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Glen Baldridge

The Pond

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Epilogues of the Black Madonna

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Seeking Into The Folds

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**100th ANNUAL International
Competition Solo Exhibitions**

Glen Baldrige
The Pond

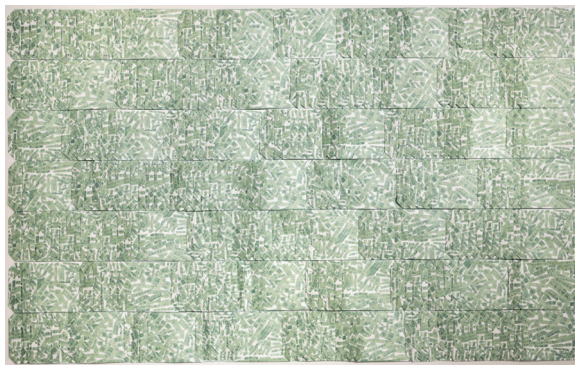
Mary Enoch Elizabeth Baxter
Epilogues of the Black Madonna

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January 23 – April 4, 2026
The Print Center, Philadelphia



Thank you for visiting
our exhibitions.
Please share your
thoughts with us in
a brief survey.



(top to bottom) Glen Baldrige, *For Real*, 2025, UV screenprint, ink and watercolor, 38 3/8" x 52", courtesy of the Artist and Klaus von Nichtssagend Gallery, NY; Mary Enoch Elizabeth Baxter, *Our Lady Mary*, 2025, from the series "Cult of the Virgin," digital print on aluminum, 62" x 47"; Adi Sundoro, *Belantara Data #3 (Data Wilderness #3)*, 2025, offset lithograph and glue, 41 1/2" x 63"

100th ANNUAL Solo Exhibitions

It is quite exciting to celebrate 100 years of The Print Center's ANNUAL International Competition. The ANNUAL has, of course, evolved 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. We celebrate the first century and look forward to the next!

The 100th ANNUAL International Competition solo exhibitions feature artists representing a wide geographic range, from Philadelphia, Maine and Indonesia. **Glen Baldrige**, **Mary Enoch Elizabeth Baxter** and **Adi Sundoro** take widely different approaches to their subject matter, each expressing a strong creative vision through a compelling exploration of materials. Baldrige's night-vision photographs of a pond near Portland, ME, reveal psychedelic undercurrents; Baxter's activist reinterpretations of 19th century daguerreotypes advocate for Black women and girls; and Sundoro explores the implications of security breaches by the Indonesian government through the reuse of printed food wrappings.

Solo exhibition winners were among the ten Finalists selected from the 725 international artists who submitted to the 100th 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. Online portfolios of all the Finalists' and Semifinalists' work will be available online beginning in February 2026.



Glen Baldridge, *Moon Wobble*, 2025, UV screenprint, ink and watercolor, 38 1/8" x 53 3/8". Courtesy of the Artist and Klaus von Nichtssagend Gallery, NY

Glen Baldridge: The Pond

A pond near **Glen Baldridge's** home in rural Maine, along with the dense woods that surround it, serves as the backdrop for a set of three large-scale prints on view in the exhibition. In the piece *Moon Wobble*, 2025, a deer edges into the picture's frame, its attention caught by a movement across the way, just out of our sight. In *For Real*, 2025, another is caught as it momentarily pauses, head tilted upwards, to glance between the trees and into the far distance. And in *Weather Tamer*, 2025, a third stands in the water staring back at the camera, a gesture mimicked upside down in its reflection.

Several years after moving to New York City, Baldridge missed the landscape of his childhood home in Montana and was compelled to explore the woods and their wildlife from afar. He set up a hidden, motion-activated hunting camera around a pond in New England, which, over time, captured thousands of pictures of animals' nocturnal activities. From this cache, the artist selected those he describes as "animal selfies," as if the animals switched on the



Glen Baldridge, *Baby*, 2014, pyrogravure, 12 3/4" x 10 3/8". Courtesy of the Artist and Klaus von Nichtssagend Gallery, NY

camera and took pictures of themselves. Fascinated by this picture-taking technique and its inherent elements of chance, Baldridge describes the images as "triggered by both unseen forces and wildlife."

Further, the prints combine what seems to be the peaceful lives of animals with landscapes and something else entirely unexpected. The pictures are empirical observations of a body of water at night and the wildlife that surrounds it. The forest allows for an escape from daily life in search of simplicity, renewal and transcendence. Baldridge adds bright colors in tie-dye-like patterns, creating a psychedelic effect. The pond becomes a place of the unknown and the haunted. It offers a space for spiritual awakening and imaginary visions – whether religious or pharmaceutical.

