

## The Print Center Announces The 100<sup>th</sup> ANNUAL International Competition Solo Exhibitions

**Glen Baldrige: The Pond**

**Mary Enoch Elizabeth Baxter: Epilogues of the Black Madonna**  
in the Zemel Family Gallery

and

**Adi Sundoro: Seeking Into The Folds**

**January 23 – April 4, 2026**



(left to right) Glen Baldrige, *For Real*, 2025, UV screenprint, ink, powdered graphite and watercolor, 38 3/8" x 52"; Mary Enoch Elizabeth Baxter, *Consecration to Mary*, from the series of the same name, 2021-present, digital print on metallic paper in a velour, leather and metal frame, 7 3/4" x 3 1/2" x 1 1/2"; Adi Sundoro, *Belantara Data #2 (Data Wilderness #2)*, 2025, offset lithograph and glue, 39 1/2" x 59"

**PHILADELPHIA, PA** – The Print Center is pleased to present three new solo exhibitions of recent work by **Glen Baldrige** (born 1977, Nashville, TN; lives Portland, ME), **Mary Enoch Elizabeth Baxter** (born 1981, Philadelphia, PA; lives Philadelphia) and **Adi Sundoro** (born 1992, Jakarta, Indonesia; lives Jakarta). The solo exhibition winners were selected from ten Finalists selected from the over 720 applications to the 100<sup>th</sup> ANNUAL International Competition.

*The Print Center is pleased to showcase exhibitions by Glen Baldrige, Mary Enoch Elizabeth Baxter and Adi Sundoro. We previously celebrated Baldrige with an exhibition dedicated to his print studio, Forth Estate, in 2013, and are eager to share his new work. It is an honor to present Baxter's first solo show in her hometown and to introduce Indonesian artist Sundoro to our community. Widely different in their approaches and subject matter, each represents a strong creative vision and compelling exploration of material: Baldrige's*

*night-vision photography of a local pond reveals psychedelic undercurrents; Baxter's activist reinterpretations of 19th-century daguerreotypes advocate for Black women and girls; and Sundoro's exploration of security breaches by the Indonesian government through printed food packaging.*

– Lauren Rosenblum, Jensen Bryan Curator

*It is quite exciting to celebrate 100 years of The Print Center's ANNUAL International Competition. The ANNUAL has, of course, morphed and changed numerous times since its beginnings, but has always remained an important way for artists to meet The Print Center and its jurors – and for The Print Center to stay connected to the pulse of what artists are thinking about and creating at the moment. The first competition was held in 1924, and was only interrupted once by WWII. The artists and jurors that have participated reflect the history of printmaking and photography since 1915. In the early days, the Competition was such a major event in the field that for years it traveled to the Brooklyn Museum and was routinely reviewed in The New York Times. Today, it remains an extremely valuable platform for emerging and established artists to share their work. We celebrate the first century and look forward to the next!*

–Elizabeth Spungen, Executive Director

## **Glen Baldrige: The Pond**

For *Glen Baldrige: The Pond*, a body of water and the dense woods that surround it in rural Maine serve as the setting for his experimental prints. Featuring artworks produced over the past ten years, the project started while the artist was based in New York City and was forced to explore the woods from afar. Fascinated by its dynamics, he continues to make artworks “triggered by both unseen forces and wildlife” that spark his imagination. Together, the prints combine what seems to be the solitary, peaceful lives of animals with hallucinatory, sinister landscapes that signify fear of the unknown.



Glen Baldrige, *Modus Tollens (Woodwose)*, 2017, photogravure, 15 3/8" x 17 5/8". Courtesy of the Artist and Klaus von Nichtssagend Gallery, NY

To make the images, Baldrige began by setting up motion-activated hunting cameras near a pond, which captured thousands of pictures of animals' nocturnal activities. He focuses on those that he describes as “animal selfies.” Three of his most recent – *For Real*, *Weather Tamer* and *Moon Wobble* – are large-scale prints that comprise the core of the exhibition. Baldrige uses a unique, experimental

process to make them. He first creates vibrant, gestural abstractions in watercolor and ink on paper. He then screenprints a clear UV ink on top of that image to protect the areas of color already on the paper. From there, he prints additional passages of dynamic color. The results are muted renderings of wildlife within a multi-colored, psychedelic world.

