Topaz

A JURIED ONLINE EXHIBITION

NOVEMBER 10 TO DECEMBER 8, 2026

ART AGENT MAINE

Quarry. Light. Heat.

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November 10 to December 8, 2026
Curated by Aurora Winkler

ART AGENT MAINE, EST. 2017

CURATOR'S NOTE

Topaz is Maine stone. It forms in pegmatite, the coarse veins left behind when the last molten fluids of a granite intrusion cooled slowly under enormous pressure, and it has been pulled from the ground at Lord Hill in Stoneham and along the Topsham ridge for well over a century. We were never after a jeweler's idea of the stone. We wanted the thing itself, dug from the hillside, clear or clouded, still holding the heat of how it was made.

We asked artists what quarry, light and heat look like in their hands. The answers in these pages run the length of the stone's own spectrum, from a cold clear sky down through honey and amber into burnt gold, and they arrive in November, the month when the last long light leaves and everything in this state is reduced to what holds.

Our online exhibitions exist to bring galleries new artists. Every work here is available, no commission is taken on any sale, and we are glad to answer questions about any artist in the show at Aurora@artagentmaine.com.

Aurora Winkler
Art Agent Maine

THE ARTISTS

Robin Brooks
Topsham, Maine, robinbrooksart.com, @robin_brooksart

Sharyn Paul Brusie
Scarborough, Maine, sharynpaul.com, @sharynpaul

Tara Dixon
Brunswick, Maine, taradixonart.com, @tara_k_dixon

Margaret Dries
North Conway, New Hampshire, margo1951.wixsite.com/mysite-1, @SunsetHillStudio

Faylinda Kodis
Saco, Maine, faylindakodis.com, @faylindakodis

Anne Leigh
Midcoast Maine, @anneleigh.artist

Jeanne Maguire
Kittery, Maine, jeannemaguirefinearts.com, @jeannemaguire

Charlie Newton
Winterport, Maine, charlienewtonsart.com

Ann Tracy
Saco, Maine, ann-tracy.pixels.com, @anntracyfineart

Laura Waller
Rockland, Maine, laurawallerart.com, @laurawallerart

Keita Whitten
Bowdoin, Maine, keitawhittenart.com, @keitaawhitten

Timothy Crawford Wilson
Harpswell, Maine, timothycrawfordwilson.com, @timothycrawfordwilsonartstudio

Robin Brooks

Topsham, Maine, robinbrooksart.com, @robin_brooksart

In recent years my work has shifted from representation rooted in nature toward a new vocabulary in abstraction, and the paintings now live in the liminal space between perception and experience. I am intrigued by how we live in this tumultuous moment: climate change and its impact on the natural world and on our lives, and the challenge of integrating our inner and outer experiences. My artwork is about empathy for ourselves, our stories and the planet.

My studio practice is informed by my love of color and of my materials, and by the forces of energy that work on our bodies and help us sense the world around us. Whatever the scale, I am most interested in creating dynamic compositions, work that is alive with color, energy and movement. Nothing in them is fixed. Moving toward center is a process, not a permanent state.



Towards Center

Acrylic on panel, 14 x 14 inches, $500



Wings Of The Sun

Acrylic on canvas paper, 7.5 x 10.5 inches, $300

Sharyn Paul Brusie

Scarborough, Maine, sharynpaul.com, @sharynpaul

I am a painter and filmmaker, but at my core I am a storyteller. Creating has always been how I make sense of the world: how I connect, express and heal.

My work is deeply personal, drawn from emotion, memory and lived experience. I do not shy away from the darkness, but I embrace humor as a form of survival. There is medicine in laughter, and I try to hold both truths at once, the sorrow and the joy. Through intuitive, expressive mark making I explore the raw, honest beauty of being human. I invite you to experience these paintings not as finished answers but as emotional landscapes, spaces where your own feelings and stories are welcome.



Gazing

Oil on paper, 22.5 x 30 inches, $2,200



Breathing

Oil on paper, 22.5 x 30 inches, $2,200

Tara Dixon

Brunswick, Maine, taradixonart.com, @tara_k_dixon

My practice is a form of personal excavation, shaped by a summer on an archaeological dig in France in 1987. I build paintings in layers, embedding fragments of collage, writing and numbers, sometimes beneath the surface and sometimes inscribed into the final pass of wet paint. The writing carries the eye across the canvas from left to right, underscoring the notion of a horizon, while numbers mark the passage of time and drips harness gravity as a form of line making. My Crossing series, begun in a Brooklyn studio overlooking the East River and continued for nearly thirty years, distills this pursuit: color, juxtaposition and the horizon, crossed again and again.



