

Houston

Grand Opening



OPERA GALLERY

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March 20th – April 19th, 2026

HOUSTON

OPERA GALLERY

FOREWORD

The opening of Opera Gallery Houston marks an important new chapter in the gallery's international story—one shaped by a singular vision, and guided above all by conviction. For over three decades, Opera Gallery has sought to build bridges between the defining voices of art history and the artists who continue to reshape its legacy today.

Houston, with its energy, ambition, and deeply engaged cultural community, offers a natural setting for this next step. The gallery's presence here is not simply an expansion, but an affirmation of shared values: curiosity, connoisseurship, and a belief in art as a living dialogue across generations.

This inaugural exhibition reflects the breadth of Opera Gallery's program and the spirit that has defined it since its founding in 1994. Spanning Modern, post-war, and Contemporary art, the presentation brings together a rich selection of works that speak to the evolution of artistic language—from the refinement of painting's great traditions to the radical experimentation that followed.

Alongside artists represented by the gallery, such as Ron Arad, Anselm Reyle and Manolo Valdés, we are proud to present a selection of masters who have shaped the visual culture of the twentieth century. Claude Monet's atmospheric vision, Pablo Picasso's revolutionary reinvention of form, and Marc Chagall's poetic imagination stand as enduring pillars of Modern art. The presentation flows into the post-war period with the uncompromising materiality of Jean Dubuffet and the psychological intensity of Bernard Buffet, capturing the urgency and complexity of their time. Complementing these works are the bold, iconic statements of Robert Indiana and the unmistakably voluminous presence of Fernando Botero, together illustrating the breadth and diversity of Opera Gallery's international program.

The exhibition also offers key highlights that embody the range of voices Opera Gallery brings together. Manolo Valdés' *Cabeza Ámbar con Mariposas Blancas* (2020) reimagines the classical portrait through a contemporary vocabulary, balancing monumentality with delicacy. Yayoi Kusama's *Starry Pumpkin* (2016), radiant and hypnotic, reflects her enduring meditation on repetition, infinity, and joy. Joan Miró's *Woman, Birds, Star II* (1967) completes this constellation with an expression of his symbolic universe.

With this opening exhibition, Opera Gallery invites visitors into a space dedicated to discovery and dialogue, where historical masterpieces and contemporary perspectives meet, and where collecting becomes not only an act of appreciation, but of cultural continuity.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Gregory Lahmi
Director
Opera Gallery Houston

Kara Przybyl McIver
Deputy Director
Opera Gallery Housto

FEATURED ARTISTS

Claude Monet	6	Yayoi Kusama	64
Fernand Léger	8	Tom Wesselmann	74
Pablo Picasso	10	Fernando Botero	80
Marc Chagall	14	Ed Ruscha	84
Joan Miró	20	Manolo Valdés	86
Paul Delvaux	24	Cho Sung-Hee	98
Alexander Calder	28	Ron Arad	100
Jean Dubuffet	32	Pablo Atchugarry	102
Roberto Matta	40	George Condo	104
Pierre Soulages	42	Keith Haring	106
Georges Mathieu	46	Julian Opie	110
Carlos Cruz-Diez	48	Kenny Scharf	112
Sam Francis	50	Feng Xiao-Min	114
Jean Paul Riopelle	52	Pieter Obels	116
John Chamberlain	54	Anselm Reyle	118
Alex Katz	56	KAWS	122
Bernard Buffet	60	Kehinde Wiley	124
André Brasilier	62		

Claude Monet (1840–1926)

Les Bords de l'Epte à Giverny

1887

Oil on canvas

Signed 'Claude Monet' on the lower left

25.7 x 32 in | 65.2 x 81.4 cm

PROVENANCE

(possibly) Galerie Georges Petit, Paris, Galerie Bernheim-Jeune et Cie., Paris, and Isidore Montaignac, Paris, acquired directly from the artist, 1898

Charles Guasco collection, Paris

Galerie Georges Petit, Paris, 11 June 1900, lot 55

Strauss collection, Paris

Alexandre Louis Philippe Marie Berthier, 4th Prince of Wagram, Paris, circa 1906

Durand-Ruel, Paris, 4 April 1914 (inv. No. 10518 ; ph. No. 7848)

Durand-Ruel, New York, December 1914 (inv. No. 3809)

Franz R. [Francis Ropes] Huntington collection, Columbus, USA, 29 April 1915

Mrs. A.H. Thomas collection, Columbus, USA, by descent

Mrs. Sara & Mr. Eugene Haubert [née Huntington] collection, Bexley, USA, by descent, by 1949

Hirschl & Adler Galleries, New York, April 1974

Arthur Tooth & Sons, London, 9 July 1974, and until 12 February 1976 (inv. No. 9439)

Private collection, Europe

Anon. sale; Christie's, London, 26 June 1995, lot 11

Private collection

LITERATURE

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné. Tome III: 1887-1898.*

Peintures, La Bibliothèque des arts, Lausanne & Paris, 1979, Nos. 1128-1129, p. 90, ill. twice p. 91

Daniel Wildenstein, *Monet. Catalogue Raisonné. Volume III, Nos. 969-1595*, Taschen/Wildenstein Institute, Cologne, 1996, Nos. 1128-1129, pp. 427-428, ill. pp. 426-427

Maurice Malingue, *Claude Monet*, Les Documents d'Art, Monaco, 1943, p. 147, ill. p. 100 (with incorrect ownership)

Columbus Gallery of Fine Arts, *Bulletin*, vol. 20, No. 1, Columbus, Fall 1949, p. 14.

EXHIBITED

New York, Durand-Ruel, 'Monet', 1-15 February 1915, No. 10

Boston, Brooks Reed Gallery, 'Tableaux Durand-Ruel', March 1915

Columbus, Gallery of Fine Art, 1949, on long-term loan

New York, Richard L. Feigen & Co., 'Claude Monet', 15 October-15 November 1969, exh. cat., No. 26, ill. p. 47 (dated '1888')



Fernand Léger (1881 – 1955)

Study for Builders

Circa 1950

Gouache on paper

Signed with the artist's initials 'F.L.' on the lower right

21.5 x 28.1 in | 54.5 x 71.5 cm

PROVENANCE

Mr. Cuttoli-Laugier collection, Paris, acquired from the artist

Michel Warennes collection, Paris, by 1965

John Berggruen Gallery, San Francisco

Galerie Félix Vercel, Paris

Sotheby's, London, 2 December 1987, lot 553

Private collection, Switzerland

Richard Gray Gallery, Chicago

Martin and Diane Trust collection, 20 April 1990

Sotheby's, New York, 15 May 2018, lot 315

Private collection

LITERATURE

Jean Cassou and Jean Leymarie, *Fernand Léger, Dessins et gouaches*, Éditions du Chêne, Paris, 1972, No. 269, ill. p. 180

CERTIFICATE

The Comité Léger has confirmed the authenticity of this work.





Pablo Picasso (1881 – 1973)

Femme de profil dans un fauteuil (III)

1956

Oil on canvas

Signed 'Picasso' on the upper left; dated, numbered and inscribed '1er MAI / 56. / III. / 12.' on the reverse

39.5 x 31.9 in | 100.3 x 81 cm

PROVENANCE

Galerie Louise Leiris, Paris

André Lefèvre collection, Paris, by 1957

Jerôme Peignot collection, Paris

William Pall Gallery, New York

Private collection, New York

Anon. sale; Sotheby's, New York, 13 May 1998, lot 50

Private collection

Anon. sale; Christie's, London, 15 October 2025, lot 23

LITERATURE

Christian Zervos, *Pablo Picasso. Vol. 16, Oeuvres de 1953 à 1955*, Cahiers d'Art, Paris, 1965, No. 531, ill. pl. 180, incorrectly dated '1 December 1955'

