

THE DREAMERS GALLERY

PRESS KIT · FOR IMMEDIATE RELEASE · OCTOBER 2026



A GALLERY AT THE EDGE OF THE DESERT

A gallery, an artist residency, and its first resident, Marko Kolomytskyi.

FOR IMMEDIATE RELEASE · OCTOBER 7, 2026

THE DREAMERS OPENS ITS DOORS TO ARTISTS IN RESIDENCE

On the US–Mexico border in Presidio, Texas, 60 miles south of Marfa, an independent art space launches an invitation-only residency.

Presidio, Texas. The Dreamers Gallery, a contemporary art and publishing space in a historic 1924 adobe on the US–Mexico border, announces The Dreamers Residency, a research residency for artists and writers, extended by invitation only. Its first resident, the Ukrainian-born, Paris-based artist Marko Kolomytskyi, recipient of the Prix de Dessin Hélène Diamond, arrives on November 15, 2026 and stays until January 3, 2027.

Conceived together with the gallery, the residency extends its philosophy to the artists and writers it invites: to be with their thoughts, free of any obligation to produce, given the gift of time and silence. Each stay lasts two to eight weeks and is shaped around the resident's practice, with no fixed calendar and no expected outcome.

There is no open call. Each invitation grows out of an existing conversation, whether a studio visit, an exhibition or a recommendation. The program rests on trust: a residency is the beginning of a lasting relationship with the gallery, and exhibitions, publications or other projects may follow, when the work calls for them.

Residents live at Las Sombras, a place of retreat beside the gallery, built around a walled garden, and work there or within the gallery itself.

"Out here, nobody is watching. There is no one to perform for, sell to or charm, only the silence, the landscape and your own thoughts. That is what I want to give artists: the space to pause, to stay, and to make something without knowing yet what it will become."

ADÈLE JANCOVICI, FOUNDER

ABOUT THE GALLERY

A HOUSE OF GHOSTS



ART COMES ALIVE IN A PLACE THAT IS LIVED IN AND LOVED.

The Dreamers Gallery is a contemporary art and publishing space in Presidio, Texas, conceived as the counterpoint to the white cube — a sealed, neutral space with no soul, no story, no ghosts.

It is housed in an 8,000-square-foot historic adobe, a century-old former supermarket whose original plaster and peeling paint were deliberately kept as they were, so that its walls still carry the memories and stories of a past life. The building itself shapes how the work is shown: exhibitions by international artists, presented in vast, open space, in silence.

The gallery is drawn to artists whose work returns, in different forms, to memory, inheritance, loss and transcendence: the traces left behind by what has passed, and what persists in absence. Each year, one exhibition is accompanied by its own publication, giving a lasting, tangible form to the ephemeral.

Exhibitions, objects and books are curated and conceived as a single experience. Books rest throughout the space, reflecting a long relationship to publishing. Like the works, they are meant as companions to the time spent here, present whether or not they are opened, rather than objects of brief focus, soon forgotten.

West Texas was chosen deliberately, far from established cultural centers, in a place where the immensity of the landscape, slowness and stillness direct how work is encountered. This distance is the condition that allows for a different mode of engagement, defined by quiet attention and presence.

THE STORY

THE CALL OF THE DESERT

Adèle Jancovici was born in Paris, into the art world. Her father, the publisher Harry Jancovici, made books and editions with Alexander Calder, Willem de Kooning and Jeff Koons, and published Gilles Deleuze's book on Francis Bacon; she grew up visiting Robert Longo's studio and the home of Louise Bourgeois. Often she was left alone there: to sit beneath a row of Warhols above the couch in Arman's living room, to wander through Louise's house. In time she built her own life in that world: in New York City, where she founded Le Livre Art Publishing and brought Maripol's private archive to international acclaim, and in Paris, where she published the first edition of the Brancusi-Duchamp correspondence and a prize-winning monograph on Hélène Delprat.

Then, thirteen years ago, a road trip across Texas led her to the Chinati Foundation in Marfa. It was mid-June, the heat close to unbearable. She drifted away from the guided tour and walked on alone, into the wind and the silence, past monumental buildings filled with art and entirely empty of people. It was the feeling she had known as a child, alone with the works in those artists' homes, and had always wanted to give to others. Here, for the first time, was a place where it could truly happen.

The desert had called her, and it would not let her go. For six years she kept coming back, from New York City and later from Paris, and bought raw land in Terlingua, where an old Airstream stood waiting. In 2019 she left it all behind: two capitals, an established career, the networks and friendships of a lifetime. Most of those around her thought she had lost her mind. She moved onto her land with no foundation and no institution behind her, only the certainty of what she had seen.

She waited for a place to speak to her. It happened in Presidio, on the border: an abandoned, century-old supermarket on the main street, still filled with boxes and the disorder of its past. The white cube had never held anything for her: no soul, no story, no ghosts. In the homes she had grown up in, the works were never on display. They lived alongside the people, witnesses to their days, absorbing the conversations and the silences. Art, she had learned there, comes alive in a place that is lived in and loved. Here, the walls still wore a hundred years of plaster and paint; the building had lived a life, and that life could go on. Standing in that room, she felt, at last, that she was here, inside the dream. Five years were spent restoring it, largely by hand, the old walls left untouched, and The Dreamers Gallery opened in February 2025.

