, Jonesboro, AR
- October 2009** – Los Angeles Printmaking Society's 20th Biennial, Los Angeles Municipal Gallery, Los Angeles, CA
- August 2009** – *Printed*, Cabrillo College, Cabrillo College Gallery, Aptos, CA.
- March 2009** – *The 22nd McNeese National Works on Paper Exhibition*, McNeese State University, Lake Charles, LA, Jurors Mention Award of Excellence
- January 2009** – 2009 Delta National Small Prints Exhibition, Purchase Prize, Arkansas State University, Jonesboro, AR
- January 2009** – *Boston Printmakers 2009 North American Print Biennial*, 808 Gallery at Boston Univ., MA
- January 2009** – *Stones Throw*, an exchange of New York prints from Robert Blackburn Print Studio and Los Angeles printmakers work. Shown at L.A. Artcore, Los Angeles, CA.
- October 2008** – *Left, Right & Center*, curated by Pat Merrill. OT Gallery, Tustin, CA.
- June - November 2008** – *Contemporary Ruin*, California Center for the Arts, Escondido, CA
- March- April 2008** — 2008 Harnett Biennial of American Prints, University of Richmond Museums, VA
- March - May 2008** — *Ink & Clay 34*, California State University Pomona, CA
- January - February 2008** — *Janet Turner 7th National Print Competition*, CSU Chico, CA
- September - October 2007** — *Los Angeles Printmaking Society's 19th Biennial National Exhibition*, Riverside Art Museum, Riverside, CA
- September 2007** — *Paper Politics Milwaukee*, Walker's Point Center for the Arts, Milwaukee, WI
- July - September 2007** — *Blossoms*, Neville Public Museum, Green Bay, WI

August - September — *2007 California Open Exhibition*, Tag Gallery, Santa Monica, CA

August 2007 — *Paper Politics Montreal*, Esplanade Project, Montreal, QB, Canada

July - August – *Washington Printmakers National Small Works 2007*, juried by Greg Jecmen, Associate Curator of Old Master Prints, National Gallery of Art, Washington, DC

July - August 2007 – *2007 All Media Juried Exhibition*, Art Center, Palos Verdes, CA

April - May 2007 – *What is in the news or what should be in the news*, 2nd City Council, Long Beach, CA

April - May 2007 – Stone Metal Press, *Hand-Pulled Prints XIII*, San Antonio, TX

April 2007 – *Contemporary Letterpress*, Gallery 51, North Adams, MA

April-May 2007 – *Visual Arts Society of Texas 39th Annual Spring Exhibition*, Denton, TX

April 2007— *Blossoms*, Susan K. Black Foundation travelling exhibition, Houston Museum of Natural Science, Houston, TX

January - February 2007 – *Ink & Clay 33*, Annual Juried Show, California State University Pomona Polytech, Kelloggs Gallery, Pomona, CA

January- February 2007 – *Room with a View*, Long Beach Arts, Long Beach, CA, juried by Jay Beloli, Director, Pasadena Armory Center for the Arts

December 2006 - January 2007 – *Open Show*, LAAA at Gallery 825, Los Angeles, CA, juried by Ann Philbin, Director, UCLA Hammer Museum of Art

January - April 2007 – *Boston Printmakers 2007 North American Print Biennial*, Boston University, Boston, MA

Dec. 2006 - February 2007 – *Works on Paper*, Brand 35 Annual Juried Exhibition, Brand Library, Glendale, CA

October 2006 – *Tarfest 2006*, Korean Cultural Center, Los Angeles, CA

October 2006 – *Delta National Small Print Show*, Arkansas State University, juried by Judith B. Hecker, Assistant Curator of Prints and Illustrated Books, MOMA, NY

October - November 2006 – 5th Minnesota National Print Biennial Exhibition, University of Minneapolis, MN

August - September 2006 – *National Exhibit of Works on Paper*, Axis Gallery, Sacramento, CA

July-August 2006 – *The Transferred Image*, 33 Collective Gallery, Chicago, IL

May-June 2006 – *Paper Politics Portland*, Food For Thought Student Gallery, Portland, OR

May 2006 – *8th Annual Juried Small Works Exhibition*, juried by Katherine French and Nancy Whipple, Attleboro Arts Museum, Attleboro, MA

March-June 2006 – *2006 Harnett Biennial of American Prints*, University of Richmond Museums, Richmond, VA.