These visually dynamic prints are complemented by smaller-scaled prints that focus on nature's haunting qualities. The series "Modus Tollens (Woodwose)" is titled after a mythical wild man who lived in the woods, as first described in medieval European folklore. Printed as photogravures, the process yields tonally rich black-and-white images featuring nature, mostly devoid of animal life. The series culminates with a ghostly, animal-like shadow that evokes a phantasmic fear of the woods.

### Mary Enoch Elizabeth Baxter: Epilogues of the Black Madonna

Mary Enoch Elizabeth Baxter's *Epilogues of the Black Madonna* is the first in her hometown of Philadelphia. The show expands upon her widely lauded photographic series, "Consecration to Mary." In this innovative presentation, Baxter presents the series as a part of a larger, sculptural installation that draws together Christian worship furnishings, medieval Marian iconography, 19<sup>th</sup> century photography and self-portraiture. Rooted in Black feminist thought and transformative justice, Baxter envisions new ways to reclaim the sanctity of Black girlhood.



Mary Enoch Elizabeth Baxter, *The Veil*, 2025, from the series "Cult of the Virgin," digital print on aluminum, 62" x 47"

In the "Consecration to Mary" series, started in 2021, Baxter reimagines Philadelphia painter Thomas Eakins' (1844-1916) sexually-exploitative nude photographs of an unidentified Black girl from 1882. She combats this painful history by inserting herself into the images and shielding the child. For Baxter, Eakins' pictures are misrepresentations of Black girlhood and demonstrate historical forms of "adultification," a socio-political bias that treats children as adults. Today, it is understood that the sexualization and criminalization of young Black girls has far-reaching implications, including their punitive treatment in the educational and judicial systems.

In the exhibition, daguerreotypes are displayed on Christian prayer kneelers, which also serve as vitrines. They are complemented by *Cult of the Virgin*, large-scale, photographic self-portraits presented as a three-part devotional altarpiece, a format common in European churches since the Middle Ages. Baxter describes the Black Madonna, "not as icon or martyr, but as guardian – a figure whose power lies in refusal, endurance and care. Devotion

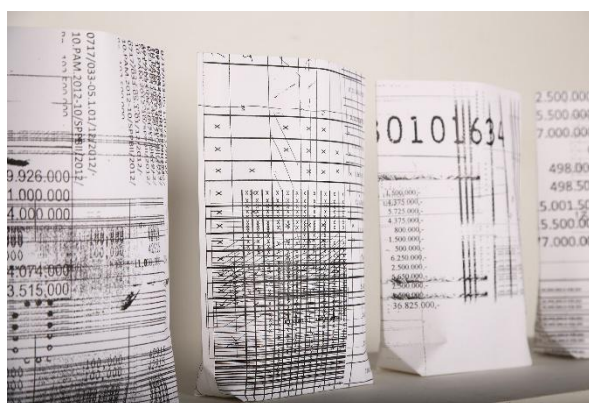
becomes an ethics and art-making a practice of protection, one that challenges inherited narratives of trauma while creating space for collective healing, remembrance, and repair.”

Baxter would like to thank the Marking Time Initiative / NYU Department of Media, Culture, and Communication for their generous support of her exhibition.

## Adi Sundoro: Seeking into The Folds

Jakarta-based Adi Sundoro has created an installation composed of printed wrappers for the popular street food *gorengan*, or Indonesian fried fritters, which are commonly repurposed from confidential documents.

*Gorengan* literally translates to “fried things,” and is a generic category used to describe a broad array of foods, both savory and sweet, that are deep-fried. These egg-battered foods are filled with a variety of things, such as banana, cabbage, carrots, cassava, jackfruit, sweet potato, tempeh (fermented soybean cakes) and tofu – in numerous combinations. The snacks are found throughout Indonesia and are often sold by mobile street carts or market vendors.



Adi Sundoro, *Seri Bungkus Gorengan #1 (Fritters Wrapper Series #1)*, 2022, digital prints and glue, each 10 ½” x 8 ¼” x 2”

At the core of Sundoro’s project is his observation that confidential documents, often containing personal identification, government data or legal information, are recycled by street vendors as wrapped packaging for their *gorengan*. As a result, there is a massive data leak at the street level, which he describes as an “urban phenomenon,” related to his observation of his prints circulating around the world.

