



WILLIAM BREEN

Split Point

William Breen

Split Point

VIEW EXHIBITION ONLINE

23 SEPTEMBER - 18 OCTOBER 2025

Meet the artist and celebrate with us at the exhibition opening party on

Saturday 4 October 1-3pm

Light refreshments provided. We look forward to seeing you there. RSVP appreciated to assistant@flg.com.au

Please feel free to contact Claire Harris, Director with any enquiries or to make a time to view artworks once they arrive in the gallery. info@flg.com.au



Looking West

Catalogue Essay by Sarah Jones, 2025

Breen unwraps and carefully hangs a painting on the studio wall. The room lights up, as if he has drawn a blind that I'd missed upon entry. I reorient myself. Out of the window to my right is the grapefruit tree I'd walked past, laden with fruit, gratefully soaking in the midmorning sun. But ahead of me now, the golden light has dropped in the sky—it pierces a mass of late afternoon clouds, silvering the crests of breaking waves that crash on the beach that has appeared below.

Breen and I stand, suspended between two windows at two times of day, watching the sea storm the sand one hundred kilometres from the coast.

These are undoubtably a master's works. The kind of paintings that smell of salt, that break silences, rhythmically crashing with their coming tides. Paintings that can send a soft cool change over the skin as the warmth fades at the close of day. Their immersive demand fulfills the desire to inhabit the scene.

I find myself asking about the exact location of each meticulous work. This is not the kind of question that I would usually ask a painter, perhaps relying instead on a vague sense of a place, the comfort of my own recognition like a blurred reflection. But I ask it of Breen repeatedly. There is nothing vague or washed by memory here. These paintings dance more closely with the sublime than the romantic. They are a series of film stills as potentially treacherous as they are exquisite. It is a jouissance not a joy.

As the artist opens the impossible sea-facing window over and over again, I am unable to fight the urge to stand, in my mind's eye, where he has stood. Fixing myself on the edge of each canvas, I watch the sun rise and set over the surf somewhere between a perfect painting and my imperfect imagination. I demand the painter's location as an anchor for my own; I use the subtleties of the shifts in light to pinpoint a time of day; I search the shadows for direction. Lost, I am struck by the artist's presence in paintings from which he is wholly absent.

The poet-paradox¹ describes the necessity for the lyric poet to lose consciousness of the self in an act of self-expression. This state of hyperconsciousness sets subterranean forces to rising like groundwater, and the swelling of the subconscious breaks over the shore/sure of the conscious mind. Desires, dream-wishes, parallel states rise into reality through this poetic practice. In paintings so perfectly refined, so filmic, so real, the dislocation of unreality is profound. Lyrical even.

Breen's works have delighted us for almost 30 years. His epitomic capture of our most familiar streets, our rolling rural landscapes, and our coastlines is nothing short of iconic. This series takes us beyond the familiar, to a deeper kind of familiar in which we are consciously lost. I walk past a much smaller, rougher ocean silhouette on the wall near the door on my way out. I gesture to it, acknowledging Breen's return to the sea. He jokes that it is one of his earliest paintings, that perhaps he has returned to it, that perhaps we spend our whole lives looking for the same thing. I wonder if whatever that thing is, it's out west.

Sarah Jones 2025

1.This is my rather light and 'poetic' interpretation of Grant Caldwell's detailed and complex thesis on Hyperconsciousness in which he proposes the "po-et-paradox" in: Caldwell, Grant., *Intention and Unintention or the Hyperconscious* in *Contemporary Lyric Impulse*, Melbourne : Australian Scholarly Publishing Pty, Limited. 2018.