January 2006 – *Paper Politics Brooklyn*, exhibition at the 5+5 Gallery, Brooklyn, NY

January-March 2006 – *3rd Biennial Orange County Juried Exhibition*, juried by Mat Gleason, Muckenthaler Cultural Center, Fullerton, CA

January-February 2006 – *Ink & Clay 32*, juried by Marylin Zeitlan, chief curator at the University of Arizona, Tuscon, Pomona Polytech, Pomona, CA

January-February 2006 – *Los Angeles Printmaking Society Annual Membership Exhibit*, juried by Henry Klein, Creative Arts Center, Burbank, CA

November 2005 – *2005 All Media Juried Exhibit*, Irvine Fine Arts Center, Irvine, CA

October 2005 - January 2006 – *Prints USA 2005* Springfield Art Museum, Springfield, MO

October 2005 – *Los Angeles Printmaking Society 18th National Satellite Exhibition Another Look: Selected Works from Contemporary Printmakers*, Saddleback College, Mission Viejo, CA

September-November 2005 – *Los Angeles Printmaking Society 18th Biennial National Exhibition*, Armory Center for the Arts, Pasadena, CA, juried by Ruth Weisberg

July-September 2005 – *City of Los Angeles Biennial Municipal Juried Art Exhibition*, Municipal Art Gallery, Los Angeles, CA

April 2005 – *Paper Politics*, juried show, Phinney Center Gallery, Seattle, WA

January 2005 – *Ink & Clay 31*, California State University Pomona Polytech, Pomona, CA, juried exhibition

November 2004 – Whittier College, Whittier, CA, *SCCUR Juried Exhibition*

November 2004 – The New York Society of Etchers, *Contemporary Prints by The Los Angeles Printmaking Society*, juried exhibition, New York City, NY

September 2004 – *Pareidolia*, Orange County Center for Contemporary Art, Santa Ana, CA,

July-August 2004 – Los Angeles Printmaking Society juried exhibit, *Graphics*, OT Gallery, Tustin, CA

July-August 2004 – Exhibitor at the Festival of Arts, Printmaking, Laguna Beach, CA

May 2004 – *Ink Under Pressure*, Orange County Center of Contemporary Art, Santa Ana, CA

July-August 2003 – Exhibitor at the Festival of Art, Printmaking, Laguna Beach, CA

June 2003 – *America*, 2nd City Council, Long Beach, CA.

April 2003 – *LAPS Membership Show*, Old Town Gallery, Tustin, CA.

April 2003 – *Los Angeles Printmaking Society 17th National Biennial Juried Print Exhibit*, Armory Center for the Arts, Pasadena, CA. Juried by Dr. Kevin Salatino, head curator of prints and drawings at the Los Angeles County Museum of Art

February 2003 – *Yosemite Renaissance XVIII*, juried show at the Yosemite National Park Museum, CA.

February 2003 – *Consumerism*. Exhibit held by the 2nd City Council at Long Beach, CA

January 2003 – *Ink & Clay 29*, W. Keith and Janet Kellogg University Art Gallery, Pomona Polytech, Pomona, CA.

December 2002 – *Bars, Barriers & Borders*. Show held by the 2nd City Council at Long Beach, CA.

November 2002 – *Echoes & Visions V*, Laguna Niguel Community Center juried exhibition, Laguna Niguel, CA

June 2002 – *Earth Matters*, Los Angeles Printmaking Society, Creative Arts Center, Burbank, CA

April 2002 – *Past & Present*, group show, Seaside Gallery, Dana Point, CA

March 2002 – *8th All-California Community College Biennial Exhibition*, RCC Gallery, Riverside, CA.

February 2002 – *Debut*, Los Angeles Printmaking Society new members' exhibit, Old Town Gallery, Tustin, CA

January 2002 – *Ink & Clay 28*. W. Keith and Janet Kellogg University Art Gallery, Pomona, CA

November 2001 – *Out of the Box*, Target Gallery at the the Torpedo Art Center, Alexandria, VA.

