

# Beyond Printmaking

**The Artistic Journey of  
Candace Nicol Garlock  
(2004-2025)**

Curated by Tamara Scronce  
with essays written by  
Aleina Grace Edwards and  
Mark Maynard



**Truckee Meadows Community College  
Main Gallery**





*Shadows and Sunshine: Living in the Land of Multiple Sclerosis* Exhibition at  
College of Southern Nevada, 2025





## Beyond Printmaking

Tamara Scronce

As curator, my goal is to present an exhibition that honors the ever-evolving and fluid nature of Candace Nicol Garlock's artistic journey. Candace is a dynamic force—restless, constantly evolving, and unafraid to explore new territories. This exhibition features artworks from over two decades, highlighting the thoughtful and often experimental processes that have characterized her creative practice.

Though deeply rooted in traditional printmaking, Candace's work transcends these boundaries. Her artistic practice has consistently pushed *beyond printmaking*. This curated collection offers a glimpse into the mind and spirit of an extraordinary artist: one who is fearless, intellectually rigorous, generous, courageous, resilient, and, above all, deeply committed to her craft.

Candace's journey began as an undergraduate student at the University of Nevada, Reno where she discovered the transformative power of art and creative expression. It was in the printmaking studio, under the guidance of exceptional mentors, that she first engaged with traditional techniques—etching, intaglio, lithography, woodcut, and more. These methods formed the bedrock of her early artistic development and set the stage for a broader exploration of materials and forms.

While printmaking remains at the core of Candace's practice, she has continually pushed the boundaries of the medium. Instead of adhering strictly to tradition, she uses her expertise in printmaking as a springboard for experimenting with new materials, processes, and techniques. Each body of work explores color, texture, line, and form in unexpected ways, resulting in pieces that are not only visually captivating but rich in meaning and content.

*Beyond Printmaking* is organized in what I think of as chapters or stories that span Candace's substantial studio practice—offering viewers opportunity for pause and reflection as they move through the exhibition. Together, these diverse works allow us to appreciate Candace's strong foundation in printmaking while celebrating her adventurous creativity which embraces a wide range of aesthetics, medium, and form.

Candace Nicol Garlock's art practice traverses many paths, yet the unifying theme throughout is her unwavering drive to use visual art as a means of contemplating and communicating the human experience—both her own and ours. Her works speak to complex emotions and ideas, using visual language as a form of personal reflection, social commentary, and connection.







## Building Dimension

Aleina Grace Edwards

There are many truisms about the development of our individual identities: that our personalities are the results of both nature and nurture; that we are the sum of the people closest to us. Yet the social pressure to delineate and categorize—to separate, to distinguish—seems stronger than ever. Ever perceptive and interested in synthesis, Nevada artist Candace Nicol Garlock has made a career of integration, of aggregation. Ceramicist and teacher, printmaker and painter—there is no singular way to describe her art practice. But printmaking is a constant element across her work, a tool for ongoing exploration of the self and culture, of experimentation and adaptation.

The influences of Garlock's family and cultural contexts accumulated into her earliest print-based artworks. Garlock grew up in rural Nevada in a strict, even repressed family that turned away from the realities of the body and the darker corners of the mind. But Nevada's casino-culture offered different images: women for show, skin on display. These were unabashed bodies. The layers of imagery in the "Familial Inure" series—mostly collagraph assemblages—from the early 2000s represent overlapping, often contradictory memories and messages inspired by this childhood of paradox. Collagraph prints were the perfect vehicle for creating these contradictory experiences: they were relatively cheap to make—Garlock was scrappy, arranging her images on donated matboard from frame shops—and the plates themselves became almost sculptural pieces, the images gaining dimension as Garlock layered them. This series exemplifies Garlock's now-defining fascination with fragmentation, with the frustrating nonlinearity of the mind and body. Layers of collagraphs, solarplate prints, and polyester lithographs are glued to boards and cut out to reveal something else. An older memory might peak out from behind a more recent layer. A piece of pain surfaced from the past, carried forward.



