

ADI SUNDORO, MARY ENOCH ELIZABETH BAXTER, AND GLEN BALDRIDGE ON VIEW IN PHILADELPHIA

The Print Center presents its 100th ANNUAL International Competition

Pamela J. Forsythe | Mar 09, 2026 | In Visual art and Exhibitions | 5 minute read



Adi Sundoro's 2025 lithograph sculpture, 'Belantara Data (Data Wilderness).' (Image courtesy of the Print Center.)

Data breaches didn't begin with the Internet, as Adi Sundoro demonstrates in *Seeking into the Folds*, now at the Print Center. The Indonesian artist is one of three finalists chosen for solo exhibition in the 100th ANNUAL International Competition, which this year attracted 725 entrants. Sundoro's work is joined by Glen Baldrige's *The Pond* and Mary Enoch Elizabeth Baxter's *Epilogues of the Black Madonna*.

Documents to go

Grease-stained food wrappers in Jakarta, Indonesia's capital, drew Sundoro's attention. He noticed something strange in the paper that once held *gorengan*, a popular Indonesian street food made from fried vegetables, tempeh, and tofu. As the coverings absorbed oil, thumbnail-sized photos, certifying stamps, signatures, and embossed edging became

visible. Sundoro realized that intact official documents, once private and confidential, were finding second lives as takeout wrappers and being tossed into the nearest receptacle when lunch was over.

Some of the documents Sundoro found are displayed, and their sensitivity is obvious even without fluency in Indonesian. There's someone's birth record; diplomas for students Desi and Depi, bearing their full names; 1994 birthdates; photographs; fingerprints; and a department of education seal.

How (not) to recycle

From this chance discovery came Sundoro's *Belantara Data (Data Wilderness)* (2025), wall-hung lithograph sculptures formed from rows of precisely folded, nested lunch bags. Two in the series contrast document recycling in Indonesia and Japan.

Belantara Data #2 represents Indonesia's approach. Sections of documents are identifiable in the sculpture, crafted from red, white, and aqua printed bags. In several places, there's a fierce bird in profile, perhaps the Javan hawk-eagle, Indonesia's official bird, as well as scrawled signatures, pieces of photographs and ledger pages, and several authorizing seals.

Belantara Data #3 shows Japan's method, shredding documents before recycling. Creating paper for this sculpture required Sundoro to painstakingly glue together thousands of slivers bearing Japanese characters. Seen from a distance, the green-on-green assemblage resembles a leafy tree rippling in a gentle breeze, a soothing sight and presumably, a balm to the psyche of security-conscious Japanese citizens.

Who has seen our info?

Seri Bungkus Gorengan #1 (Fritters Wrapper Series #1) (2022) consists of 16 white bags arranged in groups of four on high tables. Sundoro created themed black-on-white designs for each set from document elements: ledger grids, ID photos, official stamps, and a repetitive arrangement of signatures that looks like a cursive exercise gone mad.

The fact that the retrieved documents are in an unfamiliar language does nothing to diminish the sympathetic feeling of exposure at viewing strangers' closely held information. Is anyone left who hasn't experienced the vulnerability of being a victim of a records release, whether inadvertent or malicious, analog or digital? The chill of wondering who's seeing your personal information, and what might be done with it? It's a sensation that was pervasive even before the Department of Government Efficiency's supercharged, all-thumbs "reforms" immeasurably [weakened Americans' data privacy](#). Maybe someone should check fast food vendors in *our* nation's capital.

Everyday deities

Mary Enoch Elizabeth Baxter's first solo show in Philadelphia, where she was born and lives, builds on earlier work examining [Marian worship](#) and prevailing narratives about Black women and girls. An upper Print Center gallery has been transformed into a chapel of sorts, with soft carpeting and large self-portraits evoking religious iconography of guardian angels and patron saints watching over the faithful. The portraits, in which Baxter poses with a floral drape shielding herself and an unseen child, come from her series *Cult of the Virgin* (2025). In the center of the gallery are four *prie-dieus*, kneeling benches equipped with angled ledges, where clasped hands and prayer books rest.