October 2001 – *The Art of the Print*, Poway Center for the Performing Arts, Poway, CA

October 2000 – *Impressions 2000*, Los Angeles Printmaking Society Show, North Hollywood, CA

Prizes and Honors

- 2011 – *Ink&Clay 37*, California State Polytech University, Pomona, **Juror's Choice Award**
2011 – *Blossoms II*, Susan K. Black Foundation, **Juror's Choice Award**
2010 – Delta National Small Prints Exhibition **Purchase Prize Award**, Arkansas State University
2009 – 20th National Printmaking Biennial, The Los Angeles Printmaking Society, **George T. Ikeda Award**,
2009 – Bakersfield Museum of Art, **Juror** for *Via Arte*, 11th Annual Italian Street Painting Festival
2009 – Delta National Small Prints Exhibition **Purchase Prize Award**, Arkansas State University
2009 – The 22nd McNeese National Works on Paper Exhibition, **Juror's Mention Award of Excellence**
2008 – 7th National Janet Turner Print Competition, CSU Chico, CA, **Exhibition Merit Award**
2007 – 19th National Printmaking Biennial, The Los Angeles Printmaking Society, **Purchase Prize Award**,
Juried by Archana Horsting, founder and director of the KALA Institute, Berkeley, CA
2007 – 19th National Printmaking Biennial, The Los Angeles Printmaking Society,
Juror's Discretionary Award
2007 – Stone Metal Press , San Antonio, TX, **Third Prize Award in Printmaking**
2007 – *Blossoms*, Susan K. Black Foundation, **Juror's Choice Award**
2007 – Printmaking Residency at Angels Gate Cultural Center, San Pedro, CA
2003 – **First Prize Award**, 2nd City Council, Long Beach, CA
2003 – **The Sally Phillips Q-Tech Corporation Cash Award**, Los Angeles Printmaking Society 17th
National Biennial
2003 – **Cash Prize Award**, Yosemite National Park Museum, CA
2002 – **Best of Show**, 8th All-California Community College Biennial Exhibition
2000 – **Scholarship Grant Award**, Los Angeles Printmaking Society

Collections

Bakersfield Museum of Art
Mt. San Antonio College
Angels Gate Cultural Center, San Pedro, CA
Permanent Collection of the National Art for Democracy Coalition
Permanent Collection Arkansas State University of Jonesboro
Festival of Arts Permanent Collection, Laguna Beach, CA
Los Angeles Printmaking Society
SBK Foundation
Private Collections

Organizations

Board member Los Angeles Printmaking Society
Member Boston Printmakers
Member Southern Graphics Council
Member American Print Alliance
Member Print Center, Philadelphia, PA
Member Center for Book Arts, NYC, NY
Member Festival of Arts, Laguna Beach, CA

Education

1977 – **MFA**, Graduate of Folkwang School of Arts, University of Essen/Duisburg, Germany

Dirk Hagner Reviews (excerpts)

“Dirk Hagner etches, inks, and prints in relief the repeated litany, “ blah, blah,” and overlays on this chatter: “Sex,” God,” “Money.”

Roberta Wadell, former curator of prints at the New York Public Library, *2012 Delta National Small Prints Exhibition*, Bradbury Gallery, Arkansas State University.



“The 15th Century art of woodcutting takes a modern center stage this month at Riverside City College’s Quad Gallery in “Large Scale Prints” by Dirk Hagner and the late Patrick Merrill—and it’s an impressive sight to see. Curated by gallery director Leslie Brown and faculty member Denise Kraemer, this at once broadly awesome and intensely personal exhibit features rebellious ruminations on culture, politics and the arts depicted through angsty figures and contemplative artistic notables, and the passion they evoke is acute and palpable. ...

Dirk Hagner pays homage to some of the 20th Century’s most esteemed creators. Mainly consisting of Germanic artists, composers, playwrights and scientists, Hagner also includes some imitable foreigners such as Gwendolyn Brooks and Vincent Price.

Working primarily with woodcut reduction—a technique in which a wood block is cut for one level of printing and then recut for subsequent layers of color and line—Hagner’s works are dynamic and haunting. His subjects are premiere creators, often controversial and always progressive: playwright Bertolt Brecht’s portrait almost takes on a political poster quality; gay Hispanic author Richard Rodriquez is equally thoughtful, troubled even, a faint scratching of a crucifix hovering behind him like a ghost. The portrait of composer Carl Orff, in particular, is heavily lined with cuts, almost taking on a Picture of Dorian Grey quality, which seems fitting considering the soul-eroding torments that must have bored through his being as an artist who played along with the Third Reich.

