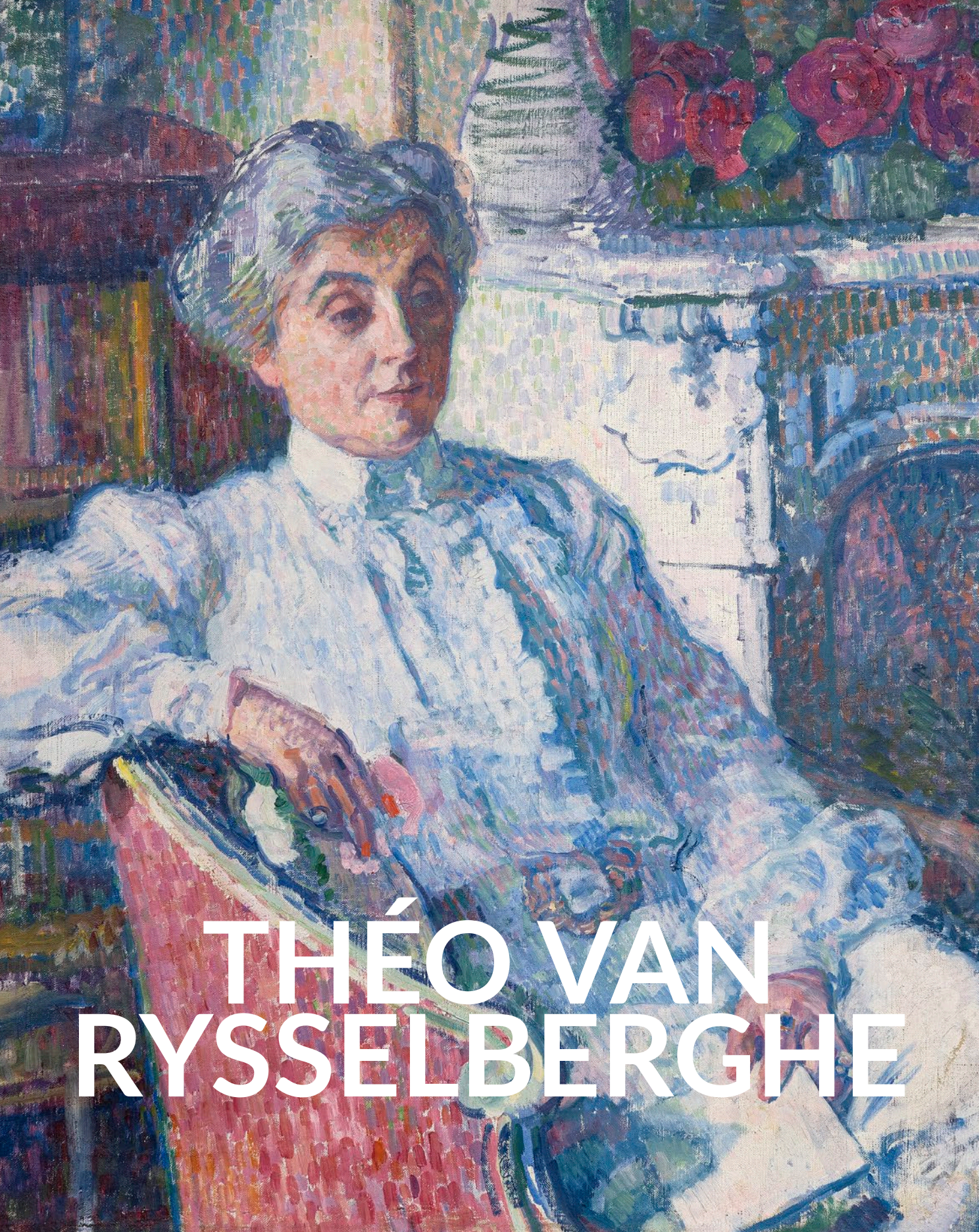

THÉO VAN RYSSELBERGHE

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THÉO VAN RYSSELBERGHE (1862-1926)

Maria van Rysselberghe au coin du feu
1913
oil on canvas
32 ¼ x 32 ⅞ in. (81.9 x 83.5 cm)

WATCH VIDEO

PROVENANCE

Élisabeth Van Rysselberghe, Paris
By descent through the Guicheteau family
Me Briest, Paris, sale June 17, 1985 no. 113A
Lombrail Auction House, Champin & Gauthier, Enghien-les-Bains, sale November 24, 1985 no. 30
Private Collection, New York

LITERATURE

Feltkamp, R., *Théo Van Rysselberghe*, *Catalogue Raisonné*, Brussels, 2003, no. 1913-023, illustrated p. 178 and 406

IMPORTANT FACTS

- An undisputed master of the booming Belgian Neo-Impressionist movement from 1887 onward, Théo van Rysselberghe painted this portrait of his wife, Maria (née Monnom) during the first decade of the twentieth century.