Aireys Inlet 2025, oil on linen, 92cm x 122cm
\$10,000



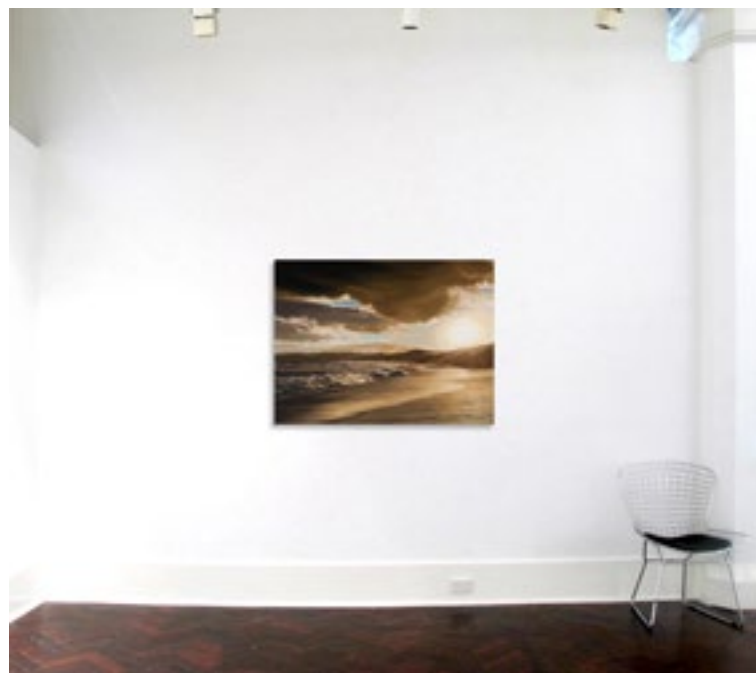


ARTWORK DETAILS





The Golden Hour 2025, oil on linen, 92cm x 122cm
\$10,000





ARTWORK DETAILS





Fairhaven 2025, oil on linen, 76cm x 102cm
\$6,600AUD





ARTWORK DETAILS





Dawn Blairgowrie Carpark 2025, oil on linen, 77cm x 102cm
\$6,600AUD





ARTWORK DETAILS





The Wolf 2025, oil on linen, 77cm x 102cm
\$6,600AUD





ARTWORK DETAILS





The Heads 2025, oil on linen, 92cm x 138cm
\$11,500 AUD



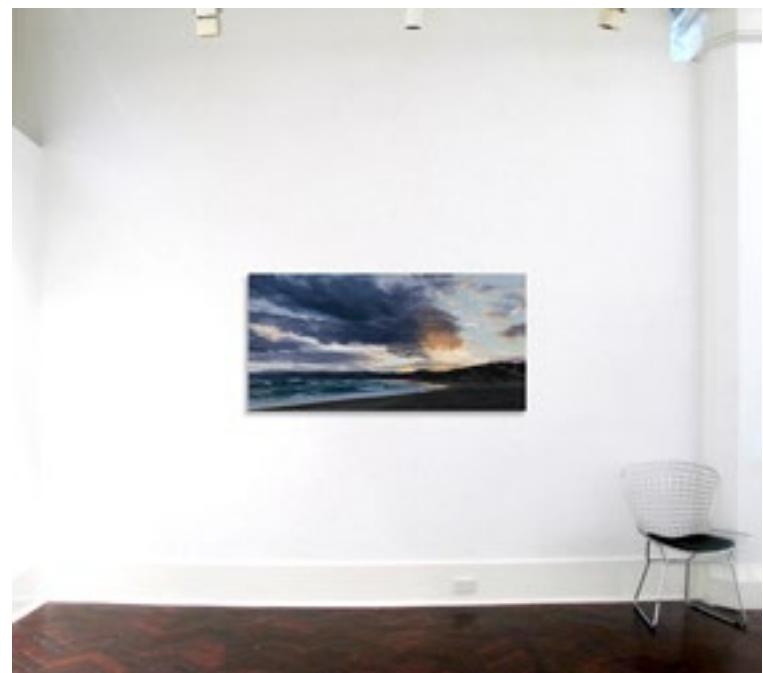


ARTWORK DETAILS





Split Point 2025, oil on linen, 77cm x 153cm
\$10.500AUD





ARTWORK DETAILS





Indigo Morning 2025, oil on linen, 92cm x 122cm
\$10.000AUD





ARTWORK DETAILS



WILLIAM BREEN

ARTIST PROFILE:

