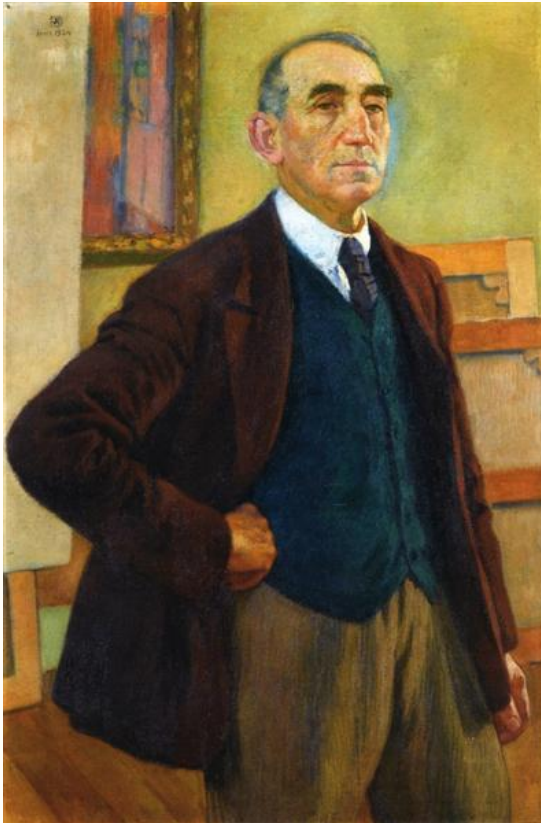


## Artist Resources – Théo van Rysselberghe (Belgian, 1862 – 1926)

[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](#).

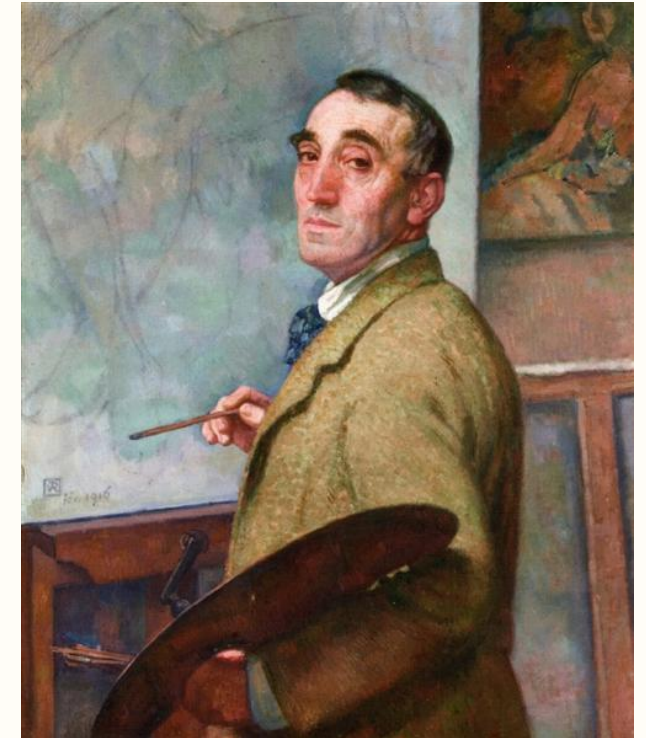
In 2006, the Kunstmuseum den Haag installed [Theo van Rysselberghe](#) as the first major retrospective of the artist's work in the Netherlands. The exhibition featured both well-known masterpieces and works from private collections that had never been on view. Read an extensive [review](#) by Dr. Jane 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 19<sup>th</sup> century, but was inspired by the emergence 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 20<sup>th</sup> 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*