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Daniel Rios Rodriguez

by *Morgan Dowty*, from *Volume 7, Number 6*

Edition Review

Daniel Rios Rodriguez, *Asa Nisi Masa, South Parish, Three Stones and Mim's* (2017)

Sugar-lift aquatint (*Asa Nisi Masa*); Soft ground, spit-bite aquatint, drypoint, roulette and electric engraving (*South Parish and Three Stones*); Soft ground, hard ground, spit-bite aquatint, drypoint, electric engraving, burnishing (*Mim's*). All above 30 1/2 x 22 inches each. Edition of 20 each. Printed and published by Wingate Studio, Hinsdale, NH. \$1,000.

Mim's I, 2, 3, 4 and Three Stones I, 2, 3 (2017)

Intaglio techniques and measurements as above, with the addition of colored inks monoprinted from Plexiglas plates. Unique images. Printed and published by Wingate Studio, Hinsdale, NH. \$1,500 each.

PNT (2017)

Aquatint burnishing, sugar-lift, drypoint and spit-bite, 15 x 11 1/4 inches. Edition of 20. Printed and published by Wingate Studio, Hinsdale, NH. \$500.

Snake Theory (2017)

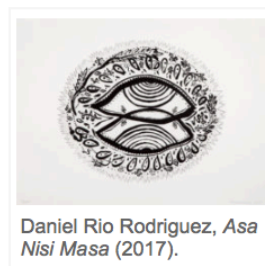
Sugar-lift aquatint, 15 x 11 1/4 inches. Edition of 20. Printed and published by Wingate Studio, Hinsdale, NH. \$500.

The San Antonio–based artist Daniel Rios Rodriguez is best known for shrine-like paintings built with oil impasto and collaged objects—rocks, scissors, rope and sundry items—and employing a personal vocabulary of snakes, eyeballs, pancakes and flowers.

The six etchings Rodriguez produced at Wingate Studio in summer of 2017 are close cousins to these works: enchanting still lifes that meld fluid drawing with a cartoonish otherworld and recall both Picasso and Guston. These prints are those of a painter: Rodriguez brandishes sugar-lift and spit-bite with ease and directness, and he digs into the plate with burnishing, drypoint and electric engraving to produce velvety blacks and misty grays. He further used two of the plates—*Mim's* and *Three Stones*—as bases for color monoprints, dabbing their floral arrangements with bright pastel hues.

Four of the editions use shaped plates that echo the decorated frames Rodriguez frequently crafts for his paintings. The plate for *Asa Nisi Masa* was a jagged-tooth oval, on which he drew two overlapping eyes within a wreath of leaves and dots. *Mim's* and *Three Stones* are both oval floral arrangements—in the first, a bouquet of wildflowers springs outward and upward, filling the composition within a border of hand-drawn marbles; the second focuses on daisy-like flowers with protruding centers like pacifiers. The careful observer will note repetitions: the double-eye emblem of *Asa Nisi Masa* and bulbous flowers of *Three Stones* can be found in miniature scattered among the flowers of *Mim's*.

These two still lifes are joined in another way: the pacifier-daisies are *Ratibida columnifera*, sometimes called the Mexican hat flower, which grows in south Texas near the San Antonio River where the artist frequently hikes. While working at Wingate Studio in New Hampshire, Rodriguez took similar note of his surroundings: “*Mim's*” is the name of a local deli and South Parish is the road along which Rodriguez jogged with his wife.¹



Daniel Rios Rodriguez, *Asa Nisi Masa* (2017).