With all its layered imagery, Garlock's work builds meaning and amasses a physicality truer with the mess of lived experience by stacking, splicing, and combining printed elements. Garlock's "Firewalls" series—made in the cultural din of the post-9/11 world—combines multiple printing techniques, including screenprints, collagraphs, and gel transfers. These pieces distort space and scale in isolating scenes that read as warning signs. Anatomical drawings are stacked behind chain-link fences; pickets and bricks pen in the abstracted shapes of people. An American flag appears red and bloodied over a contemplative cherub; the word "DANGER" is emblazoned over tangled bodies. An amalgamation of hot button issues like immigration and war are tangled up in the layers of these images. The flag, the neoclassical symbolism. By combining images and prints on plexiglass, Garlock conveys the complexity—the multiplicity—of the American myth, and varieties of violence underpinning it.

In 2007, Garlock organized a collaborative printmaking project, "Intermedia," inspired by Dick Higgins' theory about the fusion of old and new media in art (he understood his own work as an "intermedia" practice, incorporating visual, musical, and literary arts.) Exchange participants were asked to focus on the multiple and the dimensional—one element endemic to printmaking, the other a bit of a surprise. Garlock's pieces for the exchange—an edition of twelve—featured a male nude figure comprised of thirty-six puzzle pieces. The work subverts the seriality of the print and the integrity of the classical sculpture. These are not replicas or copies, but parts of a whole.

The idea of "fusion" is essential to the "Intermedia" project and Garlock's contribution to it, but it also describes much of Garlock's ongoing artistic inquiries and craft choices. Like Jerry McMillan, a photographer and artist who challenged the spatial rules of photography with his invention of photosculture—photographic, three-dimensional objects—in the 1960s, Garlock takes the principles of distinct media and combines them into singular artworks. The "Firewalls" and "Intermedia" pieces can't be easily categorized as either prints or photographs or sculptures. They borrow from all three forms; as a result, they become their own.













# Ornaments

Exchange, incorporation—the body can be a site of combination, of decoration. If the printmaking techniques in her earlier work began to illuminate the complexities and contradictions of our psychology, Garlock's "Ornamen" pieces, largely focused on male nudes, show some alternative modes of being. Garlock reexamines bodily taboos across these pieces, closely examining the male nude, reconsidering the potency of adornment. Garlock has cited women artists using their own bodies as subjects in the '70s and '80s as inspiration—why not look at a man's body with the same curiosity, approach his physicality with the same intimacy? She began with her husband as the subject of initial works, then incorporated friends and male models.

For each image, she uses an Epson printer to create the first layer, followed by a textural collagraph, and finally adds a photopolymer etching. She adorns her digital photos with glazes and screen prints, flattening the pictorial space with planes of color and delineated grids. Garlock also began experimenting with Photoshop to disrupt and obscure the light logic of each image. The results are more aesthetic than they are scientific—more decorative than descriptive. This series was about play, about invention, about technique. As she continued with "Ornamen," Garlock developed a new viscosity printing technique using Borco Board. The finished combinations are organic and textural, evoking the physicality of human flesh, the expansion of chest with breath.



So much of Garlock's work has focused on untangling the mess and mistakes of the psyche, on examining and extrapolating political beliefs and social norms. When she was diagnosed with Multiple Sclerosis in 2011, after years of inexplicable symptoms, Garlock's tendency to focus on her message, not materials, became essential. With impaired function and focus, drawing and painting felt prohibitive; ceramics and printmaking, on the other hand, offered some relief—a mechanical and meditative repetition.

Repetition, always important to the printmaking process, takes on a new significance in the works from the "Road to Terminus" series. A terminus is a boundary marker—the end of a line, the culmination of a journey. But "road" implies Garlock's journey is ongoing. There are barriers, to be certain—body parts failing; pieces breaking off from the whole. In the works, figures scatter, but geometric lines and bounded shapes appear to hold the scenes together—or splice them into smaller pieces. Empty space itself becomes a stronger presence than ever before. In the printmaking transference process, some detail is always lost—an appropriate parallel for a disease that gnaws at nerve endings. Perhaps Garlock keeps working to try and capture what threatens to dissipate and dissolve. Each piece seems connected to another, through subject and form. There are favorite motifs: birds and bones, cellular structure, gnarled tree roots or veins. Together, these works form an open circuit—a body both interconnected and imperfect. They are prints that resist the two-dimensional, sculptural forms flattened by pain, struggling against themselves.