Melt

Acrylic on canvas, 24 x 24 inches, $2,000



Weather Pattern

Acrylic on canvas, 24 x 24 inches, $2,000

Margaret Dries

North Conway, New Hampshire, margo1951.wixsite.com/mysite-1, @SunsetHillStudio

I have been creating art for as long as I can remember, from my very first set of treasured Prismacolor pencils to exploring new textures and surfaces in current paintings. I studied Fine Art at the University of Wisconsin in Whitewater and then moved to Chicago before eventually relocating to New Hampshire.

I own Sunset Hill Studio, a design and art studio in North Conway. My work is recognized for the bold colors, shapes and brushstrokes that play out as each piece takes on life. I like to work on several paintings at a time so multiple opportunities exist to capture colors and imagery as they develop. It keeps my process lively and the energy high.

I have pieces in private collections in the US and have exhibited in the Mount Washington Valley.



Summit Fields

Acrylic and mixed media, 10 x 10 inches, $400



Majesty

Acrylic and mixed media, 34 x 31 inches, $1,800

Faylinda Kodis

Saco, Maine, faylindakodis.com, @faylindakodis

In An Historical Hunger, bags of freshly picked apples fill the foreground, set against a reproduction of Mary Cassatt's lost mural depicting women gathering apples. The repetition of apples and reaching figures creates a dialogue between past and present, connecting women's labor and aspirations across generations. A rolled newspaper, with the partially obscured lettering of The New York Times, introduces a contemporary perspective. Strips of vintage Maine Geological Survey maps frame the painting, while a lower border repeats the words Madam President. These layered references bring the work's central idea into focus: a long standing hunger for change and the possibility of a woman becoming President of the United States.



The Disorder of Kings

Gouache and watercolor, 20.25 x 24 inches, $1,800



An Historical Hunger

Gouache, watercolor, colored pencil and U.S. Geological Survey map on Arches paper, 30 x 22 inches, $2,700

Anne Leigh

Midcoast Maine, @anneleigh.artist

Fall is my favorite time of year for plein-air painting in Maine. This year has been exceptional for the vibrant yellows, oranges, pinks, violets, and reds, shining bright in the last warmth of the season.



Fall Waterfall

Oil on wood panel, 12 x 12 inches, $500



Ledge Falls, Fall 2026

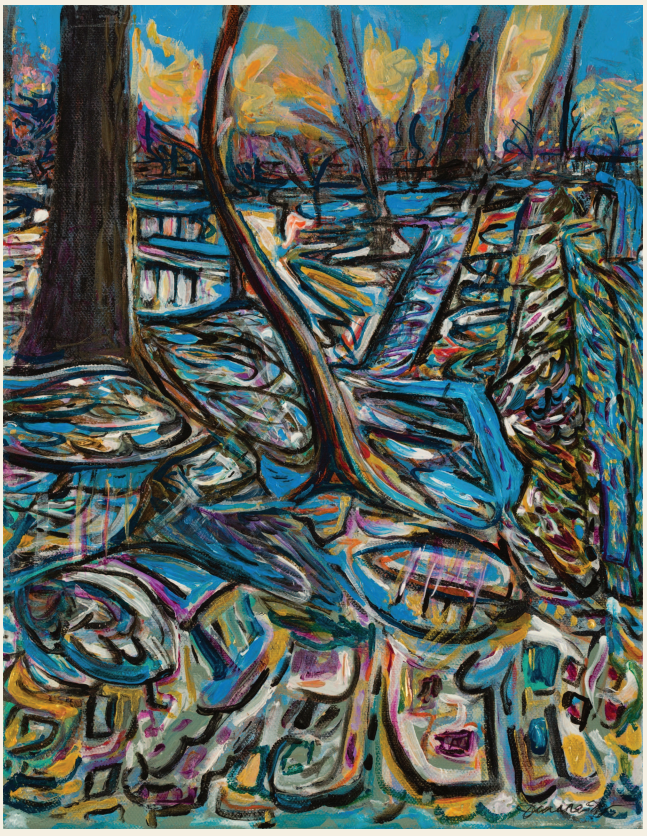
Oil on canvas panel, 20 x 16 inches, $700

Jeanne Maguire

Kittery, Maine, jeannemaguirefinearts.com, @jeannemaguire

I am an artist and designer living in Kittery, Maine. My work is about our connection to nature and to the larger collective. I address universal themes that unite us all as humans, reminding us that we are more alike than we are different. I abstract elements from the landscape the way I see them as an artist and designer, through shape, rhythm, color and line, and I paint the figure in that same spirit.