Noble prize winning poet Gwendolyn Brooks’ headscarved and spectacted figure is also highly detailed, yet this weathering is belied by a pleasant expression of satisfaction—Brooks had clearly accomplished what she set out to do, and wore her struggle with distinction. Also of note is the regal portrait of scream king Vincent Price (which seems like kitsch unless you know that the actor was a great patron of the arts and the reason East L.A. College has an art gallery at all), and the emotive vision of French singer Juliette Greco, whose off-centered face is especially effective by focusing attention on the eyes, nose and mouth of the chanteuse as she peers off into the blackness above her that might very well be a darkened concert hall. Lastly, don’t miss the actual wood block of printmaker/painter/sculptor Käthe Kollwitz, a roaming, disquieting five-foot-tall cloaked figure that seems to be as lost in the perils of poverty as the less fortunate she famously championed with her art. It should be noted that this block is not the only one in the exhibition—all of Hagner’s printmaking blocks are included. It’s a deft curatorial move, and one that not only creates an additional level of fascination of the finished pieces but a greater appreciation for the intricate process of wood cutting itself; that, on top of the stunning prints, makes this a show not to be missed.”

Stacy Davie, *Against the Grain*, in *IE Weekly*, March 18, 2011



“Lastly, is a piece that is hard to ignore, ‘The Secondaries Devour the Primaries’, by Dirk Hagner of California. Although there are over 35 pieces of the Boston Printmakers pieces shown in the gallery, this piece embodies a nature of humor and harmony with a sketch of China’s Paramount Leader holding hands with the infamous Disney character, Mickey Mouse. With the array of colors, calligraphy, and layers, this piece speaks to generations regardless of preconceived notions.

The Boston Printmakers show “thINK” lives up to its name and is a key component in the innovative trends of contemporary art.”

Lindsay Peoples in *Tack*, September 24, 2010, on the opening exhibition of The Boston Printmakers traveling *thINK* exhibition, Buena Vista University’s art gallery, IA



“Picasso, Keith Haring, and Julie Heffernan are just a few significant artists with strongly-developed points of view who have depicted or incorporated the humble flower in their work somewhere along the line. In the same way, German-born, California-based printmaker Dirk Hagner decided to experiment with flowers in just a handful of pieces several years ago, and he submitted a piece to the Blossom Art of Flowers competition, which is one of the largest floral fine arts competitions in the world.

His entry in the Blossoms competition was recognized with a Juror’s Choice Award, received a cash prize, and, when the work was exhibited, it was chosen to become part of the permanent collection of the Festival of Arts, in Laguna Beach, California.

Hagner approached flowers as a subject matter that could be invigorated by his own artistic sensibility, much like artists have been doing for hundreds of years. He found meaning in the work and was able to make it equally interesting and compelling for viewers, judges, curators, and fellow artists.”

artistdaily.com, September 2010, a blog of *American Artist Magazine*, NY, from an interview conducted by Courtney Jordan



“True to the populist foundations of printmaking, Dirk Hagner offers a visual critique on the mess (the financial crisis), rather than profiting from it.”

handprinters.blogspot.com, May 2010, on the opening exhibition at Rivera&Rivera gallery, downtown Los Angeles



“*Der Hunger des Auges*, (The Hungry Eye) marks a reflective moment in the long and inventive career of a master printmaker. Carefully curated from a decade of creative work, this exhibition explores a vast range of complex visual and intellectual ideas. *The Hungry Eye* takes the viewer on a journey through color, medium, texture, and composition while simultaneously delving into philosophy, poetry, history and science. Dirk Hagner is a printmaker in mad love with his medium.”

LAartmachine.com, May 2010, on the opening exhibition at Rivera&Rivera gallery, downtown Los Angeles



“Their sizes provide marvelous treats, like ... the two towering personalities captured in bold shape and line in Dirk Hagner’s ceiling hung portraits of ‘Egon Schiele’ and ‘Käthe Kollwitz’. In prints this large there is something almost alive about the tactile surface of thick papers, soaked in ink and crushed into stones and plates by powerful presses. It’s a great feeling (Orange Coast College Art Gallery, Orange County).”

Suvan Geer, *Artscene*, Continued and Recommended Exhibitions, October 2009



“Dirk Hagner floats a delicately etched Asian landscape, printed in relief, on a “sea” of letterpress words in ‘Bay of Pigs’. The landscape invites quiet contemplation, while the agitated waves of text, ‘sea water’ repeated many times, suggests the tranquility is deceptive. Other letterpress words that float across the print list pollutants and various ecological offenders: ‘mercury,’ ‘fertilizer,’ ‘syringe,’ ‘DDT,’ and ‘jet ski.’”

