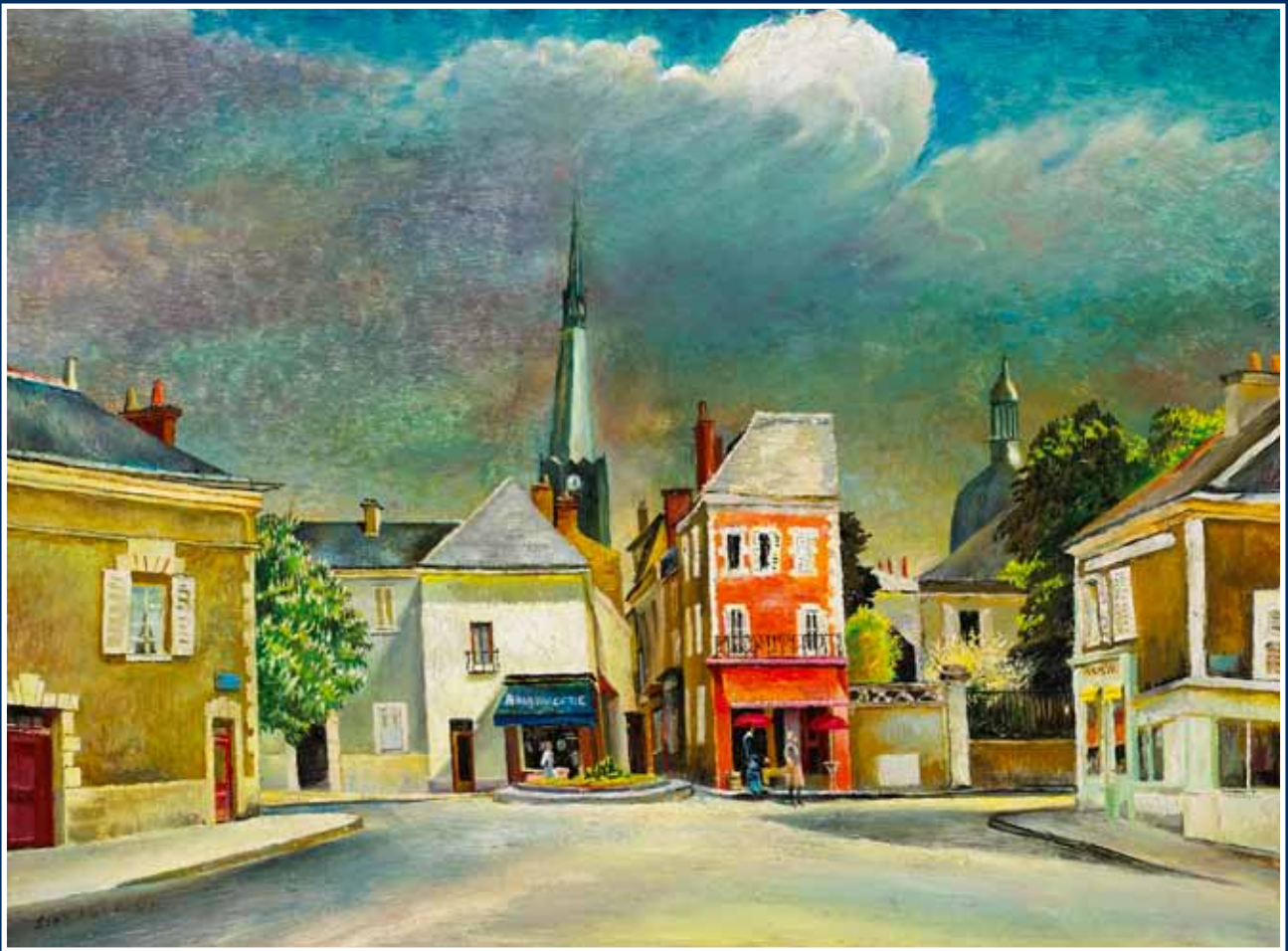


GORRY GALLERY

20th May – 2nd June 2012



Sine MacKinnon

1901 – 1996

PRIVATE VIEW SUNDAY, 20TH MAY, 3.30 P.M.

GALLERY III (Downstairs)

Measurements in centimetres, height precedes width.
Prices range from €385 to €2,700.

1. 'Self Portrait'
Pencil on paper 13 x 11.5
Signed and dated 1901



2. 'La Fenêtre'
Crayon on paper 32 x 24
Signed

3. 'Paysage Abstrait'
Crayon on paper 20 x 32
Signed and dated 1928

4. 'La Boulangerie'
Oil on board 40 x 54
Signed
Illustrated on front cover

5. 'Montmartre'
Gouache and crayon on paper 31 x 46
Signed

6. 'Ile d'Ibiza'
Oil on canvas 45.5 x 54.5
Signed

7. 'Venise' (Pont)
Watercolour on paper 21 x 23



10. 'SOLEIL COUCHANT'



21. 'PLACE DU VILLAGE, FRANCE'