## References

1. Hauser & Wirth. "Ida Applebroog." *Hauser & Wirth*. Accessed May 20, 2025. <https://www.hauserwirth.com/artists/2819-ida-applebroog/>.
2. Jerry McMillan. "Jerry McMillan on Non-Objective Abstract Photography and Shooting the LA Art Scene in the 1960s and '70s." *The Classic*, November 29, 2023. <https://theclassicphotomag.com/jerry-mcmillan-on-non-objective-abstract-photography-and-shooting-the-la-art-scene-in-the-1960s-and-70s/>.
3. Merion Estes. *Merion Estes*. Accessed May 20, 2025. <https://merionestes.com/>.

# Endings, beginnings









*Citizens of that Other Space* Exhibition at Savage Mystic Gallery, Reno, NV,  
Installation "Never Out of the Woods", Wood Relief Prints, Ceramics 2024



## Into the Realm of a Body Rewired

Mark Maynard

Candace Garlock's work has long challenged assumptions. To some, it may even present taboos and break norms. In earlier work, she challenged the male gaze that has informed art for centuries by focusing on the male body, objectifying the form and unsettling viewers that have grown accustomed to associating the feminine as a definition of beauty.

Her prints and sculpture often exist in an uncanny space where realistic forms can be discerned, but only through a haze of layers, juxtapositions of human and animal forms, and repeating shapes found in nature: honeycombs, limbs, beaks, and circles. Vibrant colors exist in Garlock's palette, but many of her surfaces are blacks, browns and greys where hints of blue, yellow, and blood red draw the eye toward shapes and parts: cyan-toned eyes, red feet, and creamy-yellow yolks and beaks.

Motifs resurface across Garlock's work in subtle ways, and evolve in both scale and meaning. Human feet sometimes descend from the round bodies of strange birds, or attach without joints to the bottom of a spiky pangolin. Circles and hexagons become tiny canvases that can be infinitely linked together, inviting the collaboration of other artists through forms that are easily shared. Wood discs can be sent via mail to a collaborator, each tiny part adding meaning and frisson to an unplanned mosaic, a constellation of individual works, or a beehive built by hardworking drones to achieve a larger collective purpose.

Her latest installation is her most deeply personal, and Garlock herself becomes incredibly vulnerable, confronting the viewer to join her on a journey within a body whose modes of communication are slowly breaking down.

Garlock and I are colleagues at Truckee Meadows Community College, and a little over a year ago, in discussions about art and expression, we found we had another common bond. My maternal grandfather had Multiple Sclerosis (MS), the same disease Garlock was diagnosed with in 2011. For my grandfather, the charming pater familias of five kids, MS altered his life dramatically. Once a multi-sport athlete – golf was his passion, and he played at a near-professional level – he ended up needing a wheelchair and eventually lived out his days bedridden in a convalescent home. The disease affects the communication between brain and body, leading to both physical and neurological symptoms. This creates dual challenges for a visual artist who must conceive and hold inner expressions and then create them physically on canvas, in sculpture, and in the arrangement of her individual pieces to create a larger meaning.



Not only are the individual pieces of the exhibit – a multimedia presentation of ceramic sculpture, woodcut prints on natural papers, and pieces of Garlock’s painting and photographic work – wholly original, but its arrangement subverts the expectations and layout of a traditional art gallery. This is not an avant garde statement so much as it approximates for the visitor what the altered communication signals between eye, brain, and body might be for the artist.

Suspended from the high ceiling of the gallery, are massive identical woodcut prints on natural fiber paper. These are clearly trees, cloned, inverted and hanging from the ceiling where they obstruct clean views of the work from any point in the gallery, forcing visitors to walk through a labyrinth of inverted artwork, further complicated by the presence on the floor of several pair of disembodied feet. These are life casts of the artists’ own, mounted on cylindrical bases and haphazardly placed among the upside-down forest.