Roberta Waddell, Curator Emerita The New York Public Library, The Boston Printmakers 2009 North American Printmaking Biennial, Boston, MA, March 2009



“Dirk Hagner's ‘Bay of Pigs’ forces the viewer to step closer to decipher the trigger words laid out like a pirate's map of human indulgence and metaphor.”

Joy Glidden, Executive Director, Louisiana Artworks, New Orleans, March 2009



“There are jarring, eye-popping images, including ... Dirk Hagner's etching, ‘I am the Dung on Which These Flowers Grew.’”

Andria Lisle, *The Commercial Appeal*, Memphis, TN, *Blossoms*, Dixon Gallery, February 20, 2009



“Dirk Hagner uses the printmaking process in a surprising way. In his works, Dirk creates a composition of words, a delicate concrete poem that seems fluid and light though the subject matters are often periods of history known for their strife and confrontation. The amazing feat is that the pieces are created with letterpress, a laborious and exacting process, where text is easiest to use in a rigid linear way. Dirk seems to defy the process in some regards in these pieces, while also allowing it to give the work a wonderful antique feel.”

ArtSlant, June 16, 2008, on the upcoming exhibition Print Matter(s): California Printmaking Now, California Art Center, California State University Channel Islands



“The exhibition, which starts today and runs through September, is about his woodblock printed portraits. Emily Falke, chief curator of the museum, chose this series two years ago when the exhibition was arranged. Since then, Hagner has created several newer series that deal with social commentary through imagery and words.

The 10 portraits on exhibit include: ‘Bertolt Brecht’, composer of such works as ‘The Three Penny Opera’; Paul Celan’, writer and political activist; ‘Tillman Riemenschneider’, Renaissance woodcarver; ‘Richard Feynman’, Nobel Prize winner in physics for quantum electrodynamics; ‘Vincent Price’, actor and art connoisseur; and ‘Egon Schiele’, Austrian Expressionist painter. The series is about people Hagner admires for their heroic deeds and their strong opposition to political oppression.

Although Hagner works mostly in woodblock, etching and letterpress, he is a master printmaker and has acquired skills in all printmaking techniques.”

Roberta Carasso, *Laguna Post*, May 2008, on the solo exhibit at Bakersfield Museum of Art



“Also opening May 22 are works by printmaker Dirk Hagner, who studied at the Folkwang School of Arts in Germany and who is a master of the woodcut technique. Hagner carves his large images into a block of wood and like a stamp, he creates large and highly interesting prints with fine lines. Some of Hagner's woodcuts are as large as 58 x 30 inches and the large medium demonstrates the extraordinary artisanship of Hagner.”

“It is a very detailed and precise artform and his work has a flair that almost has an Asian influence to it as well,” said Saint-John, associate curator of BMOA.

Hagner follows the tradition of fellow German artists Albrecht Dürer (1471 - 1528), Hans Holbein The Younger (1497 - 1543) and Ernst Ludwig Kirchner (1880 -1938). ‘Freedom of Creativity’ is the theme of this exhibit and the woodcuts feature highly creative people such as writers, actors, musicians and scientists. Some of the subjects include German writer Bertolt Brecht; German actor Klaus Kinski; Austrian artist Egon Schiele and U.S. actor Vincent Price.”

From the Bakersfield Museum of Art press release, May 2008



“Dirk Hagner's large scale woodcuts have long addressed his interest in artists, poets, writers, and actors – always with some very personal fascination. These people are celebrities – although, some are rather obscure. Previous prints of iconic identities include ‘Klaus Kinsky’, somewhat of a dark horse, having starred in Werner Hertzog's films in breakout roles like *Fitzcarraldo* and *Aguirre*. There is inherent romanticism in Hagner's work, which, perhaps, is not

surprising for an heir of German expressionism: Hagner believes in magic. He subscribes to the moment of illumination – or transcendence – when a work of art gets inside of you, and you feel euphoric.

It would be a mistake to perceive Hagner's homage's as analogous to Warhol's celebrity worship. One of Hagner's portraits in this show is of German printmaker Horst Janssen; Hagner's interest as an artist is akin to a man's interest in his forebears. His portrait of Vincent Price is at once appealing and unsettling."

