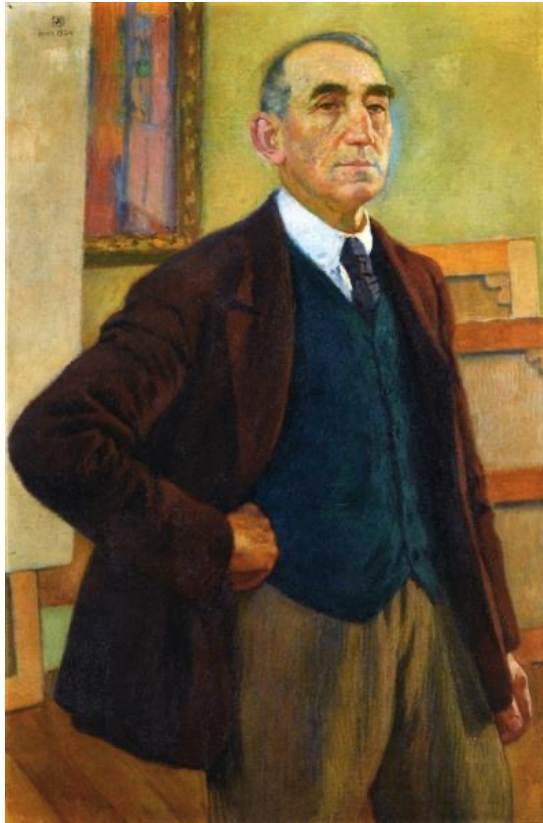


Artist Resources – Théo van Rysselberghe (Belgian, 1862 – 1926)

[van Rysselberghe at The National Gallery](#)

[van Rysselberghe at MoMA](#)

[van Rysselberghe at Museo Nacional Thyssen-Bornemisza](#)



Self Portrait in a Green Waistcoat, 1924

An archive of van Rysselberghe's correspondence from 1889 to 1926 is available at the [Getty Research Institute](#).

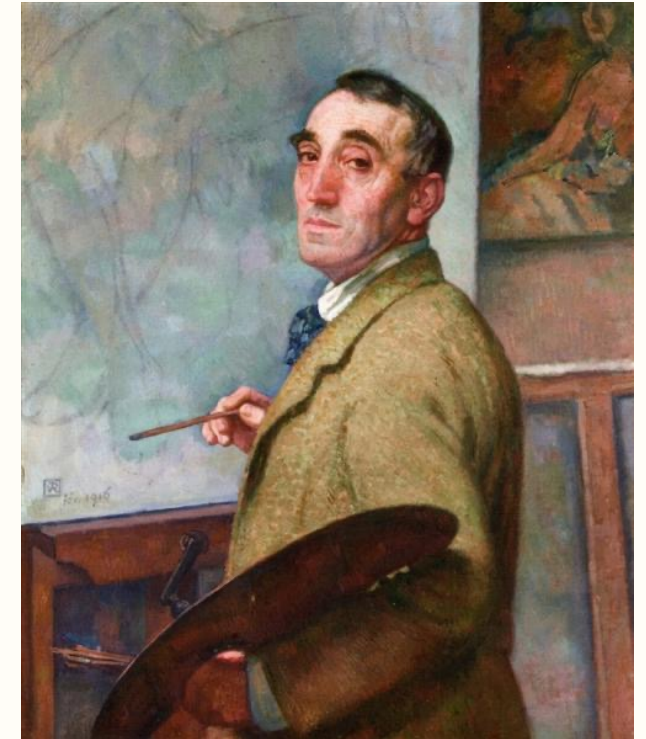
In 2006, the Kunstmuseum den Haag installed [Theo van Rysselberghe](#) as the first major retrospective of the artist's work in the Netherlands. The exhibition featured both well-known masterpieces and works from private collections that had never been on view. Read an extensive [review](#) by Dr. Jane Block published in the journal *Nineteenth-Century Art Worldwide*

The Musée de Lodeve launched [Theo van Rysselberghe: A Wondrous Moment](#) in 2012, centered on eighty-five works painted between 1882 and 1917.

[Neo-Impressionism and the Dream of Realities](#) was on view at the Phillips Collection in Washington, D.C. in 2014. The exhibition prominently featured the avant-garde group Les XX, which van Rysselberghe co-founded. Take a [virtual tour](#) of the exhibition with curator Cornelia Homburg.

van Rysselberghe was featured in a major exhibition at the Albertina Museum in 2016, [Seurat, Signac, van Gogh: Ways of Pointillism](#), which explored the influence of these masters on other modernists exploring the technique of pointillism.

Read a 2020 [article](#) by Valérie Didier, Christie's specialist in Impressionism and Modern art in Paris, who discusses van Rysselberghe's progressive works that paved the way to abstraction.



Self Portrait with Palette, 1916



Théo van Rysselberghe (Belgian, 1862-1926)

À l'ombre des pins (Agay) or Sous les pins (Agay), 1905

Oil on canvas

Private Collection; L2024:22.1

Théo van Rysselberghe first worked in the Impressionist style in the late 19th century, but was inspired by the emergence of Neo-Impressionism and became known for his pointillist technique featuring small dots or “points” of paint, a hallmark of Neo-Impressionist painters. His brushstrokes became more relaxed in the early 20th century, however, as he painted scenes of the Mediterranean seaside. In 1905, van Rysselberghe began to insert female nudes into his landscape work. **À l'ombre des pins (Agay) or Sous les pins (Agay) (In the shade of the pines (Agay) or Under the pines (Agay))** sets two bathers against the French seaside in an intimate moment of relaxation. To the artist, this was a scene of harmonic utopia promised by the “New Arcadian” ideals of social equality outside the strict confines of religion.

On view May 1 – August 4, 2024