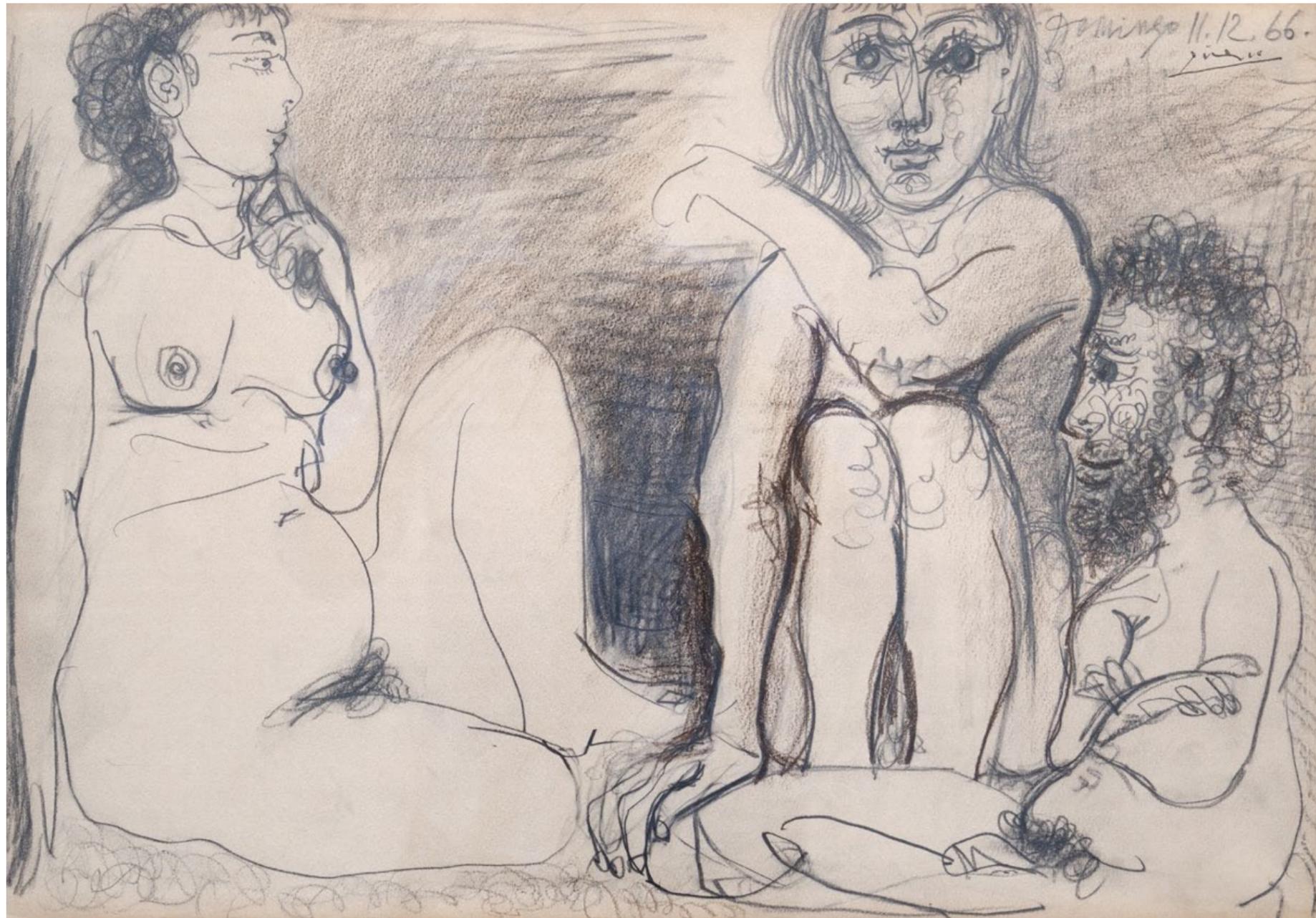
EXHIBITED

Marseille, Musée Cantini, 'Cinquante chefs-d'oeuvre contemporains, de Bonnard à N. de Staël', 24 June–21 July 1957, exh.cat., No. 37, ill. pl. 37

Paris, Musée National d'Art Moderne, 'Collection André Lefèvre', March–April 1964, exh. cat., No. 237, p. 34.

London, Waddington Galleries, 'Pablo Picasso', 24 June–18 July 1987, exh. cat., No 13, pp. 28 and 45, ill. p. 29

Balingen, Stadthalle, 'Picasso, Porträt-Figurine-Skulptur', 17 June–20 August 1989, exh. cat.



Pablo Picasso (1881 – 1973)

Trois personnages nus assis

1966

Bistre crayon on paper

Dated and signed 'Domingo 11.12.66. / Picasso' on the upper right

14.5 x 21.3 in | 36.8 x 54 cm

PROVENANCE

Galerie Louise Leiris, Paris

Saidenberg Gallery, New York

Private collection, New York, 31 December 1968

Private collection, by descent

Anon. sale; Sotheby's, New York, 5 November 2014, lot 139

Private collection

LITERATURE

Christian Zervos, *Pablo Picasso. Vol. 25, Oeuvres de 1965 à 1967*, Cahiers d'Art, Paris, 1972, No. 231, ill. p. 113

The Picasso Project, *Pablo Picasso, Paintings, Watercolors, Drawings and Sculptures, The Sixties II, 1964–1967*, Alan Wofsy Fine Arts, San Francisco, 2002, No. 66-099, ill. p. 25

Enrique Mallen (ed.), *Online Picasso Project*, Sam Houston State University, 1997–2022, No. OPP.66:219

Marc Chagall (1887 – 1985)

The Window in the Sky

1957

Oil on canvas

Signed and dated 'Marc Chagall / 1957' on the lower left

28.7 x 36.2 in | 73 x 92 cm

PROVENANCE

Vava Chagall collection

Cohen Gallery, New York

Waddington Gallery, London

Private collection

Anon. sale; Christie's, New York, 7 November 2001, lot 198

David and Leslee Rogath collection

Martin Lawrence Galleries, USA

Private collection

LITERATURE

Franz Meyer, *Marc Chagall: His Graphic Work*, Harry N. Abrams, Inc., New York, 1957

Franz Meyer, *Marc Chagall: Life and Work*, Harry N. Abrams, Inc., New York, p. 558 and p. 745, ill. p. 565

Roy McMullen, *The World of Marc Chagall*, Doubleday & Co. Inc., New York, 1968, p. 37, p. 40, pp. 42-43, p. 134, p. 160, p. 162, p. 222 ill. pp. 38-39

Susan Compton, *Chagall*, Philadelphia Museum of Art, Philadelphia, 1985

The Art of Dreams, Martin Lawrence Limited Editions, Pennsylvania, 2002, ill. p. 44

EXHIBITED

Hamburg, Kunstverein, 6 February–22 March 1959, No. 38; Munich, Haus des Kunst, 7 April–31 May 1959; Paris, Musée des Arts Décoratifs, 14 June–30 September 1959, No. 178, 'Marc Chagall', exh. cat., No. 170, p. 43, ill.

Greenwich, Connecticut, Bruce Museum of Arts and Science, 'Pleasures of Collecting: Twentieth Century and Contemporary Art', January–April 2003, exh. cat., ill. p. 28 and p. 80

San Francisco, Martin Lawrence Galleries, 'Marc Chagall: The Color of Love', August–September 2003

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work.



Marc Chagall (1887 – 1985)

Autoportrait au-dessus des toits sur fond jaune

1969

Oil and coloured inks on canvas

Signed with the official stamp of the Estate of Marc Chagall 'MARC
ChAgAll' on the lower right