Christopher Michno, for the *Inland Empire Weekly*, on the occasion of the opening of *Inkd*, an exhibit held at dba256 gallery, Pomona, CA, May 10, 2008



At the 2008 Hartnett Biennial of American Prints at University of Richmond two subtle and elegant letterpress prints caught my eye and really touched me, one called 'Luft' dealt with the atmosphere and one entitled 'Bay of Pigs.' The prints, by Dirk Hagner, are some of the least heavy-handed works about our environmental problems that I've ever seen. When I got back to the hotel I checked out Hagner's web site and discovered that he makes gorgeous woodcut portraits. Woodcut lovers, go have a look! His work is subtle and bold at the same time, a stunning combination.

Annie Bissett, *Woodblock Dreams* web blog, posted March 28, 2008



"*Printmaker in Residence: Dirk Hagner* is the first exhibition in our Downstairs Gallery, focusing on one of our new printmaking residencies. I fell in love with Dirk's woodcut portraits the minute he brought them into my office, and I had to have him work at the Center. These are great big woodcuts, and Dirk has a hand and a talent that imbues the line work with real feeling, capturing the nature of the subject. To see what I mean, check out the link to Dirk's web site. He really has a talent for capturing the intensity of his subjects."

Marshall Astor, Visual Arts Director Angels Gate Cultural Center, San Pedro, CA, December 2007



"Do take time to read Dirk Hagner's 'No One Is the Homeland.' I say 'read' because it's a staggering combination of different letterpress fonts and printing symbols that date back to Johannes Gutenberg. Based on a poem by Sam Hamill, who organized "Poets Against War" in 2003, it questions the veracity of official documents set down as law throughout history and then attacks mankind for recklessly and hypocritically following them."

Shirley Gottlieb, *The Press Telegram*, April 27, 2007, Long Beach, CA, 2nd City Council exhibition *News: A visual exploration of topics that are in the news or should be*



"For arresting impact, Dirk Hagner's woodcut portrait of Austrian artist Egon Schiele is a stellar piece at the show's entrance. Designed like an Asian scroll with brocade fabric framing its head and foot, the life-size woodcut depicts the gaunt artist staring over his right shoulder on a sunny day. Schiele's blazing white shirt and narrow face are executed with vigorous gouge marks while Hagner lets the wood's natural grain provide texture to the artist's black pants."

Mary Abbe, *Star Tribune*, Minneapolis-St.Paul, Minnesota, *5th Minnesota National Print Biennial Exhibition*, October 26, 2006



"The haunting eyes of the talented but short-lived artist Egon Schiele are compelling in the almost-life-sized woodcut portrait by Dirk Hagner of San Juan Capistrano."

Saunthy Nicolson-Singh, *National Juried Exhibition of Works on Paper* at Axis Galley, Sacramento, CA, *Sacramento News & Entertainment Weekly*, Art Pick of the Week, August 17, 2006



"The number of strong prints in the show leads one to believe we are in the midst of a renaissance in printmaking.

‘Egon Schiele’ by Dirk Hagner of San Juan Capistrano is an imposing, large-scale woodcut portrait of the tortured Austrian artist that takes advantage of the expressionistic, textural vigor offered by the medium.”

Victoria Dalkey, *National Juried Exhibition of Works on Paper* at Axis Galley, *The Sacramento Bee*, August 13, 2006



“Two of this year’s most accomplished and traditional works (‘accomplished’ in terms of draftsmanship, ‘traditional’ in media) are Dirk Hagner’s 2 ‘Dead Finches’ and Geoffrey Ridge’s ‘Orpheus’.

Hagner turns a gruesome subject into a still-life of expressive beauty, the corpses as criminal evidence. In a kind of ‘the butler did it’ murder mystery, the slinking cat/culprit (shades of Manet’s ‘Les Rendez-vous des Chats’), barely observed in the distant background, stands accused in a fictive label affixed to the bottom of the image.”

Dr. Kevin Salatino, Head Curator of Prints and Drawings, Los Angeles County Museum of Art (LACMA) in the foreword of the catalog issued for the *17th Los Angeles Printmaking Society’s Biennial National Print Exhibition* at the Armory Center for the Arts, Pasadena, May 2003



“Dirk Hagner’s art exemplifies the best of woodblock printing, a medium that has been part of the German repertoire since the 16th century. In the tradition of Albrecht Dürer, and later such Expressionists as Ernst Kirchner, German-born Hagner displays a virtuosity for carving fine lines in wood that are transformed into superb prints rarely seen today. The mastery of his hand is such that at times it seems as if the work was crafted in previous centuries. The artist is drawn to faces of people of renown, particularly those who share his philosophy of freedom and creativity – writers, musicians, actors, and scientists. Bertolt Brecht, Kurt Weill, Gwendolyn Brooks, and Richard Feynman are among his 20th century heroes. Hagner translates the brilliance of his subjects and their timeless contributions to humanity into intense facial expressions that are sensitively composed on beautiful handmade paper. One feels that Hagner approaches each portrait as if the subject is still alive, and his work keeps it so.”

