

GAGOSIAN

***The Omnipotence of Dreams* at Gagosian Gstaad Pairs Works by Surrealist Pioneers and Contemporary Artists with Artist-Designed Jewelry**

Opening December 19, Exhibition Features New Artworks by Ewa Juskiewicz, Takashi Murakami, and Nathaniel Mary Quinn Alongside Jewelry by Salvador Dalí, Man Ray, and Others



Tom Wesselmann, *Study for Mouth #10*, 1966, Liquitex on gesso panel, in 2 parts, overall: 7 x 6 5/8 inches (17.8 x 16.8 cm) © The Estate of Tom Wesselmann/Licensed by ARS/VAGA, New York. Photo: Maris Hutchinson

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GSTAAD, December 17, 2025—Gagosian is pleased to announce *The Omnipotence of Dreams*, an exhibition pairing works of art with items of artist-designed jewelry, opening at the Gstaad gallery on December 19. These images and objects trace a disciplinary crossover that offers surprising aesthetic and conceptual possibilities, Surrealist jewelry, in particular, having gained resonance through its deviation from the preceding Art Nouveau and Art Deco traditions. In *The Omnipotence of Dreams*, historic and contemporary works are also juxtaposed with paintings made specially for the exhibition by Ewa Juskiewicz, Takashi Murakami, and Nathaniel Mary Quinn.

Tom Wesselmann's painting *Study for Mouth #10* (1966), a bold depiction of a wide-open maw with red-tinted lips, echoes the design of a brooch featuring ruby lips and cultured pearl teeth that was produced for Salvador Dalí by jeweler Henryk Kaston. In the vivid stylization of their respective designs, both works also recall Dalí's iconic *Mae West Lips Sofa* (1937–38), a sculpture in the form of a piece of furniture modeled on the provocative movie star's luscious features.

Several artworks incorporating floral imagery resonate with brooch, choker, and necklace designs by Claude Lalanne. In *Looking Up* (2025), from his *Problem Paintings* series (2010–), Urs Fischer presents a headshot of the late film noir actor Veronica Lake partially obscured by the silkscreened image of a



Ruby Lips brooch designed by Salvador Dalí in 1949 and produced by Henryk Kaston with circular-cut rubies, cultured pearls, and 18-karat gold © 2025 Salvador Dalí, Fundació Gala-Salvador Dalí/Artists Rights Society (ARS), New York. Photo: Leo Bieber

flower. The juxtaposition summons the romantic associations of blossoms while hinting at the fleeting nature of fame, its masking of the face suggesting a redaction of personal identity.

Making further use of floral motifs are Derrick Adams, whose painting *Untitled (Woman with Orchid)* (2024) portrays a Black figure with a white blossom in her hair, and Takashi Murakami, who employs his multicolored smiling flower motif—a device adapted from the interwoven cultures of anime, manga, otaku, and kawaii. And in a new painting by Ewa Juskiewicz, *Portrait with Cordyline* (2025), the artist replaces the sitter's visage in a historically styled portrait with a jewel-accented swirl of her garment's red fabric, alluding to the Western canon's suppression of the feminine.

The Omnipotence of Dreams features jewelry by Alexander Calder, Salvador Dalí, Max Ernst, Lucio Fontana, Jeff Koons, Claude Lallanne, and Man Ray, and paintings and sculptures by Derrick Adams, Glenn Brown, Alexander Calder, Leonora Carrington, John Currin, Salvador Dalí, Urs Fischer, Thomas Houseago, Ewa Juskiewicz, Man Ray, Takashi Murakami, Nathaniel Mary Quinn, and Tom Wesselmann.

THE OMNIPOTENCE OF DREAMS

Opening reception: Friday, December 19, 11am–6pm

December 19, 2025–January 25, 2026

Promenade 79, Gstaad

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