

Display Only

November 29, 2026 – January 15, 2027

opa projects

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Display Only brings together six artists from different generations who transform familiar objects, images, and figures into something unexpected.

Drawing on the legacy of Pop Art, the exhibition explores our relationship with the visual language of everyday life, from advertising and consumer goods to sports, domestic interiors, and popular imagery.

An ATM, a basketball, a telephone booth, or a household curtain becomes more than an ordinary object. Removed from its usual context, each takes on a new identity, inviting us to reconsider things we have grown accustomed to seeing.

While Tom Wesselmann and Marc Sijan offer two distinct perspectives on American life and representation, the contemporary artists extend this conversation through painting, sculpture, illusion, and humor.

Across the exhibition, appearances are questioned, familiar objects lose their original functions, and the boundaries between reality and representation become increasingly uncertain.

Display Only invites viewers to look again at the things that surround us, revealing how even the most ordinary images and objects can become sources of fascination.



Photography by Brynley Odu Davies

CALLUM EATON

Callum Eaton transforms familiar urban objects into meticulously painted illusions, questioning the relationship between appearance, function, and contemporary consumer culture.

Born in Bath, England, in 1997, Eaton lives and works in London. He graduated from Goldsmiths, University of London, in 2019. Working with remarkable photorealistic precision, he paints everyday fixtures such as cash machines, telephone booths, vending machines, and fire extinguishers. Often presented at their original scale, these objects appear almost functional, yet their familiar surfaces conceal the fact that they are entirely painted.

Eaton's work reflects on the changing urban landscape and the objects left behind by technological and commercial progress. His solo exhibitions include presentations at Carl Kostyál in London, DUVE in Berlin, and Long Story Short Gallery in Paris. In 2025, he participated in the Mack Art Foundation's artist residency program in New York.



Come as you are, but pay as you go (phone), 2026
Oil on canvas
174 × 42 cm – 68.5 × 16.5 in.



Extinguish, 2026
Oil on canvas
122 × 68 cm - 48 × 26.7 in.



Cash is King, 2026
Oil on canvas
140 × 50 cm – 55.1 × 19.6 in.



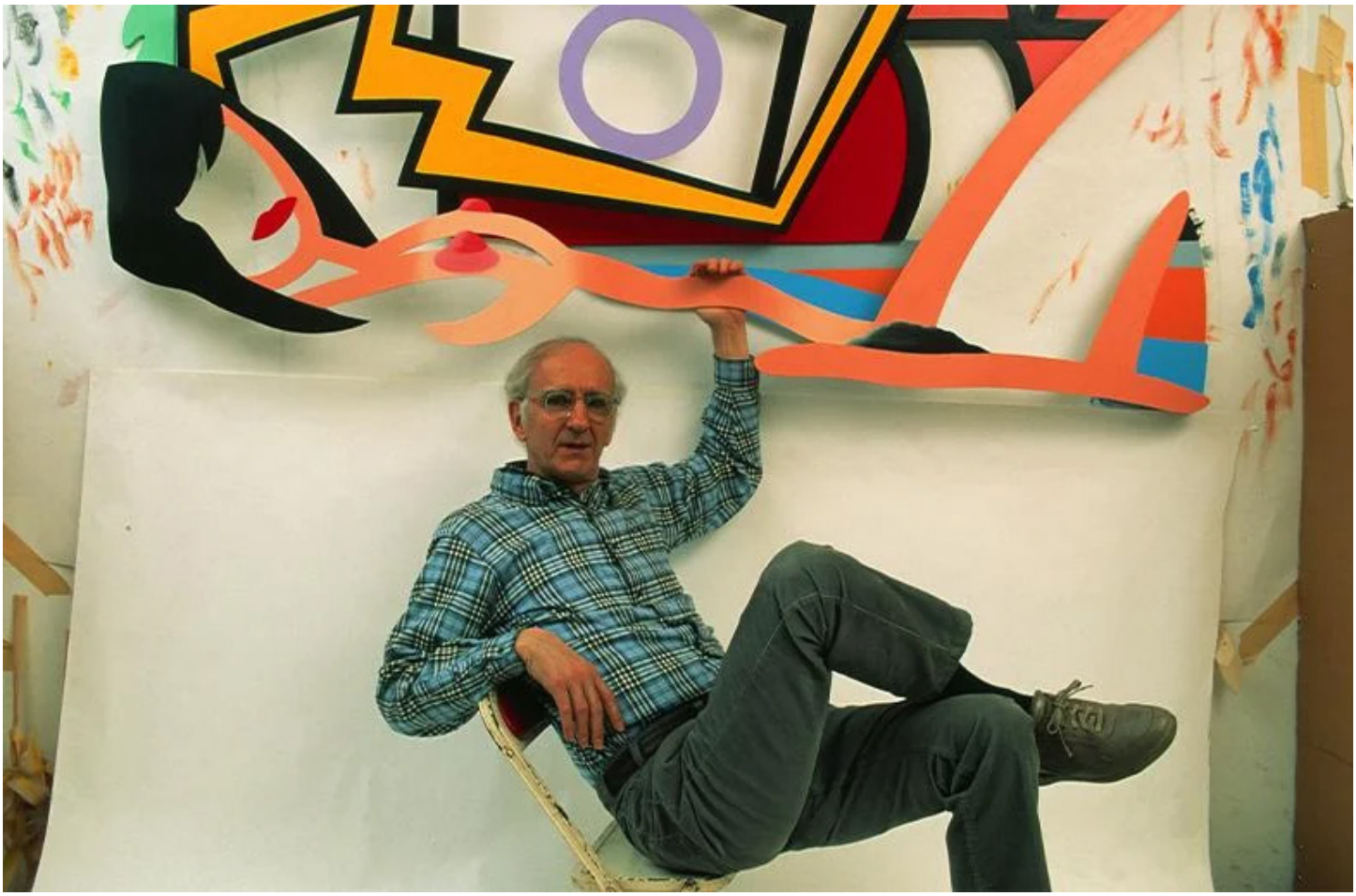
Coca Cola, 2026
Oil on canvas
180 × 90 cm -
70.8 × 35.4 in.