- This portrait is a visually stimulating demonstration by a painter who understood the dynamic impact of this unusual color scheme and who arranged the sitter with a strong accent on a diagonal and executed the formula with the craft and agility of a painter in full control of his painterly assets.

- Three of Van Rysselberghe's top ten sales at auction occurred in the last three years and half of his top ten sales at auction occurred in the last six years.

DETAIL IMAGES

ATELIER

MARKET ANALYSIS

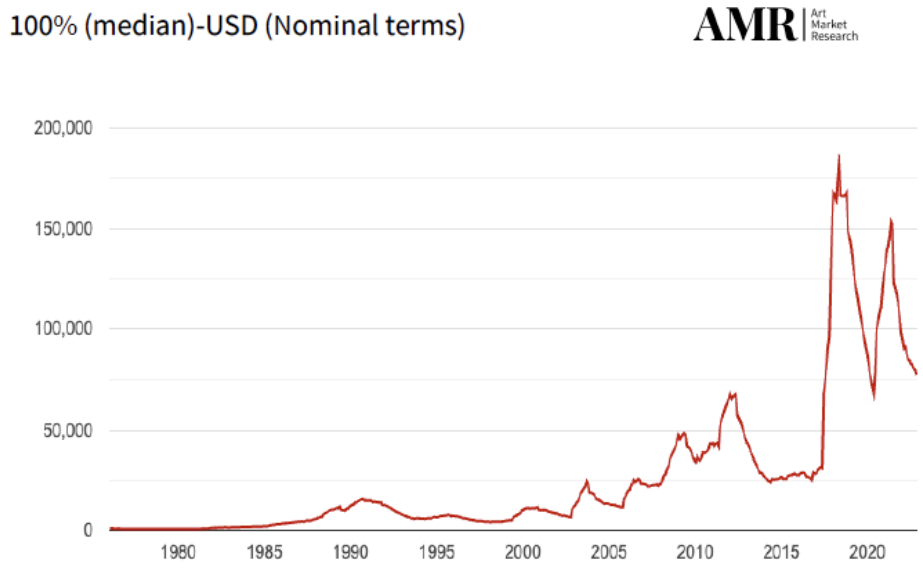
Theo van RYSSELBERGHE

Statistical Analysis

Number of lots	774
Change from 1/1976 - 11/2022	+7661.4%
Compound Annual Growth Rate	9.6

Revaluation

Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD



Three of Van Rysselberghe's top ten sales at auction occurred in the last three years.

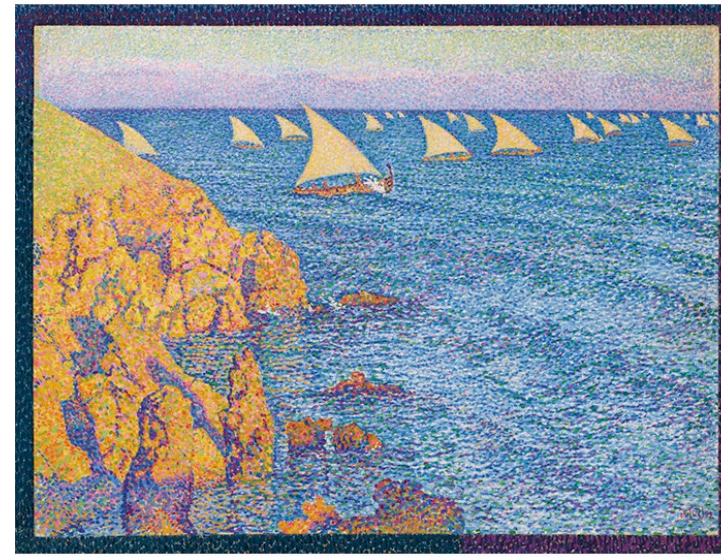
Half of his top ten sales at auction occurred in the last six years.

Nine of his top 20 sales at auction are portraits.