Flinders Lane Gallery first exhibited William Breen’s paintings in 2000. He has been a finalist in the Arthur Guy Memorial Prize, Tattersalls Art Prize, Doug Moran Portrait Prize, the Brett Whiteley Scholarship, the Redlands Westpac Art Award, the Geelong Art Prize and the Nillumbik Art Prize, the Conrad Jupiter Art Prize, and the John Leslie Art Prize. Breen has been shortlisted for the prestigious Wynne Prize at the Art Gallery of New South Wales, and the Fleurieu Peninsula Biennale Art Prize. In 2023 his work was exhibited *Romancing the Street*, a group exhibition celebrating the streetscapes and buildings of Melbourne/Naarm held at The Townhall Gallery, Hawthorn.

He is represented in corporate and private art collections in Australia, the United States, and the United Kingdom including the RACV Collection, Macquarie Bank, Bendigo Art Gallery, Gippsland Art Gallery, Deakin University, Artbank, City of Perth, National Australia Bank, Melbourne University, State Library of Victoria, LaTrobe University Melbourne, Loyola College, Melbourne and the City of Whitehorse Collection.

Lives and works in Melbourne, Australia

TRAINING

1992 Graduated Victorian College of the Arts, Bachelor of Fine Arts

SOLO EXHIBITIONS

2025 Split Point, Flinders Lane Gallery, Melbourne, VIC
2023 Doughnut Time, Flinders Lane Gallery, Melbourne, VIC
2021 New Paintings, Flinders Lane Gallery Online, Melbourne, VIC
2020 Wet Paint, Flinders Lane Gallery, Melbourne, VIC
2018 Skye Road, Flinders Lane Gallery, Melbourne, VIC
2017 After the Storm, Flinders Lane Gallery, Melbourne, VIC
2016 Land of Sun-shine, Flinders Lane Gallery, Melbourne, VIC
2014 Delicious, Flinders Lane Gallery, Melbourne, VIC
2012 Made With Love, Flinders Lane Gallery, Melbourne, VIC
2011 Hot Bargain & Milk, Flinders Lane Gallery, Melbourne, VIC
2010 New Works, Flinders Lane Gallery, Melbourne, VIC
2009 New Paintings, Flinders Lane Gallery, Melbourne, VIC
2008 Sarah Roney Gallery, Sydney, NSW
2007 Faster Pussycat, Flinders Lane Gallery, Melbourne, VIC
2006 Sarah Roney Gallery, Sydney, NSW
2005 Solo Exhibition, Flinders Lane Gallery, Melbourne, VIC
2003 Solo Exhibition, The Church Gallery, Claremont,WA
2003 Solo Exhibition, Flinders Lane Gallery, Melbourne, VIC
2002 Solo Exhibition, Flinders Lane Gallery, Melbourne, VIC
2001 Solo Exhibition, Flinders Lane Gallery, Melbourne, VIC
1998 Solo Exhibition, Pinacotheca Gallery, Richmond, VIC