18.1 x 13 x 0.5 in | 46 x 33 x 1.3 cm

PROVENANCE

Estate of the artist

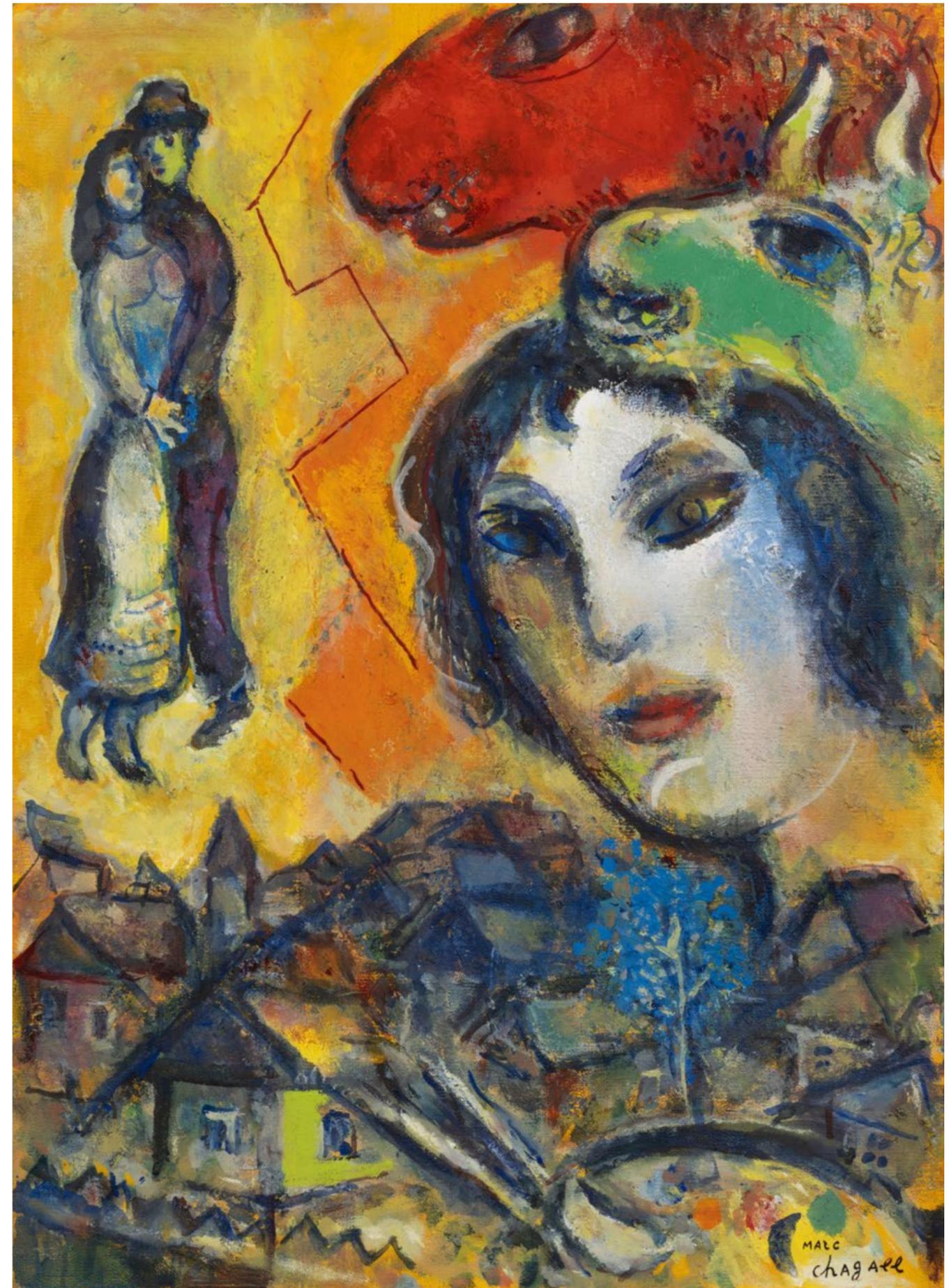
Private collection, Switzerland

Private collection, Europe

Private collection

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work.







Joan Miró (1893–1983)

Woman, Birds, Star II

1967

Oil on canvas

Signed 'Miró' on the lower right; signed again and dated '11/I/67', titled and numbered 'II' on the reverse

31.9 x 21.3 in | 81 x 54 cm

PROVENANCE

Galerie Maeght, Paris

Galerie Urban, Paris

Tajan, Paris, 12 June 2003, lot 38

Paul Yeou Chichong collection, France

Sotheby's, New York, 17 May 2022, lot 56

Private collection

LITERATURE

Jacques Dupin and Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, vol. IV: 1959–1968*, Galerie Lelong, Paris, 2002, No. 1251, ill. in colour p. 195





Paul Delvaux (1897 – 1994)

La fin du voyage

1968

Oil on canvas

Signed and dated 'P. DELVAUX. 10-68' on the lower right;
signed again, titled and dated '1968' on the stretcher

63 x 55.3 x 1 in | 160 x 140.5 x 2.5 cm

PROVENANCE

Mr. and Mrs. Morton D. May collection, St. Louis, USA, by 1969

Marlborough Gallery, London

Don Bartolomé March collection, Madrid, until at least 1991

Christie's, London, 3 February 2003, lot 168

Paul Yeou Chichong collection, France

Sotheby's, New York, 17 May 2022, lot 22

Private collection

LITERATURE

Michel Butor, Jean Clair, Suzanne Houbart-Wilkin, *Delvaux. Catalogue de l'oeuvre peint*, La Bibliothèque des Arts, Lausanne-Paris, 1975, No. 309, ill. p. 271

Jerrold Lanes, "New York," in *The Burlington Magazine*, vol. CXI, No. 794, May 1969, fig. 81, ill. p. 325

Jacques Sojcher, *Paul Delvaux ou la passion puérile*, Cercle d'Art, Paris, 1991, No. 112, ill. p. 78

EXHIBITED

New York, Staempfli Gallery, 'Paul Delvaux', 1969, exh. cat., No. 15

Madrid, Fundación Juan March; Barcelona, Fundació Caixa Catalunya; Florence, Palazzo Corsini, 'Delvaux', 1998, exh. cat., No. 72, ill. in colour p. 113

Liège, La Boverie, 'Les Mondes de Paul Delvaux', 4 October 2024–16 March 2025, exh. cat., No. 127, p. 218, ill. in colour p. 173



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Museum of Contemporary Art, Chicago
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OPERA GALLERY
Museum of Contemporary Art, Chicago
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Alexander Calder (1898–1976)

Caged Stone on Yellow Stalk

Circa 1955

Sheet metal, rod, stone, wire and paint

Incised with the artist's monogram 'CA' on the black element

75 x 42 x 24.5 in | 190.5 x 106.7 x 62.2 cm

PROVENANCE

Perls Galleries, New York

Ruth Page collection, Chicago

Richard Gray Gallery, Chicago, 1983

Jeffrey Hoffeld and Co. Inc., New York

Private collection, New York, 1984

Richard Gray Gallery, Chicago

Gerald Fineberg collection, 2010

Christie's, New York, 17 May 2023, lot 29C

Private collection

EXHIBITED

Pittsfield, The Berkshire Museum, 'Mobiles by Alexander Calder', 2–31 July 1966, exh. cat., n.p., (titled *Caged Stone on Red Stalk*)

Chicago, Richard Gray Gallery, 'Modern and Contemporary Masters: Paintings, Sculpture and Drawings', 11 February–24 March 1984, exh. cat., n.p., No. 13 (ill. as *Caged Stone on Red Stalk*)

The Calder Foundation has registered this work in its archives.



Alexander Calder (1898–1976)

Brothers, right

1965

Gouache and ink on paper

Signed and dated 'Calder 65' on the lower right

29.5 x 42.5 in | 74.9 x 108 cm

PROVENANCE

Perls Galleries, New York

Mr. and Mrs. Eugene John Lewis collection, Philadelphia, 1971

Hilary Dixon Lewis collection, New York, by descent

Private collection, by descent

Anon. sale; Phillips, New York, 15 November 2023, lot 161

Private collection

The Calder Foundation has registered this work in its archives.





Jean Dubuffet (1901 – 1985)

Tour

1975

Vinyl on shaped and laminated panel

Signed with the artist's initials and dated 'J.D. 75'
on the lower right

107 x 48 x 2.5 in | 271.8 x 121.9 x 6.4 cm

PROVENANCE

Walker Art Center, Minneapolis, gift of the artist, 1976

Sotheby's, New York, 6 May 2025, lot 353

Private collection

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet.*

Fascicule XXVIII: Roman burlesque, Sites tricolores,

Les Éditions de Minuit, Paris, 1979, No. 152b, p. 182, ill. p. 114





Jean Dubuffet (1901 – 1985)

Pendule IV (Flamboiemment de L'heure)

25 janvier 1966

Vinyl paint on canvas

Signed and dated 'J. Dubuffet / 66' on the lower right; titled, signed again and dated 'Pendule IV / Flamboiemment de / l'heure / J. Dubuffet / janvier 66' on the reverse

51.2 x 63.8 in | 130 x 162 cm

PROVENANCE

Artist's studio

Galerie Beyeler, Basel; Galerie Jeanne Bucher, Paris, July 1968

Pace Gallery, New York

Private collection, New York

Private collection, Detroit

Private collection

Private collection, New York, by descent

Pace Gallery, New York

Private collection, 2013

Anon. sale, Sotheby's, New York, 8 December 2020, lot 11

Private collection

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet. Fascicule XXI: L'Hourloupe II*, Jean-Jacques Pauvert Editeur, Paris, 1968, No. 216, p. 208, ill. p. 129

Renato Barilli and Ezio Gribaudo, *Dubuffet: oggetto e progetto, il ciclo dell'Hourloupe*, Fratelli Fabri, Milan, 1976, No. 56, ill. p. 47

Renato Barilli, *Dubuffet. Le cycle de l'Hourloupe*, Chêne, Paris, 1976, No. 56, ill. p. 47

Jean H. Duffy, *Perceiving Dubuffet: Art, Embodiment, and the Viewer*, Liverpool University Press, Liverpool, 2021, No. 33, ill. p. 217

EXHIBITED

Berlin, Deutsche Gesellschaft für Bildende Kunst, 'Labyrinthe: Phantastische Kunst vom 16. Jahrhundert bis zur Gegenwart', October–November 1966, exh. cat., No. 18, ill. p. 24

New York, The Pace Gallery, 'Winter Group Show', 7–26 January 2013



Roberto Matta (1911 – 2002)

Sans Titre

1958

Oil on canvas

45 x 57.5 in | 114.3 x 146.1 cm

PROVENANCE

René Withofs, Brussels

Gil Weiss, Brussels

Private collection, Europe

Sotheby's, Paris, 25 March 2021, lot 24

Private collection

CERTIFICATE

Madame Germana Matta Ferrari has confirmed the authenticity of this work.