TOP RESULTS AT AUCTION

L'Escaut en amont D'Anvers, le Soir or Voiliers sur L'Escaut
1892
oil on canvas
26 ¼ x 35 ⅝ in. (66.7 x 90.5 cm)

Sold at Sotheby's London:
June 2017 for $10,744,500



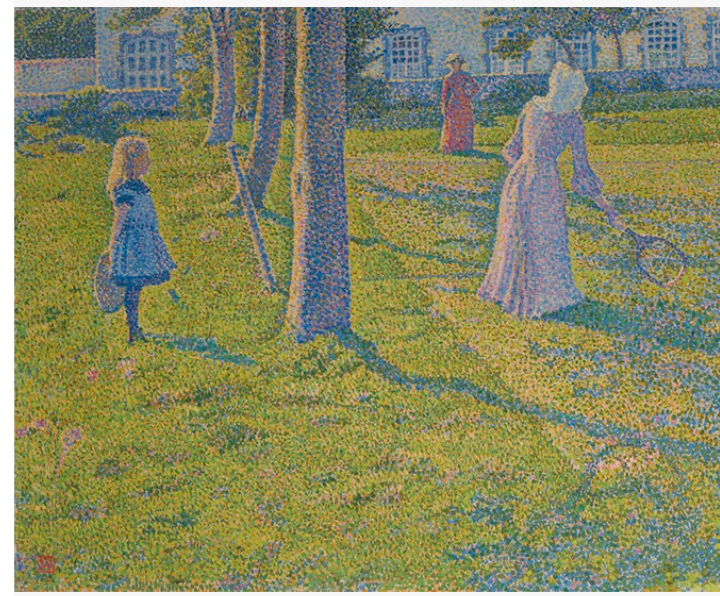
Barques de pêche-Méditerranée
1892
oil on canvas
24 ¾ x 33 in. (63 x 84 cm)

Sold at Christie's New York:
July 2020 for $9,128,000

TOP RESULTS AT AUCTION

Port de Cette, Les Tartanes
1892
oil on canvas
23 ½ x 27 ½ in. (59.7 x 69.9 cm)

Sold at Sotheby's New York:
November 2017 for $7,227,800



À Thuin ou La Partie de Tennis
1889
oil on canvas
21 ⅛ x 26 ¼ in. (53.8 x 66.7 cm)

Sold at Christie's Paris:
June 2020 for $5,847,765

COMPARABLE PAINTINGS SOLD AT AUCTION

Jeune femme au bord de la grève
1901
oil on canvas
40 x 32 in. (101 x 80.9 cm)

Sold at Sotheby's London: February 2008 for $1,470,500

A significant result at auction for a female portrait.

Both works use the artist's signature, pointillist approach.

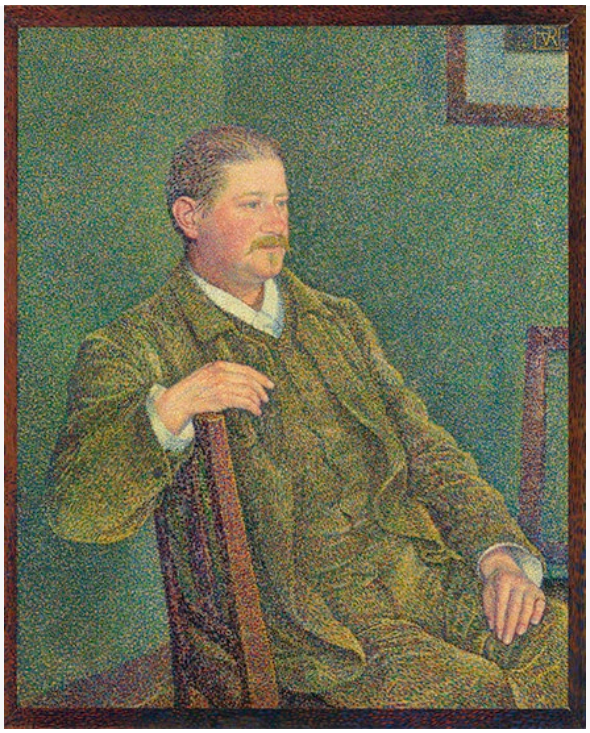
Le Ruban Écarlate
1906
oil on canvas
45 ½ x 35 in. (116.2 x 88 cm)

Sold at Sotheby's New York: November 2016 for $1,452,500

A nude, a rarity at auction for the artist.

Both works are excellent examples of Post-Impressionism.