It is in this unsettling tableau that the viewer can empathize with the artist’s changing mind and body. Multiple Sclerosis is a disease of fractured bodily communication, a chronic condition that Garlock says is best represented by the metaphor of the tree-like prints, never being “out of the woods” of the disease’s inexorable grasp. The disembodied feet, each a vessel for a liquid that looks sometimes bloodlike, sometimes like a strange nectar, represent that reality that Garlock’s own are functional, yet often lost in a sensory shadow where she cannot feel them, and thus must often watch her own feet walk in order to make sure they are placed where she intends. It is this downcast view the artist uses to show us the beauty in the detritus of the sidewalk and the duff of the forest floor: hearts, leaves, petals, and the intricate patterns of moth and butterfly wings.

Even for the humblest of artists, an exhibition of their work is an extension of life, a way to influence and be seen even after death. What creates tension with Garlock’s work within this context, is that it is also very much about her body rebelling against itself in ways that are often invisible to all but the artist herself (and those medical technicians and practitioners that capture images of the nodes and lesions in her brain, internal prints that mirror the roots, flowers, and branches of her upside-down trees). It is this process that she invites her viewers into with her. Through this work, the artist makes her vulnerability an invitation to the viewer. Not only does the installation stimulate and confuse the senses to evoke the sense of a dysfunctional communication network, but it also confronts the viewer with their own humanity – an inevitable breakdown of the body and mind, and what is important to be seen and valued in all the remaining days we have to appreciate beauty, connection, and worlds both internal and external.





*Shadows and Sunshine: Living in the Land of Multiple Sclerosis*  
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*Top Left to Right*

***Matri***

Collagraph,  
Photopolymer Intaglio,  
Digital, 12"x12"x2",  
2004

***Family of Four***

Collagraph, Gel transfer,  
Digital/oil 12"x12"x2",  
2004

***Patriarchal***

Collagraph, Digital/oil  
12"x12"x2", 2004

***It's Only a Hotdog***

Collagraph, Gel transfer,  
Digital/oil 12"x12"x2",  
2004

*Bottom Left to Right*

***Familial-Inure*** Collagraph,  
Gel transfer, 12"x12"x2",  
2004

***Little Girls Grow Up***

Collagraph, Gel transfer,  
Digital/oil 12"x12"x2",  
2004







# Familial Inure



**Firewalls** is a series of collagraphs and screenprints on plexi-glass that represent the psychological restraints we put upon ourselves and others; the underlying ideologies that shape our viewpoints, and the complications that arise from interactions between people of different races.

These prints were directly inspired by the loss in our family. U.S. Marine Corps. Lance Cpl. Raul "Chato" Bravo Jr., my cousin, 21, who recently died serving this country in Iraq. Chato grew up in Elko, NV. He was the son of my father's twin brother. Both "Papi" and his brother Raul, Sr. started their lives here as illegal immigrants. When we were little, they would tell us about hiding under bushes in the Mexican desert, waiting for nightfall to cross the border. When I was growing up, I remember Papi's loyalty to America. He wouldn't even buy clothes unless they were made in America. It is under this fabric of patriotism that Chato was also raised. It's just so sad to me now to think about his death and the climate of discrimination and prejudice that America has fallen prey to... that a son of an illegal immigrant sacrificed his life for a country that wants to build walls between Mexico and America.

Candace Nicol - 2008

**New Fences Old Politics   Crossing Borders  
Irresolvable Tension Between Boundary and  
Hospitality   Xenophobia Crossing   Chain Link  
Border Watch-Fence Mending   Build a Fence  
Even Between Intimate Friends  
Between Demarcation and Common Space  
Between Heaven and Earth**



One Nation Under God Privacy Protection Where There is Good Guarding  
 There is Peace Kept What Side of the Fence are You On Sitting on Fences  
 Us Here – And Them There The Grass is Greener From the Great Wall of China to  
 The Hedgerows of England Firewalls Do Not Throw Down the Dividing Wall