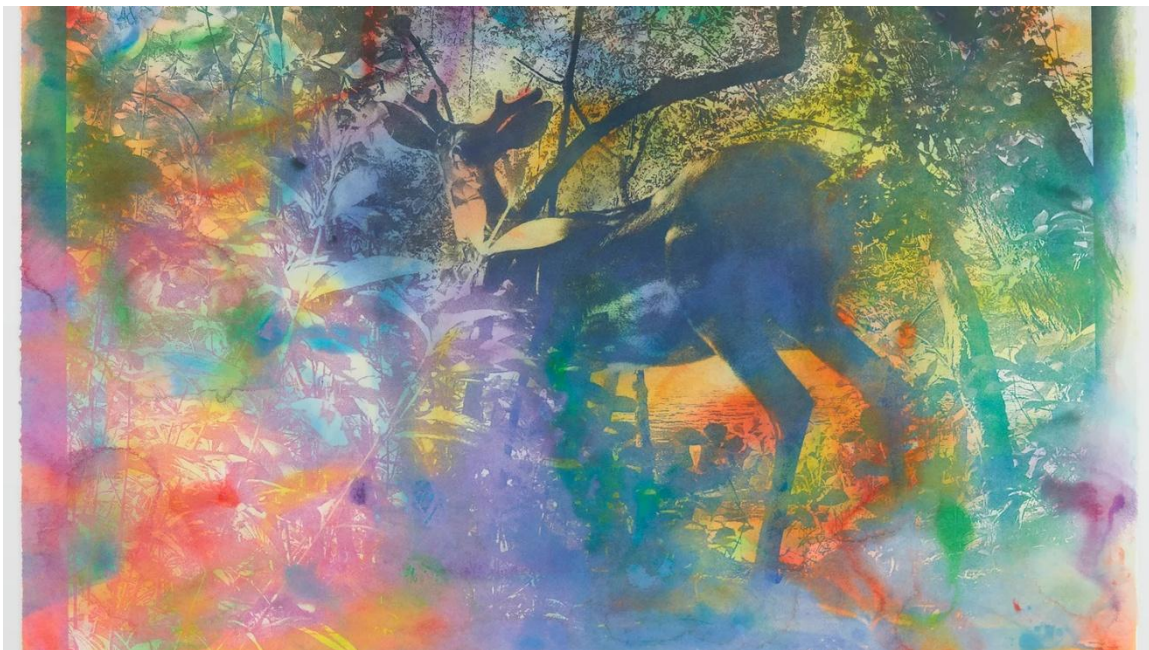
Gallery view of works by Mary Enoch Elizabeth Baxter, on view at the Print Center. (Image courtesy of the Print Center.)

Instead of missals, however, these ledges hold vitrines containing Baxter's modern versions of 19th-century daguerreotypes, *Virgo Sacrata* (2021-present). Baxter made digital prints from Thomas Eakins's [original problematic images of young Black girls in provocative poses](#), with one difference: in the updated versions, the artist inserted herself, exchanging her face for the child's or adding her image to the scene as a witness/protector. The result is that observers must confront who, and what, is worshipped in the artistic firmament.

Much of the work on view draws a parallel between Black women and Black Madonnas, dark-skinned iterations of Christ's mother, which were venerated across early Christian cultures. Baxter claims the image and extends it to Black women and girls, long disregarded by Western art. *Reverence for the Everyday Black Woman* (2026) is a shelf altar honoring women at various stages of life. Before each, and on the floor below, Baxter laid offerings of dried flowers.

Psychedelic nature

When Glen Baldrige tired of urban life, he headed to rural Maine and set up a motion-activated camera near a pond in the woods. Three captured images comprise *The Pond*.



Detail of Glen Baldrige's 2025 'For Real,' on view at the Print Center. (Image courtesy of the Print Center.)

For Real, *Weather Tamer*, and *Moon Wobble* (all 2025) depict the nighttime wanderings of deer, but not so fast: dismiss whatever quiet botanical image you harbor. Instead, imagine the result if Timothy Leary joined Henry David Thoreau at Walden Pond.

After screen-printing the photographs of deer in the night, Baldrige processed and sealed the original images with ultraviolet ink. Over that, he added a free-flowing layer of watercolor and ink. The effect is haunting: not only are the deer camouflaged by darkness and the thicket, there's the added visual interference of swirling color, as if looking through a paisley veil. Processing preserves the integrity of the original picture of deer and trees, but to perceive it, you must penetrate Baldrige's fantastical forest.

WHAT, WHEN, WHERE

The 100th Annual Solo Exhibitions: Adi Sundoro's *Seeking into the Folds*; Mary Enoch Elizabeth Baxter's *Epilogues of the Black Madonna*; and Glen Baldrige's *The Pond*. Through April 4, 2026, at the Print Center, 1614 Latimer Street, Philadelphia. (215) 735-6090 or printcenter.org.

ACCESSIBILITY

The Print Center building is a 19th-century carriage house with a historically certified façade.

There is a small step at the entrance, leading to the first-floor gallery and gallery store. The second floor is only accessible by a flight of stairs. For more information, call (215) 735-6090.