My process is organic and in the moment. I build up layers of paint, scraping some areas away while allowing others to remain, creating depth and movement across the surface. Paint is allowed to drip, flow and merge in unplanned ways. This spontaneous method taps into my subconscious and unlocks a personal symbology drawn from my own psyche and emotions.



Winter's Whisper

Acrylic on canvas, 11 x 14 inches, $1,100



Full Moon

Acrylic on canvas, 36 x 36 inches, $3,200

Charlie Newton

Winterport, Maine, charlienewtonsart.com

Painting is a process of self development, the act of an artist combining with raw materials to create something new. My painting process is organic, taking form, growing and evolving on the canvas. For me, painting exists only in the present moment as a constant state of becoming.

The final product is merely a remnant, providing physical evidence of what transpires. The painting moves on, becoming its own entity. With each viewer it takes on new meaning, depending on what the viewer contributes and what it offers the viewer. If I communicated through writing, I would be an author. I have chosen to be a painter. I paint memories, with the intent of evoking responses from viewers. I invite you to become a viewer.



Cliffs

Oil on canvas, 40 x 30 inches, $3,000

Ann Tracy

Saco, Maine, ann-tracy.pixels.com, @anntracyfineart

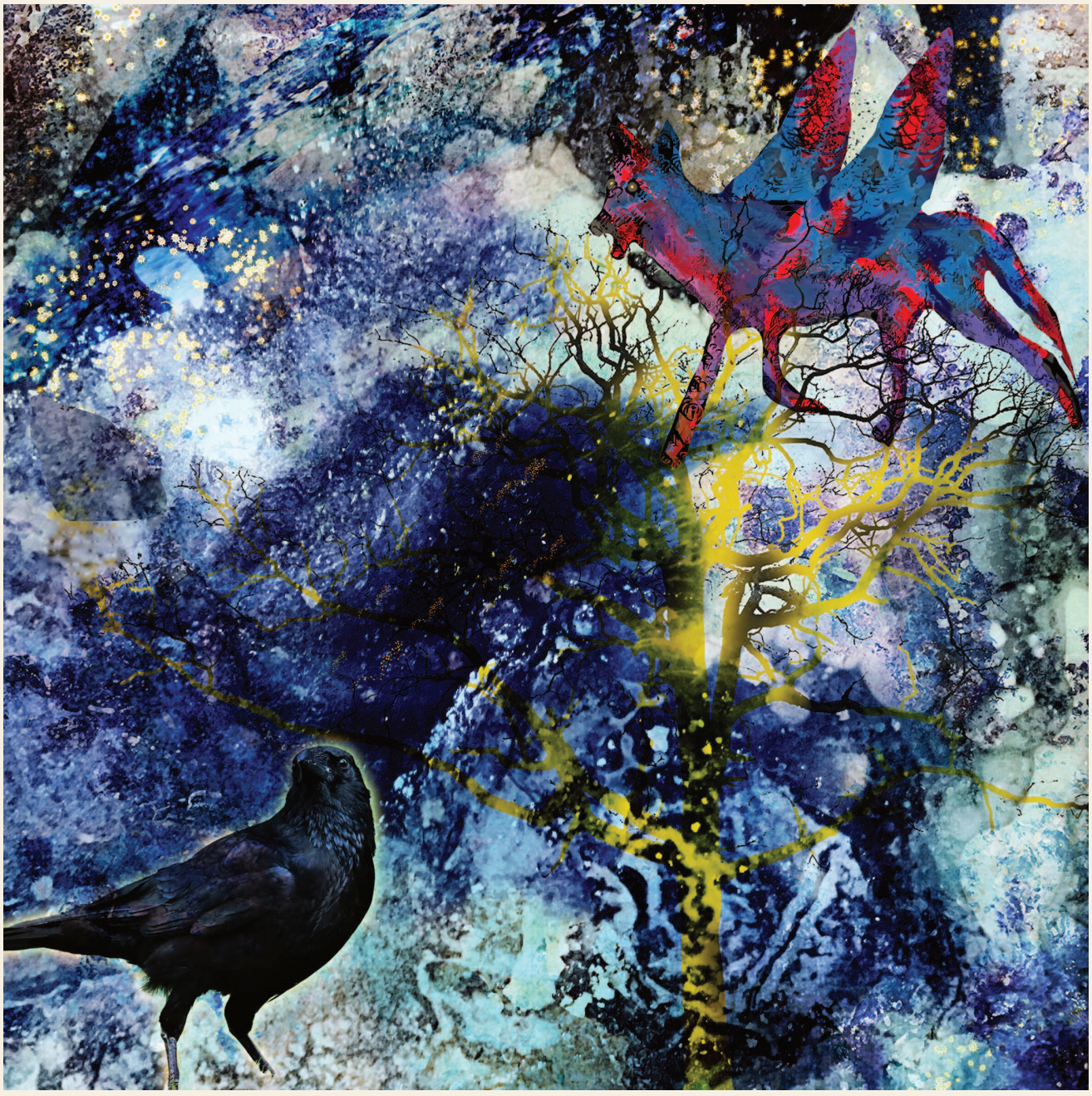
My Unlikely Universes began with an act of environmental conscience. Unwilling to wash acrylic brushes in the sink and send microplastics into the groundwater, I began cleaning them with a non toxic cleaner and emptying the fluid into an aluminum tray. What was meant as disposal became discovery: each color left behind its own swirling pattern, and I found myself captivated.