Artscene, January 2004, Continuing and recommended exhibitions, *The Gentle Art of Woodcuts*, OT Gallery, Tustin, CA



“While Hagner uses well established, traditional printmaking techniques, such as woodblocks and etchings, he brings a contemporary sensibility to all his art. There is universality to his work, as it is rooted in the past but speaks to the present. One of Hagner’s artistic passions is to render, through intense facial expressions, portraits of illustrious people who he admires and who have contributed to the arts or to the betterment of life. This includes artists, musicians, scientists, writers and poets, and folk heroes – Bertolt Brecht, Kurt Weill, Gwendolyn Brooks and Richard Feynman. His latest portrait is of Käthe Kollwitz, the soulful 20th century artist. Hagner captures the artist in a large print to express how her work celebrates the human condition despite relentless injustice. In contrast, Hagner created a portrait of the composer Carl Orff, known most for his electric choral work, ‘Carmina Burana.’ Hagner also rendered an intricate, modern version of the ancient score, combining art and music.”

Roberta Carasso, *Laguna Post*, June 29, 2006



“Dirk Hagner’s series of ‘Five Faxed Maries’ stands out by their strong-lined, gestural drawing.”

Daniella Walsh, *The Orange County Register*, May 9, 2004, on the *Ink Under Pressure* exhibit, held at the Orange County Center for Contemporary Art (OCCCA)



“If you like prints, there is also Dirk Hagner, an artist whose subject matter alone is enough to make him exemplary. It takes a lot of guts to work words into art, because they have a tendency to overwhelm the image...

Don’t miss Hagner’s ‘Bertolt Brecht’. It’s a hand-printed woodcut of the poet and playwright, written over in German. Hagner’s work is masculine and powerful, focusing on appropriate subjects for his skill, like Charles Bukowski. But my favorite is ‘Written Landscape’, a small, hand-printed letterpress piece, where the word land is repeated and closely knotted in cursive, and a block-lettered ‘Me’ floats above it, an ego on an island.”

Bobbie Allen, *At the Galleries*, July 22, 2005



“Also powerful are two prints by Dirk Hagner. In one, ‘American Posada’ (an engraving in two colors), Hagner depicts skeletons in sombreros (a la ‘Day of the Dead’) crossing the life-threatening border between the United States and Mexico. In the other, ‘Red and Blue Immigration’ (created from a woodcut and movable type), we see early pilgrims against the repeated declension of the verb ‘immigrate’ (i.e. I immigrate, you immigrate he and she immigrates, we immigrate, etc.). The concept behind Hagner’s prints is a no-brainer.”

Shirley Gottlieb, in *The Long Beach Press Telegram* reviewing an exhibit entitled *Barriers & Borders* at the 2nd City Council gallery in downtown Long Beach, December 2002



“Jack Leiberman’s ‘Prepared’, a photograph of a grim woman wielding a gun, and Dirk Hagner’s ‘No. 43 Snows America’ appear straightforward but pack ideological heat. (The later takes major television networks to task for leaving audiences in the dark about news that really matters.)”

Daniella Walsh on *Pareidolia*, held at the Orange Country Center for Contemporary Art (OCCCA), *Orange County Register*, September 15, 2004



“How about historical reference? Dirk Hagner tackles this subject with intellectual wit and humor in his sculpture ‘American Tea Ceremony’. Composed of porcelain and wire, it consists of tea bag standing on one edge waving the American flag.”

Shirley Gottlieb, in *The Long Beach Press Telegram* reviewing an exhibit entitled *America* at the 2nd City Council gallery in downtown Long Beach, July 2003



“San Juan Capistrano resident Dirk Hagner has contributed a couple of thought-provoking woodcuts, including ‘Red and Blue Immigration’, which depicts a Pilgrim family running under the word Caution, in a style similar to highway warning signs you might see near the U.S.-Mexico border.”

Richard Chang, *Orange County Register*, February 5, 2006 about the *Muckenthaler 3rd Biennial* in Fullerton, CA

