

PAINTINGS BY MIRIAM

MY SUMMER OF 2026 PAINTINGS

2026

SUMMER PAINTINGS

Miriam Díaz-Gilbert



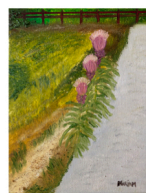
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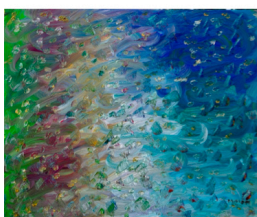
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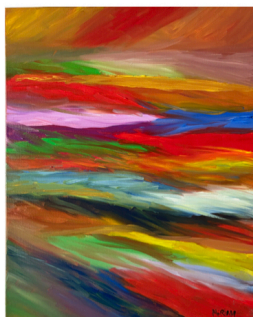
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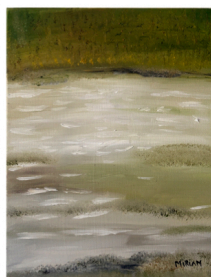
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The Story and Inspiration Behind Each Painting

1. ***"Tall Pink Flower in a Parking Lot,"*** 8"x10" oil on cerulean blue and titanium white canvas. I came across this flower while on a run.
2. ***"A Bouquet of Flowers in a Vase on the Kitchen Table,"*** 11"x14" oil on canvas, inspired by a bouquet of flowers bought at a farmers market.
3. ***"A View of Our Backyard and Vegetable and Flower Garden,"*** 11"x14" acrylic palette knife painting over a painting of a house I did not like. (Not for Sale)
4. ***"Three Blazing Stars Adorn the Driveway,"*** 8"x10" oil on canvas, inspired by three blazing star flowers standing tall between our concrete driveway and the grassy border.
5. ***"Where a Red Door, a Black Mailbox, and Nature Meet,"*** 11"x 14" acrylic on Naples yellow underpainting. Inspired by Vaughn Bell's installation, "Welcome Home," on a trail at the Schuylkill Center for Environmental Education in Philadelphia.
6. ***"Spontaneity,"*** 14.5"x17.5" oil on yellow cadmium medium hue on a wood panel. Inspired by imagination and spontaneous intuitive painting.
7. ***"Silk Scarf,"*** 16"x 20" oil on canvas on burnt sienna underpainting. Inspired by a silk scarf gifted to be by a student over 20 years ago.
8. ***"River Rapids,"*** 11"x14" oil on canvas over an unfinished painting on burnt Sienna canvas. On exhibit at the *Fall Annual Juried Exhibition* at Perkins Center for the Arts, Moorestown, NJ through October 30.
9. ***"Calming Marsh,"*** 12' x16" oil on canvas painted over a repurposed painting of winter birch trees on a snow-covered field that I did not like.

A Closer Look at the Evolution of the Painting Process

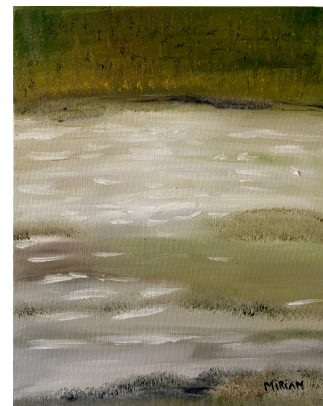
I'm curious about a lot of things. When it comes to art and paintings, I want to know the story behind the story. I want to know the inspiration and the process, and I want to share with others the same with my paintings. Each of my paintings tells a story. Sometimes, it's a simple story. Sometimes the painting process comes with layers. That's how painting 3, 8, and 9 came about.

I'll show you what I mean. Let's start with **"A View of Our Backyard and Vegetable and Flower Garden."** This painting is my first attempt at a palette knife painting. Instead of pulling out a fresh canvas, I repurposed a painted canvas; an unsuccessful attempt at painting a house. To begin my first exercise in palette knife painting, I painted over the house, then began playing with paints and palette knives, and created a plein air painting on my painting table in the canopy outside of our vegetable and flower garden.



Some of my favorite questions to ask about any painting are: "How did that painting evolve?" "Was that the intended painting?" Sometimes what we visualize in our head and attempt to transfer onto the canvas has a hard time revealing itself. That's what happened to me and my oil painting **"River Rapids."** I did not set out to paint **"River Rapids,"** but I'm glad it turned out this way.

I was hoping to paint a landscape of a waterfall in the woods. But I struggled with the waterfall. I wish I had taken a photo of the waterfall in titanium white that I did not like; it looked very much like the acrylic waterfall sketch on paper. But I stepped back and, with renewed intuitive painting inspiration, created a satisfying story. The unintended painting took me back to our fun times whitewater rafting. When my husband saw it, he immediately said, "river rapids." This painting is on exhibit at the 2026 *Fall Annual Juried Exhibition* in Moorestown Gallery, Perkins Center for the Arts, Moorestown, NJ. It is one of 96 works selected from 229 submissions.



Some of my paintings, including **“River Rapids”** and **“Calming Marsh,”** are unintended paintings that remind me of a quote from abstract expressionist painter Helen Frankenthaler: *“Every canvas is a journey all of its own. There are no rules. Let the picture lead to where it must go.”*

On a cerulean blue 12”x 16” canvas, I intended to paint a landscape of white birch trees on a snow-covered field on a sunny day. First, I sketched it in acrylic on paper. Then I attempted to paint the scene in oil on canvas. I put the oil painting aside for a couple of days. I wasn’t happy with it. And that’s when I decided to brush over the painting horizontally, in essence to erase it with the still wet paints on the canvas: cerulean blue, titanium white, cobalt blue, sap green, raw Sienna, raw umber, and ivory black.

The layers of oil paints were brushed over with a few brushes, including a fan brush, to create new strokes, colors, and textures, and to touch up colors where needed.

And this is how **“River Rapids”** evolved into a new and different painting, and a satisfying painting made possible by my dissatisfaction with the first.



My painting practice, ***Paintings by Miriam***, is a certified business in NJ.
Follow me on Instagram @ [paintings by miriam](https://www.instagram.com/paintings_by_miriam)
Email: paintingsbymiriam100@gmail.com for prices and to purchase.

Newsletter Archive

January 2026 - A little about me, exhibitions, and transforming my home office into my art studio.

March 2026 - My first paintings in my art studio.

May 2026 - My home gallery wall. My first outdoor art tent at a festival. Purchasing options and payment plans.

July 2026 - Celebrating my 5-year painting journey