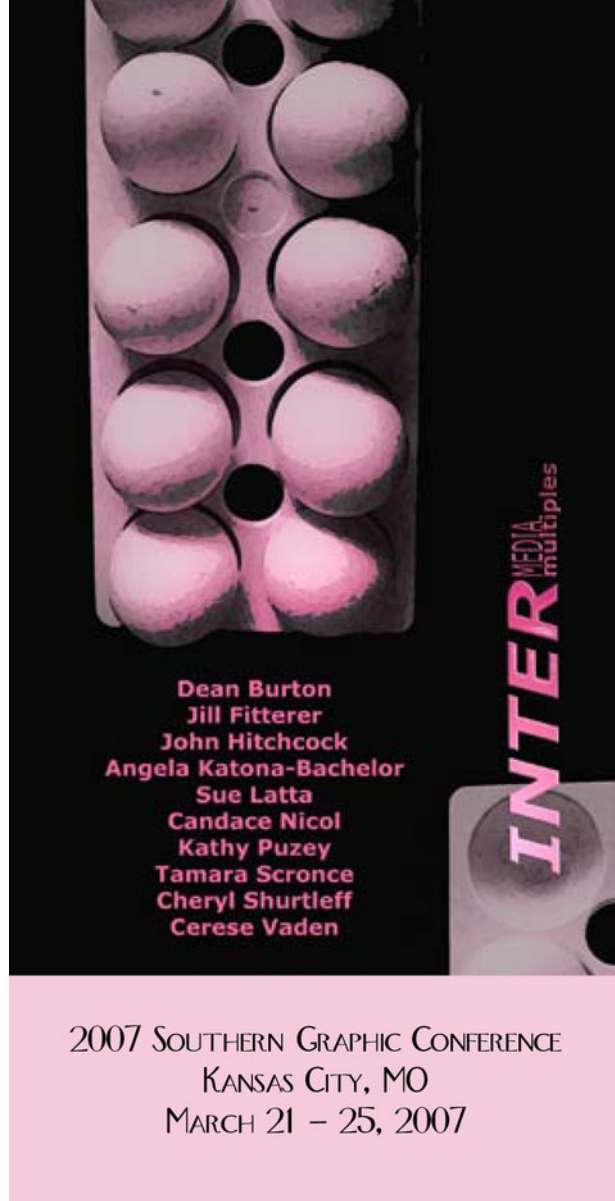
**Firewalls** *What ever we do to them, we do to ourselves.*





**Firewalls** installation, TMCC 2025: 25"Wx70"Hx3"D, Collagraph, Gel Transfer, Screenprint  
Credit: Brandon Lacow





With *Intermedia Multiples*, my goal was to transform the traditional print exchange into a form that incorporates a variety of mediums and techniques. The artists I invited to take part were already engaged in creating 3-D works. Many were not traditional printmakers but understood the definition of multiple as it applies to printmaking.

*Intermedia Multiples* pushes the limits of conventional printmaking, broadening its definition. The resulting pieces can take many shapes, such as puzzles, shadow boxes, and interactive installations. This portfolio also showcases the evolving landscape of contemporary art, where artists draw inspiration from technology and cultural interactions. This approach emphasizes collaboration, experimentation, and innovation, making it a vital component of the modern artistic landscape.

Candace Nicol Garlock 2025

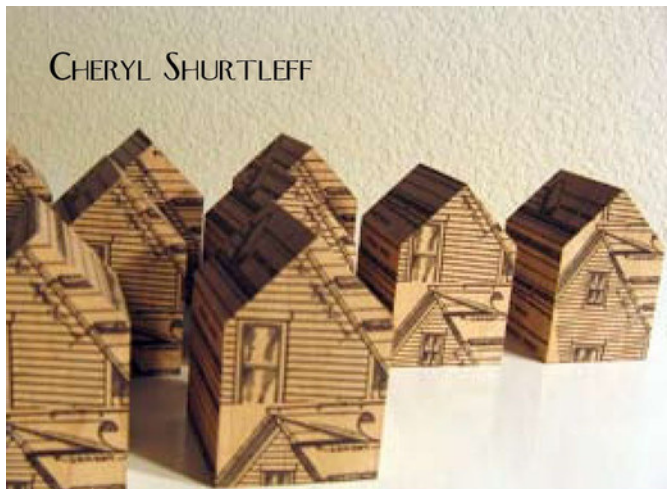




DEAN BURTON

*Untitled*

Photograph, Polished Acrylic, Fasteners  
3" x 3" x 6"