7Up, 2026
Oil on canvas
180 × 100 cm -
70.8 × 39.3 in.



Prescription, 2026
Oil on canvas
120 × 63 cm - 47.2 × 24.8 in.



Photography by Thomas Hoepker

TOM WESSELMANN

Tom Wesselmann transformed the imagery of advertising, domestic life, and the female figure into some of the most recognizable works of American Pop Art.

Born in Cincinnati, Ohio, in 1931, Wesselmann emerged as a leading figure of the American Pop Art movement in the early 1960s. Best known for his Great American Nude series, he combined bold colors, simplified forms, and references to advertising and consumer culture to challenge traditional representations of the female body. His paintings brought together the visual language of commercial imagery and the history of the nude, creating compositions that remain both provocative and immediately recognizable.

Wesselmann's work is represented in major museum collections, including the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum of Art in New York.



Rosemary Lying on One Elbow (Rubbed), 1989
Enamel on laser-cut steel
71.1 x 121.9 cm - 28 x 48 in.





TYRRELL WINSTON

Tyrrell Winston transforms discarded basketballs into sculptural compositions that preserve the traces of their former lives.

Born in Southern California in 1985, Winston lives and works in Detroit, Michigan. His practice developed through collecting abandoned objects from the streets of New York, particularly basketballs whose worn surfaces carry the marks of countless games. Arranged into carefully constructed compositions, these objects move beyond their original function, becoming reflections on memory, repetition, value, and the passage of time.

Through this transformation, Winston gives overlooked materials a renewed presence, revealing the personal and collective histories embedded in familiar objects. His work is held in public collections including the Cranbrook Art Museum and the Columbus Museum of Art.



At The Bottom Of The Swamp, 2026
Used basketballs, liquid plastic, steel, epoxy
Approx.: 111.8 x 137.2 x 22.9 cm - 44 × 54 x 9 in.


NCAA
ALL AMERICAN
NBA
OUTDOOR
Wilson
NCAA
KILLER CROSSOVER
THE ROCK
THE ROCK
SPALDING
NBA
WEPRO
7
SPALDING
MAX GRIP
NBA
INDOOR/OUTDOOR
San Antonio
Four
ESPN



Do It Again, 2026
Used basketballs, liquid plastic, steel, epoxy
Approx.: 111.8 x 137.2 x 22.9 cm - 44 × 54 x 9 in.