To make these prints, Baldridge employs the screenprint process to transfer the wildlife pictures onto paper. UV ink is used to create a photonegative of the selected image, creating a resist that seals the paper and protects the picture from alteration. On top, he adds dynamic abstractions in watercolor and ink. In this gestural exploration, numerous pigments stain the raw paper, creeping



Glen Baldrige, *Modus Tollens (Woodwose)*, 2017, photogravures, each 15 3/4" x 17 1/2". Courtesy of the Artist and Klaus von Nichtssagend Gallery, NY

down into its weave and flowing across its surface. Through guided happenstance, he creates a camouflage pattern on one sheet and a bull's-eye-like set of eyes on another. Bold colors appear to shift in front of and behind the forest trees and the deer. They hover above the pond and within it. The results are muted renderings of wildlife within a kaleidoscopic, hallucinatory world.

Two additional works reveal vastly different visions drawn from nature. A young deer looking at the trap camera in the print, *Baby*, 2014, is barely visible. Baldrige describes the production process as "pyrogravure." His photograph of the fawn is burned into the paper using a laser, rather than the typical process of ink transferred using a press. The image recalls the look of 19th century sepia-toned photographs, and like an antique portrait, it holds warmth and nostalgia.

The accompanying series of smaller-scaled prints, "Modus Tollens (Woodwose)," 2017, is named after a wild man, first described in medieval European folklore, who also appeared in images by the Northern Renaissance artist Albrecht Dürer (1471–1528). Printed as photogravures, the process yields tonally rich black-and-white images of nature at night. The forested foreground is lit by the camera's harsh flash set against dense darkness. Among the prints depicting the landscape, the last features a fluttering, ghostly white, animal-like shadow, evoking nature's haunting qualities and phantasmic possibilities.

About the Artist

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 Donné, 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



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 ¾" x 3 ½" x ½"

Mary Enoch Elizabeth Baxter: Epilogues of the Black Madonna

Paintings and sculptures of the Black Madonna, the Virgin Mary with the infant Jesus in her lap or arms, have a long history of veneration in Christendom. Some are said to have miraculous powers, and many have inspired pilgrimages and processions for the faithful world over. Yet today, to state plainly that Mary is Black holds distinction – as the place of Black mothers in contemporary society is contested – alternatively signifying grief, trauma, care, sexualization and dignity.

For **Mary Enoch Elizabeth Baxter**, herself named after the Virgin, the discovery of the hundreds of these other Marys, some with roots in ancient Nubia, offered a potent counter-history of Black civilization and women's role therein. The Black Madonna's sacredness, bestowed by her immaculate conception, became a compelling symbol of Black motherhood. Baxter accesses her own divinity to advocate and protect the humanity of other women and girls, especially because she herself was not shown the same care.

The exhibition *Epilogues of the Black Madonna* takes as its core Baxter's photographic series "Consecration to Mary," begun in 2021.

In it, she engages with Philadelphia painter Thomas Eakins' (1844-1916) sexually-exploitative nude photographs of an unidentified Black girl taken in his studio in 1882.¹ Baxter combats this painful history by inserting herself into the images to shield the vulnerable child, originally deemed unsacred and unworthy of care. Looking back to the 18th and 19th centuries, she contends directly with the history and impact of fundamentalist Christian sexual morality on the perpetuation of sexual violence towards Black women.² She brings to bear a previously unspoken truth about Eakins' pictures as art historical objects of sexual violence that are also potent examples of the "adultification" of Black girlhood, a socio-political bias that treats children as adults. Today, it is understood that the sexualization and criminalization of young Black girls have far-reaching implications, including their punitive treatment in the educational and judicial systems, and their subsequent persistence into adulthood.

Reinforcing the sacredness of her subject, Baxter brings church architecture and design into the gallery. Some of her photographs are displayed in vitrines set on prayer kneelers, encouraging the viewer to approach them with sanctity, as one would in an intimate moment of prayer. The images are framed like daguerreotypes, a mid-19th century process, contemporaneous with Eakins, in which photos are printed on small sheets of metal with a mirror finish and set in ornate cases decorated with sculptural relief. Some are left open and others remain closed, in an act of material protection.

The kneelers are surrounded by large-scale photographic self-portraits from the series, "Cult of the Virgin," 2025. As in the daguerreotypes, the artist is wrapped in voluminous floral textiles, with the young girl, who is no longer in view, still beside her. Baxter alternately watches attentively, drapes the fabric over the child,

1 Eakins's photographs are in the collection of the Pennsylvania Academy of the Fine Arts. See Mary Enoch Elizabeth Baxter, "Let's Talk about Thomas Eakins, Philly's Revered Sexual Predator | Opinion," *The Philadelphia Inquirer* (November 21, 2021); and Benjamin Sutton, "Hundreds Call for Reckoning with American Artist Thomas Eakins's Troubling Legacy," *The Art Newspaper* (December 17, 2021).

