

Application for Promotion to Distinguished Professor

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Scholarly/Creative Activity

I have distinguished myself over the course of my career as a University of Akron Myers School of Art faculty member by maintaining a nationally and internationally recognized studio practice in diverse print media with parallel work in mixed-media and painting. My focus since my promotion to the rank of professor in 2013 has been work in lithography, letterpress, and screenprinting and the extended areas of installation, social practice, and book arts. I have maintained a consistent exhibition record showing regionally, nationally, and internationally in solo, invited group, and juried exhibitions. I have participated in numerous curated portfolios and my work has been included in prestigious collections. My work has been recognized with awards, published reviews, and presented in respected online forums. As a result, I have an active record as a Visiting Artist and presenting publicly on my work.

To view my work please visit <http://www.charlesbeneke.com>

This extensive career record includes:

- 22 solo exhibitions,
- 103 invited group exhibitions,
- 33 juried exhibitions,
- 21 curated portfolios,
- 23 collections,
- 14 reviews published,
- 1 interview published,
- 6 publications in which work is included,
- 3 essays published,
- 5 artistic collaborations published,
- 4 artist's residencies,
- 4 exhibitions curated,
- 15 grants funded, and
- 9 awards.

Since promotion to the rank of professor this record includes:

- 7 solo exhibitions,
- 32 invited group exhibitions,
- 5 juried exhibitions,
- 7 curated portfolios,
- 5 reviews published,
- 1 interview published,
- 1 publications in which work is included,
- 1 artistic collaboration published,
- 1 artist's residence,
- 4 exhibitions curated,

Scholarly/Creative Activity Since Promotion to Professor in June 2013

To view my portfolio please visit:

<http://www.charlesbeneke.com>

Creative Activities

Solo Exhibits

- 2024 **Unhappening**, Woodhull, Portland, Maine, Fall 2024.
- 2019 **Flash Point**, Birmingham Southern College, Birmingham, Alabama.
- 2017 **In Absence of Reason**, West Virginia University, Laura Mesaros Gallery, Morgantown, West Virginia.
- 2016 **Prop**, Utah State University, Readymade Gallery, Logan, Utah.
- 2015 **Specter**, The Akron Art Museum, Isroff Gallery, Akron, Ohio.
Trajectory, Hathaway Brown School, Cleveland, Ohio.
- 2013 **Charles Beneke: Accumulation, an Installation in Two Parts**, Lost Coast Culture Machine, Fort Bragg, California.

Juried Exhibits

- 2021 **Printwork 2021**, Artists Image Resource, Pittsburg, Pennsylvania.
- 2018 **The Print Center's 93rd ANNUAL International Competition**, Semifinalist, The Print Center, Philadelphia, Pennsylvania.
The Print Center's 93rd ANNUAL International Competition Online Exhibition, The Print Center, Philadelphia, Pennsylvania.
- 2014 **Printwork 2014**, Artists Image Resource, Pittsburg, Pennsylvania.
- 2013 **2013 Mid-America Print Council Juried Members Exhibition**, Youngstown State University, McDonough Museum of Art, Youngstown, Ohio.

Group Exhibits

- 2024 **Sequence**, Riffe Gallery, Ohio Arts Council, Columbus, Ohio.
Sequence, Medici Museum, Warren, Ohio.
- 2023 **Seven Contemporary Printmakers**, Hall Gallery, Millsaps College, Jackson, Mississippi.
- 2022 **Through the Narrative**, Reinberger Gallery, Cleveland Institute of Art, Cleveland, Ohio.
- 2021 **Twenty Years of Marais Press: Imprinting a Campus and Collection**, Hillard Art Museum, University of Louisiana Lafayette, Lafayette, Louisiana.

Myers School of Art Faculty Exhibition, Emily

- 1 grant funded, and
- 3 awards.

Studio Practice

Over the course of my career I have developed a consistent, active studio practice which is essential for all engaged artists. I maintain this activity during the academic year and dedicate focused weekends, academic holidays, and summer breaks to the development of my work in both my home studio and the Myers School of Art printshop.