You Ever Get Punched In The Face, 2026
Used basketballs, liquid plastic, steel, epoxy
Approx.: 91.4 x 114.3 x 22.9 cm - 36 × 45 × 9 in.



MARC SIJAN

Marc Sijan blurs the boundary between art and reality through extraordinarily lifelike sculptures of ordinary people.

Born in 1946 in Serbia and raised in the United States, Sijan is known for his meticulous approach to hyperrealist sculpture. Working from live models, he recreates the smallest details of human anatomy, from skin texture and wrinkles to individual hairs, giving his figures an uncanny sense of presence. Rather than idealizing his subjects, he often portrays everyday individuals in familiar situations, inviting viewers to look more closely at people who might otherwise go unnoticed.

Sijan's work has been presented internationally in museum exhibitions, including at the National Gallery of Australia, the Parrish Art Museum in New York, and the Tampa Museum of Art in Florida.



Maid
Polyester resin, oil paint
162.6 x 61 x 57.4 cm -
64 x 24 x 22.6 in.





Seated Guard, 2023
Polyester resin, oil paint
142.2 x 53.3 x 61 cm - 56 x 21 x 24 in.



KATELYN LEDFORD

Katelyn Ledford uses illusion, humor, and familiar imagery to question how identity and meaning are constructed through appearances.

Born and raised in the American South, Ledford lives and works in Brooklyn, New York. She received her MFA in Painting from the Rhode Island School of Design in 2019. Her paintings draw on everyday objects, theatrical imagery, decorative elements, and visual symbols, combining careful rendering with unexpected compositions. Curtains, painted words, and recognizable figures become devices through which she explores representation, artifice, and the tension between what is shown and what remains concealed.

Ledford has presented solo exhibitions at M+B in Los Angeles, Fredericks & Freiser in New York, Aishonanzuka in Hong Kong, and DUVE in Berlin. Her work has also been included in group exhibitions at the Museum of Museums in Seattle, Monya Rowe Gallery in New York, and Unit London.



Flame Burning Fire, 2026
Acrylic and oil on canvas
152.4 x 121.9 cm - 60 x 48 in.





Clown Curtain, 2026
Oil on canvas
121.9 x 121.9 cm - 48 x 48 in.





Hidden, 2026
Oil on canvas
121.9 x 91.4 cm - 48 x 36 in.



Save, 2026
Acrylic and oil on canvas
76.2 x 91.4 cm - 30 x 36 in.


sav



Photography by Noel Manalili

INÈS MÉLIA

Inès Mélia transforms everyday objects into playful encounters, exploring the relationship between intimacy, language, and the act of looking.

Born in Orange, France, in 1990, Mélia lives and works in Paris. With a background in art history, her multidisciplinary practice moves between painting, sculpture, photography, and music. Often drawing on domestic objects and familiar materials, she uses humor and subtle interventions to challenge their conventional meanings and reveal the emotional associations they carry.

In her ongoing series The Curtains, fabric curtains conceal handwritten messages that viewers are invited to discover by gently lifting the material. Moving between painting and sculpture, these works turn the act of looking into a moment of curiosity and participation, playing with the boundary between what is displayed and what remains hidden.

Mélia's work has been presented in exhibitions and projects at Le Bon Marché, Galerie 75 Faubourg, and Galerie Chenel in Paris. She has also led a workshop at the Centre Pompidou's Studio 13/16, and her artist book The Domestic Life was published by RVB Books.



AND THAT'S IT MORE OR LESS, 2026
Acrylic paint, ink, fabric tape
81 x 61 cm - 31.9 x 24 in.





LET'S LOOK OUT THE WINDOW, 2026
Acrylic paint, ink, fabric tape
81 x 61 cm - 31.9 x 24 in.



ALL APOLOGIES, 2026
Acrylic paint, ink, fabric tape
81 x 61 cm - 31.9 x 24 in.



AN UNEXPECTED PARTY, 2026
Acrylic paint, ink, fabric tape
81 x 61 cm - 31.9 x 24 in.

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