For the sculptural prints on view in *Seeking Into The Folds*, the artist considers that “for some people, the data on the fried food packaging may only be considered as incidental information. However, I wonder, what would happen if this data fell into the wrong hands?” The artist amasses and combines information directly from many different *gorengan* wrappers, such as official texts, signatures, photos and stamps, to use in his prints. He collages this reprinted information and uses the new prints to reconstruct food packaging, as in the series “Fritters Wrappers,” or as colorful wall sculptures in his series “Data Wilderness.”

Sundoro would like to thank the Jakarta-based contemporary art gallery SEWU SATU for their generous support of his exhibition.

## About the Artists

**Glen Baldrige** (born 1977, Nashville, TN; lives Portland, ME) has a BFA from Rhode Island School of Design, Providence. He is known for his technically masterful, exuberant and experimental prints which have been published under his own imprint (Forth Estate) as well as by a roster of outstanding printshops including: EFA Robert Blackburn Printmaking Workshop, Dieu Donn , Flying Horse Editions, PS Marlowe and Du-Good Press. Baldrige's work has been exhibited widely, including at the Pizzuti Collection, Columbus, OH; Spencer Museum of Art, Lawrence, KS; Print Center New York, NY; The Print Center, Philadelphia, PA; RISD Museum, Providence; and University Galleries, William Paterson University, Wayne, NJ, among others. His work is collected by the Yale University Art Gallery, New Haven, CT; Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art and New York Public Library, all New York, NY; RISD Museum; and The Library of Congress, Washington, DC. Baldrige is represented by Klaus von Nichtssagend Gallery, New York and Halsey McKay Gallery, East Hampton, NY.

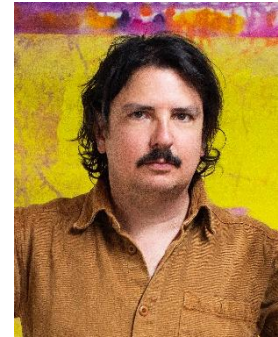


Photo: Willy Somma



Photo: Eva Cruz

**Mary Enoch Elizabeth Baxter** (born 1981, Philadelphia, PA; lives Philadelphia) has an AA from the Community College of Philadelphia and is an MFA candidate at Tyler School of Art & Architecture, Temple University, Philadelphia. Baxter's work was included in the monumental exhibition, *Marking Time: Art in the Age of Mass Incarceration*, 2020, and has also been shown at the Brooklyn Museum, NY; National Underground Railroad Freedom Center, Cincinnati, OH; Yale University Art Gallery, New Haven, CT; Ford Foundation Gallery and MoMA PS1, both New York, NY; African American Museum of Philadelphia; and Kittredge Gallery, University of Puget Sound, Tacoma, WA. She received a public art commission from the *For Freedoms* project in 2022. Baxter was an executive producer and a featured subject of the feature-length documentary *Paint Me a Road Out of Here*, 2024, about Faith Ringgold. She has received honors and awards from the Commonwealth of Pennsylvania, Anonymous was a Woman, Soros Justice Fellowship, Art Matters and the Leeway Foundation.

**Adi 'Asun' Sundoro** (born in 1992, Jakarta, Indonesia; lives Jakarta) completed his undergraduate fine arts education at Jakarta State University and earned an MA from the Bandung Institute of Technology, Indonesia. Sundoro's first solo exhibition was held at Kedai Kebun Forum, Yogyakarta, Indonesia in 2019. Since then, he has exhibited his works both nationally and internationally, including in Egypt, India, Japan, South Korea and Vietnam. His achievements include being the winner of the Basoeki Abdullah Art Award #4 and bronze winner of the UOB Painting of the Year in the Established Artist category, both in 2022. In 2025, Sundoro was commissioned by the Museum of Modern and Contemporary Art in Nusantara, Jakarta to create a temporary, interactive installation, and was an artist-in-residence at the Aomori Contemporary Art Center, Japan. Since 2014, Sundoro has been actively involved with Grafis



Photo: Kai Maetani

Huru Hara, a studio-based collective dedicated to exploration, experimentation and education in printmaking. He is the Creative Director at The Distillery Asia, and a lecturer in the New Media program at BINUS University, Jakarta.