CHERYL SHURTLEFF

*"By Hammer and Hand All Homes Will Stand"* 2007

Ink Jet Digital Image/Transparent Photo Paper/on  
Laminated Wood (Ash) 3" H X 2" W X 2" D



JOHN HITCHCOCK

*Hypocrisy* 2006

Screen-print on Felt, sticker and paper  
3"Wx 6"L x 3"D



TAMARA SCRONCE

*"Calling of Saint Matthew & His Little Friend Guseppe"*

2006 Mixed Media Multiple  
3" x 3" x 6"



CERESE VADEN

*Alice Played* 2006

Letterpress printed relief polymerplate, handmade flax  
paper, copper leaf, acrylic, pine box, antique checker  
2"Wx 6"Lx 2"D



SUE LATTA

*Entanglements* 2007

Resin, polyurethane transfer, rope  
3"Wx 6"L x 3"D





KATHY PUZEY



*Memento* 2006

Polished wood, wrapped Japanese paper, relief print



ANGELA KATONA-BACHELOR

*"Curiosity"* 2007

Hand-worked copperplate etching, waxed paper, milkweed pod, sinew, glass bottle. 3"Wx 6"L x 3"D



CANDACE NICOL

*Puzzle inspired by I9\_23\_36* 2007

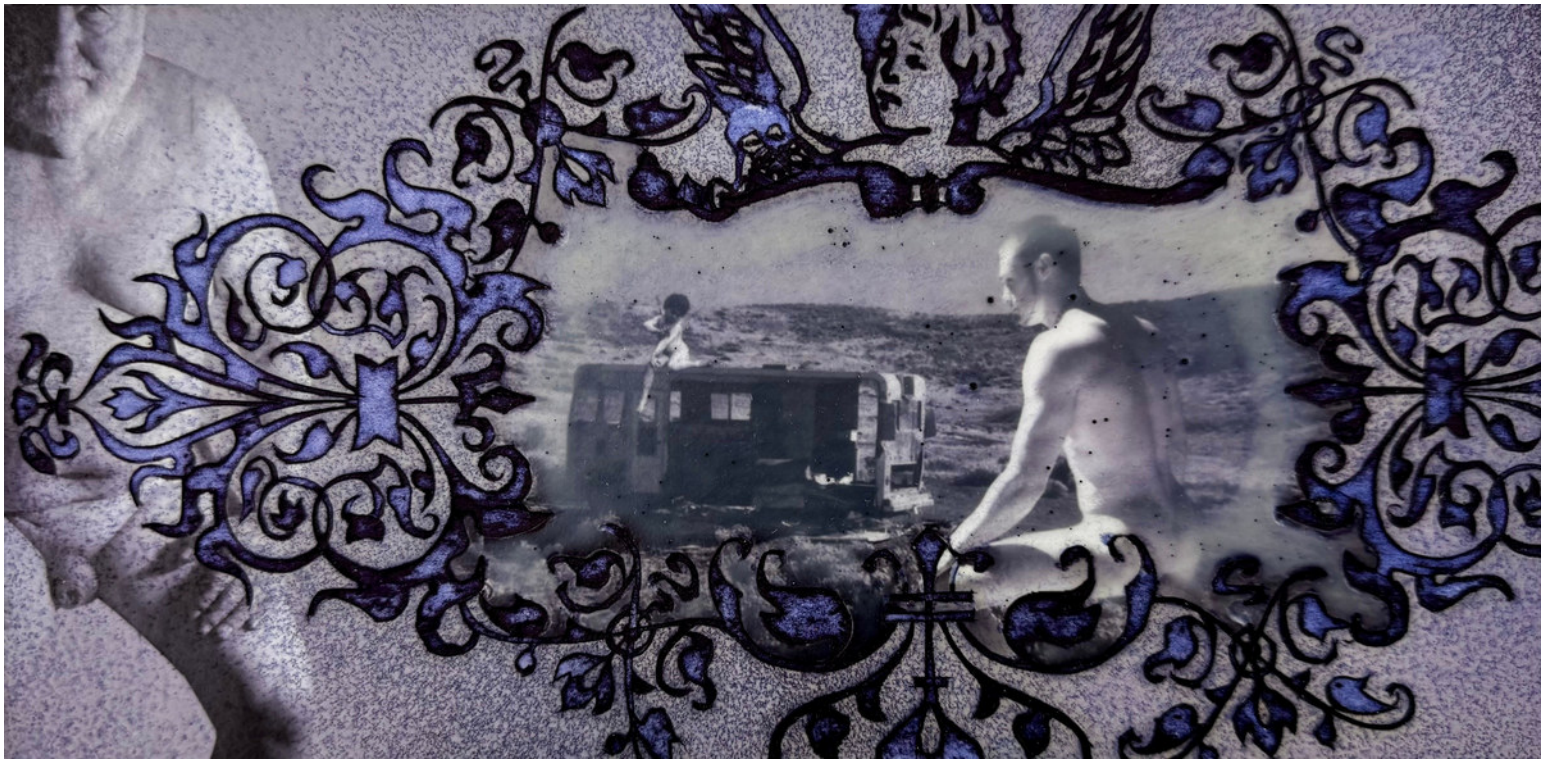
Etching, digital pigment ink, matboard



JILL FITTERER

*Dear Applicant: 3,400 Manual Actions over 45 Letters of Regret*  
Book sewn over tapes with screen print  
4.25" x 2.75" x 2.75