Since my promotion to the rank of professor, I have taken on increasingly challenging projects for their scale, site-specific nature, and complexity in form, materials, and process. During this time my work has been focused upon our current climate crisis/global weirdness. I have worked to develop projects that confront the viewer with the reality of our precarious position and urge individual and collective action. Since the summer of 2015 I have completed five large-scale installations beginning with *Specter* at the Akron Art Museum. I was honored to be selected as one of the first Akron artists for a solo exhibition as they reintroduced regional artists into their programming. I was even more honored by their trust that I could accomplish this monumental print-based installation activating the entire Isroff Gallery. For *Specter* I screenprinted hundreds of running feet of repeat patterns; constructed an enormous, imposing doom cloud to confront viewers; printed numerous monoprinted, relief printed, and laser cut elements; created and stocked a wall of prints for viewers to take; and hand-bound a book in which visitors were able to document their commitments as they traded their carbon for art. The work was hugely successful and garnered positive reviews in publications including the *KnightBlog*, the art blog for the Knight Foundation.

Specter's success demonstrated my agility in combining printmaking and installation and fostered invitations to create four further installations. These projects expanded upon my work addressing the climate crisis to speak more broadly about disturbances and their effects in closed systems ranging from families to our nation to the planet.

- 2019 *Flash Point*, Birmingham Southern College, Birmingham, Alabama.
- 2017 *In Absence of Reason*, West Virginia University, Laura Mesaros Gallery, Morgantown, West Virginia.
Behold . . . Through the Concealed, The Curated Storefront, The United Building, Akron, Ohio.
- 2016 *Prop*, Utah State University, Readymade Gallery, Logan, Utah.

These installations have been rewarding for the ways that they confront/engage the public and create social discourse. I am eager to continue working with print-based installation in my current avenues of inquiry.

I have recently assembled a new studio, Little Ponds Press, that is dedicated to lithography and letterpress printing. It is fully equipped for printing large scale lithographs on an electric Takach lithography press and working traditionally and

- 2019 Davis Gallery, University of Akron, Akron, Ohio.
Myers School of Art Faculty Exhibition, Emily Davis Gallery, University of Akron, Akron, Ohio.
- 2018 **Encountering Our Indelible Mark, IMPACT10**, C.C. Numancia, Santander, Spain
In Print, Portsmouth Art & Cultural Center, Portsmouth, Virginia.
- 2017 **Uncertainty Principle**, 2017 Southern Graphics Council International Conference, Atlanta, Georgia.
- 2016 **The Curated Storefront**, The United Building, Akron, Ohio.
Imprint One 2016: Invitational Print Exhibition, The VAM Gallery, Austin, Texas.
The New Walled Cities and Hinterlands – Models for Future Peri-urbanisms, ARENA 1, Santa Monica Art Studios, Santa Monica, California.
- 2015 **Ohio Printmakers**, Harris Stanton Gallery, Akron, Ohio.
The Art of the Book, The Sherman Smith Family Gallery at the Henry Zarrow Center for Art and Education, Tulsa, Oklahoma.
4 U: Prints from The University of Akron, Bowling Green State University, The Cleveland Institute of Art, and Kent State University, Zygote Press, Cleveland, Ohio.
Mondo Tondo, The University of Tennessee Knoxville, Knoxville, Tennessee.
- 2014 **Niche**, Wayne State University, Detroit, MI.
Re-, Wayne State University, Detroit, MI.
OH Letterpress, The Morgan Conservatory, Cleveland, Ohio.
Inhabit, Doyle Street Pedestrian Walk, Berkeley, California.
Caring for the Commons, California College of the Arts, Oakland, California.
Monumental Ideas in Miniature Books III, San Francisco State University, San Francisco, CA.
The Exquisite History Volume III: Visionary Workbook San Francisco State University, San Francisco, California.
Ruffin Gallery, The University of Virginia, Charlottesville, Virginia.
Under Pressure: Contemporary Printmaking and Changing Landscapes, Meramec Gallery of Contemporary Art, St. Louis Community College, St. Louis, Missouri.
DI CARTA / PAPERMADE Biennial International Papermade Art Work Exhibition, Palazzo Fogazzaro, Schio, Italy.
- 2013 **The Exquisite History Volume III: Visionary Workbook**, Center Art Gallery, Calvin College, Grand Rapids, Michigan.
First Impressions, Summit ArtSpace, Akron, Ohio.
Masquelibros II: Artist Book Fair of Madrid, Colegio de Arquitectos de Madrid, Spain.
Libros Sorprendentes: La Coleccion MIMB1 Monumental Ideas in Miniature Books de la BNE, Museo de la BNE, Madrid, Spain.
The Creative Mark, Suffolk Art Gallery, Suffolk, Virginia.
Drawing More, New Image Gallery, James Madison University, Harrisburg, Virginia.