Pierre Soulages (1919–2022)

Peinture 202 x 143 cm, 25 september 1967

1967

Oil on canvas

Signed 'Soulages' on the lower right; signed again, titled and dated "202 x 143", SOULAGES, 25.9.67' on the reverse

79.5 x 56.3 in | 202 x 143 cm

PROVENANCE

Knoedler & Co., New York, acquired directly from the artist in 1968

Galerie de France, Paris, 1973

Galerie Beaubourg, Paris, 1985

Private collection, Los Angeles, 1989

Opera Gallery, Paris

Private collection, Europe

Private collection, by descent

Anon. sale; Phillips, Hong Kong, 25 November 2024, lot 12

Private collection

LITERATURE

Pierre Encrevé, *Soulages. L'Oeuvre Complet Peintures. II. 1959-1978*, Seuil, Paris, 1996, No. 603, p. 317, ill. in colour p. 179

EXHIBITED

New York, Knoedler & Co.; Pittsburgh, Museum of Art, Carnegie Institute; Buffalo, Albright-Knox Art Gallery, 'Pierre Soulages - Paintings since 1963', 1 January–31 December 1968

Montreal, Musée d'Art Contemporain; Québec, Musée du Québec, 'Pierre Soulages – Rétrospective', 23 July–1 September 1968

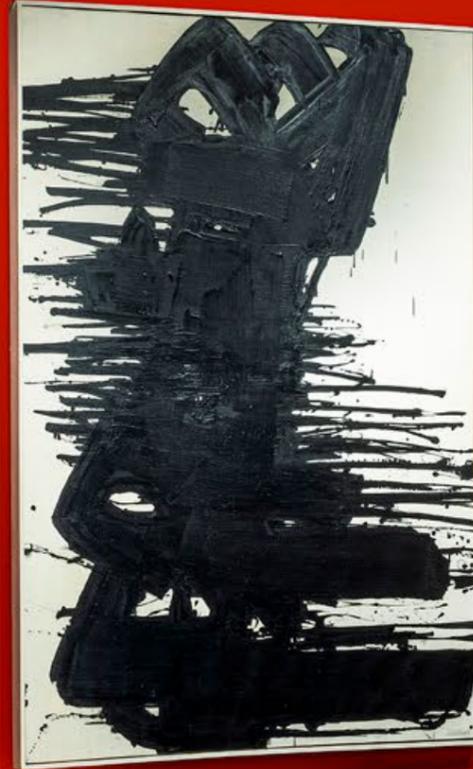
Washington DC, University of Maryland, College Park Gallery, 'Pierre Soulages – Rétrospective', 1 January–31 December 1972, No. 10

Dakar, Musée Dynamique, 29 November–29 December 1974; Lisbon, Fundação Calouste Gulbenkian, 1 January–April 1975; Madrid, Salas del Patrimonio artístico y cultural, 1 May–1 June 1975; Montpellier, Musée Fabre, 25 July–12 October; Mexico City, Museo de Arte moderno; Caracas, Museo de Bellas Artes, 1976; Maracaibo, Museo, 1976; Brasília, Fundação cultural, 1976; São Paulo, Museu da Universidad, 1976; Rio de Janeiro, Museu de Arte moderna, 1976, 'Soulages, Paintings and Engravings'

Charleroi, Palais des Beaux-Arts, 'Fragments d'une histoire dédiée à Robert Rousseau', 26 November 1983–8 January 1984

Paris, Musée d'Art moderne de la ville de Paris, 'Soulages - Noir lumière', 11 April–23 June 1996, exh. cat., No. 35, ill. in colour







Georges Mathieu (1921 – 2012)

Vieil azur

1987

Oil on canvas

Signed 'Mathieu' on the lower left; titled "VIEIL AZUR"
on the stretcher

36.2 x 28.7 in | 92 x 73 cm

PROVENANCE

The Ambrogio Sacchi collection

Porro & C., Milan, 30 May 2019, lot 53

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.



Carlos Cruz-Diez (1923–2019)

Physichromie Panam 246

2015

Chromography on aluminium

Signed on the reverse

39.4 x 59.1 in | 100 x 150 cm

PROVENANCE

Articruz / Cruz Mendoza Family

Sam Francis (1923–1994)

Untitled (SFP77-3) (SFF 679)

1977

Acrylic on canvas (cotton)

Inscribed 'SFP77-3 SFP77-3' on the overlap

96 x 77.9 in | 243.8 x 197.8 cm

PROVENANCE

Estate of the artist, California

Chalk & Vermilion Fine Arts, Inc., Greenwich, USA, 1997

Jonathan Novak Contemporary Art, Los Angeles

Private collection, 2020

LITERATURE

Debra Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994*, University of California Press and Sam Francis Foundation, Berkeley, 2011, No 679, p. 106, ill. in colour, fig. 118, ill. in colour on DVD I

Debra Burchett-Lere and Aneta Zebala, *Sam Francis: The Artists' Materials*, Getty Publications, Los Angeles, 2019, pp. 86–88, ill. in colour on the cover and figs. 4.2–4.4, p. 126, Appendix I

EXHIBITED

Humblebaek, Louisiana Museum of Modern Art, 'Sam Francis: Work in Progress', 19 November 1977–15 January 1978

Paris, Centre Georges Pompidou, 'Sam Francis: Peintures récentes 1976–1978', 21 June – 4 September 1978, exh. cat., ill.

Stockholm, Liljevalchs Konsthall, 'Sam Francis: Målningar 1976–78', 6 October–5 November 1978, exh. cat., ill.

Jerusalem, Israel Museum, 'Sam Francis: Paintings 1976–1978', 23 October–31 December 1979

Pasadena, Pasadena Museum of California Art, 11 August 2013–5 January 2014; Sacramento, Crocker Art Museum, 26 January–20 April 2014, 'Sam Francis: Five Decades of Abstract Expressionism from California Collections', exh. cat., No. 77, ill. in colour, p. 120

Los Angeles, Jonathan Novak Contemporary Art, 'Sam Francis', September 2017

Los Angeles, Jonathan Novak Contemporary Art, 'Sam Francis: The '70s', 15 February–14 June 2019, exh. cat., p. 13, ill. in colour

The Sam Francis Foundation has registered this work in its archives.



Jean Paul Riopelle (1923–2002)

Saint Paul

1966

Oil on canvas

Signed and dated 'riopelle / 66' on the lower right; signed, titled
and dated 'Riopelle 66 St. Paul' on the reverse

38.2 x 57.5 in | 97 x 146 cm

PROVENANCE

Galerie Maeght, Paris

Sotheby's London, 3 December 1987, lot 643

Private collection, USA

LITERATURE

Yseult Riopelle and Tanguy Riopelle, *Jean-Paul Riopelle.
Catalogue Raisonné, Tome 4, 1966–1971*, Hibou Éditeurs,
Montreal, 2004, No. 166.040 H. 1966, ill. in colour p. 101





John Chamberlain (1927 – 2011)