8. 'Canal en Hollande'
Watercolour on paper 34 x 33
Signed and dated 1986
9. 'Maisons'
Crayon on paper 9.3 x 10
Signed and dated 1966
10. 'Soleil Couchant'
Watercolour on paper 24 x 31
Signed and dated 1958
11. 'Entrée du Port Honfleur'
Watercolour on paper 14.2 x 28.7
Signed
12. 'Port Breton'
Watercolour on paper 23.2 x 33.2
Signed
13. 'Hameau sur la Côte'
Watercolour and gouache on paper 23 x 29
Signed and dated 1952
14. 'La Fontaine aux Flamants'
Crayon and gouache on paper 23.5 x 29
Signed and dated 1959
15. 'Village du Sud'
Watercolour on paper 19 x 29.5
Signed and dated 1959
16. 'La Maison Bleue'
Gouache on paper 20 x 26.5
17. 'Petit Port'
Crayon and gouache on paper 22 x 32.2
Signed and dated 1975
18. 'Bois de Boulogne'
Watercolour on paper 22.7 x 37.5
Signed
19. 'Les Rochers'
Crayon and gouache on paper 20 x 29
Signed and dated 1935

20. 'Arbres'
Watercolour and gouache on paper 22.7 x 28.2
Signed
Illustrated on back cover
21. 'Place du Village, France'
Oil on canvas 50 x 60
22. 'Paysage aux Arbres'
Crayon on paper 31.5 x 42.5
Signed and dated 1958
23. 'Raccommodeur de Filet (Port)'
Crayon and gouache on paper 20 x 32.5
Signed
24. 'Cucuron en Été (South of France)'
Gouache on paper 19 x 23
Signed
25. 'Les Maisons Blanches'
Gouache on paper 27 x 33
Signed and dated 1950
26. 'Le Bateau Rouge'
Crayon and gouache on paper 19.5 x 33.5
Signed
27. 'Inondation'
Crayon on paper 19.5 x 36
Signed
28. 'Les Montagnes Bleues'
Gouache on paper 20.5 x 23.5
Signed



6. 'ILE D'IBIZA'

29. 'Village de Montagne'
Gouache on paper 16 x 33
Signed and dated 1955
30. 'Port de Pêcheurs'
Gouache on paper 20.5 x 32
Signed
31. 'Village Espagnol'
Crayon and gouache on paper 17 x 22.5
Signed and dated 1975



14. 'LA FONTAINE, AUX FLAMANTS'



20. 'ARBRES'

Sine MacKinnon was born in Newcastle, County Down, close to her beloved Mountains of Mourne, on February 11, 1901. Her father, Ronald MacKinnon, was the Chief Clerk of the Royal Courts of Justice and her mother was a D'Arcy from Galway. She died in Maisons- Laffitte, outside Paris, on October 6, 1996. Sine, who went to France in 1924 'where she preferred to paint,' lived there for most of her life. She had an extraordinary career as an artist painting in all of the decades of the twentieth century from the 1920s and mixing, at the early stage of her career with artists such as Raoul Dufy, Henri Matisse and Maurice Utrillo.

She was educated at the Slade School in London between 1918-24, where she was a student of Henry Tonks (1862-1937). As a student there, she won a scholarship and was awarded many prizes for her paintings and drawings. While there, she had her portrait painted by the painter Allen Gwynne-Jones, a fellow student in 1922.

She had two exhibitions in Paris in the 1920s and then exhibited at the Goupil Gallery in London in 1928. Around 1928, she met Rupert Granville Fordham (1898-1974) whom she later married. In 1929, along with Stephen Bone, she had an exhibition at the Fine Art Society in London where she exhibited 29 paintings. She was selected for the 1930 Biennale in Venice alongside artists such as Augustus John and Henry Moore. Her painting, *Farm Buildings in Provence* (1934), was purchased by the Tate Gallery in 1940.

In that same year of 1940, Thomas McGreevy, then the chief art critic of *The Studio*, described some of her work:

Human beings seldom appear in the villages of France, Greece and Portugal as seen by Miss Sine MacKinnon (Tooth Gallery). Again one is reminded – as in *Fishermens' Houses, Audiernes* for instance – of the ghostly quality of Christopher Wood's lonely seashores... There was a charming pattern too, in the arrangement of *Hill Village, Provence*, with its broad flight of steps between the trees to the right of the houses. Nor was the charm spoiled by an occasional suggestion of John, as in *Umbrella Pines, La Foux*, or of Derwent Lees as in the treatment of the hills in *The Old Port, Faro* and *Puy-de-Dome*. (*The Studio*, July 1940, pp. 22-24)

A prolific artist, she was able to write in a biographical note in 1949 for the Leicester Galleries that she was represented by two works in the Tate Gallery and had paintings in the Musée du Jeu de Paume, Paris, the Oldham, Brighton and Manchester City Galleries. By this point of her career, she had exhibited in the New English Art Club, the London Group, the Royal Academy, the Salon d'Automne, the Lefevre Gallery, the Redfern Gallery and Arthur Tooth & Sons Gallery.

Due to her husband's illness, she painted less during the 1950s and 1960s. After Rupert Granville Fordham's death in 1974, she resumed presenting her work at the Salon des Indépendants. London art dealer, Julian Hartnoll, showed a number of her paintings at the Cumberland Hotel in 1988.