COMPARABLE PAINTINGS SOLD AT AUCTION



Le Docteur Auguste Weber
1892-1893
oil on canvas
39 x 32 ½ in. (104.8 x 85 cm)

Sold at Christie's London: February 2018 for $1,380,000

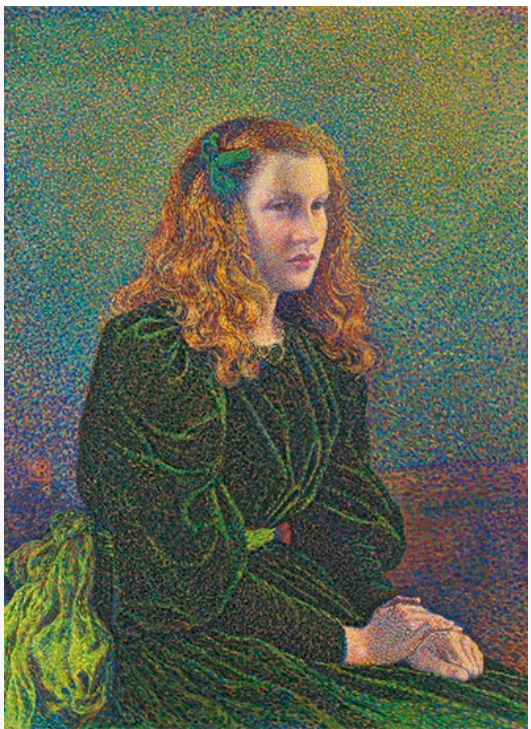
A significant price paid for a portrait.

This sale demonstrates the deep interest level in Rysselberghe portraiture.

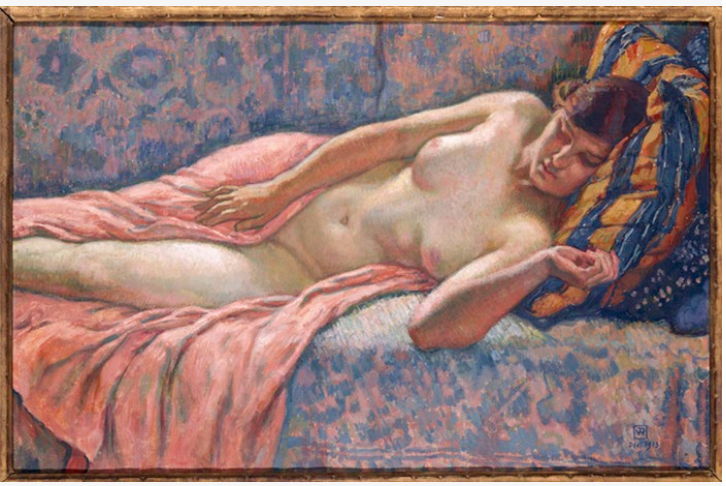
Jeune femme en robe verte
1893
oil on canvas
32 ⅛ x 23 ⅞ in. (81.7 x 60.6 cm)

Sold at Christie's London: February 2010 for $1,227,000

A comparable portrait, executed in the pointillist style Rysselbeghe is best known for developing, along with Signac and Seurat.



PAINTINGS IN **MUSEUM COLLECTIONS**



The Musée d'Orsay
Paris

Etude de femme nue
1913
oil on canvas
26 x 39 in. (65.5 x 100 cm)

The Metropolitan Museum of Art
New York

Little Denise
1889
oil on canvas
41 x 23 ¾ in. (103 × 60.3 cm)