Running Cathead

1988

Paint and chromium-plated steel

Unique piece

93 x 33.5 x 23.7 in | 236.2 x 85 x 60.3 cm

PROVENANCE

Margo Leavin Gallery, Los Angeles, USA

Private collection, USA

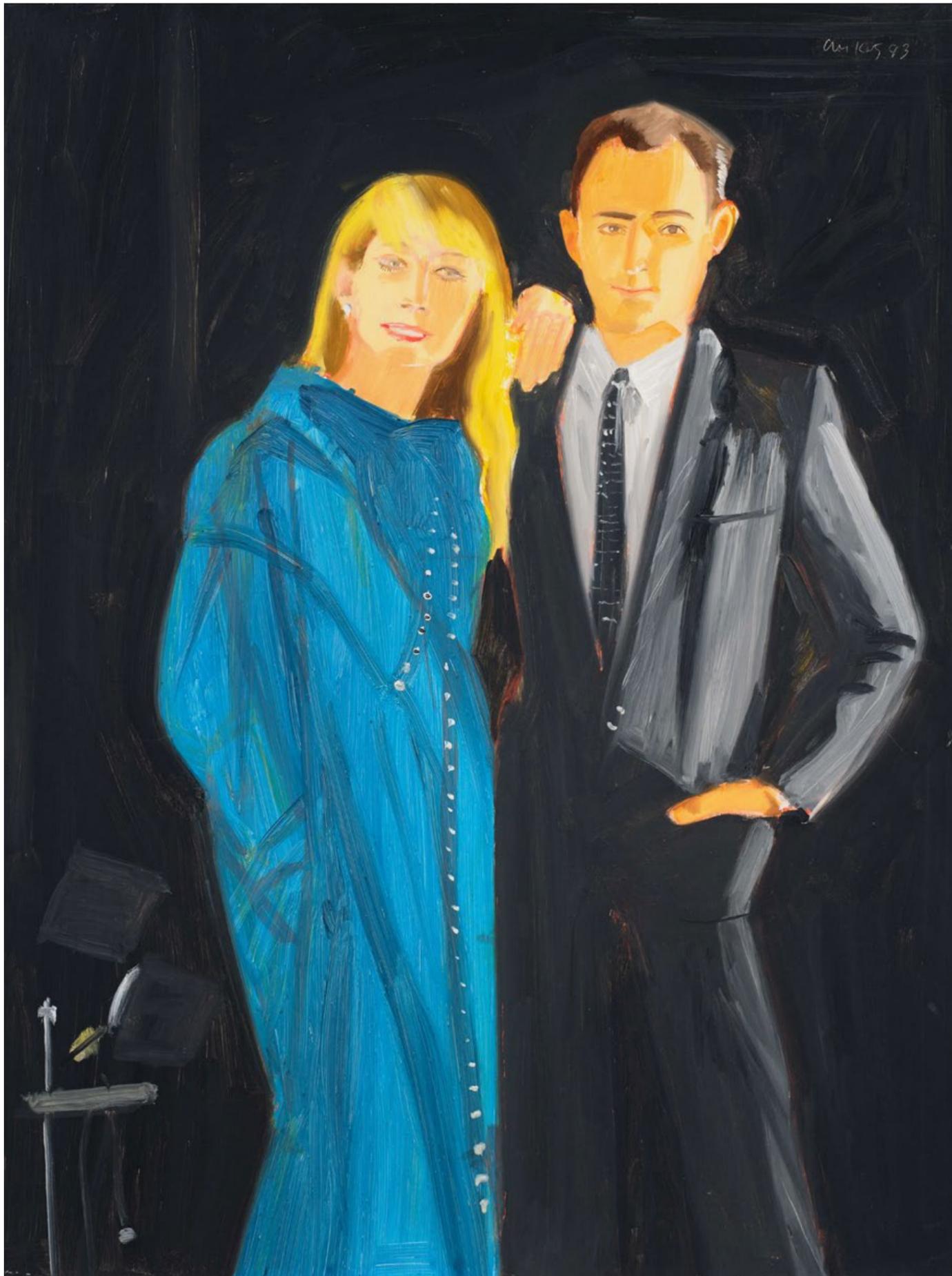
Christie's, New York, 7 November 1989, lot 93

Private collection, Europe

Gerald Fineberg collection, 2008

EXHIBITED

Los Angeles, Margo Leavin Gallery, 'John Chamberlain', 1989



Alex Katz (b. 1927)
Study for 'Pas de Deux'
1983

Oil on board
Incised with the artist's signature and dated '83' on the upper
right; numbered '#4' on the reverse
24 x 18 in | 61 x 45.7 cm

PROVENANCE

Robert Miller Gallery, New York
Paul J. Schupf collection, New York
Margaret Lipworth Fine Art, Boca Raton, USA
Private collection, Florida, December 1992
Anon. sale; Sotheby's, New York, 19 November 2025, lot 265

EXHIBITED

Brunswick, Bowdoin College Museum of Art, 'Alex Katz',
September–October 1985, exh. cat. No. 22, p. 23

Alex Katz (b. 1927)

Study for 'Pas de Deux'

1983

Oil on board

Incised with the artist's signature and dated '83' on the upper right; numbered '#5' on the reverse

24 x 18 in | 61 x 45.7 cm

PROVENANCE

Robert Miller Gallery, New York

Paul J. Schupf collection, New York

Margaret Lipworth Fine Art, Boca Raton, USA

Private collection, Florida, December 1992

Anon. sale; Sotheby's, New York, 19 November 2025, lot 265

EXHIBITED

Brunswick, Bowdoin College Museum of Art, 'Alex Katz',
September–October 1985, exh. cat. No. 22, p. 23



Bernard Buffet (1928–1999)

Corning Glass Building

1989

Oil on canvas

Signed on the upper left, dated on the upper right

76.8 x 44.9 in | 195 x 114 cm

PROVENANCE

Private collection, France

CERTIFICATE

The Galerie Maurice Garnier has confirmed the authenticity of this work.





André Brasilier (b. 1929)

Cavalcade sur le rivage

2019

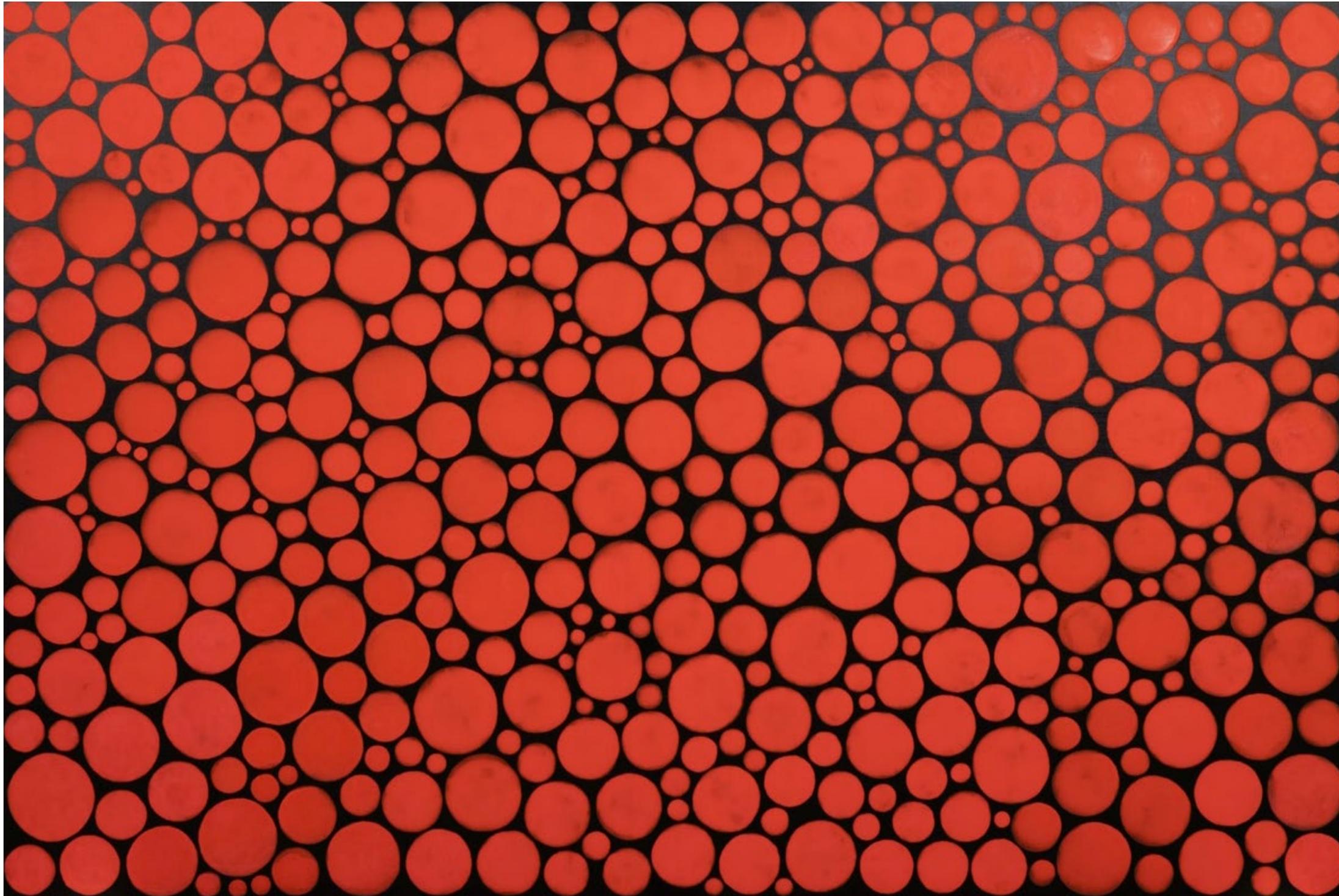
Oil on canvas

Signed 'André Brasilier.' on the lower right

98.4 x 78.7 in | 250 x 200 cm

PROVENANCE

Artists' studio



Yayoi Kusama (b. 1929)

Dots Obsession

2001

Acrylic on canvas

Signed, dated, and titled 'Yayoi Kusama / 2001 / DOTS
OBSESSION' on the reverse

51.3 x 76.5 in | 130.2 x 194.3 cm

PROVENANCE

Ota Fine Art, Tokyo

Private collection

Victoria Miro, London

Private collection

EXHIBITED

São Paulo, SP Arte, Simões de Assis, 2–6 April 2025

São Paulo, Almeida & Dale, 'Experiencing Transcendence:
A Choreography of Paintings', 3–31 July 2025

CERTIFICATE

Yayoi Kusama Inc. has confirmed the authenticity
of this work.