# Orna



Left Top

***Matrix\_Ornamen8***

Collagraph plate, Digital, 10"Wx5"H, 2008-2011

Left Bottom

***Orna Hemoglobin***

Linoleum, Gel Transfer, Acrylic, 12"x12"x1.5"D, 2025

Right

***Matrix\_Luna***

Collagraph plate, Digital and xerox transfer, 14.5W"x11"H, 2008-2011





***Matrix\_Luna***

Collagraph Plate, Digital and Xerox Transfer, 15x15", 2008-2011



***Orna Heal***

Linoleum, Gel Transfer, Oil, 12" x12" x15"D, 2015







Left Bottom **Matrix\_Ornamen5**

Collagraph Plate, Digital and Xerox Transfer, 10"Wx8"H, 2008-2011

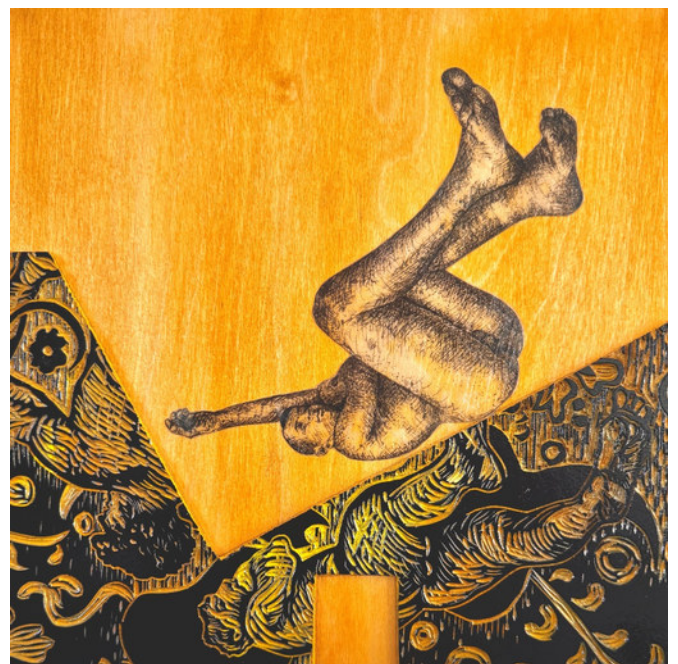
Right Top **Matrix\_Ornamen7**

Collagraph Plate, Digital, 7"Wx5"H, 2008-2011



**Matrix\_Ornamen**

Collagraph Plate, Digital, 8"x8", 2008-2011



**Orna Tilt**

Linoleum, Gel Transfer, Acrylic, 12"Wx18H"x1.5"D, 2025



*Up, Down, Up Again*

Collagraph, Photopolymer Intaglio, 8"x10", 2021





*Stay Away*

Collagraph, Photopolymer Intaglio, 12"x18", 2020

# Road to Terminus





***Waiting***

Collagraph, Photopolymer Intaglio, 10"x20", 2020



***Waiting II***

Collagraph, Photopolymer Intaglio, 11"x17", 2020

***Right Terminus***

Collagraph, Photopolymer Intaglio, 11"x15", 2017









*Caculating Chaos*

Collagraph; Photopolymer Intaglio, 11" x 15", 2022





*The Space Between*

Collagraph, Photopolymer Intaglio, 11"x15", 2021





## **Tamara Scronce**

Tamara Scronce is a visual artist whose practice focuses on sculpture, installation, and video. A native of Reno, she earned her MFA from the University of Nevada, Las Vegas, after attending graduate school at the University of Illinois, Chicago. She is a retired Professor of Art and former Director of the School of the Arts at the University of Nevada, Reno. Her beautifully crafted work, as noted by fine arts photographer and curator Catherine Angel, “cannot be dismissed as merely nice to look at—her work is equally intelligent and challenging, both in concept and content.” Tamara has exhibited in numerous solo, group, and juried exhibitions, received multiple artist grants, and participated in several collaborative projects.



## **Aleina Grace Edwards**

Born and raised in Los Angeles, Aleina is a writer, editor, and communications strategist focused on locally-rooted arts and culture. She is the Director of Craig Krull Gallery in Santa Monica, and writes about contemporary art in California and the American Southwest. She holds a degree in Political Communication from the University of Pennsylvania, and an MFA in Creative Writing from the University of Nevada, Reno-Tahoe.