SELECTED GROUP EXHIBITIONS

2024 HORIZONS, Flinders Lane Gallery, Melbourne, VIC
2024 Low Tides, RACV City Club Gallery, Melbourne, VIC
2023 Romancing the Streetscape, Town Hall Gallery, Hawthorn, VIC
2022 Wanderlust, Flinders Lane Gallery, Melbourne, VIC
2021 The Big Tree And Other Landscapes, Deakin University, Melbourne, VIC
2019 30 x 30, Flinders Lane Gallery, Melbourne, VIC
2018 Coastal, Flinders Lane Gallery, Melbourne, VIC
2016 Coastal, Flinders Lane Gallery, Melbourne, VIC
2014 25th Anniversary Exhibition, Flinders Lane Gallery, Melbourne, VIC
2014 Melbourne Art Fair, Royal Exhibition Building, Calrton, VIC
2014 The Portrait Show, Flinders Lane Gallery, Melbourne, VIC
2013 Coastal, Flinders Lane Gallery, Melbourne, VIC
2012 Time, Flinders Lane Gallery, Melbourne, VIC
2010 The View From Here V, Flinders Lane Gallery, Melbourne, VIC
2009 The View From Here IV, Flinders Lane Gallery, Melbourne, VIC
2009 Treasures, Flinders Lane Gallery, Melbourne, VIC
2009 20 Plus: The Sum of Us, Flinders Lane Gallery, Melbourne, VIC
2008 Here & Now, Flinders Lane Gallery, Melbourne, VIC
2008 The View From Here III, Flinders Lane Gallery, Melbourne, VIC
2007 The View From Here II, Flinders Lane Gallery, Melbourne, VIC
2006 The View From Here, Flinders Lane Gallery, Melbourne, VIC
2005 Tattersalls Art Prize Exhibition, Brisbane, QLD
2001 Exploration 2, Flinders Lane Gallery, Melbourne, VIC
1996 Group Exhibition, Stripp Gallery, Fitzroy, Melbourne, VIC

PRIZES AND AWARDS

2024 Finalist, John Leslie Art Prize
2018 Finalist, John Leslie Art Prize
2015 Finalist, Arthur Guy Memorial Painting Prize
2014 Finalist, Tattersalls Art Prize
2013 Finalist, Tattersalls Art Prize
2011 Finalist, Tattersalls Art Prize
2010 Finalist, John Leslie Art Prize
2010 Finalist, Nillumbik Art Prize
2006 Finalist, Fleurieu Peninsula Art Prize
2006 Finalist, Geelong Art Prize
2006 Finalist, Wynne Landscape Prize, AGNSW
2002 Invited to participate in the Church Gallery Art Angels Incorporated
 2003
2000 Nominated by the Australia Council for the Arts for the register of
 artists for the Historic Memorials Committee
2001 Finalist, Conrad Jupiter Art Prize, Goldcoast City Art Gallery, Qld
2001 Finalist, Brett Whitely Scholarship
2000 Finalist, Doug Moran National Portrait Prize
1998 Finalist, Doug Moran National Portrait Prize
1992 Winner, Christopher James Blyth Memorial Prize

PUBLICATIONS

2023 The Big Book of Little Art Essays, Flinders Lane Gallery
2014 William Breen, Artist Profile Magazine, Issue 27
2012 Nelson, R. Spraying the Facade, The Age, 7 November 2012, p 15
2012 Coote, Maree, The Art of Being Melbourne, Melbourne Style Books,
pp198-200
2011 Gregg, Simon, New Romantics, Darkness and Light in Australian Art,
Australian
 Scholarly Publishing, p135, 161-162, 165
2011 Coslovich, G, Stirring a Sleeping Beauty, The Saturday Age, 15 Octo-
ber 2011, p 24
2011 Rule, Dan, Around the Galleries, A2 Saturday October 9
2011 Grishin, Sasha, Painter of Light, Australian Art Review issue 26, pp 66-
68
2011 Lam, Lee Tran, Inside Out magazine blog November 2011
2010 Rule, Dan, Around the Galleries, A2 Saturday October 9
2010 Art Korea Magazine, November, pp 114 - 115
2010 Stevens, A, & Rainforth, D., Painting, The Age, 28 September 2010, p
15
2008 Crawford, Ashley, Here and Now, FLG exhibition catalogue, pp 4-9

COLLECTIONS

Artbank, Bendigo Art Gallery, City of Perth, City of Whitehorse, Deakin University, Gippsland Art Gallery, La Trobe University, Loyola College, Macquarie Group Collection, Melbourne University Collection, National Australia Bank, RACV, The Australia Club, Victoria State Library Permanent Collection, corporate and private art collections in Australia, United States, United Kingdom.



FLG

FLINDERSLANEGALLERY

Level 1, The Nicholas Building
Cnr 37 Swanston St and Flinders Lane
MELBOURNE 3000
WWW.FLG.COM.AU
INFO@FLG.COM.AU
+ 61 3 9654 3332

Tue - Sat 11am - 5pm