Yayoi Kusama (b. 1929)

Chii-chan

2004

Water paint on efrethane

Unique piece

Signed and dated 'Yayoi Kusama / 2004' on the back

88.6 x 32.9 x 33.3 in | 225 x 83.5 x 84.5 cm

PROVENANCE

Private collection

Anon. sale; Seoul Auctions, Hong Kong, 26 May 2013, lot 44

Liu Yiqian and Wang Wei collection, China

Sotheby's, Hong Kong, 5 October 2023, lot 8529

Private collection

LITERATURE

Noriko Yamazaki (ed.), *Yayoi Kusama Locus of The Avant-Garde*,
Nippan Editions, Nagano, 2017, ill. in colour pp. 77 and 135

EXHIBITED

Tokyo, Mori Art Museum, KUSAMATRIX, February –
May 2004

Shanghai, Long Museum, SHE: International Women Artists
Exhibition, July – October 2016

CERTIFICATE

Yayoi Kusama Inc. has confirmed the authenticity of this work.





Yayoi Kusama (b. 1929)

Starry Pumpkin

2016

Fiberglass reinforced plastic and tile

Signed, titled and dated '2016' on a label affixed to the interior

57.5 x 56 x 53 in | 146.1 x 142.2 x 134.6 cm

PROVENANCE

Ota Fine Arts, Tokyo

Private collection

Anon. sale; Sotheby's New York, 20 November 2024, lot 22

Private collection

EXHIBITED

Singapore, National Gallery, 'YAYOI KUSAMA: Life is the Heart of a Rainbow', 9 June–3 September 2017

CERTIFICATE

Yayoi Kusama Inc. has confirmed the authenticity of this work.







Tom Wesselmann (1931 – 2004)

Study for Nude with Lamp

1977

Oil on canvas

Titled, inscribed, signed and dated 'STUDY FOR NUDE
WITH LAMP / 12 1/2 x 15 OIL ON CANVAS / Wesselmann
77' on the overlap

12.6 x 15 in | 31.9 x 38.2 cm

PROVENANCE

Sidney Janis Gallery, New York

Christie's, New York, 8 May 1997, lot 195

Private collection





Fernando Botero (1932 – 2023)

Leda and the Swan

2006

Bronze

AP 2/2

Signed and numbered 'Botero EA 2/2', foundry stamp on the right side of the base

28 x 50 x 20.5 in | 71.1 x 127 x 52.1 cm

PROVENANCE

Private collection

LITERATURE

Cecilia Braschi, *Fernando Botero. Au-delà des formes*, Snoeck Publishers, Ghent, No. 71, ill. in colour p. 147 (on a different edition)

Alessandro Romanini (ed.), *Botero. Pietrasanta per gli ottant'anni di Fernando Botero*, Mondadori, Milan, 2012, p. 168, ill. p. 169 and pp. 170-171 (on a different edition)

Fernando Botero (1932 – 2023)

Picnic

2009

Oil on canvas

Signed and dated 'BoTero 09' on the lower right

38.7 x 50.9 x 1.1 in | 98.4 x 129.2 x 2.7 cm

PROVENANCE

Galería El Museo, Bogotá

Private collection, Miami, 2010

Anon. sale; Sotheby's, New York, 21 November 2024, lot 424

Private collection





Ed Ruscha (b. 1937)

Spied Upon Scene: Window

2017

Acrylic on museum board paper

Signed, titled and dated "SPIED UPON SCENE: WINDOW"

Ed Ruscha 2017' on the reverse

39.5 x 59.6 in | 100.4 x 151.3 cm

PROVENANCE

Gagosian Gallery, Hong Kong

Private collection

Anon. sale; Phillips, Hong Kong, 22 June 2022, lot 13

Private collection

EXHIBITED

Oslo, Peder Lund, 'Ed Ruscha : New Works on Paper', 1 June–9 September 2017

Humblebaek, Louisiana Museum of Modern Art, 17 May–19 August; Bergen, KODE Art Museums and Composer Homes, 14 September–15 December 2018, 'Ed Ruscha - VERY Works from the UBS Art Collection', exh. cat., ill. p.109

London, Gagosian Gallery, 'Ed Ruscha : Eilshemius & Me', 18 June–2 August 2019, exh. cat., ill. pp. 17 and 47-49





Manolo Valdés (b. 1942)

Menina

2012

Aluminium

Edition: 2/8

Signed 'M.V. 2/8' on the back bottom

68 x 51.1 x 36.5 in | 172.7 x 129.9 x 92.7 cm

PROVENANCE

Artist's studio



Manolo Valdés (b. 1942)

Triple Butterfly

2017

Bronze with gold patina

Edition: 3/8

22 x 25.6 x 12.6 in | 56 x 65 x 32 cm

Manolo Valdés (b. 1942)

Cabeza Ámbar con Mariposas Blancas

2020

Glass and steel

Unique piece

Signed with initials 'M.V' and signed with the monogram
of the foundry 'A.G' on the back of the head

44 x 26 x 22 in | 111.8 x 66 x 55.9 cm

PROVENANCE

Artist's studio



Manolo Valdés (b. 1942)

Clio Azul

2021

Glass and painted steel

47 x 110 x 32 in | 119.4 x 279.4 x 81.3 cm

PROVENANCE

Artist's studio





Manolo Valdés (b. 1942)

Vidriera

2025

Marble, iron, glass

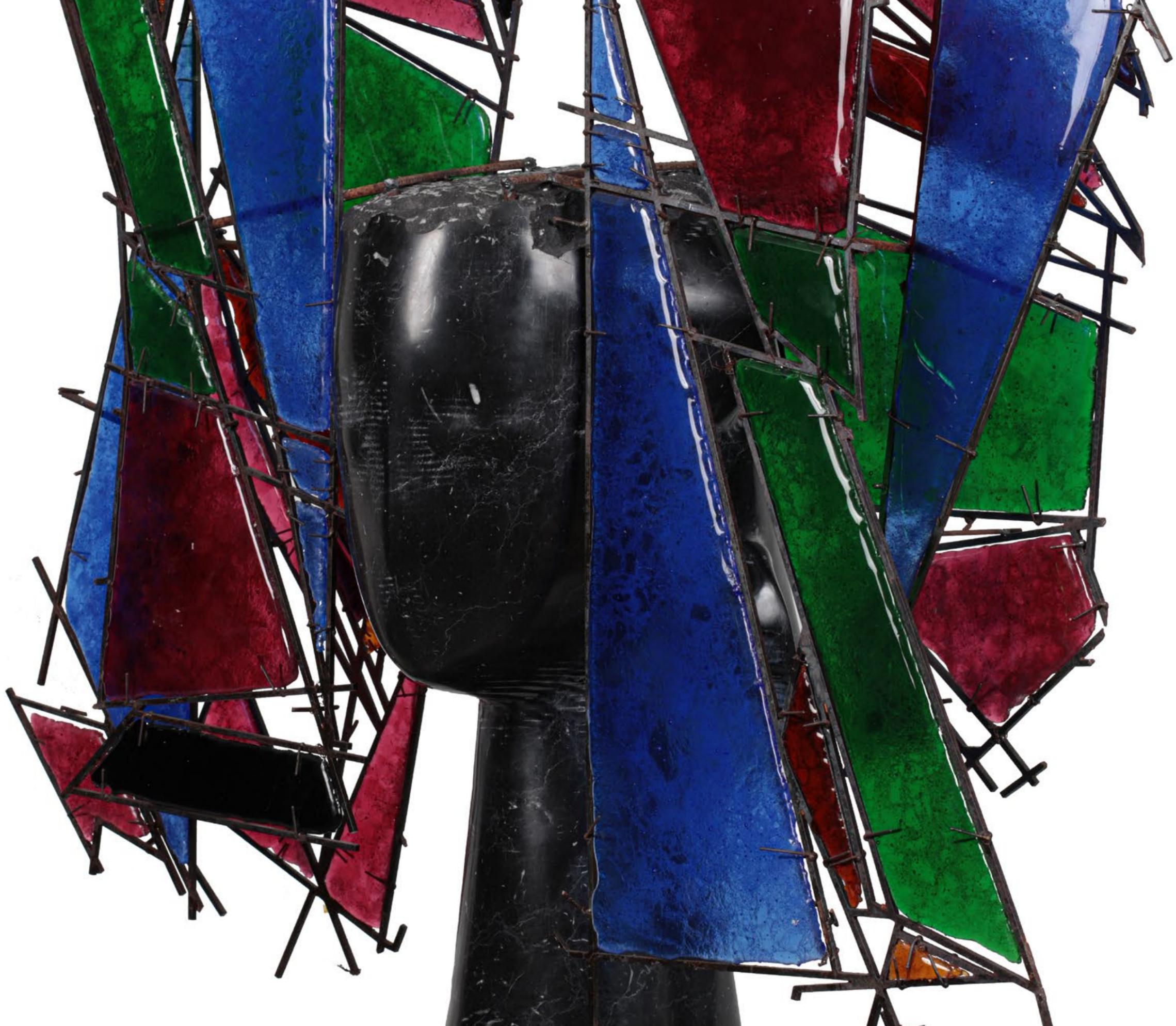
Edition: 1/8

Signed with initials and numbered 'M.V 1/8' at the bottom
of the head on the back