*All images are courtesy of the artists unless otherwise noted.*

## Programs

### Gallery Talk & Opening Reception

**Thursday, January 22, 2026**

5:30pm: Gallery Talks

6 – 7:30pm: Opening Reception

Related public programs and exhibition tours will be announced. All of The Print Center's exhibitions and programs are free and open to the public. For more information, visit [printcenter.org](http://printcenter.org).

### About the 100<sup>th</sup> ANNUAL International Competition

Solo exhibition winners were among the 10 Finalists selected from the 725 international artists who submitted to the 100<sup>th</sup> ANNUAL International Competition, juried by **Anders Bergstrom**, Artist and Director of Editions, Hauser & Wirth, New York, NY; **Joshua Chuang**, Director of Photography, Gagosian, New York, NY; and **Lesley A. Martin**, Executive Director, Printed Matter, Inc., New York, NY.

The ANNUAL is one of the oldest and most prestigious competitions in the United States, which is juried each year by distinguished colleagues in the fields of photography, printmaking, book arts and contemporary art. Artists who use printmaking and/or photography as critical components of their work, or whose work pushes the boundaries of traditional photographic and printmaking practices, are encouraged to enter. The ANNUAL's focus reflects The Print Center's interest in the use of photography and printmaking in intriguing and expansive ways, both in content and in process. Awards from the ANNUAL include three museum purchase awards: the Art Museum of West Virginia University Purchase Award, Pennsylvania Academy of the Fine Arts Purchase Award and Stinnett Philadelphia Museum of Art Collection Award as well as numerous additional awards and prizes.

### Finalists

Glen Baldrige, Adriana Barrios, Mary Enoch Elizabeth Baxter, Melissa Catanese, Kevin Frances, Zorawar Sidhu & Rob Swainston, Adi Sundoro, R.L. Tillman, Jocelyn Tsui, Ericka Walker

### Semifinalists

Maria-Providencia Casanovas, Sage Dawson, James Ehlers, Jackelin Espinosa Moyotl, Kate Evans, Carla Fisher Schwartz, Daniel George, Stephen Goddard, Priya Kambli, Rita Koehler, Zenobia Lakdawalla, Kelda Martensen, Catalina Martínez Rojas, Benjamin Muñoz, Marc Ohrem-Leclef, Jordan Oleson-Graves, Rachel Ostrow, Scott Reeds, Paul Rider, Jency Sekaran, Lorin Smith, Catherine Sollman, Allyson Strafella, Yiyi Wang, DM Witman

**Support for the ANNUAL** is offered by the Art Museum of West Virginia University, Awagami Factory, *BOMB* Magazine, Tom Callan + Martin McNamara, Fireball Printing, Alida Fish, Fidler Club, Hahnemühle, Jeannie Pearce, Pennsylvania Academy of the Fine Arts, *The Photo Review*, *Printmaking Today*,

Renaissance Graphic Arts, Society for Photographic Education, the Stinnett Family, Stockbridge Fine Art Print and the Zemel Family.

## About The Print Center

### Mission

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions, which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest annual art competitions in the country, now in its 100th year, provides the Artists-in-Schools Program to Philadelphia public high school students and its Gallery Store offers a carefully selected array of contemporary prints and photographs onsite and online.

### Funders

Support for The Print Center is offered by: Edna W. Andrade Fund; Children Can Shape the Future; Geraldine R. Dodge Foundation; Dolfinger-McMahon Foundation; Forman Family Fund; Fund for Children; Allen Hilles Fund; IFPDA Foundation; Independence Foundation; William King Foundation; Phillip and Edith Leonian Foundation; Christopher Ludwick Foundation; William Penn Foundation; Pennsylvania Council on the Arts; The Pew Center for Arts & Heritage; Philadelphia Cultural Fund; The Philadelphia Foundation; Rosenlund Family Foundation; Henrietta Tower Wurts Memorial; and our Board of Governors, Luminaries, members and friends.



### The Print Center

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Free and open to the public  
Tuesday – Saturday, 11am – 6pm

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