Curated Portfolios

- 2022 **Through the Narrative**, 2022 Mid-America Print Council Conference, Kent State University,

experimentally in letterpress printing on a Vandercook SP-15 proofing press. I make aluminum lithography plates traditionally and photographically and create letterpress matrices through 3D printing, laser cutting/engraving, and hand carving. My space is efficient, functional, and inspiring and has allowed me to produce new series of my own lithographs as well as working collaboratively as a printer for artists visiting my studio.

My current bodies of work are introspective and meditative in nature. These prints explore means of making light/creating joy in our increasingly complex world and the processing of lived experience into memories.

Note to Self is a series of letterpress prints in which the messages I speak to myself are transformed into visual mantras through the compression of large-scale letterforms into a compact spaces. Printing each letterform independently develops layered shapes and depth of space through built-up tints of color and density of ink. The methodical spelling and printing process slow time, require intent focus, and foster reflection upon the message at hand. The production of each print in this series is a meditation. Each product is an emblem, a manifestation, of its message's meaning.

My series *Unhappenings* and its accompanying series *Water Studies* continue my work with landscape and a lifelong fascination with the ocean's ability to both soothe and destroy. *Unhappenings* is a series of lithographs presenting the illusion of folded papers, images of the surface of the water backed by rich color. Using the opposing fluid and structured forms of water and paper as allegories, I document the observation, packaging, folding, rediscovering, and exploration of moments secreted within our minds. Presented as specimens, they await their next opportunity to contribute to the viewer's identity.

Education—Tamarind Institute Summer Workshop

I participated in and completed the Tamarind Institute's Summer Workshop to deepen my knowledge of and skills in aluminum plate lithography in July and August of 2021.

The Tamarind Institute is a world renowned fine art, limited edition lithograph publishing shop and the premier institution for the education of master lithographers. Each year about six individuals complete the printer training program. Roughly the same number of individuals study in their summer workshop. This competitive, immersive program is structured around 40 hours per week of instruction. In addition, outside of class time is necessary to complete prints using the techniques learned. The program is rigorous and rewarding. Over the course of four weeks participants live and breathe lithography.

Lithography was the process that got me hooked on printmaking as an undergraduate student. I am thrilled to have deepened my knowledge, especially in the area of aluminum plate lithography, and am as in love with the process today as I was the semester it was introduced to me. I am currently working almost exclusively in lithography, continuing to work with *Unhappenings*.

Kent, Ohio. Curator Maggie Denk-Leigh, Cleveland Institute of Art.

2017 **Uncertainty Principle**, 2017 Southern Graphics Council International Conference, Atlanta, Georgia. Curator: Sean Morrissey, University of Arkansas and Lenore Thomas, University of Pittsburgh.

2015 **Mondo Tondo**, 2015 Southern Graphics Council International Conference, Knoxville, Tennessee. Curator: John Driesbach, Akron, OH.

2014 **Niche**, 2014 Mid-America Print Council Biennial Conference, Detroit, Michigan. Curators: Erin Almazan, University of Dayton, and Danielle Rante, Wright State University.

Re-, 2014 Mid-America Print Council Biennial Conference, Detroit, Michigan. Curator: Janet Ballweg, Bowling Green State University.

Caring for the Commons, 2014 Southern Graphics Council International Conference, San Francisco, California. Curator: Maggie Denk-Leigh, The Cleveland Institute of Art, and Troy Richards, The University of Delaware.

2013 **The Tabloids**. MKE (make/Milwaukee), 2013 Southern Graphics Council International Conference, Milwaukee, Wisconsin. Curator: Adriane Herman, Maine College of Art.

Artists Residencies

2014 **Spear-O-Wigwam Mountain Campus Artist Residency**, Sheridan College, Sheridan, Wyoming.

Publications

Exquisite History Volume III: The Visionary Workbook, The Printmakers Left, distributed by The Virginia Press, Charlottesville, 2014.

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