2 bell hooks, *Ain't I a Woman* (Pluto Press, 1990), chapter 1.



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

and lies back on a divan, as a guardian Virgin Mary acting in quiet solitude.

Baxter describes the Black Madonna as simultaneously:
 Mary, the protector, guarding the body, the child, and the archive;
 Mary, the arbiter of tenderness, contending with the myth of the "strong Black woman;"
 Mary, the counter-icon, challenging the religious paradigm of white Marian authority;
 Mary, the temporal bridge, linking archival harm and speculative repair;
 Mary, the legitimizer, affirming Black motherhood and grief;
 Mary, the sanctifier, attesting to vulnerability and suffering;
 Mary, the theological and psychological repair mechanism, the afterlife of protective intervention, the site of epistemic sovereignty and the one who canonizes what the world refuses to name sacred.

About the Artist

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.

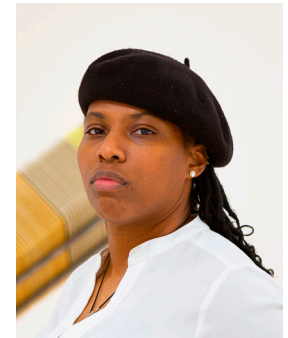
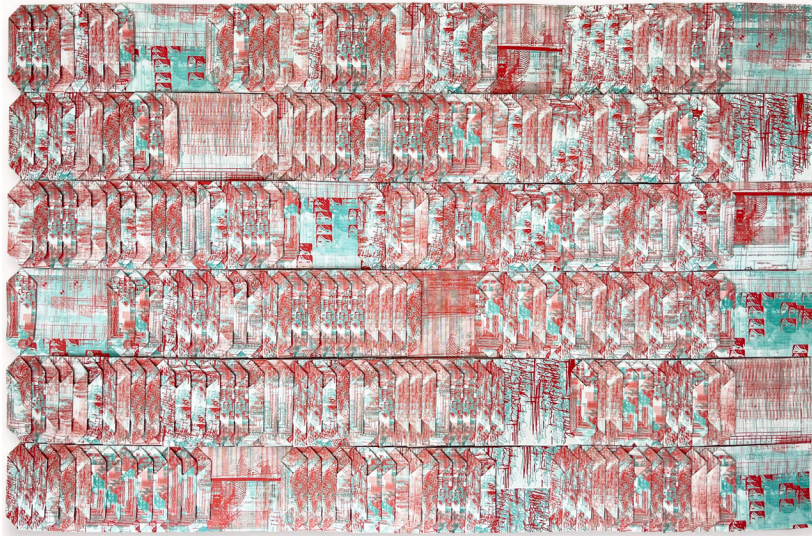


Photo: Eva Cruz

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, *Belantara Data #2 (Data Wilderness #2)*, 2025, offset lithograph and glue, 39 1/3" x 59"

Adi Sundoro: Seeking Into The Folds

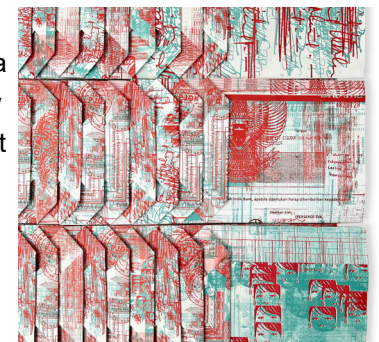
In Jakarta, *gorengan*, which literally translates to “fried things,” is sold by food carts stationed on nearly every street across the city, or pushed through neighborhoods with vendors calling out to potential customers. It is a category used to describe a broad array of deep-fried treats, both savory and sweet. These egg-battered foods come in a variety of fillings – such as banana, cabbage, carrot, cassava, jackfruit, sweet potato, tempeh (fermented soybean cakes) and tofu – and in numerous combinations. Each street cart displays its assortment of inexpensive snacks and a wok full of oil, kept hot by a fired stove, ready to provide food made-to-order.

Indonesian artist **Adi Sundoro** observed that his freshly fried *gorengan* were placed in white paper bags made from recycled paper. While eating, the grease seeped into the paper, eventually revealing text and images on the inside of the bags, still partially obscured by his snack. After he finished, Sundoro began routinely unfolding the bags, which turned out to be confidential documents, some of which had been recycled directly from the Indonesian government. These papers held photographs of individuals, names,

addresses, birth certificate numbers, signatures, authorizing stamps and more.

On one occasion, Sundoro went so far as to seek out an individual by following the data trail printed on a wrapper. He stopped short of making a direct connection with the person, while considering, “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?” Sundoro observed this massive data leak at street level, which he describes as an “urban phenomenon,” related to how print circulates worldwide, including his own.