43.5 x 35 x 15 in | 110.5 x 88.9 x 38.1 cm

PROVENANCE

Artist's studio



Cho Sung-Hee (b. 1949)

Work A (Red Blossom)

2021

Korean Rice paper (Hanji) and oil on canvas
57.1 x 44.1 in | 145 x 112 cm

PROVENANCE

Artist's studio



Ron Arad (b. 1951)

Big Easy (crystalline) Mixing Blue

2022

Crystalline resin

Edition: 3/5

36.2 x 52 x 31.5 in | 92 x 132 x 80 cm

PROVENANCE

Artist's studio





Pablo Atchugarry (b. 1954)

Untitled

2019

Carrara marble

Unique piece

Signed 'Atchugarry' on the marble

60.6 x 12.2 x 8.7 in | 154 x 31 x 22 cm

PROVENANCE

Artist's studio



George Condo (b. 1957)

Figures on a Blue Couch

1996

Oil on canvas

68.1 x 75 x 1.2 in | 173 x 190.5 x 3 cm

PROVENANCE

Gagosian, New York

Private collection, 2017

Anon. sale; Sotheby's, Paris, 23 April 2024, lot 13

Private collection

Keith Haring (1958–1990)

Untitled (June 10, 1984)

1984

Acrylic on canvas
94 x 188 in | 238.8 x 477.5 cm

PROVENANCE

Galleria Salvatore Ala, Milan
Private collection, California
Private collection, New York

LITERATURE

Alessandra Galasso (ed.), *Keith Haring a Milano*, 2005, Johan & Levi editore, Monza, pp. 19, 26, 81, ill. p. 22, ill. in colour pp. 50-51

Gianni Mercurio and Demetrio Paparoni (ed.), *The Keith Haring Show*, Skira, Milan, 2005, No. 41, ill. pp. 200-201

EXHIBITED

Galleria Salvatore Ala, 'Keith Haring a Milano', 2005
Milan, Fondazione Triennale, 'The Keith Haring Show', 27 September 2005 – 29 January 2006

Luxemburg, Fondation Dexia in association with Jean Gabriel Mitterrand, 'Keith Haring', 5 June – 15 September 2007, exh. cat., ill. pp. 146-147

Mons, Musée des Beaux-Arts de Mons, 'Keith Haring All-Over', 9 May – 13 September 2009, exh. cat., ill. pp. 170-171

Paris, Musée d'Art moderne de la Ville de Paris, 'Keith Haring: The Political Line', 19 April–18 August 2013, exh. cat., ill. p. 162

CERTIFICATE

The Estate of Keith Haring has confirmed the authenticity of this work.





"I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, people, all times."

KEITH HARING, JOURNAL ENTRY, 1979



Julian Opie (b. 1958)
Teresa John Amy Tim.
2022

Cut acrylic overlaid on acrylic panel
Signed on the reverse
35.4 x 36.6 x 2 in | 90 x 93 x 5 cm

PROVENANCE
Artist's studio
Private collection





Kenny Scharf (b. 1958)

S

2020

Spray paint on linen with powder coated aluminum
Signed with the artist's signature, titled and dated
on the reverse

72 x 60 in | 182.9 x 152.4 cm

PROVENANCE

Almine Rech Gallery

Private collection

CERTIFICATE

The Almine Rech Gallery has confirmed the authenticity
of this work.



Feng Xiao-Min (b. 1959)

Composition n°26.5.22

2022

Acrylic on canvas

Signed 'xiao min' on the lower right

51.2 x 63.8 in | 130 x 162 cm

PROVENANCE

Artist's studio

Pieter Obels (b. 1968)

At The End of Fall

2025

Corten steel on wooden base

Unique piece

82.7 x 43.3 x 41.3 in | 210 x 110 x 105 cm

PROVENANCE

Artist's studio



Anselm Reyle (b. 1970)

Untitled

2008

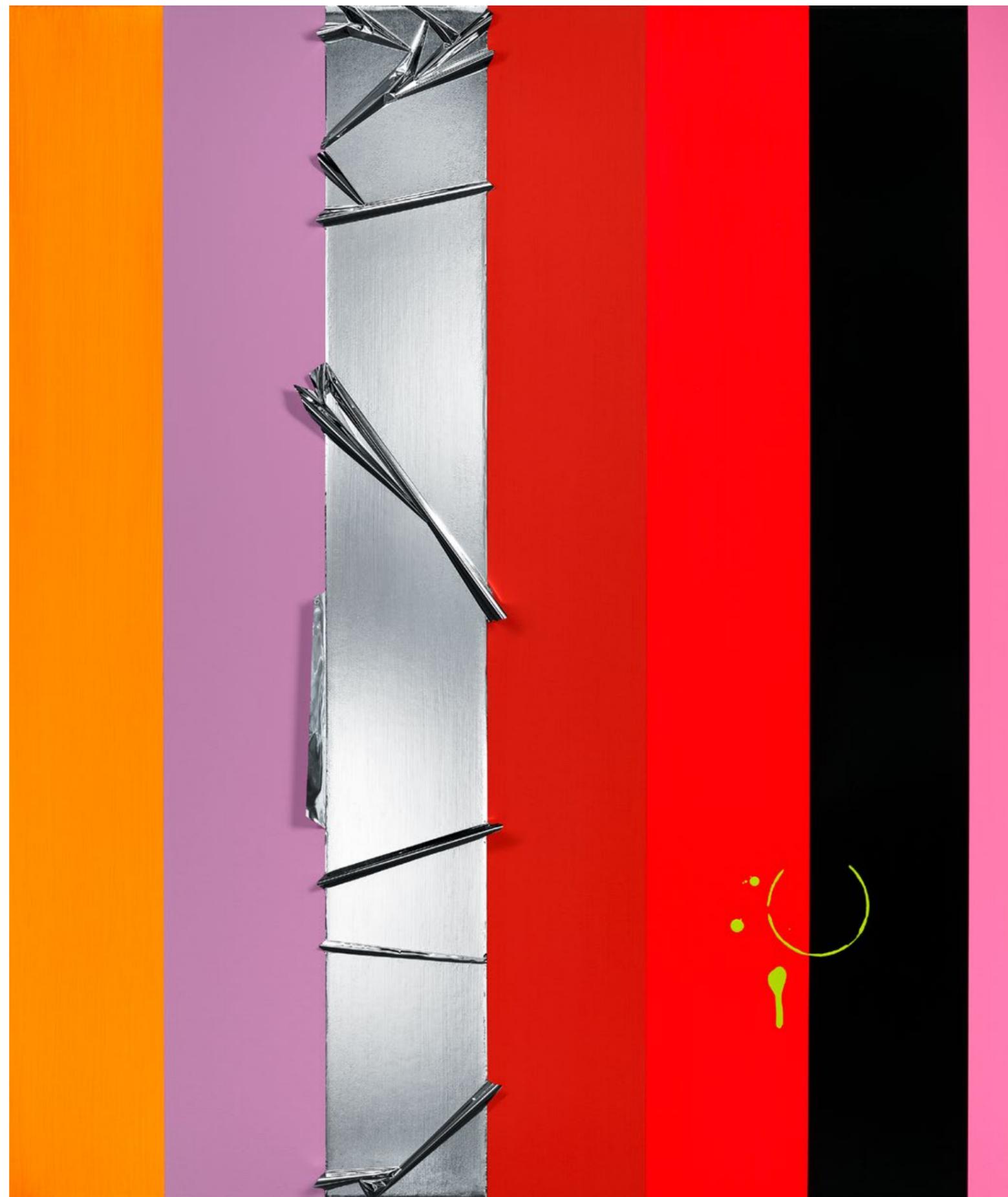
Mixed media on canvas, acrylic glass, wooden frame

Signed and dated '2008' on the reverse

53.1 x 44.9 in | 135 x 114 cm

PROVENANCE

Artist's studio







KAWS (b. 1974)

Companion (Black Colorway)