She called it The Dreamers, for this was her dream: a vast space at the edge of the desert, hard to reach, a kind of pilgrimage, holding the promise of silence and of communion, with the art and with oneself. Much of the space is deliberately left empty. Long tables made from the wood of the building's original floor hold books and objects, and a large lounge of couches and armchairs offers a place to read, or to simply be. Most stay. They walk in, pause at the scale of the room, and remain, in silence. Whether they come from the art world or not, even the children, they understand.

NOW ON VIEW · SEPTEMBER 22, 2026 – JANUARY 2, 2027

MARKO KOLOMYTSKYI, THROUGH THE TOUCH OF MY HAND



Marko Kolomytskyi's work has always been exacting: beautiful, controlled, held close, like the reins of a wild horse. In "Through the Touch of My Hand," he lets go of them, showing drawings publicly for the first time.

The three drawings composing our exhibition, in oil pastel and charcoal, are Kolomytskyi running free. Bold colors, giant gestures, marks repeated and pressed into the paper — an untamed way of letting out a scream. The emotions held in here are not the end point. They are a driving force, one that demands to be expelled so that joy, hope, beauty, and a transformation can happen. Renaissance doesn't come without death, without loss, without letting it out.

"Through the Touch of My Hand" could very well be the story of a resurrection, one the artist is inviting us to witness. His own.

A RESEARCH RESIDENCY, BY INVITATION

THE DREAMERS RESIDENCY



The Dreamers Residency is a research residency for artists and writers, by invitation. It was conceived together with the gallery, as a single ecosystem: one where work is both seen and created. Where the gallery gives its visitors time with the work, residents are invited to live that same philosophy: to be with their thoughts, free of any obligation to produce, given the gift of time and silence.

A residency is the beginning of a lasting relationship with the gallery. The program rests on trust and conversation. There is no fixed calendar and no expected outcome. Each stay is shaped around the resident's practice. Exhibitions, publications or other projects may follow, when the work calls for them.

DURATION

Two to eight weeks, determined individually

STUDIO

A dedicated space within the gallery, or outdoors at Las Sombras

ACCOMMODATION

Las Sombras, beside the gallery

INVITATION

By invitation only; there is no open application

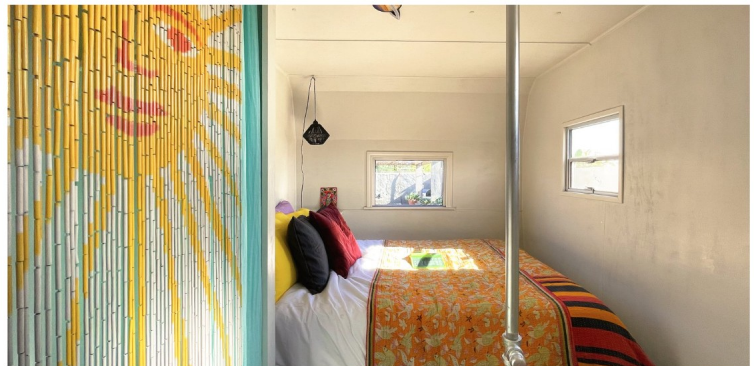
WHERE RESIDENTS LIVE

LAS SOMBRAS

Las Sombras sits beside the gallery, in the heart of Presidio. Raised from an empty lot before the gallery's own restoration began, it was imagined from the start as a home for the artists to come.

Within its adobe walls, life moves between inside and out, sun and shade. A restored 1954 Hicks shelters sleep and reading. Around it lie a garden of desert plants, an open-air kitchen and long table beneath the pergola, and a dipping pool that holds the sky. Squares of colored glass set into the walls, a nod to Ellsworth Kelly's "Austin" at the Blanton Museum of Art, scatter light across the garden and the bathhouse.

Days are measured by the light moving over cactus and palms, and by the songs of the birds that gather in the garden. At night the sky takes over: Presidio lies within the Greater Big Bend International Dark Sky Reserve, the largest in the world.



INAUGURAL RESIDENT

MARKO KOLOMYTSKYI

Recent work



In his Paris studio, 2026



Recent work

Marko Kolomytskyi (b. Alchevsk, Ukraine) lives and works in Paris, where he is studying at the École des Beaux-Arts. Before settling there, he spent seven years in Asia, four of them in Japan, and lived in Canada.

He draws with oil pastels and charcoal on paper, mostly with his fingers, pressing, blending, erasing and rebuilding layers until a starting reference, often a figure from art history, becomes something unexpected. Language is the other axis of his work, explored through installation, lithography and linocut, performance, theatre and film. He studied lithography at Tokyo University of the Arts in 2023 and trained at IRCAM in 2025.