With the title of his series of colorful wall sculptures, “Belantara Data (Data Wilderness),” Sundoro describes how this printed information moves without bounds within a wild ecosystem of formal and informal institutions, and, at the same time, how it needs greater protection. For *Belantara Data #2 (Data Wilderness #2)*, 2025, the various fried food wrappers he has collected serve as visual source



Detail of *Belantara Data #2 (Data Wilderness #2)*

material for lithographed image collages. His pictorial world is dense and overlapping, made more complex by its dynamic red-and-turquoise-blue color scheme. A woman’s eyes peer out from under side-swept bangs over and over again. Serial numbers form striated vertical lines and contrast visually with the scribble of handwritten signatures. These printed sheets are then folded to recreate the shape of takeaway bags for *gorengan* and nested into one another to form a dynamic sculpture that invites viewers into its creases, asking them to make sense of its image world.

A recent stay in Japan prompted the artist to re-conceptualize this series in light of the government’s seriousness about personal



(left) Details of food wrappers; (right) Adi Sundoro, detail of *Seri Bungkus Gorengan #1* (Fritters Wrapper Series #1), 2022, digital prints, folded and glued, each 10 ½" x 8 ¼" x 2"

information. They issue strict regulations to ensure individuals' protection and provide infrastructure to diligently sort waste and shred all personal documents. This was made real during Sundoro's visit to a paper shredding company, where he encountered numerous large cubes of the resulting long, rectangular scraps. For *Belantara Data #3* (*Data Wilderness #3*), 2025, he selected barely legible shreds with only partial words or sentences from this facility (despite not being able to read Japanese), and arranged them into an abstract composition. The design was printed on food-grade paper and again folded into small bags. Rather than demonstrating the visual chaos of a data leak, he shows the organizational process for ensuring safety amid disorder.

Sundoro's work is a reminder that while digital technologies and online services pose new threats to data security and privacy on a global scale, we remain in a mechanical and analog world that operates by its own rules.

About the Artist

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 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.



Photo: Kai Maetani

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

All images courtesy of the artists unless otherwise noted.

About the ANNUAL International Competition

We are very pleased to celebrate the 100th iteration of The Print Center's ANNUAL International Competition, which is one of the oldest and most prestigious competitions in the United States and even the world. Each year it is juried by distinguished colleagues in the fields of photography, printmaking, book arts and contemporary art. Presented every year since 1924, it was interrupted only once – by World War II. The artists and jurors that have participated are a virtual primer in the history of printmaking and photography in the 20th and early-21st centuries.

The first ANNUAL in 1924 was dedicated to *American Etchers*; subsequent competitions focused on specific print processes, such as block printing, black and white etching or lithography, and expanded to include submissions from all over the world. The competition and resulting exhibitions, awards and documentation have shifted and evolved many times. Eventually it became dedicated to printmaking of all techniques, and by 1978 grew to include photography.

For a number of years, the competitions alternated between photography and print, and then they were once again merged in 2011. Today the ANNUAL is open to any artist who uses printmaking and/or photography as critical components of their work, or whose work pushes the boundaries of traditional photographic and printmaking practices, reflecting The Print Center's interest in the use of these mediums in intriguing and expansive ways, both in content and in process. Works selected by the jurors were represented in large, in-house group exhibitions, accompanied by printed catalogs until 2009, when documentation moved to our website. In 2012 the group exhibition was replaced by three solo exhibitions, as it remains today.

Additional awards have included a wide variety of purchase and acquisition opportunities, as well as monetary and material prizes. The ANNUAL has resulted in hundreds of pieces being placed in

the collection of the Philadelphia Museum of Art – as well as in those of the Art Museum of West Virginia University, Morgantown and the Pennsylvania Academy of the Fine Arts in Philadelphia, among others. It has also been a meaningful source of support and recognition for scores and scores of emerging and established artists, as well as an exceptional platform on which to share their work.

Programs

Gallery Talks + Opening Reception

Thursday, January 22

5:30pm Gallery Talks with Lauren Rosenblum, Jensen
Bryan Curator

6 – 7:30pm Reception

Public Exhibition Tours

Wednesdays, 12:30pm, February 18 + March 18

Fridays, 5:30pm, March 6 + April 3

RSVP requested, but not required: info@printcenter.org

Related public programs 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.

100th ANNUAL International Competition

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

About The Print Center

Mission

For 110 years, 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; 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.

Support for the 100th ANNUAL is offered by the Art Museum of West Virginia University, Awagami Factory, BOMB Magazine, Tom Callan + Martin McNamara, Fireball Printing, Alida Fish, Fitler 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.

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