2010

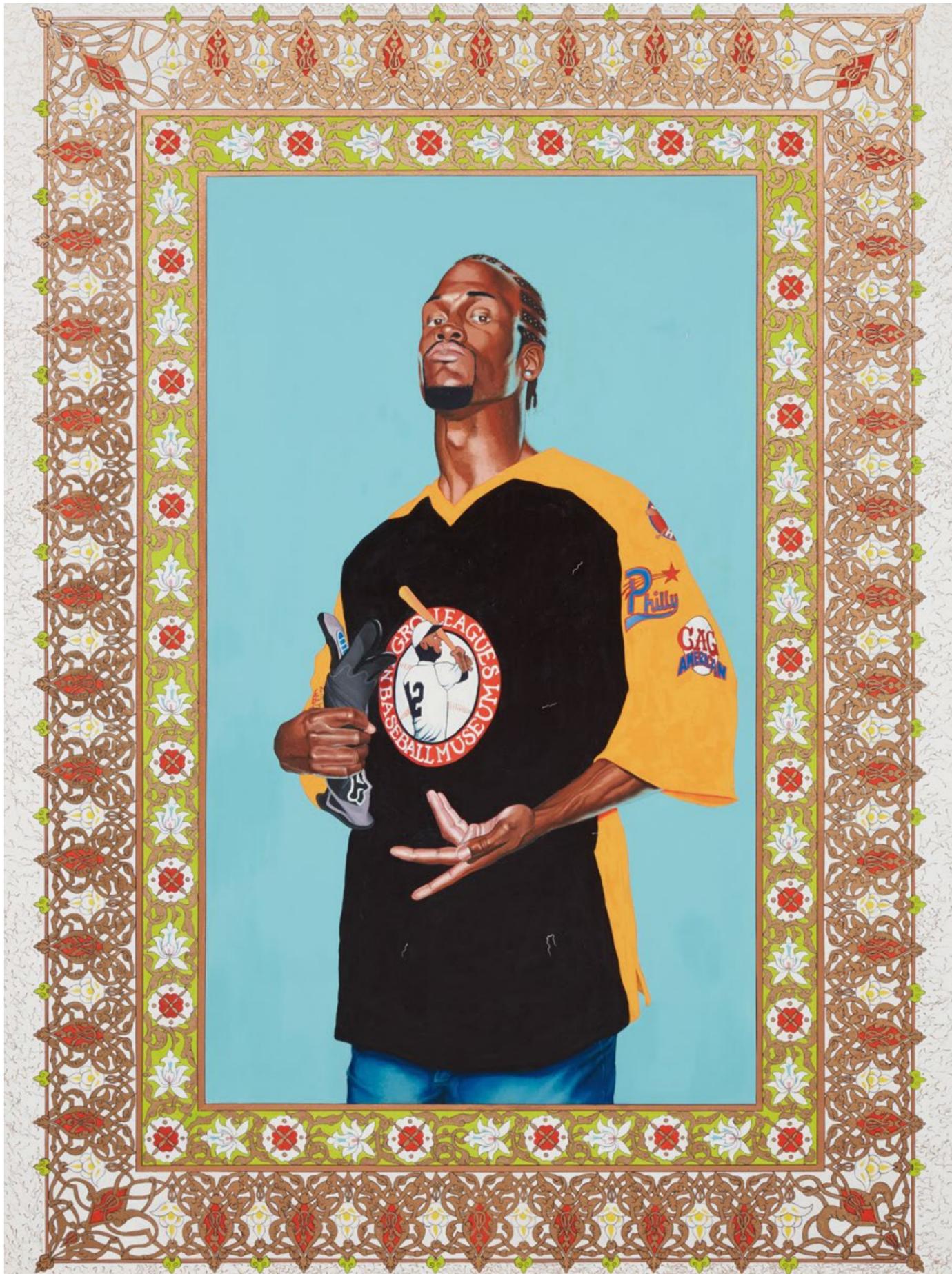
Fiberglass, paint

Edition: 1/3

96.1 x 48 x 35.8 in | 244 x 122 x 91 cm

PROVENANCE

Private collection



Kehinde Wiley (b. 1977)

Passing/ Posing, Jean de Carondelet

2004

Oil and enamel on canvas, in artist's frame
Signed and dated 'Kehinde Wiley 04' on the reverse
106.5 x 82.5 in | 270.5 x 209.6 cm

PROVENANCE

Artist's studio

Simon Watson Arts, New York

Private collection

Phillips, London, 7 March 2019, lot 5

Private collection

Phillips, London, 13 July 2021, lot 21

Private collection

LITERATURE

Sarah, Lewis, *De(i)fyng the Masters*, Art in America, online,
1 April 2005

EXHIBITED

New York, Brooklyn Museum, 'Passing Posing: Kehinde Wiley
Paintings', 8 October 2004 – 5 February 2005



6
 Claude Monet
Les Bords de l'Epte à Giverny
 1887



8
 Fernand Léger
Study for Builders
 Circa 1950



36
 Jean Dubuffet
Pendule IV
(Flamboiemment de L'heure)
 25 janvier 1966



40
 Roberto Matta
Sans Titre
 1958



42
 Pierre Soulages
Peinture 202 x 143 cm,
25 september 1967
 1967



10
 Pablo Picasso
Femme de profil dans un fauteuil
(III)
 1956



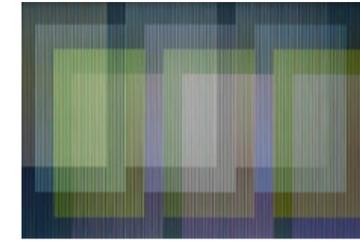
12
 Pablo Picasso
Trois personnages nus assis
 1966



14
 Marc Chagall
The Window in the Sky
 1957



46
 Georges Mathieu
Vieil azur
 1987



48
 Carlos Cruz-Diez
Physichromie Panam 246
 2015



50
 Sam Francis
Untitled (SFP77-3) (SFF 679)
 1977



16
 Marc Chagall
Autoportrait au-dessus des toits
sur fond jaune
 1969



20
 Joan Miró
Woman, Birds, Star II
 1967



24
 Paul Delvaux
La fin du voyage
 1968



52
 Jean Paul Riopelle
Saint Paul
 1966



54
 John Chamberlain
Running Cathead
 1988



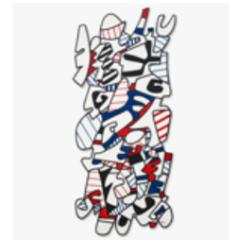
56
 Alex Katz
Study for 'Pas de Deux'
 1983



28
 Alexander Calder
Caged Stone on Yellow Stalk
 Circa 1955



30
 Alexander Calder
Brothers, right
 1965



32
 Jean Dubuffet
Tour
 1975



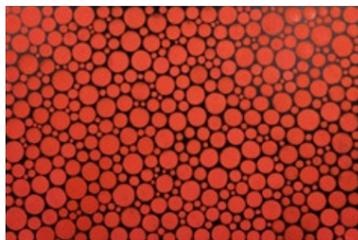
58
 Alex Katz
Study for 'Pas de Deux'
 1983



60
 Bernard Buffet
Corning Glass Building
 1989



62
 André Brasilier
Cavalcade sur le rivage
 2019



64
Yayoi Kusama
Dots Obsession
2001



66
Yayoi Kusama
Chii-chan
2004



70
Yayoi Kusama
Starry Pumpkin
2016



98
Cho Sung-Hee
Work A (Red Blossom)
2021



100
Ron Arad
Big Easy (crystalline) Mixing Blue
2022



102
Pablo Atchugarry
Untitled
2019



74
Tom Wesselmann
Study for Nude with Lamp
1977



78
Fernando Botero
Leda and the Swan
2006



80
Fernando Botero
Picnic
2009



104
George Condo
Figures on a Blue Couch
1996



106
Keith Haring
Untitled (June 10, 1984)
1984



110
Julian Opie
Teresa John Amy Tim.
2022



84
Ed Ruscha
Spied Upon Scene: Window
2017



86
Manolo Valdés
Menina
2012



88
Manolo Valdés
Triple Butterfly
2017



112
Kenny Scharf
S
2020



114
Feng Xiao-Min
Composition n°26.5.22
2022



116
Pieter Obels
At The End of Fall
2025



90
Manolo Valdés
Cabeza Ámbar con Mariposas Blancas
2020



92
Manolo Valdés
Clio Azul
2021



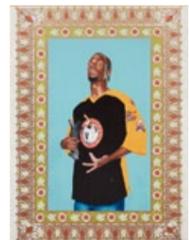
94
Manolo Valdés
Vidriera
2025



118
Anselm Reyle
Untitled
2008



122
KAWS
Companion (Black Colorway)
2010



124
Kehinde Wiley
Passing/Posing, Jean de Carondelet
2004

This publication was created for the exhibition
'Houston, Grand Opening'
Presented by Opera Gallery Houston
March 20th – April 19th, 2026

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Yayoi Kusama, *Starry Pumpkin*, 2016

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