PAINTINGS IN **MUSEUM COLLECTIONS**

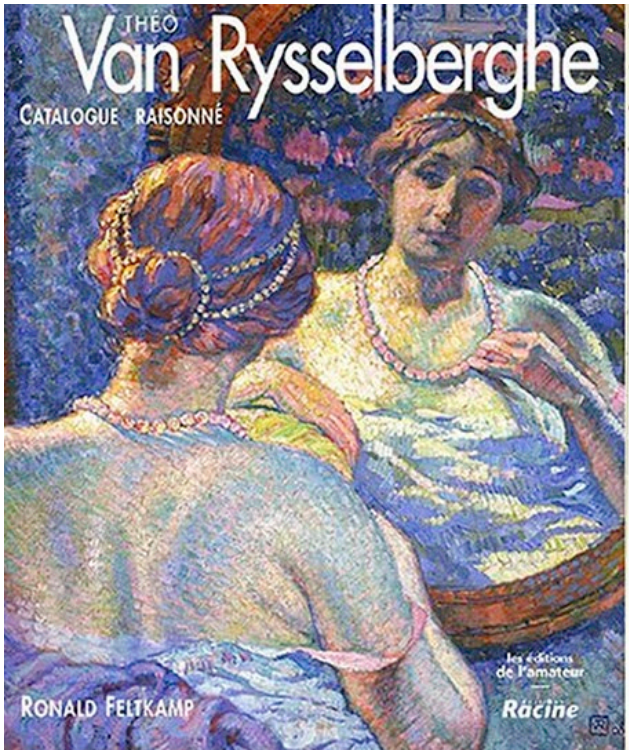
The National Gallery
London

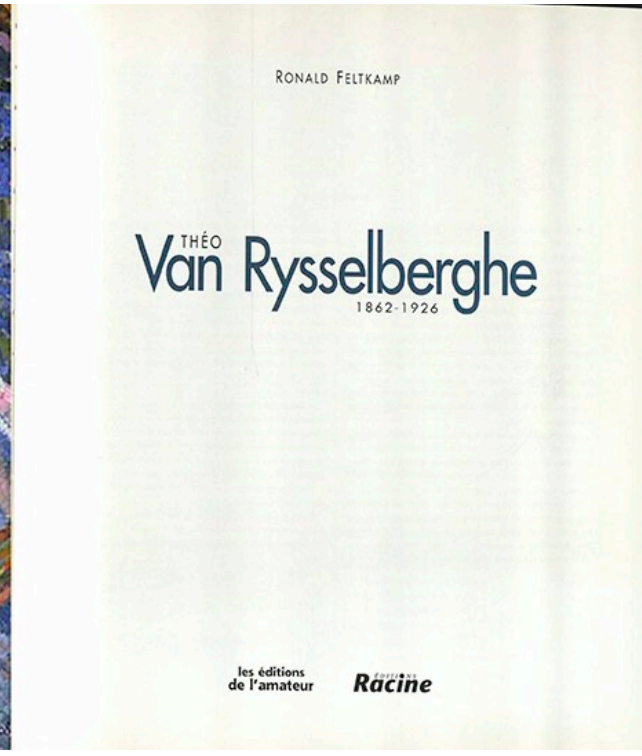
Coastal Scene
1892
oil on canvas
20 x 24 in. (50.8 x 60.9 cm)

The Museum of Modern Art
New York

Self-Portrait
1888-89
pastel and crayon on paper
13 x 10 in. (34 x 25.7 cm)

AUTHENTICATION





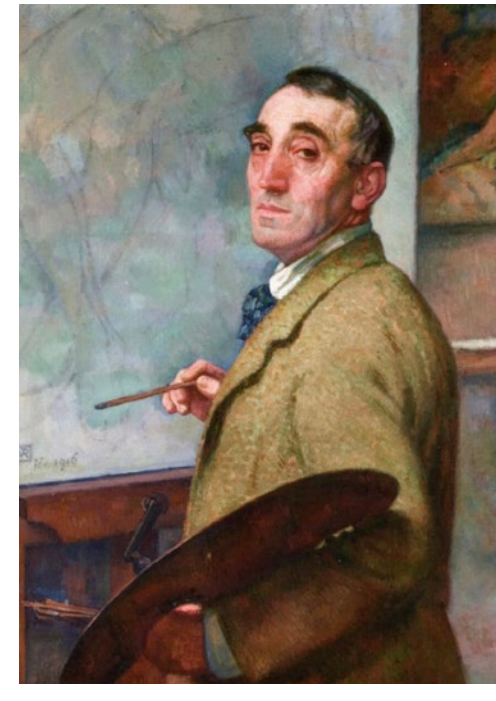
Feltkamp, R., *Théo Van Rysselberghe, Catalogue Raisonné*, Brussels, 2003, no. 1913-023, illustrated p. 178 and 406

HISTORY

Théo Van Rysselberghe, *Self-Portrait*, 1920, Museum of Fine Art, Gent, Belgium

An undisputed master of the booming Belgian Neo-Impressionist movement from 1887 onward, Théo van Rysselberghe painted this portrait of his wife, Maria (née Monnom) during the first decade of the twentieth century. He had pressed onward from the influence of Whistler's Tonalism, Impressionism, and the Pointillism of Seurat to perfect a highly refined understanding of color, its harmonic resonances, and a meticulous rendering of formal elements. An exemplary draftsman, optical impressions based on color interactions remained a principal concern for Van Rysselberghe. Here, short strokes of color replaced the small dots of a Pointillist, and the color scheme is not the homogenized, harmonious one for which the artist has a well-deserved reputation. Rather, this

portrait advances color theory in an entirely different manner. Its visual interest rests with the dynamic contrasts of his wife's silvered coiffure, her platinum-hued dress, and the stark-white fireplace mantle — all staged within the optical vibrancy of the surround dominated by complementary reds and greens. It is a visually stimulating demonstration by a painter who understood the dynamic impact of this unusual color scheme and who arranged the sitter with a strong accent on a diagonal and executed the formula with the craft and agility of a painter in full control of his painterly assets.

Maria Monnom Van Rysselberghe
circa 1895

Théo Van Rysselberghe
Self-Portrait, 1916