I photographed the trays in double exposure and developed the images further on screen. They recalled photographs of distant galaxies, but they seemed to want something more, so I began seeding these accidental cosmos with inhabitants, birds and trees and engravings from the 1700s. Each image became a small universe of its own, where the residue of one creative act gives rise to another, and the immaterial is made material: paint water into galaxies, pixels into objects, waste into wonder.



Strange Moons

Digital collage on aluminum, 20 x 20 inches, $300



Winged Coyote and Crow Share a Universe

Digital collage on canvas, 24 x 24 inches, $350

Laura Waller

Rockland, Maine, laurawallerart.com, @laurawallerart

I am primarily interested in what humans have built: the awe inspiring, powerful character and tension of interior and exterior spaces. Ships tethered to the shore a few days, then gone to ports around the world.

When I paint, I am standing at the length of the brush from the support, and it is only when I stand back that the form emerges from the brushwork. Up close there is a very abstract quality to these paintings, an emphasis on flat color, geometric shapes and parallel lines. As you retreat from the canvas the composition becomes representational. I like subject matter where, if you make a viewfinder with your hands, you can go anywhere within the composition and find something to look at, so that viewers choose which part to connect with and have a different experience each time.



C-Warrior No. 1

Oil on linen, 48 x 36 inches, $4,200



Porto Unloading

Oil on linen, 36 x 48 inches, $4,200

Keita Whitten

Bowdoin, Maine, keitawhittenart.com, @keitaawhitten

At the center of my practice is a process I call soul mapping. Soul mapping is a way of charting my inner landscape. I reflect on the events, relationships and turning points that have shaped who I am, and I give them form in color, symbol, texture and found material. It is both how I make my work and why I make it.

Water is the metaphor that holds it all together. In my collection Water Life Flow, rivers, lakes, estuaries and the ocean stand for the way a life moves: a river flowing into larger bodies of water, currents joining, boundaries dissolving. My father, the painter Jack Whitten, taught me that material itself can carry memory and spirit, and I work in that inheritance.

Acrylics, alcohol inks, gold chains, ground glass, holographic glitter, gold mirror, gold foil, textiles, glass beads, cowrie shells, liquid gold foil, recycled plastic, paint and resin scraps, layered with resin.



Florance's Golden Passage 3

Mixed media with resin on balsa wood panel, 12 x 12 inches, sold as a set with Florance's Golden Passage 4, $850 for the pair



Florance's Golden Passage 4

Mixed media with resin on balsa wood panel, 12 x 12 inches, sold as a set with Florance's Golden Passage 3, $850 for the pair

Timothy Crawford Wilson

Harpswell, Maine, timothycrawfordwilson.com, @timothycrawfordwilsonartstudio

My pastel paintings begin with the view from my Harpswell, Maine studio, the ocean and the land around it. I draw from the energetic forces I feel there and reinterpret that frequency into colorful, expressive patterns and shapes. The work bridges the gap between what is energetic reality and what is visual reality, capturing not just what I see but what I perceive beyond the visible, and it leaves room for the viewer to bring their own experience to each piece.



Eyes Staring From the Universe

Pastel on paper, 22 x 30 inches, $2,700

ABOUT ART AGENT MAINE

Art Agent Maine is Maine's own dedicated art agent, established in 2017. We represent working artists across Maine and New England, handle their gallery submissions, outreach and catalogs, and curate online juried exhibitions like this one so that galleries can discover new bodies of work. We work on behalf of artists and galleries, we are retained hourly, and we take no commission on direct gallery sales outside of our own agency.

Every work in Topaz is available. Galleries interested in any artist, and collectors interested in any painting, are welcome to write to us.

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With gratitude to the artists who trusted us with their work this season.

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