## **Mark Maynard**

Mark Maynard is a freelance writer and documentary filmmaker. He wrote and directed the 2023 documentary film "Piconland: The Quest for the Perfect Picon Punch" that played numerous festivals including the Austin Revolution Film Festival, Cinema on the Bayou Film Festival, and the Dam Short Film Festival where it won "Best Nevada Film" in 2023. Maynard teaches English, journalism and creative writing at Truckee Meadows Community College and lives in Reno.





Candace Nicol Garlock's mentorship in student advancement, both artistically and professionally, as well as her engagement and participation in community events makes her a true ambassador of art. She draws inspiration from the collaboration of those around her, through the interplay with students, and continually is organizing collaborative projects. A renowned printmaker whose work has been shown nationally and internationally, she has received multiple awards including the Reno Tahoe Artist Best in Sculpture/ 3-D Artworks in 2022, Best of Show and Best in 2D Mixed Media in 2023 and Best in 2-D Artworks in 2024, the Nevada Regents' Creative Activity Award in 2017, the Nevada Arts Council Artist Fellowship in 2009 and an honorable mention in Printmaking Today in 2008, a review of fine art printmaking in Abruzzo, Italy. Nicol's work can also be seen in 100 Artists of the Male Figure by E.Gibbons. Her work is included in many prestigious collections including the Kinsey Institute, Zuckerman Museum of Art, Rutgers Center for Innovative Print and Paper, Nevada Arts Council, the Lilley Museum of Art, and National Taiwan Museum of Fine Arts.



## Acknowledgements

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Tamara Scronce and Candace Garlock  
2025, TMCC Main Gallery

The TMCC Main Gallery is committed to the presentation of local and regional group shows as well as visiting national and international artists. The gallery can accommodate installation work, sensitive subject matter, and controversial themes. The TMCC Main Gallery is located on the first floor, Red Mountain Building, Dandini Campus, adjacent to the Student Center.