In 2025 he held his first solo exhibition in Japan and showed work at the Polish Pavilion at World Expo Osaka. In 2026 he presented his solo exhibition "Maman sous cellophane" in Paris, from May 23 to June 15. He works with Varvara Kornieieva as the duo SU Group and with Alisa Berger on film, performance and sound, and founded MAYAK, a club for poets and writers in Paris.

2025-2026

PAST EXHIBITIONS

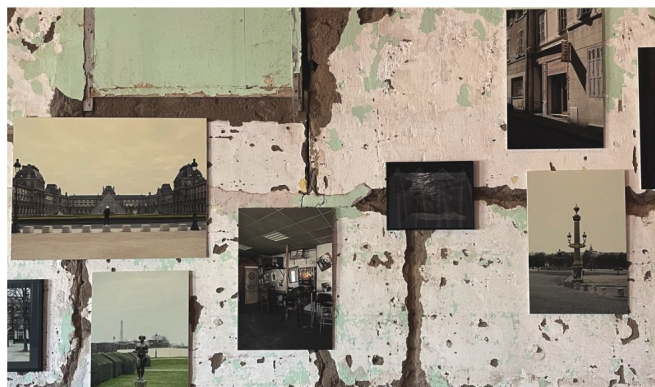
Exhibitions presented by the gallery since its opening in February 2025.



FEBRUARY 2 - MAY 2, 2026

THE LOST PAINTINGS

Forgotten and anonymous works gathered across Texas, New Mexico and Mexico



OCTOBER 1, 2025 - JANUARY 31, 2026

GHOSTS OF OUR HUMANITIES

Abel Llavall-Ubach



JUNE 6 - SEPTEMBER 30, 2025

SUMMER DAYS

Louise Bourgeois, Ramon Deanda, Jack Pierson, Jana Renée, Matt Stevens, Yosdy Valdivia, Françoise Watin



FEBRUARY 21 - MAY 24, 2025

IT WAS THE DESERT WHO CAUGHT ME

Lala Abaddon, Ramon Deanda, Tony Drewry, Thalia Mavros, Jana Renée, Matt Stevens, Carlie Tise, Austin Thomas, Françoise Watin

BEYOND THE EXHIBITIONS

PUBLIC PROGRAM

Alongside its exhibitions, the gallery opens its doors for film screenings and live music, bringing together audiences from both sides of the border, among them some of the town's eldest residents, pillars of Presidio for decades.

FILM, WITH THE CONSULATE OF MEXICO

PEDRO PÁRAMO

Film screening, in collaboration with the Consulate of Mexico

TAN CERCA DE LAS NUBES

Film screening, in collaboration with the Consulate of Mexico

LIVE MUSIC AND LAUNCHES

JANA RENÉE

Live music evening and print launch

THE OFFSET JAZZ TRIO

Live music evening

LEE WINRIGHT

Live music evening

ERIK MADRID & STEVEN SILVA

Live music evening

ASHTON HAINES

Live music evening



FOUNDER AND DIRECTOR

ADÈLE JANCOVICI



Adèle Jancovici (b. Paris) is a prize-winning publisher and a curator, and the founder and director of The Dreamers Gallery. She lives and works in Presidio, Texas, and Paris.

PUBLISHING

Founder of Le Livre Art Publishing, New York (2011–2019), whose releases include *Maripola X* and the American monograph on Julio Le Parc. Co-director of Galerie Dilecta and publisher at Éditions Dilecta, Paris, where she published the first edition of the Brancusi–Duchamp correspondence and monographs on Xavier Veilhan and Hélène Delprat. In 2018 the Delprat monograph won the FILAF/Galeristes Prize for Best Contemporary Art Book, under a jury chaired by Laurence des Cars; her monograph on Michel Journiac, published with Galerie Christophe Gaillard, was shortlisted.

CURATING

Exhibitions in Europe, the United States and Asia, often working across sound, image and spatial experience, with artists including Maripol, Paolo Canevari, Sarah Moon, Robert Longo and John Baldessari.

WRITING

A published art writer since the age of fifteen. Her book on art theory is due in June 2027.

AT A GLANCE

KEY FACTS

GALLERY	The Dreamers Gallery, contemporary art and publishing space
LOCATION	Herrera Building, Presidio, Texas, on the US–Mexico border, about 60 miles south of Marfa
BUILDING	Historic adobe, built 1924, 8,000 sq ft, acquired 2020
OPENED	February 2025
PROGRAM	2 main exhibitions and 1–2 smaller ones per season (September–May); one dedicated publication per year
TO DATE	5 exhibitions, 1 book
RESIDENCY	Invitation only, 2–8 weeks, artists and writers
FIRST RESIDENT	Marko Kolomytskyi, November 15, 2026 – January 3, 2027
CURRENT EXHIBITION	“Through the Touch of My Hand,” September 22, 2026 – January 2, 2027
HOURS	Monday–Saturday, 1–6 pm; closed in summer

PRESS CONTACT

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Interviews with Adèle Jancovici in English and French, and with Marko Kolomytskyi in French, English, Ukrainian or Russian. High-resolution images on request; credit: Courtesy The Dreamers Gallery. Visits to the gallery and Las Sombras by appointment.